

Novi Sad
2021.

8. Svetski bijenale
studentske fotografije



8th World Biennial of
Student Photography

**Univerzitet u Novom Sadu,
Akademija umetnosti** ~

University of Novi Sad,
Academy of Arts

↖ Svetski bijenale studentske fotografije podržali su /

The World Biennial of Student Photography is supported by:

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Dragana Milošević,

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The Secretary for Culture, Public Information and Relations with Religious Communities, Government of AP Vojvodina

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Siniša Bokan,

dekan Akademije umetnosti Novi Sad / Dean of the Academy of Arts, Novi Sad

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Photography hosted by: **Aleksandra Pavlović, Uroš Lazović**, studenti glume u klasi profesora Nikite Milivojevića / students of Acting,
class of professor Nikita Milivojević
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↳ Dobitnici Kristalne plaktere

Osmog svetskog bijenala studentske fotografije /

Winners of the Crystal plaque of

The Eight World Biennial Exhibition of Student Photography 2021:

Siniša Bokan

Dubravka Lazić

Atila Kapitanj

Prethodni dobitnici / Previous winners:

Irina Subotić 2009

Nenad Ostojić 2009

Ivica Lukanović 2014

Ervin Dubrović 2014

Akademija umjetnosti Univerziteta u Banjoj Luci 2014

Branimir Karanović 2015

Ivan Karlavaris 2017

Branislav Dobanovački 2017



WORLD BIENNIAL OF STUDENT PHOTOGRAPHY

Professor Siniša Bokan, Dean
Academy of Arts Novi Sad

As an event with a long-term tradition, the World Biennial of Student Photography comprises the artistic expression of numerous generations of young artists. Photography is constantly facing new challenges in terms of media development following the development of new forms of communication and technologies.

The Biennale is an occasion to celebrate the best student achievements from all over the world in the last two years and, as such, is always contemporary and up-to-date. The participation of a growing number of young artists who create within the photography medium certainly confirms the prestige of this ever modern artistic discipline.

Moreover, the Biennale affirms the freedom and spontaneity of authorial expression in its purest sense, exclusively abiding to the principle of the quality of artistic creation. The Biennale is not just an act of exhibiting the works

scrutinized by its jury; it also presents a corpus of information on the status of photography as a medium, with special emphasis on its methodological and pedagogical innovations. The long-term practice that this event has traditionally cherished within the projects implemented at the Academy of Arts in Novi Sad has once again highlighted its main objective: the promotion of the photography art and practice as a medium studied within higher education institutions worldwide.

SVETSKI BIJENALE STUDENTSKE FOTOGRAFIJE 2021.

Siniša Bokan, red.prof.
Dekan Akademije umetnosti
Novi Sad

Kao dugogodišnja manifestacija - Svetski bijenale studentske fotografije obuhvata izraz brojnih generacija mladih umetnika. Fotografski izraz se uvek suočava sa novim izazovima u pogledu mogućnosti razvoja medija, kroz razvoj novih vidova komunikacije i tehnologije.

Bijenale je praznik koji slavi najbolja dostignuća studenata sa svih strana sveta u periodu poslednje dve godine i kao takav je uvek savremen i aktuelan. Učešće sve većeg broja mladih umetnika, koji stvaraju u mediju fotografije, izvesno potvrđuje prestiž ove uvek moderne umetničke discipline.

Takođe, Bijenale afirmiše slobodu i spontanost autorskog izraza u najčistijem smislu, poštujući isključivo princip kvaliteta umetničkog stvaralaštva. Bijenale predstavlja ne samo čin izložbe žiriranih radova, već i korpus informacija o statusu fotografije kao medija, sa

posebnim osvrtom na metodološke i pedagoške inovacije. Dugogodišnja praksa koju ova manifestacija, sada već tradicionalno, neguje u okviru projekata koji se realizuju na Akademiji umetnosti Novi Sad je i ovaj put uspešno naglasila svoj osnovni cilj: promocija fotografske umetnosti i prakse kao medija koji se izučava u okviru visokoškolskih institucija širom sveta.

IZAZOVI VREMENA

Dr Dubravka Lazić, red. prof.
Akademija umetnosti Novi Sad

U susret osmom Svetskom bijenalu studentske fotografije neminovno se moramo osvrnuti na period koji je prethodio njegovoj realizaciji. Kako je Bijenale inicijalno koncipirano kao manifestacija koja se realizuje na dvogodišnjem nivou (a koja za cilj ima predstavljanje studentske produkcije iz oblasti umetničkog medija Fotografije koji se, kao takav, izučava na svetskim visokoškolskim institucijama) nužno se moramo osvrnuti na globalnu situaciju u kojoj su prethodne dve godine školovanja bile obeležene pandemijom Kovida 19.

U tom svetlu neminovno je posmatrati i ovo Bijenale u kontekstu pandemije koja je, širom sveta, uticala na edukativni proces svih visokoškolskih institucija, pa i onih umetničkog profila. Štaviše, edukacija iz polja umetnosti je svojim specifikumom zaista uvek predstavljala „izdvojen“ proces u odnosu na naučna polja dok se sada postavilo i dodatno pitanje funkcionisanja i realizacije nastave umetničkog tipa u novonastalim, nepovoljnim uslovima. Sa tog stanovišta treba sagledati i ovogodišnje prispele i predstavljene radove koji su, svojom raznovrsnošću

i rasprostranjenošću, pokrili gotovo čitav svet. Sâm proces organizovanja Svetskog bijenala studentske fotografije je nakon dugog niza godina s jedne strane bio organizaciono „ustaljene“ forme dok je lepota njegove realizacije bila u sagledavanju raznovrsnosti prispelih radova i aktivnom praćenju razvoja edukacije u oblasti umetnosti fotografije. I zaista, svako Bijenale do sada je pokazalo kvalitetne radove mladih umetnika-studenata širom sveta te se nakon više od 17 godina sa sigurnošću može reći da je ovakva manifestacija značajna u smislu hronologije razvoja nastave iz oblasti fotografije.

Sa određenim oprezom je organizovano i ovogodišnje Bijenale, uz svest o vladajućim nepovoljnim uslovima za realizaciju nastave umetničkog tipa koji su mogli da se odraze i na sam uspeh konkursa. Međutim, sa 175 prijava koje su, nakon selekcionarne komisije većinskim brojem prešle u dalji krug žiriranja, možemo zaključiti da je i ove godine održan visok kvalitet i nivo. Štaviše, od sveukupnog broja prispelih radova u najuži krug odabrana su 23 najuspešnija autora koji su bili u konkurenciji za glavne nagrade.

I ove godine su prispeli radovi obuhvatili širok raspon umetničkog izražavanja putem

medija fotografije: od dokumentarnog, konceptualnog, režiranog pa sve do primenjenog pristupa. Raznovrsnost je jedan činilac radova koji se mogu sagledati u selekciji ovogodišnje manifestacije. Drugi je, svakako, kvalitet. I nakon realizovanog celokupnog procesa sa sigurnošću se može zaključiti da je umetnost fluidni medij koja pronalazi svoj „put“ i u nepovoljnim, nametnutim uslovima. Uspeh ovogodišnjeg Bijenala je, samim tim, možda i značajniji od prethodnih. Ostaje nam da se nadamo da će sledeće Svetsko bijenale studentske fotografije 2023. biti realizovano u redovnim okolnostima, i da, za sada, uživamo u lepoti i raznovrsnosti umetničkih stavova mladih generacija.



THE CHALLENGES OF TIME

Professor Dubravka Lazić, PhD
Academy of Arts University of Novi Sad

In the coming of the eighth World Biennial of Student Photography, we must inevitably look back to the period that preceded its implementation. As the Biennale was initially conceived as a two-year event (with the aim to present student productions in the field of Photography as artistic medium, which, as such, is studied at higher education institutions worldwide), we must look back at the global situation in which previous two years of schooling were considerably marked by the Covid19 pandemic.

In that light, it is inevitable to look at this Biennale in the context of the pandemic which has affected the educational process of all higher education institutions, including the ones with an artistic profile. Moreover, education in the field of art, with its specificity, has indeed always represented a "separate" process in relation to scientific fields, while now an additional question has been raised about the functioning and the implementation of artistic

teaching in the newly created, unfavorable conditions. In that perspective, we should also look at the received and presented works this year, which, considering their diversity and geographical origin, cover all parts of the world. Although, the organization of the World Biennial of Student Photography has after many years of its implementation become a somewhat "familiar" process; the beauty of that process was in perceiving the diversity of submitted works and actively monitoring the development of education in the field of photography. Indeed, every Biennale has so far shown high-quality works by young artists-students from all around the world, and after more than 17 years, it can be said with certainty that such an event is important in terms of chronology of teaching development within the field of photography.

This year's Biennale was also organized with a hint of caution; with the awareness of the current unfavorable conditions for the implementation of artistic teaching, which could have affected the very success of the competition. However, with 175 applications approved by the selection committee and passing them into the further

round of jury selection; we can conclude that a high quality and level was maintained this year as well. Moreover, out of the total number of submitted works, we have shortlisted 23 most successful authors who were in the competition for the main awards.

This year, the submitted works include a wide range of artistic expression through the medium of photography: from documentary, conceptual, directed to applied approach. Diversity is a common factor found in all the selected works of this year's event. The second is, of course, quality. Even after the completion of the entire process, it can be said with certainty that art is a fluid medium that finds its "way" even in unfavorable, imposed conditions. The success of this year's Biennale is, therefore, perhaps more significant than the previous ones. We can only hope that the next World Biennial of Student Photography in 2023 will be organized in normal circumstances and that at least for now we can enjoy the beauty and diversity of the artistic attitudes of the young generations.

↳ Direktor Bijenala / Biennale Director:

Dubravka Lazić

Osnivači Bijenala / Biennale Founders:

Ivan Karlavara i Branislav Dobranovački



Professor Dubravka Lazić, PhD

Academy of Arts, University of Novi Sad

Educated as a painter (bachelor studies, 1997), a photographer (master studies, 2000) and a filmologist (PhD studies, 2013), Dubravka Lazić teaches courses History of Photography, History of Film and Photography at the Academy of Arts and Faculty of Philosophy in Novi Sad. She has exhibited her own artwork in Serbia and abroad since 1998.

Dubravka Lazić is the author and participant of numerous solo and group exhibitions worldwide. She is the author of several published articles and two books. She is a member of several committees at the University of Novi Sad, organizational boards and juries, as well as a consultant and a participant of many art projects.

She currently holds the position of Vice Dean for Arts and International Relations at the Academy of Arts, University of Novi Sad and the Chairman of the University of Novi Sad Council for the Arts and Humanities.



Jelena Matić M.A (Belgrade, 1977)

Graduated from the Faculty of Philosophy, the History of Art Department, Jelena Matić received her MA degree from the University of Arts in Belgrade (Theory of Arts and Media). She was a contributor to the Refoto magazine (2003–2015); a curator and the author of a large number of texts on the history and theory of photography, including the texts for the books and exhibition catalogues of local and foreign artists. She was

an art director of the Gallery Artget in 2015, and the author of the book A Short History of Photography (Cultural Centre of Belgrade, 2017). Since 2018 she has worked as an expert associate for the course Development of the Medium of Photography at the Department of Applied Graphics (Module: Photography) at the Faculty of Applied Arts in Belgrade. At the end of 2019 she launched the blog Image&Box: On Photography [https:// imageboxonphotography.photo.blog/](https://imageboxonphotography.photo.blog/)



Dr. ZHU Jiong

Dr. ZHU Jiong is an Associate Professor and an MFA/MA student advisor at Beijing Film Academy. She has taught photography at the university level for over 20 years, including the courses History of World Photography, Documentary Photography, and Photography Writing. Besides teaching, Dr. ZHU is engaged in her own photography, as well as commentary, curation, and cultural research. More than 100

of her articles have been published in various professional newspapers and media. She has curated more than 20 exhibitions at the China National Art Museum and various major photography festivals, and has won multiple curatorial awards.



Olja Triaška Stefanović, PhD

Olja Triaška Stefanović is a photographer and visual artist, assistant professor at the Academy of Fine Arts and Design in Bratislava, head of the Department of Photography and New Media.

Her artistic work is about personal relation to Balkan conflicts and new “geography” in the context of Central and Eastern Europe. In 2020, she presented an interdisciplinary art project: an exhibition and a photo book “Brotherhood and Unity”. In addition to the mentioned topic; the space, history and architecture of Eastern Europe also occupy a special place in her visual research.

Her photo essays in the field of architecture have been published and awarded in numerous books and publications in Europe, and she has won many prestigious awards for her work within photography, including “Photographer of the Year 2015”, awarded by the Central European House of Photography in Bratislava and “Grant for Contemporary Artist 2019” from the Novum Foundation in Bratislava. Her works are a part of the permanent exhibition of the Slovak National Gallery in Bratislava and the City Gallery in Nitra in Slovakia. She regularly exhibits both in Slovakia and abroad.



Brian Arnold

Photographer, educator, and musician based in Ithaca, NY. He has undergraduate degrees in English and Ethnomusicology from The Colorado College, and an MFA in Photography from the Massachusetts College of Art. His photographs have been exhibited in China, France, Indonesia, Italy, and the United States, and are included in a number of important museum and library collections, including the Museum of Contemporary Photography in Chicago, the George Eastman House in Rochester, the library at The Cleveland Museum of Art, the Denver Art Museum, the Johnson Museum of Art at Cornell University, the National Gallery of Australia, and Light Work in Syracuse, NY. He has received a number of important grants and residencies,

most recently from the MacDowell Colony, the Cite Internationale Des Arts in Paris, the Henry Luce Foundation, and the American Institute for Indonesian Studies.

Brian has taught and lectured about photography at a number of prestigious institutions in the United States and abroad - including at Cornell University; the School of Art and Design at Alfred University; Massachusetts College of Art; the Santa Reparata International College of Art in Florence, Italy, Pasundan University in Bandung, West Java; the Institute of Technology in Bandung; the University of Indonesia; the Indonesian Institute of Art, Yogyakarta; the National Gallery of Australia, Canberra; the School for International Training, the Academy of Arts in Novi Sad, Serbia; and the Beijing Film Academy.

↳ Participants

↳ Učesnici

Nagrade / Awards:

Prva nagrada / 1st Prize

Vasilis Pantelidis / Vassilis Pantelidis

Univerzitet Aristotel u Solunu, Fakultet likovnih umetnosti / Aristotle University of Thessaloniki, Faculty of Fine Arts

Grčka / Greece

Druga nagrada / 2nd Prize

Fatemeh Abedin / Fatemeh Abedin

Univerzitet islamskih veroispovesti, Teheran / University of Islamic Denominations, Teheran

Iran / Iran

Treća nagrada / 3rd Prize

Sara Kecman / Sara Kecman

Akademija umetnosti Univerziteta u Novom Sadu / Academy of Arts, University of Novi Sad

Srbija / Serbia

Počasne nagrade / Honorary awards:

Mohammad Rakibul Hasa / Mohamad Rakibul Hasa

Univerzitet u Hardfordširu / University of Hertfordshire

Velika Britanija / United Kingdom

Nikolas DuPont / Nicholas-DuPont

Parson škola dizajna, Njujork / Parsons School of Design, New York

Sjedinjene Američke Države / United States of America

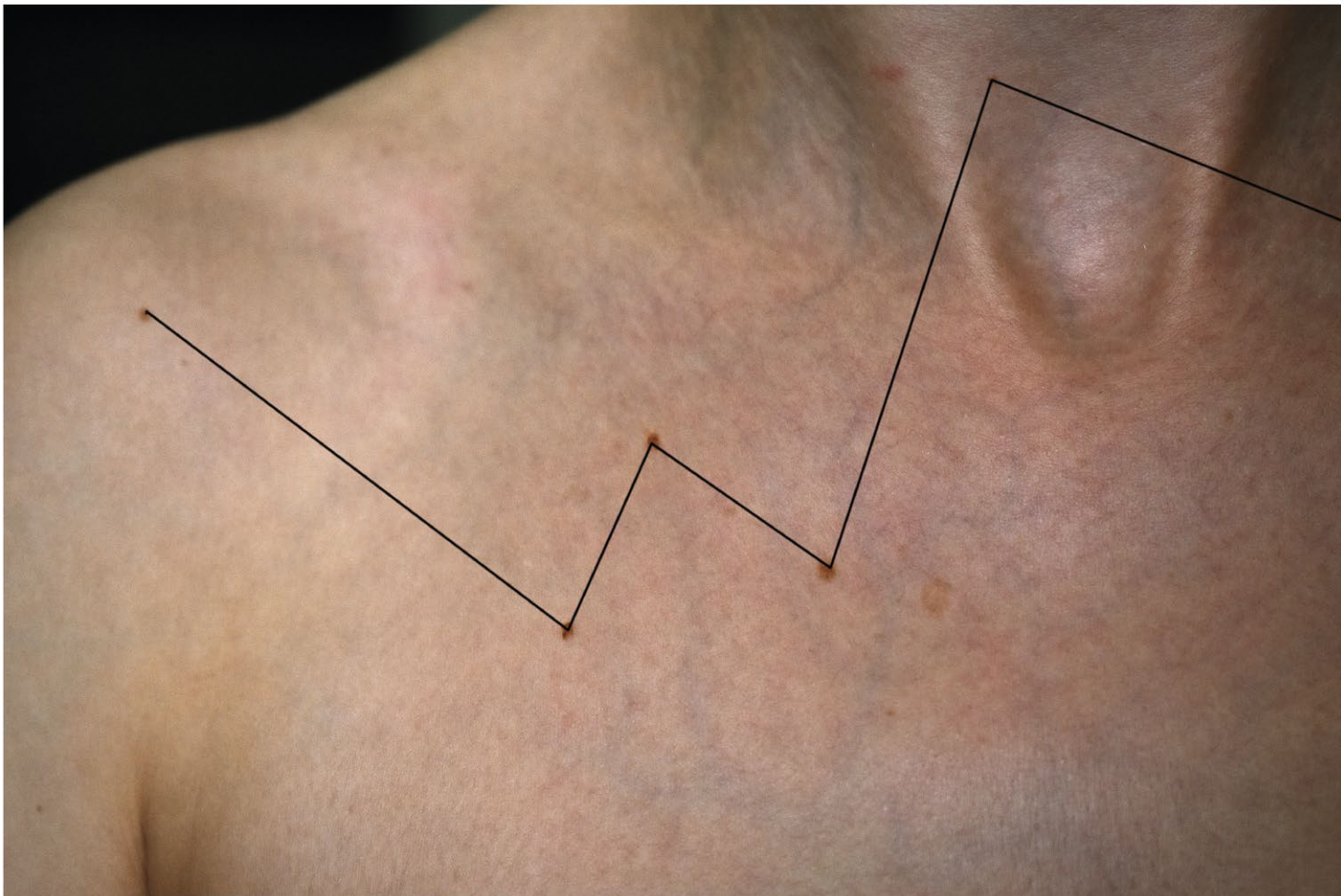
Omar Perez / Omar Perez

Univerzitet Verakruzana / Universidad Veracruzana

Meksiko / Mexico

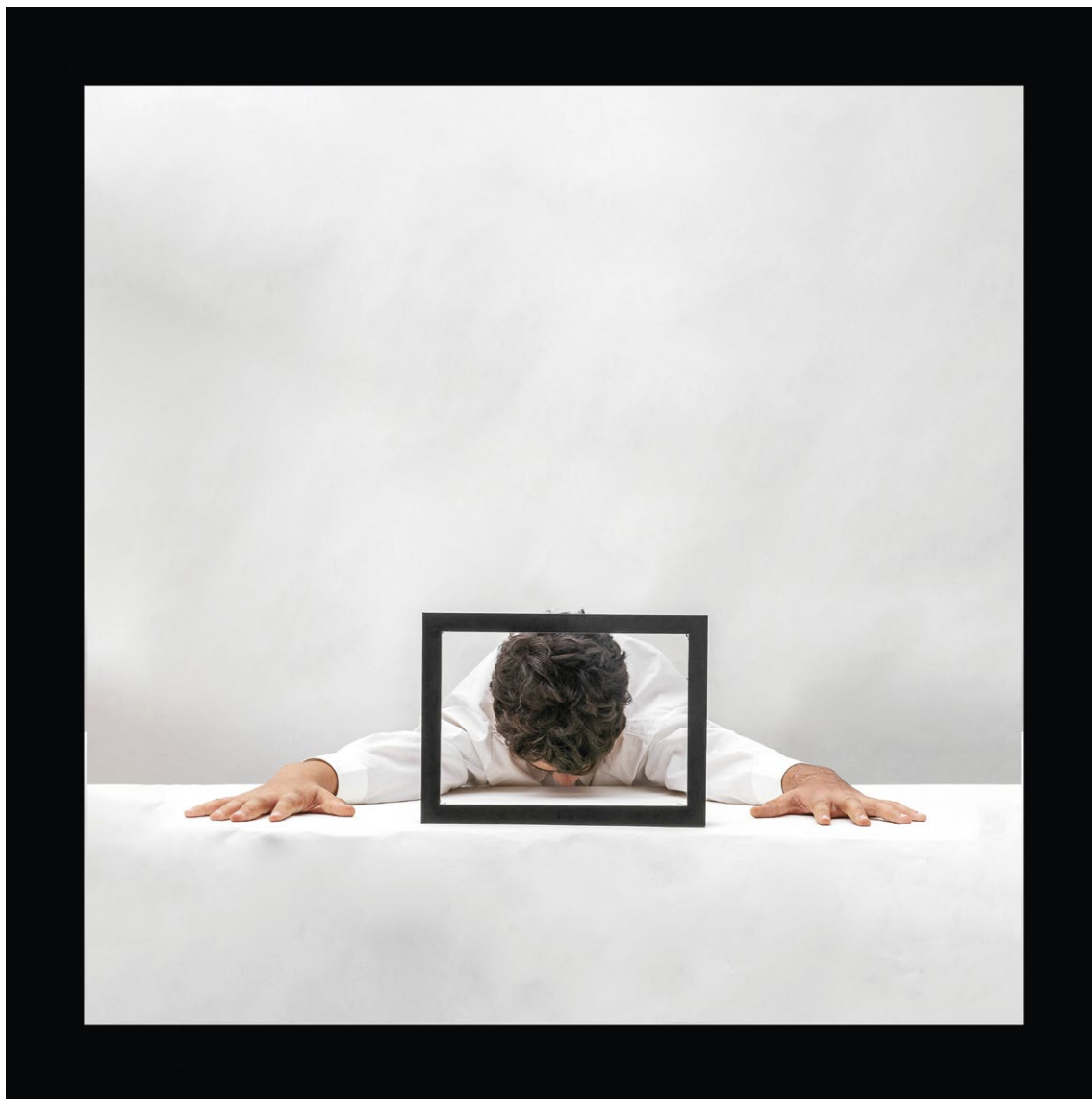


Fatemeh Abedini
University of Islamic Denominations, Tehran

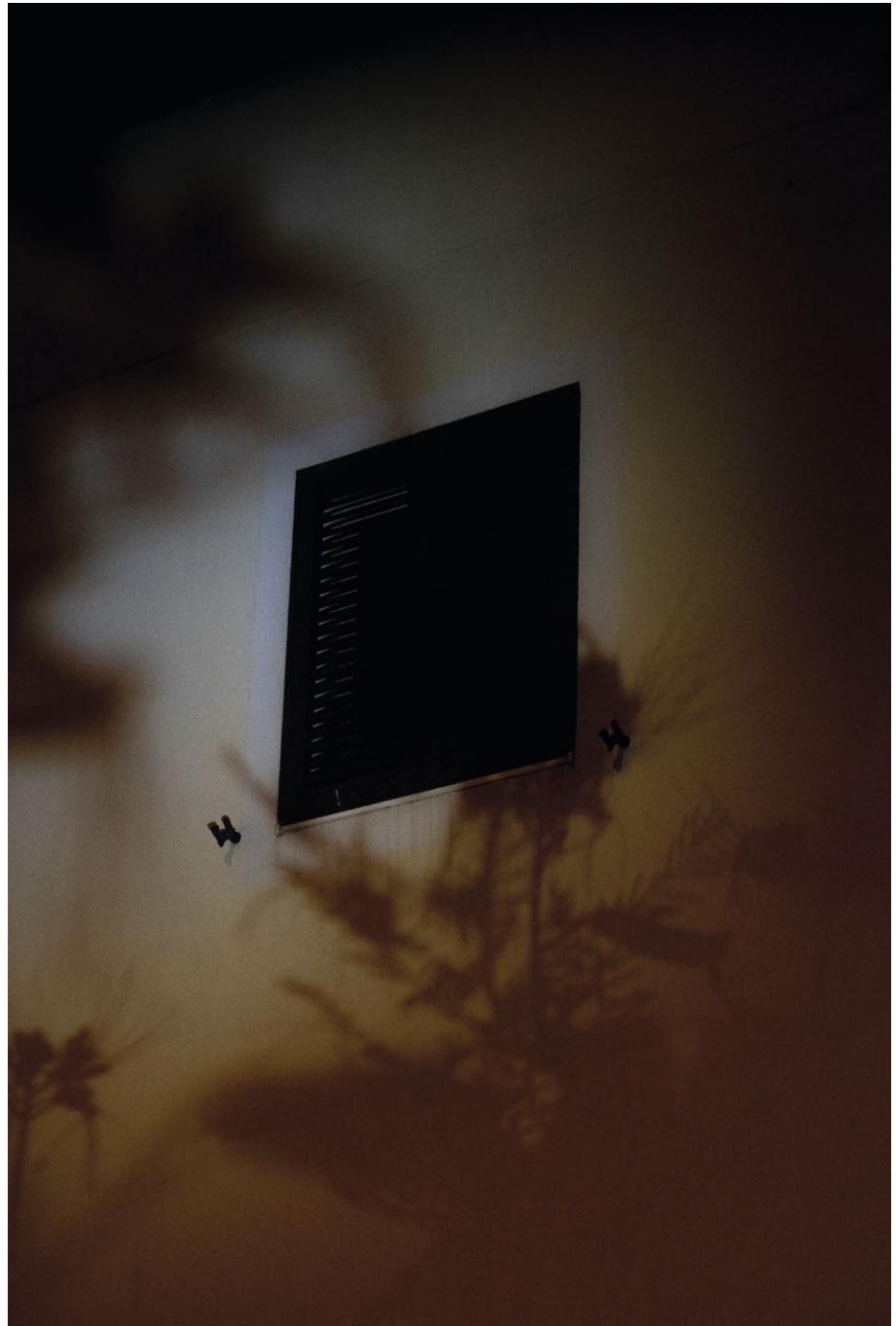


Ana Aleksić

Academy of Fine Arts, Trebinje, Bosnia and Herzegovina

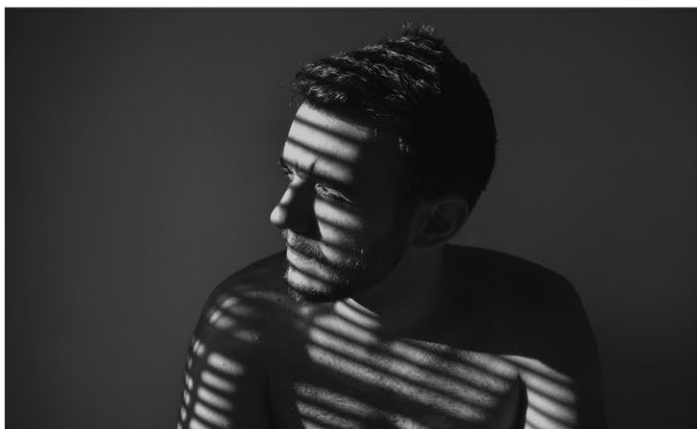


Alexiou Alexis
University of West Attica, Athens



Sterre Arentsen

AKI ArtEZ University of the Arts,
Enschede



Milica Avramović
Faculty of Philology and Arts, Kragujevac



Magdalena Biškup
Academy of Fine Arts, Zagreb



Lucija Bogunović
Academy of Fine Arts, Zagreb



Tijana Borbelj
Academy of Arts, Novi Sad



Marina Brkić
Academy of Fine Arts, Zagreb



Ivan Buvinić

Academy of Dramatic Arts, Zagreb

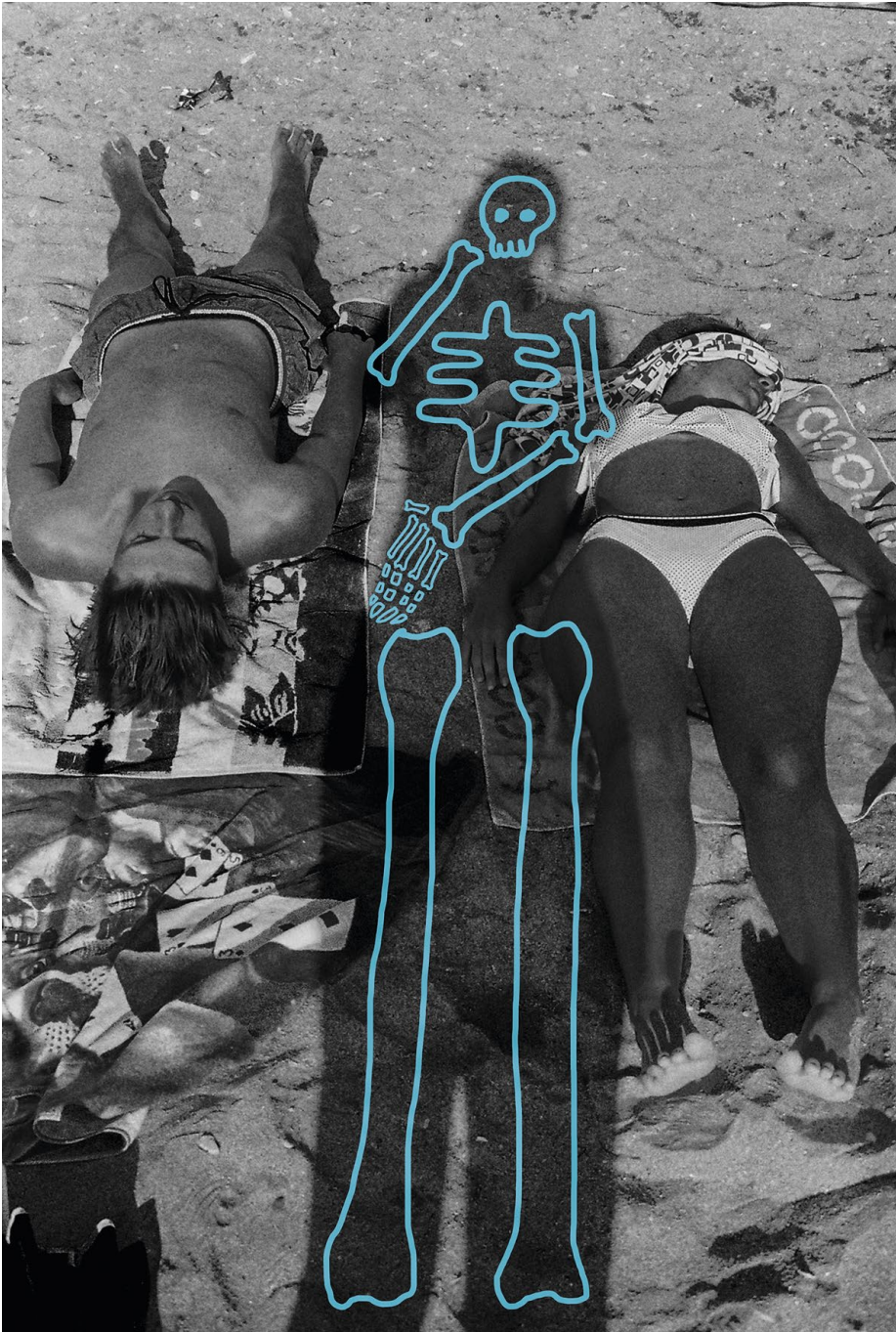


Manyi Chan
University of the Arts, London, United Kingdom



Stela Csizmazia

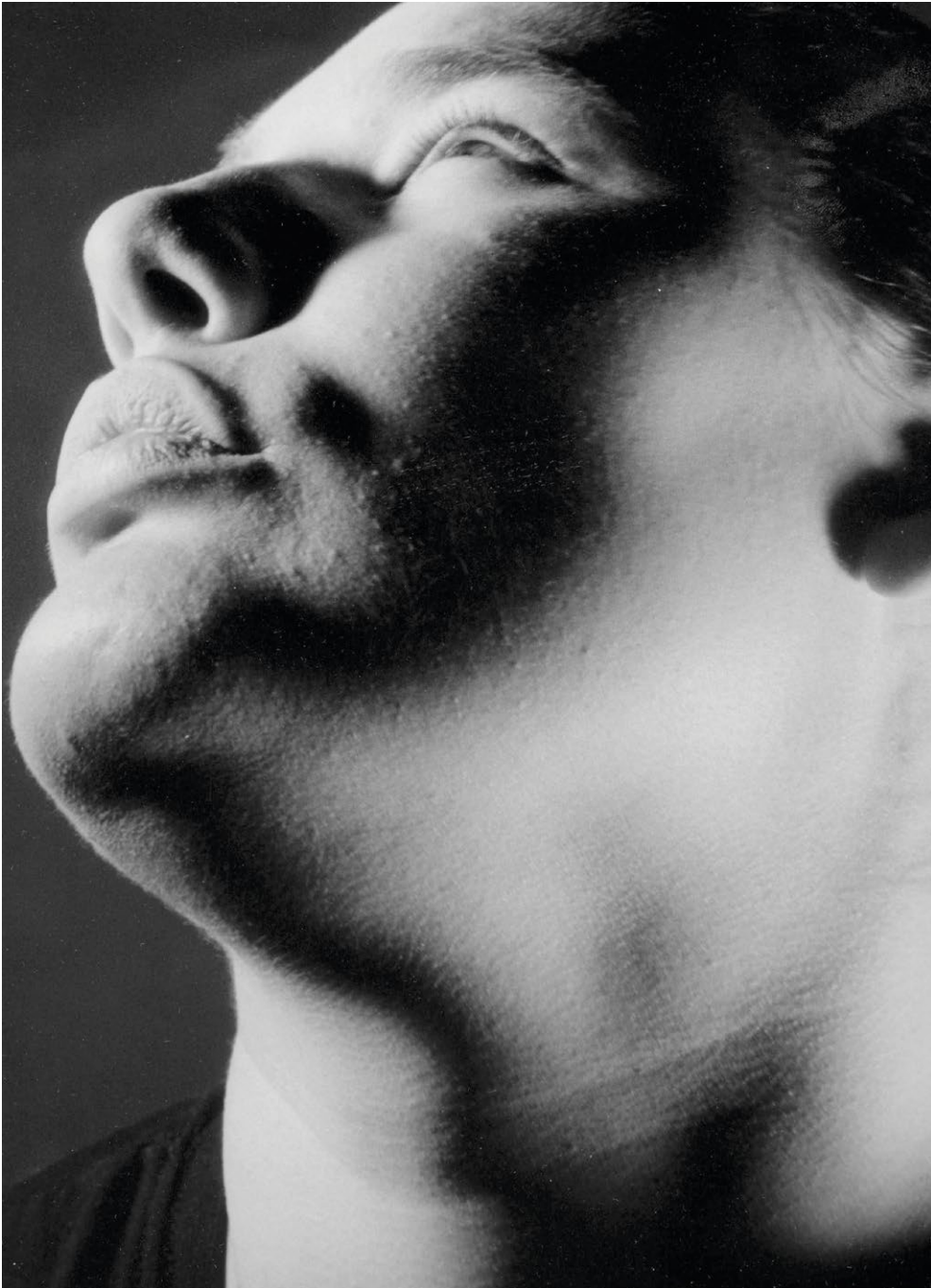
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Marija Đorđević

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Bianka Ézsölová
Academy of Fine Arts and Design, Bratislava



Zuzana Fajta

Academy of Fine Arts and Design,
Bratislava

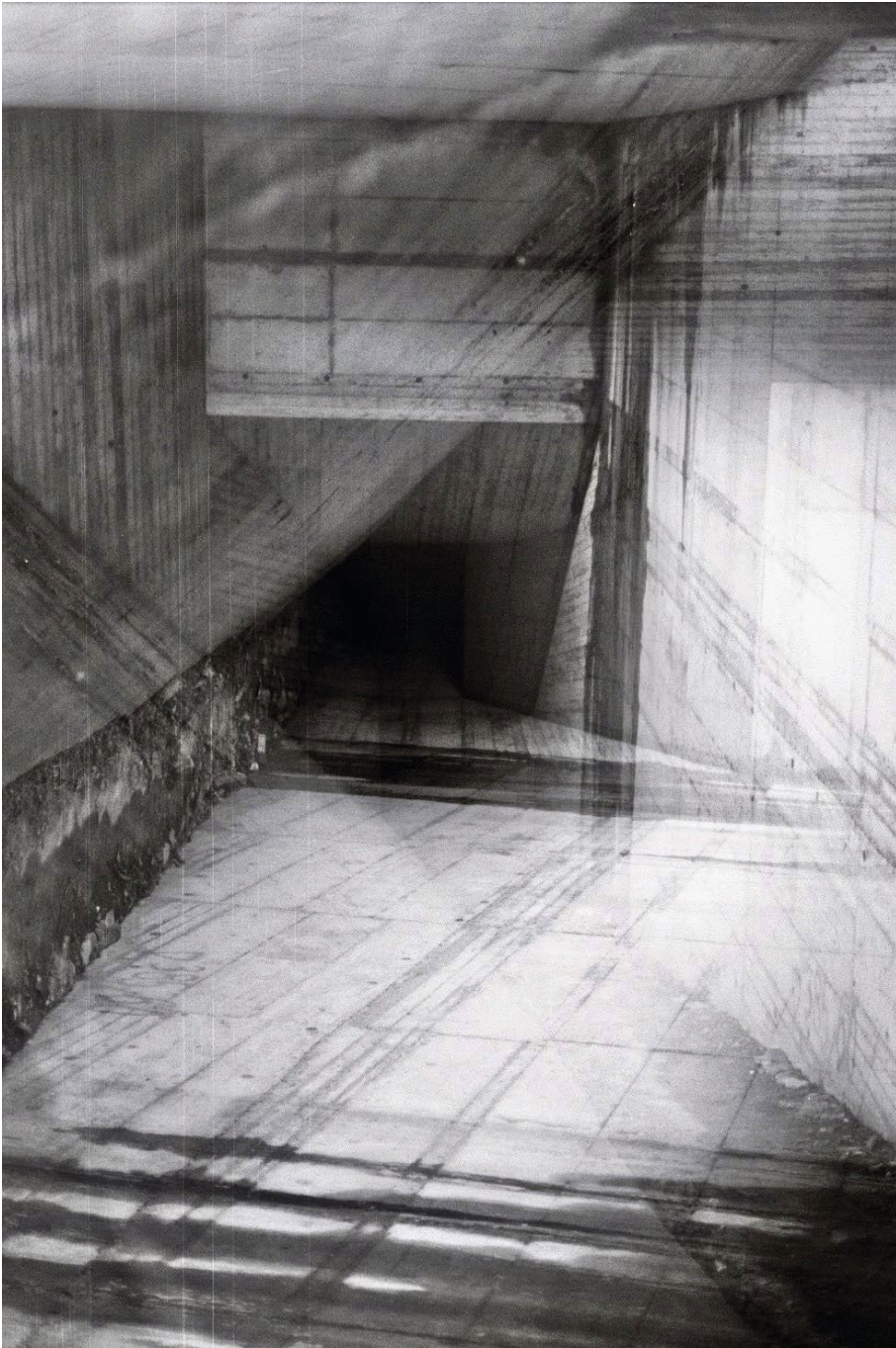


Julius Finck
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Chen FuKai

Communication University of China, Nanjing



Emily Gampoura
University of Education,
Ludwigsburg



Boyuan Gao
Xi'an Jiaotong University, Xi'an

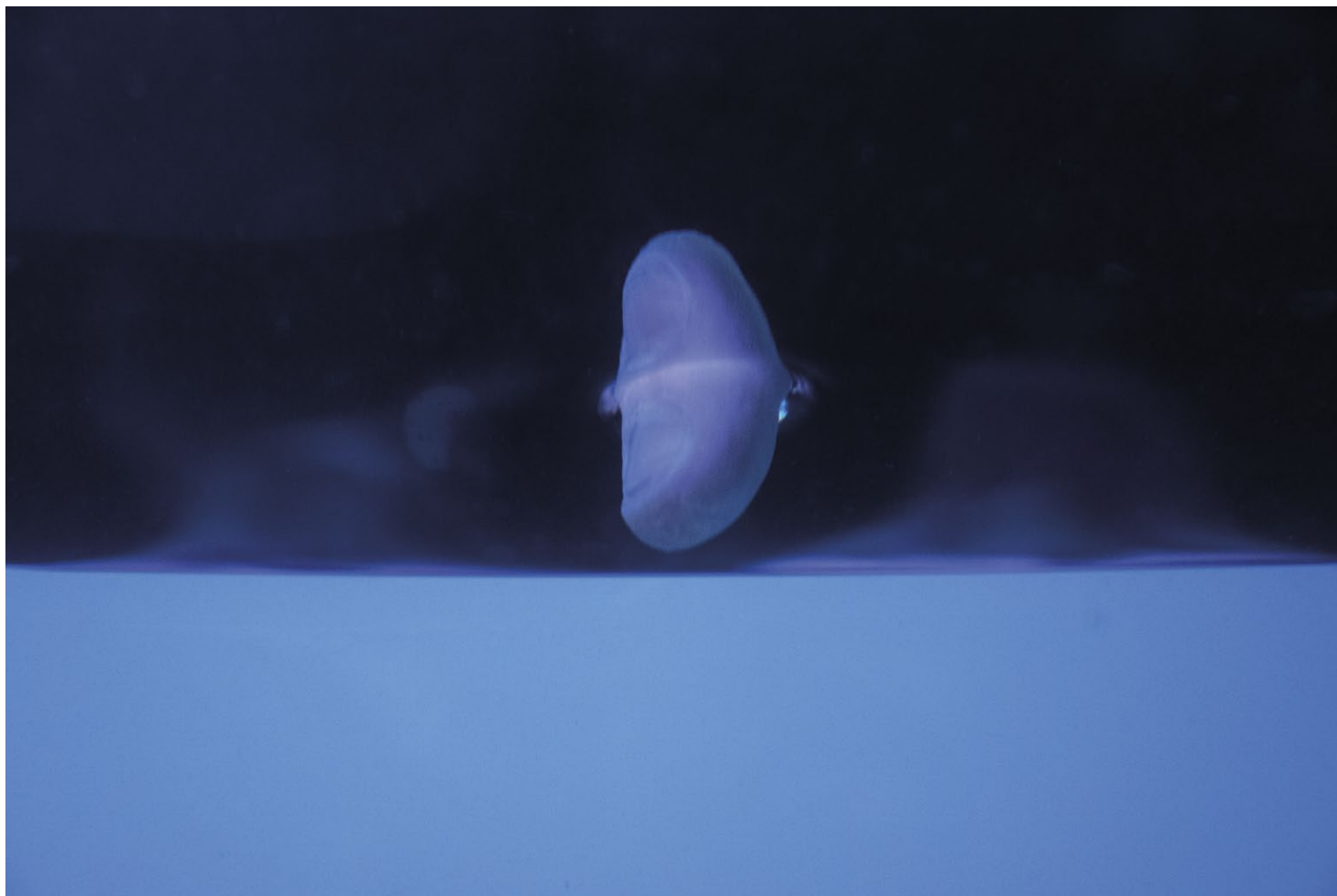


Karina Golisová
Academy of Fine Arts and Design,
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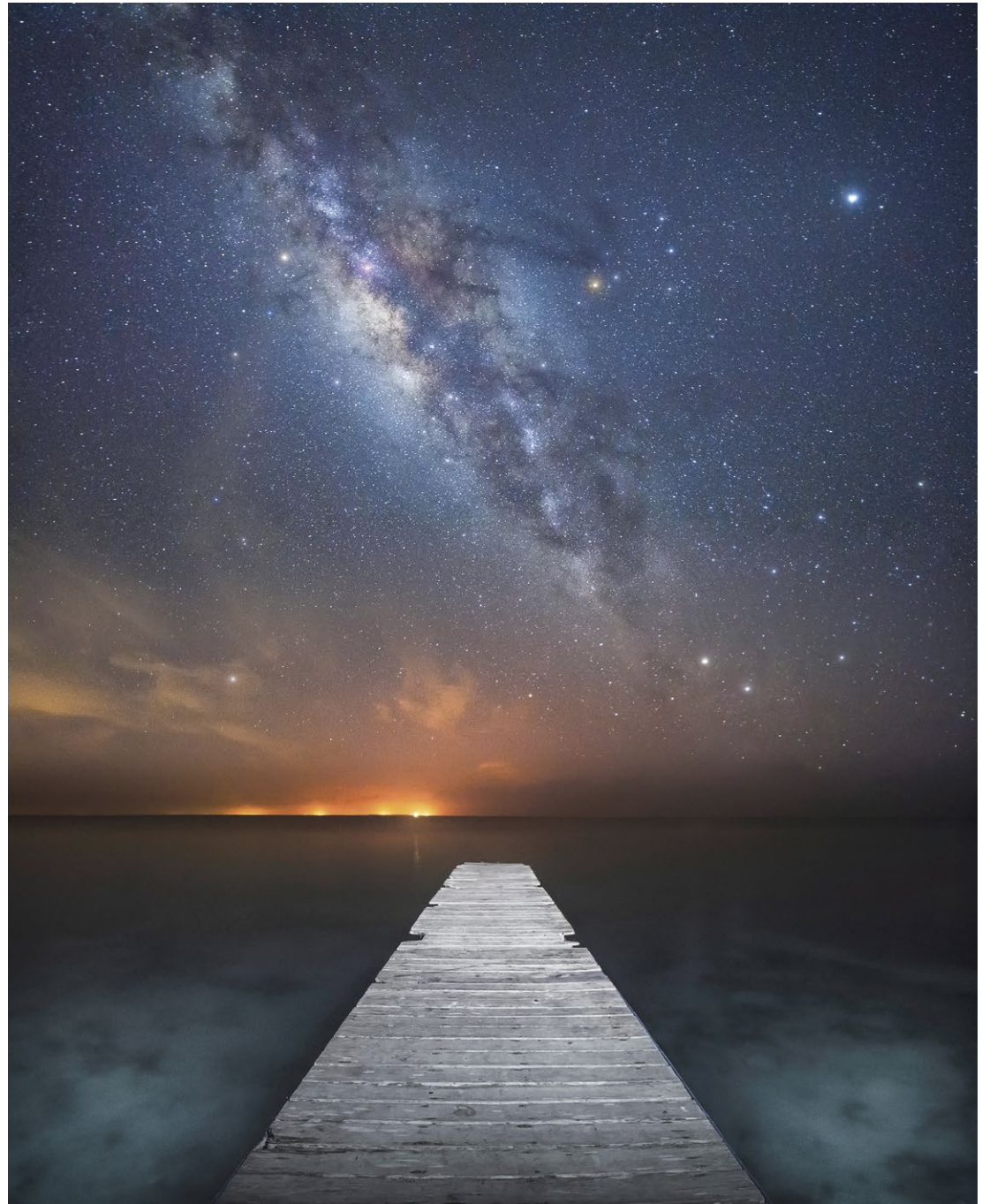


Rontgen Gu

University of the Arts, London,
United Kingdom



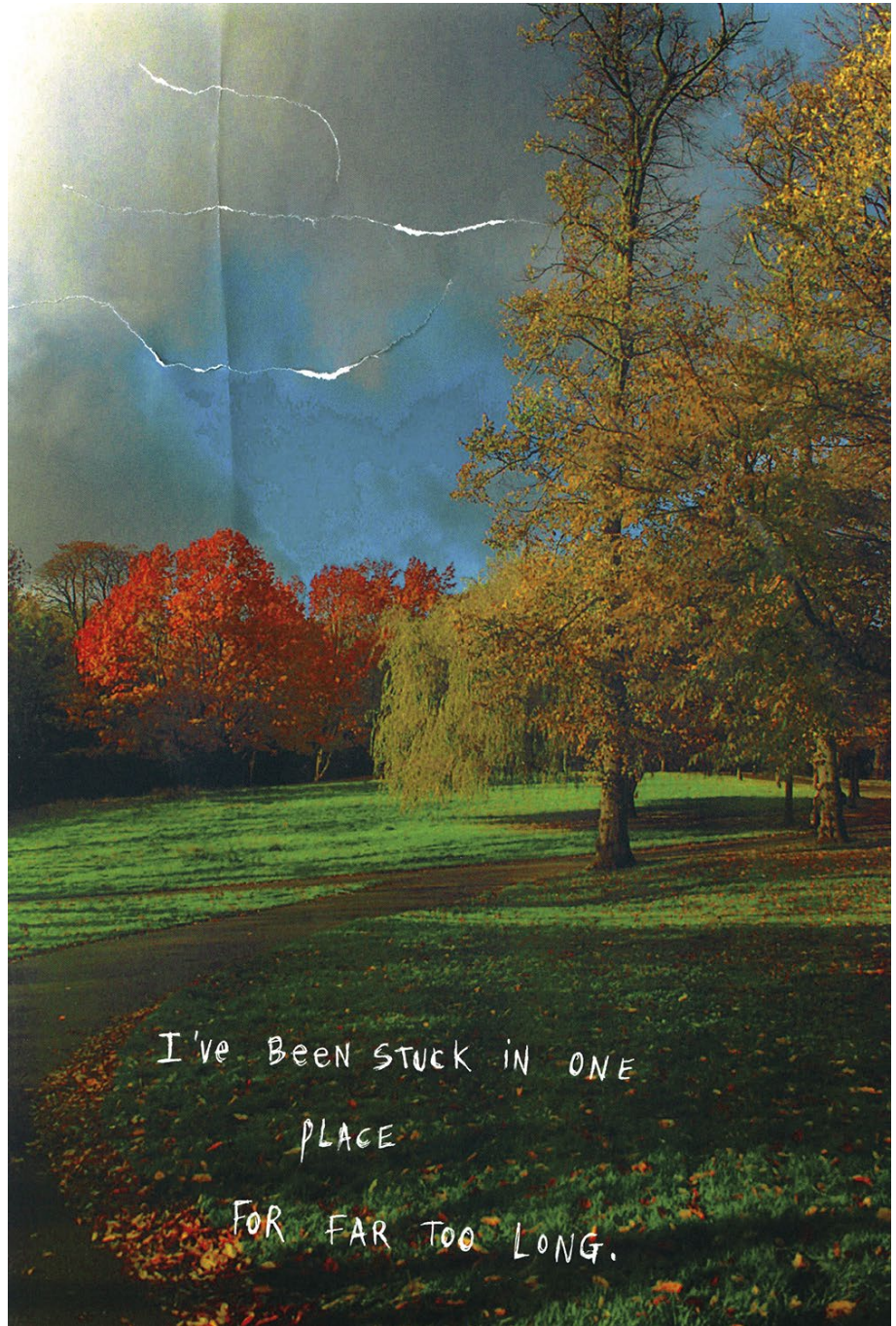
Josipa Henizelman
The Academy of Arts and Culture, Osijek



Joseph Hernandez
Jorge Tadeo Lozano
University, Bogotá



lauren Hillsdon
University of the Arts, London



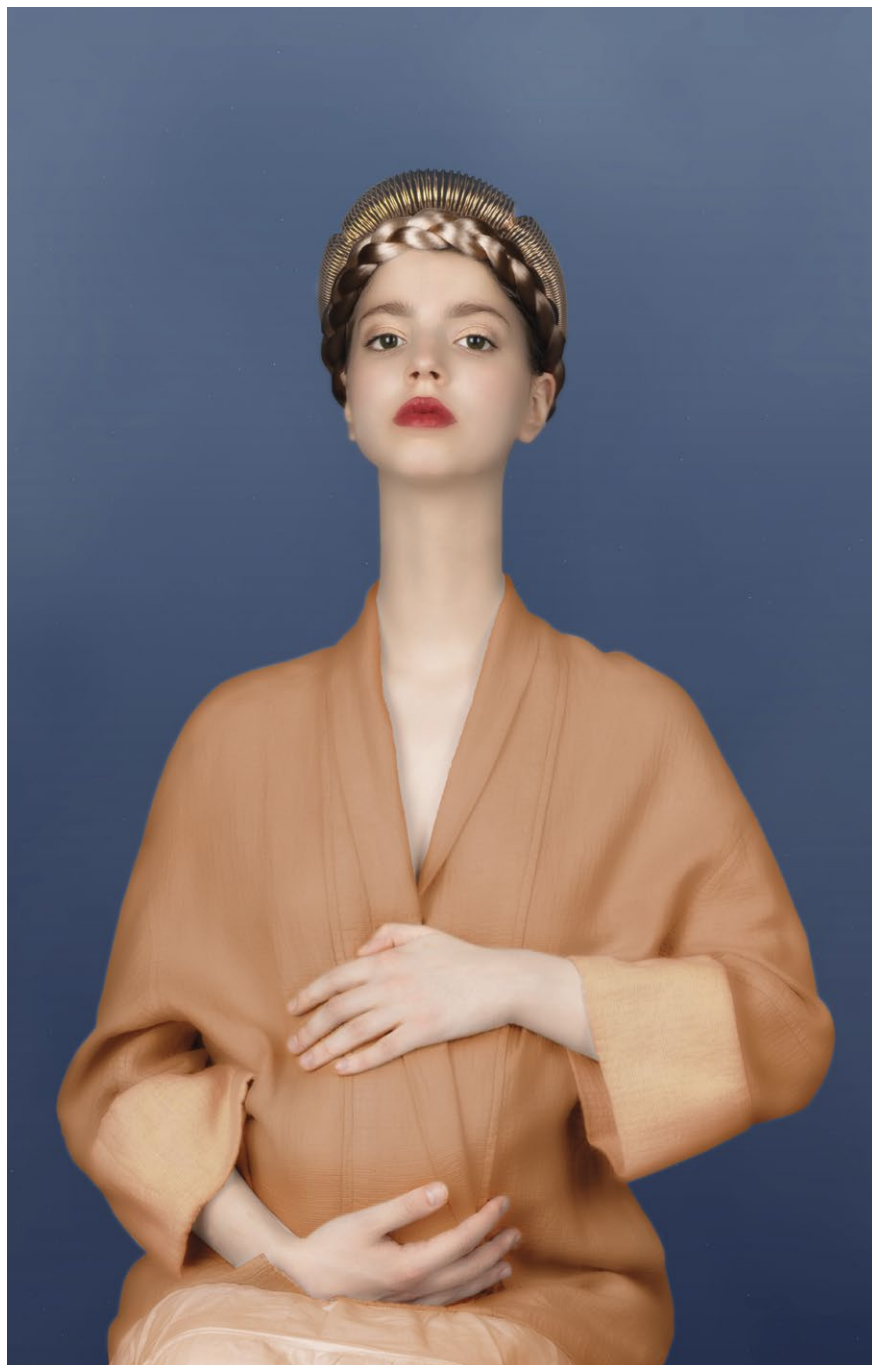
Sophie Holden
University of the Arts, London

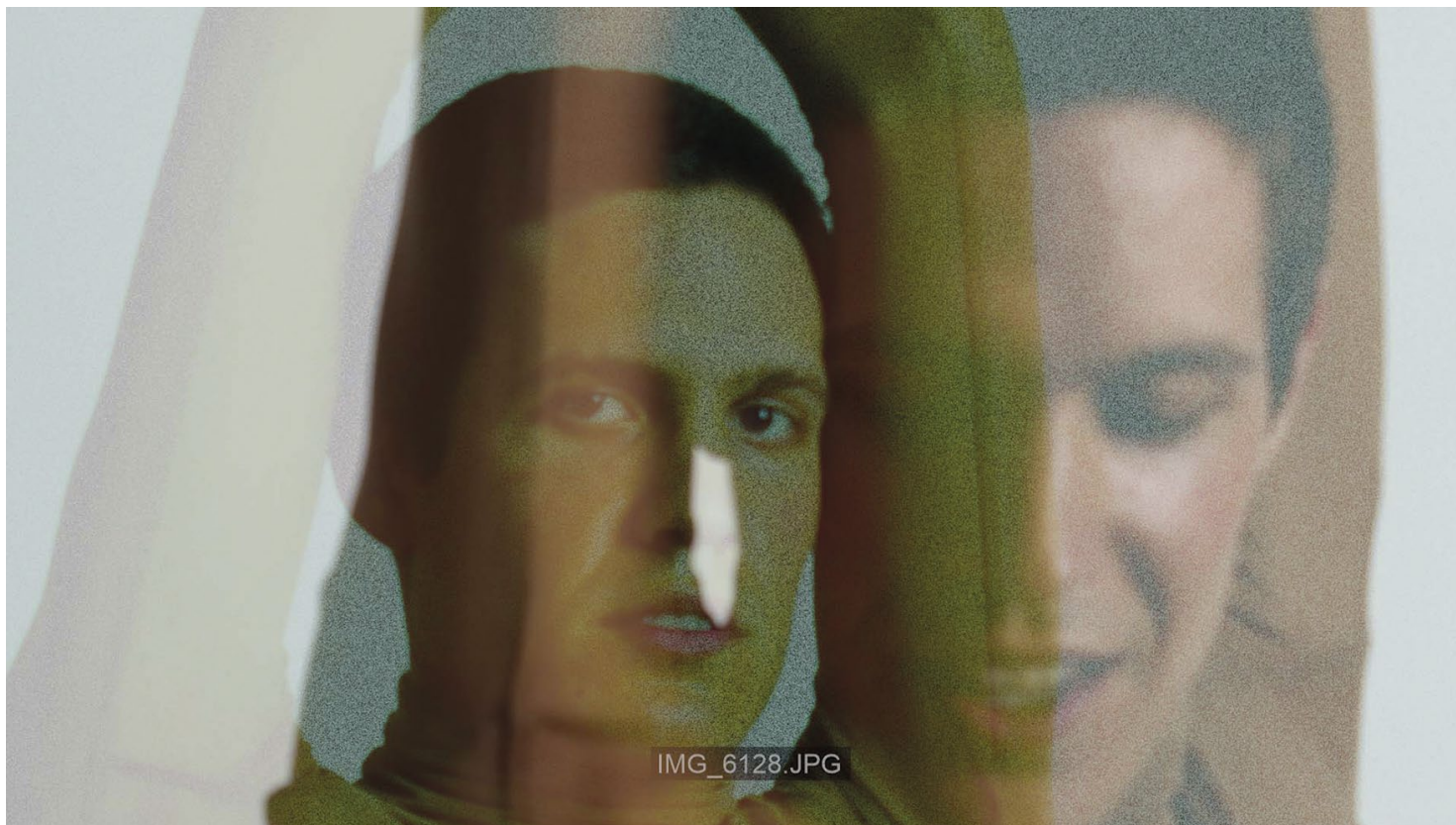


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Sofija Ivanović

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Academy of Arts, Novi Sad



Anja Jurca
Academy of Arts, Novi Sad



Paraskevi Kanteler
Faculty of Fine Arts, Thessaloniki



but, there's also the other meaning of this name,
the one that contradicts the previous completely

Sara Kecman
Academy of Arts, Novi Sad

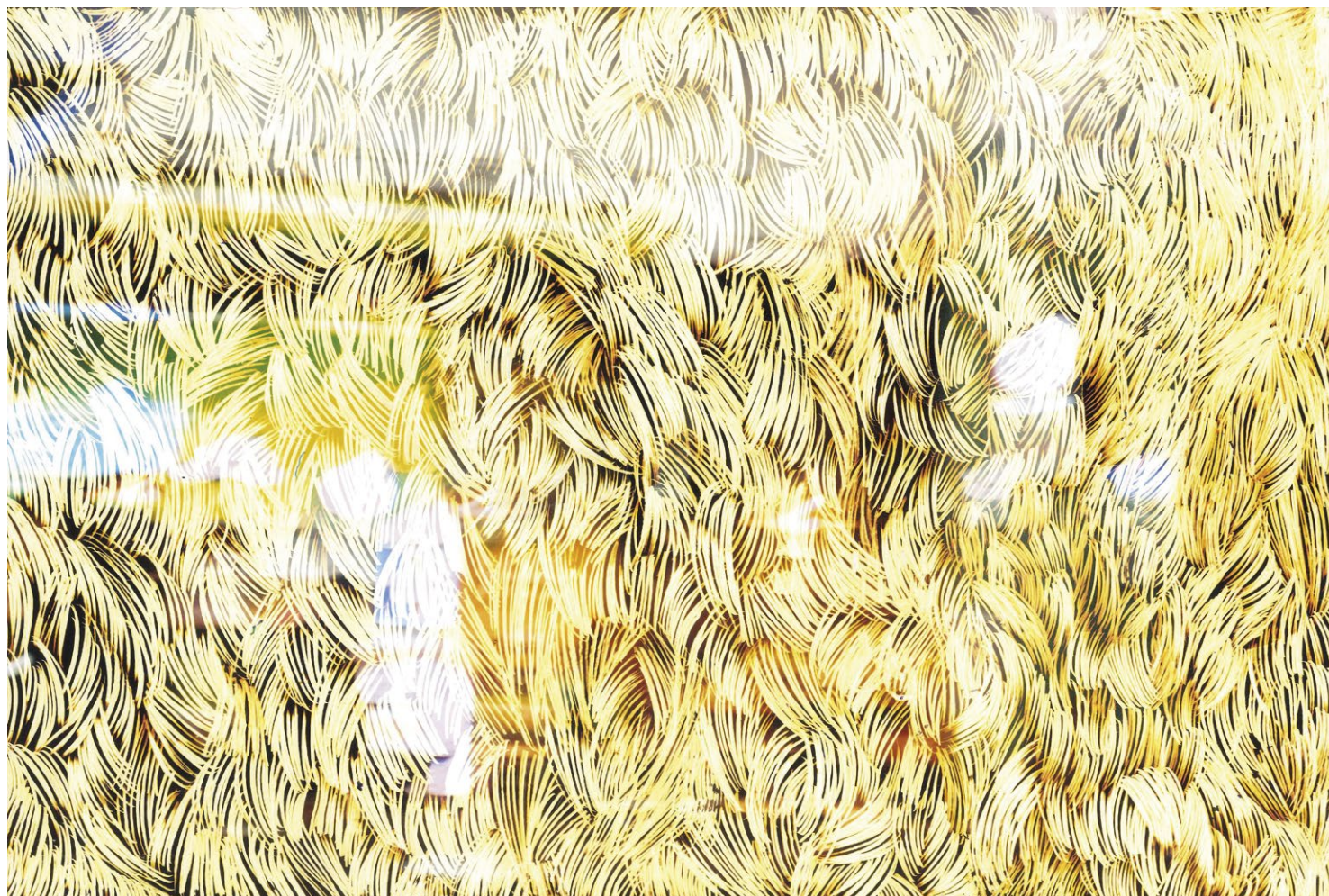


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Teodora Krunić
Faculty of Applied Arts, Belgrade



Klara Kusa
Academy of Fine Arts
and Design, Bratislava

— March 27, Belgrade

I am
starting
to relate
with the
furniture.



Una Laurenčić
University of Arts, Belgrade



Linxi Li
Xi'an Jiaotong University, Xi'an



Yongjie Li

Hebei University of Geosciences, Shijiazhuang



Fernanda Liberti
Royal College of Art, London



Mothusi Manthata

Vaal University of Technology, Vanderbijlpark



Gabriela Martin Manzano
University of Guadalajara, Guadalajara



Marija Maslač

Faculty of Media and Communications,
Belgrade



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Sandra Milanović
Academy of Arts, Novi Sad

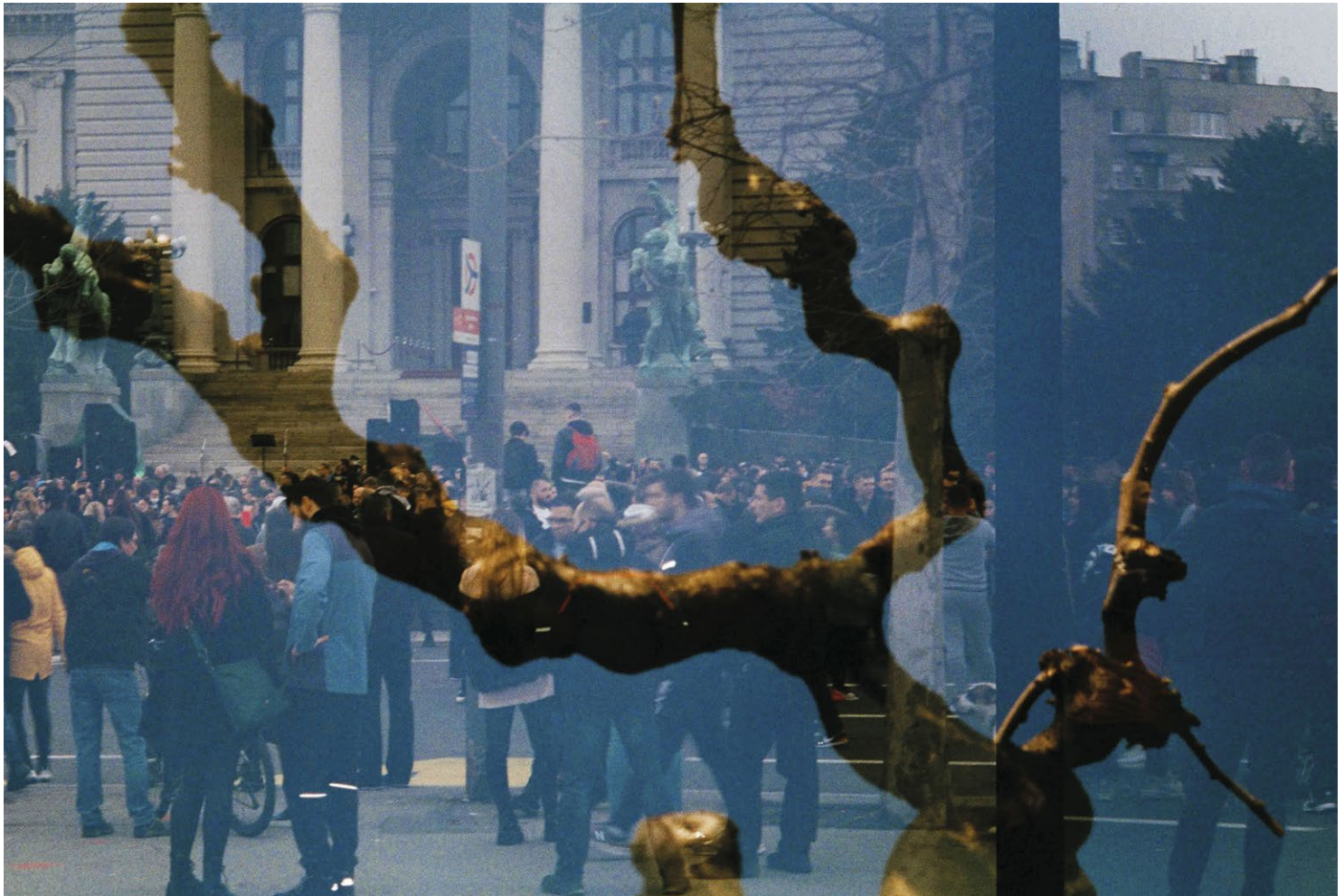


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Aleksandra Mitrović

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Academy of Arts, Novi Sad



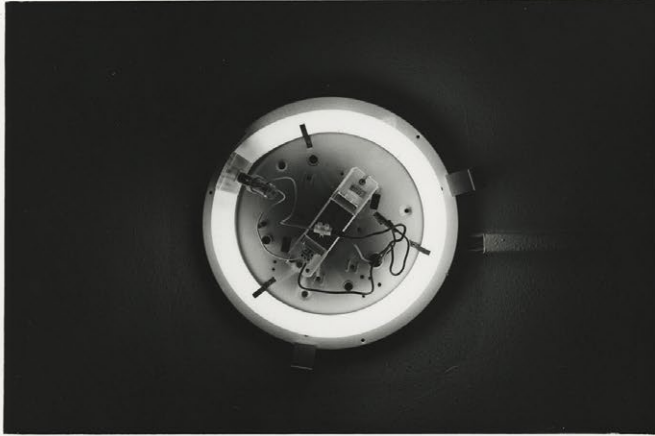
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Orly Morgenstern
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Szécsi Noémi
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Esra Öztür

University of Education, Ludwigsburg, Germany



Faezen Paeinmahali
Golestan University, Gorgan



Riley Palmer
Parsons School of Design,
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Vassilis Pantelidis
Faculty of Fine Arts, Thessaloniki



Dejana Paunović
Faculty of Media and
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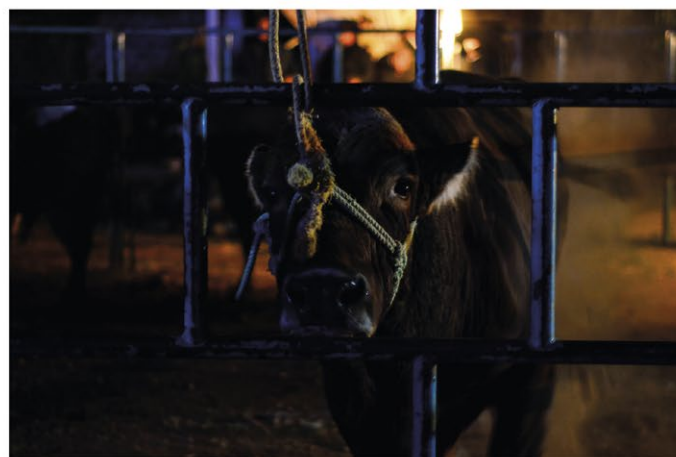


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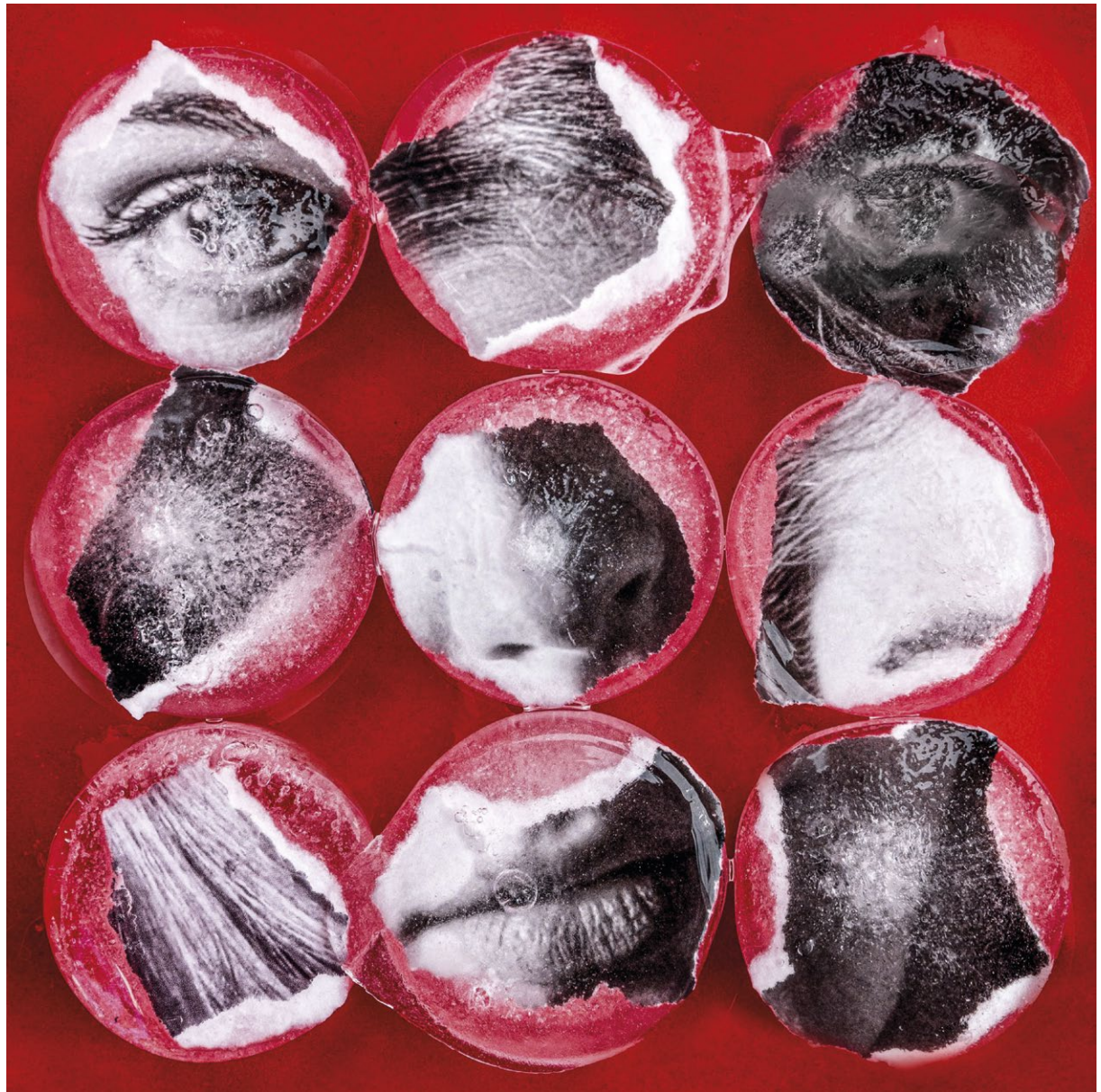
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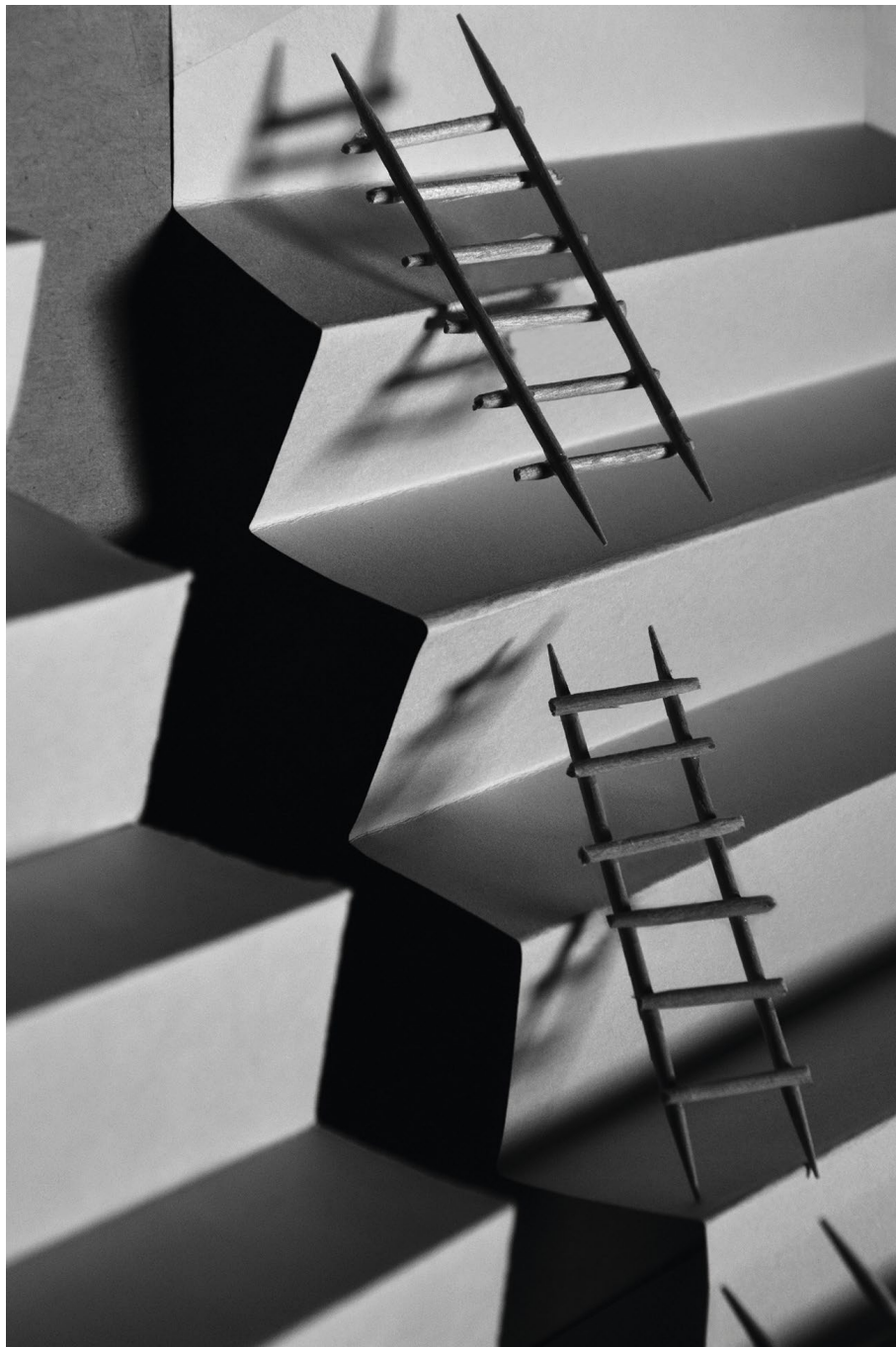


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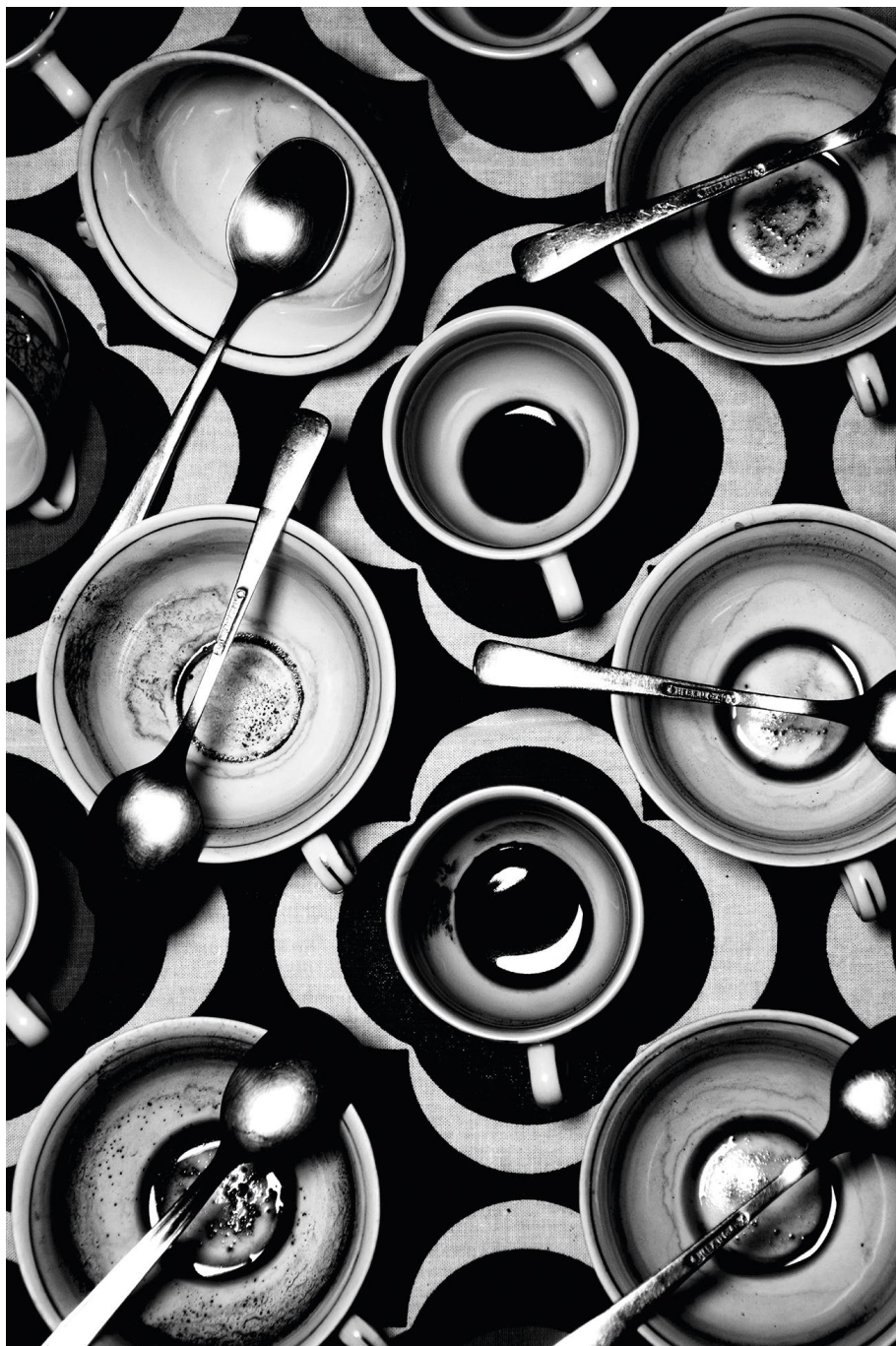
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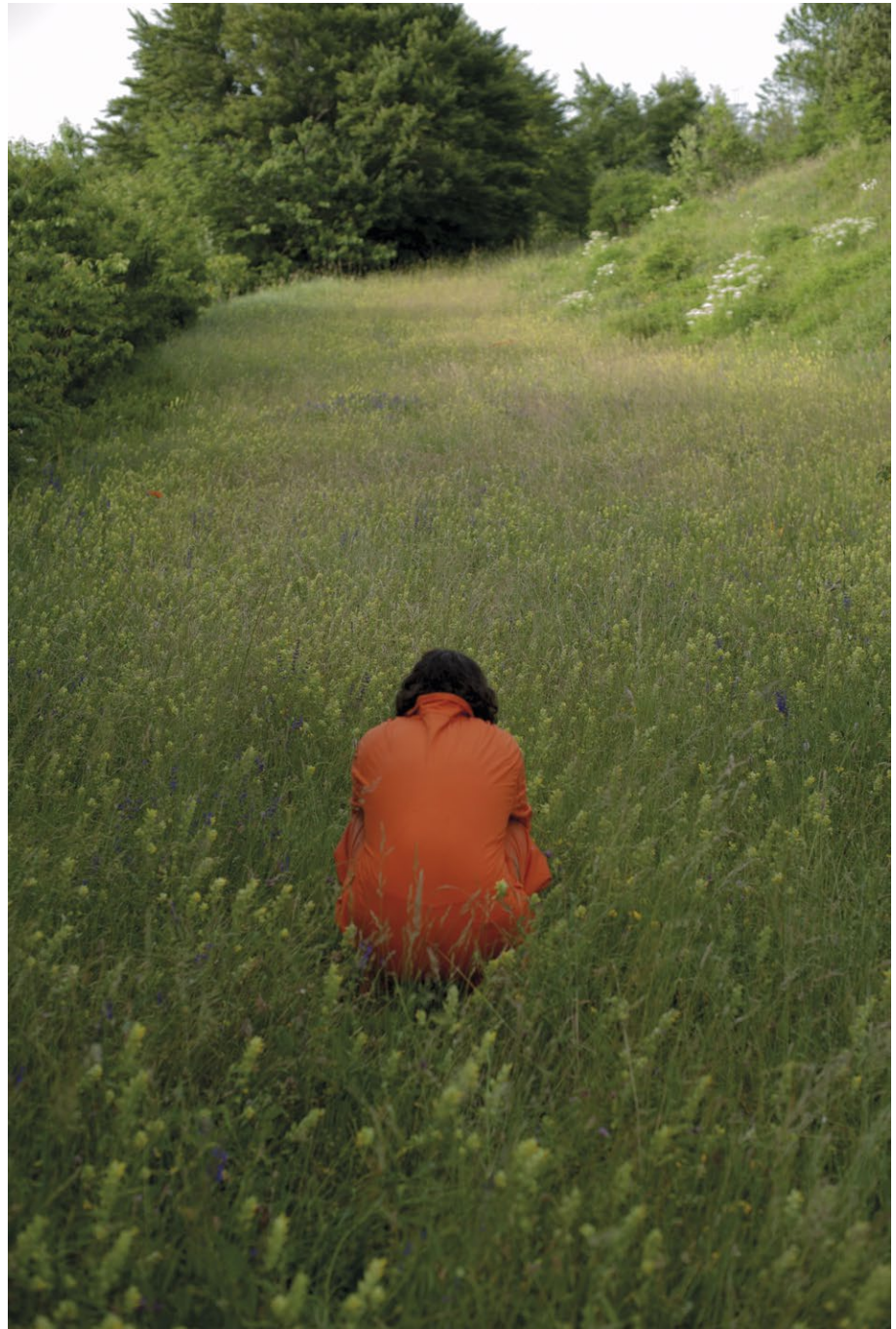


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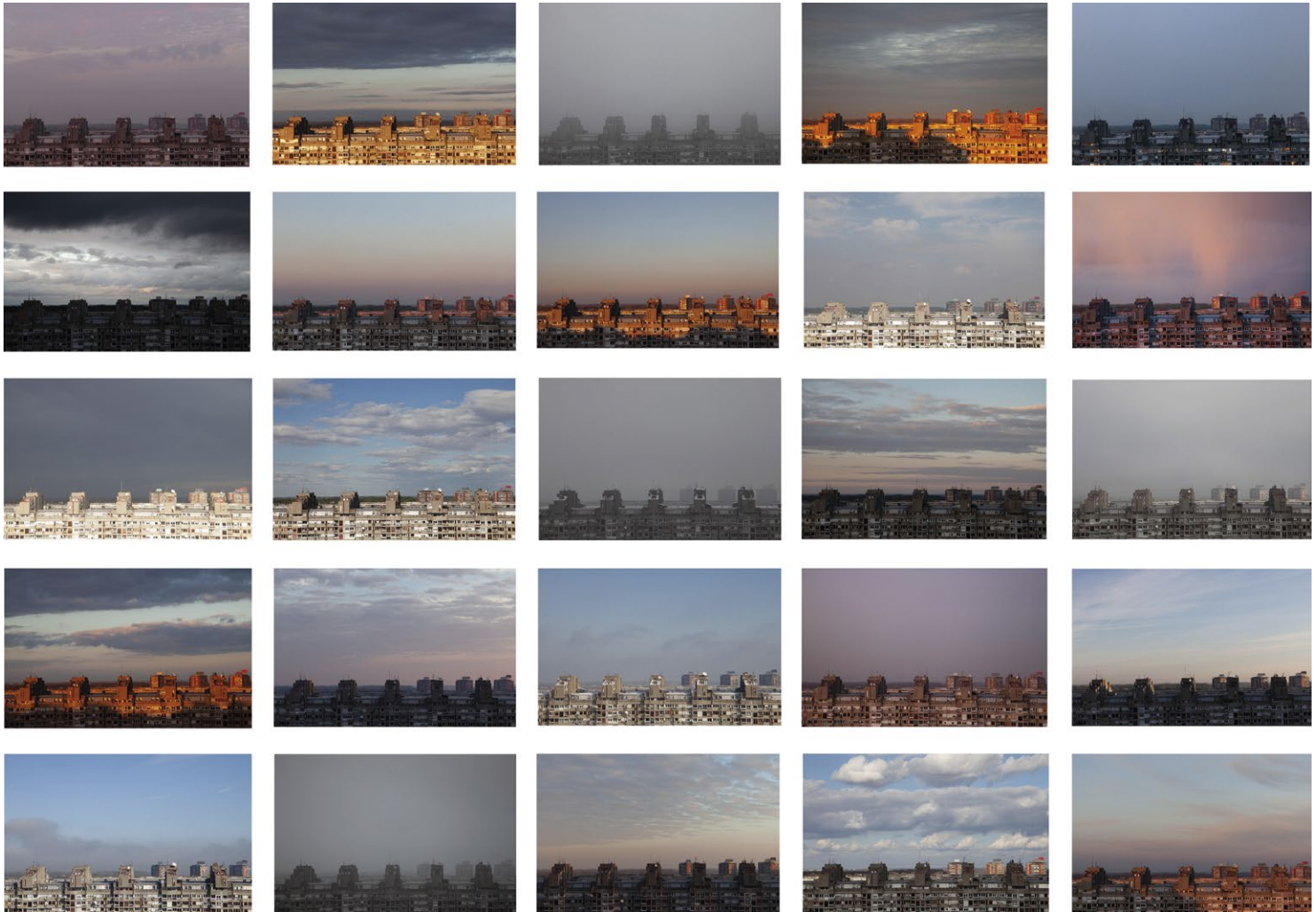
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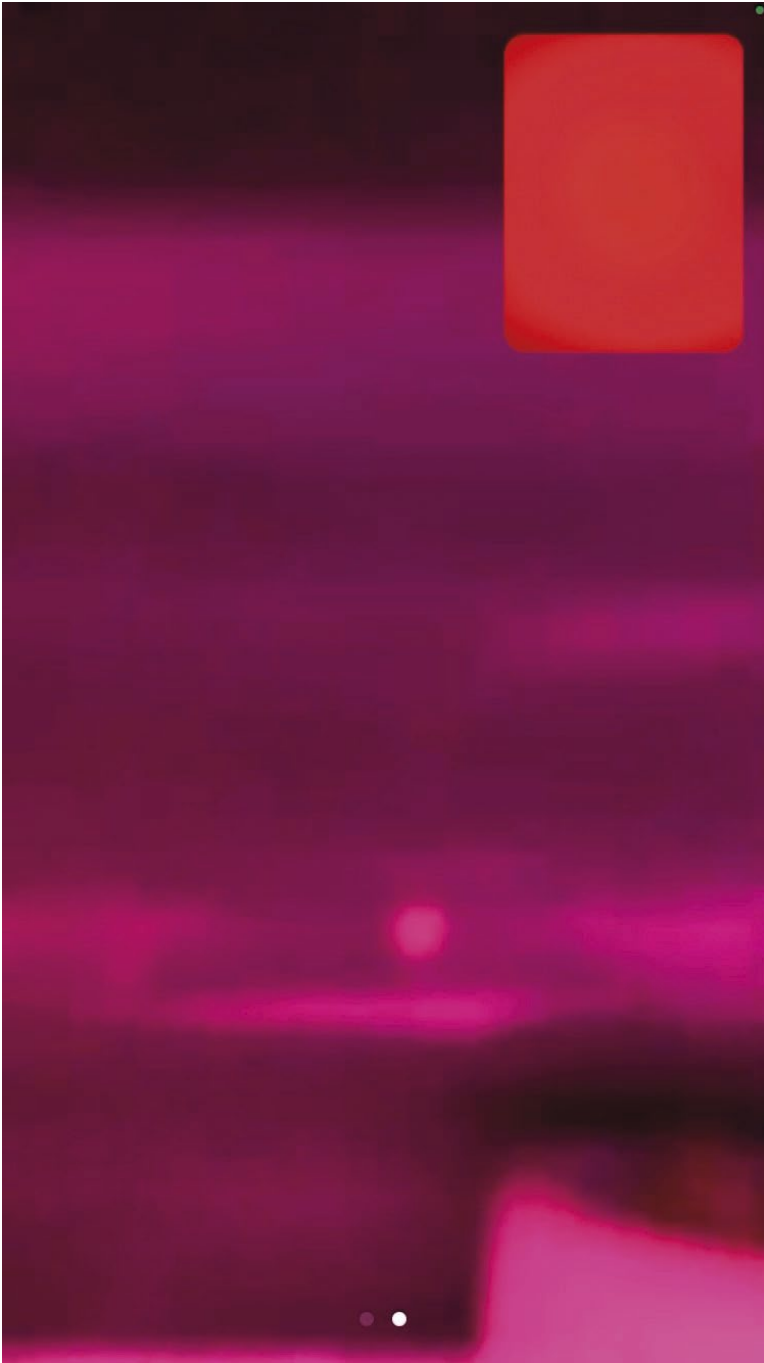
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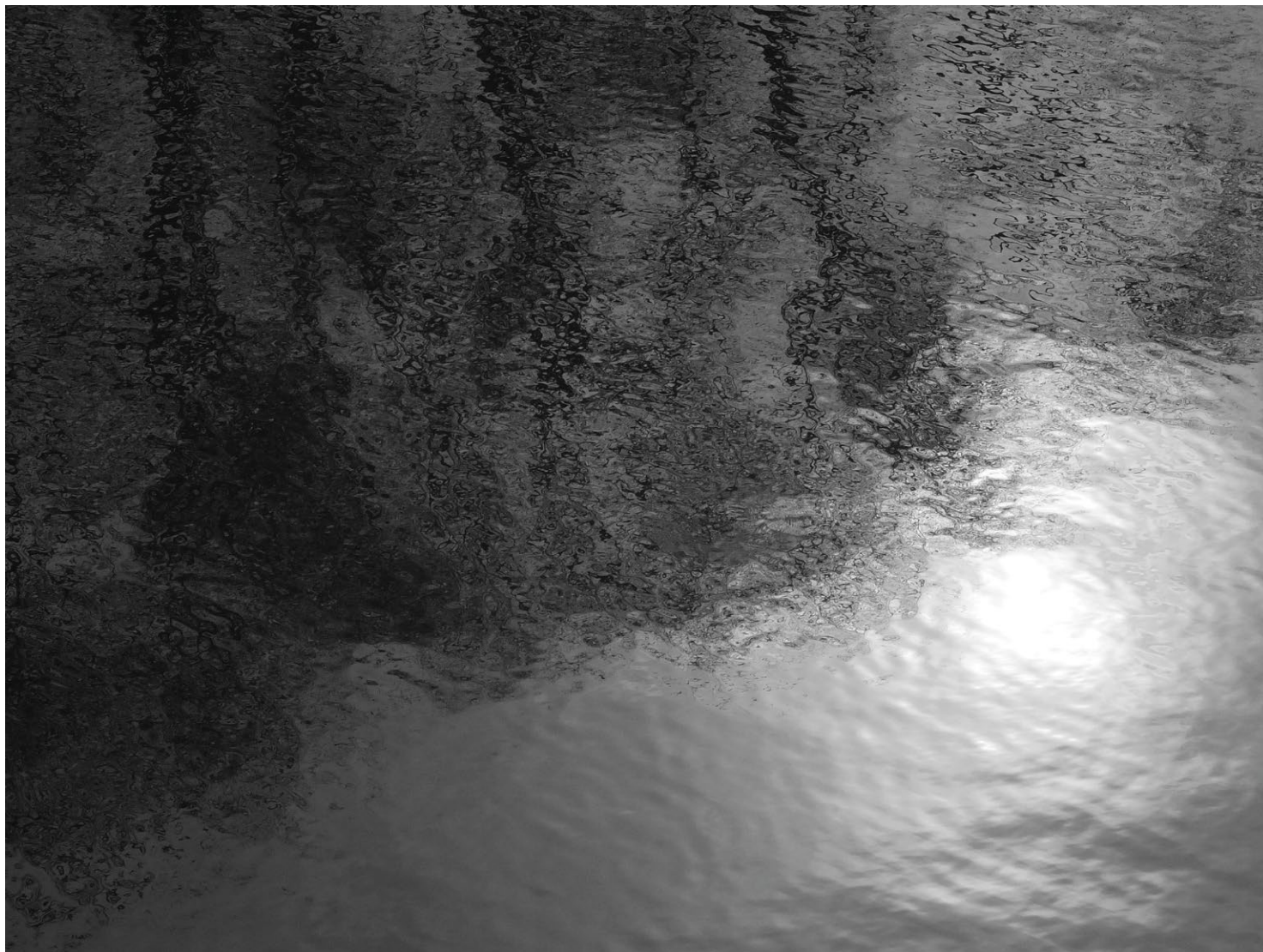


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