

Authors and descriptions of works

Ioannis Anastasiou, Poland

Fragmented Memory, 2019

The E. Geppert Academy of Art and Design in Wroclaw

Mentors: Prof. Malgorzata Warlikowska, Prof. Anna Janusz-Strzyz

Description of work: *Fragmented memory* is an attempt to bring together, combine, blur and redefine the borders between collective and individual memory, which are inherently fragmented. It functions as a collection of gathered and collaged visual materials which highlights but also juxtaposes the role of fragment and memory; memory as a fragmented non-sequence and the fragment as a memory trigger. This book, as a “repository”, is not a structured environment; it is chaotic and unpredictable. There is no predefined way of reading it, no real distinction between the front and back covers, and the understanding of it is tied to personal experience.

Vladislav Andrejević, Belgrade, Serbia

Nazalya, 2019

University of Arts in Belgrade, Faculty of Dramatic Arts

Mentor: Prof. Aleksandar Kostić

Description of work: ‘*Nazalya*’, an island whose coordinates change like currents and winds, appears for the first time on the turned-yellow pages of Martin Behaim. Isolated from the rest of the world, *Nazalya* disappears like an illusion. The only thing left are traces of found photographs of non-existent people.

Anka Arsenić, Belgrade, Serbia

No title, 2020

University of Arts in Belgrade, Faculty of Applied Arts

Mentor: Asst. Prof. Vladimir Perić

Description of work: The photographs were created in April 2020, during the longest lockdown. They do not depict solely people in routine and regular activities. On the contrary, in the light of the context, they clearly incorporate a pursuit for something new and different. Under the above circumstances, the balcony was the only place where that pursuit could be undertaken. This small space, reached by the sun and ‘clean’ air is the symbol of the human need for the openness of experience and the hope for something different, which is in its essence the fundamental need for the freedom.

Tiziano Biaggi, Trieste, Italia

Dune Mosse (Moved Dunes), 2019

Univerza v Novi Gorici , Akademija Umetnosti

Mentors: Tina Smrekar, Ana Sluga

Description of work: The photo-book *Dune Mosse* is the result of an intimate research on my life experience with relationships, love, affection and social pressure. Despite the original idea behind this project was to simply document the everyday life of a couple of lovers, during the creation of the work I couldn’t resist interacting with the photos I was taking, both through manipulation and writing. I then decided to give the project a strong personal note. The book is, in the end, a sincere and genuine piece which worked as a sort of therapy for me.

Žiga Brezovnik, Ljubljana, Slovenia

Cirkus Kludsky, 2019/2020.

Faculty of Natural Science and Engineering, Ljubljana

Mentor: Asst. Prof. Tanja Nuša Kočevar PhD

Description of work: This book illustrates the Srečko Kosovel's poem *Cirkus Kludsky*. I was inspired by his words. Some pages totally illustrate the words, another ones were associated by them which made me interpret them my way. I was working with photography, scanography and digital collage mostly using myself (portrait, hands ...) and other found things to present my inner reading of the poem and to allow others to read it their way. There are some pages I am reading to you on a scanner, if you are quite enough you can hear me reading it.

Vesna Dobričić, Belgrade, Serbia

Polarized, 2020

University of Arts in Belgrade, Faculty of Applied Arts

Mentor: Asst. Prof. Vladimir Perić

Description of work: The book *Polarized* represents a result of an investigation into the field of double polarisation. I was involved in experimenting with different materials. After a two-month work, I concluded that the materials produce interesting results. I used those materials to create interesting compositions and visual effects.

Milica Drinić, Bogdan Car, Jovana Nožinić, Belgrade, Serbia

Man, Nature, Progress, 2018

University of Arts in Belgrade, Faculty of Dramatic Arts

Mentors: Prof Aleksandar Kostić, Asst. Prof. Olivera Batajić Sretenović

Description of work: Through combination of photographs, texts and illustrations, three authors join their perceptions of a single reality within the relation between the nature and man.

Kosta Đuraković, Belgrade, Serbia

The One, 2018

University of Arts in Belgrade, Faculty of Dramatic Arts

Mentor: Prof. Aleksandar Kostić

Description of work: *The One* is a work that presents characteristics as filters through which a person should observe himself, his loved ones and the environment on the path to attain harmony of body and soul and, by extension, the feeling of belonging – the harmony with the nature. This has been achieved by a series of portraits, nude paintings and landscapes. The work can be observed in three ways in two formats.

Verena Gotthard, Vienna, Austria

Das Blatt, 2020

University of Applied Arts Vienna

Description of work: The photo book project *Das Blatt* combines analog photography and literature. The essays are about long gone moments, memories from a childhood or the experiences of a fictional

character. In the end, when the photographs and the text get put together, they start to become something new. They seem to belong together. Sometimes some images tell a better story than a written sentence could ever tell. The main question is: How to tell a story without showing too much? How to create a familiar feeling just by putting a series of images and texts together? The concept of this project is to not force anything. *Das Blatt* can be only read through as well as only looked at.

Low Junjie, Singapore

A Selfie Dysmorphia Campaign, 2020

Temasek Polytechnic School of Design

Mentor: Kevin W.Y. Lee

Description of work: *FACESHOP* is an educational campaign disguised as a cosmetic surgery clinic that aims to bring awareness to Selfie Dysmorphia and the message that surgery is not the answer to self-confidence. This photo book is part of the campaign to first appeal to people who are self-conscious about their looks, then flip things around and educate them about Selfie Dysmorphia.

Klara Kapprell, Germany

Palermo, Italia, 2019.

Hochschule für Bildende Künste Braunschweig

Mentor: Personal project

Description of work: *Palermo, Italia* is based on analogue photographs, which capture different parts and the street life of Palermo. During the stay in Palermo, I collected different papers, which are originally used to wrap vegetables, fruits, fish and meat. I used those papers and a thin newsprint paper for the digital print. Furthermore, I printed the addresses of the places where the pictures have been taken in lead typesetting. The book is a summary of my way through Palermo – seen through the photographer's eye.

Irina Krstevska, Skopje, Northern Macedonia

Diversities, 2020

'Europa Prima' International University

Mentor: Prof Robert Jankuloski

Description of work: *Diversities* are a part of us, they function around us, they work and create, realizing their visions of life, but, unfortunately, they also exist as a daily labeling of other's diversities by a large part of the social community. This project is our joint combat against the social norms and the place where the diversity is seen through the eyes of the art.

Una Laurenčić, Belgrade, Serbia

Self-insulation, 2020

University of Arts in Belgrade, Faculty of Applied Arts

Mentor: Asst. Prof. Aleksandar Kelić

Description of work: *Self-isolation* is a project made in a period from March until May, while I was in quarantine in my home. It consists of self-portraits and short texts that reflect my inner state, thoughts

that went through my head, things that I was dealing with at the moment, and my everyday activities. Material raw and honest, I decided to present it in the form of a book that resembles to a diary.

Marko Milošević, Belgrade, Serbia

From the Life of a Girl, 2018

University of Arts in Belgrade, Faculty of Dramatic Arts

Mentor: Prof. Aleksandar Kostić

Description of work: A fragment of an intimate diary of an eight-year old girl, transformed into a photographic essay.

Vladimir Paunović, Belgrade, Serbia

The Interim 2, 2019

University of Arts in Belgrade, Faculty of Applied Arts

Mentor: Asst. Prof. Olivera Batajić Sretenović

Description of work: This book was created as a need to collect in one place the best photographs created in the period of two years. Each page is a place for the best photograph taken in that month – 24 pages, two years.

Jovana Radić, Belgrade, Serbia

Landscapes of Silence, 2020

University of Arts in Belgrade, Faculty of Fine Arts

Mentor: Prof. Vladimir Milanović

The work *Landscapes of Silence* is a series of photographs taken in 2020 within the course “Digital Graphics” during master studies. Like dialogue, the photographs correspond to haiku poetry, authors from different places, as well as different epochs. Recorded impressions previously inspired by the word and the wholeness of haiku poem, the photographs have the same goal as the attached poetry: to guide and remind of the beauty of everyday life and moments of presence. Contrary to the noise, the visual recordings tend to revive at least to some extent the serenity of “frozen” events. In other words, they call for consideration, in a laconic way, just as haiku removes ambiguity and leaving a clear picture and time, the core of what it refers to. Regardless of the actuality, they suggest everything outside the Self, but still, in relation to the subject. As Basho, a representative of this Japanese genre, says, referring to universals: “Learn from pine to pine and from bamboo to bamboo, leaving behind your subjective being. Otherwise you will impose your presence on the subject and you will not learn anything”.

Minja Radašinović, Kragujevac, Serbia

A Moment in the Attic, 2019/2020

Philological – Art Faculty in Kragujevac

Mentor: Prof. Bojan Otašević

Description of work: *A Moment in the Attic*, 10 x 19 cm, 2019/2020, represents a series of thirty-one black and white photographs, bound in a hand-made block and designed in such a way that together they make one unit, while each photograph can still exist separately and be perceived individually.

The photographs were created as a recording of the state of the personal space of the author, a refuge where a complete emotional aroma reigns. They address capturing memories, thoughts, ideas, inner conflicts and agitation, absurd wishes, transience, reconciliation with oblivion, accepting the case, waiting, spiritual freedom, illnesses and religion.

In this series of photographs, from the deep darkness, the light persistently radiates and through that play of light and shadows, under the strong contrast, some objects in the darkness remain mystical, hidden from the eyes of others, while the forms of light become almost abstract and indistinct to observers.

Liviu Ralea, Bucharest, Romania

Single Point Field, 2020

Bucharest National University of Arts, Faculty of Fine Arts

Mentor: Prof. Nicolae Ilfoveanu

Description of work: The project aims, by the decision to incorporate archive images, a reflective attitude about the nature of the photographic medium, towards an essentialization of it, speculating on the opposite that emerge from this approach. Between a deliberate taxonomic character in the presentation of film negatives, archive photographs and the presumption that any image succession inevitably leads to a narrative one, between showing with alleged objectivity and the subjectivity inherent in the decision to conceal in the contest of an extreme proliferation of images, adding implies an act of caution. The title of the publication, as well as the guide line at page 3: *The following sequence can be read in any direction, be it in relation to one's position in space. At best, one should view it as an implosion*, suggest a path from **the field to the point**, from sequence to its implosion. The images are suspended in the format of the book just before the imagined critical moment in which they converge to a single point.

Hamizah Saini

Ugly Edible, 2020.

Temasek Polytechnic School of Design

Mentor: Kevin W.Y. Lee

Description of work: *Ugly Edible* is an awareness campaign that embraces imperfect produce, highlighting the issue on food waste and showing that ugly food can also be beautiful.

Jana Stankovski, Belgrade, Serbia

The First Month, 2020

University of Arts in Belgrade, Faculty of Applied Arts

Mentor: Asst. Prof. Olivera Batajić Sretenović

Description of work: In March 2020 I moved from Belgrade to Bielefeld. This book is a collection of photographs and drawings created in the first month of my stay. The events are more or less inspired by the situation in which the whole world found itself, but I mainly depicted absurd things I came across.

Nadina Stoica, Bucharest, Romania

Intimacy was a fantasy, 2019

Bucharest National University of Arts, Faculty of Fine Arts
Mentor: Prof. Nicolae Ilfoveanu

Description of work: *Intimacy was a fantasy* is a photo journal set to explore what defines the momentary self. Throwbacks, returning back in time with the help of family albums and nearly obsessive remembering of childhood key moments have driven the author to return to her origins. This work follows the cause and effect structure, evoking an encrypted past, well kept, as well as an involuntary present tense.

Mladen Teofilović, Belgrade, Serbia

The Core, 2020

University of Arts in Belgrade, Faculty of Dramatic Arts

Mentor: Prof. Aleksandar Kostić

Description of work: *The Core* – by opening my intimate world, giving diary-like fragments, I reflect on my life with the migraine, testifying to a process that began long ago, and which, through a photograph, reconciles science and art (the form of a diary recording and a medical report), implying that existential, as well as artistic processes, must be explored and that searching for their essence is challenging. Designed as a medical record file, this book can be viewed in several ways, with the awareness that fear and expectation of another attack (affecting either an organ or the spirit), as well as the general uncertainty is the only constant of my work, since it reveals the always unknown – the new. There is no completeness of a process. The obscureness of the artistic and the emotional, through the prism of illness, confronts fear and beauty. By exploring the concept of ‘a process’, I give the science the artistic power to depict, through observed matrices of illness, along with other important processes, the story of its phases and outcomes. Divided, by selection of the material that carries my story – glass and metal, into three basic units, the book should remind of that robust inner world, all overstrained, triggered and translated by something into a vulnerable, fragile search for a solution without knowing the outcome, for the purpose of returning into that appearance of stability. By treating the polaroid film in the central unit of the work with emotions evoked through diary and drugs prescribed in medical reports, I would like to reduce the photograph to the elemental – emulsion and chemistry. I peel the film from the created photograph and start the process of treatment which I cannot adjust or know its end. By micro-symbolics, the visual quality, the correlation of masses, the exploration of genres and physical manifestations of a photograph, but also by a dedicated investigation of processes and identification of (ir)regularities within it, I do not reflect on it, but want to find out the core of the problem, or, at least to get closer to it.

Jana Vukomanović, Novi Sad, Serbia

Vlažena, 2020

Academy of Arts in Novi Sad

Mentor: Prof Jelena Kovačević-Vorgučin

Description of work: *Vlažena* is a photo book on the eponymous drag-queen, which follows the process of transformation of a man into a female ‘diva’ and her culmination through a performance.