

photo-documents

fotodokumenti

portfolio

Fotodokumenti 2016

Inicijativa za savremene fotografske prakse

Miroslav Karić i Slađana Petrović Varagić

Danas kada tehnička i tehnološka sredstva nude apsolutni pluralizam slika i vizuelnih predstava, kada su društvena kretanja ubrzana do nemogućnosti praćenja njihovih tokova, fotografija sve više postaje informacija i poruka. U nedostatku vremena za saznavanje o novim fenomenima i događajima kroz pisanu reč, fotografiji koja „prenosi poruku“ u deliću sekunde veruje se više nego ikada. Međutim često se zaboravlja, ili se nema svest o tome, da je fotografija medij koji svoj objekat sa druge strane objektivna ne ostavlja netaknutim. Tačnije, fotografija „posreduje“ i apstrahuje svoje objekte, preobražava ih kroz različite manipulativne procese, kroz stav autora i kroz značenje koje mu se deljuje kontekstom. Današnji medij fotografije, koji je sa konceptualnom umetnošću i podizanjem značaja teorije umetnosti preživeo proces tranzicije od tehničkog medija preko važnog izraza inovativnih umetničkih praksi 70-ih i 80-ih godina XX veka pa do ravnopravnog tretmana sa ostalim medijima u polju vizuelnih umetnosti, ne prestaje da zavodi svojom varljivom jednostavnošću, kao i da izaziva polemike i različita tumačenja.

Ono što bismo danas nazvali „fotografskom pismenošću“ najčešće se smatra *urođenom sposobnošću*, ali i ova „pismenost“ je disciplina koja se uči, istražuje i savladava. Proces „fotografskog opismenjavanja“ podrazumeva adekvatniji odnos prema fotografiji, najpre u smislu formalnog obrazovanja u oblasti fotografije, a zatim i kroz insitucionalizaciju i profesionalizaciju na polju prakse i teorije,

kroz utemeljenje svesti o značaju predstavljanja i izlaganja fotografije, jednako kao i arhiviranja i čuvanja fotografskog nasleđa. Nakon ovih prvih koraka, koji sam medij fotografije dovode na nivo jasnijeg razumevanja i čitanja, mogu se otvoriti i druge polemike. Inicijativa za savremene fotografske prakse *Fotodokumenti* svoje „prve korake“ napravila je pre šest godina, ali i dalje u svom „predškolskom uzrastu“ ima skroman simbolički doprinos u kontinuiranoj borbi za prepoznavanje društvenog značaja fotografije u Srbiji, a time i za bolji položaj ovog medija na polju umetnosti.

Od 2010. godine kada je iniciran, projekat *Fotodokumenti* kroz niz aktivnosti (izložbe¹, prezentacije, razgovori sa umetnicima, stručni skupovi i publikacije) nastoji da afirmiše savremene fotografske prakse i otvori širi diskurzivni prostor za različite aspekte fotografije kao kompleksnog društvenog fenomena i medija umetničkog istraživanja i izražavanja. *Fotodokumenti* su, između ostalog, nastali kao inicijativa za motivisanje stručne javnosti i njeno aktivnije uključivanje u kontinuiranu istorizaciju, kontekstualizaciju, valorizovanje, problemsko i kritičko sagledavanje pojava, fenomena, tendencija, autorskih poetika prisutnih na domaćoj fotografskoj sceni. Tako su se, naročito u okviru tematskih govornih programa (stručnih skupova) i dva zbornika², razmatrala brojna pitanja: fotografija u eri dominacije digitalne tehnologije; formati i programi fotografske edukacije; aktivnosti na polju prezentovanja i

promovisanja fotografije u specijalizovanim centrima i izlagačkim prostorima; lokalni kontekst i identitet u savremenoj fotografiji; zaštita, digitalizacija i arhiviranje fotografskog nasleđa kao značajne kulturne i društvene / civilizacijske tekovine.

Izložbe su u fokusu imale produkciju nakon 2000-te godine, predstavljajući autore/ke čija su umetnička delovanja svakako obeležila poslednju deceniju i po, ali pre svega donela nov senzibilitet i drugačiji pristup u sagledavanju i istraživanju posebno konceptualnih potencijala fotografske slike. Te novine su se ogledale u kontinuiranom preispitivanju same prirode medija, žanrovskih determinisanosti, značenja i upotrebe fotografije, preciznije tematizovanja i problematizovanja širokog polja njenih manifestovanja i interpretacija od funkcije dokumenta do umetničkog izraza.

Prakse fotografa, umetnika/ca predstavljenih u okviru projekta *Fotodokumenti* u periodu od 2010. do danas³, trebalo bi posmatrati u kontekstu interesovanja koja su najviše usmeravali i razvijali ka fotografiji, ne kao sredstvu već kao ideji i procesu kroz koje otkrivaju, analiziraju, kritički opserviraju brojne fenomene savremenog društva. Njihove fotografske serije i projekte karakterišu posvećena, vrlo često dugogodišnja bavljenja određenim temama koncipirana i realizovana na način da postaju svojevrsna sociološka, antropološka, kulturološka istraživanja koja se tiču bilo konteksta i specifičnosti lokalnih i intimnih okruženja ili opštih, univerzalnijih narativa i pojava. Važan aspekt u radu umetnika/ca ostaje razmatranje i otvaranje niza pitanja o pojmu dokumentarnog u fotografiji, promišljanog u datim okolnostima, zatim o statusu, implikacijama i uticaju koju fotografska slika ima danas kao potpuno integrisana u naše svakodnevne personalne i šire društvene komunikacije i interakcije. Druga po redu izložba u okviru projekta *Fotodokumenti* imala je kao jednu od konceptijskih okosnica i navedeno problematiku prezentujući različite vidove korišćenja i preispitivanja dokumentarnih konvencija, pristupa i stra-

tegija u savremenoj fotografiji, njihove žanrovske, stilske fluidnosti i složenosti u interpretacijskim i značenjskim mogućnostima. Aktuelna i relevantna, kada govorimo i o trenutnim kretanjima i tendencijama na globalnoj fotografskoj sceni, delovanja umetnika/ca uključenih u izbor za ovu publikaciju kao bitnu odliku imaju istrajna autorska traganja za različitim formama, modelima, interdisciplinarnim povezivanjima u prezentaciji i izlaganju fotografije razumevajući je kao medij i praksu čija suštinska vrednost i postojanost počivaju na potencijalima uvek novih čitanja i tumačenja. Upravo će shvaćanje kompleksnosti i višeznačnosti sveta fotografske slike podstaći mnoge od ovih umetnika/ca da znatan deo svojih profesionalnih angažmana usmere na pokretanje brojnih edukativnih programa, projekata, radionica i inicijativa sa idejom da se fotografija kao tema uvede u javni diskurs i sagleda iz perspektive praktičnog rada, istorijskih konteksta, pozicije koju ima unutar korpusa savremenih vizuelnih umetničkih izraza i teorijskih analiza. Ovakva angažovanja imaju veliki značaj imajući u vidu trenutno stanje nedostajuće stručne periodike, povremenih većih poduhvata na polju monografskog fotografskog izdavaštva, nepostojanje Muzeja fotografije i malog broja specijalizovanih izlagačkih prostora, odsustva kontinuiranog, aktivnog, sveobuhvatnijeg kritičkog, problemskog i fenomenološkog istraživanja i vrednovanja inače vrlo dinamične domaće savremene fotografske produkcije.

Publikacija pred vama, u formi svojevrsnog portfolija, kroz pregled umetničkih praksi i profesionalnih angažovanja deset fotografa/kinja i jednog fotografskog kolektiva, nudi uvid u neke od autorskih pozicija na lokalnoj umetničkoj sceni, dajući skroman doprinos neophodnosti da se i njihova, kao i relevantna delovanja i dostignuća drugih umetnika/ca koja se nisu trenutno našla u ovom izboru, nađu u konzistentnijim profesionalnim izučavanjima i razmatranjima u kontekstima u kojima nastaju i razvijaju se, kao i u smislu šire problematike fotografskog medija.

1 Od 10. decembra do 21. januara 2010. godine održana je prva izložba *Fotodokumenti* na nekoliko lokacija u Požegi (Gradska galerija Požega, Muzej željeznice Srbije – Odeljenje uzanih pruga Požega, Gradski trg u Požegi, izlozi foto radnji). Kustosi izložbe: Miroslav Karić, Slađana Petrović Varagić. Umetnice/i: Mihailo Vasiljević, Dušica Dražić, Goran Micevski, Ivan Petrović i Katarina Radović. (Katalog izložbe *Fotodokumenti 2010* ISBN 978-86-88609-00-5) Druga izložba *Fotodokumenti 02*, održana je od 7. septembra do 28. oktobra 2012. godine, na nekoliko lokacija u Beogradu. Kustosi Miroslav Karić, Una Popović i Slađana Petrović Varagić predstavili su u Salonu Muzeja savremene umetnosti Beograd i u Uličnoj galeriji izbor radova 12 umetnica/ka: Aleksandrija Ajduković, Benjamin Beker, Boris Lukić, Goran Micevski, Vesna Mićović, Andrea Palašti, Dragan Petrović, Ivan Petrović, Katarina Radović, Belgrade Raw, Mihailo Vasiljević, Srđan Veljović. Istovremeno, u galeriji Remont (od 7. do 28. septembra 2012. godine), kustosi Mihailo Vasiljević i Ivan Petrović, urednici Centra za fotografiju (CEF), predstavili su izložbu *U punom svjetlu: fotografije iz kolekcije Centra za fotografiju* sa učesnicama/ima Jovanom Radovićem, Brankom Nedimović, Dragomiroš Krčmarevićem, Ljubomirom Šimunićem Šimetom, Petrom Miroslavljevićem i jednim nepoznatim autorom.

2 Prvi stručni skup *Fotodokumenti 2011* održan je u Požegi u Gradskoj galeriji Požega u organizaciji NFC „Filmart“ 11. i 12. novembra 2011. godine sa učesnicama/ima, predstavnicima stručne javnosti: Makedonski centar za fotografiju, Skoplje, Makedonija; Photon galerija, Ljubljana, Slovenija; Galerija Artget – Kulturnog centra Beograda; Nova akademija umetnosti, Beograd; Centar za fotografiju, Beograd; Remont NUA, Beograd; Muzej savremene umetnosti u Beogradu i NFC „Filmart“. Drugi stručni skup u okviru projekta *Fotodokumenti*, održan je 16. i 17. oktobar 2012. godine u Salonu MSUB, pod nazivom *Fotografske zbirke i kolekcije – predstavljanje fotografske građe iz fondova muzejskih institucija i nezavisnih fotografskih udruženja*. Organizator skupa bio je Centar za fotografiju, Beograd, učesnici su bili predstavnici institucija i udruženja: Muzej savremene umetnosti, Beograd; Etnografski muzej, Beograd; Muzej primenjene umetnosti, Beograd; Muzej istorije Jugoslavije, Beograd; Muzej grada Beograda; Udruženje za prikupljanje i prezentaciju istorijske građe FotoMuzej, Beograd; Makedonski centar za fotografiju, Skoplje, Makedonija. Oba stručna skupa pratilo je izdavanje zbornika: (*Zbornik stručnog skupa Fotodokumenti Požega*, NFC „Filmart“, 2012. ISBN 978-86-915945-0-3) i *Fotodokumenti 02* zbornik, NFC „Filmart“, 2012. ISBN 978-86-915945-2-7). U okviru *Fotodokumenata 02* održana je radionica izrade foto-knjige sa ciljem da se kroz teorijski i individualni praktični rad sa svakim od učesnika koncipira i realizuje jedan samostalan fotografski projekat. Mentori radionice su bili Luka Knežević Strika (fotograf) i Isidora Nikolić (dizajner).

3 Aleksandrija Ajduković, Benjamin Beker, Goran Micevski, Vesna Mićović, Andrea Palašti, Dragan Petrović, Ivan Petrović, Katarina Radović, Belgrade Raw, Mihailo Vasiljević, Srđan Veljović.

Photo-documents 2016

The Initiative for Contemporary Photographic Practices

Miroslav Karić and Slađana Petrović Varagić

Today, when the advancing technical and technological resources offer an absolute plurality of images and visual representations, and when social changes are accelerated to the extent that it becomes impossible to follow their course, photography is increasingly being converted into information and message. In the absence of time for learning about new phenomena and events through the written word, a photograph, which 'conveys the message' in a split second, is now trusted more than ever before. However, one often forgets or lacks awareness of the fact that photography, as a medium, does not leave unaffected its object on the other side of the lens. More precisely, photography 'interferes' between its objects, abstracts and transforms them, through various manipulative processes, through the attitude of an author and the meaning assigned to it by the context. Contemporary photography, which, thanks to the appearance of conceptual art and the rising importance of art theory, survived the process of transition from the technical medium, through an important expression of innovative artistic practices of the 1970s and 1980s, to an equal treatment with other disciplines of the visual arts, does not cease to seduce us with its deceptive simplicity or cause controversy and different interpretations.

What we refer to as 'photographic literacy' today is usually considered to be an *innate ability*. However, this 'literacy' is also a discipline that can be learned, researched and

mastered. The process of becoming 'photographically literate' presumes a more appropriate attitude towards photography, first of all, in terms of formal education in photography, and then through institutionalization and professionalization in the area of practice and theory, the established awareness of the importance of presenting and showcasing photographs, as well as archiving and conservation of the photographic heritage. After these first steps, which position the medium of photography to the level of a clearer understanding and reading, one can open other controversies as well. The initiative for contemporary photographic practices, *Photo-documents*, took its 'first steps' six years ago and, although still at its 'pre-school stage', it has a modest symbolic contribution in the continuing struggle for recognition of the social importance of photography in Serbia and for a better social position of this artistic discipline.

Since it was launched, in 2010, the project *Photo-documents* has aimed at promoting contemporary photographic practices and opening a wider space for discourse on various aspects of photography as a complex social phenomenon and medium for artistic research and expression. It has been doing so through a series of activities (exhibitions¹, presentations, interviews with artists, expert meetings and publications). *Photo-documents*, among other things, appeared as an initiative to motivate the professional art community to take a more active role in the continuing

historization, contextualization, valorization, as well as the critical consideration of various phenomena, tendencies and single author's poetics present on the local photography scene. Thus, especially in the context of thematic discourses (expert meetings) and two publications², a number of issues were discussed: photography in the era of the domination of the digital technologies; formats and curricula of the photographic education; activities in the field of presentation and promotion of photography in specialized centres and exhibition venues; the local context and identity in contemporary photography; the conservation, digitalization and storage of the photographic heritage as a significant cultural and social / civilization legacy.

The exhibitions focused on the bodies of work that came into being after the year 2000, representing the authors, whose artistic activities undoubtedly marked the last decade and a half, and, above all, introduced a new sensibility and a different approach to analysis and research, with particular emphasis on the conceptual potential of the photographic image. These innovations were reflected in the continuous examination of the nature of the medium, genre categorizations, meanings and uses of photography, or more precisely, the thematization and problematization of the wide spectre of its manifestations and interpretations, from the function of the document to artistic expression.

The photographic practices of the artists presented within the project *Photo-documents*, in the period from 2010 to the present day³, should be considered in the context of the artists' areas of interests, which they developed and directed towards photography, not as a means but as an idea and the process through which they discovered, analyzed and critically observed a number of phenomena of contemporary society. Their photographic series and projects are characterized by often dedicated and long-term work on particular topics, conceived and implemented in such a way that it becomes a sort of sociological,

anthropological and cultural research, which refers either to the context and specificity of local and intimate environments, or to more general, universal occurrences and narratives. An important aspect of the selected artists' work is their opening and contemplating a series of questions about the concept of documentary photography, considered within given circumstances, and about the status, implications and impact of the photographic today, bearing in mind that it is completely integrated into our personal daily communication and interactions as well as those within the wider social framework. The second exhibition within the project *Photo-documents* dealt with the aforementioned issue, as one of its conceptual outlines; it presented different ways of using and re-examining the conventions of the documentary, different approaches and strategies in contemporary photography, their genre and stylistic fluidity and complexity as regards interpretation and their semantic potential. Talking about the current developments and trends on the global photography scene, the actual and relevant activities of the artists selected for this publication are essentially characterized as determined author's quests for various forms, models and interdisciplinary connections as regards presentation and showcasing of photography, both as a medium and a practice, and whose intrinsic value and durability are founded on the ever growing potential of new readings and interpretations. It is the understanding of the complexity and ambiguity of the world of photographic images that will encourage many of these artists to dedicate a considerable part of their professional engagements to organizing various educational programs, projects, workshops and initiatives, with the idea of introducing photography into the public discourse as a subject and examine it from the perspective of practical work, historical contexts, and the position it maintains within the corpus of contemporary visual artistic expressions and theoretical analyses. Such engagements are of great importance given the present state, that is, the lack of professional journals, sporadic major enterprises

in the area of photography publishing, no museum of photography and a small number of specialized exhibition venues, the lack of continuous, active, comprehensively critical and phenomenological research and evaluation of, in other respects, very dynamic local contemporary photography production.

The publication, which is in front of you and which has the form of a specific portfolio, offers an insight into some of author's positions on the local art scene, through a re-

view of artistic practices and professional involvement of ten individual photographers and one photographers collective. It provides a modest contribution to the necessity of including the works and achievements of these artists, as well as those by other relevant artists that have not found their place in the present selection, in more consistent professional studies and examinations in the contexts in which they emerge and develop, as well as in terms of the wider context of the photographic medium.

1 The first exhibition entitled *Photo-documents* was held from 10 December and to 21 January 2010, at several locations in Požega (the City Gallery of Požega, the Railway Museum of Serbia – the section for narrow-gauge railways in Požega, the City Square in Požega and the local photography store window displays). The curators of the exhibition, Miroslav Karić and Slađana Petrović Varagić, presented the following artists: Mihailo Vasiljević, Dušica Dražić, Goran Micevski, Ivan Petrović and Katarina Radović (The exhibition catalogue, *Photo-documents 2010*, ISBN 978-86-88609-00-5). The second exhibition, *Photo-documents 02* was held from 7 September to 28 October 2012, at several locations in Belgrade. The curators Miroslav Karić, Una Popović and Slađana Petrović Varagić presented at the Salon of the Museum of Contemporary Art in Belgrade and at Belgrade's Street Gallery the selection of works by 12 artists: Aleksandrija Ajduković, Benjamin Beker, Boris Lukić, Goran Micevski, Vesna Mićović, Andrea Palašti, Dragan Petrović, Ivan Petrović, Katarina Radović, Belgrade Raw, Mihailo Vasiljević and Srđan Veljović. At the same time, at the Remont Gallery in Belgrade (from 7 to 28 September 2012), the curators Mihailo Vasiljević and Ivan Petrović, editors of the Centre for Photography (CEF), presented the exhibition *In Full Light: Photographs from the Collection of the Centre for Photography*, with the following participants: Jovan Radović, Branka Nedimović, Dragomir Krčmarević, Ljubomir Šimunić Šime, Petar Mirosavljević and an unknown author.

2 The first symposium *Photo-documents 2011* was held on 11 and 12 November 2011, in the City Gallery of Požega, and it was organized by the IFC (the Independent Film Centre) 'Filmart'. The participants were representatives of the professional art community: the Macedonian Centre for Photography, Skopje, Macedonia; the Photon Gallery, Ljubljana, Slovenia; the Artget Gallery – the Cultural Centre of Belgrade; the NOVA Academy of Arts, Belgrade; the Centre for Photography, Belgrade; the Independent Art Association Remont, Belgrade; the Museum of Contemporary Art in Belgrade and the IFC 'Filmart'. The second expert meeting within the project *Photo-documents* was held on 16 and 17 October 2012, in the Salon of the Museum of Contemporary Arts, and it was entitled *Photographic Collections and Archives – Presentation of the Photographic Material from Museum Funds and Independent Photographic Associations*. The organizer was the Centre for Photography, Belgrade, and the participants were representatives of the following institutions and associations: the Museum of Contemporary Art, Belgrade; the Ethnographic Museum, Belgrade; the Museum of Applied Arts, Belgrade; the Museum of Yugoslav History, Belgrade; the Museum of the City of Belgrade; the Association for the Collection and Presentation of Historical Material FotoMuseum, Belgrade; and the Macedonian Centre for Photography, Skopje, Macedonia. Both expert meetings were followed by the publishing of a collection of papers (*The Proceedings of the Expert Meeting, Photo-documents in Požega*, IFC 'Filmart', 2012. ISBN 978-86-915945-0-3) and *Photo-documents 02*, proceedings, IFC 'Filmart', 2012. ISBN 978-86-915945-2-7). Within the program of *Photo-documents 2*, a workshop for making photo books was held with the aim of conceiving and realizing a single photographic project with each of the participants, through individual theoretical and practical work. The mentors of the workshop were Luka Knežević Strika (photographer) and Isidora Nikolić (designer).

3 Aleksandrija Ajduković, Benjamin Beker, Goran Micevski, Vesna Mićović, Andrea Palašti, Dragan Petrović, Ivan Petrović, Katarina Radović, Belgrade Raw, Mihailo Vasiljević and Srđan Veljović.

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Dragan Petrović
Ivan Petrović
Katarina Radović
Mihailo Vasiljević
Srđan Veljović

Aleksandrija Ajduković

Zanimaju me fenomeni svakodnevnog života, pojavnost u javnom prostoru, pseudomodni identiteti i takozvani pseudoeditorijali. Takođe, zanima me eksperiment u fotografiji i tehnički i tehnološki i sadržinski. Iako se bavim u poslednje vreme više filmom i videom, smatram da je to sve umetnost zasnovana na fotografiji. U videu i filmu želim da istražujem načine na koje radim, na primer na koji način prilazim subjektu - osobi koju snimam ili da istražujem vidljivost sugestija koje upućujem snimanim osobama. To se posebno vidi u radu *Animal Print Region*, koji je snimljen u nekoliko desetina tzv. farova, horizontalnih pokreta kamere gde se kamera približava objektu snimanja. Snimala sam GoPro kamerom koja ima ekstremno širokugaoni objektiv što je dodatno dramatičovalo celu stvar. Hičkok je utemeljio ovakav filmski postupak jer je video da glumci često ne mogu da pruže toliko ekspresije koliko je potrebno, a da bi se to nadoknadilo, kamera se kreće prema njima. U fotografskim radovima u poslednje vreme želim da istaknem komunikaciju i interaktivnost. To je vidljivo u radu *Sjajne krave*, fotografskoj seriji realizovanoj u okviru kolonije u Orlovatu. Zapravo, reč je o nekoj vrsti master časa u prirodi, kada čobani prolaze kroz kratku obuku o zilberisanju u procesu fotografisanja/snimanja.

I am interested in everyday life phenomena, visibility in public space, the pseudo-fashion identities and the so-called pseudo editorials. Also, I am interested in experimental photography, both in terms of technology and content. Although I've been more involved in video and film lately, I believe it is all photography-based art. In video and film I tend to explore ways in which I work, for example, the way I approach a subject – person I record, or explore the visibility of suggestions I give to the recorded person. This is especially evident in the work *Animal Print Region*, which was filmed in the so-called tracking shots, i.e. the horizontal camera movements, where the camera approaches the object it is recording. I was shooting with the GoPro camera with an extremely wide-angle lens, which additionally dramatized the whole thing. It was Hitchcock who first introduced this filming technique, because he noticed that the actors often could not express emotions effectively enough, and so, in order to compensate for that, the camera moved towards them. In my recent photographic works, I tend to emphasize communication and interactivity. This is most evident in *Shining Cows*, a photographic series realized as part of the art colony in Orlovat. In fact, it was a sort of master class in nature, with shepards going through a brief training on the use of collapsible reflector in the process of photoshooting/filming.



Termalna rivijera 01/02/03/04, 50x70cm fotografija, lambda print, 2016.
Thermal Riviera 01/02/03/04, 50x70cm, photograph, lambda print, 2016



Četiri Kineskinje plešu u Bloku 70, video, 8'30", screenshot, 2016.
The Four Chinese Girls Dancing in Block 70, video, 8'30", screenshot, 2016



Animal Print Region, video, 30'54", screenshot, 2016.





/str. 04/ Sjajne krave, čobanin Predrag Ivanov, 50x70 cm, fotografija, lambda print, 2016.
/pg. 04/ Shining Cows, shepherd Predrag Ivanov, 50x70 cm, photograph, lambda print, 2016

/str. 04/ Sjajne krave, čobanin Doro Đenčan, 50x70 cm, fotografija, lambda print, 2016.
/pg. 04/ Shining Cows, shepherd Doro Đenčan, 50x70 cm, photograph, lambda print, 2016

Sjajne krave, čobanin Santo Bandi, 50x70 cm, fotografija, lambda print, 2016.
Shining Cows, shepherd Santo Bandi, 50x70 cm, photograph, lambda print, 2016

Benjamin Beker

Moje glavno interesovanje je usmereno ka promenljivoj prirodi dokumentarne fotografije, posebno pod uticajem radova umetnika kao što su Valid Rad, Sofi Ristelhuber, Džon Stezaker i drugi, koji prisvajaju i re-kontekstualizuju slike, preispitujući oblike njihove reprezentacije. Fotografija ima potencijal subjektivnog predstavljanja stvarnosti i može da zamagli granice između činjenica i fikcije. Od rastavljanja na fragmente i izolovanja delova, do brisanja i ponovnog zamišljanja, moj rad se razvijao na bazi postupka prisvajanja i rekontekstualizacije slike, baveći se temama kao što su pejzaž i sećanje i arhitektura moći.

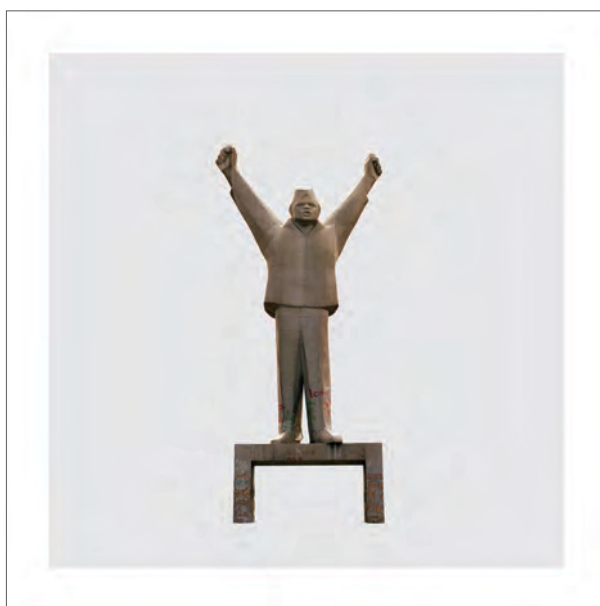
Fotografisao sam ratne spomenike u Srbiji, pretežno one modernističkog karaktera, podrivajući njihovu funkciju kao podsetnike na sukobe i žrtve. Ostali moji radovi obuhvataju projekte o modernističkim građevinskim blokovima i prostorima moći. Postavljanjem nekih od ovih slika naspram ravnih, jednostavnih pozadina ili hladnim dokumentovanjem sablasno napuštenih prostora, poput onih iz serije *Enterijeri moći*, imao sam za cilj da nekadašnje politički opterećene prostore i objekte rasteretim od simbolike, značenja i pretnji.

Zbog tehnoloških dostignuća poslednjih godina i mnogo šire dostupnosti fotografije, mislim da je važno da se pronađu novi načini korišćenja medija radi komunikacije sa svetom koji nas okružuje, kao i promišljanja promenljive prirode samog fotografskog medija.

My main interest is the changing nature of documentary photography especially under the influence of the works of artists such as Walid Raad, Sophie Ristelhuber, John Stezaker and others that appropriate and re-cotextualize images and challenge their forms of representation. Photography has the potential of subjective representation of reality and can blur the boundaries between fact and fiction. By splintering, extracting, emptying-out and re-imagining, my work has evolved around appropriating and re-contextualizing images whilst dealing with subjects such as landscape and memory and the architecture of power.

I have been photographing war memorials in Serbia with a predominately modernistic character and have subverted their function as reminders of conflicts and sacrifices. Other works include projects about modernistic building blocks and interiors of power. By placing some of these images on flat, plain backgrounds or coolly documenting eerily abandoned spaces as in the *Interiors of Power* series, I intend to drain what were politically charged places and objects of all symbolism, meaning and threat.

Due to technological advancements in the recent years and the much wider accessibility of photography, I think it is important to find new ways of using the medium to engage with the world that surrounds us but also reflect on the changing nature of the photographic medium itself.

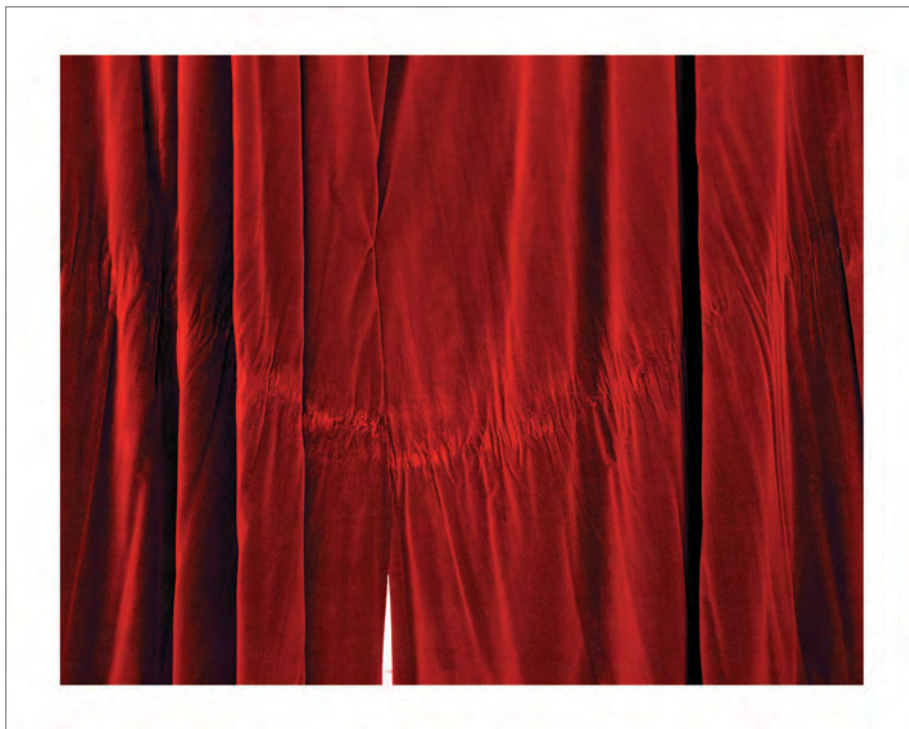


Iz serije Spomenici, 1968 – Kragujevac, 2008.
From the series War and Liberation Monuments, 1968 – Kragujevac, 2008

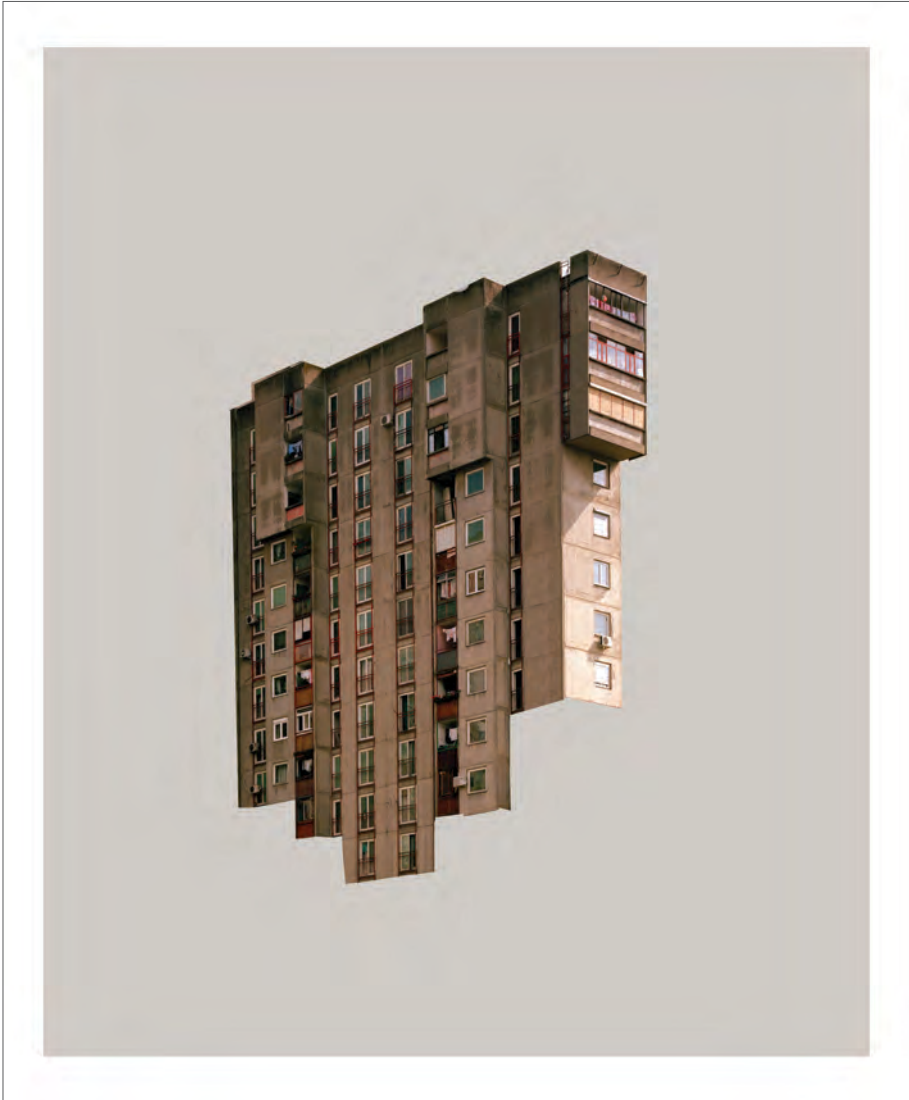
Iz serije Spomenici, 1953 – Valjevo, 2008.
From the series War and Liberation Monuments, 1953 – Valjevo, 2008



Iz serije Enterijeri moći, Fotelja, Beli Dvor, 2008.
From the series Interiors of Power, Armchair, White Court, 2008



Iz serije Enterijeri moći, Zavesa, Kuća Cveća, 2007.
From the series Interiors of Power, Curtains, House of Flowers, 2007



Iz serije Blokovi, Bez naziva blok br. 9, 2012.
From the series Blocks, Untitled, Block No. 9, 2012



Iz serije, Lacoste Elysee Prize 2010 – IV
Lacoste Elysee Prize 2010 – IV

Belgrade Raw

Kao kolektiv šest fotografa, Belgrade Raw smo osnovali sa idejom da na jednom mestu ponudimo fotografije Beograda kakve nisu bile dostupne široj javnosti. U narednih nekoliko godina, članstvo se proširuje na deset članova, fotografska arhiva se uvećava na preko 1500 fotografija, a kroz nekoliko značajnih izložbi u zemlji i inostranstvu, pozicioniramo se kao relevantan akter na sceni savremene umetnosti Srbije.

Ubrzo smo shvatili da želimo da se bavimo i projektima koji na drugi način zalaze u domen društvene angažovanosti. *Foto sajam* je događaj koji smo četiri godine zaredom organizovali sa idejom da lokalnu fotografsku scenu obogatimo sadržajima koje smo smatrali deficitarnim – prodaja fotografija, fotografske knjige i fanzini, predavanja, panel diskusije, i drugo.

U duhu unapređenja fotografske scene, 2014. godine pokrećemo projekat *Serbia Raw*, seriju radionica fotografije, sa idejom da lokalnim zajednicama širom Srbije približimo ideju aktivne, dostupne, bogate vizuelne arhive kojom se dokumentuje svakodnevni život grada. Sa druge strane, radionice imaju praktičan cilj da podstaknu razmišljanje o pravljenju tzv. „složaja“, odnosno grupa fotografija povezanih na vizuelnom, narativnom ili simboličkom planu.

Pored ovoga, tokom 2015. godine, ostvarili smo seriju radionica sa migrantima u Beogradu, Subotici i Beču, u saradnji sa organizacijom Blockfrei, a rezultate radionica i pratećeg istraživačkog rada smo predstavili javnim instalacijama u Beogradu i Beču, pod nazivom *Naše nove komšije*.

As a collective of six photographers, we established Belgrade Raw with the idea of offering in one place photographs of Belgrade that have not previously been available to the general audience. In the years that followed, our collective has expanded to ten members, and the photographic archive has increased to more than 1,500 photographs. Thanks to several important exhibitions at home and abroad, we positioned ourselves as a relevant actor on the contemporary art scene in Serbia.

We soon realized that we also wanted to work on projects that constitute the domain of social engagement in a different way. We organized the *Photo Fair*, an event which has run for four years in a row, with the idea of enriching the local photography scene with contents we considered to be lacking – photo sales, photo books and fanzines, lectures, panel discussions and more.

In 2014, in line with the improvement of the photographic scene, we launched the project *Serbia Raw*, a series of photography workshops, with the intention of bringing closer to local Serbian communities the idea of an active, accessible and rich visual archive, which documents the everyday life in the city. On the other hand, the workshops have a practical aim, that is, to encourage the production of the so-called "stacks", or series of photographs related at the visual, narrative or symbolic level.

Furthermore, during 2015, we have conducted a series of workshops with migrants in Belgrade, Subotica and Vienna, in cooperation with the independent organization Blockfrei, and we presented the results and the supporting research in the form of public installations in Belgrade and Vienna, entitled *Our New Neighbours*.



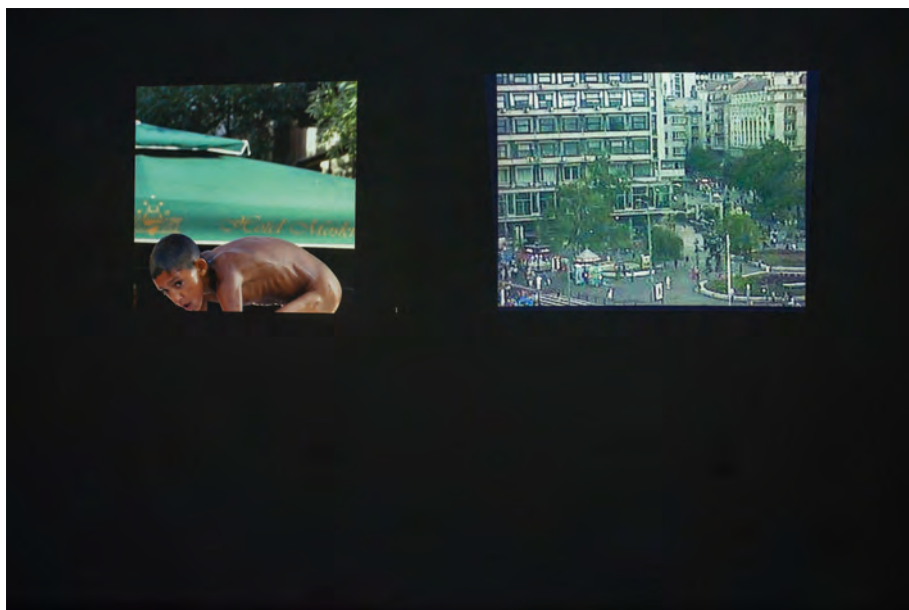
Foto sajam, Umetnički prostor U10, Beograd, 2014.
Photo Fair, Art Space U10, Belgrade, 2014

Foto sajam, Magacin u Kraljevića Marka, Beograd, 2015.
Photo Fair, Cultural Centre Magacin in Kraljevića
Marka Street, Belgrade, 2015



Foto sajam i *ad hoc* biblioteka foto knjiga, Magacin u Kraljevića Marka, Beograd, 2015.
Photo Fair and ad hoc library of photo books, Cultural Centre Magacin in
Kraljevića Marka Street, Belgrade, 2015

Serbia Raw radionica, Bor, 2014.
Serbia Raw workshop, Bor, 2014



Serbia Raw

live.belgraderaw, Umetnički prostor U10, Beograd, 2015.
live.belgraderaw, Art Space U10, Belgrade, 2015



Naše nove komšije, Mariahilferstr, Beč, 2015.
Our New Neighbours, Mariahilferstr, Vienna, 2015

belgraderaw.com



belgraderaw.com

belgraderaw.com

Goran Micevski

Fotografiji pristupam kao otvorenom polju; iako je svaka slika inicirana određenim kontekstom, posmatraču prepuštam krajnju produkciju smisla. Ovo otvara prostor za nove nesporazume (kako od aviona napraviti zvezde padalice), greške u čitanju (uputstva za upotrebu slika) ili zamenu teza (ti meni moju, ja tebi tvoju) što mi, priznajem, pričinjava neizmerno zadovoljstvo! Ali i ozbiljnije lapsuse koji posmatrača izvode na klizav teren; katkada i u sam centar ringa, prilično daleko od najbližeg rukohvata.

I approach photography as an open field. Even though each image is determined by a certain context, I leave the ultimate production of meanings to the observer. This opens up space for new misunderstandings (how to create shooting stars from an airplane), reading errors (instructions for the use of images) or switching of argument (I'll give you mine if you give me yours), in each of which, I must admit, I take immense pleasure! However, more serious errors may drag the observer to the slippery ground; sometimes to the very centre of the ring, quite far from the nearest handrail.



Crni šator,
inkjet print,
100x200 cm,
2010.

Black Tent,
inkjet print,
100x200 cm,
2010

Bela planina,
inkjet print,
dimenzije promenljive,
2012.

White Mountain,
inkjet print,
dimensions variable,
2012

Zvezdano nebo,
inkjet print,
100x150 cm,
2012.

Starry Sky,
inkjet print,
100x150 cm,
2012

Biserno polje,
inkjet print,
100x150 cm,
2010.

Pearl Field,
inkjet print,
100x150 cm,
2010



Grašak,
inkjet print,
100x150 cm,
2012.

Peas,
inkjet print,
100x150 cm,
2012

Glineni golubovi,
inkjet print,
100x150 cm,
2008-2010.

Clay Pigeons,
inkjet print,
100x150 cm,
2008-2010





Mrtva priroda
sa kanabisom,
inkjet print,
60x60 cm,
2009.

Still Life with
Cannabis,
inkjet print,
60x60 cm,
2009

Osluškivanje,
inkjet print,
100x100 cm,
2010.

Eavesdropping,
inkjet print,
100x100 cm,
2010

Umetnici na
pauzi za ručak,
inkjet print,
100x100 cm,
2008.

Artists on
Lunch Break,
inkjet print,
100x100 cm,
2008

Beogradski radnici
odaju počast
Ričardu Longu,
inkjet print,
100x100 cm,
2007.

Belgrade Workers
Paying Tribute to
Richard Long,
inkjet print,
100x100 cm,
2007



Vesna Mićović

Prava fotografija (*straight photography*), kao izraz, u upotrebi je od nastanka medija, ali vremenom dobija neka nova, i to često, formalna značenja. U okviru tih okolnosti moja interesovanja su više vezana za suštinu koju vidim i razumem skrivenu negde u slojevima iza očiglednog.

Fotografija je moćan medij koji različita razmišljanja i pitanja pretvara u formu i to na nivou dokaza. Medij koji u isto vreme predstavlja realnost i ilustruje ideju. Fotografija uvek beleži samo prošlost i pretvara je u slike i simbole koje je moguće tumačiti po sopstvenim mogućnostima. Takođe, u fotografiji je gotovo uvek prisutan merni instrument tj. foto aparat koji po svojoj prirodi ima sposobnost da fikcije pretvara u realnost.

Serijska ili portfolio pod nazivom *Prave fotografije* sadrži autoportrete ili dokument nekih performansa ispred radova onih autora koji spadaju u najznačajnije figure savremene fotografske umetnosti (kao što su Stiven Šor ili Andreas Gurski). Metod prisvajanja u ovoj seriji je očigledan, ali kao i svaki put do sada iza očiglednog je mnogo više značenja.

Straight photography, as an expression, is in use since the early days of the medium, but with time, it was invested with new and often rather formal meanings. Under these circumstances, my interests are more directed to the essence, which I see and understand as hidden somewhere in the layers beyond the obvious.

Photography is a powerful medium, which converts different ways of thinking and different questions into form, at the level of evidence. It is the medium, which simultaneously represents the reality and illustrates ideas. Photography always records only the past and transforms it into images and symbols, which we are free to interpret according to our capacities. Additionally, in photography, there is always a measuring instrument, that is, the camera, which, by its nature, has the potential to transform fiction into reality.

The series *Straight Photographs* consists of self-portraits or documents of some performances in front of the works of the authors belonging to the most important figures of contemporary photographic art (such as Stephen Shore or Andreas Gurski). The method of appropriation in this series is evident, but it has always been known that there are many more meanings beyond the obvious.



Iz serije Prave fotografije, Mićović/Delahej, 01
From the series Straight Photographs, Mićović/Delahaye, 01

Iz serije Prave fotografije, Mićović/Gurski, 08
From the series Straight Photographs, Mićović/Gursky, 08



Iz serije Prave fotografije, Mićović/Šor, 05
From the series [Straight Photographs](#), Mićović/Shore, 05

Iz serije Prave fotografije, Mićović/Šor, 06
From the series [Straight Photographs](#), Mićović/Shore, 06

Iz serije Prave fotografije, Mićović/Šor, 07
From the series [Straight Photographs](#), Mićović/Shore, 07



Iz serije Prave fotografije, Mićović/Ziloni, 03
From the series Straight Photographs, Mićović/Zielony, 03



Iz serije Prave fotografije, Mićović/ Ziloni, 04
From the series Straight Photographs, Mićović/Zielony, 04

Iz serije Prave fotografije, Mićović/ Ziloni, 09
From the series Straight Photographs, Mićović/Zielony, 09



Iz serije Prave fotografije, Mićović/Tilmans, 02
From the series Straight Photographs, Mićović/Tilmans, 02

Andrea Palašti

U okvirima umetničkih i kustoskih praksi, bavim se istraživanjima koja se fokusiraju na kontekstualno određene upotrebe umetnosti. Radeći uglavnom u mediju fotografije, pristupam inicijalnim temama kulturne geografije, istorije i svakodnevnog života, obično sa razigranim i duhovitim stavom. Moja praksa često podrazumeva faktor specifičnosti lokacije, a koji je pokrenut zanimanjem za (re)interpretaciju i (re)kolekcioniranje privatnih, umetničkih i/ili institucionalnih zbirki slika. Savremena fotografija podrazumeva obiman posao zasnovan na istraživačkom radu, koji često pomera granice između umetnosti, *svakodnevnice* i politike. U svetlu toga, iskoračenjem izvan granica medija i njegove konvencionalne metodologije, moja dosadašnja praksa uključuje u sebe i saradnju sa drugim umetnicima i članovima porodice. Istražujući određeni fenomen nečije svakodnevice, projekat *Kućne vežbe* predstavlja niz različitih pojedinačnih zadataka, koji su zamišljeni kao vežbe komunikacije u okviru simboličkog interakcionizma. Ovi režirani kratkoročni zadaci zasnivaju se na posebnim instrukcijama koje su učesnici projekta dali jedni drugima, a koji se mogu ispuniti lako, sa minimalnom opremom i minimalnim naporom, u jednostavnim prostorno-vremenskim uslovima. Oni zapravo nude niz kreativnih vežbi kojima se može upravljati od kuće, i koje mogu biti izvedene sa ili bez saučesnika. Istražujući pitanja ljubavi, identiteta, istorije, ekonomije i/ili politike, *Kućne vežbe* zapravo otkriva kako društveni i kulturni razvoj utiču na konstruisanje *svakodnevice* (*Kućne vežbe* u saradnji sa: Martom Palašti, Nađom Palašti, Lukom Stojanovićem, Katarinom Kapičić, Sanjom Anđelković, Petrom Milićem, Milicom Jokić, Jelenom Kuzmanov i Stefanom Jovanovićem).

Working across artistic and curatorial boundaries, I'm engaged with researches that centre around context-specific uses of art. Working mostly in the medium of photography, I'm approaching the initial themes of cultural geography, history and everyday life, usually with a playful and humorous attitude. My practice often implies a factor of site specificity, which is guided by an interest in (re)interpreting and (de)collecting private, artistic and/or institutional image collections. Contemporary photography involves an extensive research-based work, which often pushes the boundaries between art, the *everyday* and politics. In that light, by stepping beyond the limits of the media and its conventional methodology, my recent practice employs collaborations with other artists and family members. By investigating a particular phenomenon within one's everyday life, the project *Home Workouts* represents a range of different single assignments, which are conceived as communication exercises within the framework of symbolic interactionism. These directed, short-term assignments are based on specific instructions that the project participants give each other, and which can be easily achieved with minimal equipment, space, time and/or effort. They are various creative exercises that can be directed from home and performed with or without an accomplice. Exploring the issues of love, identity, history, economics and/or politics, *Home Workouts* thus reveals how social and cultural developments are affecting the construction of the *everyday* (*Home Workouts* in collaboration with: Marta Palašti, Nađa Palašti, Luka Stojanović, Katarina Kapičić, Sanja Anđelković, Petar Milić, Milica Jokić, Jelena Kuzmanov, Stefan Jovanović).



Kućna vežba 2, Šoping lista, 2014-2016.
 Mamine beleške za šoping listu koje daje meni i tati kako ne bismo zaboravili da kupimo šta je potrebno.
 Mama ne ide u prodavnicu.

Home Workout 2, The Shopping List, 2014-2016
 My mother's shopping list sticky notes given to me and my father so that we don't forget to buy what we need.
 She doesn't go to stores.

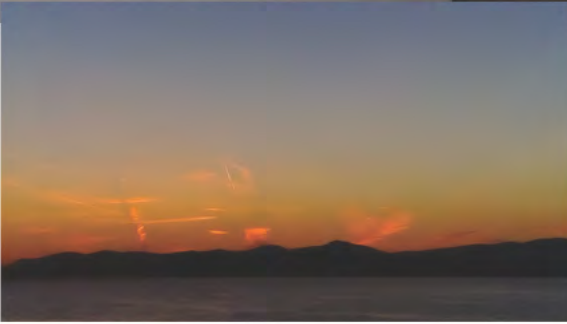
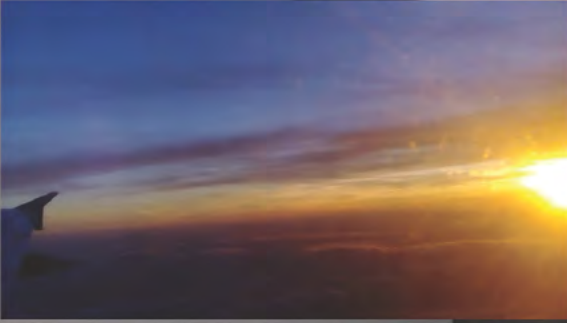


Kućna vežba 1, Tata, 2013.

Dala sam mami zadatak da fotografiše tatu. Nakon tri nedelje dosadilo joj je, zbog toga što – kako je rekla – on je uvek na istom mestu i sa istim izrazom lica.

Home Workout 1, Tata, 2013

I gave an assignment to my mother to photograph my father. After about three weeks she got bored with it, because - as she says - he is always at the same place with the same face.



Kućna vežba 4, Zalasci sunca, 2016.
Dobila sam zadatak od Stefana da fotografišem zalaske sunca tokom letnjeg odmora.
Nikad nisam bila dobra u zalascima.

Home Workout 4, Sunsets, 2016
I got an assignment from Stefan to photograph sunsets during the summer holiday.
I was never good at sunsets.



Kućna vežba 3, Pogled s prozora, 2016.

Dala sam zadatak Luku, Sanji, Jeleni, Petru, Milici i Katarini da fotografišu odraz u ogledalu koje postave u prozor svoje kuhinje tako da je lice ogledala okrenuto ka spolja.

Home Workout 3, View From The Window, 2016

I gave an assignment to Luka, Sanja, Jelena, Petar, Milica and Katarina to photograph a mirror facing outside of their kitchen window.



Kućna vežba 5, Mrtva priroda, 2012.

Kratka popodnevna igra s mojom četvorogodišnjom bratanicom Nadom.

Ona je dobila instrukcije šta da fotografiše. Ponekad ih je pratila, ponekad nije.

Home Workout 5, Still Life, 2012

A short afternoon game-play with my 4 year old niece Nada.

She was given instructions what to photograph. Sometimes she listened to them, sometimes she didn't.

Dragan Petrović

U ranijem periodu dosta sam fotografisao ljude na javnim skupovima, najčešće na svadbama i sličnim narodnim manifestacijama, ali se nisam bavio etnologijom nego čovekom. Kada vidim da je nekome u određenoj situaciji bljesnula „duša“, upravo to fotografisem. Trudim se da to ne bude atraktivna i neobična situacija, već da bude fotografisano ono što se vidi iz čoveka u tom trenutku, kroz izraz lica ili gest. Moje autorstvo se dosta sastoji i u izboru ljudi koje ću fotografisati. U svom radu ne predstavljam realnu sliku sredine, već kreiram sliku koju želim da prikazem.

Ove 2016. godine sam dosta slikao ljude na beogradskim ulicama. Kada idem negde poslom bez fotoaparata, posmatram ljude i gledam koliko je moguće da se sa njima saživim. Da ih osetim i razumem. Ako uspem da fotografisem nekoga iz čijeg gesta sam nešto zanimljivo video meni je to zadovoljstvo. Slikarstvo u prethodnim vekovima nije imalo taj potencijal da predstavi čoveka kao što se to danas može moćno postići fotoaparatom, zato nastojim da to iskoristim. Moje fotografije nisu zasnovane na duboko filozofski utemeljenom konceptu, već su zasnovane na mojoj fascinaciji ljudima.

I used to take many photographs of people in the past, mostly at public meetings, such as weddings and other traditional folk events. However, my subject was not ethnology; it was people. When I see the sparkle of the 'soul' in someone, that's the situation I tend to register. I try not to make it an attractive or unusual situation, but to photograph whatever can be seen on that person at that moment, through his or her facial expression or gesture. My position as an author is mostly defined by the choice of people I photograph. In my work, I don't represent the realistic image of the environment, but create the image I wish to show.

In 2016, I have photographed a lot of people on the streets of Belgrade. When I go somewhere without my camera, I observe people around me and think about the possibilities to identify myself with them. Or, to feel them and understand them. When I take a photograph of someone whose gesture has something interesting to show, it gives me pleasure. In previous centuries, painting did not have such a potential to present human beings the way it can be done with the photographic camera today. It's very powerful and I'm trying to take advantage of it. My photographs are not based on some deep philosophical concept; they are based on my fascination with people.



Iznošenje supe, seoski ispraćaj u vojsku u šatoru, Vojvodina, 1984.
Serving the Soup, farewell party for a young man joining the army, a village in Vojvodina, 1984

Kustoskinja i umetnik, Beograd, 2016.
Curator and Artist, Belgrade, 2016



Žena i Brendi, detalj sa svadbe pred venčanje u mesnoj zajednici, Vojvodina, 1988.
Woman with Brandy, a detail from the wedding before the registration in the local community,
Vojvodina, 1988

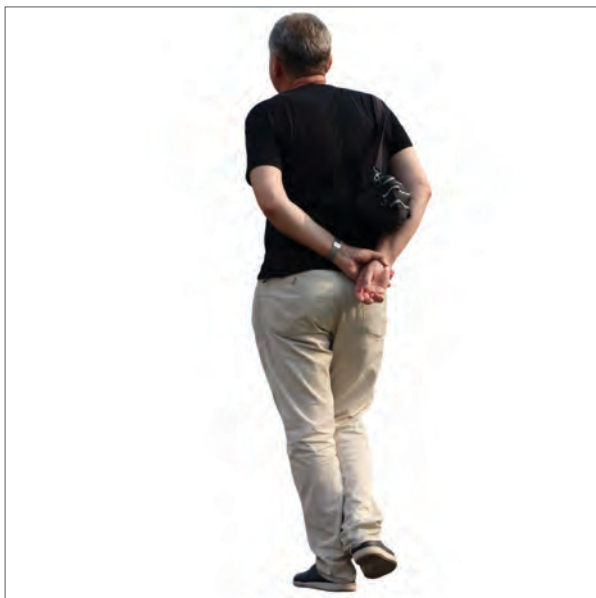


Dedica na brezi, čovek se popeo na drvo da bolje vidi skup
(jedan od političkih skupova ispred Narodne skupštine 90-tih godina), Beograd, 1999.
Old Man in the Birch, man climbing a tree in order to have a better view of the meeting
(one of political meetings in front of the National Assembly in the 1990s), Belgrade, 1999



Hvatanje za glavu, iz serije Maniri, Beograd, 2016.
Holding Head in Hands – from the series Manners, Belgrade, 2016

S kovertom u ruci, iz serije Maniri, Beograd, 2016.
Envelope in Hand – from the series Manners, Belgrade, 2016



Upotreba nogu, iz serije Maniri, Beograd, 2016.
The Use of Legs – from the series Manners, Belgrade, 2016

Ovaj čovek nas slika, iz serije Maniri, Beograd, 2016.
This Man is Talking a Picture of Us – from the series Manners, Belgrade, 2016

Ivan Petrović

Fotografiju, zapravo, čin fotografisanja, razmatram kao mogući način posmatranja materijalne stvarnosti, dok posmatranje fotografija uzimam kao jednu od mogućnosti tumačenja te stvarnosti. Fotografiju, u tom smislu, doživljavam poput generatora kojim je moguće uočiti neposmatrane veze, one koje postoje unutar fotografskih zbirova, ili onih na planu odnosa – stvarnost/fotografska realnost. U stvari, tumačenje fotografija, i jeste razmatranje neposmatranih veza.

I perceive photography, i.e. the act of taking photographs, as a possible way of looking at the material reality, while, the act of contemplating the images themselves, is a possible way of interpreting that reality. In that sense, I experience photography as a generator, thanks to which one can observe unnoticed relationships that exist within batches of photographic images or that can be observed in terms of relationships – reality / photographic reality. In fact, the interpretation of photographs is the contemplation of unnoticed relationships.

Noćne promenade, 2009-
Nighttime Promenades, 2009-





Uzorne fotografije, 2013.
Exemplary Photographs, 2013



Dokumenti (2008), iz serije Portreti, 2005.
Documents (2008), from the series Portraits, 2005



I mesto njegovo neče ga više poznati, 2014.
And His Place Won't Recognize Him Anymore, 2014



Portfolio Beograd, 2013-
Belgrade Portfolio, 2013-



Katarina Radović

Moje interesovanje je usmereno najpre ka optičkim umetnostima – fotografiji i videu. Moj rad se sastoji od istraživanja na polju identiteta, (samo)prezentacije, međuljudskih odnosa i komunikacije, a često je prožet elementima teatra, ironije i humora.

Fotografija je za mene igra koju igram krećući se kroz različite teme, u saradnji sa ljudima ili objektima, sa stvarnošću ili fikcijom. Neke od mojih fotografskih serija poigravaju se imaginarnim identitetima kroz upotrebu auto-portreta; bave se istraživanjem fenomena samo-oglašavanja u želji za pronalaženjem odgovarajućeg partnera ili potragom za sklapanjem fiktivnog braka (sa političkim i privatnim konotacijama); zatim, temama kao što su venčanje, žrtvovanje za lepotu, itd. Takođe fotografišem i predmete koji imaju višestruka značenja, pokušavajući da ih postavim u različite kontekste, stvarajući tako veštačke realnosti. Iako često biram teme koje su veoma lične ili sadrže elemente lokalnog, dok izvodim neku vrstu socijalno-antropološkog istraživanja, trudim se da postavim svoj rad u širi ljudski narativ, ne zazirući od kompleksnih i provokativnih ideja.

Fotografiju danas karakteriše kompulzivna potreba za proizvodnjom beskrajno mnogo slika. Tužno je što većina tih slika završe a da nisu propisno ni pogledane. Od onih koje su vidljive u javnosti, neke se koriste u određenim društvenim kontekstima ili bivaju uobličene kako bi komunicirale praktične poruke. Ali, ima i onih koje pokrenu dodatno razmišljanje ili osećanje. Za mene, dobra fotografija je ona koja, pored toga što mi izaziva pažnju svojim značenjem i zadržava moj pogled, uspeva da promeni i moje raspoloženje. Može da me izazove da se zapitam: Zašto me pokreće? Ili uznemiri? Zašto mi se dopada ili ne? Ali nipošto me ne ostavlja ravnodušnom.

I am mostly interested in the optical arts, photography and video, and my work consists of researches into identity, (self)presentation, human relationships and communication, often permeated with elements of theatre, irony and humour.

Photography for me is a game I play, moving across various topics, in partnership with people or objects, reality or fiction. Some of my photographic series play with imaginary identities through self-portraits; or investigate the phenomenon of self-advertisement, in the hope of finding a suitable partner; or the phenomenon of fictive marriage (with both political and private connotations); while others deal with the themes of wedding, sacrifice for beauty, etc. I also photograph objects that have multiple meanings, trying to place them in different contexts, thus creating artificial realities. Although I often choose topics that are very personal or contain elements of the local, while conducting a kind of socio-anthropological survey, I try to put my work in a broader human narrative, not shying away from complex and provocative ideas.

Photography today is characterized by a compulsive need to produce endless quantities of images. The sad thing is that most of those images are not even looked at properly. Of those that are more visible to the general audience, some are utilized in certain social contexts or re-shaped in order to communicate practical messages. But, there are also those that challenge one to think and feel something more. For me, a good photograph is one which, in addition to drawing my attention to its meaning and encouraging me to keep my eye on it, is capable of changing my mood. It may invite me to think: Why does it move me? Or annoy me? Why do I like or dislike it? However, it never leaves me indifferent.



Muž u Parizu – Pjer,
advokat, Pon dez Ar, Pariz, 2007.
A Husband In Paris – Pierre,
Lawyer, Pont des Arts, Paris, 2007

Muž u Parizu – Pjer,
arhitekta, Ri d' Busi, Pariz, 2007.
A Husband In Paris – Pierre,
Architect, Rue de Buci, Paris, 2007

Muž u Parizu – Sebastijen,
urednik časopisa, Bastilja, Pariz, 2007.
A Husband In Paris – Sébastien,
Magazine Editor, Bastille, Paris, 2007



Dok nas smrt ne rastavi – romsko venčanje, Boljevci, Srbija, 2009.
Until Death Do Us part – Roma Wedding, Boljevci, Serbia, 2009

Dok nas smrt ne rastavi – belgijsko-burkinsko venčanje, Antwerpen, Belgija, 2009.
Until Death Do Us part – Belgian-Burkinabé Wedding, Antwerp, Belgium, 2009



Dok nas smrt ne rastavi – rumunsko-moldavsko venčanje, Slatina, Rumunija, 2010.
Until Death Do Us part – Romanian-Moldavian Wedding, Slatina, Romania, 2010

Dok nas smrt ne rastavi – albansko-američko venčanje, Budva, Crna Gora, 2010.
Until Death Do Us part – Albanian-American Wedding, Budva, Montenegro, 2010



Iz serije Želja, 2008-2009.
From the series Desire, 2008-2009



Do you have time for love ?

Yes, of course, lots of time. Love makes you stronger.

What should a woman do when her man leaves her for another woman? Should she try to get him back or let him go?

She shouldn't bother. Because if the man doesn't want to be with her, it's just not worth it! Maybe he sees something in someone else, and realizes after what he's left, so he decides to come back... But, if not, he's not worth it at all! Not even his name!

Do you believe in love triangles?

Yes, of course I do. I am a very modern person. Mutual respect is very important. But, your life is your life. So, why not...

Carmen, a flamenco singer



Do you think that women have become the conquerors of men?

Yes, it's gone back to what it used to be: matriarchy existed before patriarchy and now it's matriarchy again.

'Las chicas son guerreras... las chicas son guerreras...'
(‘Girls are warriors... girls are warriors...’).

Is that your favourite pick-up line?

Yes! When I see a woman, I say 'I like warriors'. And she likes it!

Juan José, a ceramist

Veruješ li u pravu ljubav? – Karmen, flamenko pevačica, Kadiz, Španija, 2015.
Do You Believe In True Love? – Carmen, Flamenco Singer, Cádiz, Spain, 2015

Veruješ li u pravu ljubav? – Juan Hose, keramičar, Kadiz, Španija, 2015.
Do You Believe In True Love? – Juan José, Ceramist, Cádiz, Spain, 2015

Mihailo Vasiljević

Ja sam fotograf i umetnik koji koristi fotografiju. Moje fotografije nastaju u okviru dugotrajnih projekata posvećenih kritici društvenih fenomena prepoznatih na raznim nivoima i u okviru različitih opsega - od lokalnih promena do globalno prisutnih kodova. Utilitarna upotreba fotografije najčešće je polazište za radove u kojima čin konstatovanja stanja stvari koristim kao kritički mehanizam. Eventualni smisao ovakvog pristupa zavisi od percepcije suptilnih razlika između fotografske reprezentacije i stvarnosti.

Procesi istorizacije, urbanizacije i tranzicije, pored specifičnosti ideološkog, kulturnog, političkog i porodičnog nasleđa, neki su od tematskih okosnica mojih radova. Najveći izazov svakog projekta za mene je postizanje balansirano amalgama ideja i slika koji prevazilazi ilustraciju ili didaktički plasman koncepta.

Od svih umetničkih medija, fotografija verovatno ima najdinamičniji odnos nepodudaranja sa umetnošću. Ovo je u direktnoj vezi sa mehanikom nastanka njene slike, ali i sa njenom ideologijom - umetnost čini samo minimalni deo fotografske produkcije, daleko iza svih drugih primena. U tom smislu, može se reći da je fotografija nezgodna umetnost: jednostavna tehnologija i kompleksan društveni fenomen. Ona je ograničen i ograničavajući medij čiji veliki umetnički potencijal paradoksalno ne leži samo u samoj slici. U vreme potpune demokratizacije upotrebe fotografije, sa gotovo svakodnevnim milijardama snimaka i sve većom brzinom njihove disperzije, biti fotograf-umetnik istovremeno ostaje i manje i više izazovno nego do sada.

I am a photographer and an artist who uses photography in his work. My photographs are the result of long-term projects dedicated to criticism of social phenomena recognized at different levels and within different scopes – from local changes to globally present codes. The starting point for my work is most often the utilitarian approach to photography and, as a critical mechanism, I use the act of ascertaining the state of affairs. The eventual meaning of this approach depends on the perception of subtle differences between photographic representation and reality.

The processes of historization, urbanization and transition, as well as the specificity of the ideological, cultural, political and family heritage, constitute the thematic outline of my work. The biggest challenge for me in every project is to achieve the balanced synthesis of ideas and images, which goes beyond illustration or the didactic positioning of concepts.

Of all artistic disciplines, there is probably the highest degree of discrepancy between photography and art. This is directly related to the mechanics of the formation of the photographic image, but also to its ideology – art makes only a minimal part of the photographic production, far behind all the other uses of the medium. In this sense, one can say that photography is a difficult art discipline: a simple technology but, at the same time, a complex social phenomenon. It is a limited and limiting medium, whose great artistic potential, paradoxically, lies not only in the image itself. At the time of the full democratization of the use of photography, with almost billions of images daily and an increasing speed of their dispersion, being a photographer and artist at the same time is more and less challenging than ever.



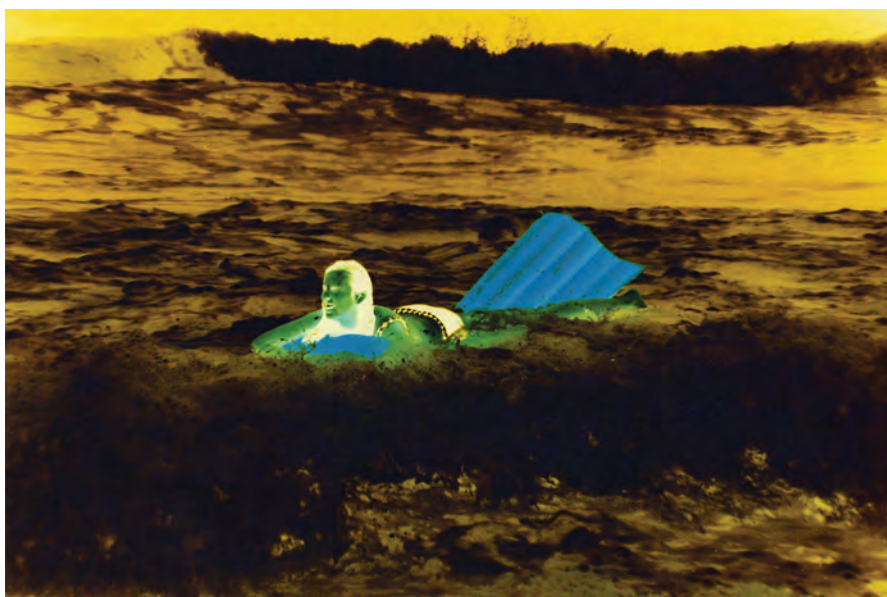
Dučina, Srbija, c-tip fotografija, 2014, iz serije Trans., 2011-2016.
Dučina, Serbia, C-type print, 2014, from the series Trans., 2011-2016

Bez naziva #19, c-tip fotografija, iz serije Novi novac, 2011-2016.
Untitled #19, C-type print, from the series New Money, 2011-2016



Budimska ulica, c-tip fotografija, 2014, iz serije Topografija Beograda, 2011-2016.
Budimska Street, C-type print, 2014, from the series Belgrade Topographics, 2011-2016

Provalija, c-tip fotografija, 2008, iz serije Srpska mitologija, 2005-2016.
Ravine, C-type print, 2008, from the series Serbian Mythology, 2005-2016



Infracrveno 02, c/b fotografija, 2015, iz rada Infracrveno, 2015-2016.
Infra-red 02, gelatin silver print, 2015, from the series Infra-red, 2015-2016

F. O. #78, c-tip fotografija, iz rada Familijarni objekti, 2012-2014.
F. O. #78, C-type print, from the series Familiar Objects, 2012-2014



Bez naziva #85, c-tip fotografija, 2011, iz serije Menažerija, 2005-2016.
Untitled #85, C-type print, 2011, from the series Ménagérie, 2005-2016

Basic Colour Photography, c-tip fotografija, 2015, iz serije Tomovi, 2015-2016.
Basic Colour Photography, C-type print, 2015, from the series Volumes, 2015-2016



Al Azazija, Irak, c-tip fotografija, 1979, iz serije R. V. najbolje zna, 2005-2012.
Al Aziziyah, Iraq, C-type print, 1979, from the series R. V. Knows Best, 2005-2012

Basic Colour Photography, c-tip fotografija, 2015, iz serije Tomovi, 2015-2016.
Basic Colour Photography, C-type print, 2015, from the series Volumes, 2015-2016

Srdan Veljović

Fotografiju koristim kao sredstvo za komunikaciju. Ono što bismo nazivali fotografijom se nalazi u stanju stalne i velike promene. Jako je zanimljivo tragati za mestom na kome se ona trenutno nalazi. Slutim da biće fotografije treba tražiti na strani recepcije, njene prezentacije, upotrebe. Zanimaju me situacije ispoljavanja subjektivnosti i trudim se da ih tematizujem.

Bavi se problemom identiteta i njegovog uspostavljanja kao polja konstituisanog izvana istražujući mesta prestupa granice koja ga definiše.

Fotografija je fikcija.

I use photography as a means of communication. What we call photography is in a state of constant flux. It is very interesting to search for the place where photography is currently positioned. I suspect that its essence should be looked for on the side of the reception, its presentation and use. I am interested in the situations of manifesting subjectivity and I try to thematize them.

The subject of my research is the problem of identity and its establishment as a domain constituted from the outside, exploring the areas of transgression and the boundaries that define it.

Photography is fiction.



Ekonomoja moći heteroseksualne veze, 2005–2006.
The Economy of Power Within a Heterosexual Relationship, 2005-2006

Transponovanje, 2007.
Transposing, 2007



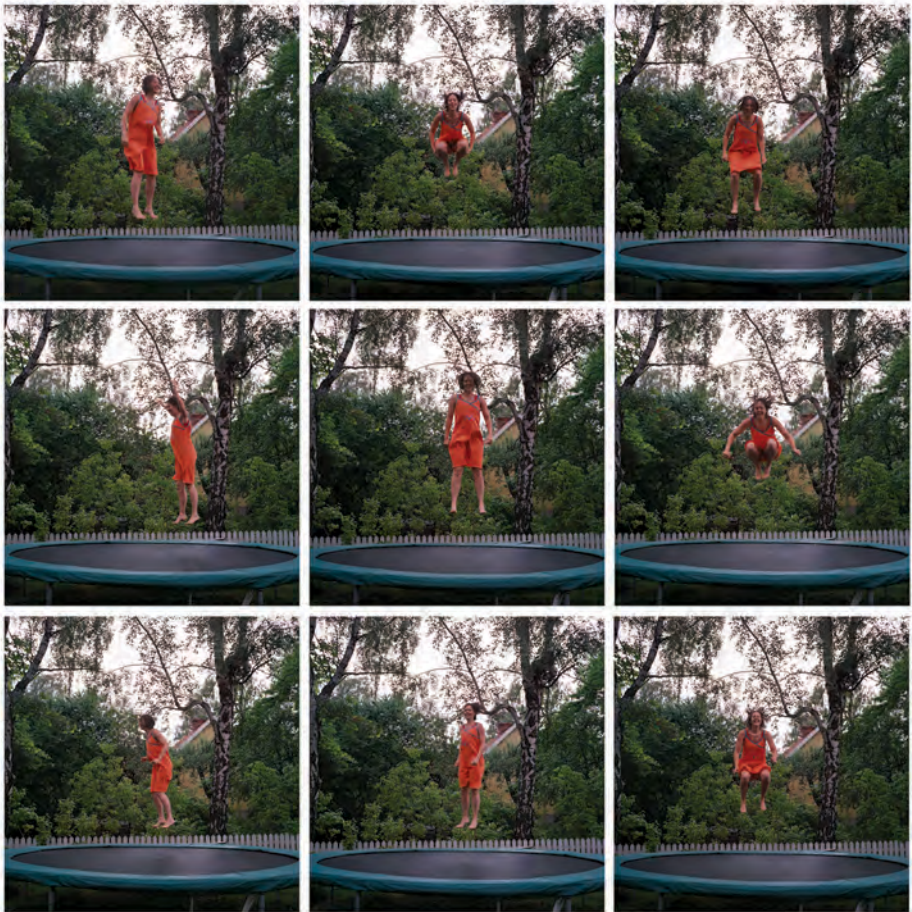
Arhitektura i fašizam, 2000–2004.
Architecture and Fascism, 2000-2004

Nebo, 2005.
Sky, 2005



Prag 1989. Korišćeno u projektu Zid, 2004. i Mnoštva, 2009.
Prague, 1989 – used in the project [The Wall](#), 2004 and [Multitudes](#), 2009

Das Unheimliche koncept kao praktična alatka, 2014.
Das Unheimliche Concept as a Practical Tool, 2014



Koliko visoko je bezbedno, 2007.
What is a Safe Altitude, 2007



Lep život kao eksces, 2005. i Reenactment 2014.
The Good Life as Excess, 2005 and Re-enactment, 2014

Aleksandrija Ajduković (1975, Osijek) diplomirala je na Akademiji umetnosti „BK“ u Beogradu, odsek fotografija i magistrirala na Akademiji umetnosti u Novom Sadu. Trostruka je finalistkinja Nagrade *Dimitrije Bašičević Mangelos*, dobitnica *Henkel Art Award* za mladog umetnika 2005. godine i *45. Oktobarskog salona*. Učestvovala je brojnim rezidencijalnim programima, a kao filmski fotograf, radila je i na četiri igrana filma. Trenutno je na doktorskim studijama na Fakultetu dramskih umetnosti u Beogradu i saraduje sa internet istraživačkom platformom *Vice Srbija*.

Aleksandrija Ajduković (1975) was born in Osijek, Croatia. She graduated from the Academy of Arts 'BK' in Belgrade, Department of Photography, and obtained her Master's Degree from the Academy of Arts in Novi Sad. She is a triple finalist at the *Dimitrije Bašičević Mangelos* Award, the winner of the *Henkel Art Award* for Young Artist in 2005 and the *45th October Salon Award*. She has participated in numerous artist-in-residence programmes and, as a film still photographer, she has worked on four feature films. She is currently on PhD studies at the Faculty of Drama Arts in Belgrade and works for the internet research platform *Vice Serbia*.

www.ajdukovicaleksandrija.com

Benjamin Beker (1976.) je nezavisni fotograf od 2008. godine. Izlagao je na brojnim samostalnim i grupnim izložbama širom sveta, a radovi su mu objavljivani u stručnim publikacijama i katalozima. Godine 2012. pokreće *Beker Photography*, koja se fokusira na istraživanje arhitekture i njenog konteksta u savremenom društvu. Trenutno živi i radi u Buenos Airesu.

Benjamin Beker (1976) is a free-lance photographer since 2008. He has exhibited his work in numerous solo and group exhibitions all over the world, and his photographs have been published in professional publications and catalogues. In 2012, he launched *Beker Photography*, which focuses on the research of architecture and its contexts in contemporary society. He currently lives and works in Buenos Aires.

www.bekerphotography.com / www.benjaminbeker.com

Belgrade Raw je fotografski kolektiv osnovan 2009. godine. Kolektiv je izlagao na više izložbi i u okviru nekoliko manifestacija u zemlji i inostranstvu. Od 2012. do 2015. godine Belgrade Raw je bio organizator događaja *Foto sajam*. Kolektiv je tokom 2013. godine kustosirao program Galerije Artget Kulturnog centra Beograda, a iste godine i objavio knjigu u izdanju slovenačkog izdavača *Rostfri Publishing*. Projekat *Serbia Raw* – serija radionica dokumentarne fotografije, pokrenut je 2014. godine i realizovan u devet gradova u Srbiji.

Belgrade Raw is a photo collective founded in 2009. The collective has exhibited their work in numerous exhibitions and art events in Serbia and abroad. From 2012 to 2015, Belgrade Raw organized the annual *Photo Fair*. In 2013, the collective curated the exhibition program of the Artget Gallery in the Cultural Centre of Belgrade, and, in the same year, published a book for the Slovenian publisher *Rostfri Publishing*. The project *Serbia Raw*, a series of documentary photography workshops, was launched in 2014, and the workshops have been held in nine Serbia cities so far.

www.belgraderaw.com

Goran Micevski (1977) je završio Fakultet primenjenih umetnosti u Beogradu, odsek fotografija. Ključne odrednice za fotografsku praksu ovog pasioniranog putnika i šetača jesu odanost analognoj tehnici, konstantna promišljanja samog medija, kao i istraživanje odnosa fotografije i konteksta kojima se tematski bavi (umetnost, društvo, svakodnevno). Izlagao je na više grupnih i samostalnih izložbi u zemlji i inostranstvu. Micevski je dobitnik nagrada na festivalima *Media Forum* u okviru Moskovskog filmskog festivala, kao i nagrade na festivalu *Alternative Film/Video* u Beogradu.

Goran Micevski (1977) graduated from the Faculty of Applied Arts in Belgrade, Department of Photography. The key features of this passionate traveller's and walker's photographic practice are his commitment to the analogue technology, constant reflections on the media, and explorations of the relationship between photography and the contextsthat surround it (art, society and everyday life). He has exhibited his works in numerous solo and group exhibitions in Serbia and abroad. Micevski is the recipient of the awards at the *Media Forum* festival (within the Moscow Film Festival) in 2006, and at the *Alternative Film/Video* festival in Belgrade in 2005.

www.goranmicevski.wordpress.com

Vesna Mićović (1965. Beograd), diplomirala je fotografiju na Akademiji umetnosti „BK“ u klasi prof. Milana Aleksića. Fotografijom se bavi kroz više različitih uloga, kao umetnik, kustos i profesor. Predaje fotografiju na Novoj akademiji umetnosti u Beogradu. Samostalne izložbe: Likovna galerija DOB Beograd, Studentski kulturni centar Kragujevac, Zavičajni muzej Jagodina, Galerija Artget KCB Beograd, Likovna galerija KCB Beograd, Arheološki muzej Pančevo, Galerija Narodnog muzeja Niš i Muzej grada Novog Sada. Učestvovala je i na mnogim grupnim izložbama. Samostalno ili sa Milanom Aleksićem uradila je do sada više od dvadeset kustoskih projekata.

Vesna Mićović (Belgrade, 1965) graduated in Photography from the Academy of Arts 'BK' in Belgrade (in the class of Professor Milan Aleksić). She is involved in the medium of photography as an artist, curator and professor, and she teaches photography at the NOVA Academy of Arts in Belgrade. She has had solo exhibitions in the Art Gallery at Belgrade Youth Centre, the Student Cultural Centre in Kragujevac, the Regional Museum of Jagodina, the Gallery Artget (the Cultural Centre of Belgrade), the Art Gallery of the Cultural Centre of Belgrade, the Archaeological Museum of Pančevo, the Gallery of the National Museum in Niš and the Museum of the City of Novi Sad. She has also participated in many group shows. She has realized more than twenty curatorial projects individually or together with Milan Aleksić.

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Andrea Palašti (1984) je vizuelna umetnica, diplomirala Fotografiju na Akademiji umetnosti u Novom Sadu. Akademski naziv doktora nauka – umetnosti i medija stekla je na Grupi za teoriju umetnosti i medija Interdisciplinarnih doktorskih studija Univerziteta umetnosti u Beogradu 2015. godine. Od 2006. godine izlaže i saraduje sa različitim umetnicima, umetničkim kolektivima i inicijativama. Živi i radi u Novom Sadu.

Andrea Palašti (1984) is a visual artist, based in Novi Sad, Serbia. She holds a Master's Degree in Photography from the Academy of Art, University of Novi Sad. She acquired her PhD in Art and Media Theory from the University of Arts in Belgrade in 2015. Since 2006, she has been exhibiting and collaborating with different artists, art collectives and initiatives.

www.andreapalasti.com / andrea.and.palasti@gmail.com

Dragan Petrović (1958. Beograd), foto i video umetnik, poslednjih 30 godina samostalno istražuje polje fotografije. Tokom svoje karijere fotografiše na temu „ljudi iz naroda“, a od devedesetih samostalno i grupno izlaže u Beogradu, Salzburgu, Minhenu, Novom mestu. Autor je fanzina *Fotograf* koji je izlazio tokom 1994-1995. i udžbenika *Fotografija* iz 2000. godine. U periodu 1998-2003. radio je kao asistent na Akademiji umetnosti „BK“ Beograd, na katedri za fotografiju.

Dragan Petrović (1958, Belgrade), photographer and video artist, has been an independent researcher of the medium of photography for the last thirty years. During his career he has photographed extensively on the subject of 'ordinary people', and since the 1990s, he has exhibited his work in solo and group shows in Belgrade, Salzburg, Munich, Novo Mesto, etc. He is the author of the fanzine *Photographer*, which was published during 1994 and 1995, and the textbook *Photography*, published in 2000. From 1998 to 2003, he worked as an assistant at the Academy of Arts 'BK' in Belgrade, Department of Photography.

www.draganpetrovic.rs

Ivan Petrović (Kruševac, 1973). Diplomirao je na Akademiji umetnosti „BK“ u Beogradu 2002. godine na odseku fotografije. Pored fotografije, koja predstavlja osnovnu oblast njegovog delovanja i rada (umetnička, istraživačka, pedagoška) bavi se i kratkom formom dokumentarnog filma i videom. Njegova umetnička praksa zasnovana je na međusobnim odnosima dokumentarizma, aproprijacije i revalorizacije, i karakteriše je raznovrstan izvodački pristup. Glavna tema koju umetnik istražuje kroz svoje projekte jeste fenomen diskontinuiteta i njegovo razmatranje kao sredstva u procesu realizovanja radova. Koosnivač je i kourednik Centra za fotografiju, zajedno sa Mihailom Vasiljevićem. Inicijator je i urednik *Foto-foruma* (2010-2011). Autor je i priređivač knjige *Foto-forum, razgovori o fotografiji* (2016). Dobitnik je nagrade *Dimitrije Bašičević Mangelos* za 2008. godinu i stipendije „KulturKontakt“ u Beču 2004.

Ivan Petrović (Kruševac, 1973) graduated in Photography from the Academy of Arts 'BK' in Belgrade, in 2002. In addition to photography, which is his principal means of expression and sphere of activity (art, research and pedagogy), he is also interested in short documentary film and video. His artistic practice is based on mutual relations of the documentary, the act of appropriation and revaluation, and, as such, it is characterized by diverse performing approaches. The main theme the artist explores through his

projects is the phenomenon of discontinuity and its consideration as a tool in the process of carrying out the works. Petrović is the co-founder and co-editor of the Centre for Photography, along with Mihailo Vasiljević. He is also the initiator and editor of *Photo-Forum* (2010-2011) and the author and editor of the book *Photo-Forum, Discussions on Photography* (2016). He was the recipient of the *Dimitrije Bašičević Mangelos Award* in 2008 and the 'KulturKontakt' Artist-in-Residence grant in Vienna in 2004.

www.ivanpetrovic.wordpress.com

Katarina Radović je rođena 1976. godine u Beogradu. Studirala je istoriju umetnosti na Univerzitetu u Saseksu u Velikoj Britaniji. Diplomirala je 2006. godine na katedri za fotografiju na Akademiji umetnosti „BK“ u Beogradu. Dobitnik je stipendije „KulturKontakt“ u Beču, 2007. godine i stipendije Evropske kulturne fondacije (ECF) za realizaciju projekata *Dok nas smrt ne rastavi*, 2009. godine. Kao slobodni umetnik učestvovala je na brojnim samostalnim i grupnim izložbama u Srbiji i inostranstvu.

Katarina Radović was born in 1976 in Belgrade, Serbia. She studied History of Art at the University of Sussex in Brighton, UK, and acquired her BA Degree in Photography from the Academy of Arts 'BK' in Belgrade in 2006. She is the recipient of the 'KulturKontakt' Artist-in-Residence grant in Vienna in 2007, and the ECF grant for the realization of the project *Until Death Do Us Part* in 2009. As a free-lance artist, she has exhibited her work widely in Serbia and abroad.

www.katarinaradovic.jimdo.com

Mihailo Vasiljević (Beograd, 1981). BA 2005, Fotografija Akademija umetnosti; MA 2009, Teorija umetnosti, Univerzitet umetnosti. Aktivno izlaže od 2000. godine. Dobitnik je nagrade *Different Worlds* (2015) i dvostruki finalista nagrade *Dimitrije Bašičević Mangelos* (2015, 2016). U periodu 2009-2016. radi kao predavač na Novoj akademiji umetnosti. Zajedno sa Ivanom Petrovićem 2011. osniva nezavisno udruženje Centar za fotografiju.

Mihailo Vasiljević (Belgrade, 1981). He obtained his BA in Photography from the Academy of Arts in Belgrade in 2005, and his MA in Theory of Art from the University of Arts in Belgrade in 2009. He has been exhibiting his work actively since 2000. He is the winner of the *Different Worlds Award* (2015) and the two-time finalist of the *Dimitrije Bašičević Mangelos Award* (2015 and 2016). He has worked as a lecturer at the NOVA Academy of Arts in Belgrade, in the period from 2009 to 2016. Together with Ivan Petrović, he founded an independent association, Centre for Photography, in 2011.

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Srdan Veljović, fotograf i kulturni radnik. Rođen 1968. godine. Završio Elektrotehnički fakultet. Član ULUS-a. Realizovao projekte: *Arhitektura i fašizam*, *Lep život kao ekscs*, *Nebo*, *Granice roda*, *Ekonomija moći heteroseksualne veze*, *Koliko visoko je bezbedno*, *Nož žica*, *Umeće tranzicije*, *Transponovanje – Džoni Racković*, *Mnoštva*, *Tehno – pozicije potkulture*, *Moguća mesta solidarnosti*, *Muzeji i još po neko mesto sećanja*, *Jarboli*, *Industrija*, *Fotografije-portreti*, *Bioskopi u kulturi sećanja*, 20-25-29, *Das Unheimliche koncept kao praktična alatka*. Od marta 2015. godine, vodi radionicu fotografije Studentskog kulturnog centra Beograd.

Srdan Veljović is a photographer and cultural worker. He was born in 1968. He graduated in Electrical Engineering. He is a member of ULUS (Association of Visual Artists of Serbia). He has realized the following projects: *Architecture and Fascism*, *The Good Life as Excess*, *Sky*, *The Boundaries of Gender*, *The Economy of Power Within a Heterosexual Relationship*, *What is a Safe Altitude*, *Blade Wire*, *The Art of Transition*, *Transposing – Johnny Racković*, *Multitudes*, *Techno – Positions of Subculture*, *Chances of Solidarity*, *Museums and Other Places of Memory*, *Jarboli*, *Industrija*, *Photographs-Portraits*, *Cinemas in the Culture of Remembrance*, 20-25-29, *Das Unheimliche Concept as a Practical Tool*. He has been running photography workshops at the Student Cultural Centre in Belgrade since March 2015.

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