



**Anniversary of the
World Biennial of
Student Photography**

Novi Sad 2025

10th Anniversary of the World Biennial of Student Photography

**Academy of Arts, University of Novi Sad
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10. Svetski bijenale studentske fotografije

U godini kada Akademija umetnosti u Novom Sadu obilježava 51. obljetnicu postojanja, po deseti, jubilarni put organizujemo Bijenale studentske fotografije, manifestaciju koja, smjenjujući se sa Bijenalom studentskog postera, traje od 2004. godine. Interesantno je da ni Bijenale, koje, dakako, spada u red najznačajnijih manifestacija u bogatoj umjetničkoj produkciji Akademije umetnosti, ove godine, kao gotovo niti jedan projekat sa kojim smo aplicirali na konkursima za dodjelu sredstava nadležnih republičkih, pokrajinskih, odnosno gradskih struktura, nije dobilo finansijsku potporu. Akademija umetnosti je konkurisala sa ukupno 53 projekta, od kojih je većina dobijala podršku ranijih godina. Od tog broja, ove godine, podržana su, do ovog momenta (kraj oktobra) ukupno dva projekta.

Bijenale su prije više od 20 godina pokrenuli nastavnici i saradnici katedri za fotografiju i grafičke komunikacije Akademije umetnosti sa osnovnom idejom unapređenja profesionalne prakse i promocije mladih darovitih studenata. Broj prispjelih radova je vremenom rastao i tokom posljednjih par godina se kretao između 2000-3500 radova sa gotovo svih kontinenata, od kojih stručni žiri u užem izboru od 150, koji su štampani u ovom katalogu, bira najuspješnije. Bijenale je tokom godina gostovao u Banjoj Luci, redovno u okviru projekta „Kvarner“ u Muzeju grada Rijeke, posljednje tri godine u galeriji Laurus u Lovranu, takođe u Sarajevu, Bugarskoj, Nemačkoj, doprinoseći na taj način vidljivosti i renomeu Akademije umetnosti.

Uprkos izostanku podrške, nastavnici i saradnici uključeni u realizaciju ovog projekta su bili jedinstveni u namjeri da se ovogodišnje izdanje Bijenala održi u nešto skromnijem formatu uz podršku Akademije, svjesni neophodnosti razvoja, afirmacije i rasta ove značajne manifestacije.

In the year when the Academy of Arts in Novi Sad celebrates its 51st anniversary, for the tenth time – a jubilee time – we are organising the Biennial of Student Photography – an event that, alternating with the Biennial of Student Poster, has been held since 2004. Interestingly, the Biennial – which is undoubtedly one of the most significant events within the Academy's rich artistic production – has not received any financial support this year from any of the relevant republican, provincial, or municipal authorities. This is also true for almost all the projects we submitted for funding. The Academy of Arts applied with a total of 53 projects, most of which had received support in the previous years. Of that number, only two projects have been supported so far (by the end of October).

The biennials were launched more than 20 years ago by the teachers and associates of Photography and Graphic Communications chairs, with a primary aim of advancing professional practices and promoting young, talented students. Over time, the number of submissions for the Biennial of Student Photography has steadily grown, and in recent years has ranged between 2,000 and 3,500 works from almost every continent. An expert jury selects the most successful entries among 150 shortlisted works featured in this catalogue. Throughout the years, the Biennial has been hosted in Banja Luka, regularly within the "Kvarner" project at the City Museum of Rijeka, for the past three years at the Laurus Gallery in Lovran, as well as in Sarajevo, Bulgaria, and Germany thus contributing to the visibility and reputation of the Academy of Arts.

Despite the lack of financial support, the teachers and associates involved in the realisation of this project were united in their determination to hold this year's edition of the Biennial in a somewhat more modest format, with the support of the Academy – fully aware of the importance of sustaining the development, affirmation, and growth of this significant event.



Zoran Krajišnik,
Dean of the Academy of Arts Novi Sad

Svetski bijenale studentske fotografije 2025. godine u organizaciji Akademije umetnosti iz Novog Sada je najznačajnija manifestacija ove vrste u Srbiji i regionu. U mnoštvu najrazličitijih amaterskih i profesionalnih izložbi fotografije u digitalnoj eri XXI veka, Bijenale studentske fotografije visokih umetničkih škola i akademija na kojima se studira fotografija ima poseban značaj. Izabrani radovi i projekti, kreativni dometi studenata iz celoga sveta, prikazuju višestruki uvid u evolutivni i obrazovni razvoj medija fotografije.

Dosadašnjih devet bijenalnih izložbi pokazale su veliki potencijal i raznovrsnost u kreativnim pristupima mladih umetnika medija fotografije. Razbijajući okoštale i tradicionalne forme i pristupe mediju, a zahvaljujući brzom razvoju digitalne tehnologije studenti proširuju polje umetničke fotografije načinom mišljenja, tehničkim znanjem i novim eksperimentalnim postupcima. Zahvaljujući neverovatno brzom razvoju digitalne tehnologije, visoke rezolucije slike i štampe neograničenih formata za kreativne ideje, praktično, više nema ograničenja. Studentske fotografije i fotoprojekti su vitalan segment analize i klasifikacije informacija, jer u rukama imaju kamere kao jedno od najznačajnijih oruđa koje realnost uvek nanovo, ne samo definišu nego i redefinišu.

Već se mnogo govori i teorijski piše o hiperprodukciji slika i gotovo potpunoj dominaciji vizuelnih medija, što su logični procesi i fenomeni ovoga vremena. Dominacijom vizuelne prijemčivosti fotografije postaju autoritet same po sebi, ne samo zato što oslikavaju stvarnost, već tu stvarnost uzurpiraju i time u očima posmatrača automatski reprezentuju specifičnu realnost. Ranije su sve vizuelne informacije predstavljale dopunu, objašnjenje i ilustraciju stvarnosti, a sada je slika sama stvarnost. Drugi aspekt fotografskog medija je naravno velika mogućnost manipulativnosti koja se manifestuje u tome da smo kao posmatrači mnogo više fascinirani snimcima određenih motiva nego pogledom uživo.

Za nove generacije umetnika fotografije važno je, pre svega, izgrađivanje odnosa i razvoj sposobnosti selekcije koja omogućuje razdvajanje slika prema njihovoj funkciji, relativnosti slika, dokumentarnosti, refleksivnoj estetici, manipulativnosti i narcisoidnosti na sve razvijenijim društvenim mrežama. Svojevrsan prikaz filtriranja i fragmentovanja svih ovih fenomena i senzacija očekujemo i na ovoj desetoj izložbi studenata visokih umetničkih škola i akademija iz celog sveta.

The World Biennial of Student Photography 2025, organized by the Academy of Arts, University of Novi Sad, is the most important event of its kind in Serbia and the region. Amid the multitude of amateur and professional photography exhibitions in the digital era of the 21st century, the Biennial of Student Photography – which brings together higher education art schools and academies where photography is studied – holds a special significance. The selected works and projects, representing the creative achievements of students from all over the world, offer a multilayered insight into the evolutionary and educational development of the photographic medium.

The past nine biennial exhibitions have demonstrated the great potential and diversity of creative approaches among young artists working in the medium of photography. By breaking away from rigid and traditional forms and approaches to the medium – and supported by the rapid development of digital technology – students are expanding the field of artistic photography through new ways of thinking, technical knowledge, and experimental practices. Thanks to the incredibly fast advancement of digital technology, high-resolution imagery, and the possibility of printing in unlimited formats, there are now practically no limits to creative ideas. Student photographs and photo projects form a vital part of the analysis and classification of visual information, as cameras – one of the most powerful tools in their hands – continually define and redefine reality.

Much has been said and written about the overproduction of images and the near-total dominance of visual media, which are logical processes and phenomena of our time. With the growing dominance of visual perception, photographs have become the authorities in their own right – not only because they depict reality, but because they also usurp it, thereby automatically representing a specific version of reality in the viewer's eyes. In the past, visual information served as a supplement, explanation or illustration of reality, whereas today, the image itself is the reality. Another aspect of the photographic medium is, of course, its great potential for manipulation, which is evident in the fact that we, as viewers, are often more fascinated by photographs of certain subjects than by the direct view itself.

For the new generations of photography artists, it is crucial to develop both a conscious relationship with the medium and the ability to distinguish images according to their function, relativity, documentary value, reflective aesthetics, manipulative potential, and the narcissism increasingly present on social networks. A distinctive reflection of the filtering and fragmentation of all these phenomena and sensations can also be expected in this tenth exhibition of students from higher education art schools and academies from around the world.



Professor emeritus Branimir Karanović



Irina Dumitrașcu Măgurean / Romania

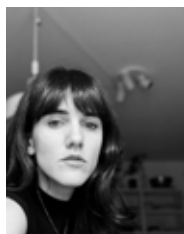
Rob Hornstra / The Netherlands



Ivana Brezovac / Serbia

JURY / ŽIRI

Vjeran Hrpka / Croatia



Špela Pipan / Slovenia

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PRIZES / NAGRADE

1st prize / Sveta Kaverina, The Netherlands

2nd prize / Stefan Stefanovski, Serbia

3rd prize / Nađa Repman, Serbia

HONOURABLE MENTIONS / PRIZNANJA

Žaneta Čuteková, Slovakia

Slava Lyu-fa, Russia

Liliom Kovács, Hungary

SPECIAL RECOGNITION / SPECIJALNO PRIZNANJE

Awarded by non-government organization
Vojvodina OK for the best student project in the
national category:

Stefan Stefanovski, Serbia

FINALISTS / FINALISTI

Annela Ružnić, Bosnia and Herzegovina

Victoria Lihacheva, Russia

Aakash Gulzar, India

Amina Berbić, Bosnia and Herzegovina

Sveta Kaverina / The Netherlands

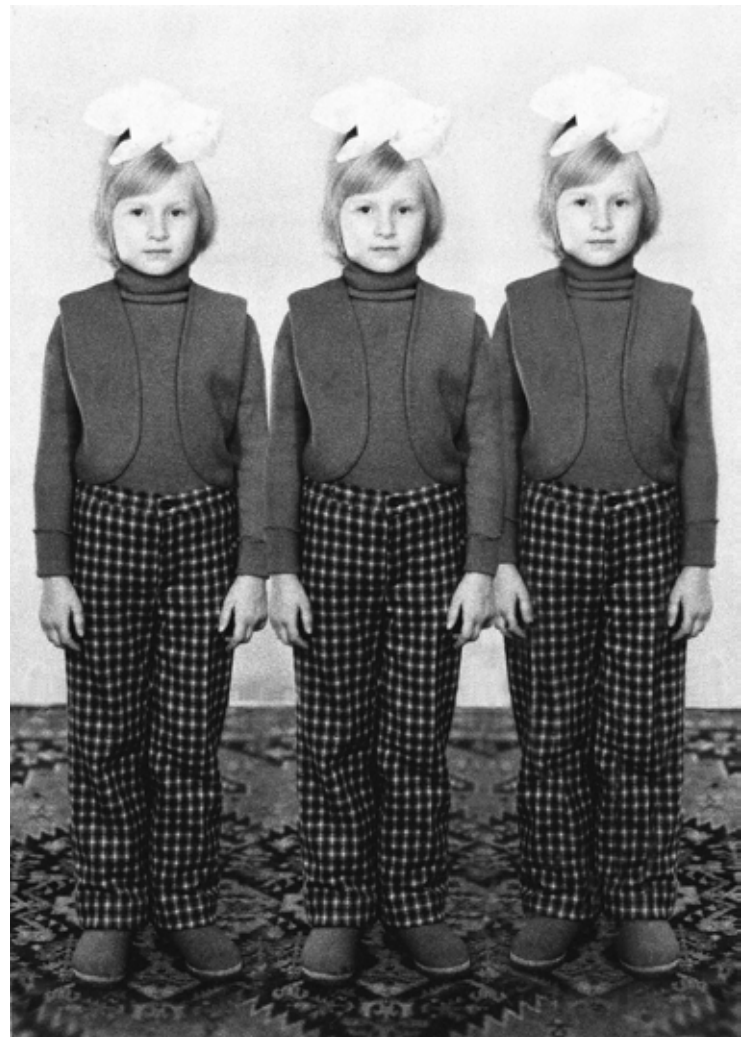
School of Modern Photography Docdocdoc, St. Petersburg

The Three of Us

This mockumentary project grows out of an often overlooked facet of Soviet history: the belief that death could be conquered. After the 1917 Revolution, some Bolsheviks imagined not only a new society, but a new humanity – free from illness, aging, and mortality. Scientific texts speculated about bringing the dead back, above all the leaders who were meant to embody the triumph of the system.

The project imagines a secret experiment set up to serve that vision. It did not return Lenin; instead it produced three cloned girls. Unfit for propaganda and carrying no usable myth, they were kept out of sight. With the collapse of the USSR the program was shut down, monitoring ended, and state support withdrawn. The three were left to exist in a world they were never meant to inherit. The work draws on the artist's biography – born in the USSR, coming of age during its collapse, shaped by migration.

The three clones become a metaphor for fractured identity: for being split across ideologies and geographies, never fully whole. They carry the unfinished legacy of a system that tried to cheat death – and never quite let go of the living.



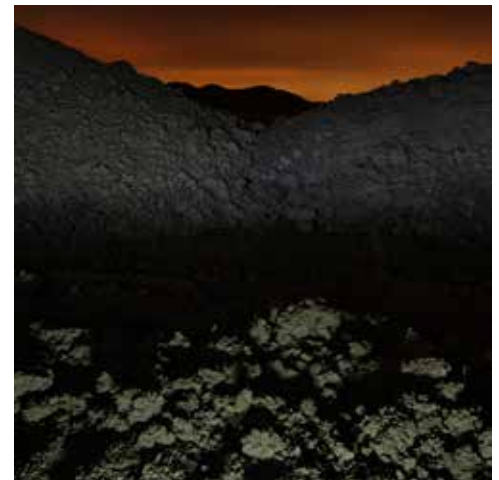
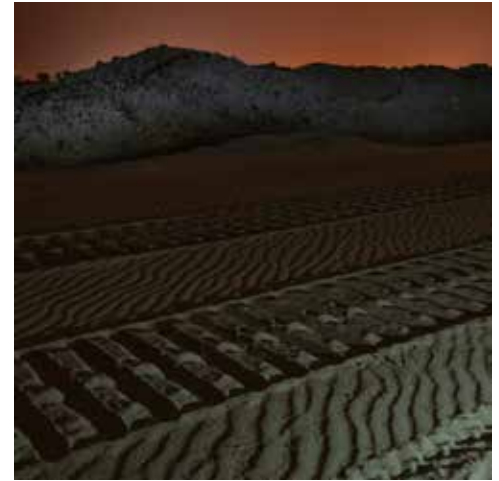


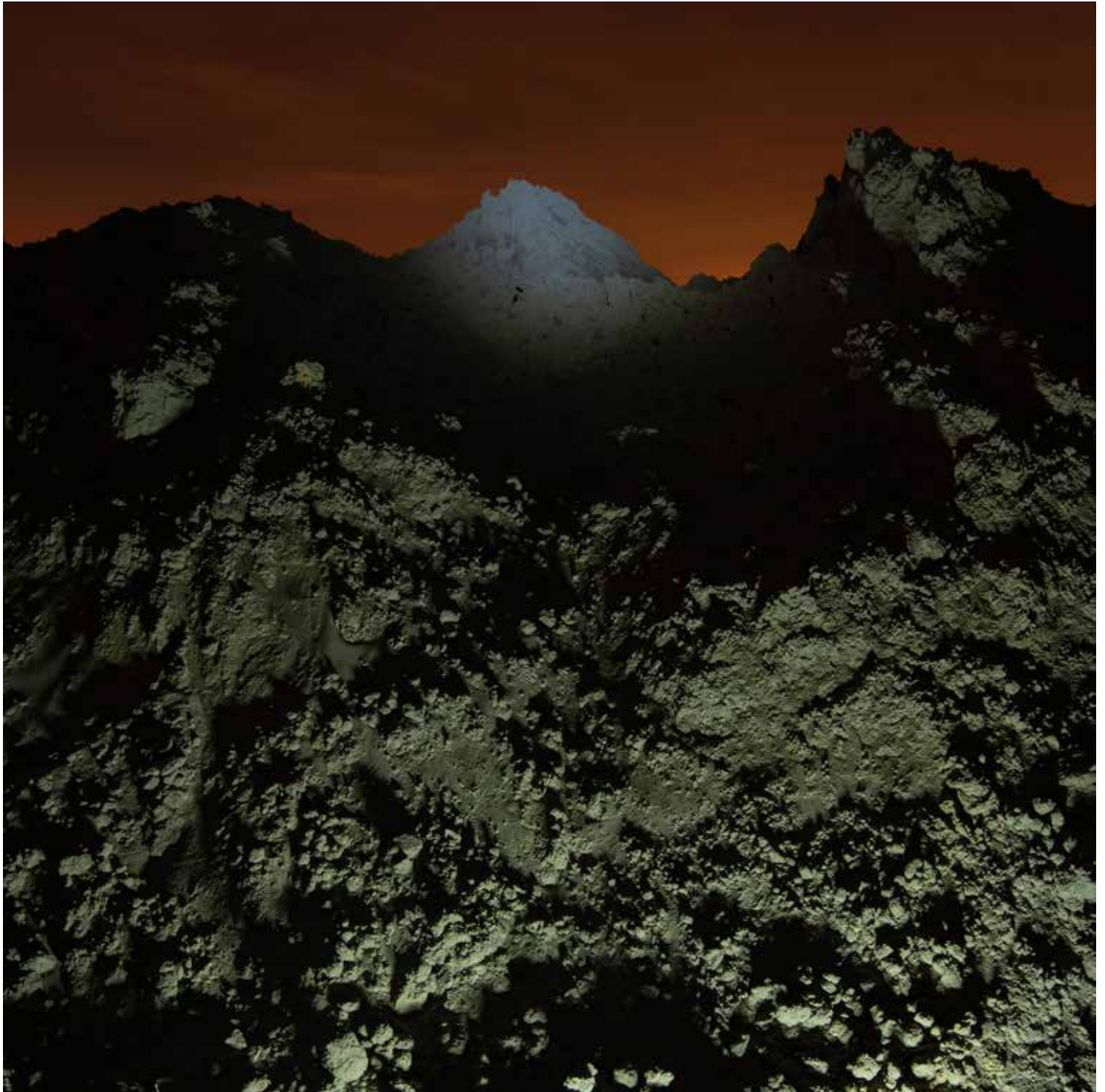
Stefan Stefanovski / Serbia

Academy of Arts, University of Novi Sad

Scars

The project “Scars” explores the Banat landscape as a space of ecological and social scars. In places where water once existed and the meadows of my childhood thrived, roads are now being dug. As new infrastructure is built, nature slowly transforms into an industrial space. Banat is a region that has lacked clean drinking water for decades. Water, once the foundation of life, now symbolizes absence and contamination. Photography in this work serves as a testimony to matter that is disappearing, as well as to the persistence of the artistic gaze in finding meaning within that disappearance. Through a visual experiment with light, color, and texture, the artist constructs a narrative of a landscape that is simultaneously real and fictional. The photographs explore the presence of what is invisible and permanently lost. The landscape transforms into a symbolic space, almost like another planet, where water becomes a metaphor for disappearance. “Scars” bears witness to a person searching for water, but in reality searching for themselves within a vanishing space, reflecting the relationship between humans and the land they have poisoned. The project connects personal experience with the local landscape while simultaneously expanding the social and ecological context, highlighting the problem of water pollution and the loss of nature as a universal challenge. The work raises questions about our relationship with water and the natural environment, encouraging reflection on responsibility and the future of the world we inhabit.





3rd prize | 10th World Biennial of Student Photography

Nada Repman / Serbia

Academy of Arts, University of Novi Sad

Earth

Zemlja (Earth) examines the relationship between identity, heritage, and historical memory in the Sombor plain. The work originates from photographs in a family archive which are reinterpreted and intervened upon to create a dialogue between past and present. It investigates how traces of human life remain embedded in the landscape through visual and material layers.

Each image functions as a witness, like the land itself, observing what occurs upon and within it, recording the continuity of human presence and the passage of time. Zemlja considers how space shapes human experience and how history is inscribed within it.





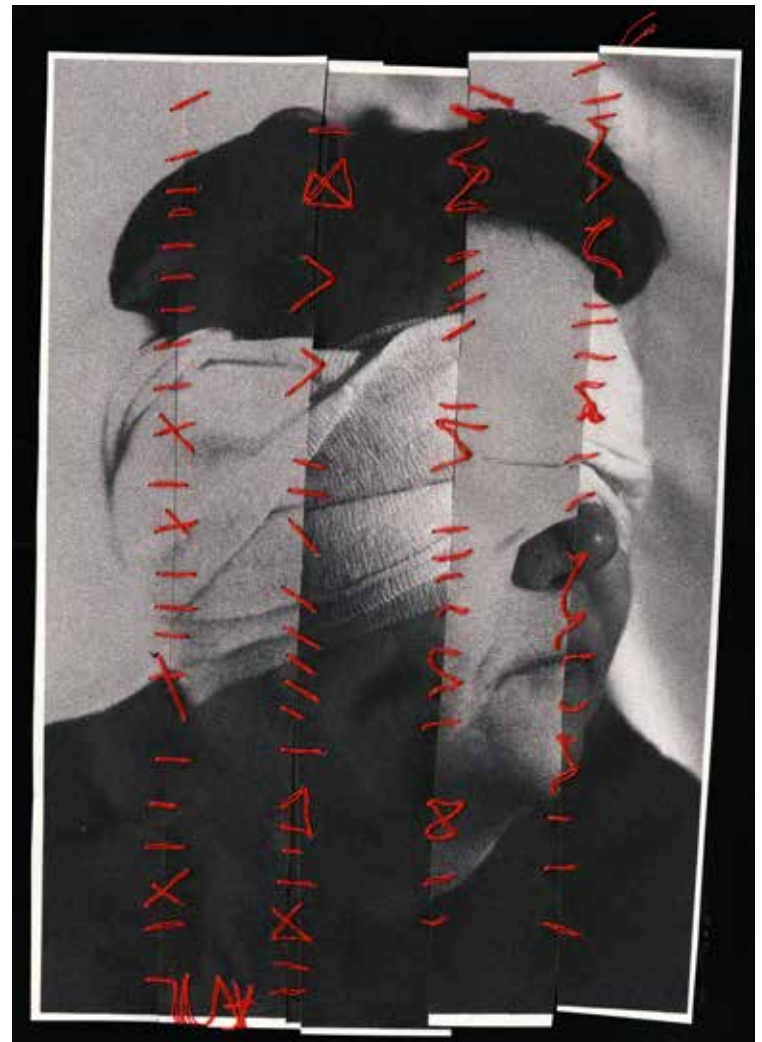
Žaneta Čutková / Slovakia

Academy of Fine Arts and Design, Bratislava

Blepharoplasty (Eyelid Surgery)

The series was created as a personal study of transformation following the blepharoplasty of a close person. Through mixed media, I explore the physical and inner recovery of my mother. The photographs were made as part of a series of portrait collages created as a school assignment.

The woman, undergoing a radical yet deeply needed change, faced complex inner dilemmas. She questioned whether taking such a step was right and feared losing her sense of identity. Yet after the surgery, she was able to see the world anew – and although the experience challenged her sense of self, the transformation was ultimately inevitable.



Honourable Mention | 10th World Biennial of Student Photography

Liliom Kovács / Hungary

Moholy-Nagy University of Art and Design, Budapest

Just Because I'm Paranoid Doesn't Mean They Aren't After Me

In this series I examine the phenomena of schizophrenia and psychosis through the medium of photography. These illnesses affect many areas of our lives. The subthemes are intended to represent individual symptoms or sets of symptoms: the disintegration of self-image, hallucinations, distorted or missing memories, paranoid thoughts and delusions, feelings of persecution and alienation from society, and loss of contact with reality.

Throughout the series I used a mixture of analog and digital techniques (and occasionally other media, such as drawing and painting), with a particular emphasis on exploiting the experimental possibilities inherent in photography. Although my work is personally motivated and partly based on my own experiences, it aims to present the phenomenon as a whole, bringing it closer to the viewer.

My goal is to make visible what is invisible to society, to dispel misconceptions and prejudices about the illness and to find possible connections between my own mental world and that of others.



Slava Lyu-fa / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Kyllys

This project tells the story of the Yakut cattle breed and the efforts of farmers to revive it at the Kyllys farm in the Gorny District of the Sakha Republic. Once nearly extinct during the Soviet era, only about 2,000 of the 400,000 original animals remain today. Yakut cattle are small in size, have thick coats, withstand extreme cold (down to -60°C), and produce rich milk and high-quality meat.

The series documents the seasonal migration of the herd from winter shelters to summer pastures. Along the way, a truck carrying calves gets stuck on a rain – soaked road, and a small team of farm workers works together to rescue the animals. These moments highlight not only the labor and resilience of people but also their commitment to preserving a national breed, its history, and the traditions of the Sakha people.

Through these images, viewers witness human initiative, care, and perseverance in harsh climatic conditions. The project emphasizes the value of daily work and collective effort in sustaining cultural and biological heritage, showing how life, tradition, and continuity endure across generations.



Annela Ružnić / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Submission

The series "Submission" stands as a visual testament that my being unfolds in two realms. The first aspect of my being is the knowledge of the One who created me, and the second is the knowledge of what I create. A human cannot create, yet he can speak. At the moment the photograph was taken, I was not wearing the hijab (veil), nor could my devotion be read from my appearance. Yet in that same moment, I realized that I was capturing what my soul is, and what it longs to reveal. Let me briefly explain how the series came to be. Every student or artist, at some point, experiences a creative block, it is inevitable. To stand in namaz (the Muslim prayer) is, in itself, a sacred moment. You surrender to God's command and to Him alone. During prayer, a vision appeared before me. The photograph you are now looking at is the one I saw in front of me while praying. In that vision, I was not alone, beside me was my friend Merjem. A friend who has worn the hijab since childhood was my support on this path. A companion and a mirror, the moon to my sun. In this moment, faith, art, and friendship flourish in a shared flame. I create in the name of the One who creates, and I live in the name of the One who gives life. The religious aspect of me pays homage to the Creator, while the creative aspect pays homage to art itself. I create a series of photographs that, in their essence, carry the harmony and rhythm of prayer as a sign of devotion to Allah. Let this be proof that Islam does not close doors, but opens them. Be they doors into my soul, or doors through which I continue to create and speak freely. Let this work stand as a witness to my first act of spiritual unveiling and physical covering. May it be that, when you read these words, I wear my hijab with pride and courage.



Victoria Lihacheva / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Silent Witnesses of Presence

This project explores a disappearing site of memory, the isolation of people in a northern Russian village, and what remains after a place begins to fade. The artist documents Komsomolsky, a remote settlement 590 km from Arkhangelsk, where there has never been mobile reception, and a failed power-line project left the residents dependent on a single landline. Once home to over 200 people, the population has now fallen to around 30.

Founded as a logging settlement, Komsomolsky thrived while logging camps operated and timber was floated down the Ustye River. After the collapse of the USSR, the camps shut down, jobs disappeared, and residents slowly left. Nature now reclaims what was built; familiar sounds have disappeared, replaced only by the howls of wolves and dogs.

The village has one small shop, irregular access to food and medicine, and no feldsher for years. The school was demolished, leaving an empty plot; the library and cultural center occupy the former kindergarten, still carrying faint scents of paint and canteen meals.

Despite harsh conditions, residents refuse to leave their homes including the artist's childhood home. Loneliness permeates the village as houses stand abandoned, and time seems frozen. Through images of remaining residents, memories, and encroaching nature, the artist reflects on personal loss and the slow disappearance of a place that shaped their life.



Aakash Gulzar / India

University of Kashmir

Kotar'baaz

Kotar'baaz is a metaphorical narrative that reflects Kashmir's psychological and political condition through the imagery of pigeon keeping. Traditionally, pigeons symbolize peace and spiritual freedom, yet within this work they embody the experience of Kashmiri lives, suspended between fleeting moments of freedom along a horizon lined with checkpoints.

The act of pigeon keeping becomes a quiet metaphor for existence under constant surveillance and constraint. The title itself carries dual meaning. Kotarbaaz refers to the "pigeon keeper," while baaz means "hawk," evoking the state's predatory, watchful gaze. In Kashmir, even the act of flight is bound by invisible borders. What once represented transcendence and freedom now mirrors control, reminding us that even the sky has become contested territory.

Through this project, I explore the domestication of bodies and the endurance of identity under oppressive power. The people, like the birds, continue their rituals of resilience, preening, remembering, and resisting, while living beneath the looming shadow of razor wires, restrictive laws, and higher apparatuses of control.

Kotarbaaz is not merely about birds; it is about a people who live in perpetual limbo yet continue to hope beneath an occupied sky.



Amina Berbić / Bosnia and Herzegovina

International Burch University, Sarajevo

Ambivalence

Ambivalence is the state of having mixed feelings or contradictory ideas about something or someone. Ambivalence explores the state of holding mixed emotions and contradictory thoughts of being caught between opposing forces within oneself.

Trapped in the in-between, we linger in uncertainty, unsure of what to believe or which direction to take. Through this series, I capture fleeting moments where emotions, perceptions, and identities overlap, conflict, and coexist. These images reflect the quiet tension of duality the beauty and discomfort of inhabiting multiple truths at once.

One of the main element in these series is established colour palette – blue and red, opposites themselves, that enhance the overall feeling of contradiction.



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WORKS / ODABRANI RADOVI

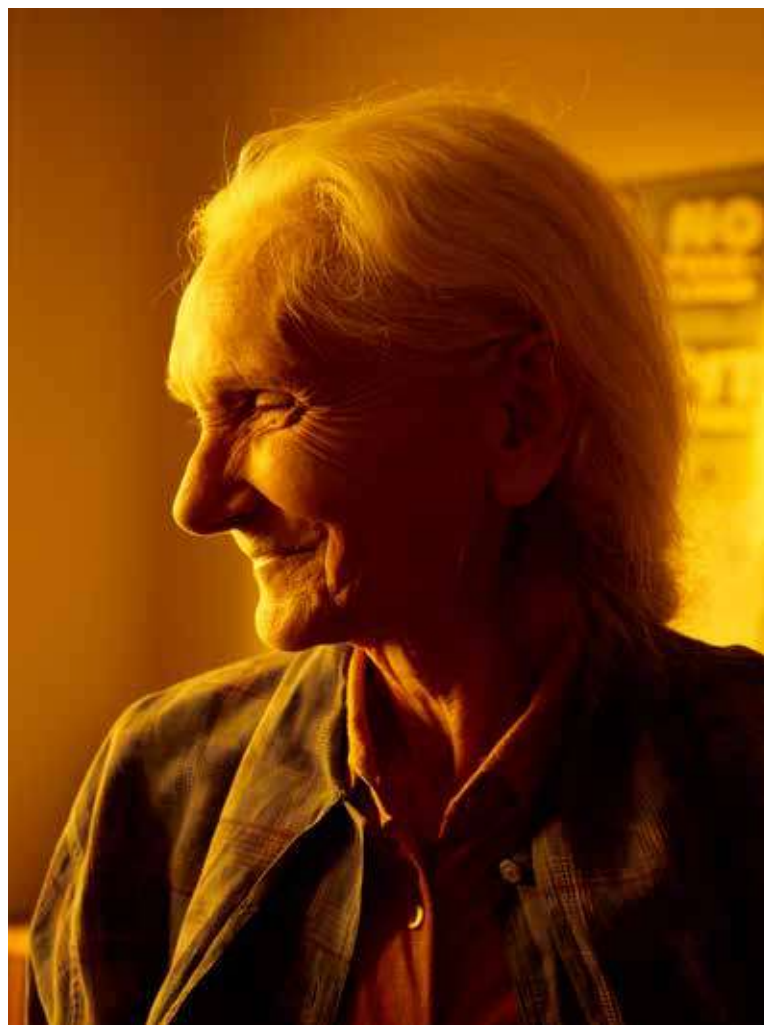
Ádám Zsiros / Hungary

Moholy-Nagy University of Art and Design, Budapest

My Unknown Grandmother

Zsuzsa is a lady whom I found through a Facebook ad that I posted. I aimed to find a stranger who's different from me, and get to know them through capturing them and their environment. She told me about her past and current life, what she likes, what annoys her, what she cherishes, what she's interested in, and so on. She spent most of her life working in Csepel, where she lives alone and her family visits her regularly.

I wanted to learn about her and depict all aspects of her personality that I witnessed, in a careful, curious, and respectful way. Her boldness and childlike wisdom inspired me, but I also felt empathy for her hardships. As we spoke, we discovered connections between the two of us, like the fact that her parents lived 30 km away from my hometown, and she bears the name of my grandma, who passed away a few years ago.



Ajna Hujdur / Bosnia and Herzegovina

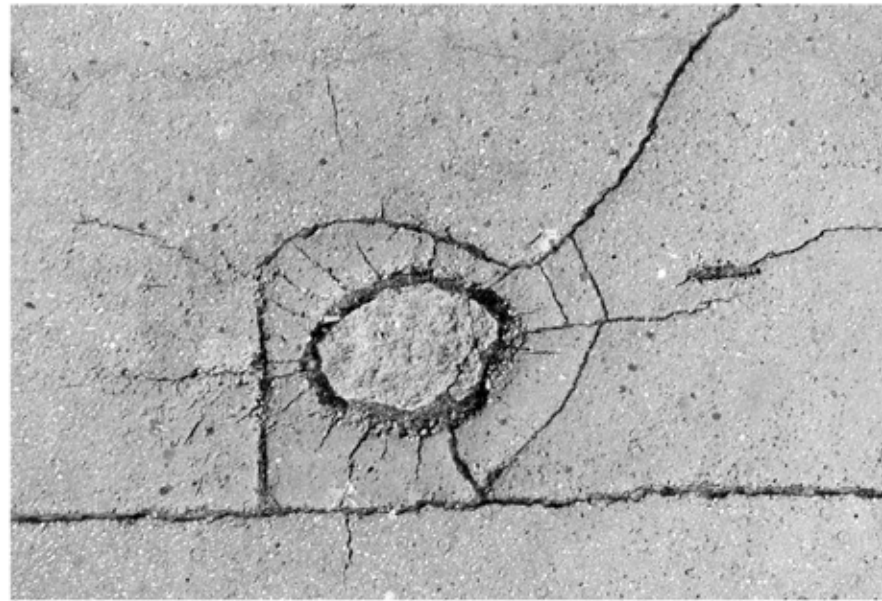
Academy of Fine Arts, University of Sarajevo

Searching for Truth in the Light Records of Everyday Life

These photographs emerged from a quiet, inner need – to express, through light, form, and emptiness, a sense of uncertainty, searching, and presence. Created without a predetermined intention, they gradually became a space between the inner and outer world, between gaze and feeling. At first, there was a desire for them to remain pure – without meaning, without story – yet meaning, as it always does, emerged on its own. In every form, one seeks a sign; in every silence, one hears an echo.

At a certain point, the work began to speak for itself, beyond the author's will. Roland Barthes, in *The Death of the Author* (*La mort de l'auteur*, 1967), writes: "The birth of the reader must be at the cost of the death of the author." This idea does not negate authorship but liberates the work and allows it to continually live anew in the eye of the beholder.

And indeed – the moment the author looked at her photographs with new eyes, they gained new meaning. Not because the work had changed, but because she had. The photographs became independent beings, freed from intention and explanation. The work becomes a space of encounter – between author and artwork, form and feeling, silence and meaning. In their quiet openness, they no longer belong to the one who created them – but to the one who beholds them.



Akos Kovacs / Serbia

Academy of Arts, University of Novi Sad

The Last Drop in a Cup

After the collapse of the concrete roof of the newly renovated railway station on November 1st in Novi Sad, Serbia, 14 people lost their lives instantly, and three were seriously injured, one of whom died in the hospital after 16 days and another on March 21st, 2025. On November 5th, 2024, thousands of citizens gathered peacefully in front of the railway station and City Hall to protest against government corruption. The protest was disrupted by masked men who attempted to break into City Hall.

This sparked a series of protests and blockades across Serbia, led by students who refused to stop until their demands were fully met by the government. Their message was clear: they would not accept empty promises. By March 2025, almost all universities had been shut down and were under blockade by students determined to pressure the authorities into taking real action.

I began photographing these events during the first major protest on November 5th and have been documenting them ever since. As a student myself, I believe it is my generation's responsibility to stand up for ourselves and make our voices heard. This series represents my perspective on the fight against a corrupt system that is shaping the future of our country.



Aleksandra Kurilj / Serbia

Faculty of Technical Sciences, University of Novi Sad

The Book of Records: Beška

In small villages like Beška, every corner hides a story, and every story holds a piece of the community's soul. "The Book of Records: Beška" is a visual and narrative collection dedicated to the extraordinary, unconventional people who make this place unique.

Inspired by the film "Shutka Book of Records" and the local legend of Beli, the painter who spent most of his life in the tavern, I set out to capture a fragment of Beška's spirit. Just like Doctor Koljo in the film guides us through Shutka, I follow the traces of Beška's own "champions"—people whose lives, humor, and resilience reveal the essence of rural identity.

Through portraits and short stories, I invite viewers to look beyond the ordinary and to recognize the beauty of persistence, tradition, and belonging. "The Book of Records: Beška" is not only about achievements, but about community



Aleksandra Milojković / Bosnia and Herzegovina

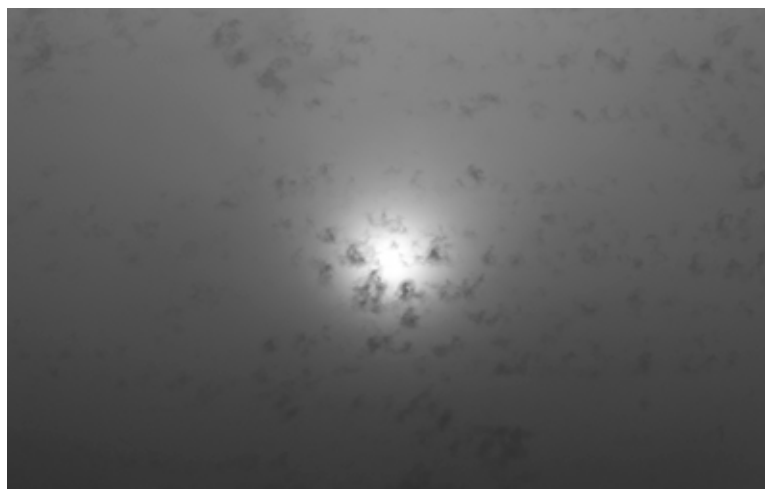
East Sarajevo, Academy of Fine Arts, Trebinje

Koprena

“Koprena” is an old South Slavic word with no direct English equivalent that conveys all its meanings. It is a thin, partially transparent fabric that hides the face. The same word can also refer to a visual impairment, and in a metaphorical sense to something that conceals the truth.

In my work, it represents a barrier that prevents us from connecting with the world around us that we learned to keep up in order to conform. As others only see the outlines of our being, we only see the outline of reality. We are entangled and trapped in what we are hiding with. Loneliness occurs because our need to be seen and accepted is not met.

Bleak days are interwoven with a glimmering vigor. Embers of our essence awaken the urge to be free. They lead to a new realm. In their authentic self, one realizes genuine freedom. This story reflects my own effort to belong. It is both personal and universal.



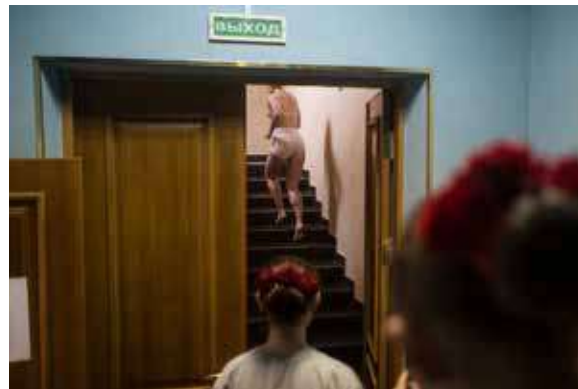
Aleksei Shelestov / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Artist's Life

When a spectator comes to the circus, he or she expects to see a performance filled with a festive atmosphere. Of course, the main role in this is played by the artists – people who choose a life full of adventures and unexpected moments. However, one should not romanticize this profession. They are forced to constantly sacrifice a lot: raise children in dressing rooms, create families during tours, live at work.

So gradually the circus troupe, sharing a common life, becomes a large metaphorical family. And all this for the sake of the spectator, for whom the spectacle is like the tip of the iceberg, the great power of art.



Alicia Cano / Spain

International University of La Rioja (UNIR)

Pachinko

The architect Renzo Piano nicknamed Pachinko the staircases and walkways that connect the two buildings of the Centro Botín in Santander. Borrowed from the iconic Japanese vertical slot machines, the name evokes a playful chaos of lines and perspectives. This series is an architectural study of those structures—an exploration of their geometry, repetition, and rhythm.

Through a minimalist black-and-white palette, the images aim to distill the building into its essential language: an ode to the straight line, which defines every surface and angle.

Rather than documenting the space in terms of its functionality, these photographs reinterpret it as something approaching the abstract, where form and structure prevail over use.



Anamaria Preda / Romania

University of Art and Design in Cluj-Napoca

I Might Love You in the Process of It All

Art for me is the most sincere and unaltered form of expression of the soul and inner turmoil on the questions of life. Through my art, I seek to show those who interact with my works the warmth and attachment I feel in my soul towards the peace and happiness that we can find in what surrounds us. I seek to show people that fulfillment only exists here and now. The only time we can be happy is in the present, because it is the only thing we own.

I want the people who interact with my art to stop, to allow themselves time to breathe without rushing. To exist here and now and to see that life offers us every day reasons to be happy and content. In my artistic process, I seek to speak with vulnerability and assumption about what is most vital in life: reasons to live, each person's identity, and the detachment from the environment in which we grew up, our attachment that makes us deeply human, the warmth as a feeling that connects us all, acceptance, and perfection in simple, ordinary moments.

I believe that we can love life in its complex phenomenon.



Anastasiia Korobova / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Earth in Water, Water in Fire, Fire in Air

This project juxtaposes human mortality with the timeless rhythm of natural cycles. Through photography, I explore the tension between the fleeting and the eternal. Inspired by Buddhist thought and *The Tibetan Book of the Dead*, the project examines transitional states through the four elements not as fixed forms, but as stages of transformation that mirror the cyclical nature of existence.

The creative act becomes a way to approach nature's eternity, to understand it, and to leave a trace of that encounter in the present moment. Ideas arise like impulses from the world; I serve as a conduit that translates them into visual form. Their significance lies in their relevance to now to my life and perhaps to the lives around me while what happens to them after my own transition is of lesser concern. Nature, in its constant movement and contradiction, especially the interplay of fire and water, remains the true bearer of eternity.

My work stems from a deep sense of connection to the world. I do not see myself as an isolated creator but as part of a larger whole. Returning to familiar landscapes, I enter into dialogue with the elements. Central to this cycle is the mask appearing in the series, made from fragments of my photographs a symbolic death cast that embodies both finitude and rebirth within the act of creation itself.



Anastasija Milivojević / Serbia

Academy of Arts, University of Novi Sad

Body That Remembers

This series explores the body as a space of expression and transformation. I photographed a friend who, through movement and flexibility, pushes the boundaries of physical identity, while the collages further blur the line between the body and its surroundings. The body becomes a line, a texture, a part of the landscape or architecture. Through collage, it is reconstructed and transformed into a new form, both intimate and universal. This is a story about a body that is constantly changing, adapting, and finding new ways to exist in the world.



Anastasija Pijunović / Serbia

Academy of Arts, University of Novi Sad

Princesses Milica

The photography series “Carice Milice” portrays three drag artists from Serbia who, despite social prejudices and overt hatred toward the LGBTQ+ community, find strength, dignity, and joy in their self – expression. In popular consciousness, empress Milica embodies dignity, female strength, and wisdom in difficult times. By naming the work “Carice Milice,” I transfer this symbol to the three drag artists, who become the “empresses” of their own world, crowned with wigs, makeup, and false eyelashes.



Andelija Stančulović / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Remembering Distance

How is distance remembered? What is the physical sensation of the body in the absence of closeness? What color, texture, and temperature does it have?

My father became a parent while still a child. While my grandmother and grandfather lived and worked in Germany, he was the only constant figure that my uncle, his younger brother, had in early childhood. For this project, I decided to use some of the rare photos where the family is all together, carefree, and smiling. Especially chosen are those photos expressing closeness, hugging, celebration, and play. By intervening with color over the skin of my father and uncle, I apply red, while the figures of grandmother and grandfather are placed in blue tones, attempting to visually emphasize the concept of warmth through the metaphor of presence/absence. Red as pure, childlike happiness, and the blue as the opposite, grown and tired from the journey. In the points where their bodies touch, I add embroidery on the photographs to further highlight the importance of tactile sensation for this theme. The rest remains monochrome, emphasizing the finally encountered bodies in a specific space and time, as the only thing radiating from the memories that remain.



Andrey Gorchakov / Russia

School of Modern Photography Docdocdoc, St. Petersburg

A Modern Russian Monastery - What Is It Like?

The Pronsky Monastery, located 50 km from Ryazan in Russia, is a fairly young monastery founded a little over 10 years ago on the basis of the preserved gymnasium building built in 1912. Father Luka, the rector and the only monk permanently living here, continues the centuries – old traditions of the Church in modern times, is the ideological inspirer of many events held by the monastery.

Despite its young age, the monastery has many permanent parishioners, not only from Pronsk, Ryazan, and the Ryazan region, but also from other regions and from Moscow. In addition to the fact that the monastery is a refuge for believers, it also plays a great social role in society and is a cultural and spiritual center. It serves not only as a place for prayer and worship, but also as a platform for various events aimed at strengthening the community and educating young people.

Pronsky Monastery is not only a modern religious center, but also a living community that continues to attract people who want to find comfort, answers to important questions, and an opportunity for personal growth in the fleeing modern world.



Azra Selimović / Bosnia and Herzegovina

International Burch University, Sarajevo

Hide & Seek

This deadpan series explores the quiet tension between what is visible and what remains concealed. Through windows, walls, and facades, Hide and Seek captures everyday scenes where presence is implied but never fully revealed. In these still frames, architecture becomes a screen — offering glimpses, withholding answers.



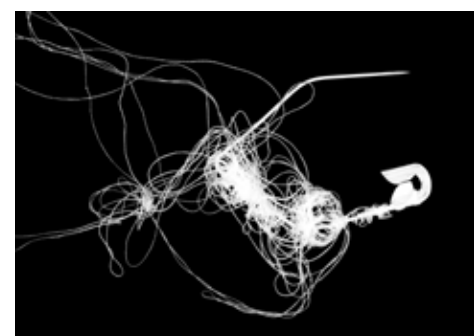
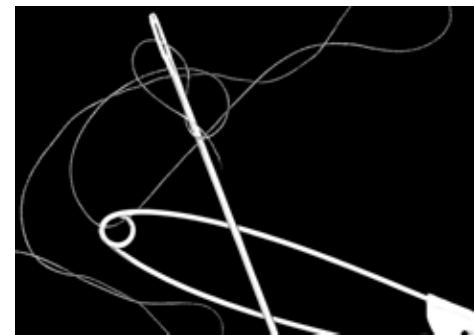
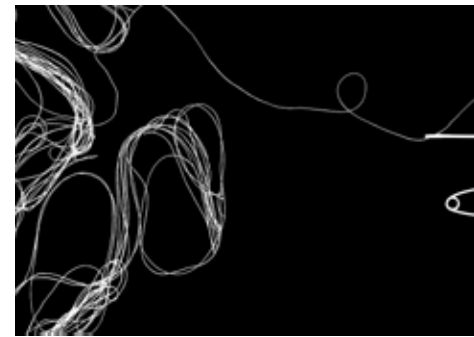
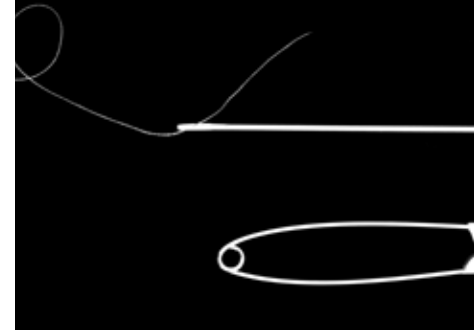
Azra Topić / Bosnia and Herzegovina

International Burch University, Sarajevo

Entangled

“Entangled” is a work created using the photogram technique, depicting “entanglement” in all its universality. The story unfolds through two figures – the needle and the safety pin, where the needle is the “villain.” This needle can be anyone or anything: a friend who isn’t really a friend, authorities and pseudo-authorities, artists and pseudo-artists, career, the media, social norms, AI, the ‘Putins’ around us in various forms. What else? But is the needle truly to blame for everything?

In the end, the safety pin remains entangled and turns its own needle upon itself. Are we the ones who ultimately destroy ourselves?



Bojan Stekić / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Roter Faden

This photographic project explores the intimate and universal themes of journey, connection, and belonging. Inspired by the German expression “roter Faden”— meaning the thread that connects and guides through a story — the series depicts the artist’s personal journey from Vienna to Serbia, where family, friends, and memories intertwine.

The journey, limited to 40 hours, becomes a narrative framework for exploring roots, togetherness, and identity. The red thread, present in each scene, symbolizes both the physical and emotional ties between different places, people, and moments. It simultaneously refers to the German metaphor of narrative continuity and to the Serbian folk belief that a red thread brings good luck, protection, and unity.

The photographs follow every stage of this journey — from the departure in Vienna and encounters with family across rural and urban spaces in Serbia, to personal challenges such as a half marathon and the return. The scenes range from emotionally warm glimpses of everyday life to introspective moments of transition and contemplation.

Roter Faden is not merely a visual chronology of a trip; it is a story about the bonds that shape and define us. The red thread connects not only places and people, but also past, present, and future — reminding us of the strength of togetherness and the invisible lines that guide us through life.



Bojan Batar / Serbia

Academy of Arts, University of Novi Sad

Hypnagogia

Hypnagogia is a series in which I explore escapism and dealing with reality. After graduating from high school and before entering college, I ran away from life. The place I photograph is symbolic; it represents my constant changing of space in an attempt to escape from myself. In those moments between the two destinations, thoughts would overtake me; I would become aware of reality and passing time as well as my own escape from it. Those moments would only be accompanied by the sound of my footsteps and cars passing by.

Part of me was upset at the realization that I was running away from the problem, while another part was relieved that I was on my way to a place where I didn't have to think about it.



Cristian Mărțoiu / Romania

University of Arts and Design in Cluj-Napoca

Open Field: A Metaphor of the Transition

The photographic series *Open Field: A metaphor of the transition* was made by Cristian Mărțoiu during his final masters year at the University of Arts and Design, Cluj-Napoca, under the guidance of prof. Kalló Angéla. The project's main focus is to capture the peri-urban area that surrounds the artist's hometown of Brașov, Romania, characterized by its mountainous landscape and sprawl of industrial establishments. Inspired by anthropologist Marc Augé's idea of non-places (spaces of transience where human beings become anonymous), Mărțoiu wanted to capture the more recent developments in the landscape that surrounded him while growing up. The images showcase the way industrial architecture blends in with nature and creates a new type of picturesque within spaces that bear the marks of an archaic way of life.

The series was presented as an installation during the 2025 University of Arts and Design Cluj-Napoca graduate show, where the images were mounted on a wire fence as a nod to the project's industrial origins.



Cristina Boștină / Romania

University of Arts and Design in Cluj-Napoca

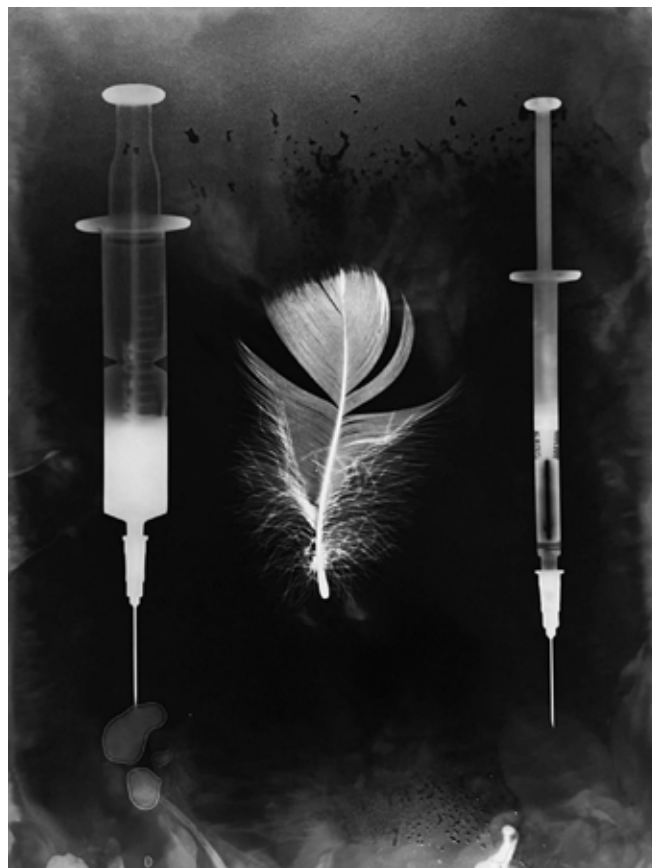
Fragile

My artistic practice revolves around photography and mixed-media experimentation, through which I explore the relationship between image, memory, and identity. I am particularly interested in the ways visual language can become both a tool for introspection and a means of social dialogue.

My work investigates themes such as fragility, vulnerability, and the complex relationship between the body and its environment. Through the layering of images, transparencies, and visual interventions, I seek to convey the instability of perception and the fragmented nature of reality that shapes both personal and collective experience.

Over time, I have presented series that address intimate as well as social dimensions – from memory and identity to the notions of fragility and ephemerality. These projects form part of an ongoing inquiry into the role of the image in everyday life and its potential to reveal unseen emotional and psychological layers.

My objective is to further develop this line of investigation through a deeper artistic and theoretical research process. I aim to bring forward new perspectives on how photography and visual art can function as forms of knowledge, reflection, and archiving of human experience - not merely as aesthetic expressions, but as living tools that connect individual and collective memory.



Đặng Tự-Anh / Vietnam

Fulbright University Vietnam

One Day in 2025

Amid shifting social hierarchies and an ambiguous openness to queerness within a nation still bound by patriarchy and homophobia, this photographic work continues my survey of queer aesthetics and the invisible labour that shapes artistic identity and freedom. It seeks to sense, expose, and reimagine gender and sexuality in response to the state's development agenda, situated in the social conditions of Vietnam at the moment.

These photographs were composed within the fixed setting of a budget motel room – a space of transience where the human figure remains anonymous, lonely, and lacking the significance to empower its own identity. The room allows me to stage a gesture to materialize the human form and its condition in the moment – while intensifying the physicality of presence.

The confined space renders the subject as though locked in. Yet the shifting textures of each setting – at times intrusive, reconfiguring the room's atmosphere of perceived anonymity and sterility complicate our perception of the space and the formalization of one's identity. At the same time, these transformations attempt to realize creative choices as a form of resistance: full of disorientation, uncertainty, and vulnerability, but also of a desire to exceed the limits the room imposes.

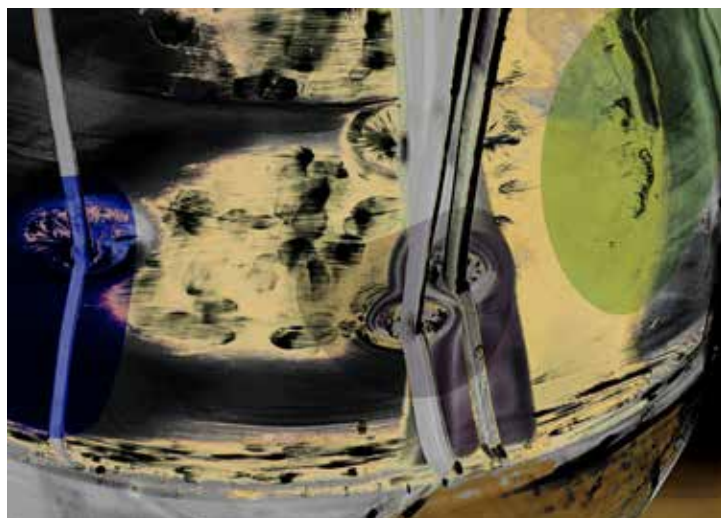


Danilo Kreso / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Digital Graphics

My practice fuses sculpture, installation, and photography to interrogate freedom, human rights, and ecology. I build scenes from found and fabricated elements; photography serves to arrest the provisional rather than certify the real. Through metaphor, irony, and dark humor, I dissect power – from territorial appropriation to everyday micro-dominance – and confront the normalized violence done to space and nature. The worlds I stage are deliberately estranged from realism; they function as proving grounds where truth is stressed and tested. Ongoing series such as Night Meetings examine the absurdity of control and borders.



Selected works | 10th World Biennial of Student Photography

David Hrubik / Serbia

Academy of Arts, University of Novi Sad

Beyond the Rainbow

Beyond the rainbow lies a city that is disappearing. A city without flow, without sound, without a path forward. Bridges without water, a station without departures, history without memory.

I grew up here — a witness to its suffering. Empty streets, a ghost city. Zrenjanin — once alive, now only silence in concrete and in water that does not move.

Beyond the rainbow, there is no happiness. Beyond it, there is neither you nor me.



Diana Karolina Estrada Rocha / Mexico

CUAAD University of Guadalajara

Memories of a Sick Heart

My work explores the fragile and intimate connections between the body, memory, and emotion. In my project *Memories of a Sick Heart*, I use guanábanas and other organic forms as metaphors for the heart, family ties, and inherited emotional legacies. I often deconstruct the fruits or capture them in the act of being touched and transformed, symbolizing the vulnerability and resilience of human emotions.

I work predominantly in black and white, which allows me to emphasize contrast, texture, and form, focusing attention on the materiality of the subjects and the gestures that shape them. Through these images, I explore illness, inheritance, love, and the traces that time leaves on both the body and the spaces we inhabit.

By combining still lifes and portraits, I aim to blur the line between the personal and the symbolic, creating a dialogue between the visible and the invisible, the physical and the emotional. Each image becomes, for me, a fragment of memory and a reflection on how bodies and emotions carry the histories of family and the intimate landscapes of the heart.



Diana Ridaf / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Taste Me

Taste me is a reflection on how sexualized marketing turns the female body into a product for consumption, and food into a metaphor for desire. Inspired by the aesthetics of food porn and advertising clichés, I exaggerate and push to the point of absurdity the language through which the industry sells not so much food as pleasure.

In parody self-portraits, I quite literally “become” food, offering the viewer a visual reply to stereotypes such as: “she is tasty,” “she is on your plate,” “she is there to be tasted.”

The sexualization of food is so deeply embedded in marketing and visual culture that, at times, the effect is reversed: when sex is being sold to us, it often looks like food advertising. For example, descriptions of women on escort websites often resemble the way a gourmet dish is described on a restaurant menu. In this way, the language of food and sex becomes interchangeable, reinforcing commercial objectification and blurring the line between the desire to consume and the consumption of desire.



Dimitar Markov / Bulgaria

Academy of Music, Dance and Fine Arts, Plovdiv

The Rhythm of the Concrete Jungle

Here, everything grows upwards — steel, glass, fog, ambitions. Here, people are fast, streets are breathless, and moments are rough. The rain speaks with a sigh, and time speaks in fragments of dreams.

Every step is a rhythm, every reflection a pulsating story. Moments hang voiceless in shop windows, reflections and farce in dirty glass. Here, time stops, then crumbles again, and no one waits, and no one sleeps. The city doesn't stop for anyone. There is a raw beauty written on its edges. And life that doesn't ask questions - it just goes on.



Dmitrii Shafrow / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Ideological Landscape

Man is the master of his destiny – this is the foundation of the Juche ideology, the state philosophy of the DPRK. At the same time, the word «man» refers to the entire people, united around the Party and its leader. The key idea of the ideology is that the people shape the environment, not the environment the people. Once in the DPRK, one can see a different influence of space on man.

Advertising is an invisible and familiar part of the environment that influences people. In capitalist countries it shapes needs, while in the DPRK it shapes beliefs. Here, propaganda slogans, appeals, and portraits of leaders have replaced advertising. Instead of «buy» – «join.» Not «pay,» but «support.» These messages are encountered everywhere: on building facades, in the metro, and in other public places. They are not intrusive, but constant, and become part of the familiar background.

Space, through architecture, images, and posters, turns into an instrument of ideological education, creating a closed circle. It shapes the consciousness of society, and society in return shapes space. In the Juche ideology, in addition to the people and the environment, there is a third element – the leader, who gives direction. The circle closes here, forming a cult of personality necessary to maintain this concise system.



Dogu Ozorhan / Turkey

Ringling College of Art and Design, Sarasota, Florida

Possession

My artistic practice is a sustained exploration of the psychological architecture of a displaced self, shaped by the intersection of my Turkish heritage and my life as an international artist. Growing up surrounded by opera and fine arts in Ankara formed my inherently theatrical visual language, defined by dramatic costume, heightened emotion, and cinematic lighting.

Displacement intensified this language. Leaving Turkey at sixteen for the UWC created a deep cultural and emotional rupture, prompting me to use art as a way to navigate internal disorder. My photography translates states such as alienation, crisis, and vulnerability into deliberate, structured images. A key part of my method is a process of synthesis that bridges disciplines. I use the precision of stagecraft and lighting design to create order within emotional turbulence, while complementary paintings, illustrations, and self-composed musical scores extend the visual and conceptual narrative beyond the photographic frame. This multidisciplinary approach is essential to stabilizing my inner world. Through conceptual portraiture, my work investigates resilience the capacity to endure and transform. The images move from emotional confinement toward moments of self-assertion and emergence. The camera becomes a tool for shaping trauma into clarity and form.

By externalizing my inner landscape, I propose art-making as a refuge: a structured, intentional way to hold onto identity within a constantly shifting global reality.



Elmina Suljević / Bosnia and Herzegovina

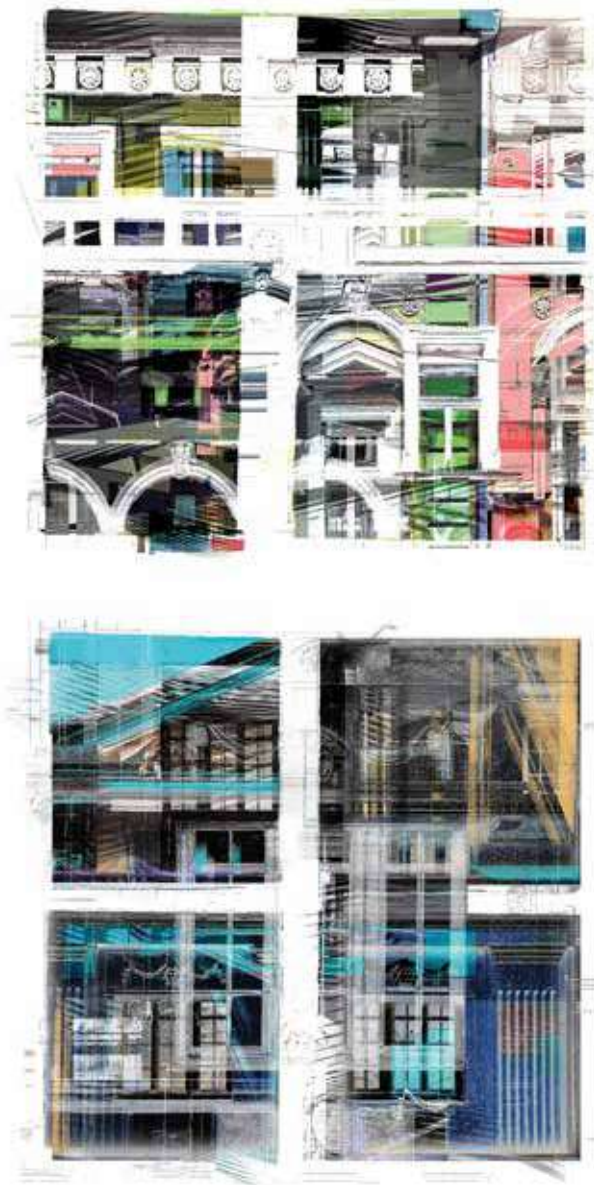
Academy of Fine Arts, University of Sarajevo

Memory of Forms

My artistic practice primarily focuses on photography and digital graphics, where I explore the intricate interaction of space, form and emotion. I draw deep inspiration from Art Nouveau architecture, with its layered ornamentation, expressive lines and unique fusion of form and spirit of its era – a rich source of visual and symbolic meaning. The Memory of the form, a work created during my master's studies, is part of a wider series that reimagines the architectural heritage of my city. The visual journey begins with a look through the window – both a literal and symbolic frame that separates but unites interior and exterior, the silence and hum of the urban landscape.

This contemplative distance enables a critical recontextualization of the visual material. Through digital editing, using multi-layered structures, textures and filters reminiscent of crocheted and hand woven fabrics, architectural motifs are transformed into ethereal compositions that awaken the spirit of space and collective memory. Digital intervention does not erase reality but reinterprets it, emphasizing the emotional traces of time and identity.

This work questions the boundaries between permanence and transience, both past and present, tangible and internal experience of architecture, where photography becomes a medium of contemplation and reimagining of urban identity.



Emilija Kosić / Serbia

Faculty of Applied Arts, Belgrade

The Land That Remembers

Popučke, a village near Valjevo (Western Serbia), no longer exists. The houses were deliberately demolished to make way for the construction of a highway section connecting Belgrade and Valjevo, carried out by Chinese contractors as part of a state project. The land was expropriated, and residents were given a deadline to leave their homes before the works began. My great-grandmother lived in this village, where she raised my grandmother, mother, and aunt, and later, me. We spent our childhood there and kept returning until her recent death. Within a few months, all physical traces of the village disappeared, the houses, yards, paths, and the lands that made up its everyday life. Today, where the village once stood, a strip of asphalt runs, carrying daily traffic.

This photo series documents Popučke at the moment when the last traces of what once existed were disappearing.



Emilija Sandić / Serbia

Academy of Arts, University of Novi Sad

Ševa Ristić

Ševa Ristić was one of the women actively involved in the work of the Belgrade Surrealist group. Despite the avant-garde ideals of this movement, women could not be found among the signatories of the manifestos – they were allowed to participate, but not to claim authorship. Although she took part in the group's works and activities with dedication, she was not remembered by her own name, but through her family ties – as the wife of Marko Ristić and the sister of Stevan Van Bor.

The work uses photographs from her and Marko's private archive, bringing her figure to the forefront. Through the mordançage technique – which involves separating the photographic emulsion from the paper and "destroying" the photograph – the materiality of the medium emphasizes the decay of memory of this artist. Her fate is shared by many women in art history, who remained in the shadow of their husbands, remembered only as muses and companions.



Esteban Sandoval Ibarra / Mexico

Centro Universitario de Artes

Descanso anhelado

Through fine art/editorial photography, I am interested in human vulnerability, capturing emotions that oscillate between the nostalgic and the ethereal through careful gestures that act as symbols of delicacy.

Exploring human fragility is interesting to me because it involves recognizing the limitations, vulnerabilities, and emotions we share as individuals, which allows us to better understand our nature, acting as a driving force for empathy and connection. I use digital and analog photography because I believe that slow processes require time and reflection, which generates a deeper connection with my work, both the imperfections of analog and the precision and unlimited possibilities that digital photography offers.

I primarily use natural light, allowing it to interact with the spaces and people I photograph, largely influenced by Renaissance aesthetics to generate soft textures and deep shadows. My goal is to create a visual experience that generates nostalgia/melancholy.



Eszter Sárkány / Hungary

Moholy-Nagy University of Art and Design, Budapest

90 minutes

I feel that the government in this country is increasingly working to divide society, while simultaneously placing enormous emphasis on football, a sport that, by its very nature, is meant to bring people together. In this work, I explore that contradiction through a small rural team as a lens for examining Hungary's relationship with football. Despite the fact that many other sports yield far stronger results for the country, football remains the most popular and most valued in the public eye. This is heavily influenced by the way the Hungarian government treats the sport, and by the vast financial resources invested in it. Some of the images simply portray the team and highlight the positive aspects of the sport, while the more conceptual photographs reflect on football as a social phenomenon. Throughout the project, I have been concerned primarily with themes such as division, unity, enemy, and team. Thus, the images strongly mirror my own emotions in the present moment.



Franjo Mihaljević / Croatia

Academy of Dramatic Art, University in Zagreb

Stillness

This photography series evokes quiet tension between people. The way the figures stand, their positions, the relationship between elements, and the spatial arrangement creates emotional tension. They inhabit the same environment, yet appear disconnected, as if they are struggling with something unspoken. The red light acts as an intrusion of something unnatural: it illuminates the figures but brings no clarity. Empty houses, open fields, and cracked roads depict places long abandoned – this physical isolation mirrors the emotional distance between the figures.



Hadi Nasiri / United States

Parsons School of Design, The New School, New York

Glitching the Gaze: A Counter-Surveillance

Glitching the Gaze is a photo – performance project that intervenes in the logic of surveillance by turning Meta’s Ray-Ban smart glasses against themselves. Rather than using these glasses as seamless lifestyle tech, I repurpose them as tools of disruption exploiting a loophole that allows for manual image capture without automatic data transmission to Meta’s servers. This work lives in the tension between surveillance and refusal. The portraits I create resist biometric legibility: faces become partial, obscured, blurred, or distorted through physical filters and performative gestures. I employ fogged plastic, diffraction layers, and intentionally glitchy images that confuse both the human viewer and machine vision systems. and Simultaneously, I use audio interventions – reversed speech, glitch tones, and poetic misdirection interfere with the device’s environmental data capture.

These layered tactics exhaust the algorithm, feeding it ambiguity and noise instead of clean, parseable information. At its core, Glitching the Gaze is a project about consent, opacity, and the ethics of visibility. In an era where surveillance systems capture not just users but everyone in their periphery, the project affirms the right to appear in ways that cannot be commodified. It reclaims the face-not as a dataset, but as an ethical encounter that resists reduction. This is not about disappearing entirely – it’s about refusing to appear in a form that machines can use.



Hector Cervantes / Mexico

University of Guadalajara

Tukyo'm

Oaxaca is one of the states with the largest indigenous population in Mexico, a region shaped by various geographic, administrative, and geopolitical boundaries. These characteristics result from social relations in constant flux, influenced by the worldview, mythology, and ritual practices of the people who inhabit it. In this multicultural region, my photographic work focuses on the Ayuujk, also known as Mixes, "people of the flowery word" or "those who go to the mountain."

The community of Tukyo'm, located 2,040 meters above sea level, is at the heart of this project, where the wind whispers ancient stories, and Mother Earth converses like an elder listening to the voices of her grandchildren. Here, women dress the soul of our history with threads that not only warm us but also tell stories. Each piece is an act of respect. Through my images, I seek to freeze time just before the echo of a song in the Mixe language fades, exploring both visually and emotionally the place where I grew up.

My goal is not to find definitive answers, but to seek paths, connections, and traces that link me to the root that names me as Ayuukjä'äy.



Henock Diba / Congo

Kinshasa Academy of Fine Arts

KOTAKOLI (Adaptation)

The degradation of the environment has become an alarming reality, intensified by the relentless accumulation of plastic waste. In the capital's streets, mountains of debris reshape the urban landscape into a scene of desolation. Once useful, plastics have become agents of destruction — polluting air, soil, and water, and endangering public health. Amid this environmental collapse, residents struggle daily to survive within a terrain transformed into a landfill. Many have lost their homes; their memories lie buried beneath layers of decomposing waste. Some continue to live in these conditions, embodying resilience despite the suffocating pollution surrounding them. Their presence within this colorful yet toxic chaos reveals the consequences of collective neglect. Although initiatives to confront the crisis exist, they remain insufficient to counter its devastating impact. Each day, these inhabitants stand as a reminder of the urgency to protect a livable future in a world drowning in its own waste. Every discarded object echoes a story of carelessness. As plastics slowly decay, they release toxins into soil and water, endangering entire communities. The natural beauty of the region is choked by this modern plague, signaling an ecological emergency. This photographic series illuminates the struggle against plastic pollution and calls for collective awareness. Through the lens, we confront an undeniable truth: urgent action is essential to safeguard the environment before irreversible damage is done.



Ilya Netyosov / Germany

Merz Akademie, Stuttgart

Invitation to Transcendence: Circles

The circle... is the synthesis of the greatest oppositions. [It] combines the concentric and the eccentric in a single form, and in equilibrium. Of the three primary forms, it points most clearly to the fourth dimension.

Vasily Kandinsky to Will Grohmann, 1930

How attentive are we to the subtlety of the environment surrounding us? On an ordinary path taken countless times, which may seem thoroughly studied in all its detail, one can always encounter minor details that usually elude one's attention. Only a careful, lingering gaze can reveal them, thus opening up the whole world of these details, which can be both accidental and deliberate in their nature. Ilya Netyosov invites the viewers to shift the focus of their attention to these minor details, which could reveal an exquisite composition underlying them. Here, a circular shape serves for Ilya as a point of departure; old dents on a pavement, manhole covers, painted circles of unknown purpose in all of these elements of mundane, one can find a reference to a broader spectrum of connotations lying behind this primary form.

A radial shape of the space conceptually corresponds to the subject of the exhibition, immersing our virtual body in an endless circular rhythm surrounding us.

Text by Anastasia Chugunova



Imran Muratagić / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Florist

My work explores the questions of everyday life, and is primarily focused on the idea of love, its power and influence on the individual. I believe that love lies at the very core of all that exists, that it represents the universal sameness between man and the life around him, and that the gratitude and understanding it carries are the secret refuge of warmth and peace for the human spirit. The medium I most often work with is oil on canvas, where through realism and carefully arranged, sometimes even surreal compositions, I strive to convey the message of my works. I would perhaps describe my expression as a constant interplay between a realist and a dreamer. Music represents a great source of inspiration in my process, and I approach painting cycles in the same way I would approach musical albums. Each painting, like a song, has its own specific position and role, while the symbols, metaphors, and arrangement of other elements shape the narrative and contribute to a broader story. In this way, through my work I strive for communication that transcends the visual, touching the emotional and intellectual levels of the observer.



Inna Kucherenko / Russia

School of Modern Photography Docdocdoc, St. Petersburg

In Between

This project is about my thirteen-year-old cousin Lera, who lives in Moscow and is spending her summer at her great-grandmother's house in the country. It shows Lera at an in-between time in her life – not quite a child anymore, but not yet an adult.

She's starting to play less with her younger nieces and nephews and is spending more time with friends her age or older kids. Lera is figuring out where she fits – not with the little kids, but not quite with the grown-ups either. She tries out different ways of standing, moving, and looking, almost as if she's testing out different versions of herself and asking, "Who am I?"

The teenage years are a time of big change. Seeing the world through the eyes of someone who isn't a child but isn't an adult can help parents and everyone else understand what it's like to be in that in-between stage.



Ines Radović / Montenegro

Faculty of Fine Arts, Cetinje

My Aunt

My work explores the questions of everyday life, and is primarily focused on the idea of love, its power and influence on the individual. I believe that love lies at the very core of all that exists, that it represents the universal sameness between man and the life around him, and that the gratitude and understanding it carries are the secret refuge of warmth and peace for the human spirit. The medium I most often work with is oil on canvas, where through realism and carefully arranged, sometimes even surreal compositions, I strive to convey the message of my works. I would perhaps describe my expression as a constant interplay between a realist and a dreamer. Music represents a great source of inspiration in my process, and I approach painting cycles in the same way I would approach musical albums. Each painting, like a song, has its own specific position and role, while the symbols, metaphors, and arrangement of other elements shape the narrative and contribute to a broader story. In this way, through my work I strive for communication that transcends the visual, touching the emotional and intellectual levels of the observer.



Iris Buljević / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

In the Meantime

This series of photographic diptychs explores the idea of creating meaning through visual dialogue. Each encounter of images opens a space of tension where connections surface. Through quiet observations of the everyday, the work leaves room for the viewer to shape their own story. Rather than offering a direct narrative, the series moves like memory: fragmentary, poetic, suspended in a liminal space. It reflects a period of my life marked by the idea of being in-between, the tension and beauty of living at the seam, and the subtle ways in which two realities overlap, contradict, or nourish one another. In this dialogue, empty spaces are not voids but places to be filled.



Isidora Vuković / Serbia

Academy of Arts, University of Novi Sad

Families Stick Together

The series of staged photographs explores the transformation of family everyday life in the context of a mediatized society and the influence of Western cultural patterns on the formation of contemporary identities and intimacy. The analysis starts from the assumption that the visual codes of popular culture, through film, advertising, and social media, reshape how individuals perceive and represent their own home, family, and interpersonal relationships.

Through a conceptual analysis of the relationship between intimacy and social expectations, the work points to the loss of authenticity and emotional spontaneity in contemporary family life. This raises the question of how media images, clichés, and imposed visual standards affect the psyche, identity, and behavior of the modern individual. The Families Stick Together is taken from a common phrase in Western popular culture, where it represents a cliché of family unity.



Ivan Matveev / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Magical Realism

Magical realism is characterized by a combination of realistic world with elements of mysticism, where boundaries between the real and the unreal are erased, and magical events are perceived as part of everyday life. The popularity of magical realism grew rapidly during difficult periods in world history in the last century: people were more inclined to search for alternative explanations for their problems.

In Russia, as a century ago, the human community turns to the immaterial world in search of support. The search for secrets of the universe through magical rituals become a tool for overcoming difficulties and maintaining mental balance. This tool is successfully used by politicians and other opinion leaders, broadcasting their answers to difficult questions to Russian society.

I recreate the reality described in predictions, astrological forecasts, plots of texts by higher magicians and fortune tellers. The display cases of press departments are filled with literature on esotericism and conspiracy theories, and on marketplaces you can buy yourself protection from any adversity for a few hundred rubles. I create such a reality, in the spirit of magical realism, to see the connection between magical thinking and the desire of people to justify what is happening in Russia.



Ivana Đurić / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Justice

My work focuses on the events that have taken place on the streets of my country in recent months. The central theme is the pursuit of justice on the streets of my hometown. What inspires me to create and engage with this subject is the truth – a truth I want to reveal and ensure is never forgotten.

My photographs serve as a legacy for future generations, carrying a message to never give up – that hope and justice exist, and that when a people, after years of struggle, unite and awaken, everything becomes possible.

Through these photographs, my message is that we all must step out and fight—fight with ideals, education, and virtue. Only through those values, and through art, can we reach our goals. Walking side by side with my people and a camera in my hand, I feel that I am doing something meaningful and important for my country. I believe that through my lens, I can reach those who are still hesitant to act – to show them that the first step is always the hardest, but that the strength of the crowd makes every next one easier.



Izabella Ďumbier / Hungary

Moholy-Nagy University of Art and Design, Budapest

41-43-71

As part of the project, I explored the proverb “Don’t speak ill of the dead”, and how this principle has stifled remembrance and open conversation about the past and our deceased ones.

The early death of men is a multi – generational tragedy that every member of my family has had to face. Mothers bury their young sons and husbands, then change during mourning, while fatherless children are left to deal with the weight of grief alone. Every generation copes with this situation differently, often leading to division and conflict. Some bury their heads in the sand, while others are unable to process their anger. What they all share, however, is a refusal to consider or try to understand each other’s perspective. Through my photographs, I wanted to depict this silent, paralyzed, stagnant state. In several images, the motif of glass reappears – as something we can see each other through, but cannot hear each other across.

In my grandmother’s mind, he still lives as a little boy; in my brother’s, as a good man; and in mine, as an irresponsible adult. The generational gap is clearly present here too – but even between my brother and me, this event has created a huge divide, one we hadn’t spoken about until now.



Jana Ćulić / Serbia

Academy of Arts, University of Novi Sad

Right to Light

This series was created during the period of the student blockade in Novi Sad, amid global and local turmoil. I personally faced an internal creative block, questioning justice and dealing with unrest, which directly influenced the course of my work. The pieces are abstract, and the contrast of blue and yellow symbolizes sadness and creative energy – blue represents unrest and the weight of the situation, while yellow represents light, creation, and emerging from chaos.



Jovana Berar / Serbia

Academy of Arts, University of Novi Sad

Lilac

I grew up without a mother's presence, who passed away when I was very young. I was surrounded by different women, who had come and left, erasing traces of the past and shaping the space of my childhood. Ana and Nina, the girls I follow throughout this series, are growing up in the same village and similar family circumstances, without the constant presence of their father. Besides the mother figure, who is an everyday thread of their world, the two of them always have each other.

Throughout these photographs, I explore the experience of childhood as a field of memory, loss, and reconnection. Reflecting on my own childhood through theirs, I am reliving it through time and the play we share.



Jovana Grubić / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Remnants of a Dream

My practice focuses on analog processes, particularly cyanotypes and hand – crafted analog collage. I am drawn to the textures, layers, and material traces that emerge through tactile, handmade methods that carry unpredictability and intimacy.

Even as these works are captured, shared, or transformed digitally, they retain the essence of their analog origin. The digital presence does not replace the materiality but extends it, allowing the subtle imperfections, layering, and serendipity of the physical process to reach new contexts and audiences.

Through this dialogue between the handmade and its digital form, I explore the tension and resonance between physical presence and mediated experience, creating works that feel intimate and imperfect.



Julia Lazar / Serbia

Faculty of Media and Communications, University Singidunum, Belgrade

Quick Fix

Originally titled “Quick fix”, the diptych tells a story of a fall. The action and the consequence. Yet both try to be patched up in a similar way. Quickly, haphazardly and without any sense of practicality. This scene speaks to the ironic logic of temporary solutions, revealing our human urge to restore a semblance of order, even when it’s clear that the problems run much deeper and demand far more effort and care.

In this process, photography is not merely a means of documentation, but a mechanism of introspective response. These images become symbols of the fragile balance between our attempts at control and the inevitability of chaos. The irony of these improvised interventions transforms into a visual of a city constantly trying to patch itself up, even after almost a year since the tragedy it witnessed—while at the same time mirroring the inner state of the country, as well as the observer.



Konstantin Miletic / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

The Way of the Sword

The difference between good and evil is the same everywhere, at all times. The difference between justice and injustice is too. The spiral of time carries timeless values, turning them into ideals we strive toward. And we never fully reach them. But the process is as important as the goal. The journey brings experience. And the struggle becomes a way of life. For truth, peace, freedom. For justice. Why are these simple human values ideals? How did we come to shout for justice through a megaphone? Will justice hear us?

But if we spend our lives in the process, in the journey, in the struggle, then the pursuit of justice becomes our way of life. Truth is our voice, and freedom our comfort zone. And creativity is our tool and our expression of support.



Kristina Krunić / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Brothers Grimm

The motivation behind the theme “The Photogram as an Illustration of the Dark Narrative in the Original Grimm Tales” was to demystify certain Grimm fairy tales traditionally intended for children. Specifically, it involved analyzing their original versions, which often verge on horror stories more suited for an adult audience, and were in fact historically used to instill fear in children.

In addition to well – known tales such as Cinderella (Aschenputtel) and Snow White (Schneeweißchen), the project also explored lesser-known stories like The Singing Bone (Der singende Knochen), Mother Holle (Frau Holle), The Goose Girl (Die Gänsemagd), and The Poor Boy in the Grave (Der arme Junge im Grab). The aim was to uncover the true motives and inspirations behind the Brothers Grimm’s writing, as well as their efforts to preserve elements of German folklore.

These original tales stand in stark contrast to the widely recognized and commercialized “Disney” versions, offering a more raw and authentic perspective on the narratives’ origins.



Klára Kusá / Slovakia

Academy of Fine Arts in Prague

Escaping

The project explores attempts to escape from the GDR as gestures of resistance, courage, and human longing for freedom, contrasting these historic acts with the current state of the Stasi Museum and materials drawn from Stasi archives. Rather than documenting these events in a conventional historical manner, the photographic series reinterprets them through a poetic visual language, focusing on the tension between surveillance and movement, between state control and the desire to flee.

Escaping combines archival material with contemporary reflections on borders, control, and migration. In doing so, it asks how systems of power continue to inscribe themselves onto bodies and geographies, and how the possibility of escape remains an ongoing negotiation between visibility, vulnerability, and autonomy.

In relation to the theme PRAV(DA) / JUSTICE / TRUTH, the project considers how state regimes attempt to define what is “just,” and how these definitions become enforced through surveillance, archives, and the control of movement. Escaping shows how acts of escape become necessary gestures toward reclaiming one’s own possibility of truth.



Ksenia Arefieva / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Black Sea

On December 15, 2024, an environmental disaster struck the Black Sea when fuel oil leaked from the hulls of two Russian tankers, Volgoneft – 212 and Volgoneft – 239, following a storm in the Kerch Strait. The spill created an extensive oil slick that threatened the region's ecosystems. The incident sparked concern among ecologists and authorities in Russia and other Black Sea nations. Local residents and volunteers mobilized quickly, helping to clean the shores by collecting the fuel oil from the beaches and rescuing affected wildlife.



Lejla Zunda / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Artificial Appetite: Edible Illusions of Consumerism

In *Artificial Appetite*, I explore the visual and psychological boundaries between consumption and desire, highlighting how contemporary culture is obsessed with appearances, taste without nourishment, beauty without substance, luxury without necessity. This series of photographs merges food motifs with everyday consumer objects, creating ironic and almost edible illusions. These “hybrids”, from broccoli turned into a bath scrub to a chili pepper mascara, appear tempting yet absurd, inviting viewers to question the line between the real and the artificial. The project critiques how marketing and aesthetics shape our perception of value, desire, and identity.

Through minimalist composition, sterile white backgrounds, and carefully balanced irony, the work borrows the visual language of commercial photography – only to turn it against the ideology of consumerism it imitates.

The “edible illusions” act as a metaphor for our modern consumer instinct- a hunger that can never be satisfied, because it seeks not necessity, but sensation.



Lidija Petrović / Croatia

Academy of Dramatic Art, University in Zagreb

Lidija

I was always told that I resemble my grandmother in appearance, posture, and even in the way I dress. I also carry her name, yet I never met her. She passed away too soon, at only 43. Through this series of photographs, I explore a memory I could never form myself, relying instead on the stories of others and the belongings she left behind.

Over time, her possessions were gradually given away or disappeared, and today, only a few pieces of jewelry, some clothing, yellowed photographs, books filled with notes, and personal documents remain. These objects are now the only tangible connection between us.

Through them, I try to capture what was once ordinary, everyday life, but now exists only as a trace of her presence. Perhaps there truly is something of her in the way I look. Perhaps in the way I walk, laugh, or observe the world, I carry something that belonged to her.



Liidia Dubinina / Russia

School of Modern Photography Docdocdoc, St. Petersburg

The Human Being Who Comes to Pass

Almost 600 kilometers separate the rural settlement of Klyuchi from the capital of the Kamchatka Krai, Petropavlovsk-Kamchatsky. Without a personal vehicle, the journey takes about 10 hours on a decommissioned South Korean or Chinese bus, with stops in the settlements along the way. In July, the village looks deserted, yet it is always surrounded by millennia-old volcanoes. In 1935, the first and, for ten years, the only volcanology station in the Soviet Union opened here. From 1979 to 2004, Klyuchi held city status and was a major center of the timber industry, with a population of over 11,000 people. Today, the facades of ruined buildings and just 4,000 remaining residents serve as a melancholy reminder of that time. In front of the Leisure and Culture Center and the Library stands a Soviet – era monument reading “Art belongs to the people.” One almost instinctively expects to encounter only staff of the older generation – until being is unexpectedly revealed in another form, through young women who foster the cultural life of the village. Today, Klyuchi is home to several vocal and dance groups for both children and adults, as well as various events and concerts. Beneath the seemingly unchanging volcanoes, the life and appearance of the village continue to shift. After an impressive past has come a “declining” present. But is the past truly so fundamental to human life? Or, on the contrary, does orientation toward the future set the vector for an authentic and fulfilled existence?



Loti Milošević / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Loti Thread — A Black and White Family Album in Colour

In this work, I explore the most fragile family connection I have the one with a woman I never met, my grandmother, after whom I was named. Growing up, I listened to countless stories of her kindness and admired her beauty and sophistication while gazing at her old black and white photographs. I carried the responsibility of preserving her name, her jewellery, and the weight of guilt whenever something was lost. Our shared name, Loti — a fragment of German legacy—became a protective charm, a hidden identity where I could safeguard my authentic self. To honor her, I chose to embroider on her photographs, referencing her own practice as a talented embroiderer who left behind numerous gobelins. This technique created a delicate material and symbolic thread, reviving a connection between us. By selectively stitching elements—a sweater with our shared name, leaves and flowers she once smelled, snow, and a glove, one of the few objects I inherited — I infused the images with life, intimacy, and closeness to the kind female figure I longed for. This emotionally healing process becomes a story of two Loti, offering each other the gifts of past, present, presence, warmth, and kindness.



Luca Gaetano / Italy

L'Escola d'Art i Superior de Disseny Serra i Abella, Barcelona

Tania Navarro. The Trans Woman Who Defied Franco

The photographic project by Luca Gaetano Pira reconstructs, through images and testimonies, the living memory of Tania Navarro, a trans woman who endured and openly defied the violence of Franco's dictatorship. Born in Barcelona in 1956, Tania was persecuted from adolescence for her gender identity. Interned in a reform school, imprisoned under the "Law of Social Danger," and subjected to coercive psychiatric treatments, her body became a battlefield between individual freedom and institutional repression. Through a visual language that combines documentary rigor with intimate respect, Pira questions the collective memory of a country that still struggles to acknowledge the violence inflicted upon dissident bodies. His photographs build a dialogue between past and present, restoring the dignity of a life that transformed pain into testimony and marginalization into resistance. The project goes beyond portraying a survivor; it becomes a political act of restitution and visibility. Tania Navarro is not only a symbol of Francoist repression but also a living voice that reminds us that sexual and gender freedom is never an achieved state, but a daily conquest. In these photographs, Tania's personal memory intertwines with the history of an entire generation of silenced bodies. Luca Gaetano Pira's work situates itself within a tradition of committed documentary photography, one that seeks not merely to represent, but to repair through the gaze.



Mari Saxon / United States

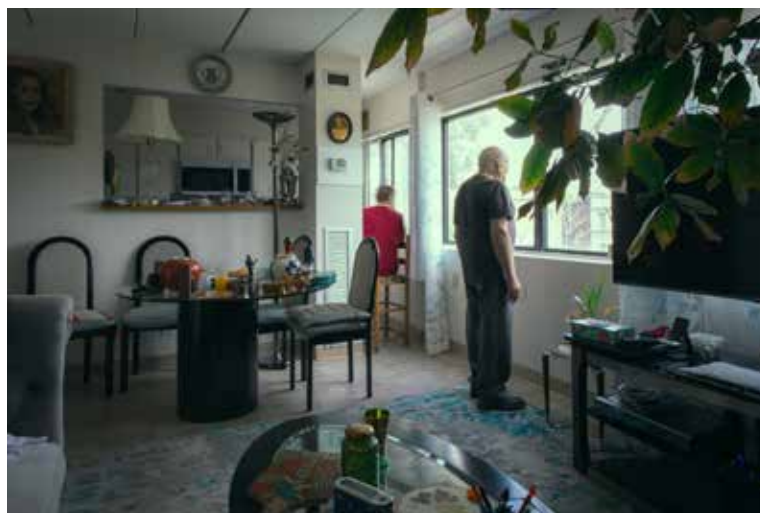
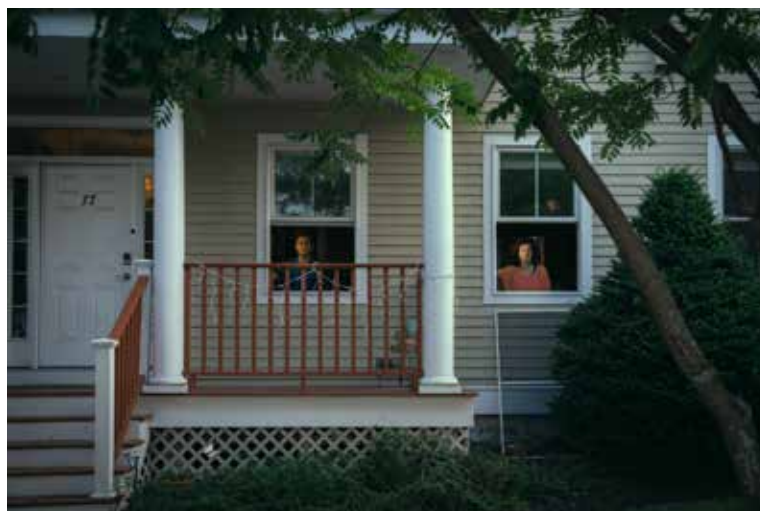
School of Modern Photography Docdocdoc, St. Petersburg

From Russia to Hope Street

The series tells the stories of emigration from the USSR, from the 1980s to the 2000s, through the objects my participants carried in their suitcases when they first arrived in the U.S. Like astronauts landing on a foreign planet, they knew nothing about the new world they were entering. And what did they take with them? Family relics, toys, and “useful” household items such as the Great Soviet Encyclopedic Dictionary, wooden spoons, cast-iron skillets, and embroidered tablecloths.

Some still keep these things hidden in treasured boxes, others use them daily. Some had to climb into attics to find them among piles of old belongings. I suggested playing with these items, and my subjects eagerly joined in. Many of the staged photographs were their own ideas. The project’s title comes from a 1990 magazine cover about the family of one of my sitters, who literally moved from Russia to Hope Street in Boston in 1987.

Through this project, many participants saw their long cherished objects from a new perspective. We reimagined them, took them down from their pedestals — and with that, their memories of emigration, too, began to transform, viewed now with distance, humor, and tenderness rather than pain.



Maria Fernanda Ferreira Ramirez / Mexico

University of Guadalajara

(Un)Aware

This project was conceived around two central ideas. The first is technical: in this photographic series, I experimented with strobe lights as part of a final project for my Studio Lighting class, exploring different modes such as Multi (image 5), varying power levels, and even replacing the camera lens with a juice can (image 6) to create distinctive, expressive blurs.

The second is conceptual. Across these images, I explore confusion and disorientation, arising from the uncertainty of what one once thought was known, all guided by the underlying theme of deception. The series invites the viewer to reflect on the fragile line between perception and reality, and the unsettling nature of understanding what is truly essential.



Martina Reč / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Grandmother Vlatka – Intimate Fragments of Remembrance

With this series of photographs, I sought to capture the final, intimate moments I shared with my grandmother, Vlatka a woman who lived with us for as long as I can remember and who played a significant role in my upbringing. She was strong, grounded, and unmistakably Slavonian firm in spirit, often stubborn, yet carrying a quiet warmth and humor that revealed itself only to those closest to her. Well read, curious, and once fond of travel, she also cultivated personal rituals and beliefs throughout her life, including the practice of reading fortunes in beans, which formed part of her inner world. In her later years, however, her life became defined by physical exhaustion and chronic illness, eventually leading to diabetes. One of the photographs shows her bandaged left leg a symbolic threshold between the life she once led and the increasing confinement of her own body.

These photographs were taken only days before she left for a nursing home, where she stayed briefly before undergoing an operation that resulted in the amputation of her leg. I sensed it might be the last time I would see her in our home, and I felt compelled to record these fragments as a personal act of confrontation, memory, and gratitude. At its core, this series is a tribute to one woman and to a slowly disappearing generation. It is not only a document of an intimate space, but an attempt to preserve through images a spirit that remained unbroken despite everything.



Maya Arikan / Turkey

ENSBA Lyon

Before it All Fades Away

My artistic production revolves around a photographic, audiovisual work that articulates notions related to politics and emotional memory around (but not limited to) Turkey, using a methodology similar to an archaeological approach. Beside my main medium photography I work with drawing, painting, found photography and book printing. I work with analog in a hybrid methodology with digital editing and printing. Grain and texture are integral therefore analog medium allows me to explore the possibilities. The negative and the print exist as enduring physical artifacts. In a fastpaced digital world, physical documents still hold their importance to connect us to reality. My work should be seen as a flexible "timeline," and my pieces can therefore be mixed and matched regardless of their different contexts poetically. My images, although sometimes removed from their original context, contain clues that invite reflection on spaces. I have been living in France, away from my hometown, Istanbul, for the past 4 years. The anachronic and chaotic nature of events in Turkey has shaped the way I reflect on memory. The constant repetition of events and the density of the daily agenda have changed how we remember things. Additionally, the ongoing gentrification/corruption has made urban structures that carry our traces fragile and prone to disappearance. I believe that leaving a trace and remembering are forms of resistance. I aim to create an image with its own fixed temporality. Aside from old gentrified places I am equally interested in archeological sites.



Merjem Jasavić / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Justice

These photographs were taken at the protests for Palestine, in Sarajevo. They are not merely a record of an event, but an expression of the need to see, to recognize the pain and dignity of people who are demanding what should be fundamental: justice.

I was there among the voices, among the flags bending in the wind, among the people who still believed that the word justice carries weight. Through the lens, I captured moments of quiet courage: eyes that do not look away, children among banners, smoke that wraps around faces yet cannot silence their voices. Photographing the protests became an act of solidarity for me. To photograph means to bear witness, and to witness means not to turn away. This series was created out of the need to see what others attempt to blur, to show that even the most distant struggles are, in truth, our own.

It stands as a reminder that justice is not an idea, but a presence, a face, a gaze, a moment when someone dares to say: enough.



Merjem Velispahić / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Progress

The photography series “Progress” documents the deteriorating state of the Rudnik mrkog uglja Kakanj (Kakanj Coal Mine), which has officially existed and operated continuously since 1902. The systematic closure of the mine began in 2013 with the shutdown of certain facilities (the Haljinići, Seoce, and Ričica shafts), under ecological pressure and within the framework of broader EU regulations aiming to close all mines by 2050 – a process that naturally poses a major challenge for the hundreds of workers employed there.

Once one of the largest coal mines in the former Yugoslavia and a symbol of industrial development, it now stands merely as a witness to a long – exhausted system and socioeconomic decline. Consequently, the series does not address material decay, but also a broader social and existential process, the very idea and paradigmatic nature of progress itself what exactly is the cost of the “green transition” and what does that transition look like in a country that often lacks even the minimal means to sustain the systems it already has in place?



Miguel Arcangel Corona / Mexico

University of Guadalajara

In Search of Silence

In a world saturated with constant noise, I explore the fragile tension between chaos and quiet. This photograph reflects the human desire to find silence – a mental, physical, and spiritual space where thought becomes still. Yet, as much as we try to reach it, silence remains elusive; we are beings made to exist in sound, movement, and interruption.

The image captures a solitary figure standing in the vastness of nature, surrounded by an almost unreal calm. The distance between the body and the landscape evokes a dialogue between the inner and outer world – a moment where noise ceases, not because it disappears, but because it becomes part of us. Through light, emptiness, and reflection, I seek to represent the



Mihajlo Tasić / Serbia

Faculty of Technical Sciences, University of Novi Sad

Imperial World of Mane

This work started as a project in the Photography course. The theme was “Ambient portraiture”, and I decided to work with the people who are closest to me – family members. While working, I realized that the elder members felt pressured to put on a smile, or tidy up their space... The only one that gave a certain “raw” expression and pure emotion was my youngest brother, Mane, short for Manojlo.

The first photograph of this collection was made after I spent a longer period of time with Mane, after being away because of faculty. I explained to him that I really needed his help for my assignment, and surprisingly, he was willing to help me.

Throughout this series, I saw that his poses and facial expressions were a part of his nature, and after that, the whole project got easier. There was no space for pressure or play-pretend, just walking around, playing with him as usual, and pulling out the camera when I think the moment is right.



Milana Milovanov / Serbia

Academy of Arts, University of Novi Sad

Merged Voices

In this series of photographs, I merge portraits and protest banners using double exposure. I'm interested in the moment when the face and the message overlap; when the boundary between the individual and the expression fades away. Although some parts may be unreadable or hard to interpret, my intention is to express the emotion behind the banners: the need to speak, to externalize feeling, to turn the body into a space of expression.

Through this layering, I try to capture the moment when a person no longer stands behind a slogan but becomes part of it. Within these overlapping images, there's a trace of presence, a voice that doesn't need to be understood, only felt. These photographs are not about protest as an event, but about a state of being, a tension between rebellion and silence.



Milica Milenković / Serbia

The Faculty of Media and Communications, University of Singidunum,
Belgrade

Traces of Light

While looking through old photographs, I came across a forgotten family album that drew my attention to images of my grandparents, taken a few years before their passing. By manipulating this long-forgotten album, I revisited the notions of memory, oblivion, and the photographic archive itself. Through processes of documentation and archiving, as well as by appropriating the family album and digitally intervening within it, I transform its form and meaning. Through the act of selection, transformation, and reinterpretation, these images acquire renewed meaning and life.

I associate photographic negatives with something dreamlike, otherworldly, inexplicable, mystical, and subconscious, unknown and even unsettling, much like the realm of the beyond. These images are among the last photographs of my grandparents, and the negatives symbolically emerge as their lingering presence, as spirits. Although my grandparents are no longer alive, I feel their constant presence, intertwined with my memories of them. By scanning and converting the photographs into negatives, they cease to function solely as nostalgic family keepsakes and instead become part of a broader, more universal context. I wanted viewers who do not know me or my family to still be able to find something of their own within the work.



Miloš Točaković / Serbia

Academy of Arts, University of Novi Sad

No God Among These Mountains

Recently, the artist returned to their native village, Golubinja, a place nestled within a region long known for its Vlach magic and witchcraft. After hearing new local tales and witnessing the resurfacing of old folkloric motifs, they felt an urge to visualize this phenomenon – to translate it into images. The intention was never to create a simple documentary piece. Instead, through the use of Synesthetic methods (which will be elaborated on later), the goal was to capture and express the metaphysical presence of this phenomenon – its unseen, intangible influence that lingers in the air around people in this region.

Human emotions, psychology, and faith play an inseparable role in this – whether through direct participation in rituals or the quiet fear of their possible effects. Belief or disbelief aside, the rituals of Vlach magic remain deeply woven into the fabric of the Timok region and beyond. Spells and enchantments, in one form or another, have existed across the globe, embedded in countless cultures, subcultures, and even popular culture. As an Orthodox Christian, the artist is, in part, not supposed to acknowledge the existence of such forces let alone attribute meaning or value to them. On the other hand, various metaphysical and inexplicable phenomena occur all around us. The real question is how much one has personally experienced - or how deeply one is familiar with the experiences of others. One thing, however, is certain: beware of the Vlach witches!



Mustafa Mlinarević / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Objects of Meaning

The series of photos called “Objects of Meaning” is an exploration of prescribed value of everyday objects we inherit from our loved ones and the metaphysical connection we hold as humans. It features a series of objects that have been borrowed from my friends and colleagues, each object previously belonged to loved ones that have passed. The objects are placed in a surreal space which simultaneously recalls old Yugoslav houses as well as a heavenly infinite space blurring the line of the material and spiritual plane of existence.

A common thread in the series is the appearance of a window frame which presents itself as a type of gate between worlds as well as different types of flowers accompanying the objects. The flowers represent a positive and loving connection to the deceased and invoke the common religious ideas of heavenly gardens. Through this series I attempt to show that the worldly absence of loved ones does not mean that they aren't present spiritually or emotionally.



Nedeljko Vučanović / Serbia

Academy of Arts, University of Novi Sad

Silent Introspection

The motif of this series of photographs is fragments of my body. I would describe it as an archive of intimate moments. In the process of photographing my own body, nakedness and vulnerability become key elements. Through each photograph, I confront my own body in a way that is challenging, yet at the same time liberating. Each image carries traces of introspection, particularly emphasized through the depiction of my hands, which explore my own body. In this case, photography becomes more than a means of capturing a moment; it becomes a tool for releasing suppressed emotions. At the same time, my work becomes a way to oppose the ideals of perfection that surround us – the unrealistic standards - by emphasizing that true beauty lies in authenticity and in accepting ourselves as we are.

Technically, these photographs are characterized by dark tonalities and strong contrast, which highlights the dramatic quality of each frame. Light plays a crucial role – it directs the viewer's gaze. In this intimate dialogue between me and the observer, bridges are built that connect vulnerability with personal truth. Photography becomes a reflection in which everyone can find traces of their own journey toward self-discovery.



Nikita Kolyaskin / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Avian Medicine

Vadim lives in Ryazan — he is a veterinarian and the only person in the city who can competently treat birds. He also works as a neurosurgeon in a veterinary clinic. Since childhood, Vadim has loved studying animals, reading books, and observing them in nature. He studied at a medical university but was expelled. However, in the end, he obtained the education necessary for his profession. Vadim sleeps very little, often gets called in for night surgeries, and sometimes even spends the night at the clinic, like many of his colleagues.

Despite his main passion for birds and his work as a veterinary surgeon, he also collects insects, plays bass guitar in a music band, and has a deep knowledge of zoology. His field of work is often referred to as ornithology, but this term doesn't fully capture the essence of what he does. An ornithologist is a biologist who studies birds in the wild. Vadim himself prefers the term Avian Medicine, as it most accurately describes his main field of activity — because he not only studies birds but is also able to treat them.



Nikolina Kušić / Croatia

Academy of Dramatic Art, University in Zagreb

Fading Ties

Through self-portraits, I search for traces of my own existence and identity within a space marked by family history. The abandoned house, scarred by time and neglect, becomes both mirror and metaphor. Its silence, broken walls, and objects emptied of purpose echo my inner landscape – solitude, distance, and the slow unraveling of family ties.



Nora Hadžiahmetović / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Grandmother

A cycle of photographs dedicated to my beloved grandmother who helped raise me and gave me many wonderful childhood memories. She suffered a brain stroke, which took away her ability to walk and use her right arm. The photographs are a contrast of her current life, and how it used to be when she was younger and healthy. She doesn't want photographs of her to include her portrait, because she doesn't want people to see her current state, and sees it as a way to protect her dignity. Therefore, I decided to photograph her hands, as I believe they are a great way to portray.



Ozan Senpinar / Austria

Academy of Fine Arts, Vienna

My World

Every photograph I take, every film I write, is a fragment of my inner world. Sometimes I find myself drowning in it, sometimes it saves me. But always, it brings me closer to the truth.

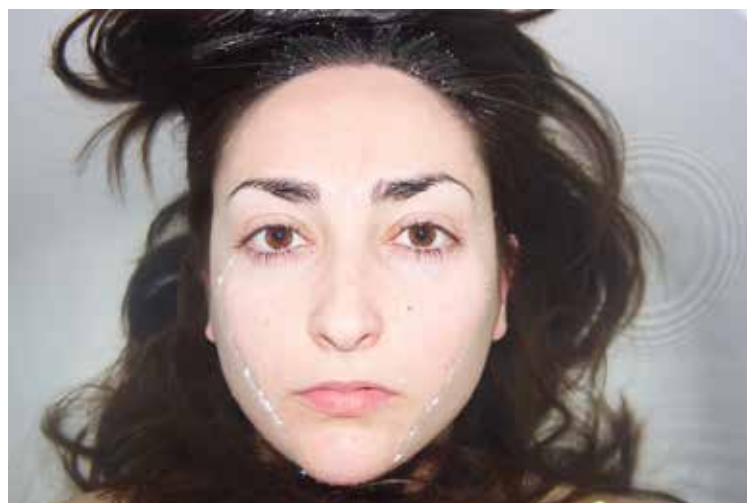


Paula Mateu / Spain

Elisava School of Design and Engineering, Barcelona

El Archivo de la Inocencia

About family, the one given to you without option or choice. I grew up happy in an unhappy family, shaped by social guidelines, by having rather than by wanting. When my mother decided to start a new path in search of a different family reality and my father was left alone at home I began to question everything I had been taught until then. The life that had been promised to me disappeared, and I began to explore isolation.



Polina Ganz / Germany

Paris College of Art

I Dream in Grey

Merging reality with fiction is a means for me to get away from the harsh realities of today and rediscover freedom. Photography makes alternate realities more tangible, uniting my dream world with that of the viewer. This interplay between the real and the fantastical underscores a fundamental human drive to transcend the mundane and engage with the extraordinary. By reframing the ordinary in an uncommon way I urge reflection on the complexity of our psychological landscapes. There is a sense of childishness that I try to capture through my work. As a child, one created dreamy worlds that made perfect sense, even if they defied logic. Dreams don't always follow reason, yet they move us deeply and sometimes stay with us for years. Through my images, I try to return to that childlike state of wonder, where imagination feels limitless and every moment holds the potential to become something extraordinary. Shades of grey soften harsh contrasts, echoing subtle, familiar impressions and inviting the viewer to connect with something both universal and deeply personal. The exploration of androgyny in my photography allows me to create space for fluid identity. Through each image, I challenge traditional norms and invite the viewer to see beauty beyond labels. It's a liberating act – both for myself and for those who find pieces of themselves reflected in the ambiguity. In this visual freedom, I find truth, softness, power, and endless possibility. If we become androgynous individuals, we become more complete, more truly whole, more truly human.



Raluca Pinteau / Romania

University of Art and Design in Cluj-Napoca

An Attempt to Hold Her

An Attempt to Hold Her explores the tension between intimacy and distance. Each image was created by loading photographic paper directly into a medium format camera, allowing light to form a unique negative on the surface. These negatives were later digitally inverted to reveal the image, merging analog and digital processes. The series is both a technical experiment and an emotional investigation into how photography can hold and distort traces of closeness. The figure depicted is a friend, yet she becomes a stand-in for multiple forms of connection: the self, the loved one, and the elusive space between them.

Through this process, the body becomes a site of memory. The imperfections, the softness, and the unpredictable tonal shifts echo the way memory transforms what it tries to preserve. The work reflects on the limits of representation and the quiet persistence in trying to hold onto what inevitably slips away.



Renata Gerštmajer / Serbia

Faculty of Technical Sciences, University of Novi Sad

unRest

“unRest” is a photo series that explores the emotions of loneliness and isolation. I’m interested in how complex and layered these feelings can be how solitude can bring both peace and pain at the same time. Using my camera as a tool of self – exploration and a way to express these emotions, I try to capture moments that reflect what it feels like to be lost, distant and disconnected. The project comes from my own experiences and thoughts about being alone, but it also speaks to something universal that we all go through at some point in life. Through these photographs, I invite viewers to reflect on their own feelings, and join me on a cinematic journey through the fragile sides of human emotions.



Rodrigo Macias / Mexico

University of Guadalajara

Anatomy of an Embrace

My father moves carefully now. Ankylosing spondylitis keeps tightening his spine, teaching him the limits of motion. His arms open less each year; his body holds its own weight with quiet discipline. I've learned to read the pauses – the effort behind small gestures, the patience that comes before standing, the silence that replaces explanation. Each movement feels both deliberate and fragile, as if he's holding time itself.

I know that one day he will no longer be able to reach for me. That thought doesn't frighten me anymore. It waits, steady, like something already understood. When that day comes, I will remember the way his arms once felt around me, and I will carry that gesture forward. I will learn to embrace for both of us.



Roxy Bender / United Kingdom

University of the Arts London, Camberwell College of Arts

Untitled Noirs

This period of my photography was a pursuit in experiencing vastness and intensity of sensation. Containing both candid and directed photoshoots, I was either evoking or spontaneously capturing the sublimity of emotion in my subjects. I shot only in black and white at this time, as it was the only kind I could develop for myself. They're individually untitled, but as a collective they're my "Noirs", named after Odilon Redon's monochromatic period.



Sara Bogdanov / Serbia

Faculty of Applied Arts, Belgrade

Blockade

I created an art book, or rather a zine, about student protests in Serbia. The book is called *Blokada* and consists of seven protests that I photographed, making it partly a photo book and partly a visual diary. The unfolding is intentionally complicated to view, because what we are doing — our fight, our persistence - is complicated too. The design mirrors the chaos, exhaustion, and collective energy of the movement.

These are some of the longest - running protests in Serbia, born out of deep frustration and grief. Sixteen people were killed when the roof of a newly renovated train station collapsed in Novi Sad, the country's second — largest city. What began as a spontaneous act of mourning and anger grew into a national movement against corruption, negligence, and political silence. The students' occupation of universities, the blocking of roads, and the endless nights spent organizing have become acts of resistance and solidarity.

Through *Blokada*, I document not only the events but also the atmosphere the tension, the uncertainty, and the fragile hope that change is still possible. The demands have not been met. But the persistence, voices, and images remain as evidence of our refusal to accept injustice and forget those who were lost.



Sara Trajer / Serbia

Academy of Arts, University of Novi Sad

Rooms

I started taking photographs when I realized how quickly time passes, and that I can't hold on to every moment that happens in my life. I love looking through old family photo albums and remembering the times that have passed and the memories tied to different periods of my life. I know I can't stop time, but I can at least "freeze" certain moments through photography. I've always loved being surrounded by people – listening to how they think, how they see the world, and how they search for themselves. That's why I photograph mostly people. I am especially drawn to young people - my own Generation Z – as well as those who live on the margins of society, who live their own art of existence in contrast to what is suggested or expected. My work is rooted in the desire to understand people - and through them, to understand myself.



Selena Kučević / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Tree Memo

Tree memo originates from a personal family story and an attempt to mark the brief existence of my brother and sister, who were born and passed away in 1993, only a few days after birth. Its spatial foundation is the road between Pančevo and Belgrade, the only known path they traveled during their first and last days of life, and the one I now cross almost daily. In combination with documents from the year of their birth, the work's symbolic core lies in the trees, the only elements that have remained unchanged since 1993, and therefore the sole silent witnesses to their brief existence.

Photographed frontally and treated so that the background stays in motion while the tree remains still, they are positioned as intimate monuments. Solitary trees were chosen for their ability to evoke both vulnerability and endurance, their isolation in the landscape mirroring the fragility of a life barely begun. Despite its subject, the work is imbued with light. It stands as a quiet act of remembrance and a subtle pursuit of justice, a resistance against forgetting, as the circumstances of their deaths and the place of their burial remain unknown to this day.



Sergej Mačar / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

SUR

SUR (Sp. South) is a cycle of street documentary photographs created between 2021 and 2025 across Spain, Bosnia and Herzegovina and Portugal. Shaped through personal travels and stays in different social and cultural contexts, this long – term work explores the theme of globalization and its impact on contemporary ideas of culture, identity and belonging. The series takes an abstract approach to examining the relationship between the global and the local, reflecting on the ways modern cities, despite their geographic distance, are becoming increasingly similar both visually and experientially.

Street scenes from Sarajevo, Tuzla, Madrid, Lisbon and other cities are woven into a single fragmented space, a space without clearly defined borders formed through surreal contrasts of light and shadow. The result is a black and white visual continuity that ignores and erases real spatial boundaries, creating a sense of timelessness and inviting the viewer to move through the photographs guided by atmosphere rather than by a map.



Sergio Pereira Román / Spain

University of Granada

Fragments of the Ephemeral

Fragments of the Ephemeral is a photographic series that emerges as a visual drift through Spain's so-called "emptied villages." Throughout this journey, the camera becomes both an instrument of observation and a vessel of memory a sensitive device seeking to preserve what is about to vanish. Each image aims to hold an unrepeatable instant: a light, a gesture, a minimal presence that resists oblivion. The project stems from a conscious reflection on time and loss. Sunlight the silent protagonist of the series acts as both guide and revealer, tracing the rhythm of a dissolving everyday life. Ordinary scenes, such as someone cleaning a mop or walking across a square, acquire a symbolic density when contemplated from the awareness of their transience.

Although executed in digital format, the series is conceived with an analog mindset: photography approached with patience, attention, and respect for the process. It is not about capturing, but about contemplating; not about freezing time, but about engaging in dialogue with its passing. Ultimately, Fragments of the Ephemeral is a meditation on the persistence of what fades. It invites us to look again at those spaces where life endures even if only for an instant before dissolving into light.



Slava Lyu-fa / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Between Feathers and Steel

The project takes place inside the Yakutsk Poultry Factory - one of the largest food production sites in Siberia. Over several months, I observed and photographed the full cycle of industrial life: from the sorting of eggs and the selection of chicks to the slaughter, cutting, and packaging of meat.

What interested me was not exposure or judgment, but the quiet coexistence of people and animals within the same repetitive rhythm. Behind each mechanical gesture, I saw traces of care, fatigue, and acceptance — small moments of humanity that often go unnoticed. In this environment, justice is not about law or morality, but about presence and endurance. It exists in the way workers perform their tasks with precision and empathy, and in how life continues within the logic of production.

Through these photographs, I reflect on cycles — of labour, of consumption, of transformation. The series invites viewers to consider what fairness and balance might mean in a world where living beings, machines, and necessity are inseparably linked. In this closed loop, I look for a quiet form of truth — one that lies between feathers and steel.



Sofia Golitsyna / Russia

Academy of Arts, University of Novi Sad

Where the Skin Ends

My feet together with the roots of my tree are woven deep into the earth. My tree has a strong trunk and long, spreading branches. This land nurtured and raised both of us. But it has become unsafe and unbearable to unfurl new leaves there. I left my tree, I wanted to send out shoots in a new place. Here, there is also a river nearby and there are big trees. Among them, I try to find my own. But I only find it when returning home.

Two years ago, I moved from Yaroslavl, Russia to Novi Sad, Serbia. Since then, consciously or not, I have been photographing nature near my new home. Returning to Russia for the summer, I also photographed my beloved tree and the places near it. Somewhere between these two places, the collages were born.

The search for what is native and familiar in a new place, the desire to feel connection and belonging, the need to hide and curl up, to grow bark like a second skin. All this is felt on a physical level, the physicality I want to make visible. Thus, the body smoothly transitions into nature, finds its continuation in it, tries to merge, erasing the boundary.



Sofija Brkić / Serbia

Faculty of Applied Arts, Beograd

Life is Elsewhere

This photographic series on the theme of justice was created during a period of tension, when the streets of Belgrade were filled with the energy of resistance, while the university hallways fell silent. Through these images, I follow the traces of a country searching for its voice caught between rebellion and quiet, between solidarity and exhaustion.

The scenes from the streets carry the breath of the moment: the movement of the crowd, the gazes, the slogans, the hope, and the youth. In contrast, the empty corridors and classrooms reflect the inner side of the struggle, a space where ideals continue to echo even after the people have left. This contrast between outward protest and inner stillness becomes the ground for my artistic expression.

These photographs are not documentation but testimonials of emotion of weight, helplessness, and persistence. Through them, I attempt to capture the spirit of a generation that refuses to be forgotten, a generation that questions what justice truly means and whether it can be found in a country that acts as its own judge. My photographs are a visual record of the search for dignity, of a country standing on the edge of change.



Sonia Ščepánová / Slovakia

Academy of Fine Arts and Design, Bratislava

Crossing Over

I am studying heredity – the inheritance in which parents and their sexually conceived offspring display similarity or even identity in individual traits and characteristics. At the same time, I observe the transmission of characteristics from parents to their offspring, or the organism's ability to preserve a set of genes that determine various traits and to pass this set on to the next generation. I document the relationship, communicative interactions, speech, gestures, expressions, and interpersonal love lasting forty – one years. I move from the position of a child to the position of a photographer, observing the positions of people whom I have known my entire life with impartial distance. I observe affection, emotional intimacy, zest for life and mutual interest – often visually unrepresented after a certain age.



Stefan Stefanovski / Serbia

Academy of Arts, University of Novi Sad

We Demand Justice

This work represents a collaboration in which the authors present a series of portraits – voices of resistance through the faces of students and professors who refuse to accept injustice. Through their joint effort, the portraits testify to the struggle against corruption and a system that suppresses freedom and dignity, in the context of the current political unrest in Serbia. Faces illuminated by strong light symbolize an unwavering will for change, while each portrait carries its own story and a reflection of truth. We are artists, thinkers, and fighters – people who demand accountability, justice, and social transformation.

Work in collaboration with Pavle Srećkov



Stella Vlasnović / Croatia

Academy of Dramatic Art, University in Zagreb

Sculptures

The recent death of my grandfather and my grandmother's Alzheimer's disease, together with a persistent fear of aging and the passing of time, led me to an obsessive need to document my family home and the garden surrounding it. Through these images, I explore the coexistence of past, present, and potential future within that space. I am aware that the house cannot remain as it is, just as it has long existed in a state of transition between its old and modernized self. I wanted to capture my father's grief through the traces he leaves behind and through the quiet inability to sustain conversation among those who are closest.

My family members appear to me as self – contained worlds, suspended in time. I am also driven by the urge to record and then forget, leaving memories to exist only in the digital cloud. Through these photographs, I aim to shift that impulse and create images that act as monuments of emotion and memory, fragments of a family history that will never be repeated.



Stephen Yiling Peng / United States

Parsons School of Design, The New School, New York

Boys in Their Bedrooms

After graduating, I went back to my college town in Illinois, not just to revisit a physical space, but to photograph the boys I had known in a former life. Each of them allowed me into their bedrooms: transitional, cluttered, personal spaces caught between youth and adulthood. The rooms are messy, intimate, mundane, and in that, they are deeply revealing.

Boys in Their Bedrooms explores masculinity through stillness and observation. These portraits are not performative in the usual sense of posing or spectacle; they are quiet acts of being seen. Shirtless but unsexualized, bored but not disengaged, the boys inhabit their environments in a way that's both cinematic and heartbreakingly real. I see them as versions of myself, then and now, caught in the act of becoming.

As a queer artist, I'm drawn to moments that feel like ghosts: memory pressing through the present. This series holds that tension. Between the unmade bed and the boy staring out the window, there is a kind of longing that can't be named. Just the trace of something once felt, still lingering.



Szilágyi Zsombor / Hungary

Moholy-Nagy University of Art and Design, Budapest

Teacher

My series is about Haid Attila, a special education teacher and photographer who has dedicated his life to his teaching vocation. His work is exhausting, both physically and mentally, yet he throws himself into it with maximum energy day after day. He performs his work with joy, however, he often tells me how much he looks forward to his retirement years and how wonderful it would be if after that he could spend another 50 years freely, fulfilled in photography. Balancing this duality is difficult, or perhaps impossible. Both professions demand a whole person, and coping with this dilemma every day is a tremendous burden, yet he tries to give his best everywhere. Of course, the two sides not only take away from each other, but also complement one another. During my visits, I have also experienced how devotedly he turns toward the children with intellectual disabilities or the adults with childlike souls he works with, who clearly love him very much.

This emotional and social cycle also serves as an inspiring environment for his photographic work. His extraordinary perseverance and knowledge are what fascinate me. Therefore, I would like to present Attila and his truth, which can convey exemplary principles to many.



Tahseen Md. Muhin / Bangladesh

University of Dhaka

Being

This work is a reflection of my inner search, an attempt to understand myself through the act of seeing. Photography has long been my way out of the world and its quiet weight. Studying existentialism reawakened the question of who I am and why I exist. Perhaps these photographs are the questions I ask myself, wordlessly. I have come to realize that I could never love those closest to me in the way they deserved. I felt their warmth deeply, yet I could never return it. What stayed unsaid gathered within me, pressing down, numbing me. Love remained, but it never crossed the distance between us. In time, I became the absence I once resented an inheritance I never asked for, yet carried forward.

Now, I continue to search, for truth, for meaning, for a sense of self that feels real. But the more I search, the further I seem to drift. These photographs are fragments of that journey, quiet confessions suspended in light.



Tamara Bogunović / Bosnia and Herzegovina

Academy of Arts, University of Novi Sad

My Mother

This series is dedicated to my mother. I am her only child and she is my only mom. Through my lens I wanted to show her daily life at her work and home. She is dedicated to both, such a great wife, mother and colleague. We don't really look alike, I am a spit image of my father, but we do really share a mind. She has a corporate job and a house in the village, a bit of opposite. She grew up surrounded by the nature but most of her life she lived in neighbour full of buildings, and now she's back at the square one. She has so much love for me so it was only fair of me to capture that on film. Even though my mind can't comprehend that my love for her is not even close as it is hers for me.



Tamara Janković / Serbia

Faculty of Media and Communications, University of Singidunum, Belgrade

Details of the Movement

This series follows a year of students movement in Serbia through the lens of a student photographer who was not there only to capture these moments, but also to fight for justice. As the movement grew from peaceful marches to nights that became loud and intense, I cried, ran and yelled; trying to stay present and see what was really happening around me.

For months, we were on the streets – during the day in Novi Sad, at night during the RTS blockade, in the rain running to Brussels, in the heat in front of burning containers. What started as a reaction turned into something deeper: a sense of belonging, of fighting for something that matters. Through my camera, I tried to translate the chaos and emotion into something that could be remembered - not as news, but as evidence of persistence.

Justice, for us, is no longer just a word. The movement has not only changed how we see the world but also helped me to recognize which moments are meant to be captured. These moments are meant to trigger a thought about justice. Did they?



Tarik Džindo / Bosnia and Herzegovina

International Burch University, Sarajevo

The Broken Trance.

“The broken trance”, is a story about a toxic relationship. It’s a work of fiction starring Eyeless, formerly known as Errxl, a hip-hop artist and close friend of mine, and it’s inspired by his music catalog. The story began in the booklet “hypnosis”, which I also created as a student assignment. It follows Eyeless and his partner as their relationship unravels, breaking apart once the illusion of love fades. Feeling betrayed and robbed, Eyeless spirals into a series of fallouts and mental breakdowns. Eventually, he murders his partner. In the aftermath, he comes to realize his complete insanity and fully embraces it as his new persona.



Teodóra Gál / Hungary

Moholy-Nagy University of Arts and Design, Budapest

Torsos

I photographed body fragments of models of different ages and genders. The bodies, as geometric elements, divide the empty background. The body parts extending into space highlight the details by removing them from their real context, thereby creating new perspectives. In my images, these fragments often lose their specific anatomical meaning and begin to function as abstract visual elements.

The work was inspired by the classical surrealist chance-based game "Exquisite Corpse" (1925, Yves Tanguy, Jacques Prévert, André Breton). The forms moving on the verge of recognizability do not aim to represent the body, but rather to trace its transformation within a visual playground where the human figure becomes an independent formal and compositional structure.



Tin Tubikanec / Croatia

Academy of Dramatic Art, University of Zagreb

Intimacies

Through the photographic series *Intimacies*, I explore the need to find quiet points of contact between myself and the world. I do not seek answers or record events – instead, I try to reveal the remnants of presence, the fragments of everyday life that carry something intimate within them.

The photographs emerge in moments of transition, in the spaces between one state and another. Here, intimacy is not shown but sensed. It surfaces through textures, objects, movements of air - in the ways a space remembers the presence of a body. Sometimes it is a feeling of warmth; sometimes only a slight shift, a trace of something that might have been. Within this uncertainty, each photograph becomes an attempt to reach what continually slips away.



Una Mazrak / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

Within

Inspired by Carl Jung's writings, this series translates psychological symbols into physical form - into gestures, textures, and breath. I'm drawn to the moment when the invisible becomes tangible: when the psyche moves through the body. The masks are made of natural materials - branches, feathers, fabric - fragile and raw, like the states they embody. Each photograph captures a stage of inner transformation, where the self unravels, folds, and reforms. It's a quiet exploration of the unconscious a visual language of vulnerability, balance, and becoming whole.



Vera Sayapina / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Youth in Zhiguli

In Russia and other Post-Soviet countries, the Zhiguli (Lada classic) is the most popular classic car, as well as the most affordable car on the market. However, young people choose this car not only because of its price. It is a dream car, a nostalgic car, an adventure car. It is a bright car that stands out against the backdrop of modern cars. The journey begins with a search for the best-preserved examples in different cities across Russia. People travel hundreds of kilometers in pursuit of their dream.

The next stage is repair and customization. Mostly, the guys do this themselves, which means they have to transform into amateur mechanics in their garages at night. The Zhiguli is a versatile car. It can be used for drifting, for creating crazy projects, for complementing a retro lifestyle, for atmospheric trips around the city and catching the eyes of passersby. It is a construction set, and if its owner has imagination and creative thinking, Zhiguli can be transformed into anything from a show car to a professional sports car.

A whole community of enthusiasts has gathered around the Zhiguli. They spend time together in their hometowns and travel to themed festivals, driving in the fields in summer and drifting in winter. They call themselves "Zhigulists." The author herself is part of this community. This project is dedicated to the young men and women who choose to follow their childhood dreams and live their youth to the fullest.



Yulia Fedorova / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Land of the Teleuts

The Teleuts are one of the Indigenous small-numbered peoples of Siberia. According to the 2020 census, their population was estimated at 2,241. In Kemerovo Oblast, in the villages of Bekovo and Chelukhuevo, the Teleuts live alongside Russians. Their everyday life is interwoven with Russian culture. Yet against this backdrop of assimilation, efforts to preserve their own culture are especially visible.

Every year, Bekovo celebrates Ildin küj — another example of the blending of Teleut and Russian traditions. The national holiday is tied to the Orthodox feast day of the Prophet Elijah. On this day, people gather in Bekovo from nearby villages and towns to take part in contests for the best Teleut dishes and the making of feather grass brooms, as well as competitions in archery and the traditional wrestling style “kuresh”. Similar events are also held in neighboring settlements.

Today, the Teleuts balance preserving their heritage with living in the modern world. The Cultural Center, the ethnographic museum, and village events all bring generations together and serve as tools for maintaining identity. Even in the shadow of a growing city, the people find ways to hold on to their culture.



Yana Strukova / Russia

School of Modern Photography Docdocdoc, St. Petersburg

Fragile Rhythm

The modern world amplifies this pressure: endless streams of information, social media, and digital distractions make focus even more vulnerable. People with ADHD feel this especially acutely, but overload and stress affect everyone. Minds and life experiences differ people with ADHD are diverse, each with their own path. In school, entering new environments meant constantly comparing themselves to others; not everyone fit in socially, even when academic performance was strong. Normality is not inherent; it is constructed and enforced through social institutions and cultural expectations. "Normality" is not a fixed truth.

Rather than a universal standard, it is something assigned and negotiated, varying across social contexts and relationships. Many internal struggles had to be masked, but with age and support from loved ones, they were able to find their own path for self-realization, where imagination, energy, and focus allowed them to pursue areas they were passionate about and excel in active or high-stakes fields. A strong focus on subjects of interest helped them continue their education in areas they were passionate about. Creative practices and objects elements of creativity, knitting, to-do lists, and fidgets help them concentrate, plan, and cope with internal and external challenges. Repetitive spinning or fidgeting rhythms thoughts and provides calm, and for those with sensory sensitivity, tactile or auditory aspects add additional support.



Yilong Li / United States

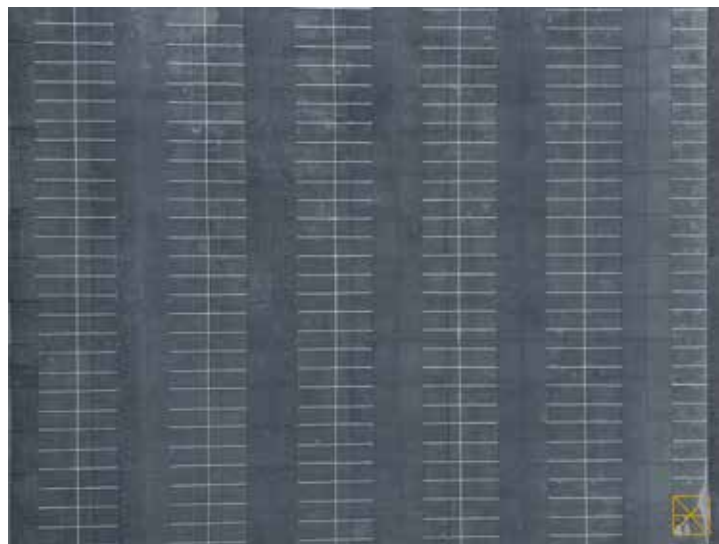
Parsons School of Design, The New School, New York

Grids

We all live in the cubicle of our own whether it's our home, our studio, or the solitary confines of our routines. We navigate through neatly defined formats: parking in measured spaces, residing in orderly rows of houses, obeying the invisible grids of regulation and expectation. These invisible lines guide us from one structure to the next, shaping our lives with quiet authority.

The grid, a recurring motif in the work of artists like Piet Mondrian, Agnes Martin, Annie Albers, Chuck Close, and Peter Halley, symbolizes innocence, universal harmony, or shaping of the shapeless. For me, however, the grid is a paradox, which means powerless and constraint. In my two months landscape project, I explored the tension between nature's wild expanse and the rigid, imposed lines of human development. Through my work, I confront how manmade structures such as houses, roads, lots have reduced nature into segments, diminishing its vastness and silencing its organic rhythm.

This work is not just a visual study, but a reflection on control and confinement. The grid represents both a framework and a cage. It marks the line between freedom and formality, between earth and industry. My landscapes echo the feeling of powerlessness in the face of unchecked development. I am not sure if carving nature into measured pieces will continue benefiting sustainability but how we can stop. I don't have the answer. I only have the question, etched into each line, each square, each fragment of land trying to breathe beneath our patterns.



Zina Duvnjaković / Bosnia and Herzegovina

Academy of Fine Arts, University of Sarajevo

The Subtle Divide

„The subtle divide“ is a short series of photographs aimed at capturing the merging between space and dimensions, gently flattening the photographs subjects into something close to 2D.



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