





## BEOGRADSKI MESEC FOTOGRAFIJE 2018. BELGRADE PHOTO MONTH 2018

Da nije izmišljena fotografija svet umetnosti bio bi potpuno drugačiji. Ne bismo imali impresionizam, ni pointilizam, ni kubizam, futurizam, apstrakciju... Činjenica da fotografija može da prenese neku sliku verno, otvorila je put vizuelnim umetnicima da istražuju dalje, da odu iza „realnog“. Pojava fotografije promenila je način gledanja i mišljenja kao malo koja pojava do tada.

Međutim vrlo brzo fotografija koja je otvorila put avantgardni, postala je i sama predmet istraživanja. Od dadaista do danas, fotografija se razvila u beskrajno polje različitih mogućnosti izražavanja. Ono što se u fotografiji kritikuje istovremeno je i jedna od njenih najvećih prednosti. Razvojem tehnologije, fotografija je postala najmasovniji umetnički medij. U nekom smislu to je opteretilo umetničku fotografiju jer je zatrpana nepreglednom količinom đubreta, ali s druge strane upravo to je odvaja od drugih medija vizuelne umetnosti. Ništa kao fotografija ne pruža mogućnost tako širokom broju ljudi da se umetnički izrazi gotovo besplatno.

Manifestacije poput *Beogradskog meseca fotografije*, koje neguju otvoreni konkurs kao princip selekcije, pružaju nam priliku da se upoznamo sa različitim temama, estetikama i poetikama, koje istovremeno govore kako o najsuptilnijim ličnim pričama i interesovanjima tako i o činjenici da smo svi deo istog sveta i da te teme, ma kako bile udaljene, mogu da komuniciraju globalno.

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If photography had not been invented, the world of arts would have been entirely different. We would not have had impressionism, pointilism, cubism, futurism, nor abstraction... The fact that photography can faithfully transcend a picture, opened up a way to visual artists to explore further, to go beyond the "real". The emergence of photography changed the way of looking and thinking, as very few other things had done until that point.

Yet, it did not take too long before photography, that had opened up a way to avant-garde, itself became the subject of exploration. From Dadaists until the present, photography evolved into a boundless field of diverse possibilities of expression. What is critiqued in photography is, at the same time, one of its greatest advantages. Owing to technological development, photography became one of the most popular artistic media. In a certain way, that burdened art photography as it became overwhelmed with an immense quantity of rubbish; though, on the other hand, that is exactly what distinguishes it from the other forms of visual arts. Nothing like photography can offer possibilities to such a vast number of people to artistically express themselves, almost free of charge.

Manifestations such as *Belgrade Photo Month* that cherish the tradition of open competition as a principle of selection, are giving us the opportunity to become acquainted with various topics, aesthetic and poetic expressions that simultaneously speak about the most subtle personal stories and interests, as well as about the fact that we are all part of the very same world, and that all those themes – as distanced as they may be – can also communicate globally.

Mia David

# VEĆITA ŽELJA ZA PRIČOM

## AN EVERLASTING DESIRE FOR A STORY

Već 18 godina živimo u 21. veku. Mnogo toga se promenilo, fotografija možda najviše od svih medija. Izgubila je auru posebnosti prostom činjenicom da je svuda oko nas. Postala je važna koliko i reč, iako ne tako precizna. Stoga je često posmatramo u savezu s tekstom koji će je objasniti, proširiti ili produbiti njen smisao. U savremenoj praksi edukacije vizuelnih umetnosti, tekst i teorija neodvojivi su deo praktičnog rada. To dokazuju i radovi učesnika trećeg konkursa „Novi talenti“, na kom većinski učestvuju studenti fotografije.

Iako svaka od fotografiskih serija predstavlja neki narativ, njihovo puno značenje i usmerenje, očitava se spojem slike i teksta. I to odavno više nije novina. Ali način stvaranja priča jeste. One variraju od režirane situacije menjanja forme fotografije u 3D objekat, fikcije, kombinovanja arhivskog materijala i ličnog, pa sve do „klasične“ reportaže.

Želja da se pripovedaju i gledaju priče nije manja nego pre 20, 50 ili 100 godina. Nepresušna ljudska radoznanost i potreba za fikcijom i dalje nas goni da tražimo priče, da ih beležimo i delimo. Ipak, njihovo linearno pripovedanje zamenio je intuitivni tok u kom se mesta, vreme, akteri i subjektivni doživljaj mešaju s činjeničnim. Atmosfera dominira ne toliko zarad likovnosti, već dramskog efekta koji nam pomaže da u klupku vizuelnih informacija ispleteemo priču.

Možda je medij fotografije postao lakši i dostupniji nego ikad, ali komunikacija između gledaoca i fotografije bila je i ostala polje saznanja u kom stvaralac priče i njen gledalac ravnopravno učestvuju, utkajući u nju svoje iskustvo, senzibilitet, kulturu, verske i političke stavove, ili prosti svoje godine.

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For 18 years, we have been living in the 21<sup>st</sup> century. Many things have happened, many things have changed and photography, perhaps, more than any other media, has changed considerably. It has certainly lost its aura of particularity by the mere fact that it is omnipresent. It became important as a word as well, though not as precise as the word itself. Hence we frequently view it in alliance with a text that will explain it, expand or deepen its meaning. In the contemporary practice of visual arts education, text and theory are an inseparable part of practical work. That was also proved by the work of participants in the third "New Talents" competition, most of whom are students of photography.

Although each of the photo series represents a narrative, their full meaning and their direction become discernible only by the combination of the image and text. And that is no longer news. However, the way the stories are created still is. They vary from a directed situation, changing of the very form of photography into a 3D object, to fiction, the combination of archival material and the personal, and ultimately to "classic" reporting.

The desire to tell stories has not diminished compared to 20, 50 or 100 years ago. Inexhaustable human curiosity and the need for fiction compel us to pursue stories, to record them and share them. Yet, their linear narrative was replaced by the intuitive flow in which places, time, actors and subjective impression are all intermingled with the factual one. A dominant atmosphere is not so much due to the artistic component, as it is due to the dramatic effect that is helping us to knit a story into a ball of visual information.

Perhaps the medium of photography has become more easy and accessible than ever before, yet the communication between spectators and photography was, and has remained, a field of knowledge in which a story-maker and its spectator participate equally, weaving into it their own experience, sensibility, culture, religious and political attitudes, or simply their own age.



©Adam Źądło

## PRVO MESTO/1<sup>ST</sup> PLACE

Adam Źondlo (Adam Źądło), rođen 6. jula 1993. godine u Poljskoj. Studirao na Jan Matejko Akademiji lepih umetnosti u Krakovu, gde se usavršavao u oblastima animacije i fotografije. Nakon detinjstva provedenog u planinskom selu Pcim, Adam kombinuje svoje životno iskustvo iz ruralnog sveta sa naukom i novim tehnologijama. Na Beogradskom mesecu fotografije, Adam će se predstaviti izložbom „Napušteno selo”, pričom o životinjama koje se više ne osećaju kao kod kuće u prirodi, a koje se sve ređe i ređe daju videti na selu, dok nemaju budućnost u našim gradovima. Kao što je Adam rekao: „njihove sudbine pokazuju transformaciju koja se dešava na našoj farmi, u celom selu i u našim glavama”.

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Adam Źądło, born 6<sup>th</sup> July 1993 in Poland. Studied at the Jan Matejko Academy of Fine Arts in Krakow and specialised in animation and photography. Growing up in Pcim (mountain village), he is mixing his life experience from the rural world with science and new technologies. At BPM, Adam will present his series “Deserted Village” – a story about animals that seem no longer to be natural in nature itself, are becoming less and less common in the countryside and do not have their future in our cities. As Adam explained, “their fates show the transformation that takes place on our farm, in the whole village and in our minds”.



©Miljan Vuletić

## DRUGO MESTO/2<sup>ND</sup> PLACE

Miljan Vuletić rođen je 1994. godine u Novom Sadu. Trenutno živi u Pragu, gde je na master studijima na Fakultetu umetnosti i dizajna na Univerzitetu Jan Evangelista Purkyne u mestu Ústí nad Labem. Na Beogradskom mesecu fotografije Miljan će predstaviti seriju fotografija „Mali spomenici“. Ove fotografije su uzete iz albuma nepoznate jugoslovenske porodice. Uzimajući pojedinačni primerak iz društvenog sistema, građansku porodicu, gestovima savijanja, bušenja i preklapanja teži se uzdizanju njenog privatnog na status javnog u formu spomenika.

Miljan Vuletić born in 1994 in Novi Sad, but currently based in Prague, where he is pursuing his MA in Photography and Time-Based Media at the Faculty of Art and Design at Jan Evangelista Purkyne University in Ústí nad Labem, Czech Republic. At BPM, Miljan will present his series "Little Monuments". Photographs used in this exhibition were taken from an album of an unknown Yugoslavian family. By taking a single specimen from within the social system, an ordinary family, the intention is to elevate its private dimension into the status of public, in the form of a monument.



©Nanna Heitmann

### TREĆE MESTO/3<sup>RD</sup> PLACE

Nana Hajtman (Nanna Heitmann), rođena 14. oktobra 1994. godine u Ulmu, u Nemačkoj. Trenutno studira foto-žurnalistam i dokumentarnu fotografiju na Univerzitetu primenjenih umetnosti u Hanoveru. Nana će na Beogradskom mesecu fotografije predstaviti svoj serijal fotografija „Iščezli s prozora – Kraj jednog vremena“. Kao što je Nana objasnila, „Niko neće žaliti za preteranom eksploatacijom čoveka i prirode nakon što se poslednji ugljokop zatvori. Toplina rudara, njihove tradicije i veoma specifičan identitet ovog regiona će zauvek nestati. To je ono što će nedostajati.“

—

Nanna Heitmann born on 14<sup>th</sup> October 1994 in Ulm, Germany. She is studying photojournalism and documentary photography at the University of Applied Sciences and Arts in Hannover, Germany. At BPM, Nanna will present her series "Gone from the Window – End of an Era". As Nanna explained herself, "Nobody will mourn the over-exploitation of man and nature when the last colliery closes. The warmth of the miners, their traditions and the very special identity of this region are then forever out of the game. This will be missing".



## Practice areas

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Competition  
Construction Law  
Consumer protection  
Criminal Law for corporate clients  
Data Protection & Privacy  
Dispute Resolution

- Litigation & Other Court Proceedings
- Administrative Proceedings
- International Commercial Arbitration
- Investment Arbitration
- Investigations & White-Collar Crime

Distressed Situations/Insolvency & Restructuring  
Employment  
Finance

- Banking
- Payment Services, E-Money
- Capital Markets & Financial Instruments
- Financial Services
- Insurance
- Insolvency & Restructuring

Intellectual Property  
Mergers and Acquisitions, Corporate & Commercial  
Real Estate  
Tax

## Sectors

Energy & Natural Resources  
Gaming  
Information & Communications Technology (ICT)  
Infrastructure  
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# 2018



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Festival finansijski podržavaju Delegacija Evropske unije u Republici Srbiji i EU info centar.

Festival financially supported by the Delegation of the European Union to the Republic of Serbia and EU info centre.



Delegacija Evropske unije  
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# RADOVANOVIC

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*Grožđe je srce vina, a dušu mu dajemo mi vinari.  
Suština vinarstva i jeste u tome da sačuvamo ono što nam grožđe daje, jer priroda je ta  
koja mu određuje karakteristike, a mi samo treba da igramo u njenom ritmu.*



Smešten na prelepom i brdovitom mestu u centru Srbije, poznatom kao Šumadija, Podrum Radovanović je u sebi spojio geografsku raznolikost i tradiciju vinogradarstva, započetu na lokalitetu Krnjeva još 1831. godine. Motivisan ljubavlju prema vinu, obogaćen znanjem i iskustvom koje je stekao, enolog Miodrag Radovanović osnovao je sopstveni podrum početkom devedesetih godina prošlog veka. Vremenom, uz strpljenje i ljubav, stvara se novi brend srpskih vina.

Danas, u vinariji Radovanović, uz najsvremenije tehnologije i želju porodice Radovanović da uvek tragaju za novim izazovima, proizvodimo široku paletu kvalitetnih vina.



## PODRUM RADOVANOVIC

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Sanja Knežević, „Sin”, 2016. **III NAGRADA**  
Igor Čoko, „Portret, Zatvor 08” **II NAGRADA**  
Lazar Leković, „Brak”, 2016. **I NAGRADA**





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[www.grain.rs](http://www.grain.rs)

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Trg Republike 5

[www.kcb.org.rs](http://www.kcb.org.rs)

⌚ pon/Mon – sub/Sat

12 – 20h

## [Institut français de Serbie](#)

Knez Mihailova 31

[www.institutfrancais.rs](http://www.institutfrancais.rs)

⌚ pon/Mon – pet/Fri

13 – 19h

sub/Sat

10 – 15h

„Iz toliko subjektivnosti se rađa mnogostruki vizuelni izraz koji obuhvata raznolika polja savremene fotografije. Raznolikost otkriva mnogobrojna lica, da ne kažem kompleksnost, današnje Srbije. Radi se o pogledu mladih fotografa koji se brinu za svet u kome žive.“

“So much subjectivity gives rise to a multiple visual expression which encompasses the diverse fields of contemporary photography. Diversity reveals the many faces, not to say the complexity of today's Serbia. It's about the view of young photographers who take care of the world they live in.”

*Klavdij Sluban*

CURATED BY KLAVDIJ SLUBAN 5/4 – 28/4

Umeće posmatranja/**The Art of Seeing**

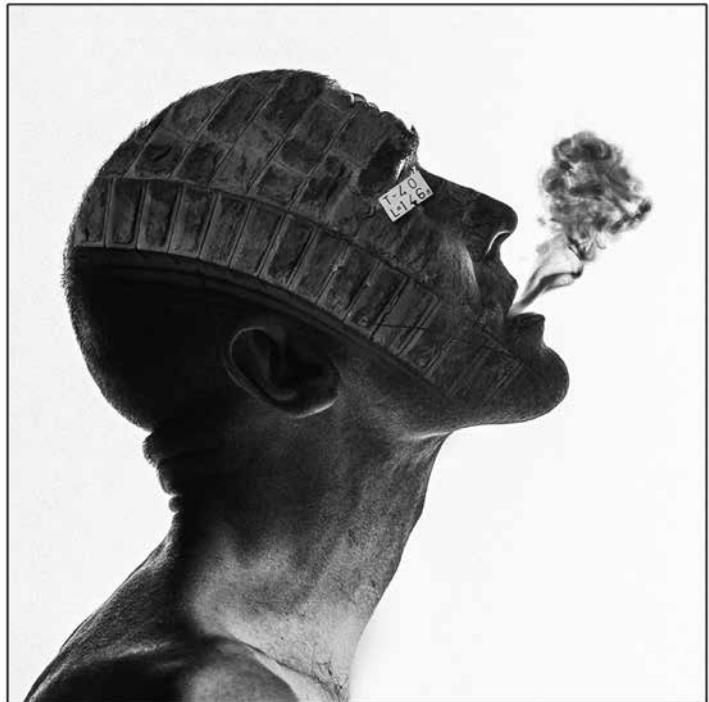


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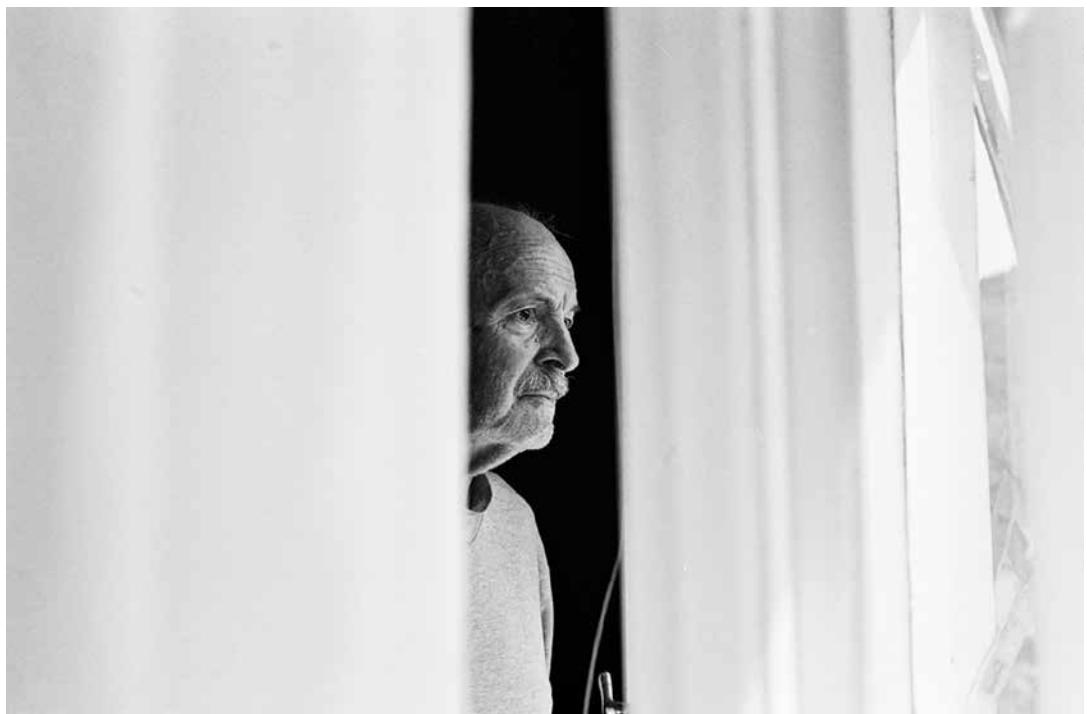


*Lista učesnika/List of participants:*

*Milena Arsenić, Boško Đorđević, Teodora Ivković, Marijana Janković, Milutin Marković, Maja Medić, Matej Milenković, Milovan Milenković, Anđela Petrovski, Emiliјa Popović, Ivana Tešić i/and Jelena Žigić.*



©Boško Đorđević



©Andžela Petrovski

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⌚ pon/Mon – pet/Fri  
14 – 19h

Naslov izložbe inspirisala je serija slika vedute di Roma (rimске vedute) Đovanija Batiste Piranezija. Savremeni nemački fotograf Hans Georg Eš (Hans Georg Esch – HEGsch) već godinama se bavi panoramama. Fotografije na ovoj izložbi objedinjuju panoramu i vedutu, odražavajući tako karakter grada. Slike iz ciklusa „Cityscape“ (panorama grada) imaju preko četiri metra, a od posmatrača zahtevaju da se udalji od dela, u doslovnom smislu te reči. Da bi sagledali fotografije u celini, posmatrači se moraju udaljiti od njih bar nekoliko metra, ali kada žele dobro da razaznaju detalje, oni im se moraju približiti, i to toliko da više ne raspoznaju levu i desnu ivicu dela koje posmatraju. Ešove fotografije odlikuje brižljiva i celovita kompozicija, tj. izuzetna sprega između širokog plana i središnje perspektive. To ih čini vedutama, koje su svojevremeno imale istu funkciju kao danas Instagram i druge društvene mreže s težištem na fotografijama; one nam pokazuju mesta koja još nismo posetili ili koja nismo upoznali iz iste perspektive kao autor. Eš nam, dakle, pokazuje slike sveta – odатle i naslov *Vedute mundi*. On pritom suvereno koristi sve što je o slikama naučio kao fotograf arhitekture, stavljajući svoje umeće u službu naše spoznaje sveta.

## HANS GEORG ESCH 12/4 – 25/4 Vedute Mundi



The title of the exhibition was inspired by a series of etchings Vedute di Roma (Views of Rome) by Giovanni Battista Piranzeni. Contemporary German photographer Hans Georg Esch – HEGsch, has been fascinated by landscapes for years. Photographs included in this exhibition combine the landscape and veduta, thus reflecting the character of the city. The photographs from "Cityscape" (city landscape) series are more than 4 metres in size, demanding their viewers to distance themselves by at least a few metres, literally speaking. Yet, if they want to discern all details, they need to get much closer, so close that they are no longer able to distinguish between the left and right side of the viewed piece. Esch's photographs are characterised by careful and wholesome composition, i.e. an extraordinary combination of wide-angle and central perspective. That is exactly what makes them vedute (views), the function of which at the time was identical to the function of Instagram and other social networks that are primarily based on photography; they show us the places we have not visited or have not as yet encountered from the same perspective as the author. Esch is, therefore, showing us images of the world – hence the title *Vedute Mundi*. He confidently uses everything he has learned as an architectural photographer, putting his skills into the service of our knowledge of the world.

Rolf Sachsse



©Hans Georg Esch

## Бартселона концепт

Belgrade Design District,  
Čumićevo sokače,  
lokal/unit 96

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⌚ pon/Mon – pet/Fri

14 – 19h

sub/Sat

12 – 16h

„Svaki put kada stremimo ka totalnosti, uviđamo da nam nedostaje. Ništa nije sveukupno. Ako je to zaista tako, fotografii su dokaz trajne nepotpunosti sveta; oni su rezultat - izlučevina - performansa tela koje se kreće ka nedostiznoj nirvani. Fotografija nije ništa drugo do mi sami, i naš svet“.

*Kaji Taki (1928–2011)*

*japanski fotograf i kritičar*

*Su-osnivač PROVOKE*

VALERIE DE MAROTTE BONED 2/4 – 14/4

Ocurrencia



Бартселона  
концепт



“Each time we strive towards totality, we realise that we lack it. Nothing is ever total. If this is the case, then photographs are proof of the abiding incompleteness of the world; they are the result – the excreta - of a performance by the body heading for unattainable nirvana. Photography is nothing but ourselves and our world”.

*Kaji Taki (1928–2011)*

*Japanese photographer and critic*

*Co-founder of PROVOKE*



©Valerie de Marotte Boned



## Бартселона koncept

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Miodrag Baždar je po obrazovanju inženjer elektronike, bavio se naukom, projektovanjem i menadžmentom tokom svoje karijere. Danas živi između Beograda, Pariza i Nice. Fotografijom se bavi amaterski, vodi mali kružok okupljen oko njegove laboratorije u Beogradu. Glavni interes su mu analognna fotografija, alternativne tehnike, i sve vrste Polaroid fotografije. Iako se Polaroidima nije bavio tokom zlatnog vremena ove kompanije, usavršio je tehniku ovog medija na novim filmovima kompanije Impossible Project, i stavio njihovu specifičnost u službu svog umetničkog izraza. Njegove Polaroid fotografije izgledaju kao prizori iz snova, ofarbani nadrealnim bojama. Bavi se i različitim tehnikama manipulacije Polaroid filma, sekuci ih, vadeći tankle slojeve emulzije iz eksponiranih filmova, prenoseći ih na akvarel papir i praveći kolaže od njih. Njegova izložba „Moj Pariz u Polaroidima“ tokom *Beogradskog meseca fotografije* 2018 je skup Polaroid fotografija Pariza, „grada svetlosti“. Tokom izložbe biće organizovane radionice pod pokroviteljstvom firme *Polaroid Originals*.

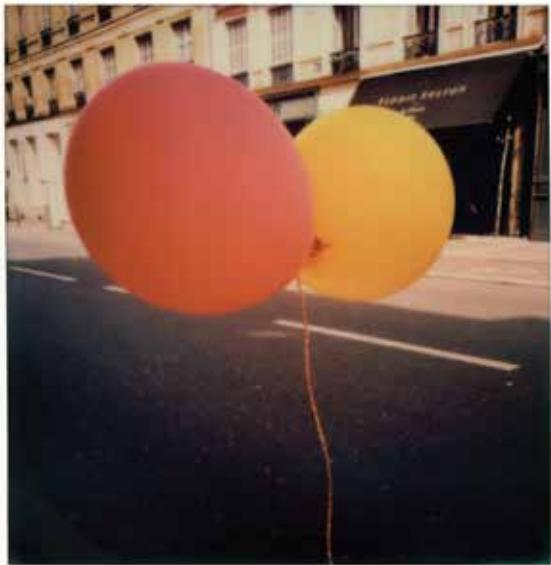
MIODRAG BAŽDAR 17/4 – 28/4

My Paris in Polaroids

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Miodrag Baždar is by vocation an engineer in electronics, engaged in science, design and management during his career. Today he lives between Belgrade, Paris and Nice. He is an amateur photographer, who runs a small circle gathered around his darkroom in Belgrade. His main interest is analogue photography, alternative techniques and all kinds of Polaroid photos. Although he did not deal with Polaroids during the golden time of this company, he perfected the technique of this media on the new films from Impossible Project and put their specificity in the service of his artistic expression. His Polaroid photos look like dream scenes, painted with surreal colors. He deals with various techniques of the Polaroid film manipulations, cutting them, pulling out the thin layers of emulsion from exposed films, transferring them to watercolor paper and making collages from them. His exhibition titled "My Paris in Polaroids" during *Belgrade Photo Month* 2018, is a collection of Polaroid photographs of Paris, "city of light". During the exhibition there will be organised workshops supported by *Polaroid Originals* company.



## Бартселона концепт

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sub/Sat

12 – 16h

Abadžićevu liniju u novoj hrvatskoj umjetničkoj fotografiji obilježava gotovo znanstvena preciznost, fascinacija ljepotom i uvjerenje da fotografija i bilježi i preobražava stvarnost. Miris žene je jedna od njegovih najatraktivnijih cjelina. Radi se o projektu koji ima nit vodilju, koji u sebi nosi zaokruženu priču, naboј i čvrstu točku gledišta. I priziva estetski sud. Njegov krajnji cilj ipak je sustavna gradba prepoznatljive stvaralačke osobnosti pa aktovi nisu samo prikaz ljepote i senzualnosti ženskog tijela, prije svega su činjenice autorove prepoznatljive izražajnosti, mirne, stroge i perfekcionističke likovne estetike crno-bijelih odnosa razjašnjenih tek pri susretu svijetla i sjena. Glamurozne impresionističke vizure potvrđuju činjenicu da se radi o vrsnoj stvaralačkoj poetici u mediju fotografije.

## STANKO ABADŽIĆ 30/4 – 12/5 The Subtle Eroticism of a Photographic Story

Бартселона  
концепт



Abadžić's line in new Croatian art photography is characterised by an almost scientific precision, fascination with beauty and belief that photography both records and transforms reality. Nudes is one his most attractive collections. It is a project with a guiding line, one that encompasses an integral story, vibrancy and a firm viewpoint. It also evokes aesthetic judgement. Still, its ultimate goal is the systematic construction of a distinct creative personality and so the nudes are not just representations of the beauty and sensuality of the female body. They are, first and foremost, facts of the author's distinct expressiveness, of the calm, strict and perfectionist visual aesthetics of black and white relations resolved only in the encounter of light and shadows. The glamorous impressionistic imagery affirms that his creative poetic quality ranks among the very finest in the medium of photography.

Branka Arh



©Stanko Abadžić

**Centar za obrazovanje i  
kulturu Božidarac 1947**

Radoslava Grujića 3

[www.bozidarac.rs](http://www.bozidarac.rs)

⌚ pon/Mon – pet/Fri

8 – 20h

sub/Sat

9 – 14h

Od svojih početaka pedesetih godina prošlog veka pa do danas rokenrol pruža jedinstvenu poruku slobode i mogućnosti postojanja boljeg sveta. Slaveći i ove godine rokenrol i njegove snažne poruke *ROCK MOMENTI* se ovoga puta predstavljaju kao fotografска trojka – Anamarija Vartabedijan, Stanislav Milojković i Nemanja Đorđević, tri generacije sa tri različita ugla posmatranja koncertne rock scene i doživljaja fotografije. Izložba nosi snažan autorski individualni pečat svakog od troje fotografa potvrđen različitim ali ujednačenim izborom motiva i muzičkih grupa, i jasnom idejom šta je željeno da se tim izborom prikaže. Kroz strogu selekciju ukupno trideset koncertnih fotografija velikog formata *ROCKMOMENTI* nam donose raznovrsne umetničke dokumente o događajima koji su oplemenili našu stvarnost u proteklih nekoliko godina, od domaćih prezentnih aktera na muzičkoj sceni do poznatih muzičara sveta i regionala. Portret, atmosfera, gest, emocija, snaga, zanos, moć, osjetljivost, magija muzike i ekspresije izvođača muzičkog čina iskazanog pred publikom, dovode nas do prepoznavanja i poistovećivanja ili sa onima koji fotografijom beleže te vanvremenske trenutke ili čak sa samim izvođačima. Značaj ovih foto zapisa jeste u njihovom dokumentu vremena i scene, veličanju samih muzičkih događaja, podsećanju na ljudе koji su prošli prostorima Srbije i regionala i svojim nastupom doprineli da naša stvarnost bude malo čarobnija, lepša, otvoreniјa i bolja.

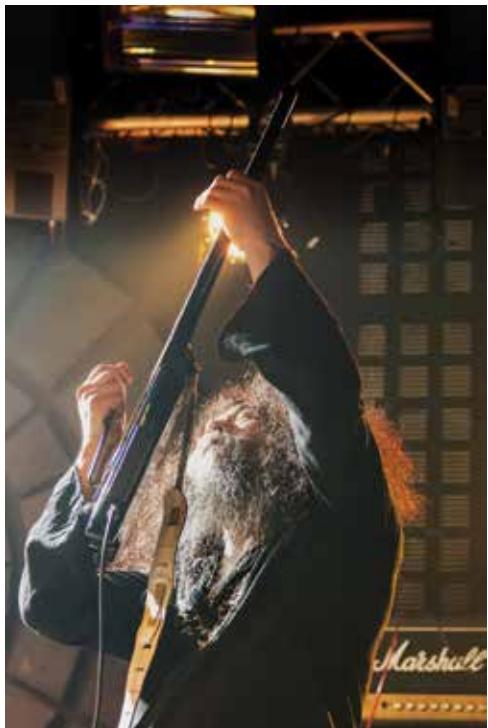
## A. VARTABEDIJAN, S. MILOJKOVIĆ, N. ĐORĐEVIĆ 31/3 – 12/4 Rock momenti/**Rock Moments**

From its beginnings in the fifties of the last century to the present, rock and roll has provided a unique message of freedom and the possibility of a better world. This year we celebrate rock 'n' roll and its powerful messages with *ROCK MOMENTS*, presented by the photographic trio of Anamarija Vartabedijan, Stanislav Milojković and Nemanja Đorđević, three generations with three different views of the rock concert scene and photo experience. The exhibition presents images that display the powerful individual stamp of each of the three photographers, affirmed by a varied but uniform selection of motifs and music groups, but with a clear idea of what they want to show with their individual choices. After rigorous selection *ROCK MOMENTS* will present thirty concert photos in large format, bringing to us a variety of artistic documents about events that have enriched our reality over the last few years, from local performers and the music scene from the surrounding region, to famous musicians from around the world. Personality, atmosphere, gesture, emotions, power, enthusiasm, force, sensitivity, the magic of music and expressions of the performer of the musical act presented to the audience, lead us to recognition and identification with the performers or with those who capture these timeless moments. The significance of these photographs is in their document of time and the rock 'n' roll scene, the glorification of music events themselves, reminding people of those who have passed through the territory of Serbia and the surrounding region, contributing to improving our reality and making it a little more magical, more beautiful and more open.

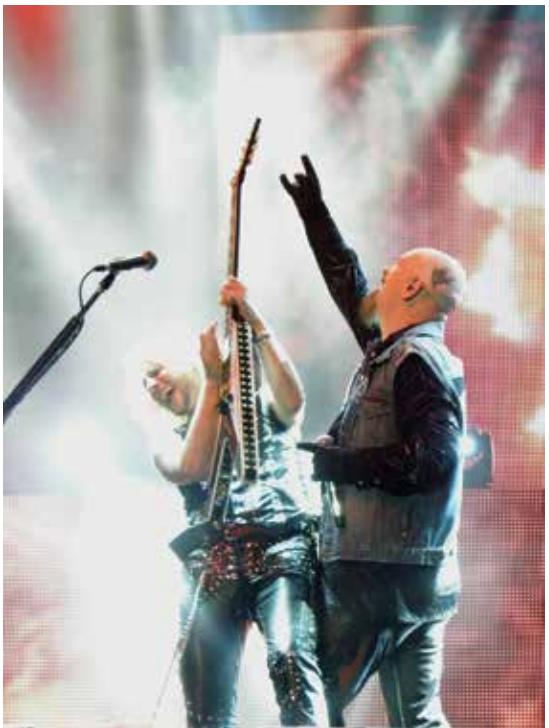


Centar za obrazovanje i kulturu  
Božidarac - 1947





©Nemanja Đorđević



©Anamarija Vartabedijan



©Stanislav Milojković

**Centar za obrazovanje i kulturu Božidarac 1947**

Radoslava Grujića 3

[www.bozidarac.rs](http://www.bozidarac.rs)

⌚ pon/Mon – pet/Fri

8 – 20h

sub/Sat

9 – 14h

Prema Deklaraciji Ujedinjenih nacija o ljudskim pravima: „Svako ima pravo na život“. Rohindže su narod koji govori Indo-arijski jezikom, i već vekovima živi u državi Rakhine u Mijanmaru. Vlada Mijanmara ih nikada zvanično nije prizala kao manjinsku etničku grupu, sa ostalih osam nacionalnih autohtonih grupa, što - po mom mišljenju - predstavlja oštro kršenje ljudskih prava. Oni tu žive kao narod bez države, narod kome su uskraćena prava i koji je na stalnom udaru različitih vidova diskriminacije od strane ostalih pripadnika većinskih grupa i religija. Procenjuje se da je oko milion Rohindža izbeglica brodovima, pešice ili drugim prevoznim sredstvima ušlo u Bangladeš, dolazeći iz različitih delova Mijanmara, rizikujući sopstvene živote i svu svoju imovinu.

Humanost bi, bez obzira na sve, trebala biti na prvom mestu. Ne bismo trebali verovati u granice i podele između nacionalnosti ili rasa. Svi smo ljudska bića i svi smo na ovom svetu samo na kratko vreme. Uvek treba razmišljati šire i verovati u jednakost i pravdu za sve. Samo takva unutrašnja osećanja mogu da nas primoraju da postanemo dobra ljudska bića koja se brinu jedni za druge.

**MOHAMMAD RAKIBUL HASAN 14/4 – 27/4**

**Ja sam Rohindža/I am Rohingya**

According to the United Nation's declaration of Human Rights, "Everyone has the right to live". Rohingyas are Indo-Aryan speaking people, who have been living in the Rakhine State of Myanmar for centuries. The Myanmar Government never officially recognised these people, as an ethnic minority group among the other major eight national indigenous races, which I believe, is a complete violation of human rights. They live there as stateless people who are deprived of their rights and are always under pressure from various levels of social discrimination and violation by other major religious belief holders. One million Rohingya refugees were estimated to have gradually entered into Bangladesh by boat, on bare foot and by other means of transportation from many distant places in Myanmar, risking their lives and belongings. In every case, humanity comes first.

We should not believe in the existence of borders and partitions among nationalities or races. We all are humans and are here on earth for a certain period. It is always better to think broader and about equality and justice for all. These inner feelings can force us all to become good human beings who care for each other.



Centar za obrazovanje i kulturu  
Božidarac - 1947





[©Mohammad Rakibul Hasan](#)



**Atelje i galerija Čubrilo**  
**Milenijumska kula na Gardošu**

Grobljanska bb, Zemun  
www.kulanagardosu.com/sr/umetnicki\_atelje\_cubrilo

⌚ pon/Mon – ned/Sun  
11 – 18h

Izložba je proizvod foto konkursa koji kroz temu „Kome pripada javni prostor?” i vizuelni mediji - fotografiju istražuje i postavlja pitanja: Ko su uživaoci javnog prostora i da li neke grupe nedostaju (osobe određenog roda, osobe određenog životnog doba, osobe sa invaliditetom itd.) Kako različite grupe građana koriste isti prostor? Kako se uživanje javnog prostora menja u odnosu na godišnje doba ili doba dana?

(dis)Konekcija pokušava da podigne svest šire publike o različitosti potreba korisnika javnog prostora po pitanju inkluzivnog i efikasnog korišćenja prostora koji je javno dobro. Svakoga dana koristimo prostore koji koriste i hiljade drugih ljudi čije su potrebe i očekivanja potpuno drugačije od naših. Dok intenzivno razmišljamo o stvarima koje smatramo nedostacima u prostoru, vrlo retko sagledavamo i analiziramo prostor iz perspektive drugih korisnika. „Pametni” prostor je atraktivan najrazličitijim korisničkim grupama.

Izložba skreće pažnju na potrebu da u planiranju i projektovanju javnih prostora uzmemu u obzir različite potrebe dece, žena, muškaraca i svih drugih građana, korisnika prostora, ali i ilustruje trenutno stanje u javnim urbanim prostorima – foto dokumentacija kao „presek stanja” u urbanim celinama širom Srbije – gde smo sad, a gde želimo da budemo.

*Izložba fotografija (dis)Konekcija je projekat organizacije Pametni Grad*

## PAMETNI GRAD 4/4 – 25/4

### (dis)Konekcija/(dis)Connection

This exhibition is a result of a photo competition that through the theme “Whom public space belongs to?” and visual media (photography) explores the following set of questions: Who are the users of the public space and are there any user groups missing (persons of a particular gender, age, physical ability etc.) Do different groups use the same space in different ways? Does the principle use of public space change in relation to the time of day or a season?

The exhibition raises awareness to a wider audience on the diversity of public space users’ needs – every day we use spaces used by thousands of other people whose needs and expectations are completely different from our own. While we often ponder urban elements that we perceive as deficiencies in the urban space, we rarely consider the same urban elements from the perspective of other users. “Smart” space is attractive to a wide audience and a variety of user groups.

(dis)Connection brings attention to inclusive planning – a process that considers various user groups and their needs in the designing of urban spaces and illustrates the current state of affairs in public urban spaces – photo documentation as a “snapshot” of the urban areas across the Republic of Serbia – where we are at in this moment and where we want to be.

*Photo exhibition (dis)Connection is a project of NGO Smart City*



©Dejan Dizdar



©Aleksandar Tomulić

**Dom kulture  
Studentski grad**  
Bulevar Zorana Đinđica 179  
www.dksg.rs

⌚ pon/Mon – sub/Sat  
17 – 21h

Putovanje nije tek stanje geografske mobilnosti. Ono takođe može biti i pogled ka unutra, koji ima sopstveno vreme i čiji prikazi nastaju iz imaginarnog.

Upravo tu se autori smeštaju i klade na fotografiju kao način da dođu do tog nepostojećeg imaginarija stvarnoga. Čineći ga opipljivim, senzitivnim i intimnim kroz svoje predloge. Ili kroz rekreaciju izlomljenih osećanja gde je sudsina odlučujuća za nastavak ili svršetak; kroz žudnju izgubljenih uspomena na grad osećanja i patnje; nostalgija sećanja koja su prenesena i oporavljena s udaljenosti; ili istraživanje u osećanjima svakodnevice, putovanje do sećanja kako bi posmatrali i prepoznali ono što je između pamćenja i postojanja u vremenu.

Sve to su načini kretanja sa svesnošću. Na taj način putovanje postaje unutrašnje i refleksivno, te otvara vrata svesnosti osetilnog bića.

## EVA BARTON, JORGE FABIÁN CASTILLO, JORDI VIC 20/4 – 8/5 Imaginary Journey – Spaces to Inhabit



EMBAJADA DE MÉXICO  
EN SERBIA



Travel is not just a state of geographic mobility. It can also be an interior look, which has its own time and its own representations which come from the imaginary.

It is here that the authors place themselves and bet on photography as a way to arrive at that non-existent imaginary of the real. Making it palpable, sensitive and intimate with your proposals. Either through a recreation of fractured feelings where destiny is decisive to continue or end; through the yearning of the lost memories of a city felt and suffered; the nostalgia of the memories transferred and recovered from a distance; or exploration in the feelings of the everyday, traveling to the memory to be observed and recognised between memory and existence in time.

They are all ways of moving with the conscience. Thus, the journey becomes interior and reflective, opening the doors to an awareness of the sentient being.



©Jorge Fabian Castillo



©Eva Barton



©Jordi Vic

## Dom omladine Beograda

Makedonska 22

[www.domomladine.org](http://www.domomladine.org)

🕒 uto/Tue – sub/Sat

12 – 20h

ned/Sun

12 – 18h

Rođen u Madridu 1973. godine, gde je završio studije. Izlagao je u Madridu, Barceloni, Sevilji, Bilbau, Londonu, Meksiku Sitiju, Njujorku.. Dobitnik je značajnih nagrada iz oblasti fotografije, kao što su: Epson Photography Award 2009, International Photo Award 2009, Descubrimientos PhotoEspaña 2010, Fundación AENA 2012, i prva nagrada za fotografiju Fundació Vila Casas 2018.

Radovi mu se nalaze u mnogobrojnim publikacijama kao i u mnogim privatnim kolekcijama. Živi i radi u Barceloni.

Kao da spavaš... I sanjaš jedan san... Uvek isti... Godinama...

Jedno ostrvo, novo iskustvo, poznati osećaji...

Landnemar su retka naselja, usamljene kuće, beskrajni pusti putevi, usamljene prodavnice, znakovi koji nikuda ne vode.. Estetika zapuštenog. Minimalistička sela za minimalističke pejzaže.

Lendmar je zima i jara. Zemlja leda i zemlja vulkana, snega i lave. Beskonačne ravnice, smrznuti pejzaži, nepregledne pustinje, zaleđeni putevi. Priroda koja daje ali i uzima, ona koja odbija da nas uništi.

Landnemar je mir. More tišine. Harmonija čoveka i prirode. Predaja kao jedini način da se živi u skladu sa sobom, sa prirodom.

Landnemar su prvi doseljenici... Retki stanovnici. Stolećima kasnije ostrvo bez ljudi.

Landnemar je Island Alvara Sančeza Montanjesa.

## ÁLVARO SÁNCHEZ-MONTAÑÉS 16/4 – 27/4

Landnemar, kustos/**curated by** Ana Šćepanović

Born in Madrid in 1973, where he also completed his studies. His work has been exhibited in Madrid, Barcelona, Seville, Bilbao, London, Mexico City and New York.

Recipient of significant awards for his photography, including Epson Photography Award 2009, International Photo Award 2009, Descubrimientos PhotoEspaña 2010, Fundación AENA 2012 and first prize at Fundació Vila Casas 2018.

His works have been included in numerous publications and are part of many private collections. He is currently living and working in Barcelona.

As if you were asleep... And dreaming a single dream... Always the same one... For years.

One island, new experience, familiar feeling...

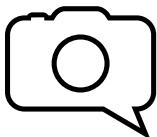
Landnemar is made of rare settlements, solitary houses, endless deserted roads, lonely shops, signs that lead nowhere. Aesthetics of the derelict. Minimalistic villages for minimalistic landscapes.

Landnemar is both winter and the heat. The land of ice and of volcanoes, of snow and lava. Infinite plains, frozen landscapes, immense deserts, frozen roads. The nature that is giving, but also taking away; the one that refuses to destroy us.

Landnemar is peace. The sea of silence. The harmony between man and nature. Surrender is the only way to live in harmony with oneself and with nature.

Landnemar are the first settlers. Rare dwellers. Centuries later, the island without people.

Landnemar is Island Alvaro Sanchez Montanes.





©Álvaro Sánchez-Montañés



**Dom Vojске Srbije, Mala galerija Doma Vojске Srbije, Medija centar „Odbojna“, Uprava za odnose sa javnošću, Ministarstvo odbrane Republike Srbije**

Braće Jugovića 19

[www.odbrana.mod.gov.rs](http://www.odbrana.mod.gov.rs)

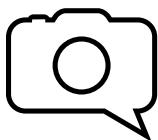
⌚ pon/Mon – sub/Sat

11 – 19h

Izložbu čini izbor portretnih fotografija koje su nastale u prvim novosadskim fotografskim ateljeima tokom XIX veka, a koje se čuvaju u fondu *Muzeja grada Novog Sada*. Fotografski majstori su u ovom periodu načinili brojne portrete različitih generacija novosađanki i novosađana, koji su kroz ovu vrstu fotografija potvrđivali svoj novostečeni status pripadnika građanske klase. Kroz originalne fotografije predstavljene na izložbi moguće je pratiti tehnički i estetski razvoj portretne fotografije u XIX veku, ali i mnoge elemente materijalne i socijalne kulture toga vremena. Izabrane fotografije praćene su tekstovima o uzbudljivim životima i poslovnim karijerama samih fotografa, kao i oglasima iz tadašnje štampe kroz koje su reklamirali svoje usluge.

## PORTReti IZ NOVOSADSKIH FOTOGRAFSKIH ATELJEA 20/4 – 20/5

viši kustos/**curated by** Ivana Jovanović Gudurić, Muzej grada Novog Sada



The exhibition is samples of portrait photography created in the early Novi Sad photographic studios, during the 19<sup>th</sup> century, which have been preserved in the depository of the *City Museum of Novi Sad*. The masters of photography from this period took numerous portraits of generations of men and women that resided in Novi Sad who used this opportunity to firmly uphold their own newly established position as members of the upper class. The original photographs, displayed at the exhibition, offer an insight not only into the technical and aesthetic development of portrait photography in the 19<sup>th</sup> century, but also into the material and social culture of the time. The selected photographs are followed by descriptions about the exciting lives and business ventures of the photographers, as well as the ads from the press which served as the means of promotion.



*P. Rechnitzer*

NEUSATZ

**Дорћол Platz**

Dobračina 59b

[www.dorcolplatz.rs](http://www.dorcolplatz.rs)

⌚ pon/Mon – ned/Sun

10 – 2h

Studenti *Akademije umetnosti* u Beogradu sa katedre Fotografija i kamera na ovoj izložbi predstavljaju svoja umetnička ostvarenja iz oblasti fotografije. Izložba se sastoji od izuzetno zrelih i inovativnih radova koji obuhvataju širok spektar fotografskog medija, uključujući dokumentarnu, modnu, eksperimentalnu i konceptualnu formu, kao i druge žanrove. Studenti su svoje ideje kreativno ubošili na sasvim različite načine - kroz introspektivne priče, društveno motivisane teme i upečatljive prikaze na polju apstrakcije. Kod svih studenata se, međutim, primećuje težnja ka doslednom istraživanju vizuelnih principa fotografске estetike, koja je, kao što i sami radovi pokazuju, istovremeno kompleksna, zadržavajuća i zagonetna.

## GRUPNA IZLOŽBA/GROUP EXHIBITION 12/4 – 26/4 Izložba studenata Akademije umetnosti u Beogradu

**ДОРЋОЛ  
PLATZ**



Students from the *Academy of Arts* in Belgrade, Department of Photography and Camera, at this exhibition are representing their artistic achievements in the field of photography. The exhibition consists of extremely mature and innovative works that cover a wide range of photographic media, including documentary, fashion, experimental and conceptual forms as well as other genres. Students have creatively shaped their ideas in quite different ways - through introspective stories, socially motivated themes and striking representations in the field of abstraction. However, there is a common tendency towards consistent research of visual principles of photographic aesthetics, which, as the works themselves show, are both complex, amazing and enigmatic at the same time.



©Matej Milenković

[EU info centar](#)

Kralja Milana 7

[euinfo.rs](#)

[europa.rs](#)

⌚ pon/Mon – pet/Fri

10 – 19h

sub/Sat

10 – 15h

U okviru *Beogradskog meseca fotografije*, međunarodnog festivala, tri godine zaredom je organizovan foto konkurs i međunarodno takmičenje za mlade fotografе pod nazivom *Novi Talenti*.

Cilj konkursa je davanje podrške i promovisanje mladih umetnika i fotografa, i omogućavanje njihove buduće saradnje sa lokalnim i nacionalnim institucijama, kao i sa evropskim i svetskim festivalima fotografije.

*Beogradski mesec fotografije* zajedno sa EU info centrom, prepoznao je vrednost u podršci mladim fotografima kao vid kulturnog nasleđa i ovim putem želi da otvoriti put mladim fotografima da predstave svoja ostvarenja na međunarodnoj fotografskoj sceni.

*Kultura nas povezuje i obogaćuje.*

*Kultura je važna – jer nas ujedinjuje u različitosti.*

*2018 je Evropska godina kulturnog nasleđa.*

*Posetite EU info centar i saznajte više o aktivnostima koje organizujemo, učestvujte u našim događajima!*

**SVI MOŽEMO ZAJEDNO ZA KULTURU!**

## NEW TALENTS 17/4 – 5/5

### Young Culture, Our Future Heritage

Photo contest and international competition for young photographers, *New Talents*, has been organised three years in a row as part of the international photo festival *Belgrade Photo Month*.

The main objective of the competition is to support and promote the work of young artists and photographers, thus enabling their future cooperation with local and national institutions, as well as with European and world photo festivals.

*Belgrade Photo Month* in cooperation with the EU Info Centre, recognised the value in providing support to young authors as a certain form of cultural heritage, and is thus clearing a path for them to represent their work on the international photography stage.

*Culture connects and enriches people.*

*Culture is important, because it unites us in diversity.*

*2018 has been proclaimed European Year of Cultural Heritage*

*Visit EU Info Centre and get to know with our activities! Take part!*

**TOGETHER, WE CAN DO MORE (FOR) CULTURE**

2016:

Allison Morris

Jakub Ochnio

Teodora Ivković

2017:

Luka Trajković

Oleksandr McQuartz

Paweł Starzec

2018:

Adam Źqdło

Miljan Vuletić

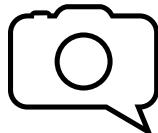
Nanna Heitmann



Delegacija Evropske unije  
u Republici Srbiji



#EuropeForCulture  
#EvropaZaKulturu





©OleksandrMcQuartz



©Pawel Starzec

Eurocentar, Jela Art

Makedonska 30

[www.eurocentar.com](http://www.eurocentar.com)

⌚ pon/Mon – pet/Fri

14 – 19h

sub/Sat

12 – 16h

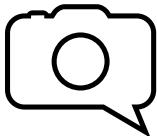
„Mnoge stvari vjerovatno ne izgledaju onako kako želimo da ih vidimo. Ili nam ne odgovara da ih predstavimo onakve kakve jesu. Često puta sirove, brutalne, na ivici. Ali životne, neposredne i istinite. Dobrodošli u Karaburmu. Moj geto. Kraj nemirnog duha, ali veoma prijatnih ljudi. Mjesto živopisnih krajnosti, čiju sam uličnu i socijalnu estetiku dokumentovao tokom proteklih pet godina. Dobrodošli u moj lični Bronx.“

IGOR ČOKO 18/4 – 25/4

Karaburma moj geto/**Karaburma, My Ghetto**



EUROCENTAR



“Many things don’t look the way we want to see them. Or it doesn’t suit us to present them the way they really are. Sometimes raw, sometimes brutal, quite on the edge. But so outgoing, truthful and full of life. Welcome to Karaburma. My ghetto. A place of restless spirit and very kind people. A place of vivid extremes, where I have been documenting the street and social aesthetic over the last five years. Welcome to my personal Bronx.”



©Igor Čoko

Farmaceutski fakultet

Univerziteta u Beogradu

Vojvode Stepe 450

[www.pharmacy.bg.ac.rs](http://www.pharmacy.bg.ac.rs)

⌚ pon/Mon – pet/Fri

8 – 19h

I ove godine fotografска секција Farmaceutskog fakulteta *PharmArt* zabeležila је svakodnevne trenutke studentskog života које ће представити путем digitalne i analogue fotografije.

Ljude i pojave razvrstavamo u dve fioke - crnu i belu. U jednoj su osobe koje smatramo lošim, a u drugoj su one koje vidimo kao savršene. U jednoj je ono sto je pogrešno, u drugoj ono što je ispravno, nasuprot sreće je tuga, i tako redom. Te dve fioke, međutim, nisu dovoljne da u njih smestimo sve što nas okružuje. Nedostaju i crvena, zelena, žuta, plava i druge boje koje bi život učinile vedrijim i manje komplikovanim.

Vodeći se konceptom naše izložbe, pokušajte da u crnobeli svet svakodnevice unesete i one jarkije tonove.

## GRUPNA IZLOŽBA/GROUP EXHIBITION 24/4 – 30/4

Crno-beli svet sa obojenom niti kroz farmaciju

This year the photo club of the Faculty of Pharmacy *PharmArt* has recorded everyday moments that take part in the life of a student, which will be presented by digital and analogue photography.

We tend to classify people and things around us in two drawers - black and white. In one we put persons we think are bad and in the other one we put those who we perceive as perfect. In one drawer we can find the wrong and in the other one there are only right things. Happiness on one side, sadness on the other. Those two drawers, however, aren't enough. Red, green, yellow, blue and other drawers are missing, they're needed so they can make life cheerful and less complicated.

In the spirit of our exhibit, try to fill our black and white world with some colour. Try to bring some richer tones to the picture.



*Lista učesnika/List of participants:*

*Andrijana Arsić, Danijela Kostić, Isidora Kosmajac, Luka Manić, Milanka Marunić, Nada Dadić, Sonja Simić, Tamara Čepić i/and Tanja Ćirović.*



[Gradska opština Zemun,](#)

[galerija](#)

Kosovska 9

[www.zemun.rs](http://www.zemun.rs)

 pon/Mon – pet/Fri

7:30 – 15:30h

Koliko često, kada se susretnemo, kažemo jedni drugima „dobar dan“, „kako ste“ ili samo „zdravo“. U foto-instalaciji *Susreti*, ličnim izborom, stvorio sam jedinstvenu grupu ljudi koja komunicira, osluškuje šta oni drugi kažu i tako kreirao sopstvenu zajednicu, malu kolekciju različitih likova od kojih svi imaju svoju priču.

Fotografije ljudi su snimane po celoj Srbiji, u raznim gradovima i selima, a na zidu galerije su povezane u dugačkom nizu kako bi se stvorila iluzija razgovora i druženja onih koji se nikada nisu upoznali. Ponekad je dovoljno da jedan portret uparite sa drugim i već možete da osetite da dve fotografije dobijaju karakter, ispoljavaju emocije od melanolije do optimizma.

Fotografisanje je često tragaju za iskrenim i autentičnim životom. U njima nema patetike i pored toga što je sasvim jasno da su neki od fotografisanih u teškom materijalnom stanju. Da li fotografija može da promeni naš odnos jednih prema drugima? Koliko je misija fotografa da širi kolektivnu ideju o jedinstvu i slaganju? Izložba *Susreti* nas podseća na to koliko možemo da budemo bliski, ali to često nismo.

## PETAR JONČIĆ 4/4 – 20/4

### **Susreti/*Meetings***

How often, when we meet, do we tell each other “good day”, “how are you” or just “hello”? In the photo installation *Meetings*, by personal choice, I created a unique group of people who communicate, listen to what others say and thus create their own community, a small collection of different characters, all of whom have their own story.

Photographs of people were taken across Serbia, in various cities and villages and on the wall of the gallery they are connected in a long series to create the illusion of conversation and socialising of those who have never met. Sometimes it's enough to pair one portrait with another and you can already feel that the two photos gain character, express emotions from melancholy to optimism.

Photography is often sought for sincere and authentic life. There is no pathos in them, although it is quite clear that some of them are photographed in a difficult financial situation. Can a photo change our relationship to each other? How much is the photographer's mission to spread the collective idea of unity and harmony? The *Meetings* exhibition reminds us how much we can be close, but often we are not.



Galerija Grafički kolektiv

Obilićev venac 27

[www.grafickikolektiv.org](http://www.grafickikolektiv.org)

🕒 pon/Mon – pet/Fri

11 – 20h

sub/Sut

10 – 16h

...Teritorija Rudića je vezana sa vektorima napuštanja, zato se knjiga zove *Exit*. Ali to nije napuštanje teritorije. Napuštanje je samo ulaz u novu teritoriju. Zato na njegovim fotografijama ima znakova, emisije signala, pruga, puteva, koraka, ulica, ulaza, ograda, sve su to signali namenjeni za tragače. Cilj ovih signala je da budu *aux aguets*, nadgledanje, oni su namenjeni za dobro oko, kod Rudića kamera ne gleda u panici. Rudić hvata nabore predela, linije stena, kao otkrivanje nove sintakse prostora. Fotografije iz *Exit*-a, neportretiraju kulturu, već izvesnu spektralnu dimenziju realnosti, kao žuto nebo ili žuto polje kod Van Goga ili kao trava kod Munka. Ovo neznači da Rudić ide u drugu umetnost, u slikarstvo. On ostaje u fotografiji, ali istovremeno je sa jednim korakom van nje, u slikarstvu je.....

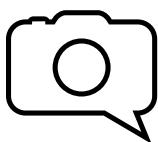
Izložbu *Exit* sačinjavaju 40 fotografija napravljenih na ručno izrađenim papirima specijalno za ovu izložbu. Fotografije su podeljene u 4 grupe pod imenima *Entry*, *Messages*, *Exit* i *Finish*.

## BORO RUDIĆ 2/4 – 14/4

Exit

...Rudić's territory is connected with vectors of abandonment, hence the book's title is *Exit*. But that is not the abandonment of territory, but rather an entry into a new territory. That's why his photographs are replete with signs, emissions of signals, rail-tracks, roads, steps, streets, entries, fences, as they are all signals intended for seekers. The main objective of these signals is to be *aux aguets*, to be on the watch, as they require a good eye. Rudić's camera does not capture in panic, but instead he captures wrinkles of landscapes, lines of rocks, as a revelation of a new spacial syntax. Photographs from *Exit* do not portray the culture, but a certain spectral dimension of reality, like Van Gogh's yellow sky or yellow fields, or like Munch's hay. This does not mean that Rudić is traipsing into other art forms, i.e. painting. He remains in photography, yet is simultaneously out if it with one foot, striding into painting...

*Exit* is composed of 40 photographs developed on papers hand-made for this exhibition specifically. Photographs are divided into 4 groups entitled *Entry*, *Messages*, *Exit* and *Finish*.



Prof. dr./Phd Jasna Koteska



©Boro Rudić

**Instituto Cervantes de  
Belgrado**

Čika Ljubina 19

[www.belgrado.cervantes.es](http://www.belgrado.cervantes.es)

 **pon/Mon – ned/Sun**

**10 – 21h**

Ulica Gran Vía u Madridu integrisala se kao nezavisno poglavlje u projekt „Odjeci gradova”, sociološki rad o konstantnoj mutaciji gradova koja dovodi do krize identiteta i neprestanog kulturnog konflikta. Fotografije koje čine ovu izložbu predstavljaju odlomke iz života koji sažimaju prostor, vreme i sećanje u formu fotografije. To su slike svakodnevnog života nastale u brzini, koje istražuju dinamičku intersekciju između subjekta i vremena, stvarnog i nadrealnog, putem nasumično odabranih uličnih scena.

Luis Kamaćo je španski fotograf (Madrid, 1972) koji se, osim osnovnog posla reportera, bavi i fotografisanjem ulica, pre svega madrilske ulice Gran Vía. Ovaj nezavisni fotograf pobednik je VI izdanja konkursa za novinarsku fotografiju Autonomne zajednice Madriđa sa fotografijom nazvanom „Madrid je svetlost”, koja čini deo ove postavke

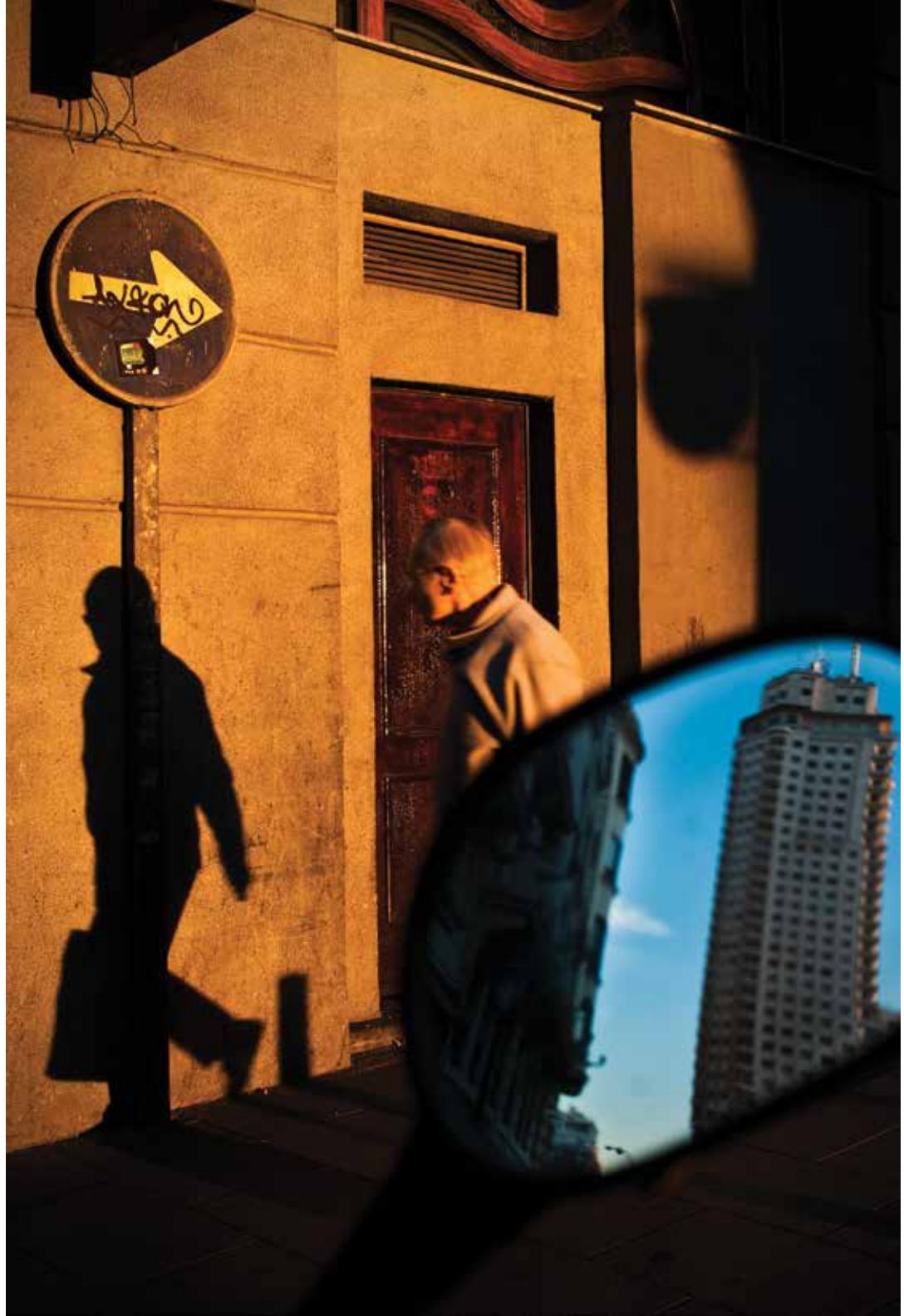
**LUIS CAMACHO PERAL 3/4 – 20/6**

**Odjeci grada/**Gran Vía****

The Gran Vía de Madrid makes up an independent chapter in the series “Urban Echoes”, a sociological exploration of the constant mutation of the city, which produces an identity crisis and continual cultural clash. The photographs that comprise this exhibition constitute fragments of life that compress space, time and memory in the form of a snapshot. They are day-to-day images taken from fleeting transience that explore the dynamic intersection between the subject and time, the real and the surreal, in street scenes disconnected and adrift.

Luis Camacho is a Spanish photographer (born in Madrid in 1972) who adds street photography, mainly on the Gran Vía in Madrid, to his work as a photographic reporter. This freelance photographer won the VI edition of the Madrid Community photojournalism competition with the image entitled ‘Madrid is Light’, which is part of this exhibition.





©Luis Camacho Peral

Istituto Italiano di Cultura  
in Belgrado

Kneza Miloša 56

[www.iicbelgrado.esteri.it](http://www.iicbelgrado.esteri.it)

⌚ pon/Mon – čet/Thu

10 – 17h

pet/Fri

10 – 15h

Mateo Đirola je italijanski konceptualni fotograf koji istražuje mutacije same fotografije.

Tokom njegove prve izložbe u Beogradu, umetnik poziva da putujemo kroz vreme i prostor, od nastanka fotografije do njene savremene upotrebe, u društvu kojim dominiraju slike i rukovode društvene mreže.

Minimalističkim intervencijama i poetičnom razigranošću jedinstvenom za Matea Đirolu, izložba nudi *Samo uspomenu* vremena kada je fotografija još uvek bila neistražena teritorija, i kada nadrealnost nije preuzela stvarnost.

MATTEO GIROLA 13/4 – 27/4

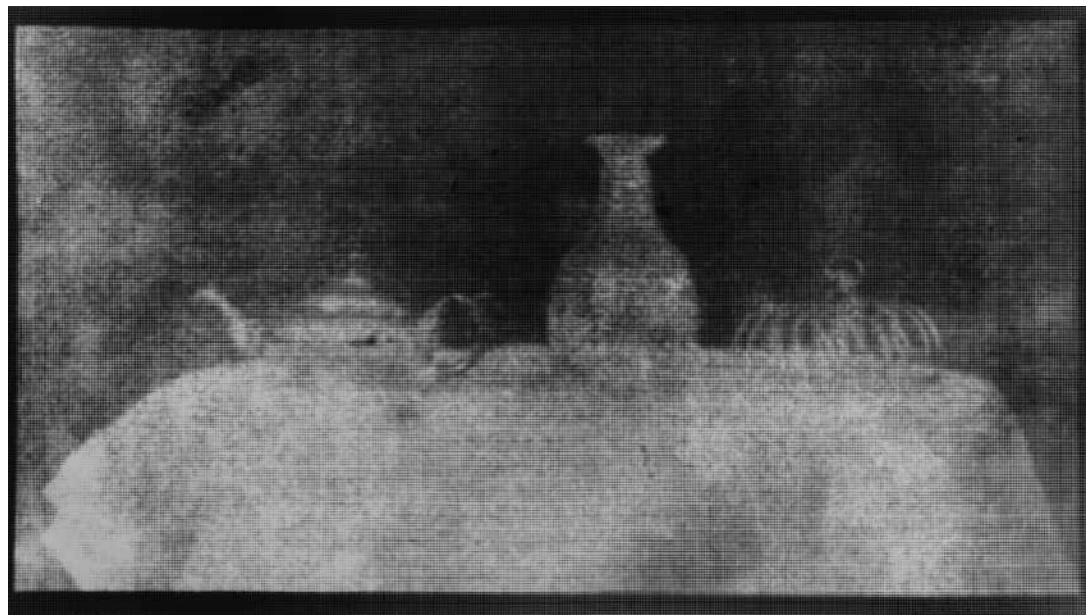
Samo uspomena/**Solo un ricordo**, kustos/**curated by** Julia Rajačić



Matteo Girola is an Italian conceptual photographer exploring the mutations of photography itself.

For his first exhibition in Belgrade, the artist invites us to a travel into space and time, from the origins of photography to its contemporary usage, in a society dominated by images and guided by social media.

Through a minimalism of intervention and a poetic playfulness unique to Matteo Girola, the show offers us *Just a souvenir* of an era when photography was still an unexplored territory, and when surrealism didn't take over reality.



©Matteo Girola

KC Grad

Braće Krsmanović 4

[www.gradbeograd.eu](http://www.gradbeograd.eu)

⌚ pon/Mon – ned/Sun

14 – 20h

Tokom programa studentske razmene u Finskoj (na trećoj godini AKI Akademije za umetnost i dizajn), Ruben je često bio budan dok je ostatak sveta spavao dubokim snom. Tada bi uzimao svoj fotografski aparat i po mračnim ulicama Helsinkija fotografisao napušteni svet osvetljen slabim uličnim svetлом, svet kakav često ne vidimo. Tama uznemirena delimičnim osvetljenjem natrijumskih i LED-sijalica stvara svet koji većina nas retko kada vidi.

Moramo se vratiti daleko unazad, u 1933. godinu, kada je Brassai objavio svoj *pièce de résistance Paris de Nuit/Pariz noću*, da bismo razumeli da fotografija i mrak nisu najbolji prijatelji, ali kada se kombinuju na inteligentan i kreativan način, mogu stvoriti neverovatnu lepotu. Brassai je posmatrao i fotografisao grad – grad poznat celom svetu – na način na koji ga je posmatrao mali broj ljudi: tokom noći. To je postalo njegovo najpoznatije i najtraženije delo, zahvaljujući kojem je dobio nadimak *Oko Pariza*, koje mu je dao Henry Miller.

Rubenova *INSOMNIA* je njegov tekući projekat o tami, svetlu, besanosti i lepoti, koje je do sada fotografisao u Helsinkiju, Lyonu i Beogradu.

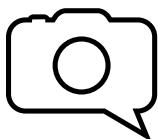
## RUBEN VAN DER SLEEN 23/4 – 28/4

### Insomnia

During his exchange studies in Finland (3rd year of the Art & Crossmedia Design course at the AKI) Ruben frequently found himself awake while the rest of mankind would be deeply asleep. He would take his camera out into the dark streets of Helsinki and started photographing the abandoned unseen world scarcely lit by streetlights. Darkness disturbed by the partial illumination of sodium, mercury and LED-lights creates a world that is rarely observed by most of us.

We have to go back all the way to 1933 when Brassai published his *pièce de résistance Paris de Nuit* to understand that photography and darkness are not the best of friends, but when combined in an intelligent and creative way, can result in utmost beauty. Brassai looked at and photographed a city so well known by the whole world, in a way only few people had observed it: at night. It would become his most famous and sought after work and he earned his nickname *The Eye of Paris*, given to him by Henry Miller.

Ruben's *INSOMNIA* is an ongoing project about darkness, light, sleeplessness and beauty that has so far been photographed in Helsinki, Lyon and Belgrade.



[Ruben van der Sleen](#)



©Ruben van der Sleen

**Alternativni umetnički  
prostor „Kvaka 22“**

Ruzveltova 39

[www.kvaka22.com](http://www.kvaka22.com)

⌚ pon/Mon – sub/Sat  
15 – 20h

Izložba studenata Digitalnih umetnosti, *Fakulteta za medije i komunikacije* predstavlja zbirku odabralih foto i video radova na temu (de)konstrukcija, opusa u kome studenti istražuju nepravilnosti okruženja, njegove binarnosti, nedoslednosti, razlike, nelogičnosti, sastavljaju i rastavljaju arhitekturu, odnose, jezik, vreme, prostor i medij, kombinujući umetnički iskaz. U sistemu u kome od postojećih elemenata grade svoj jezik, sami izučavajući okvire (de)konstrukcije kao beskrajnog sistema varijabli od kojih ni jedna nije prava ni pogrešna.

Izložba obuhvata radove studenata svih godina osnovnih studija.

## (DE)KONSTRUKCIJA/(DE)CONSTRUCTION 14/4 – 23/4

Izložba studenata Digitalnih umetnosti, Fakulteta za medije i komunikacije

The Digital Arts students of the *Faculty of Media and Communications* will be exhibiting a selection of photography and video art on the topic of (de)construction, an opus within which students have been exploring the irregularities of their environment, delving into its binaries, inconsistencies, differences and illogicalities by putting together and taking apart architecture, relations, language, time, space and media while combining various forms of artistic expression. In a system where they use existing elements to create their own language, they study the framework of (de)construction as an infinite system of variables, each of which are neither right nor wrong.

The exhibition encompasses the work of students across all years of undergraduate studies.

*Organizatori/Organised by:*

*Jana Ljubičić, Viktorija Jovanović, Jana Bjelica, Milica Lazarov and Ana Đapić.*

*Lista učesnika/List of participants:*

*Aleksandra Nestorov, Aleksandra Pešić, Ana Đapić, Irena Canić,*

*Ivana Miljković, Jana Ljubičić, Jovan Marković, Hana Piščević,*

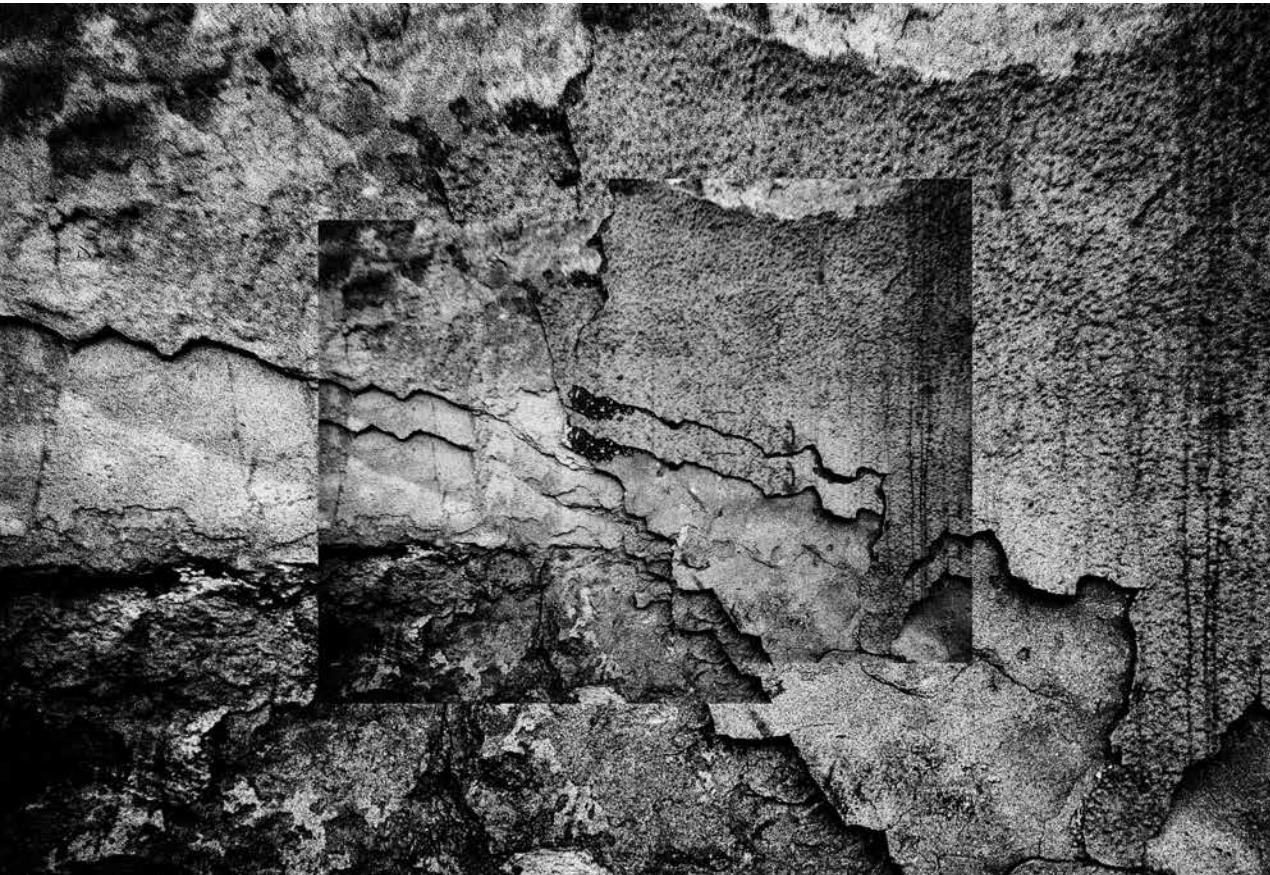
*Katarina Marković, Kristina Tica, Luka Bezuha, Marko Božić, Marko Granić,*

*Milena Milutinović, Milica Josimović, Milica Milica Lukić, Miodrag Mrkšić,*

*Nikola Hajduković, Nikolina Škundrić, Sofija Ivanović, Stefan Isaković,*

*Tamara Tasić, Viktorija Jovanović.*





Alternativni umetnički  
prostor „Kvaka 22“

Ruzveltova 39

[www.kvaka22.com](http://www.kvaka22.com)

⌚ pon/Mon – sub/Sat

15 – 20h

U savremenoj Rusiji još uvek dominira vertikalna komunikacija, kako na mentalnom nivou, tako i u strukturama moći. Promena tog vektora je proces koji zahteva intenzivan rad. Umetničko delo otkriva svoju komponentu sukoba kroz posmatranje i dijalog. Potraga za sopstvenim mestom u zamršenom, ponekad turbulentnom, političkom i društvenom svetskom poretku je jedno od najkritičnijih pitanja današnjice.

Umetnike koji učestvuju u ovoj izložbi ujedinjuje njihova pažnja na način na koji se u današnje vreme transformišu lični i društveni odnosi, i koje posledice te promene donose pojedincima i društvu u celini.

Radovi umetnika su fokusirani na razumevanje horizontalnih ličnih i društvenih veza, kao i njihovih prekida, i dotiču se temā dijaloga, sećanja, vremena, transformacije i kompromisa.

Radeći sa raznim formama predstavljanja, umetnici izbegavaju direktnu dokumentarnu fotografiju, i tako proširuju granice izražavanja i percepcije.

***[Lista učesnika/List of participants:](#)***

*Danila Tkachenko, Dmitry Lookianov, Elena Anosova,  
Maria Pokrovskaya, Ivan Petrokovich, Igor Samolet, Ekaterina  
Pryanichnikova, Anna Block, Varvara Kuzmina, Ikuru Kuwajima.*

## CONNECTIONS. CONTEMPORARY RUSSIAN PHOTOGRAPHY 25/4 – 10/5

kustos/**curated by** Olga Matveeva

Modern Russia is still dominated by vertical communication, both on a mental level and in power structures. Changing of that vector is a labour-consuming process. Artwork reveals its conflict component through observation and dialogue.

The search for one's own place in the intricate, sometimes turbulent, political and social world order is one of the most critical issues of the present.

Artists presented in the show are united by close attention to the way personal and social relations are being transformed today and what consequences these changes bring to the individual and society as a whole.

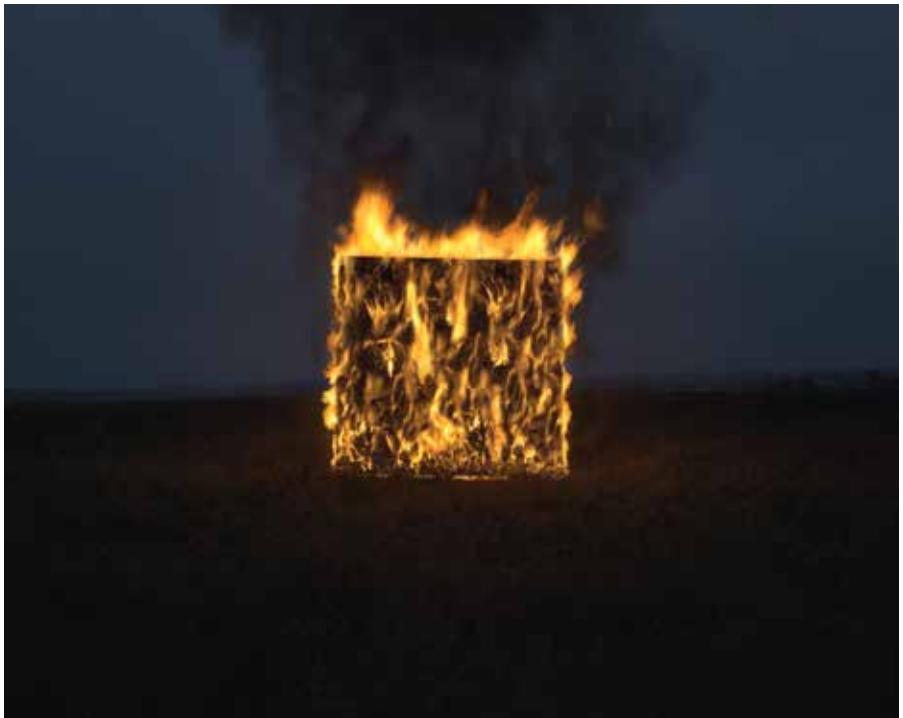
Works of the exhibitors are focused on comprehension of horizontal personal and social connections, as well as their discontinuities and touch on the topics of dialogue, memory, time, transformation and compromise.

Working with a variety of presentation forms the artists seek to avoid direct documentary photography thus widening the boundaries of expression and perception.





©Dmitry Lookianov



©Danila Tkachenko

## Malabar

Jurija Gagarina, 151/1  
lokal/unit 63

⌚ pon/Mon – sub/Sat

9 – 23h

KRUG je dvogodišnji projekat čiji je cilj predstavljanje staroslovenske kulture kroz proces mitološkog shvatanja smene godišnjih doba kao jedne od osnovnih manifestacija životnog ciklusa.

Danas se može dobiti samo delimičan uvid u mnogobožaku religiju Slovena čiji koren seže u III milenijum pre naše ere, koji su za svaki aspekt svoga života imali po jedno Božanstvo. Izvori o verovanjima Slovena su jako oskudni i mogu se naći samo u fragmentima. Ali to ih nije sprečilo da se duboko implementiraju u običaje modernog Pravoslavlja i na taj način postanu sastavni deo našeg etnosa.

„Sama šarenolikost staroslovenske mitologije kao i misticizam koji je obavija je bio sasvim dovoljan motiv da krenem sa razvijanjem ovog koncepta. Ali odlučujući faktor da se posvetim ovom konceptu je bila činjenica da se o slovenskoj mitologiji jako malo zna. To mi je dalo dovoljno prostora da mogu da iskažem i moje viđenje tog sveta i upotpunim sliku o ovoj magijskoj kulturi.“

Cela postavka je autorski rad, počev od samog koncepta i izrade kostima do gotovih fotografija. Zanimljivo je da je digitalna obrada fotografija svedena na minimum. Zbog toga je na samoj postavci, pored fotografija planirano i izlaganje autentičnih kostima korišćenih u izradi ovog projekta kao i prezentacija video materijala sa snimanja.

## MARKO STAMATOVIĆ 14/4 – 30/4

### The Circle – Zaboravljeni magični verovanja

*THE CIRCLE* is a two-year project aimed at presenting Old Slavic culture through the process of mythological understanding of the change of seasons as one of the basic manifestations of the life cycle.

Today only a partial insight into the polytheistic religion of the Slavs can be obtained, with roots going back to the 3<sup>rd</sup> millennium BC, who had one deity for each aspect of their lives. Sources on Slav beliefs are very scarce and can be found only in fragments. However, this did not stop them from being deeply implemented into the customs of modern Orthodoxy and thus becoming an integral part of our ethnosc.

“The very colourfulness of the Old Slavic mythology, as well as the mysticism it is wrapped up in, was a sufficient motive to start developing this concept. But the decisive factor to dedicate myself to this concept was the fact that so very little is known about Slav mythology. It gave me enough room to express my vision of this world and to complete the picture of this magical culture.”

The whole setting is the author's work, starting from the very concept and costume production up to completed photographs. It is very interesting how the digital photo processing is reduced to a minimum. Therefore, in addition to the presented photographs, authentic costumes used in the production of this project as well as the video material from the photo shoot are also planned to be presented at the exhibition.



©Marko Stamatović

**Meduza**

Gospodar Jevremova 6  
www.facebook.com/  
meduzabeograd

⌚ pon/Mon – ned/Sun  
9 – 24h

Intimna porodična serija fotografija sa bakom, osobom koju na ovaj način želim zauvek da sačuvam od zaborava. Baka je jedina osoba u porodici sa kojom se u potpunosti poistovećujem – po načinu života, stilu oblačenja, interesovanjima...

Ova serija fotografija je otvorena i na ovom projektu radim svakodnevno beležeći čak i predmete koje baka koristi, jer će jednoga dana svaki od njih predstavljati relikviju. Serija o ljubavi i nežnosti.

**MILA PEJIĆ 21/4 – 12/5**

Da te sačuvam



A series of intimate family photographs featuring my grandmother – a person I would like to forever encapsulate in my memories. Grandmother represents the only person in my family who I can entirely relate to - the way we dress, the way we live our lives... the things we love to enjoy.

This series of photographs is open and I continue to create more of them on a daily basis, knowing some day each of them will represent a relic. A series about love and tenderness.



©Mila Pejić



## Muzej afričke umetnosti

Andre Nikolića 14

museumofafricanart.org

⌚ pon/Mon – ned/Sun

10 – 18h

Gali Tibon je nagrađivana fotografkinja iz Jerusalima. Dobitnica je Sony World Photography Award (WPO) za dokumentarni rad o Laibeli, Etiopija za 2013.

Nosilac je mnogih nagrada: Moscow International Photo Award, Fotowek DC, dva puta je bila pobednica UNESCO Humanity Photo Award, finalistkinja National Geographic konkursa.

Rad joj je zasnovan na istraživanju religije, vere i duhovnosti kod vernika širom planete.

Fotografije su joj objavljene u mnogobrojnim novinama i časopisima poput Geo, National Geographic, Newsweek, Elle, Time..

Takođe, fotografije su joj izlagane u muzejima, galerijama i na mnogobrojnim internacionalnim festivalima fotografije.

## GALI TIBBON 19/4 – 20/5

Lalibela – A Journey to the Jerusalem of Africa, kustos/**curated by** Emilia Epštajn



Gali Tibbon is an award-winning photographer based in Jerusalem. In 2013 she was named Travel Photographer of the Year at the Sony World Photography Awards (WPO) in London for her documentary work on Lalibela, Ethiopia.

Among her many awards: Moscow International Photo Award, FotowEEK DC, she is a two times winner of the UNESCO Humanity Photo Award, National Geographic photo contest finalist etc.

Her work explores the theme of religion, focusing on faith, capturing the spiritual and abstract emotions of the believers into her stills images as she travels around the globe.

Gali's images are published regularly in renowned magazines and newspapers worldwide (Geo, National Geographic, Newsweek, Elle, Time etc.). Her pictures are exhibited in museums, galleries and prestigious international photo festivals.



©Gali Tibon



**Photo Point**

Kraljevića Marka 21

[www.facebook.com/  
photopoint.rs](http://www.facebook.com/photopoint.rs)

⌚ pon/Mon – sub/Sat

12 – 19h

Vrh plimskog talasa izazvan gravitacionim silama.

Plima označava variranje u nivou mora uzrokovano gravitacionim privlačenjem sunca i meseca.

Mesec pokušava da privuče što bliže sve na Zemlji, ali Zemlja se opire i uspeva da zadrži gotovo sve, osim vode - vode koja nas okružuje i vode u nama.

Svakog dana smenjuju se dve plime i dve oseke. Plima se poklapa sa tenutkom kada mesec dostiže najvišu tačku na nebu – mesečev zenit.

Serijska fotografija nastala je u Maroku, na obali Atlantika kao rezultat posmatranja Okeana – njegovog disanja, isijavanja, prelivanja, subjektivno nijansiranih osećanjima autora.

**SONJA ŽUGIĆ 26/4 – 11/5**

Tidal Wave

A crest of ocean water resulting from tidal forces.

Tide is a term used to define the alternating rise and fall in sea level produced by the gravitational attraction of the moon and the sun.

The moon tries to pull at anything on the Earth to bring it closer but the Earth is able to hold everything – except the water around us and water that we are.

Each day, there are two high tides and two low tides. The high tides occur when the moon reaches the high point in the sky – lunar zenith.

These photos were created in Morocco, on the Atlantic coast, in a process of observing and following ocean breathing, luminescence, its mood and overflow, shaded by author thoughts and feelings.



©Sonja Žugić

Galerija ПРОЗОР

Koče Popovića 9

www.pro3or.org

⌚ pon/Mon – sub/Sat

10 – 20h

Na godišnjoj ReFoto izložbi *Identitet* u galeriji *ПРОЗОР* predstavićemo sve one posebnosti koje nas razlikuju jedne od drugih, snimke na kojima je najvažnija stvar identitet predstavljene osobe. Identitet koji svakog od nas čini posebnim kao što su izgled, ličnost, vrline, mane ali i sve ostale individualne karakteristike. Među raznim objašnjenjima identiteta nalaze se i ona koja predstavljaju pitanja „ko sam“, „odakle sam“ i „čemu težim“. Prevedeno u fotografiski jezik sve ovo znači traganje i snimanje portreta na kojima je pored uobičajenog prikaza lica, predstavljeno i okruženje u kojem snimljena osoba živi ili radi. Možda je nečiji snimljeni subjekt okruženje oblikovalo prema sebi i svojim potrebama ili je pak okruženje oblikovalo identitet prikazane ličnosti. Postoji nekoliko segmenta razvoja identiteta vezanih za proces odrastanja i starenja, a uz sve ostalo imamo i probleme identifikacije pojedinaca u samom društvu i porodici, kada je pojedincima jednostavnije da se poistovete sa grupom nego da stvaraju vlastitu posebnost. Identitet pojedinca takođe je nešto što nastaje kao proizvod specifičnosti vremena, okruženja i društvenog uređenja a na nama je da svojim ličnim pristupom i izborom načina kojim pokazujemo pojedine osobe (ili grupe) ukažemo na one osobnosti koje smatramo najvažnijim i prikrijemo sve ono što ne treba pokazati.

Izložba 100 najboljih fotografija koje je (od pristiglih 2634 radova, koje je poslalo 178 autora) izabrao žiri u sastavu Nebojša Babić, profesionalni fotograf – ULUPUDS; Imre Szabo, fotoreporter – ULUPUDS i El Gvojos, fotograf – ULUPUDS.

## GRUPNA IZLOŽBA/GROUP EXHIBITION 30/3 – 9/4

### ReFoto Identitet

*Identity* is the ReFoto annual exhibition and it is going to take place in the gallery *ПРОЗОР*. At this exhibition we will try to present all those specs that distinguish us from each other, the speciality in the recording of the identity of every person represented. Identity makes each of us special, appearance, personality, virtues, defects, and all other, until now, individual characteristics. Among the various explanations of identity are those who present the questions “who am I”, “where I am” and “where is my path”. Translated into photography, all this means searching and recording portraits where, besides the usual facial expression, the environment in which the recorded person lives or works is also presented. Sometimes the recorded subject shaped the environment to himself and according to his needs, or the environment created the identity of the person shown. There are several segments of the development of identities related to the process of growing up and aging, and among other things, there are problems of identifying individuals in the society itself and in the family. Sometimes it is easier for individuals to identify themselves within a group than to create their own speciality. The identity of an individual is also something that arises as a product of the specificity of time, environment and social order. It is up to us to point out with our personal approach and the way we show individuals (or groups) the features that we consider most important and disguise everything that should not be shown.

Exhibition of 100 best photographs selected by the jury consisting of Nebojša Babić, professional photographer – ULUPUDS; Imre Szabo, photoreporter – ULUPUDS and El Gvojos, photographer – ULUPUDS.

Nikon  
100<sup>th</sup>  
anniversary

ОЗОНЕ ПРОЗОР



©Lazar Leković



©Sanja Knežević



©Igor Čoko

Galerija ПРОЗОР

Koče Popovića 9

[www.pro3or.org](http://www.pro3or.org)

⌚ pon/Mon – sub/Sat

10 – 20h

Od 60-ih godina prošlog veka do 1991. objavljeno je nebrojeno mnogo ploča rok orijentisanih muzičara koji su vremenom stvorili moćnu i uticajnu scenu. Fotografije i dizajnerska rešenja mnogih singl i LP izdanja tog vremena zavređuju pažnju, a mi smo pažnju usmerili upravo na omotnice vinila i fotografije na njima. Od romantičnih, grotesknih, provokativnih i cenzurisanih, preko klasičnih umetničkih fotografija među kojima neke važe za remek-dela, do smešnih i neinspirativnih dizajnerskih rešenja - u tom vremenu bilo je mesta za sve. Deo njih biće izložen u okviru ove retrospektive.

Nekadašnju neobično bogatu i šarenu muzičku scenu posmatramo kroz njenu estetiku.

Izložba ujedno predstavlja saradnju između *Zvučnog arhiva Radio Beograda* i *Beogradskog meseca fotografije*.

## Retrospektiva YU Rock fotografije na omotima ploča 23/4 – 28/4

„Davno, davno bilo je...“, kustos/**curated by** Ružica Vrhovac



ОЗОНЕ **ПРОЗОР**



Between the 1960s and the early 1990s a vast array of vinyl were released by a great assortment of rock musicians, creating a powerful and influential music scene. The photographs and designs that packaged the single and LP releases from that period are still worthy of our attention and attract much interest. The plethora of vinyl releases from this period also provided us with a wide range of visual designs to cast our eyes over whilst enjoying the music, from the romantic, grotesque, provocative and censored, through to classical art photographs, the funny and even at times non inspirational art. Many are now recognised as design masterpieces and this retrospective aims to highlight a small part of that history.

The collectors' passion for this period of vinyl releases is still visible today and the "A Long, Long Time Ago" exhibition displays some of the rich aesthetics created in that period that still hold our attention in the present day.

The exhibition is a result of collaboration between *Radio Belgrade's Sound Archive* and *Belgrade Photo Month*.

*Izbor omota /Cover Selection: Petar Janjatović*



©Grebo Gray



Galerija ПРОЗОР

Koče Popovića 9

[www.pro3or.org](http://www.pro3or.org)

⌚ pon/Mon – sub/Sat

10 – 20h

Serija fotografija *Običan svet* sastoji se od minimalističkih i konceptualnih fotografija koje deluju putem simbola i tako se odmah čine poznatima. Minimalna forma za minimum supstance – to je njihova najizraženija osobina i vodeća ideja. Potičući iz stvarnog sveta, ove slike imaju formalnu referentnost na geometrijska tela, jednostavne linije i obrase. Crno-bele slike naglašavaju minimalističke osobine slika, a takođe su i omaž klasičnoj tradiciji umetničke fotografije.

Marcin Ryczek je podelio svoj opus u dve faze – proces razlikovanja i proces očekivanja. To razlikovanje predstavlja intenzivno posmatranje stvarnosti i potragu za neobičnim na naizgled običnim mestima. Očekivanje je potraga za trenutkom u kom se dešava nešto što čini vidljivo oplijevi odraz umetnikovih ličnih razmatranja i promišljanja.

Ove fotografije su metaforične, višesmislene i univerzalne, te tako aktiviraju maštu i pozivaju na individualna tumačenja.

## MARCIN RYCZEK 23/4 – 28/4

### Simple World



Balassi Institute  
Collegium Hungaricum  
Belgrade

ОЗОНЕ ПРОЗОР



The photographic series *Simple World* consists of minimalist and conceptual photographs that operate with symbols and feel instantly familiar. A minimum of form for a minimum of substance - that is their most salient characteristic and guiding idea. Originating in the real world, the images make formal reference to geometric figures, to simple lines and patterns. The black-and-white prints heighten the minimalist qualities of the pictures. They are also a bow to the classical tradition of art photography.

Marcin Ryczek divides his oeuvre into two phases – process of discerning and process of expectancy. Discerning is an intense observation of reality and search for the unusual in apparently ordinary places. Expectancy is a quest for the moment in which something that constitutes the visually tangible reflection of the artist's personal considerations and meditations happens.

The photographs are of a metaphorical, ambiguous and universal character, hence they activate imagination and encourage individual interpretations.



©Marcin Ryczek



Residence of the Swiss  
Ambassador

Andre Nikolića 30

Tokom svog prvog putovanja u Rusiju 2010. godine, Yann Laubscher otkriva izolovanu dolinu do koje se dolazi prelaskom preko reke Ka-Khem (Mala Yenisei reka), gde nekih 1000 pravoslavnih starozavetnih vernika žive potpuno otuđeni od ovog sveta. Svake godine, celih osam meseci, ova dolina je odsečena snegom i zaledenom rekom. Šest godina nakon svoje prve ekspedicije, fotograf odlučuje da se vrati, ovog puta u sred zime, i da prepešači 100 kilometara duž zaledene reke, sve do poslednje porodice koja živi najuzvodnije, i koja je, samim time, i najizolovanija.

Nakon nekoliko beskrajno dugih dana hodanja, borbe sa promrzlinama i sa zamkama reke Ka-Khem, fotograf i njegov prevodilac su otkrili, ušuškane u samom srcu doline, isposnike koji žive u osami u jednostavnim kolibama. U svom svakodnevnom životu, u kojem se mešaju vreme za molitvu, čitanje, rad u baštici, brigu za stoku, uzgajanje, lov i pecanje, uspostavljen je određeni vid krajnjeg asketizma. Život u isposništvu znači spas.

Za Yanna Laubschera bi upiranje objektiva foto-aparata na njih bio čin izdaje. Iskušenje pred kojim nije poklekao, onoj fotografiji koja je suštinski suprotna duhu poverljivosti koje skrivanje u šumi podrazumeva. Ka-Khem, tajga, sneg, led i izbe čine fotografija koje su stvorene da rekreiraju fotografovovo putovanje kroz neprijateljsko okruženje, sa zaledenom rekom kao niti koja vodi priovedanje.

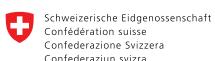
## YANN LAUBSCHER 12/4 – 25/4

Ceux du Monde, kustos/**curated by** David Pujadó

On his first journey to Russia in 2010, Yann Laubscher discovered an isolated valley crossed by a river, the Ka-Khem (Little Yenisei River), where approximately 1000 Orthodox Old Believers live out of this world. During eight months each year, the valley is cut off by the snow, the river being frozen over. Six years after this first expedition, the photographer decided to return, this time in the heart of winter, walking back up 100 kilometers of the frozen river to the last family living the most upstream, and therefore the most isolated.

After several endless days of walking, fighting cold bites and the pitfalls of the Ka-Khem, the photographer and his interpreter discovered, nestled in the heart of the valley, anchorites living in hermitage in simple shacks. In their daily life, where praying, reading, gardening, caring for livestock, cultivating, hunting and fishing are mingled, a kind of exclusive asceticism is established. Living in hermitage means salvation.

For Yann Laubscher, pointing his lens at them would be an act of betrayal. A temptation to which he did not yield, photography being fundamentally contrary to the spirit of confidentiality of forest hiding. Ka-Khem, taiga, snow, ice and izbas compose the photographs designed to recreate the photographer's journey through a hostile environment, with a frozen river as a narrative thread.



Embassy of Switzerland in the Republic of Serbia





©Yann Laubscher

Restoran ТРИ

Kosovska 51, bašta/garden

⌚ pon/Mon – ned/Sun

12 – 24h

Priroda i njeni geometrijski obrasci inspirisali su mnogo vekova unazad razne umetnike, naučnike i pronalazače kao što su Leonardo da Vinci, D'Arci Thompson i mnoge druge. Upoznavanje sa svim geometrijskim obrascima koji su prisutni u prirodi, jeste od velikog značaja kako bi se bolje razumela priroda i sve njene veze. Prirodni obrasci variraju od najmanjih, poput DNK strukture ili nervature listova, do onih prostornih. Oni se mogu prepoznati kao vid vizuelne harmonije koja čini svet lepim.

Učesnici Radionice Geometrija istraživaće lepote prirodnih geometrijskih obrazaca prisutnih oko nas i kroz vizuelni pristup uveče posmatrače u svet vidljive i nevidljive geometrije prisutne u prirodi na ovogodišnjoj izložbi na internacionalnom festivalu Beogradski Mesec Fotografije.

„Ni u svojim najlepšim snovima čovek nije mogao smisliti nešto lepše od prirode.“ – Alphonse de Lamartine

## GRUPNA IZLOŽBA/GROUP EXHIBITION 24/4 – 24/5

### Geometrija u Prirodi/Geometry of Nature

Nature and its' geometric patterns have inspired for many centuries various artists, scientists and inventors like Leonardo da Vinci, D'Arcy Tompson and many others. Getting to know all geometric patterns that are present in nature is of great importance in order to understand nature and its' connections. Natural patterns vary from the tiniest, such as DNA structure or leaf nervature, to the spatial ones. They can be recognised as a form of visual harmony that makes the world beautiful.

Participants of the Geometry Workshop will explore the beauties of natural geometric patterns around us. They will also, through a visual approach, introduce observers into the world of the visible and invisible geometry of nature in this year's exhibition at Belgrade Photo Month Festival.

“In his most beautiful dreams, man could not come up with something more beautiful than nature.” – Alphonse de Lamartine

*Lista učesnika/List of participants:*

*Koordinatori i aktivni članovi Radionice Geometrija,  
studenti odseka za pejzažnu arhitekturu i hortikulturu  
Šumarskog fakulteta i članovi Radionice Geometrija*

*Koordinatori/Coordinators:*

*Andela Mitić, Ana Babić i Ana Glišić*





Ruski dom,  
Ruski centar za nauku i  
kulturu u Srbiji  
Kraljice Natalije 33  
[www.ruskidom.rs](http://www.ruskidom.rs)

⌚ pon/Mon – pet/Fri

9 – 21h

sub/Sat

9 – 15h

Projekat pod nazivom *Serbia's CraftBeat/Puls srpskih zanata*, čiji su autori fotograf Ilmar i novinarka Victoria Martynova, iscrtava novu mapu ove balkanske zemlje. Probaj Srbiju, okusi Srbiju, kupi najoriginalnije suvenire – i definitivno ćeš se zaljubiti. Jedino treba da skreneš sa utabane staze, staze dobro-poznate turistima, i da potražiš skrivena mesta na kojima se pletu džemperi, peku se pite, a keramika se pravi upravo onako kao što je rađeno i pre nekoliko vekova. Ljubomoran prema tradiciji zanata, Ilmar isključivo koristi film za svoje fotografije, dok je Victoria razgovarala sa lokalnim stanovništvom kako bi dobili što ličnije iskustvo i utiske, te na taj način ovu mapu učinili istinski živom i interaktivnom.

Projekat se sastoji od niza publikacije koje opisuju različite gradove i zanate širom Srbije.

ILMAR 17/4 – 1/5

Slovenske Tradicije. Prezentacija projekta „Serbia's CraftBeat“



The project *Serbia's CraftBeat* made by photographer Ilmar and journalist Victoria Martynova draws a new map of this Balkan country. Try Serbia, taste Serbia, buy the most original souvenirs – and you will definitely fall in love. You just need to pull off the beaten path, well-known by all tourists and go to the hidden places where sweaters are being knitted, pies are being baked and pottery is being fired exactly as it had been done centuries ago. Being respectful of traditions, Ilmar shoots all the photographs on film only and Victoria does interviews with local residents to give you a personal experience and impression, to make this map truly lively and interactive.

The project consists of a series of publications describing different Serbian towns and crafts.



[TransformArt galerija](#)

Svetog Save 8

[transformartgallery.com](http://transformartgallery.com)

🕒 uto/Tue – ned/Sun

12 – 20h

U svojoj zbirci *TRAVELOGUE SAMMLUNG 1973-2017*, pripovedač, kolezionar i konzervator Lukas Birk preuzima materijale iz porodičnih foto-albuma i sa putovanjâ, te na taj način starim knjigama iz svoje privatne zbirke daje novu svrhu. Na stranicama ovih starih izdanja, on umeće slike iz prošlosti svoje porodice i prati putanju svog umetničkog razvoja, te time generiše izmeštene sadržaje i čitanjâ.

Oslanjajući se na vizualna sećanja putovanja iz rodne Austrije preko Balkana do Srednjeg istoka, a potom natrag u Evropu, Birkova priča se vraća na pojmove i klišee kao što su osobine egzotike, „drugost“ kao zapadnjački konstrukt, folklor i status umetnika.

Vraćanjem slika unazad u domen istorije i kombinovanjem heterogenih materijala, iznova se osmišljavaju sadržaj i priroda već postojećih zbirki fotografija. Time se na višestruke načine podstiču lično i zajedničko sećanje.

Od svakidašnje do fine umetničke fotografije, te od intimnosti porodičnih albuma do bespoštедnog izlaganja javnosti, proizvod ovog poduhvata predstavlja novi arhivski palimpsest printova, knjiga i predmeta, koji su stvarni i imaginarni u svojoj srži.

Ovaj remiks nastaje kao fascinantni hibridni narativ koji obuhvata živote tri generacije muškaraca i predstavlja konačnu sudbinu jedne zbirke.

## LUKAS BIRK 4/4 – 18/4

Travelogue Sammlung, kustos/**curated by** Natasha Christia

In *TRAVELOGUESAMMLUNG 1973-2017*, storyteller, collector and conservator Lukas Birk draws photographic material out of his family albums and journeys to repurpose old books of his personal collection. On the pages of these out-dated publications, he inserts images of his family history and trajectory as an artist to generate displaced contents and readings.

Based on visual recollections of journeys that took place from Austria via the Balkans to the Middle East and back to Europe, Birk's storyline revisits notions and clichés such as the trappings of exoticism, the "Other" as a Western construct, folklore and the status of the artist.

By throwing pictures back to the arena of history and by mixing heterogeneous materials, it reinvents the content and nature of pre-existent photographic collections, triggering personal and collective memory in manifold ways.

From vernacular to fine art photography, and from the intimacy of the family album to ruthless public exposure, the product of this operation is a novel archival palimpsest of prints, books and objects, real and imaginary at heart.

This remix emerges as a fascinating hybrid narrative that unwraps the lifetime of three generations of men and the ultimate destiny of a collection.



TransformArt Gallery  
we transform





©Lukas Birk



**TransformArt galerija**

Svetog Save 8

transformartgallery.com

⌚ uto/Tue – ned/Sun

12 – 20h

„... u stvarno mračnoj noći duše uvek je tri sata ujutru, dan za danom. U to doba, tendencija je odbijanje suočavanja sa stvarima što je više moguće, povlaćenjem u infantilan san - ali čovek je konstantno trgnut iz tog sna zbog raznih kontakta sa svetom“- piše F. Scott Fitzgerald u svojoj knjizi „The Crack-up“. Pozajmljujući naslov i temu iz ovog citata, projekat *U 3 ujutru* se odnosi na ovo određeno vreme dana, ali ne kao indikaciju vremena kada su fotografije snimljene, već kao parametar duhovnog stanja i vremena u kojem živimo.

Pod nazivom *SK-2014* u proteklih nekoliko godina veliki broj statua, spomenika, zgrada i fasade neoklasicističke i barokne arhitekture nikli su kroz grad. Kao rezultat ovog tekućeg projekta, Skoplje je izgrađeno, srušeno, obnovljeno, pokriveno i prikriveno, dobijajući neprepoznatljiv lik. Međutim, ovo „uljepšavanje“ ide mnogo dublje ispod površine.

*SK-2014* je revizionistički projekat koji revidira istoriju grada i redefiniše identitet.

*U 3 ujutru* je lična fotografska naracija konfrontacije, transformacije i intimne borbe. Fotografisanje ove promene urbanog pejzaža, kao i ljudskog i kulturnog pejzaža unutar urbanog, predstavlja način traženja smisla i suočavanje sa novom realnosću grada. Serijal fotografija predstavlja lični pogled fotografa u sećanja, promene i socio-politički uticaj na pojedinca i zajednicu.

**IVAN BLAŽEV 19/4 – 7/5**

**At 3 AM**

“...and in a real dark night of the soul it is always three o'clock in the morning, day after day. At that hour the tendency is to refuse to face things as long as possible by retiring into an infantile dream - but one is continually startled out of this by various contacts with the world.“- writes F. Scott Fitzgerald in his book “The Crack-up“. Borrowing its title and theme from this reference, the project *At 3 AM* refers to this particular time of the day not as an indication of the time when the photographs of Skopje may have been taken. This temporal reference is more so, a parameter of the spiritual state and time we live in.

Under the auspices of *SK-2014* a curious proliferation of statues, monuments and neo-classical and baroque architecture have been popping up across the Macedonian capital during the last few years. As a result of this still ongoing project, Macedonia's capital Skopje has been built, torn apart, rebuilt, covered and masked, undergoing a facelift beyond recognition. But the facelift goes much deeper under the surface. *SK-2014* is a revisionist project which has been rewriting the history of the city and it has been redefining the identity.

*At 3 AM* is a personal photographic narrative of confrontation, transformation and intimate battle. Photographing the changing urban landscape, as well as the human landscape within it, is an effort to make sense of the new reality, of coming to terms with the city. The project represents the photographer's personal gaze into memories, changes and socio-political impact on the individual and the community.

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we transform





©ivan Blažev

UK Parobrod  
Ustanova kulture gradske  
opštine Stari grad  
Kapetan Mišina 6a  
www.ukparobrod.rs

⌚ pon/Mon – sub/Sat

9 – 22h

Sa velikim zadovoljstvom objavljujemo listu učesnika Instagram #instabpm2018 izložbe pod pokroviteljstvom firme BG Elite Foto.

We have the pleasure to announce the list of participants in our Instagram #instabpm2018 exhibition with the support of BG Elite Foto.

KRETANJE/MOVING 29/3 – 19/4

Belgrade Photo Month Instagram takmičenje/**contest**



*Lista učesnika/List of participants:*

*zoe\_apash  
vincent.vvega  
jerome.bunagan  
silico\_2fl  
urbana.ledjenda  
sofjaneskovic  
\_\_holymoley\_\_  
sasa.lalic  
chickens\_are\_not\_naked  
sibirskypunk  
tanja13  
josef.novy  
soumyabrataroy2  
chokolyna  
tijanalabura  
Lae\_munthe  
aleksandra.lkv  
vickyinam  
framesbyrohh  
whothellisgiulia  
milina\_petrovic  
jerikatillman  
bogdanobadits  
tom.zelensky  
virginia\_toscano  
unaira  
mjoecool  
andjoni  
emmagrazianifotografije  
emtarea  
dzodan*



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Kapetan Mišina 6a  
www.ukparobrod.rs

🕒 pon/Mon – sub/Sat

9 – 22h

Ove godine smo tovorili festival izložbom *Novi talenti*.

Veliko nam je zadovoljstvo da vas obavestimo da će ove godine naša izložba „Novi talenti“ prikazati pet najboljih projekata, umesto najboljih tri kao u predhodne dve godine.

Želimo da izrazimo veliku zahvalnost firmi *Nikon* za njihovu podršku novim generacijama fotografa i za njihovu pomoć u organizaciji Beogradskog meseca fotografije i ove godine.

This year we open the festival with the exhibition *New Talents*.

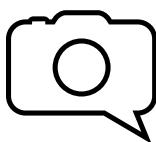
We have the pleasure to announce that this year our *New Talents* exhibition will include the best 5 Projects, instead of the best 3 as presented in the last 2 editions.

We want to give special thanks to *Nikon* for support offered to the new generation of photographers and for their help in the organisation of Belgrade Photo Month once again.

## NOVI TALENTI/NEW TALENTS 29/3 – 19/4

Belgrade Photo Month

Nikon  
*100<sup>(th)</sup>*  
anniversary



Izloženi radovi po abecednom redu/The exhibition in alphabetical order:

Adam Žqdlo – *Deserted Village*

Jost Franko – *Shepherds*

Milan Vuletić – *Little Monuments*

Nanna Heitmann – *Gone from the window, the end of an era*

Pedro Moreno – *IAHULA*



©Adam Żqdło



©Miljan Vuletić



©Nanna Heitmann

**Umetnička galerija Stara Kapetanija**

Kej Oslobođenja 8

[www.facebook.com/umetnickagalerija.starakapetanija](http://www.facebook.com/umetnickagalerija.starakapetanija)

⌚ uto/Tue – pet/Fri

11 – 19h

sub/Sat – ned/Sun

11 – 14h

Izložba umetničke fotografije *Venecija – Karneval* predstavlja segment jednog šireg projekta u oblasti ulične fotografije kojim je autor Branislav Golub (KMF FSS) želio da približi publici veoma deskriptivnu karnevalsку atmosferu iz drugačijeg ugla. Specifičan autorski pristup u obradi teme uključen je u kompozicionu šemu koja takoreći naglašava paralelu i odnos „dvaju svetova“, i to: jednog vanvremenskog, maskiranog koji teži da posmatrača vrati unazad kroz vreme i drugog realnog, koji zajednički bude maštu, gradeći bajkovitu uličnu atmosferu na ivici fantastike.

Takođe, u okviru veoma kompaktne tematske celine izdvajaju se i fotografije koje naglašavaju individualnost i karakter aktera izdvojenih od gomile. Njihova intimna povučenost na ulicama Venecije, zauzima značajno mesto u okviru festivalske atmosfere uvodeći posmatrača u karneval kroz jednu drugačiju i specifičnu prizmu posmatranja.

Karakterističan i veoma prepoznatljiv fotografski stil autora primenjen u okviru ove tematske celine, naglašava deskriptivne vrednosti uličnog ambijenta u okviru koga se odvija sam karneval. Autor time omogućava posmatraču da se prepusti mašti, te da izgradi sopstvenu percepciju karnevala i bar u mislima odluta nepreglednim, isprepletenim ulicama Venecije i bude deo karnevalske atmosfere koja vraća kroz vreme, stvarajući jedan sasvim specifičan vizuelni ugodađaj.

**BRANISLAV GOLUB 11/4 – 22/4**

**Venecija – Karneval**

Art photography exhibition *Venice – Carnival* represents one segment from a wider street photography project with which author Branislav Golub (KMF FSS) wanted to ensure that the very descriptive carnival atmosphere got closer to the audience from a different angle. A specific author's approach to the theme is incorporated in the compositional scheme, which emphasises the parallel and the relation of the "two worlds": one timeless, masked that seeks to return the observer through time and another real. Combined, these worlds wake the imagination, building a fairy-tale street atmosphere on the edge of fantasy.

As well, within a very compact thematic unit, there are photographs that stand out by highlighting the individuality and character of the actors separated from the crowd. Their intimate retreat in the streets of Venice takes a significant place within the festival atmosphere by introducing observers into the carnival through a different and specific prism of observation.

The characteristic and very recognisable photographic style of the author applied within this thematic whole, emphasises the descriptive value of the street ambience within which the carnival itself takes place. Using that approach the author allows the viewer to let go of their imagination and build their own perception of the carnival and, at least in their mind, wander off the unreviewed, interwoven streets of Venice and be a part of the carnival atmosphere that returns through time, creating a completely specific visual experience.





**Univerzitet Metropolitan**

Tadeuša Košćuška 63

[www.metropolitan.ac.rs](http://www.metropolitan.ac.rs)

⌚ pon/Mon – ned/Sun

11 – 19h

Izložba *artcetera* studenata Fakulteta Digitalnih Umetnosti, *Univerziteta Metropolitan* će u okviru *Beogradskog meseca fotografije* prikazati multimedijalni spektar radova iz oblasti ilustracije, fotografije, vizuelne grafike, 3D kompozotinga, interaktivnih medija, animacija, i još po nešto! Saznajte kako budući lideri u vizuelnoj komunikaciji percipiraju i formatiraju svoje kreativne misli, i prevode svoja istraživanje u novi inovativni jezik.

Prostor *Univerziteta Metropolitan* na 25.<sup>om</sup> *Maju* koji je na samoj obali Dunava će rado dočekati sve posetioce i predstaviti jedinstveni i višečulni doživljaj za sve goste, uz neviđene apstraktne formate i prezentacije novih tehnika u oblasti dizajna.

**artcetera 27/4 – 29/4**

## **STUDENTSKA IZLOŽBA/**STUDENT'S EXHIBITION****

*The University of Metropolitan* and its Faculty of Digital Arts will be hosting it's group exhibition called *artcetera* as part of the *Belgrade Photo Month* festival. Here visitors will have a chance to witness a large variety of multi media graphic work in the areas of photography, illustration, visual graphics, interactive media, animation etc. Witness how the future leaders of visual communication percept and form their unique creative thoughts and translate them to a new and innovative language.

The University's space, which is directly on the bank of the Dunav at 25<sup>th</sup> *May*, will happily welcome all visitors and present to them a unique experience, with its modern approaches of abstract forms and presentations in the domain of modern design.



©Kristina Simić

Galerija umetničkog  
centra univerzitetske  
biblioteke „Svetozar  
Marković“

Kralja Aleksandra 71  
[www.unilib.rs](http://www.unilib.rs)

⌚ pon/Mon – pet/Fri

8 – 20h

subt/Sat

8 – 14h

Centar za primenu i istraživanje fotografije, FUAM, je osnovan u Istanbulu 2015. godine, u okviru Mimar Sinan Univerziteta lepih umetnosti, s ciljem da podrži umetnike/-ice koji rade sa foto-knjigama kao savremenim medijem.

Kao deo projekta, FUAM je organizovao 7 radionica pod vođstvom međunarodno priznatih stručnjaka/-inja za foto-knjige, kao što su: Rafal Milach & Ania Nalecka; Matthieu Charon & Remi Faucheuix iz RVB Books; Nico Baumgarten & Michela Palermo; Frederic Lezmi & Markus Schaden iz The Photobook Muzeja; Alex Bocchetto & Valentina Abenavoli iz AKINA Books i Calin Kruse iz DieNach Publishing. Za učešće u radionicama se prijavilo 450 osoba iz 20 zemalja, a FUAM je podržao produkciju 70 dummy knjiga, kao i štampanje ograničenog izdanja 40 odabranih umetničkih knjiga, od kojih je svaka štampana u 20 primeraka.

U okviru projekta, FUAM je 2016. godine takođe počeo sa organizovanjem prvog i jedinog festivala foto-knjiga u Turskoj, "Istanbulskog festivala foto-knjige". Cilj festivala je da podrži stvaranje umetničkih foto-knjiga kroz kreiranje nove mreže za širu diskusiju i produkciju, kao i otvorenog prostora za nove perspektive i pitanja o predstavljanju fotografskih radova u formi knjige.

Tokom Beogradskog meseca fotografije, publici će biti predstavljeno ograničeno izdanje foto-knjiga koje su nastale u radionicama FUAM-a, zajedno sa selekcijom savremenih, samostalno-objavljenih i objavljenih, foto-knjiga u Turskoj.

## FUAM LIMITED EDITION PHOTOBOK EXHIBITION 3/4 – 21/4

Dummy Factory, kustos/**Curated by** Volkan Kızıltunç



The Photography Application and Research Center, FUAM, was founded within Mimar Sinan Fine Arts University in Istanbul, 2015. FUAM was established with the aim to support artists working with the medium of contemporary photobooks.

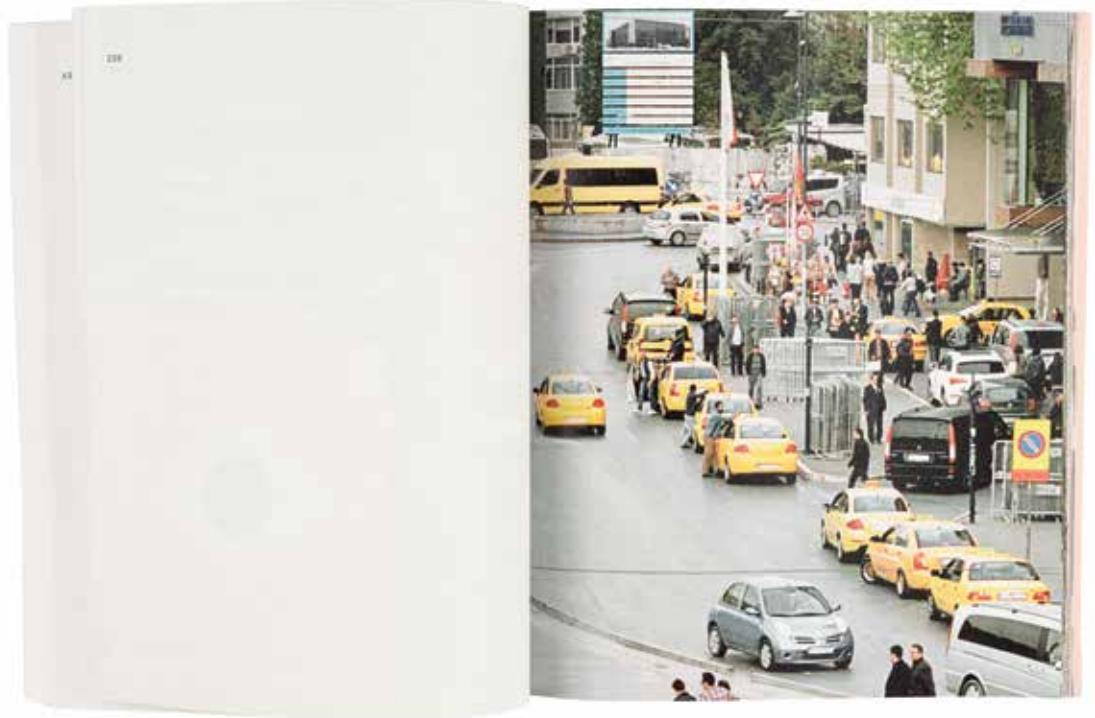
As part of the project, FUAM had organised 7 workshops under the guidance of internationally recognised photobook experts: Rafal Milach & Ania Nalecka; Matthieu Charon & Remi Faucheuix from RVB Books; Nico Baumgarten & Michela Palermo; Frederic Lezmi & Markus Schaden from The Photobook Museum; Alex Bocchetto & Valentina Abenavoli from AKINA Books and Calin Kruse from DieNach Publishing. For the workshops, 450 people from 20 different countries had applied and FUAM supported the production of 70 dummy books as well as limited editions of 40 artists' books, in editions of 20 copies.

In 2016, within the scope of the project, FUAM also started to organise the first and the only Photobook Festival in Turkey, "Istanbul Photobook Festival". The aim is to support artists' photobook production through creating a new discussion and production network and open space for new perspectives and questions on the representation of photographic works in book form.

During Belgrade Photography Festival, our exhibition of limited edition photobooks produced in FUAM workshops will be presented to the audience along with a selection of self-published and published contemporary photobooks from Turkey.



©Beril Gur



©Serkan Taycan

Svečani salon beogradske  
železničke stanice

Savski trg 2

[www.zeleznicessrbije.com](http://www.zeleznicessrbije.com)

⌚ pon/Mon – pet/Fri

12 – 18h

Izložba *Železničko blago Beograda* predstavlja pregled značajnih i manje značajnih železničkih objekata na tlu Beograda. Obuhvaćeni su reprezentativni arhitektonski objekti, poput beogradske železničke stanice, stanice u Topčideru, Prokopa, ali je poseban akcenat bačen na objekte koji su izgubili svoju prvobitnu funkciju i koji su inkorporirani u druge objekte i gradske celine, poput podvožnjaka u Zemunu, ostataka uzane pruge Beograd-Obrenovac. Osnovna ideja je predstavljanje upravo tih, poluzaboravljenih objekata i podsećanje šire javnosti na važnost očuvanja ove vrste kulturne baštine.

„ŽELEZNICE SRBIJE“ – MEDIJA CENTAR 23/4 – 27/4

Železničko blago Beograda, kustos/**curated by** Ivana Jovičić Ćurčić

The exhibition *Belgrade's Railway Treasure* offers an overview of important and less important railway facilities situated in Belgrade. Though it includes highly representative architectural examples, such as Belgrade Railway Station, Topčider Station and Prokop, the emphasis was put on those facilities that lost their primary function and were instead incorporated into other facilities or the cityscape, e.g. an underpass in Zemun or the remnants of the narrow track Belgrade-Obrenovac. The main idea was to represent exactly those semi-forgotten facilities, thus reminding the broader public of the importance of preserving this kind of cultural heritage.



©Ivana Jovičić Čurčić

**Železnički muzej u  
Beogradu**

Nemanjina 6

Udruženje umetnika  
Železnica Srbije

⌚ pon/Mon – pet/Fri

9 – 16h

Katarina Ristić, fotograf amater, treću godinu za redom učestvuje na festivalu Beogradski mesec fotografije sa jasnom željom da svoj skroman doprinos razvoju fotografije u Srbiji i da fotografiju približi lokalnom stanovništvu kroz njenu popularizaciju i prisutnost. Katarina je učestvovala na preko sto kolektivnih izložbi a ovo je njena peta samostalna izložba fotografija kojom će pokušati da iskaže svoje viđenje ljudi povezanih sa železnicom i vozovima...

**KATARINA RISTIĆ 14/4 – 24/4**

*Vozovi i ljudi*



Katarina Ristić, amateur photographer, takes part in Belgrade Photo Month Festival for the third time in a row with a clear desire to make her modest contribution to the development of photography in Serbia and to bring the photo closer to the local population through its popularisation and presence. Katarina has participated in over a hundred collective exhibitions and this is her fifth solo exhibition of photographs that will try to show her views of people connected with rail and trains.



©Katarina Ristić



**Železnički muzej u  
Beogradu**

Nemanjina 6

Udruženje umetnika  
Železnica Srbije

⌚ pon/Mon – pet/Fri

9 – 16h

Aleksandar Pfićer, rođen je 1980. godine. Godine 2005. diplomirao fotografiju na Akademie für Bildende Künste IVAS Minhen, istureno odeljenje u Beogradu, u klasi profesora Nikole Radoševića i stekao zvanje diplomirani majstor fotografije. Član je Udruženja samostalnih umetnika i diplomiranih majstora fotografije USUF Srbije i Udruženja umetnika Železnica Srbije iz Beograda. Imao je deset samostalnih i učestvovao na više od 100 kolektivnih izložbi u zemlji i inostranstvu. Nagrađivan je sedam puta. Živi i radi u Beogradu.

**ALEKSANDAR PFIĆER 14/4 – 24/4**

Muzička razglednica



Aleksandar Pfićer, born in 1980, Graduated as Master of Photography in 2005 at the Academy of Art IVAS Munich, department in Belgrade, in the class of professor Nikola Radošević. He is a member of the Association of Independent Artists and Masters of Photography USUF of Serbia and the Association of Serbian Railways artists from Belgrade. He has shown work in ten solo exhibitions and participated in more than 100 collective exhibitions in Serbia and abroad. Awarded seven times. He lives and works in Belgrade.



©Aleksandar Pfićer

**Zoom Art Cafe & Photo  
Studio**

Dobračina 76

[www.zoomstudio.rs](http://www.zoomstudio.rs)

⌚ pon/Mon – sub/Sat

9 – 23h

ned/Sun

10 – 21h

Ulična fotografija je složena, interesantna, iznenadna i nepredvidiva. Svaki put idem da fotografišem, apsolutno ne znajući kakvo će iznenađenje mi spremiti „ulica“.

Ponekad oko mene se odvija pravi teatarapsurda, ljudi umeju da zadive i iznenade. Ili obične gradске krvine odjednom zadržavaju neobičnim kombinacijama boja i svetlosti.

U nekom deliću sekunde, okolnosti se iznenada spleću u idealnu slagalicu, tada stižem da pritisnem dugme, a već u sledećem trenutku sve se raspalo i više se nikada neće ponoviti. Ipak ostaje momentalni otisak tog trenutka, i to su – fotografije.

Možda će se učiniti da su za trunčicu „življe od života“, jer se u tom trenutku slučajno dodiruju dve apsolutno paralelne realnosti – iznenadna ulična scena i raspoloženje, unutrašnje stanje fotografa. Ovakav „koktel“ ponekad daje najnepredvidivije i iznenadne rezultate.

**OLGA TITOVA 13/4 – 13/5**

**Veče od života/Larger than Life**

Street photography is a complicated, interesting and unpredictable art. Every time I go out with completely no idea of what surprises the streets have prepared for me and what I am to see today.

Sometimes you can face scenes that look like they are from a theater of the absurd and people really amaze me.

Or the usual city landscape suddenly turns in a fantastic combination of forms, lights and colour.

In a split second the puzzle of circumstances come together and you only have to press the button, before it falls apart and never happens again. These photos are imprints of those unique moments and maybe they seem a little more alive and vivid than real life can be. But it is a point where two realities intersect – a sudden street scene and the inner state of the photographer, and this mix is providing the most amusing and unpredictable results.





©Olga Titova







Izdavač: Beogradski mesec fotografije

[www.belgradephotomonth.org](http://www.belgradephotomonth.org)

Urednik: David Pujadó

Autor fotografije na koricama: Marcin Ryczek

Prevod sa engleskog jezika: Mirjana Kosić

Lektura: Mirjana Kosić

Lektura engleskog jezika: Steven Gray

Dizajn i prelom: Marija G. Gray

Štampa: Alta nova, Zemun

Tiraž: 225

Beograd 2018.

CIP - Каталогизација у публикацији - Народна библиотека Србије, Београд

77.04:069.9(497.11)"2018"(083.824)

77.04(100)"20"(083.824)

БЕОГРАДСКИ месец фотографије (2018 ; Београд)

Beogradski mesec fotografije 2018. = Belgrade Photo Month 2018 /

[urednik David Pujadó ; prevod sa engleskog jezika Mirjana Kosić]. -

Beograd : Beogradski mesec fotografije, 2018 (Zemun : Alta nova). - 104 str. : fotograf. ; 25 cm

Naslov nad tekstom. - Uporedno tekst na srp. i eng. jeziku. - Tiraž 225.

ISBN 978-86-900717-0-8

а) Београдски месец фотографије (2018 ; Београд) - Изложбени каталоги

COBISS.SR-ID 270346764



