



BGD
PHOTO
MONTH

The logo for BGD Photo Month consists of a stylized camera icon with a speech bubble shape, followed by the text "BGD PHOTO MONTH" in a bold, sans-serif font. The word "PHOTO" is in purple, and "MONTH" is in green.

**BEOGRADSKI MESEC FOTOGRAFIJE 2023.
KOLORAMA**

**BELGRADE PHOTO MONTH 2023
COLORAMA**

FUNNEL CONTEMPORARY ART

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KUĆA LEGATA

KvArt BW

MONA PLAZA BEOGRAD

NOVI BIOSKOP ZVEZDA

RADISSON COLLECTION HOTEL, OLD MILL BELGRADE

UMETNIČKA GALERIJA „STARA KAPETANIJA“

USTANOVA KULTURE GRADSKE OPŠTINE STARI GRAD „PAROBROD“



©Ana Batrićević

Svet se dramatično promenio otkada je davne 1839. zvanično otkrivena fotografija. Takođe, promenio se i Beogradski mesec fotografije. Tim festivala, za svoje šesto izdanje sa zadovoljstvom objavljuje da po prvi put u toku svog postojanja ima temu, a tema je *Kolorama*.

Termin *Kolorama* se odnosi na džinovske folije u boji koje je kompanije Kodak izlagala na Grand Central terminalu u Njujorku od 1950-tih do 1990-tih godina. Zapitajmo se da li postoji veza između crno-belih, pretenciozno realističnih dagerotipa bogate aristokratije devetnaestog veka i upečatljivih kodahrom kolorama idealistički sanjivih i preterano srećnih porodica. Odgovor bi mogao biti da je lažna i neiskrena suština ta koja te slike čini tako bliskim jedne drugim uprkos vremenskom jazu u njihovom nastanku od preko jednog veka. Dok su Dagerove slike posledica okolnosti epohe u kojoj su nastale, poruke Kodakove kolorame bile su previše namenski srećne. Ipak, da li je moguće u životu imati previše sreće i boja, čak i kada znamo da je sve to na neki način poluistinito? Šta ako svetlost razvedri i najmračnije dane, poput svetionika koji nas podseća da uvek postoji nešto dobro čak i u lošim vremenima?

Poslednjih nekoliko godina bile su teške za ceo svet: virusi, pandemije, blokade, neprekidni ratovi u ime mira i nacionalnih granica, režimi odeveni u plašt pseudodemokratije. Sve to nije učinilo živote ljudi ni lakšim ni srećnjim.

Iako postoje okolnosti na koje ne možemo da utičemo niti da ih promenimo, i dalje imamo privilegiju i priliku da tragamo za lepotom, srećom i radošću u skoro svemu. Ove male promene će biti istinski velike čak i ako samo jedna osoba pokuša da oblikuje stvarnost svim bojama života.

Ove godine, festival će udružiti nekoliko međunarodnih fotografa kako bi Beograd blještao u dodiru sa bojama, nijansama i senkama. Katalonski slikar Žuan Miro je jednom rekao: „Pokušavam da primenim boju poput reči koje oblikuju pesmu, poput nota koje oblikuju muziku.“ Iako nećemo pokušavati da slikamo ili stvaramo muziku, ipak ćemo stvarati prostor za savremene umetnike, da ispričaju svoje vizuelne priče uz pomoć fotografije.

Tatjana Valova



The world had changed dramatically since the invention of photography was officially announced back in 1839. And Belgrade Photo Month has changed, just as well. For the first time in the festival's history, its 6th edition has a theme – *Colorama*.

Colorama refers to the giant colour transparencies that were produced by Kodak and exhibited at the Grand Central Terminal in New York during 1950-1990s. One may ask if something unites 19th century black and white pretentiously realistic daguerreotypes of wealthy aristocracy and striking Kodachrome coloramas of idealistically dreamy and way too happy families. The answer might be that it is their false and insincere essence which makes those images so close to each other despite the time distance of more than a century.

While Daguerre's images had to be made such by the time they were produced, Kodak coloramas' messages were made too happy deliberately. But is it ever possible that there is too much happiness and colour in life, even if they are kind of semi-faux? What if it brightens up the darkest days being like a lighthouse that reminds us there is something good even in bad times?

The last couple of years have been tough for the world: viruses, pandemics, lockdowns, non-stop wars all around the globe in the name of peace and national borders, regimes dressed in garments of pseudo-democracies. None of it made peoples' lives neither easier nor happier.

Even though things that we cannot change or influence have always been existing, we still have a privilege to pursue beauty, happiness and joy in almost everything. And these small changes do make great differences even if only one person tries to shape the reality with colours of life.

This year the festival unites international and local photographers to make Belgrade burst in splashes of colour and touches of tints and shadows. Catalan painter Joan Miró once famously said: "I try to apply colour like the words that shape poems, like notes that shape music." Though we are not attempting to either paint or create music, we are still making the space for contemporary artists to tell their vibrant visual stories by the means of photography.

Tatyana Valova

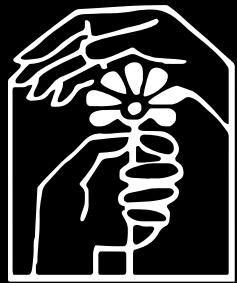


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КУЋА ЛЕГАТА

KUĆA LEGATA

Kneza Mihaila 46

kucalegata.org

uto/Tue – ned/Sun ⏰ 12 – 20h

PROGRAM I RADNO VREME GALERIJA SU PROMENLJIVI. PROVERITE NAJNOVIJE INFORMACIJE NA INTERNET STRANICI GALERIJE ILI BEOGRADSKOG MESECA FOTOGRAFIJE.

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canon

NOVI TALENTI 2023. • KOLORAMA

NEW TALENTS 2023 • COLORAMA

otvaranje/opening 30. 3. 2023.  19h
traje do/ends 13. 4. 2023.

Šesto izdanje takmičenja pod imenom *Novi talenti* podržano je od strane Canon Srbija. Kao i prethodnih godina, odabrali smo žiri tim od pet članova:

- **Sara Žirar** je direktorka Bil/Bjen festivala fotografije, festivala u nastajanju koji se održava u Bilu u Švajcarskoj.
- **Nadežda Pavlova** je bugarska kustoskinja i predavačica. Nadežda je glavni kustos u foto galeriji Sintesis u Sofiji.
- **Karmen Alvarez** je diplomata od 2008. godine, prevashodno u oblasti kulture na nekoliko pozicija; kao direktorka za kulturne i naučne odnose u Ministarstvu spoljnjih poslova Španije, savetnica za kulturu u Ambasadi Španije u Briselu, zadužena za program španske umetnosti i kulture u Belgiji, direktorka Instituta Servantes u Tel Avivu i zamenica šefu misije u Ambasadi Španije u Beogradu kao šef Odeljenja zakulturu u Srbiji.
- **Dragan Pavlović** je član ULUPUDS-a od 1991. godine i sa svojim radovima prisutan je na više Majskih izložbi i kolektivnih izložbi fotografске sekcije udruženja. Danas predaje fotografiju kao vanredni profesor na Fakultetu za medije i komunikacije Univerziteta Singidunum u Beogradu.
- **Matej Sitar** je umetnički fotograf. Radio je kao arhitektonski fotograf, izdaje ograničena izdanja foto-knjiga pod sopstvenim brendom The Angry Bat; organizuje Maribor photobook nagradu, predstavlja foto-knjige različitih autora na svom blogu i redovno izlaže u Sloveniji i inostranstvu.

Žiri je imao veoma težak zadatak pred sobom, koji je podrazumevao odabir tri najbolja projekta od prijavljenih 75. Skoro 55% prijava je bilo послato od strane muškaraca, a ostalih 45% od strane žena, pristiglih iz 29 države. Prijave su najčešće pristizale iz Rusije (24%), Srbije (7%), Španije (7%).

This is the 6th edition of our *New Talents* Contest, supported by Canon Serbia. Similar to previous years, we have endeavoured to select a very eclectic jury team with 5 members:

- **Sarah Girard** is the director of the Biel/Bienne Festival of Photography, a festival of emerging photography that takes place every year in the city of Biel, Switzerland.
- **Nadezhda Pavlova** is a Bulgarian curator and educator. Nadezhda is chief curator at Synthesis photography gallery in Sofia.
- **Carmen Álvarez**. Career diplomat since 2008, linked to the field of culture in her different positions: Director of Cultural and Scientific Relations of the Spanish Ministry of Foreign Affairs, Cultural Counselor at the Embassy of Spain in Brussels, in charge of the Spain Arts and Culture program in Belgium, Director of the Instituto Cervantes in Tel Aviv and Deputy Head of Mission in the Spanish Embassy in Belgrade, head of the cultural department.
- **Dragan Pavlović** is a member of ULUPUDS (The Association of Applied Artists and Designers of Serbia) since 1991, he teaches photography as an associate professor at the Faculty of Media and Communications, Singidunum University in Belgrade.
- **Matej Sitar** is an art photographer. He has worked as an architectural photographer publishes limited edition photo-books under his own brand The Angry Bat, organizes the Maribor photobook award, presents photo-books by different authors on his blog and tries to exhibit regularly in Slovenia and internationally.

The jury had a very difficult task of selecting 3 best projects and the best local project from 75 proposals that met the conditions for participation in the contest. Almost 55% of proposals were sent by men and 45% by women, with applications arriving from 29 different countries. The countries with the highest number of proposals were Russia (24%), Serbia (7%), and Spain (7%).

Prvo mesto/1st Place

Tianjun Li

Drugo mesto/2nd Place

Franciska Anna Legát

Teće mesto/3rd Place

Kehan Lai

Najbolji domaći projekat/Best Local Project

Stefan Pavić



©Ana Batričević

Kolorama, tema šestog izdanja *Novih talenata* je inspirisana ljubavlju prema fotografiji iz 50-ih i entuzijazmom koji je, u tom periodu, ojačan razvojem filma u boji i pojavom filmova Kodakolor, a zatim i Kodakhrom. Upravo 50-ih, boja je u početku usvojena od strane zaljubljenika u fotografiju. Njena upotreba će se zatim proširiti i prihvatiće je i profesionalci, zajedno sa američkim koloristima, kao što su Stephen Shore i Vilijam Eggleston, a koji su u praksi bili pod uticajima estetike zaljubljenika u fotografiju i njihovim interesovanjem za teme iz svakodnevnog života.

Danas, u vreme društvenih mreža, nikada nije bilo dostupnije i lakše, svakom pojedincu da napravi fotografije i da ih podeli u realnom vremenu. Svakodnevno nas prati neprestani tok slika i određuje način na koji živimo i vidimo realnost. Fotografija je svuda prisutna: u privatnim albumima, umetničkoj produkciji, video igrama, reklamama... U ovom brzom toku slika i njihovoj raspršenosti u kojoj je teško identifikovati fotografski žanr, moramo se podsetiti prave fotografске prakse i fotografije kao medija. Konkurs *Novi talenti* čini vidljivim politička i društvena interesovanja savremenog doba, kako profesionalaca, tako i zaljubljenika u fotografiju. Konkurs ohrabruje predstavljanje svega do sada neviđenog u svetu koji nas okružuje, i na kraju, kako poziv za učešće i kaže: „čuva san o životu“. Jer snovi, baš kao i promene, dolaze u slikama. Bravo svim pobednicima koji su opčinili žiri serijom fotografija koje ispituju veze između stvarnosti i fikcije.

Sara Žirar

NOVI TALENTI



Colorama, the overarching theme of the 6th edition of the *New Talents*, has been inspired by love for photography from the 1950s and the enthusiasm, which - in those days - was reinforced by the emergence of colour movies and production of the movies Kodacolor and Kodachrome. It was exactly during the 1950s that the colour was first embraced by photography amateurs/lovers. Its use has subsequently expanded and was adopted by professionals, as well as American colorists, such as Stephen Shore and William Egglestone, both of whom were strongly influenced by aestheticism of photography lovers and their interest in themes from day-to-day life.

Today, in the times of social media, it has never been easier and more accessible to each individual to produce photographs and share them in real time. We are surrounded by an incessant flow of photos that determine the way in which we live and see our reality. Photography is omnipresent: in private albums of artistic production, video games, commercials... In this fast flow of images and their dispersion in which it is difficult to identify a photo genre, we need to remind ourselves of the real practice of photography and of photography as a medium. *New Talents* contest makes the political and social affairs of the contemporary period visible, including professional photographers, as well as photo amateurs. It encourages presentation of everything that was not seen until now in the world we are surrounded by, and ultimately, as its very title states, "it preserves the dream about life". Because, dreams - just like changes - appear through images. Congratulations to all winners who enchanted the jury with the series of photographs that explore the connection between reality and fiction.

Sarah Girard



©Tianjun Li – *La Luna y el Hacedor*

**PRVO MESTO/1ST PLACE
TIANJUN LI**

Tianjun Li, poznat i pod imenom Timjune, je multidisciplinarni umetnik i fotograf. Rođen u Kini 1990. godine, trenutno živi u Helsinki, Finskoj. U žži Timjuneovog interesovanja nalazi se međusobna igra raznolikih fotografskih subjekata koji odražavaju stvarnost, stvarajući nove poetske vizuelne forme kroz proces rekonstrukcije različitih elemenata. Ovaj jedinstveni pristup mu omogućava da tumači savremene pojave sa eteričnom perspektivom nadrealizma.

Ciklus „La Luna y el Hacedor“ (Mesec i tvorac) predstavlja umetničko istraživanje ljudskog iskustva pred ogromnom moći prirode. Nastala u periodu karantina tokom Covid 19 pandemije, ova serija slika inspirisana je zbirkom pesama Horhe Luis Borhesa „El Hacedor“ (Tvorac). Oživljajući fotografije snimljene pre pandemije, umetnik stvara svet snova koji odaje počast beskonačnoj prirodi i bezgraničnoj maštiji čovečanstva.

Tianjun Li, also known as Timjune, was born in China in 1999 and is a multidisciplinary visual artist and photographer living in Helsinki, Finland. Timjune's works focus on the interplay between diverse photographic subjects reflecting on living reality, creating a new poetic visual dimension through the process of reconstructing various elements. This unique approach allows him to reinterpret contemporary phenomena with an ethereal perspective of surrealism.

“La Luna y el Hacedor” is an artistic exploration of the human experience in the face of nature’s immense power. Born from a period of quarantine amidst the Covid-19 outbreak, this series of images is inspired by the poems of Jorge Luis Borges’ collection, “El Hacedor.” Through reimagining photos taken before the pandemic, the artist creates a dreamlike world that pays tribute to the boundless nature and the limitless imagination of humanity.

@timjunelee

NOVI TALENTI



©Franciska Anna Legát – Hellish Eden

DRUGO MESTO/2ND PLACE FRANCISKA ANNA LEGÁT

Franciska Legat je diplomirala na osnovnim studijama fotografije Univerziteta umetnosti i dizajna "Moholji Nađ" u Budimpešti. 2020. godine, kao stipendista Erasmus programa, provela je semestar na studijama fotografije, na HKU u Utrehtu. Trenutno pohađa magistarske studije na na Univerzitetu umetnosti i dizajna "Moholji Nađ". Apsurd, ironija i specifična vrsta crnog humora igraju važnu ulogu u njenim ličnim i komercijalnim projektima. Pakleni raj • Kako je izgledala Mađarska u kojoj su odrasli moji roditelji? Surovo u poređenju sa Zapadom, humano u poređenju sa svojim susedima, nadrealno iz današnje perspektive, ali ipak šarmantno kada se posmatra na starim slikama. U mojim fotografskim ciklusima pokušavam da se prisetim vremena u kome nisam živela, kao i šta je to što igra važnu ulogu u formuraju mog ličnog identiteta i našeg društva u ovom trenutku. U saradnji sa roditeljima, koristeći sopstvenu maštu, ponovo sam stvorila epohu u kojoj su oni bili mladi. Na taj način, namera mi je bila da naglasim važnost razgovora o prošlosti kako bi smo razumeli sadašnjost i stvorili bolju budućnost.

Franciska Legát graduated at Moholy-Nagy University of Art and Design, from Bachelor of photography in 2021. In 2020 she spent a semester in Utrecht at HKU photography with Erasmus Scholarship. Currently she's doing her master's degree at Moholy-Nagy University of Art and Design. Absurdity, irony and a particular kind of dark humor plays an important role both in her personal and commissioned works.

Hellish Eden • What was the Hungary my parents grew up in like? Cruel compared to the West, humane compared to its neighbours, surreal from today's perspective, but still somehow charming when seen in old pictures. In my series, I attempt to remember a time I haven't lived in, yet, and what plays an important role in forming my identity and our current society. Collaborating with my parents and using my imagination I recreate the era they were young in. With this gesture, I want to emphasise the importance of talking about the past to understand our present and create a better future.

@legatfranci



©Kehan Lai – SetStudy

TREĆE MESTO/3RD PLACE KEHAN LAI

Kehan Lai koristi jezik fotografije za istaživanje odnosa između fikcije i stvarnosti. Kroz procese kao što su štanpanje, nanošenje slojeva, konstruisanje scena i ponovo fotografisanje, nada se da će pomeriti granice fotografije i obogatiti repertoar umetnosti zasnovan na fotografskoj kameri.

Za ovaj projekat, svakodnevno okruženje pretvaram u poetske apstraktne fotografije i koristim ih kao material za stvaranje fiktivnih prostora. Moj proces počinje korišćenjem iPhone foto kamere sa obrnutim bojama, za fotografisanje svakodnevnog okruženja kao što su police u prodavnici ili zavese do przora. Dobijene fotografije postaju apstrakcije šarenih formi. Zatim odštanjam fotografije i zlepim ih na laserski isećene oblike. Konačno, koristim forme da konstruišem table dinamičkih prostornih odnosa i fotografisem ih kao sisteme. Izmišljeni prostori izazivaju različite emocije i moguće narative.

Kehan Lai is interested in using the language of photography to explore the relationship between fiction and reality. Through processes such as printing, layering, sceneconstructing, and re-photographing, she hopes to push the boundaries of photography and enrich the repertoire of camera-based art.

For this project, I turn daily surroundings into poetic abstract photographs and use them as materials to construct fictional spaces. My process begins by using an iPhone camera with colors inverted to photograph ordinary surroundings such as shelves in a grocery store and curtains near a window. The resulting photographs become abstractions consist of colorful forms. Then, I print out the photographs and tape them onto laser-cut wooden shapes. Finally, I use the shapes to construct tableaux of dynamic spatial relationships and photograph them as assemblages. The fictional spaces evoke various emotions and possible narratives according to different color combinations and space arrangements.

kehanlai.com • @kehanff

NOVI TALENTI



©Stefan Pavić – Growing Up in Light

NAJBOLJI DOMAĆI PROJEKAT/BEST LOCAL PROJECT STEFAN PAVIĆ

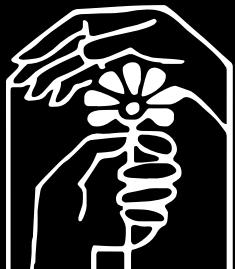
„Zainteresovan sam za fotografiju još od malih nogu. Moja porodica je bila prisiljena da napusti mesto rođenja i kada su odlazili poneli su samo foto albume. Sećam se kada sam gledao te fotografije i pitao se gde, kada, zašto i ko ih je fotografisao. Kasnije sam shvatio zašto sam uvek bio zaljubljen u fotografiju kao fizički objekat i ta sećanja su uticala na moju ljubav prema fotografiji i oblikovala me kao osobu. Prvo je počelo kao hobi. Išao sam u duge šetnje i fotografisao sve što mi je zapalo za oko, obično su to bili zalasci sunca i pejzaži. Kako sam se menjao tokom godina, moj rad se menjao sa mnom. Zanimaju me ljudi i njihove razlike, ljudski duh, i njihovi odnosi sa prirodom.

Moj rad istražuje moje snove, osećanja i svakodnevne emocije. Dokumentujem život kakav jeste - lep, sirov i poetičan.“

“I have been interested in photography since young age. My family were forced to live our birth place and they took only photo albums. I remember looking at those photographs and wonder where, when, why and who took them. Later on, I realized why I've always been in love with photography as physical object and those memories influenced my love with photography and shaped me as a person. First it started as a hobby. I used to go for a long walks and I photographed everything that caught my eye, usually that was a colorful sunsets and landscapes. As I've changed over the years, my work has changed with me. I'm interested in people and their differences, human spirits and their relationships with nature.

My work explores my dreams, feelings and daily emotions. I'm documenting life as it is – beautiful, raw and poetic.”

@pavic.stefan



КУЋА ЛЕГАТА

KUĆA LEGATA

Kneza Mihaila 46

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uto/Tue – ned/Sun ⏰ 12 – 20h

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otvaranje/opening 30. 3. 2023. ☺ 19h

traje do/ends 13. 4. 2023.

Alba Serra

Evgeniy Zaets

Jasna Vukos

Roger Grasas

Zuzana Pustaiová



KUĆA LĘGATA

Serija fotografija koja preispituje samu sebe, postavljajući pitanje kako se slike menjaju tokom vremena. Autorka je dve godine sakupljala fotografije u različitim zemljama koje je posećivala na raznim poslovnim putovanjima, koja su postajala mesta kratkog postojanja, kao i snimke privatnog života kada se vratila u svoj grad. Projekat, mapiran bez linearog narativa, kombinuje slike rođaka i poznanika sa ljudima i prostora koji su strani autorki, čime se stvara novi narativ u kome se brišu granice između ličnog i onoga što to nije. Da li je ovo lična priča ili fikcija?

Manual de gestos rusos je vizuelni esej o tome kako je fantazija deo slike koju stvaramo i gledamo. To je fotografска vežba koja prepostavlja neizvesnost našeg ugla posmatranja i samog fotografskog medija, gde se neprestano naglašava odnos između stvarnosti i predstavljanja.

Naziv projekta sugerise ironično udaljavanja od onoga što bi naizgled izgledalo kao intimni dnevnik.

ALBA SERRA

Manual de gestos rusos



PANORÀMIC GRANOLLERS



The photographic series questions itself, wondering how images are resignified over time.

The author collected photographs for 2 years in different countries that she visited because of work trips and became places of brief existence, along with snapshots of her private life when she returned to her city. The project, sequenced without a linear narrative, combines images of relatives and acquaintances with people and spaces that are foreign to the author, this creates a new narrative in which the borders between personal and that which is not, are erased. Is this a personal story or a work of fiction?

Manual de gestos rusos is a visual essay that addresses how fiction is part of the images we produce and look at. It is a photographic exercise that assumes the uncertainty of our context and that of the photographic medium itself, where the relations between reality and representation are continually being stressed. The title of the project suggests an ironic distancing from what would apparently seem like an intimate diary.

@albaserra__ • albaserraferrer.com

IZLOŽBA



©Alba Serra

EXHIBITION



KUĆA LJEĐATA

Od detinjstva na sve gledam drugačije. Ono što bi nekome moglo da deluje zastrašujuće, meni je ponekad zabavno. Ovim projektom želeo sam da istražim destrukciju i haos i u kojoj meri, u vizuelnom smislu, mogu da postanu dopadljivi i prijatni.

Mnogi imaju potrebu da idealizuju sve oko sebe, što izaziva dosadu. Čini mi se da taj način posmatranja nije održiv. Neiskren je. Prilikom realizacije ovog projekta shvatio sam da ljudski mozak traži red u svemu, jer je tako lakše živeti. Ali kada ljudi stvaraju red, život postaje predvidiv, nema promena.

Stoga su idealizacija i poredak jednaki skamenjavanju. Ako stagnirate na jednom mestu i ne možete napredovati, unesite malo haosa u svoj život, prekršite red.

EVGENIY ZAETS

Naručeni haos • Ordered chaos

Kustos/Curated by Ana Šćepanović

Since childhood, I have looked at things differently. What one person might find terrible, can at times be funny to me. In this project, therefore, my aim was to explore destruction and chaos, as well as how attractive and friendly they can appear visually.

Many tend to idealize everything around them, which often results with boredom. In my opinion, that way of looking at things is not being alive. Not honest. In the process of making this project, I realized that human brain looks for order in everything, because it's easier to live this way. But when people create order, life becomes predictable and no change occurs.

Therefore, idealization and order are equal to petrification. If you remain stagnant in one place and cannot move, try to bring a bit of chaos into your life, break the order.

@evgeniy.zaets



IZLOŽBA



©Evgeniy Zaets



EXHIBITION



KUĆA LJEĐATA

Atopos (ne-mesto) je višegodišnji fotografski projekat koji se sastoji od niza autoportreta nastalih u hotelima.

Rad predstavlja lično preispitivanje koncepta identiteta (kroz autoportret) i nemesta (kroz prostore hotela), i njihove međusobne veze. Prostorihotela koristim na način koji učitava u ova nemesta jedno drugačije značenje u odnosu na ono što je dominantna slika hotela kao simbola egzistencijalne otuđenosti modernog čoveka. Naime, upravo usled svoje prirode nemesta, hotel kao koncept (privremeno, anonimno mesto), može predstavljati idealnu scenu i priliku za sagledavanje suštine identiteta kao konstrukta, i za oslobođenje od identitetskih privida i stega (nacionalnih, društvenih, porodičnih). Moj identitet oblikovale su različite kulture i zemlje u kojima sam živela tokom dvadeset godina. Stoga, identitet doživljavam pre kao neprekidan tok, putovanje i bekstvo od bilo kakve definicije, nego kao nešto što nam biva dodeljeno rođenjem, a hotel kao mesto tranzicije gde identitet, kako smo navikli da ga doživljavamo, može da nestane ili da se relativizuje. Želim da dekonstruišem i istražim različita značenja termina nemesto i identitet u odnosu na savremenu mobilnost, kao i prirodu otuđenosti, dezorientacije, iščekivanja i usamljenosti koje prate proces gubljenja identitetske ukorenjenosti usled napuštanja sopstvenog „heimata“ kao i osećaj slobode koji novostevčeni nomadski identitet može da pruži.

JASNA VUKOS

Atopos

The work *Atopos* is an exploration of the concepts of identity and non-place and sensitivities that exist on their intersection.

Exploiting its non-place nature, I use hotel as a concept (flowing, temporarily anonymous place) to set the scene that inspires us to consider identity as a construct, and to set it free from semblances and restrictions (national, social, family). This is in contrast with the dominant image of the hotel as a symbol of the existential alienation of a contemporary man.

My identity has been shaped by the experience of living as an immigrant in different cultures and countries. I have come to understand identity as a continuous flow, a journey, and an escape from any definition, rather than something assigned to me by birth. Through this journey, hotels have represented places of transition where concerns of identity are erased. They are non-places in which we are briefly levitating. These self-portraits were taken in hotel rooms I visited.

While deconstructing and exploring the different meanings of the terms non-place and identity in relation to contemporary mobility, I observe the feelings of alienation, disorientation, anticipation, and loneliness that accompany the act of uprooting due to leaving one's home, as well as the sense of freedom that a newly gained nomadic identity can provide.

@jasna_vukos • jasnav.com



IZLOŽBA



©Jasna Vukos



EXHIBITION



KUĆA LĘGATA

Atenea je putovanje, fizičko i simbolično, kroz Evropu obeleženu depresijom i razočaranjem. Otklonjen od gladnih pogleda medija, Grasas nudi viziju uzrujanog kontinenta, uznemirenog scenama u kojima živa i neživa bića razgovaraju na šifrovanim jeziku. Primenjujući metodu situacionističkog zanosa, autor je prošao Stari kontinent u stilu flanera, autentičnog homo ludensa koji uživa u neobičnostima znakova na koje nailazi, pretvarajući efemernu liniju na terenu u svoju sopstvenu tablu za igru. Polazna tačka projekta je Evropska centralna banka u Frankfurtu, politički epicentar velike ekonomске krize koja je potresala Evropu. 19. jula 2012. nekoliko službenih automobila parkirano je u devet sati ujutro ispred banke, a „ljudi u crnom“ ubrzano su ušli u zgradu od stakla i čelika. Fasciniran sjajem kože, Grasas je počeo da fotografiše aktovke u kojima se krije moć. Utkano u nasleđe Zapada, putovanje kulminira dva meseca kasnije u podnožju Partenona u Atini, čime je premoščen jaz između današnjeg „hrama“ finansijskih špekulacija i starogrčkog hrama umetnosti i mudrosti. To je putovanje od severa ka jugu, od imućne do osiromašene Evrope, od savremene krize vrednosti do izvornih vrednosti ideja. *Atenea* je tužno svedočenje o pejzažima koje posmatra putnik dok maršira iz sadašnosti u prošlost, sa milion lažnih evra u svom rancu.

ROGER GRASAS

Atenea

Kustos/Curated by Natasha Christia

Atenea is a journey, both physical and symbolic, across a Europe marked by depression and disillusionment. Far removed from the hungry gaze of the media, Grasas offers a vision of an unsettling continent, scattered with scenes in which animate and inanimate beings converse in an encrypted language. Embarked on a situationist drift, the author crossed the Old Continent in the style of a flâneur, an authentic *homo ludens* who delights in the unusualness of the visible signs he stumbles upon, turning the ephemeral line drawn on the territory into his own game board. The project takes as its starting point the European Central Bank in Frankfurt, the political epicenter during the serious economic crisis that was shaking Europe. On July 19th, 2012 several official cars parked at nine o'clock in the morning in front of the bank, and the "men in black" quickly entered the glass and steel building. Fascinated by the shine of that leather, Grasas began to photograph the briefcases under which the power is hidden. As an immersion into the origins of the West, the trip would culminate two months later at the foot of the Parthenon in Athens, thus closing the gap between the modern-day "temple" of financial speculation and the ancient Greek temple of art and wisdom. It is a journey from north to south, from Europe the affluent to Europe the impoverished, from the contemporary crisis of values to the *original* value of ideas. *Atenea* is the lament that evidences the landscapes seen by a traveler, as he marches from the present to the past with a million fake euros in his backpack.

 Generalitat de Catalunya
Vlada Katalonije
Predstavništvo u jugoistočnoj Evropi



@rogergrasas • rogergrasas.com

IZLOŽBA



©Roger Grasas



KUĆA LĘGATA

Zuzana Pustaiova u svom stvaralaštvu razvija pitanja uloga i stereotipa u savremenom društvu i pokušava da ih podvrgne kritičkom sagledavanju. Ona ih ispituje kao osnovni element koji formira odnose između članova porodice, rođaka, prijatelja i drugih društvenih grupa. Sa smislim za humor i ironiju, on otkriva kulturne stereotipe povezane sa godinama, polom i tradicionalnim društvenim uticajima. Njen trenutni projekat *Jedan dan, svaki dan*, delimično je autobiografski, prati obrasce ponašanja koje stalno pronalazi u svojim bliskim društvenim grupama. Njeni radovi se bave nemogućnošću da izbegnemo društveni pritisak koji svet političke i medijske pararealnosti neprestano vrši na nas. Pokušava da istraži granice kada se korisna rutina pretvara u patološku. Vizuelno i konceptualno, fokusira se na različite aspekte teme nošenja maski kao alegorije igranja društvenih uloga. Najintimniji deo njenog posla vezan je za porodicu. Konstruisanjem mrtvih priroda i predmeta, insceniranjem stvarnih situacija, ona se indirektno poziva na generacijski sukob i paradigmatsku promenu svojih ideja o tome šta treba da bude dobra majka/žena/ćerka. Na satiričan način postavlja sebi pitanje: U kojim okolnostima je moguće živeti u skladu sa ovim očekivanjima u današnjem svetu?

Ana Vartecka

Ova izložba je podržana od strane Slovak Arts Council-a.

ZUZANA PUSTAIOVÁ

Jedan dan, svaki dan • One Day Every Day

Zuzana Pustaiová explores the roles and stereotypes in today's society and tries to view them critically. She sees them as a principal element, which forms the relationships between family members, relatives, friends, and other social groups. With a sense of wit, humour and irony, she uncovers cultural stereotypes related to gender, age, and traditional social influences. Her current project *One Day Every Day* is partially autobiographical. The artist examines behaviour patterns, which she keeps finding in her closest social groups. Dealing with the inability to escape a social pressure imposed upon us by the world of political and media para-reality, the work explores the fine line when the useful routine turns into the pathological one. Visually and conceptually, the project focuses on different aspects of masks wearing as the allegory of role-playing. The most intimate part of the artist's work is linked to her family. By putting together still lifes and objects, staging real situations, she indirectly refers to the generational conflict and paradigmatic shift of her ideas of what a good mother/wife/daughter should be like. In a satirical way, she asks herself: Under what circumstances is possible in today's world to live by these expectations?

Anna Vartecká

This exhibition is supported by Slovak Arts Council.

@zuzanapustaiova • pustaiova.com



IZLOŽBA



©Zuzana Pustaiová

EXHIBITION

IMRE SZABÓ



©Ana Batričević

PROGRAM U GALERIJAMA

PROGRAMME IN GALLERIES

Miloje Savić

Sonja Beloš, Nikola Gajić

Clément Lambelet

Ulrike Koeb

Sara Munari

Oskar Alvarado

Elea Jeanne Schmitter

Cristina Fontsare

Eliza Lupu, Irena Fabri

Felicia Simion

Saramago kroz objektiv • Saramago Through the Lens

Jelena Seničić

Dejana Vučićević

Ivan Hadži Zdravković Sosa

Senka Trivunac

BPM 2023: Foto Bazaar

PROGRAM I RADNO VРЕME GALERIJA SU PROMENLJIVI. PROVERITE NAJNOVIЈE INFORMACIJE NA INTERNET STRANICI GALERIJE ILI BEOGRADSKOG MESECA FOTOGRAFIJE.

*THE PROGRAMME AND THE WORKING HOURS OF GALLERIES ARE SUBJECT TO CHANGE.
PLEASE CHECK GALLERY WEBSITES OR THE BPM WEBSITE FOR ANY UPDATES.*



**Ustanova kulture
Gradske opštine
Stari grad „Parobrod“**

**Kapetan Mišina 6a
ukparobrod.rs**

⌚ pon/Mon – sub/Sat
9 – 22h

„Konkretopija“ kombinuje dvostruko značenje pojma concrete (eng. beton, konkretan i utopija, podrazumevajući i materijal i ideju), kroz lično putovanje betonskom utopijom Novog Beograda.

Konkretopija istražuje nasleđe socijalističke arhitekture u Beogradu i artikuliše ga kroz dnevnik jedne generacije, ukrštajući vreme, prostor, urbane pejzaže i političko iskustvo.

Brutalistička arhitektura socijalističke Jugoslavije predstavlja moć države stvorene između dva sveta, Zapada i Istoka, oslikavajući jedinstveni utopistički ideal. Arhitektura koja se pojavila, od nebodera do „društvenih kondenzatora“, bila je manifestacija „radikalne raznolikosti, hibridizacije i idealizma koji su karakterisali jugoslovensku državu i njen narod“.

Prvi deo rada ispituje evoluciju urbanog prostora od njegove izgradnje na Novom Beogradu 50-ih i 70-ih pa do danas. U drugom delu predstavljam svoju generaciju iz 70-ih, koja je doživela bezbrižnost 80-ih, građanske ratove 90-ih i raspad socijalističke države 2000. godine. Rođeni smo u Konkretopiji i odrasli u njoj, tako da je naše iskustvo neodvojivo od arhitekture koja nas okružuje.

Socijalistička arhitektura Jugoslavije je nadživela svoju zemlju. Međutim, njeno nasleđe i pozicija na današnjim urbanim, kulturnim i političkim mapama se stalno menja. Konkretopija odaje počast ovom jedinstvenom kulturnom nasleđu.

Ponovo sam izgradio delove sopstvene Konkretopije, koja živi na prostorima u kojima smo živeli, igrali se, zaljubljivali i oprاشtali se, kroz sintezu estetike socijalističke arhitekture i mojih sećanja na prvi 28 godina mog života.

@milojesavic_photography • milojesavicphotography.com

otvaranje/opening

9. 3. ⌚ 19h

traje do/ends

5. 4. 2023.

MILOJE SAVIĆ

Concretopia

Kustos/Curated by Janko Lačnjevac

“Concretopia” is a personal journey through a concrete utopia, combining the double meaning of the word concrete, referring to both the material and the idea – in this case the concrete utopia of New Belgrade.

Concretopia aims at exploring the legacy of socialist architecture in Belgrade and it articulates in the diary of a generation that crosses time, space, urban landscapes and a whole political experience.

The brutalist architecture of the socialist Yugoslavia was supposed to show the power of a state enclosed between two worlds, the West and the East, seeking to physically represent a unique utopian ideal. The architecture that emerged, from skyscrapers to “social condensers”, was a “manifestation of the radical diversity, hybridization and idealism that characterized the Yugoslav state and its people”.

In the first part of this work, I examine the evolution of Concretopia’s urban space in New Belgrade, from the time of its construction between the 50s and the 70s until today. The second part represents my generation, a generation born in the 70s that experienced the insouciance of the 80s, the civil wars of the 90s and the collapse of the socialist state in 2000. We were born in Concretopia and grew up in it, thus our collective experience is inseparable from the buildings that surround(ed) us.

Socialist architecture of Yugoslavia has outlived its country. However, the legacy and its position on today’s urban, cultural, and political maps are constantly changing. Concretopia pays tribute to this unique cultural heritage.

I have recreated parts of my own Concretopia that took place in the spaces where my friends and I used to live, play, fall in love and say goodbye – through the synthesis of the aesthetics of the socialist architecture and the vivid memories that chronicle the first 28 years of my life.





©Miloje Savić



EXHIBITION



Galerija Artget

Trg Republike 5/1

kcb.org.rs

⌚ pon/Mon – sub/Sat
12 – 20h

Fotografije Sonje Beloš i Nikole Gajić tematizuju njihov boravak/studiranje na Akademiji likovnih umjetnosti u Trebinju. Grupa mladih ljudi je u prilici da svoju svakodnevnicu oblikuje u najvećoj meri slobodno. Fotografisane situacije se mogu opisati kao dokolica. Dokolica kroz koju se probijaju subjektivnosti. Načini njenog ispoljavanja nam označavaju mesto na kome stoji horizont mogućeg, imaginativnog; slobode.

Serijsa fotografija Beloš Gajić, sledom efemernih zapisa, lavira između onih koji ostaju vezani za trenutak fotografisanja i sa njim klize u prošlost, kao i onih u kojima je anticipirana budućnost. Ova dva toka, vremenski rascep koji oni uspostavljaju jesu mesto sa koga se ulazi u priču. Fotografije devojke sa krilima i momaka na gradilištu u kolicima za trgovinu jesu taj bljesak koji bezbrižnu sadašnjost upravljuju ka budućnosti. Načini anticipiranja sopstvene budućnosti su oni kojima inače prihvatom nepoznato: strepimo ili pokušavamo da ga prigrlimo. Najviše što se postiglo je nesigurni ironijski otklon od konzumerističke budućnosti. Preteća budućnost preplavljuje sadašnjost držeći je plitkog daha.

Koristeći fotografiju kao sredstvo kojim ostvaruju opažanje stvarnosti, Beloš Gajić su ovom dokumentarnom serijom problematizovali nestabilnost samog opažanja i potvrdili da je često subjektivno/autorsko/osećaj ono što približava istinu koja uporno izmiče.

otvaranje/opening

16. 3. ⌚ 19h

traje do/ends

22. 4. 2023.

SONJA BELOŠ, NIKOLA GAJIĆ

Dokumentarno kao iluzija • Documentary as an illusion

Kustos/Curated by Srđan Veljović

The photographs by Sonja Beloš and Nikola Gajić are dedicated to their experience of studying at the Academy of Fine Arts and living in the town of Trebinje. A group of young people is mostly able to freely shape their everyday life. The photographed situations could be described as leisure. There are subjectivities peeking out of this leisure. The manners of its manifestation mark the location of the horizon of the possible, and the imaginative; that of freedom.

The sequence of ephemeral recordings making this photographic series by Beloš and Gajić oscillates between those photographs that remain linked to the moment of their taking, thus receding into the past, and those anticipating the future. These two courses and the temporal schism they create serve as the point of entry into the story. The photos of a girl with wings and of young men in a supermarket trolley at a construction site are indeed this flash that stir the careless present towards the future. The ways of anticipating our own future are actually those we use to accept the unknown: we are either anxious, or we try to embrace it. The most that has been attained is the shaky ironic distance from the consumerist future. The threatening future floods the presence, making it short of breath.

In this documentary series, using photography as the medium in which they perceive reality, Beloš and Gajić have problematized the instability of perception itself and confirmed that subjectivity/authorship/feeling is often what brings us closer to the ever elusive truth.



©Sonja Beloš, Nikola Gajić



©Sonja Beloš, Nikola Gajić

EXHIBITION



Galerija N.EON

Crnogorska 10

galerijaneon.rs

⌚ pon/Mon – sub/Sat

17 – 21h

Kako bi napravio seriju slika *Matematika nazadovanja*, Klemon Lamble prikupio je više od pedeset pet hiljada slika iz američke foto baze. Ovi podaci, koji se koriste za pravljenje veštačke inteligencije za prepoznavanje lica, projektovani su u skladu sa diskriminatorskim normama pravosudnog sistema. Da bi portrete udaljio od prvobitne namere i razotkrio opasnost njihove upotrebe, umetnik je stvorio veštačku inteligenciju koja ove slike sastavlja po polu i uzrastu. Dobijeni portreti predstavljaju stereotipe. Algoritamski osumnjičeni se anonimno otkrivaju kroz preklapanje slika koje subjektu omogućuju da ostane neidentifikovan. U kontrolisanom društvu, ovaj rad naglašava opasnost koje zloupotreba slika može imati po našu ličnu slobodu.

Video rad *Umirajući beli šumovi*, nastao u saradnji sa umetnikom Valentinom Vefrijem prati seriju portreta. Dejstvovanjem tehnološke moći i njenih rasističkih kretanja, rad se fokusira na moć politike i medija. Snimak stavljaju u pitanje javna izvinjenja nakon rasističkog čina ili komentara; gestovi, reči i neizgovorene reči političara, uticajnih ličnosti ili komičara su razloženi kako bi se otkrio performativni i besmisleni karakter njihovih govora.

Izložbu je predložila Sara Žirar, direktorka festivala fotografije u Bjel/Bjenu (Švajcarska).

otvaranje/opening

29. 3. ⌚ 19h

traje do/ends

12. 4. 2023.

CLÉMENT LAMBELET

Matematika nazadovanja • The Mathematics of Regression

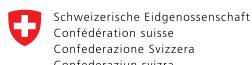
Kustos/Curated by Sarah Girard

To create the series of images *The Mathematics of Regression*, Clément Lambelet collected more than fifty-five thousand images from a photographic database of American mugshots. This data, used to create artificial intelligence for facial recognition, is constructed according to the discriminatory systemic norms of the judicial system. In order to divert these portraits from their original purpose and to expose the dangers of their use, the artist created an artificial intelligence that assembles these images by gender and age. The resulting portraits are the stereotypes of this database. The algorithmic suspects are anonymously revealed through an overlay of images that allow the subjects to remain unidentifiable. In a society of control, this work highlights the dangers that the misuse of images can have on our individual freedom.

The video *Reassuring White Noises*, produced in duo with artist Valentin Woeffray, accompanies the series of portraits. Resonating with technological power and its racist drifts, this work focuses on political and media power. The video questions the public apologies following a racist act or comment: the gestures, words and unspoken words of politicians, influencers or comedians are broken down to reveal the performative and meaningless character of these speeches.

The exhibition was proposed by Sarah Girard, Director of the Biel/Bienne Festival of Photography (Switzerland).

@clement_lambelet • c-lambelet.com



Embassy of Switzerland in the Republic of Serbia



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©Clément Lambelet

EXHIBITION



Mona Plaza
Beograd

Cara Uroša 62-64

monaplaza.com

⌚ pon/Mon – ned/Sun

10 – 22h

Ulrike Koeb predstavlja jedinstvenu tačku susreta na spoju umetnosti i ekološke svesti.

„reduce – reuse – rethink“ je kompozicija odabranih umetničkih dela, koja prikazuju otpad, svakodnevne predmete i hranu poređane estetski i skladno u bojama kako bi privukle pažnju gledaoca. Privlačne slike su živopisan podsetnik na to kako se bezobzirno bacaju svakodnevni predmeti i kako otpad okupira našu okolinu. Cilj umetnice je da naglasi značaj razumnog rukovanja i uvažavanja prirodne hrane.

Budući da su klimatske promene jedna od najopasnijih kriza današnjice, slike se odnose na globalni problem otpada i stimulišu razmišljanja o našim obrascima potrošnje. Svojom vizuelnom umetnošću umetnica se zalaže za regenerativni sistem cirkularne ekonomije, odražavajući održivi ciklus prirode bez otpada.

otvaranje/opening

31. 3. ⌚ 19h

traje do/ends

27. 4. 2023.

ULRIKE KOEB

reduce - reuse - rethink

Austrijska Ambasada Beograd

austrijski kulturni forum beg

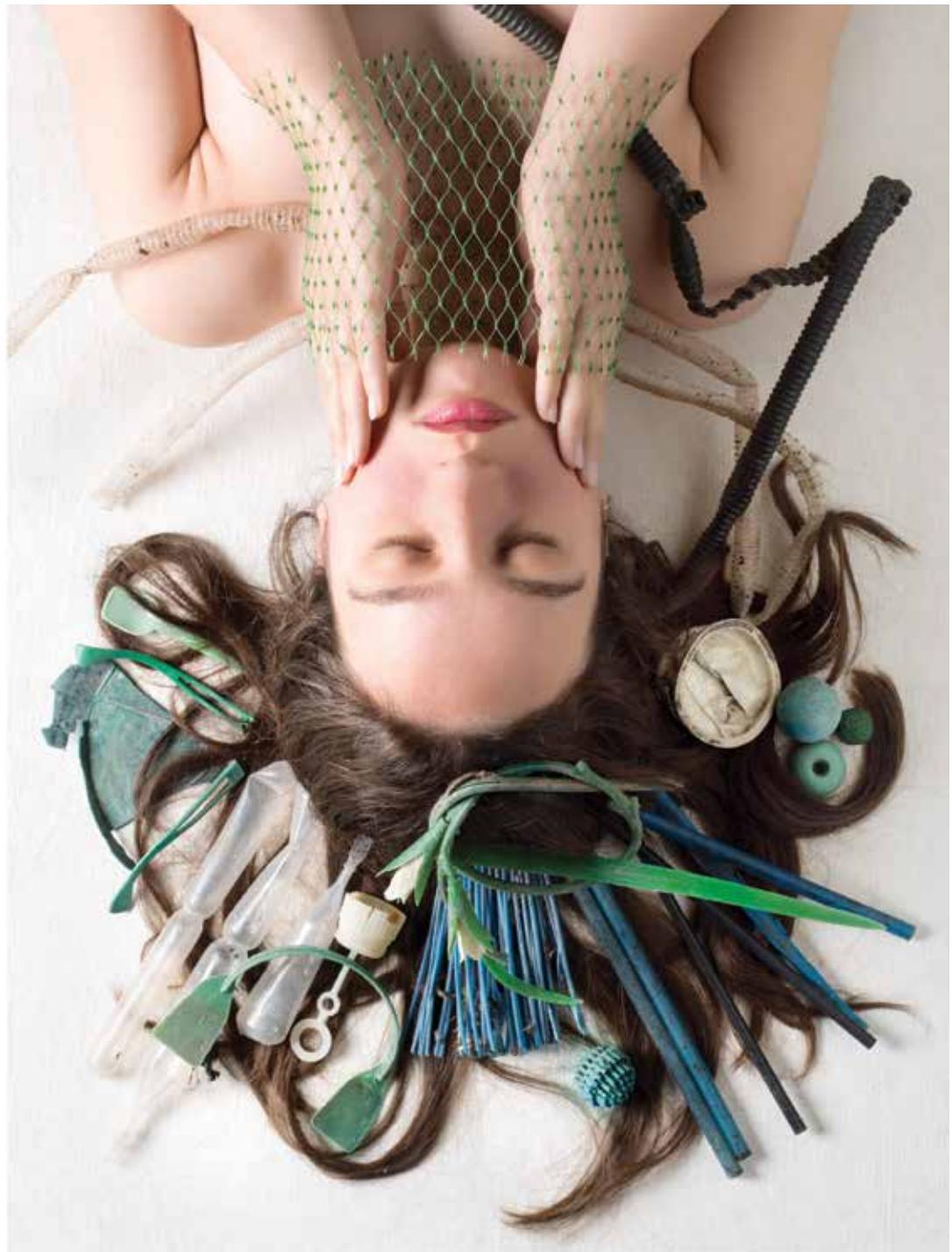


Ulrike Koeb presents a unique meeting point at the nexus between art and environmental awareness.

“reduce – reuse – rethink” is a composition of selected works, which show waste, everyday objects and food arranged aesthetically and harmoniously in colour to attract the viewer’s attention. The appealing images are a vivid reminder on how carelessly everyday items are thrown away and how waste is occupying our environment. Her aim is to emphasize the importance of sensible handling and the appreciation of natural food. Climate change being one of today’s most threatening crises, the images refer to the global waste problem and shall stimulate thoughts about our consumption patterns. With her visual art, she advocates for a regenerative system of the circular economy, mirroring the sustainable and waste-free cycle of nature.

@koeb_photo • koeb.at

IZLOŽBA



©Ulrike Köb

EXHIBITION



Istituto Italiano di Cultura di Belgrado

Kneza Miloša 56

iicbelgrado.esteri.it

⌚ pon/Mon – čet/Thu

10 – 17h

pet/Fri

10 – 15h

Izložba predstavlja absurdno putovanje na planetu Musa 23 MUnari SAra na koje je autorka otišla kako bi pronašla oca, obolelog od Alchajmera. Reč je o metafori o nesposobnosti komunikacije i emotivnom gubitku bližnjih. Putovanje će se završiti rastankom od vanzemaljskog bića (njenog oca) kog će morati da ostavi na toj planeti, što se događa zbog bolesti kod koje nije moguće poboljšanje. Sara radi za Rasu (*Rational Aeronautics and Space Administration*), umesto za Nasu (*National Aeronautics and Space Administration*), jer je sve iracionalno i Rasa je Sara ako se obrnu slogovi. Autorka, koja je sada već u godinama, može da ispriča sve o svojim otkrićima. Ironični odabir pristupa vezan je za oca, veoma društvenu i maštovitu osobu, ljubitelja svega što se tiče svemira i mogućnosti postojanja drugih oblika života. Izložena dela imaju oblik stare, pohabane i iznova otkrivene, rukom izrađene, arhive. Sačinjena su od fotografija i lažnih dokumenata koji, rasuti unaokolo, pričaju priču. Razlog odabira ovakvog naslova jeste činjenica da bi njena majka, kad bi otkrila ovu priču, pomislila da je Sara poludela, stoga, bolje da joj ne kažemo.

„Sara Munari vraća fotografa u centar pažnje. Slika može biti neutralna ili lažna, nije važno. Kada se izgubi aura istine, potrebeni su nam drugi, manje dogmatski kompromisi. Slike Sare Munari iznova obrađuju modele stvarnosti i navode nas na preispitivanje naših stavova.“

Simone Aconi

otvaranje/opening

3. 4. ⌚ 19h

traje do/ends

27. 4. 2023.

SARA MUNARI

Nemojte da kažete mojoj majci • Don't Let My Mother Know

Kustos/Curated by Simone Azzoni

The work tells about an impossible journey made by the author to find her father, suffering from Alzheimer's, on the planet Musa 23 MUnari SAra. A metaphor about the inability to communicate and the emotional loss of loved ones. The journey will end with the detachment from the extraterrestrial (her father) that she has to leave on the planet, as happens for the disease that has no possibility of improvement. She works for Rasa instead of for NASA (Rational Aeronautics and Space Administration) because everything is irrational and Rasa is Sara on the contrary. The author, now elderly, can tell everything about her discoveries. The ironic choice of the approach is linked to the father, a very sociable and imaginative person, that was a lover of everything related to space and the possibility of the existence of other forms of life. The work is presented in form of an old worn and rediscovered archive, handmade. The exhibits are created with photos and fake documents around, which tell the story. The choice of title is due to the fact that if her mother discovers this story, she will think Sara is crazy, so, better not tell her.

“Sara Munari puts the photographer back at the centre. The image can be neutral or false. Having lost the aura of truth, we need other, less dogmatic deals. Sara Munari establishes an image that re negotiates the paradigms of reality, helping to rethink our judgements.”

Simone Azzoni

@munari.sara • saramunari.it



IZLOŽBA



©Sara Munari



EXHIBITION



Instituto Cervantes de Belgrado

Čika Ljubina 19

belgrado.cervantes.es

⌚ pon/Mon – pet/Fri

10 – 20:30h

sub/Sat – ned/Sun

10 – 17:30h

Deleitosa je moje selo. Nalazi se u provinciji Kaseres, na području Ekstremadure u Španiji. Ovde su rođeni moji roditelji, moji deda i baba, pradeda i prababa i ostali preci kojih je moguće setiti se kroz vekove porodičnog stabla unazad. Deleitosa je selo koje je Judžin Smit odabrao za svoju izložbu fotografija pod nazivom *Špansko selo*, objavljenu u američkom magazinu *Lajf* 9. aprila 1951. godine.

Daleko od prikazivanja realističke slike Deleitose ili nekih od vizuelnih referenci koje su povezane sa činjenicom da je ovo selo bilo fotografski primer društvenog i ekonomskog zaostatka u španskim ruralnim sredinama, moje viđenje poseduje neke subjektivne elemente povezane sa nizom doživljaja, mesta i ličnih uspomena. Aluzije koje su se poput prikazanja održavale u mom sećanju. Slike koje spajaju epizode opstale u mom imaginarijumu sa novim stvarnostima, saživelim sa selom.

Postoji neka emocionalna potreba za razmišljanjem o prostoru kome pripadamo. Za pronalaženjem našeg identiteta u mestima iz prošlosti koja još uvek žive, ili u odsustvu, odnosno prisustvu osoba i bića koja obitavaju u njima. Potreba za uobičavanjem vizuelne interpretacije koja dočarava misteriju, prisutnu u svakodnevici, u poetskoj prirodi koja se skriva u onom nepoznatom.

otvaranje/opening

4. 4. ⌚ 19h

traje do/ends

10. 5. 2023.

OSKAR ALVARADO

Where Fireflies Unfold

Deleitosa is my village. It is located in the province of Cáceres, in the region of Extremadura in Spain. Here my parents, grandparents, great grandparents and other ancestors were born, going back through centuries of family genealogy. Deleitosa was the village that Eugene Smith chose to realize his photographic essay *Spanish Village* that was published in the American magazine *Life* on April 9, 1951.

Far from showing the perceptible appearance of Deleitosa or some of the visual references linked to what was a photographic icon of the social and economic backwardness in Spanish rural society, my gaze has some subjective nuances linked to a series of experiences, places and personal memories. Reminiscences that have endured as apparitions in my memory. Images that intermingle episodes that float in my imaginary with the new realities that coexist in the village.

There is an emotional need to reflect on the territory of which we are part. To explore our identity in the echo of the places that still speak to us, or in the absence-presence of the people and beings that inhabit them. To form a visual interpretation that evokes the mystery that manifests itself in everyday rhythms, in the poetic condition that underlies the strange.

@oskaralvarado.photography • oskaralvarado.com





©Oskar Alvarado



EXHIBITION



Institut français de Serbie

Zmaj Jovina 11

institutfrancais.rs

⌚ uto/Tue – pet/Fri

13 – 19h

sub/Sat

10 – 15h

U oblasti medicine, industrije i tehnologije, muškarac od četrdeset godina i koji teži sedamdeset kilograma često se smatra tipskim modelom i referencom. Infrastrukture i oprema koja se svakodnevno koristi prave se bez uzimanja u obzir razlike, naročito polova. Fotografska serija 40 godina 70kg ilustruje „data gap“: činjenicu da su žene odsutne iz većine statistika i da su im zbog toga ugroženi zdravlje, bezebednost i veoma često život.

Život u svetu koji se zasniva na podacima i normama skrojenim prema telu muškarca ima veliki uticaj na život žena. Posledice su često zanemarljive: cvokotanje u kancelarijama čija je temperatura podešena u odnosu na muški metabolism ili previsoke police pravljene prema prosečno visini mušaraca. To je iritantno. Povrh svega nepravedno. Ali nije ubistveno. Nije kao doživljena saobraćajna nesreća u automobilu čije bezbednosne norme ne uzimaju u obzir ženske proporcije. Nije kao srčani udar usled bolesti koja nije dijagnostikovana jer su vaši simptomi ocenjeni kao „atipični“. Sve to je rezultat lošeg promišljanja stvari. Biti muškarac*, to se podrazumeva, dok su žene* dužne da prate.

Gore navedene studije tiču se cisrodnih osoba, to jest onih koje žive u skladu sa polom koji im je dodeljen odmah nakon rođenja. Rezultati tih studija omogućuju nam da uvid u to da referentni podaci utiču na živote cisrodnih žena ali i da imaju pogubne posledice na tela trans ili nebinarnih osoba, kao i rasno diskriminisanih, hendikepiranih ili gojaznih osoba.

* U ovom tekstu, „muškarac“ i „žena“ određuju cisrodne osobe.

otvaranje/opening

5. 4. ⌚ 18h

traje do/ends

27. 4. 2023.

ELEA JEANNE SCHMITTER

40 godina – 70kg • 40 ans – 70kg

In medicine, manufacturing or technology, the 40-year-old, 70kg man is often considered a reference, a typical model. Most of the infrastructure and equipment in use on a daily basis has therefore been designed without regard to differences, especially between the sexes. 40 years 70kg is a series illustrating the “data gap”: the fact that women are simply absent from most statistical studies at the expense of their health, safety and sometimes even their lives.

Living in a world built around data and norms derived from a male body has a daily impact on women’s lives. The consequences can be relatively minor: shivering in offices where the temperature has been set according to a man’s metabolism or struggling to reach a shelf set according to the average height of a man. Irritating, certainly. Unfair, undoubtedly. But not lethal. Not like crashing in a car whose safety standards do not take into account women’s measurements. Not like dying from an undiagnosed heart attack because your symptoms were deemed ‘atypical’. It’s all the result of bias. Being a man* would be self-evident, women* would just have to follow.

The studies quoted below focus on cisgender people, to say people who are in agreement with the gender they were assigned at birth. However, the results of these studies suggest that if such data gaps impact the bodies of cisgender women in this way, the consequences on the bodies of trans or non-binary people, disadvantaged by race, handicap or weight, may be very even more dramatic.

* Here, ‘man’ and ‘woman’ refer to cisgender people.

@eleajeanne • eleajenneschmitter.com





©Elea Jeanne Schmitter



FUNNEL
CONTEMPORARY

Funnel Contemporary Art

Dunavska 21

@funnel_contemporary

⌚ uto/Tue – sub/Sat

17 – 20h

Putovanje u središte zemlje je fotografска metafora koju sam započela u julu 2019. na porodičnom putovanju kroz podzemne i mitološke svetove, pećine, planine, reke i drevne šume Baskiju u potrazi za Mari, vrhovnim božanstvom baskijske mitologije.

Mari je manifestovanje sila prirode. Sva bića i prirodni ciklusi predstavljaju različita ispoljavanja Mari. Ona je priroda, kraljica četiri elementa i tri kraljevstva.

Fotografije sam snimila na polaroid filmu sa folijom koja se skida i negativne odložila u kutije. Čekali su u pripravnosti nekoliko meseci, do udara Covida-19 u martu 2020. Filmove sam izvadila iz kutija i počela da radim na njima veoma eksperimentalno, dezinfikujući ih kućnom hemijom. Želela sam da očistim sadašnjost, prošlost, svoja osećanja i ceo svet kao način da se krene u nov početak.

Iz tih negativa izronio je trag razotkrivanja prošlosti. Slike paralelnog sveta, nevidljivog na prvi pogled, gde su haos i prirodni sistem vidljivi u fizičkom segmentu slike, dok se istovremeno nalaze u kohabitaciji sa nevidljivim i udaljenim komponentama sačinjenih od mitova i drevnih legendi u našoj mašti.

Tokom tog perioda izolacije i haosa, počela sam sa svojom čerkom da čitam Žil Verna. To je bio moj način da nas prenesem u zamišljene i fantastične svetove. Putovanje se nastavlja....

otvaranje/opening

7. 4. ⌚ 19h

traje do/ends

27. 4. 2023.

CRISTINA FONTSARE

Put u središte zemlje • Journey to the Center of the Earth

Journey to the Centre of the Earth is a photographic fiction that I started in July 2019 on a family trip through subterranean and mythological worlds, caves, mountains, rivers and ancient forests of the Basque Country, in search of Mari, the main deity of Basque mythology.

Mari is the manifestation of the forces of nature. All natural beings and cycles are different expressions of Mari. She is the whole of nature, queen of the four elements and the three kingdoms.

I took the pictures with peel apart Polaroid film and stored the negatives in a box.

They remained on standby for several months until Covid 19 hit in March 2020.

I took them back and started working with them in a very experimental way, disinfecting them with household cleaners. I wanted to disinfect the present, the past, my memories and the whole world as a way to start brand new again.

From those negatives emerged the trace of unveiled past.

Images of a parallel world, invisible at first where the chaos and order of nature are palpable in the more physical aspect of the image and at the same time cohabit with the more invisible and distant part that the myths and ancient legends linger in our imaginary.

During that very same period of isolation and chaos, I started reading Jules Verne with my daughter, as a way of transporting us to other imaginary and fantasy worlds. The journey continues...

@cristinafontsare • cristinafontsare.com





©Cristina Fontsare

EXHIBITION



FUNNEL
CONTEMPORARY

Funnel Contemporary Art

Dunavska 21

@funnel_contemporary

⌚ uto/Tue – sub/Sat

17 – 20h

Izložba *Personalne Perspektive* u okviru manifestacije Beogradski Mesec Fotografije predstavlja dve umetnice koje na svoj specifičan način predstavljaju intimne priče ljudskog tela i odnosa ka sebi i okolini koja nas okružuje.

Eliza Lupu (Bukurešt, RO) na osoben način gradi figurativne kompozicije u enterijeru umetničkog studija. Gradeći skoro romantičarsku atmosferu transponovanu u savremeno vreme se vešt pogirava glorifikacijom ljudskog tela na mističan i surrealan način koji je i te kako prisutan u savremenoj rumunskoj umetničkoj sceni. Njeno vidjene povezanosti ljudskog tela sa prirodom predstavlja i kroz brojne predstave grupnih kompozicija ljudskog tela i na taj način se te kompozicije predstavljaju i kao svojevrsne predstave pejzaža u prirodi.

Irena Fabri (Beograd, SRB) Sa novom serijom Bliskost, koja prikazuje dve mlade sestre u nedefiniranom prostoru i vremenu, izaziva pitanja o prirodi njihovog susreta. Jedna od njih rađa dete, dok se čini da je druga emocionalna podrška koja buduću majku vodi kroz proces gotovo ritualno. Tihi dijalog sestara koji se razvija na dnevnom svetlu dostiže svoj sablasni vrhunac jedinom noćnom scenom u seriji kada te mlade devojke praktično postaju jedno. Bilo da se sestre mogu posmatrati kao duhovi u stalnoj interakciji ili kao oličenje paganskih mitova, tumačenje ostaje otvoreno za posmatrača.

otvaranje/opening

7. 4. ⌚ 19h

traje do/ends

27. 4. 2023.

ELIZA LUPU, IRENA FABRI

Personalne Perspektive • A Personal Perspective

Kustos/Curated by Predrag Popara

Exhibition *A Personal Perspective* organised within the Belgrade Photo Month is the work of two artists each of whom, in their specific ways, present intimate stories of the human body and relationship with ourselves and our environment.

Eliza Lupu (Bucureșt, RO), in a particular way creates figurative compositions in the interior of the art studio. By creating an almost romantic atmosphere transposed into contemporary time, she is skillfully playing with glorification of the human body in a mystical and surrealistic manner that is quite present in the Romanian art scene. Connectedness between human body and nature, as observed by her, are also presented through numerous plays of group compositions of the human body, that are also presented as a certain kind of representation of landscape in nature.

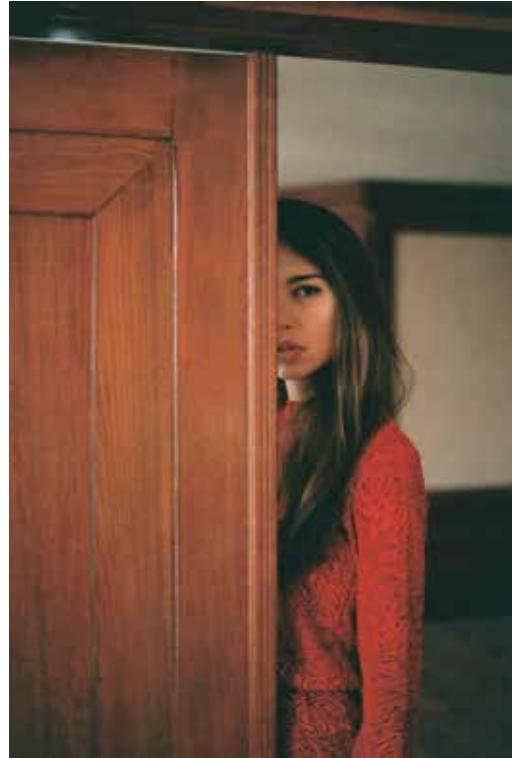
Irena Fabri (Belgrade, SRB) Through a new series of photographs, entitled Intimacy, representing two young sisters in undefined space and time, questioning the nature of their meeting. One of them gives birth to a child, whilst it appears that the other sister provides emotional support that almost ritually guides the future mother through the process. A silent dialogue between sisters that develops in daily light attains its every momentum in a single night scene in the series, when those two young women practically become one. Whether the sisters can be viewed as ghosts in a constant interaction or as an embodiment of pagan myths, the interpretation remains open to viewers.

@elizalupu • @irena_fabri • irenafabri.com





©Eliza Lupu



©Irena Fabri



Бартселона
dub

**Radisson Collection
Hotel, Old Mill
Belgrade**

Bul. vojvode Mišića 15
radissonhotels.com/collection

⌚ pon/Mon – ned/Sun
10 – 20h

ono što te ne ubije ne čini te jačim;
čini te ranjivim, krhkim i s ožiljcima.
briše delove tebe koje želiš da zadržiš,
ali oni su zauvek nestali, nezamenljivi su.

ono što te ne ubije ne čini te jačim;
a meni,
bolje bi bilo da nisam prolazio kroz pakao.
bio bih neki drugi ja,
i oblikovao bih svoj put kroz život bez bola
od kojeg izlečenje nikada nije bilo zagarantovano.

ono što te ne ubije ne čini te jačim;
nisam postao ono što jesam zahvaljući bolu kroz koji sam prolazio,
već uprkos njemu.
prestao sam da verujem u čistilišta –
život ne bi trebalo da bude pakao
ali ni raj.
svima nam treba dozvoliti da uravnoteženo napredujemo,
baveći se sopstvenim pohodima
ka alternativnim sopstvima.

otvaranje/opening

8. 4. ⌚ 19h

traje do/ends
14. 5. 2023.

FELICIA SIMION

Alternativna sopstva • Alternative Selves

what doesn't kill you doesn't make you stronger;
it makes you vulnerable, woundable and scarred
it wipes off parts of yourself you wish you could keep
but they are gone forever, irreplaceable.

what doesn't kill you doesn't make you stronger;
and i
i could have been better off without going through hell
i would have been another self
and shape my way through life without all the hurt
from which healing was never guaranteed.

what doesn't kill you doesn't make you stronger;
i am not who i am thanks to the pain i was in
but despite of it.

i stopped believing in purgatories –
life shouldn't be an infern
nor a heaven.

we should all be allowed to progress in a balanced way
working on our own passages
towards alternative selves.

@feliciasimion.photographer • feliciasimionphotography.com



EMBASSY OF ROMANIA
in the Republic of Serbia





EXHIBITION

©Felicia Simion



**Ustanova kulture
Gradske opštine
Stari grad „Parobrod“**
Kapetan Mišina 6a
ukparobrod.rs

⌚ pon/Mon – sub/Sat
9 – 22h

Saramago kroz objektiv, foto konkurs koji je krenuo iz Srbije i obišao čitav svet, imao je za glavni cilj da omogući povezivanje između piščevih narativa – prevedenih na više od četrdeset jezika – i mašte njegovih čitalaca.

U tom kreativnom procesu koji je ujedinio književnost i fotografsku umetnost, učesnici su bili pozvani da kroz objektiv zabeleže svoje interpretacije Saramagovih dela. Ako se u književnosti reči transformišu u slike, koje slike bi stvorile reči koje je napisao portugalski nobelovac?

Na konkursu su učestvovali fotografi sa četiri strane sveta, čineći da ovaj projekat bude multikulturalan odraz Saramagovih dela u svetu, rušeći tako granice i jezičke barijere. Svaki rad je serija koju čini od tri do šest originalnih fotografija, uz napomenu o delu Žozea Saramaga kojim je inspirisan.

- **Ivajlo Jorgov**, Bugarska, *Blindness*
- **Đung Ui Li**, Republika Koreja, *The Gospel according to Jesus Christ*
- **Lilia Kučer**, Ukrajina, *Small Memories*
- **Marko Stojanović**, Srbija, *The Gospel according to Jesus Christ*

Radove prispele na konkurs ocenjivao je žiri koji čine stručnjaci u oblasti fotografije i poznavaoči Saramagovog dela: Ana Matoš – unuka Žozea Saramaga, umetnička direktorka Galerije Salgadeiras; Claudio Garrido – fotograf, urednik i producent kulturnih događaja, David Pužado – fotograf i direktor festivala Belgrade Photo Month i Sofija Marinjo, lektorka Instituta Kamoiš i koordinatorka Centra za portugalski jezik u Novom Sadu.

Sofija Marinjo

otvaranje/opening

11. 4. ⌚ 19h

traje do/ends
23. 4. 2023.

Saramago kroz objektiv • Saramago Through the Lens

Kustos/Curated by David Pujadó

Saramago through the lens, a photo contest that started in Serbia and traveled throughout the world, had as its main goal to enable a connection between the writer's narratives - translated into more than forty languages - and the imagination of his readers.

In this creative process that united literature and photographic art, participants were invited to record their interpretations of Saramago's works through the lens. If in literature words are transformed into images, what images would have created the words written by the Portuguese Nobel laureate?

Photographers from four corners of the world participated in the competition, making this project a multicultural reflection of Saramago's works in the world, breaking down borders and language barriers. Each work presents from three to six original photographs, with a note about the work that inspired it.

- **Ivaylo Jorgov**, Bulgaria, *Blindness*
- **Jung Ui Lee**, Republic of Korea, *The Gospel according to Jesus Christ*
- **Lilia Kucher**, Ukraine, *Small Memories*
- **Marko Stojanović**, Serbia, *The Gospel according to Jesus Christ*

The works submitted to the competition were judged by a jury consisting of experts in the field of photography and connoisseurs of Saramago's work: Ana Matos - granddaughter of José Saramago and artistic director of Salgadeiras Gallery; Cláudio Garrido - photographer, editor and producer of cultural events, David Pujadó - photographer and director of the Belgrade Photo Month festival and Sofia Marinho, professor at the Camões Institute and coordinator of the Center of Portuguese Language in Novi Sad.

Sofia Marinho

IZLOŽBA



Saramago 1922-2022





©Ivaylo Yorgov



©Jung Ui Lee



©Liliia Kucher



©Marko Stojanović



Umetnička galerija „Stara kapetanija“

Kej oslobođenja 8

⌚ uto/Tue – pet/Fri

16 – 19h

Tema umetničkog koncepta „MI, LJUDI“ je stolica. Prikazana kao objekat i kao ogledalo ljudskog karaktera, predstavlja specifičan dokaz prisustva čoveka. U prostoru, ona ostaje uvek na svom mestu. U vremenu ona živi svoj život, stari i haba se od svakodnevne upotrebe. Po tim tragovima saznajemo razne životne priče ljudi koji je koriste. Predstavlja sliku osobnih ljudskih karaktera ili poslova koje obavljaju ti ljudi koji sede na njima. Takođe, predstavlja vrlo određeno mesto svakog čoveka u društvu, njegovom radu ili fizičkom prostoru.

Tema približava vezanost čoveka za stolicu (kao bliski predmet) na kojoj svakodnevno sedi i neodrivanje od nje, ma koliko ona bila stara ili oštećena. Nespremnost čoveka da odustane i zameni je novom; potreba da je koristi „večno“ takvu kakva jeste. Vremenom, stolice počinju da liče na svoje vlasnike.

Stolice se fotografisu na raznim lokacijama u Beogradu. Ovaj projekat je započet 2016. godine i još uvek traje, jer se stalno pojavljuju nove stolice.

otvaranje/opening

12. 4. ⌚ 19h

traje do/ends

23. 4. 2023.

JELENA SENIČIĆ

Mi, ljudi • We, Humans

“WE, HUMANS” is the artistic concept based on a chair. As an object and as a mirror of human character, it represents specific evidence of human presence. In space, it remains always in place. In time, it has a life of its own, it lasts, grows old, and wears out from everyday use. Through those traces, we can read various life stories of people who use them. A picture of particular human characters or jobs performed by those people who sit on them. Also, it shows a very specific place of each human in society, his work or physical space.

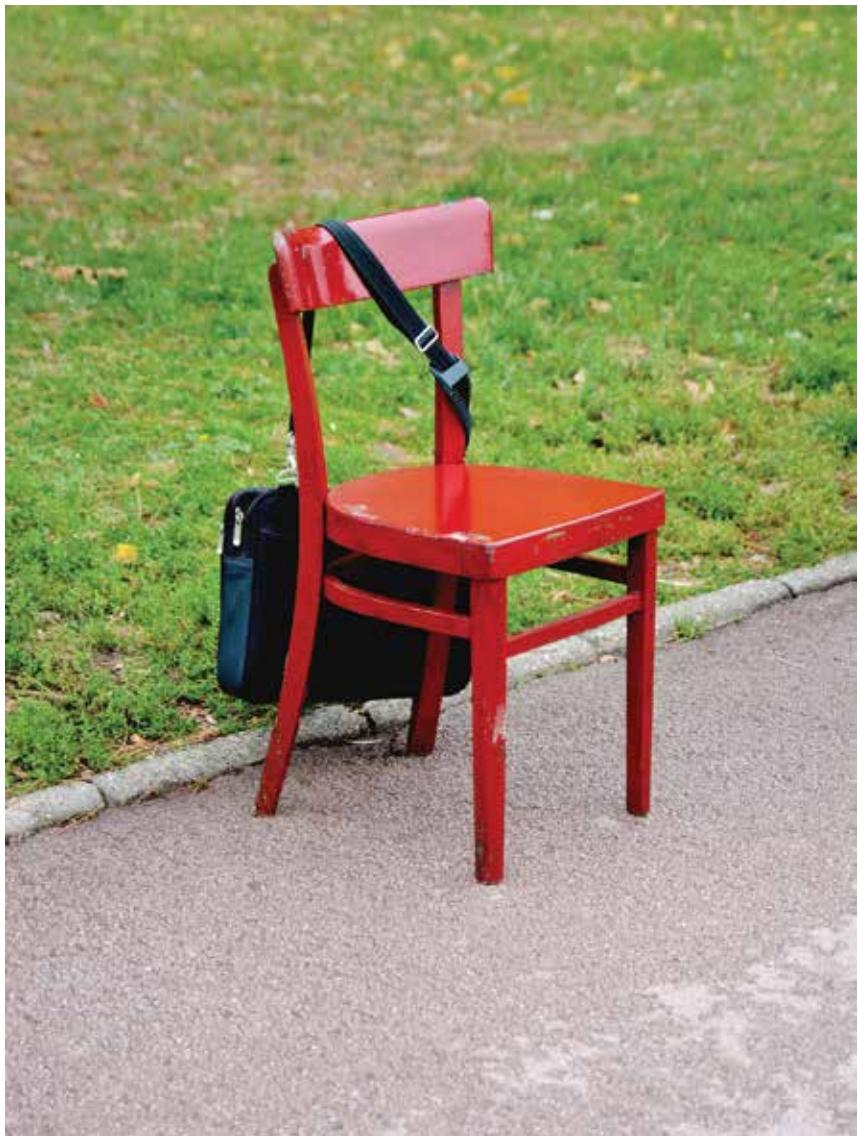
The topic shows the attachment of humans to the chair (a close subject) which they sit on every day, and choose not to dismiss, no matter how old or damaged it is. Human unability to give up and replace it with a new one. The need to use it “forever” as it is. Over time, the chairs begin to look like their owners.

Chairs are photographed at various locations in Belgrade. This project started in 2016 and still lasts because new chairs are constantly appearing.

@senchy.photo • mojtrenutak.blogspot.com



IZLOŽBA



©Jelena Seničić

EXHIBITION

KVART
BELGRADE
WATERFRONT

WTAG

KvArt BW - Shopping mall Galerija

Bulevar Vudroa Vilsona 12
ulaz 1, II sprat

⌚ pon/Mon – ned/Sun
11 – 19h

Dejana Vučićević je ostvarila umetnički poduhvat izrazite složenosti, pokazujući tanano razumevanje promenljivih okolnosti koje, i spolja i iznutra, prate odvijanje odnosa u jednoj tročlanoj porodici. Uz veliku verovatnoću da je na umu imala polazište sa aspekta deteta, koje sve to posmatra i ima svoj neprikosnoveni, kritički stav. Osmišljavajući svoju zamisao pod nazivom *Srećna porodica/Happy Family*, Dejana je težiše svojih posmatranja postavila na „kao-da“ situacije. Svrishodno se opredelila za likovni govor pozorišno-filmske scene, jer je jedino on posedovao dovoljan opseg mogućnosti da isprati sve Dejanine zahteve. Ona bi u veoma pažljivo smišljeni mizanscen svakog pojedinačnog kadra postavila glumce, kako bi uz odgovarajući kostim i scenografiju dočarali „opšte mesto“, odnosno svima poznate događaje iz porodičnog života.

Vezujući se u celini za gradski milje našeg podneblja, Dejana prati neku vrstu romaneskne, ali u biti kontraverzne konstrukcije, kada je u pitanju jedinstvo mesta i vremena: lica i njihova starosna dob ostaju nepromenjeni u nizu dešavanja na različitim mestima, što bi odgovaralo unutrašnjem protoku vremena u životu jedne porodice od najviše jedne kalendarske godine. Međutim, spoljašnji faktor vremena se zapravo proteže na kategoriju vremeplova, tako što deset scena ovekovečenih fotoaparatom predstavljaju deset različitih vremenskih situacija, koje odgovaraju zbiru decenija jednog veka.

Čitav taj glomazni i komplikovani organizam u potpunosti je pripreman kao da je u pitanju snimanje celovečernjeg igranog filma.

Vesna Todorović

otvaranje/opening

13. 4. ⌚ 19h

traje do/ends

24. 4. 2023.

DEJANA VUČIĆEVIĆ

Srećna porodica • Happy Family

In her exceptionally complex artistic creation, Dejana Vučićević shows a fine understanding of those transient situations that follow – from within and without – the development of relations in a three-member family, assuming that her initial perspective is the view of a child, observing everything from its personal, uncompromising critical standpoint. In conceptualizing the idea called *Srećna porodica/Happy Family* Dejana centered her attention on “as-if” situations. She consciously adopts the visual language of a theatre or film scene, because it is the only medium with a broad enough span to follow all of Dejana's requirements. She places actors into a carefully conceived *mise-en-scène* of a single frame and in appropriate costumes and adequate stage settings, they conjure up the “commonplace”, the generally known events from family life.

Dealing with the urban milieu of our surroundings, Dejana follows a kind of romanticized, but essentially controversial construction of time and place: her characters and their age remain unchanged throughout the scenes staged in different time, equaling one calendar year in the internal flow of time in the life of an average family. However, the external factor of time extends to the category of chronology, and the ten scenes immortalized by the camera represent ten different temporal situations corresponding to the sum of a century's decades.

This whole huge and complex organism was entirely prepared as if the author was shooting a feature film.

Vesna Todorović

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IZLOŽBA



©Dejana Vučićević



EXHIBITION



Ustanova kulture
Gradske opštine
Stari grad „Parobrod“

Kapetan Mišina 6a
ukparobrod.rs

⌚ pon/Mon – sub/Sat
9 – 22h

Lica Stare planine – virtuelna izložba
Ivana Hadži Zdravkovića Sose (1952-2013)

Izložbu čine fotografije kora drveta zabeleženih objektivom umetnika i profesora iz Niša, tokom njegovih boravaka na Staroj planini. Radovi su predstavljeni u tri vizuelne i hromatske celine, a svaki od njih je majstorski kadrirani detalj koji omogućava mnoštvo različitih čitanja. Smenjuju se teksture smedih tonova iz kojih izravanjuju misteriozna mitska bića sa detaljima toplih boja na svetlim korama, koji insinuiraju njihova lica. Prisutne su i ljudske intervencije u vidu elemenata intenzivnih boja kao kompozicije nadrealnih pejzaža, koji nedvosmisleno predstavljaju savremeni odnos čoveka prema prirodi. Prikazane fotografije aludiraju na drvo kao Axis Mundi i simbol rasta i obnavljanja, sa korom koja ga štiti i oživjava lica drevnih šumskih božanstava.

Izložba će biti postavljena u virtualnoj galeriji ALL.ART metaversa u formi NFT-ova, a posjetoci će koristiti set za virtualnu realnost da bi je pogledali. Ovim se Sosini umetnički radovi uvode u tokove savremenih tehnoloških trendova i obeležava se deset godina od smrti ovog inovativnog stvaraoca. Koncept izložbe pripada Ivani Ehrensvärd, Ljudmili Đukić i Jeleni Macanović, a tehnička realizacija timu ALL.ART.

otvaranje/opening
18. 4. ⌚ 18h

IVAN HADŽI ZDRAVKOVIĆ SOSA

Kustosi/Curated by
Ivani Ehrensvärd, Ljudmila Đukić, Jelena Macanović
Tehnička realizacija/Technical implementation ALL.ART

Virtual Exhibition Faces of Stara Planina
Ivan Hadži Zdravković Sosa (1952–2013)

The exhibition presents photographs of tree barks by Sosa, an artist and professor from Niš, captured during his stays in the Stara Planina area. Artworks are arranged in three visual and chromatic segments, each photograph focusing on individual detail, and framing it expertly to allow many different interpretations. Mysterious mythical creatures emerging from brown-toned textures alternate with warm nuances on the light bark only to insinuate their faces. Human interventions, discernible in the form of intensely colored elements, create surreal landscapes that unambiguously represent the modern man's relationship with Nature. Photographs on display allude to the tree as Axis Mundi and a symbol of growth and renewal, whose bark offers protection and brings to life the faces of ancient forest deities.

The exhibition will be displayed in the virtual gallery of the ALL.ART metaverse as a selection of NFTs, and visitors will use VR devices to view it. With this exhibition, Sosa's artworks are presented for the first time via latest technological advances, thus marking the ten year anniversary of his passing.

The exhibition was conceived by Ivana Ehrensvärd, Ljudmila Đukić and Jelena Macanović, while the ALL.ART team is responsible for the technical implementation.

ALL•ART
POWER TO THE CREATORS

 **BGD**
PHOTO
MONT



©Ivan Hadži Zdravković Sosa

EXHIBITION



Novi Bioskop Zvezda

Terazije 40

@novi_bioskop_zvezda

⌚ pon/Mon – ned/Sun

18 – 23h

Prva samostalna izložba fotografija, predstavljena kao instalacija, u light box-ovima, u bioskopskoj sali Bioskopa Zvezda, prikazaće 20 fotografija nastalih u proteklih 10 godina.

Fotografije ističu značaj nekog, naizgled, nebitnog događaja, osobe, stvari, bez ograničenja verbalnog jezika. One beleže emociju subjekta, love mali deo stvarnosti, vrebajući nešto zanimljivo, absurdno, začudno i šaljivo u običnim situacijama.

otvaranje/opening

21. 4. ⌚ 19h

traje do/ends

27. 4. 2023.

SENKA TRIVUNAC

First independent exhibition of photographs, presented as an installation, in light boxes, in the cinema hall of the Zvezda Cinema, will show 20 photographs created in the past 10 years.

Photographs emphasize the importance of a seemingly insignificant event, person, or thing, without the limitations of verbal language. They record the emotion of the subject, hunt a small part of reality, lurking something interesting, absurd, strange and funny in ordinary situations.

@senka_tri • senkatrivunac.com





©Senka Trivunac

EXHIBITION

KVART
BELGRADE
WATERFRONT

WTAG

KvArt BW - Shopping mall Galerija

Bulevar Vudroa Vilsona 12
ulaz 1, II sprat

⌚ pon/Mon – ned/Sun

11 – 19h

Elton Džon, jedan od najpoznatijih kolezionara fotografije, jednom je izjavio: „To je najbolja stvar u vezi sa fotografijom – možete ući u galeriju i videti nešto što je prelepo i inspirativno, a koštaće vas, recimo, 500 funti. Ja ne kolecioniram stvari zbog njihove vrednosti, već zbog lepote. To me oduševljava.“

Verujemo da je umetnost najočigledniji izraz čiste lepote, inspiracije i istine, a fotografija je najneposredniji i najpristupačniji vid umetnosti. Bilo da se radi o starinskom dragulju ili savremenoj fotografiji, slika zaokuplja pažnju tako da postaje nemoguće odoleti a ne uzeti fotografiju u ruke i postaviti je u najvidljiviji (ili možda, naprotiv, najintimniji?) deo doma.

Budući da smo fotografски entuzijasti, naš cilj je da pomognemo ljubiteljima da se okruže fotografijom. Bilo da se radi o fotografijama koje viđate u privatnoj galeriji pored koje prolazite svaki dan na putu do pekare, u obrazovnom centru gde vaša deca idu na vannastavne aktivnosti, u hotelu gde vaši gosti obično odsedaju kada dođu u Beograd, ili u tržnom centru koji često posećujete sa porodicom; umetnost bi trebalo da bude dostupna kao i sve ostalo – hrana, odeća, potrepštine za kuću, dok težimo da proširimo ideju životopisne Colorame.

„Kolecionirati fotografije znači kolecionirati svet“, napisala je Susan Sontag u svom eseju *O fotografiji*. Dakle, koji ćete rad budućeg Man Reja ili Kartije-Bresona poneti kući sa sobom?

Tatjana Valova

otvaranje/opening

27. 4. ⌚ 19h

traje do/ends

6. 5. 2023.

GRUPNA IZLOŽBA • GROUP EXHIBITION

BPM 2023: Foto Bazaar

Elton John, one of the most famous photography collectors, once said: “That’s the great thing about photography – you can walk into a gallery and see something that’s really beautiful and inspiring and it will cost you, well, 500 quid. I don’t collect things for the value, I collect for the beauty. I’m in awe of these things.”

We believe that art is the most apparent evidence of beauty, inspiration and inner truth, whilst photography is the most understandable and affordable form of it. Whether it is a vintage gem or a contemporary print, the image still holds power and appeal to catch one’s attention and one’s soul so that it is almost impossible to resist grabbing the photograph and placing it in the most visible (or maybe on the contrary, in the most intimate?) part of home. As photography enthusiasts, our mission is to help people surround themselves with photography. Whether you see it in a private gallery you walk past everyday on your way to a bakery, in an educational centre providing children with extra-curriculum activities, in a hotel where your guests are usually accommodated during their stay in Belgrade, or in a shopping mall you frequent with your family. Art should be easily bought as any other thing - food, clothes, home necessities, while we keep spreading the idea of vivid and bright Colorama.

“To collect photographs is to collect the world,” wrote Susan Sontag in her essay *On Photography*. So, which work by future Cartier-Bresson or Man Ray would you take back home with you?

Tatyana Valova

IZLOŽBA





©David Pujadó



EXHIBITION

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Izdavač: Beogradski mesec fotografije

www.belgradephotomonth.org

Urednik: David Pujadó

Autor fotografije na koricama: Jasna Vukos

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OLD MILL BELGRADE



Umetnička galerija
„Starla kapetanija“

Popodrog

