

Drugačni svetovi 2026

Different Worlds 2026

PHOTON

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Different Worlds 2026

Sára Hecker | HU
Szebasztián Fehér | HU
Nika Jurkovič | SI
Samuel Alexander | SK
Ema Lančaričová | SK
Zsuzsanna Ida Papp | HU
Tisa Praprotnik | SI
Hana Selena Sokolović | RS
Alina Tamilina | SI/BL
Elizabeth Watson | HU/UK

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Drugačni svetovi 2026

Skupinska razstava finalistov 14. edicije Photonovega mednarodnega fotografskega natečaja za mlade fotografe in fotografinje iz Srednje in Vzhodne Evrope.

Razstava vsakoletnega mednarodnega natečaja *Drugačni svetovi* letos poteka že štirinajsto leto zapored in predstavlja izbor desetih finalistk in finalistov, mladih in uveljavljajočih se ustvarjalcev_k, starih do 35 let, ki delujejo na področju sodobne avtorske fotografije in prihajajo iz držav Srednje in Vzhodne Evrope (CEE). Natečaj vsako leto spodbuja avtorsko fotografijo ter izvirne in inovativne pristope k ustvarjanju, tako na konceptualni kot formalni ravni. Ker natečaj ni tematsko omejen, izbor vsako leto ponuja raznolik vpogled v aktualne prakse in razmišljanja mlajše generacije fotografskih ustvarjalk in ustvarjalcev. *Drugačni svetovi* tako tudi letos predstavljajo prostor srečevanja različnih fotografskih praks, pogledov in izkušenj ter hkrati omogočajo vpogled v razmišljanje in ustvarjanje nove generacije avtoric in avtorjev iz širše srednje- in vzhodnoevropske regije.

O izboru je odločala mednarodna strokovna žirija v sestavi Judite Takáčove, direktorice Central European House of Photography v Bratislavi, Davida Kranzelbinderja, umetniškega vodje Pavlove hiše (Pavelhaus/Pavlova hiša), kulturnega centra za čezmejno sodelovanje med Avstrijo in Slovenijo, ter Sabine Salomon, kuratorice in muzejske svetovalke za fotografijo, nove medije, film in video v Muzeju moderne in sodobne umetnosti v Rijeki.

Different Worlds 2026

A group exhibition featuring the finalists of the 14th edition of the Photon International Photography Competition for Young Photographers from Central and Eastern Europe.

The exhibition of the annual international competition "Different Worlds" is taking place this year for the fourteenth consecutive year and features a selection of ten finalists, young and emerging artists, aged 35 and under, who work in the field of contemporary authorial photography and come from countries in Central and Eastern Europe (CEE). Each year, the competition promotes authorial photography and original, innovative approaches to creation, both on a conceptual and formal level. Since the competition has no thematic restrictions, the selection offers a diverse insight into the current practices and thinking of the younger generation of photographers. Thus, "Different Worlds" once again serves as a meeting place for diverse photographic practices, perspectives, and experiences, while also offering insight into the thinking and creative work of a new generation of artists from the broader Central and Eastern European region.

The selection was made by an international expert jury consisting of Judita Takáčová, director of the Central European House of Photography in Bratislava, David Kranzelbinder, artistic director of Pavelhaus (Pavlova hiša), a cultural center for cross-border cooperation between Austria and Slovenia; and Sabine Salomon, curator and museum advisor for photography, new media, film, and video at the Museum of Modern and Contemporary Art in Rijeka.

Sabina Salamon –
O natečaju Different Worlds 2026

Fotografski natečaj *Different Worlds*, ki poteka že v 14. ediciji, je žiriji ponudil širok spekter fotografij in tem. Prispela dela raziskujejo kulturne in družbene pojave ter si prizadevajo za krepitev in večjo prepoznavnost različnih oblik izkušenj in identitet.

Resničnost v različnih oblikah ostaja najbolj privlačna izhodiščna točka, bodisi pri iskanju bolj smiselnega življenja, temeljnih vrednot (Nina Erika Suarez), duševnega zdravja ali pri dokumentiranju posebnosti in izrazitih identitet (Ilija Jan Vuletić, Tamas Cseke, Zsuzsanna Ida Papp). Dokumentarna praksa nedvomno ostaja v središču fotografije, medtem ko je beleženje pojavov sodobnega življenja še naprej ena od njenih najljubših tem (Samuel Alexander). Vprašanje medčloveških odnosov ostaja trajen vir navdiha, prav tako kot umeščanje samega sebe v svet, ki nam vsiljuje pravila, roke in tesnobe (Alina Tamilina, Alen Fuks, Ana Orlić). K temu se pridružuje potreba po zaupanju in intimnosti (Hana Maday), skupaj s povezano skrbjo za empatijo in zdrave medčloveške odnose (Joanna Królikiewicz, Henriette Peczár). V tem kontekstu se več umetnikov, čeprav le posredno, dotika spolnih stereotipov ter zatiralskih družbenih norm in pričakovanj, ki oblikujejo oblike družbenih odnosov in vsakodnevnih praks (Ajdin Bradarić, Balint Bagossy, Ivona Mirković, Jona Kabashi).

Telo kot kraj užitka in bolečine, travme, sramu in na koncu katarze ostaja neizogibna tema v sodobni fotografiji (Paola Sablić, Urška Preis).

Teme negotovosti in (ne)varnosti ter izgube doma in prisilnega izseljevanja (Fanni Luzsicsa, Szebasztián Fehér) zavzemajo pomembno mesto in vzbujajo njihova nasprotja: pripadnost in prijateljstvo (Fanni Hellmli). Vprašanje, kaj sploh predstavlja dom in varnost, vključuje fotografijo v družbeno tkivo in daje zagon angažiranim, participativnim in procesno usmerjenim projektom (Sára Hecker, Hana Selena Sokolović, Elizabeth Watson). Druga izrazito neizogibna tema antropocena je onesnaževanje in grožnja življenju na planetu Zemlja – vprašanje, o katerem se veliko razpravlja, a se premalo ukrepa (Stefan Stefanovski).

Odklon od uveljavljenega, skupaj z vse izrazitejšo težnjo k upoštevanju perspektiv, ki presegajo sprejeto in pričakovano, fotografijo občasno potiska v raziskovanje domišljijskih svetov – bodisi prek inscenirane fotografije bodisi prek digitalne fotomontaže (Izabella Dumbier, Teresa Jobova).

Kot je že pokazala vsaka edicija serije *Different Worlds*, je razvrščanje fotografije po tradicionalnih žanrih in medijih vse bolj nevzdržno, kar odpira prostor za njihovo prepletanje in intermedijski pristop. Poleg uveljavljenih tehnik, kot so apropriacija najdenih fotografij, uporaba polaroidov (David Strenk) in infrardeča fotografija, najdemo tudi cianotipe (Nusi Csejtei, Tea Stepan, Katarina Kolenc, Elvira Blumfelde Skanstina), tiskanje na tekstil ter zanimanje za konceptualne prakse (Nika Jurkovič). Ne manjka niti zanimanja za starejše eksperimentalne postopke (Ema Lančaričová), kot so fotogram (Vedran Radovanović, Kristina Krunić), fotomontaža (Adrienn Szövérffi) in analogni pretečeni film (Jona Kabashi). Nazadnje fotografija še naprej kaže željo po širitvi v prostor (Tisa Praprotnik) ter se vključuje v vse bolj ploden dialog z oblikami, povezanimi z vizualnimi umetnostmi.

Sabina Salamon –
About the Different Worlds Competition 2026

The *Different Worlds* photography competition, now in its 14th edition, presented the jury with a broad range of images and themes. The submitted works explore culture and social phenomena, seeking to empower and give greater visibility to different forms of experience and identity.

In various forms, reality remains the most compelling point of departure, whether in the search for a more meaningful life, fundamental values (Nina Erika Suarez), mental health, or in documenting particularities and distinct identities (Ilija Jan Vuletić, Tamas Cseke, Zsuzsanna Ida Papp). Documentary practice unquestionably remains at the core of photography, while recording the phenomena of contemporary life continues to be one of its preferred subjects (Samuel Alexander). The question of human relationships remains a lasting source of inspiration, as does the positioning of oneself within a world that imposes rules, deadlines, and anxieties (Alina Tamilina, Alen Fuks, Ana Orlić). Added to this is a need for trust and intimacy (Hana Maday), together with a related concern with empathy and healthy human relationships (Joanna Królikiewicz, Henriette Peczár). In this context, several artists touch, albeit tangentially, on gender stereotypes and oppressive social norms and expectations that shape the forms of social relations and everyday practices (Ajdin Bradarić, Balint Bagossy, Ivona Mirković, Jona Kabashi).

The body, as a site of pleasure and pain, trauma, shame, and ultimately catharsis, remains an unavoidable subject in contemporary photography (Paola Sablić, Urška Preis).

Themes of uncertainty and (in)security, as well as home loss and forced displacement (Fanni Luzsicsa, Szebasztián Fehér), occupy a significant place, evoking their opposites: belonging and friendship (Fanni Hellmli). The question of what constitutes home and security draws photography into the social fabric, giving rise to engaged participatory and process-based projects (Sára Hecker, Hana Selena Sokolović, Elizabeth Watson). Another strikingly unavoidable theme of the Anthropocene is pollution and the threat to life on planet Earth—an issue that is widely discussed but too rarely acted upon (Stefan Stefanovski).

A departure from the established, together with an increasingly pronounced tendency to consider perspectives beyond what is accepted and expected, occasionally pushes photography toward the exploration of imagined worlds—whether through staged photography or digital photomontage (Izabella Dumbier, Teresa Jobova).

As every edition of the *Different Worlds* series has already demonstrated, the classification of photography according to traditional genres and media is becoming increasingly untenable, giving way to their intermingling and to an intermedia approach. Alongside established techniques such as the appropriation of found photographs, the use of Polaroid (David Strenk), and infrared photography, we find cyanotypes (Nusi Csejtei, Tea Stepan, Katarina Kolenc, Elvira Blumfelde Skanstina), printing on textile, as well as an interest in conceptual practices (Nika Jurkovič). Nor is there a lack of interest in older experimental procedures (Ema Lančaričová), such as the photogram (Vedran Radovanović, Kristina Krunić), photomontage (Adrienn Szövérffi), and analogue expired film (Jona Kabashi). Finally, photography continues to demonstrate a desire to extend into space (Tisa Praprotnik), engaging in an increasingly productive dialogue with forms associated with the visual arts.

Judita Takáčová – O desetih finalistih

Izbrana dela razkrivajo, kako lahko fotografija postane prostor za pogajanja med različnimi svetovi – družbenim, osebnim, zgodovinskim, psihološkim in vse bolj tudi tehnološkim. V vseh desetih nagrajenih projektih se zlasti nujno pojavljajo vprašanja o domu, pripadnosti, izselitvi in krhkih pogojih človeškega obstoja (Sára Hecker, Szebasztián Fehér, Elizabeth Watson, Hana Selena Sokolović). Dom se pojavlja ne le kot fizični kraj, temveč kot nekaj, kar se spominjamo, kar smo izgubili, kar smo podedovali, kar smo ponovno zgradili ali kar neprestano iščemo.

Več umetnikov se teh vprašanj loteva skozi intimne in subjektivne pripovedi. Osebne in družinske zgodbe postanejo načini soočanja s širšimi izkušnjami vojne, migracije, medgeneracijske travme, skrbi in odpornosti (Fehér, Zsuzsanna Ida Papp, Samuel Alexander, Sokolović). Druga dela se usmerjajo v družbene realnosti in obravnavajo negotovost stanovanjskih razmer ter neenake pogoje vsakdanjega življenja (Hecker), pa tudi simbolno nasilje in mehanizme, prek katerih se posameznike kategorizira in predstavlja (Alina Tamilina). V teh projektih fotografija postane tako dokument kot tudi prostor za dialog in razmislek.

Izbrane serije kažejo tudi močno odprtost do eksperimentiranja in razširjenega fotografskega jezika. Fikcija, performans, kolaž, arhivsko gradivo, video in alternativni postopki ustvarjanja podob so osrednji elementi praks Nika Jurković, Tise Praprotnik, Tamiline, Eme Lančaričove in Sokolovićeve. Zlasti presenetljiv je način, na katerega nekatera dela postavljajo pod vprašaj meje med fizičnim in virtualnim, resničnim in konstruiranim, fotografskim in računalniškim (Lančaričová, Tamilina). Druga dela raziskujejo subjektivne odnose do kraja, spomina in naravnega okolja skozi procese ponavljanja, poseganja in rekonstrukcije (Praportnik).

Kar povezuje te raznolike pristope, je občutljivost za negotovost: za tisto, kar ostaja nevidno, nerešeno, podedovano ali težko izrazljivo. Skupaj ta dela nakazujejo, da različni svetovi niso nujno oddaljeni drug od drugega – pogosto sobivajo znotraj ene same podobe, spomina, odnosa ali doživete izkušnje.

Judita Takáčová – About the Ten Finalists

The selected works reveal how photography can become a space for negotiating between different worlds – social, personal, historical, psychological, and increasingly technological. Across the ten awarded projects, questions of home, belonging, displacement, and the fragile conditions of human existence emerge with particular urgency (Sará Hecker, Szebasztián Fehér, Elizabeth Watson, Hana Selena Sokolović). Home appears not only as a physical place, but as something remembered, lost, inherited, reconstructed, or continuously searched for.

Several artists approach these questions through intimate and subjective narratives. Personal and family histories become ways of engaging with wider experiences of war, migration, generational trauma, care, and resilience (Fehér, Zsuzsanna Ida Papp, Samuel Alexander, Sokolović). Other works turn towards social realities, addressing housing insecurity and the unequal conditions of everyday life (Hecker), as well as symbolic violence and the mechanisms through which individuals are categorised and represented (Alina Tamilina). In these projects, photography becomes both a document and a space for dialogue and reflection.

The selected series also demonstrate a strong openness towards experimentation and expanded photographic language. Fiction, performance, collage, archival material, video, and alternative image-making processes become central to the practices of Nika Jurković, Tisa Praportnik, Tamilina, Ema Lančaričová, and Sokolović. Particularly striking is the way some works question the boundaries between the physical and the virtual, the real and the constructed, the photographic and the computational (Lančaričová, Tamilina). Others explore subjective relationships to place, memory, and the natural environment through processes of repetition, intervention, and reconstruction (Praportnik).

What connects these diverse approaches is a sensitivity to uncertainty: to what remains unseen, unresolved, inherited, or difficult to articulate. Together, the works suggest that different worlds are not necessarily distant from one another – they often coexist within a single image, a memory, a relationship, or a lived experience.

David Kranzelbinder – O prvih treh finalistih

Delo Sáre Hecker ne le odgovarja na duh natečaja Drugačni svetovi, temveč jo na številne načine tudi pooseblja. Najpomembnejše je, da presega medij fotografije, saj daje prostor človeškim glasovom in izrazom. Osrednji del dela temelji na izjavah nekdanjih brezdomcev, ki izražajo, kaj jim pomeni dom. Projekt udeležencem odpre fotografski proces in jih prosi, naj se vanj aktivno vključijo, pri čemer jih na vsakem koraku tega procesa ščiti in ponovno utrjuje, ne kot »subjekte«, temveč kot človeška bitja. Derrida opisuje différance kot tisto, kar se vpisuje v igro razlik. Razlike, ki jih obravnava projekt, kažejo na družbeno premalo zastopane, zanemarjene ali nevidne vidike. Zrcalo, ki ga projekt drži pred nami, sprašuje: »Kakšni so pogoji tistih, ki so še vedno brezdomci? Kje so?« in skozi naslov »To je vse, kar sem si želel« ponuja enega najpomembnejših odgovorov na vprašanje, kako je mogoče izkoreniniti revščino – z iskreno željo, da se ji naredi konec, z ugotovitvijo, da vse v bistvu pripada vsem, z minimalno zahtevo, da mora imeti vsakdo dovolj. Veselje nad najosnovnejšimi »dobrinami« ljudi v projektu tistim, ki imajo preveč, omogoča spoznanje, da si je mogoče želeti več kot le zase in da dom in domovina nista sovražni območji, temveč skupna človeška tla.

Videl sem Deželo megle.
Pojedla sem srce megle. (Ingeborg Bachmann)

Delo Szebasztiána Fehéra »Nihčeeva dežela« je pot v srce dežele megle, kjer razum izginja in kjer nad človeškim stanjem prevzame nadzor dušljivo polje čustev. Večkratno travmatična realnost, ki jo doživlja veliko ljudi, pride v stik z »resnično« realnostjo vojne. Na insceniranih fotografijah se motivi in subjekti zdijo, da se raztapljajo v ozadju in prostoru. Jasna »meglena« vizualna metafora izgubljanja. Zapečateni čas se zdi, da požira zavest. Fotografije, posnete med stiki s starimi starši, razkrivajo skrito nevarnost slikocentričnega sveta, kjer raztrgani fragmenti postanejo prevladujoči označevalci. Hkrati ti posnetki, kot metafore za časovnost samo (kar Tarkovski imenuje »notranja časovnost«), kažejo na izhod skozi komunikacijo, dialog in skrb. Kot v delu Sáre Hecker so ikonoklastične metode temeljne za iskanje poti nazaj v deželo »ljudi«.

Esejistično-eksperimentalno delo Nike Jurković Laboratorij: avtorski prostori iz serije Kako improvizirati luknjo se poglablja v semiotsko podlago vizualnega avtorstva. Igriv pristop razkriva nabor orodij fotografskega dualizma oblike in vsebine, vendar ne obravnava vprašanja, ki ga je zastavil Georg Simmel, kako bi se umetnost lahko osvobodila okvira; okvir sam se nenehno vnaša v delo. Gre za zelo formalno dekonstrukcijo orodjarne avtorja-čarovnika. Razglašena smrt avtorja se potrdi in hkrati zanemari s podrejenostjo avtorja kot osrednjim motivom.

Splošno vprašanje serije se zdi: »Kam gremo od tu?« – »tu«, ki ni niti luknja niti temelj. Celotna serija »Luknja«, ki je tako improvizativna kot kvantna mehanika, izziva naše možnosti razumevanja.

David Kranzelbinder - About the top three finalists

The work of Sára Hecker doesn't only answer the essence of the open call Different Worlds; it essentialises it in many ways. The most important is that it transcends the medium of photography by giving room to human voices and expressions. The centre of the work builds on the statements of former homeless people, expressing what home means to them. The project opens the photographic process to its participants and asks them to actively inscribe themselves in it, protecting and reestablishing them at every step of the process, not as "subjects", but as human beings. Derrida describes différance as what inscribes itself in the play of differences. The differences addressed in the project point to societal underrepresented, neglected, or invisible aspects. The mirror the project holds up asks: "What are the conditions of those who are still homeless? Where are they?" and gives, through its title "This Is All I Had Wished For", one of the most important answers to how poverty can be eradicated – by the honest wish to end it, the conclusion that all essentially belongs to all, with the minimum requirement that everybody has to have enough. The happiness about the utmost basic "commodities" of the humans in the project makes it possible for those who have too much to recognise that there is more to wish for than for oneself and that home and homeland are not hostile zones but common human ground.

I have seen the Land of Fog.
I have eaten the heart of the fog. (Ingeborg Bachmann)

Szebasztián Fehér's work *No Man's Land* is a path to the heart of the land of fog, where understanding vanishes and an oppressive force field of feeling takes control of the human condition. The multitraumatic reality that many people experience comes into contact with the "real" reality of war. In the staged photographs, the motifs and subjects seem to dissolve into the background and space. A clear "foggy" visual metaphor of getting lost. Sealed time seems to consume consciousness. The stills, taken during contact with grandparents, reveal the latent danger of a pictocentric world, where torn fragments become dominant signifiers. At the same time, these stills, as metaphors for temporality itself (what Tarkovsky calls "inner temporality"), point towards a way out through communication, dialogue, and care. As in the work of Sará Hecker, iconoclastic methods are fundamental for finding a way back to the land of "humans".

Nika Jurković's essayistic, experimental work *Laboratory: Authorial Spaces, from the series How to Improvise a Hole*, digs into the semiotic soil of visual authorship. The playful approach reveals a toolbox of photographic form and content dualism, but does not address the question posed by Georg Simmel of how art could break free from the frame; the frame itself is constantly brought inside the work. It is a very formal *deconstruction* of the magician-author toolbox. The proclaimed death of the author is proven and neglected by the author's subjection as a central motif.

The overall question of the series seems to be, "Where do we go from here?" – a "here" that is neither hole nor foundation. As improvisive as quantum mechanics, the whole hole series challenges our possibilities of understanding.

Finalisti | Finalists

Sára Hecker

To je vse, kar sem si želela, 2026

To je vse, kar sem si želela je fotografska in video instalacija, ki raziskuje pomen doma skozi izkušnje petih ljudi, ki so bili nekoč brezdomci, danes pa živijo v socialnih stanovanjih. Projekt, ki je nastal v kontekstu stanovanjske krize v Budimpešti, raziskuje, kako naraščajoče cene nepremičnin in najemnin varno bivališče spreminjajo v vse bolj nedostopno dobrino. Skozi dolgotrajen proces pogovorov, sodelovanja in medsebojnega zaupanja so udeleženci postali aktivni soustvarjalci dela ter prispevali k razvoju prizorov in načinov, na katere so upodobljene njihove izkušnje. Igrive uprizoritve raziskujejo vrednote, povezane z imetjem doma, vključno z varnostjo, intimnostjo, dostopom do osnovnih komunalnih storitev in svobodo sprejemanja gostov. Vsako sliko spremlja osebna refleksija, ki jo je udeleženec napisal v madžarščini. Instalacija, predstavljena v ročno izdelanih lesenih okvirjih, navdihnjenih s tlorisi stanovanj, opozarja na temeljni pomen stanovanja, hkrati pa zastavlja vprašanje, zakaj varnost in udobje doma ostajata za toliko ljudi nedosegljiva.

Sára Hecker (1999, HU) je madžarska fotografinja, ki deluje v Budimpešti. Ima diplomo iz sociologije Univerze Eötvös Loránd in magistrski naziv iz fotografije Univerze za umetnost in oblikovanje Moholy-Nagy, ki ga je pridobila leta 2026. Na podlagi svojega sociološkega znanja v svojem delu raziskuje družbene procese, neenakosti in aktualna družbena vprašanja skozi dokumentarno in participativno fotografijo. Bila je finalistka programa za talente na festivalu BredaPhoto, njena dela pa so bila objavljena v publikaciji »Fresh Eyes 2026«. Prejela je štipendijo za odličnost Stefana Lengyela in razstavljala na različnih prizoriščih, med drugim v Centru za sodobno fotografijo Roberta Cape in galeriji Szerkesztőség.

This Is All I Had Wished For, 2026

This Is All I Had Wished For is a photographic and video installation exploring the meaning of home through the experiences of five people who have lived through homelessness and now reside in social housing. Developed in the context of Budapest's housing crisis, the project considers how rising property prices and rents make secure accommodation increasingly inaccessible. Through an extended process of conversations, collaboration, and mutual trust, the participants became active co-creators of the work, contributing to the development of the scenes and the ways in which their experiences are represented. Playful performances explore the values associated with having a home, including safety, intimacy, access to essential utilities, and the freedom to welcome guests. Each image is accompanied by a personal reflection written by the participant in Hungarian. Presented in handmade wooden frames inspired by apartment floor plans, the installation draws attention to the fundamental importance of housing while questioning why the security and comfort of a home remain out of reach for so many.

Sára Hecker (1999, HU) is a Hungarian photographer based in Budapest. She holds a BA in Sociology from Eötvös Loránd University and an MA in Photography from the Moholy-Nagy University of Art and Design, completed in 2026. Drawing on her sociological background, her practice explores social processes, inequalities, and contemporary social issues through documentary and participatory photography. She was a finalist in the BredaPhoto Festival Talent Program, and her work was featured in the Fresh Eyes 2026 publication. She has received the Stefan Lengyel Scholarship of Excellence and exhibited at venues including the Robert Capa Contemporary Photography Center and Szerkesztőség Gallery.

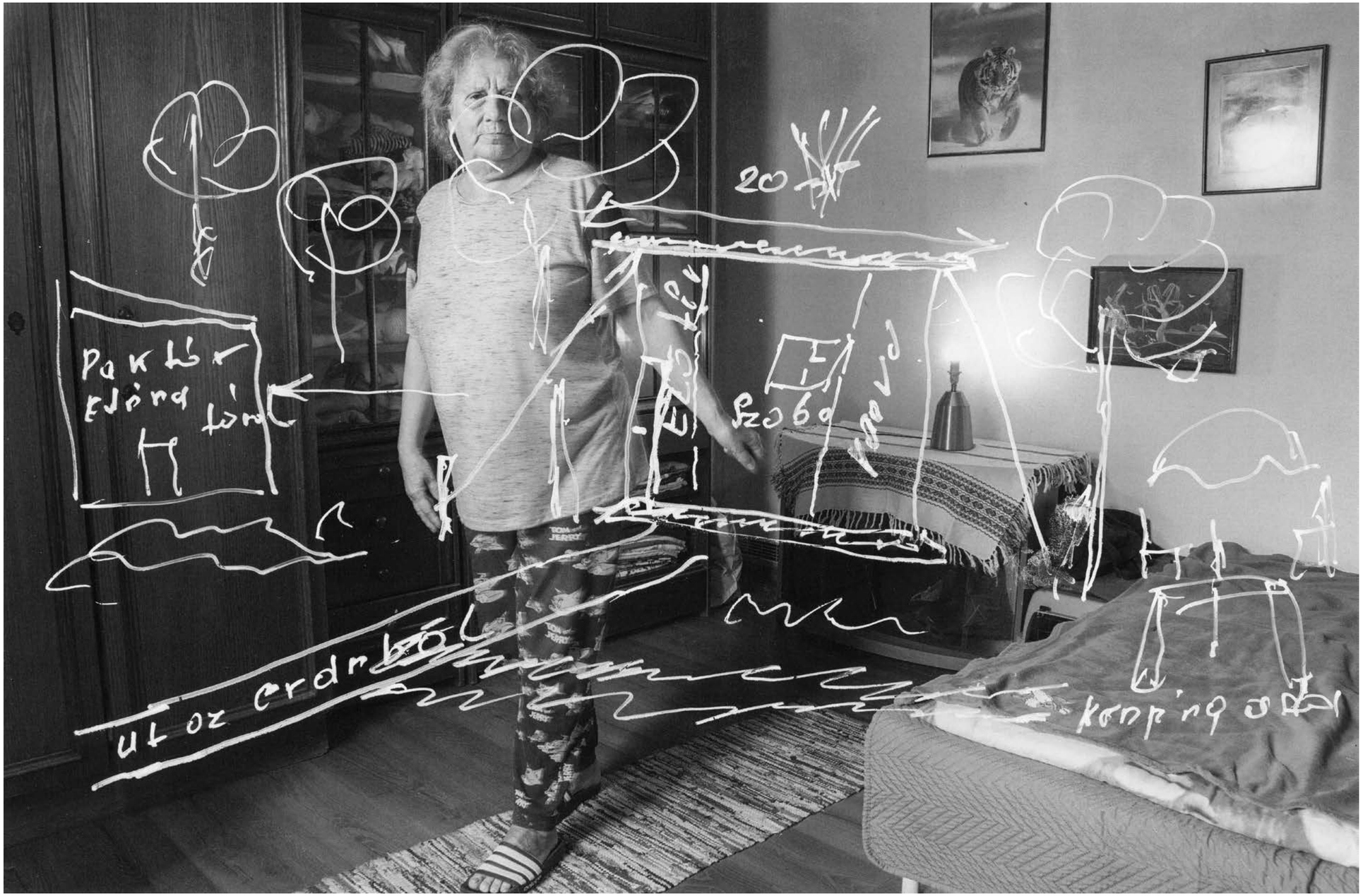


Mi volt a leggyakrabb?
A bizonyság érzete,
az intimitás.
A harmadik pedig amit
egyértelmű, hogy a családban
együtt lenni.
Tehát senki a családomból
nem maradt az utcán.
Nincs hátra hagyva senki.



olyan szokatlan volt, hogy most már magam kell ügyintézzem a dolgokat. Nem volt vizet honnan hozni, csak ahonnan valaki hozott, mert volt a tűzhelynek is fele, mert volt víz, meg gyertyám, azzal tudtam világítani, mert volt a tűzhelynek is fele, mert volt víz, meg gyertyám, azzal tudtam világítani.
Nem kell melegítsek vizet, hogy elmossak egy edényt.
csak bekapcsolom a villanyt... Bekapcsolom a tévét.





Szebasztián Fehér

***No Man's Land*, 2026**

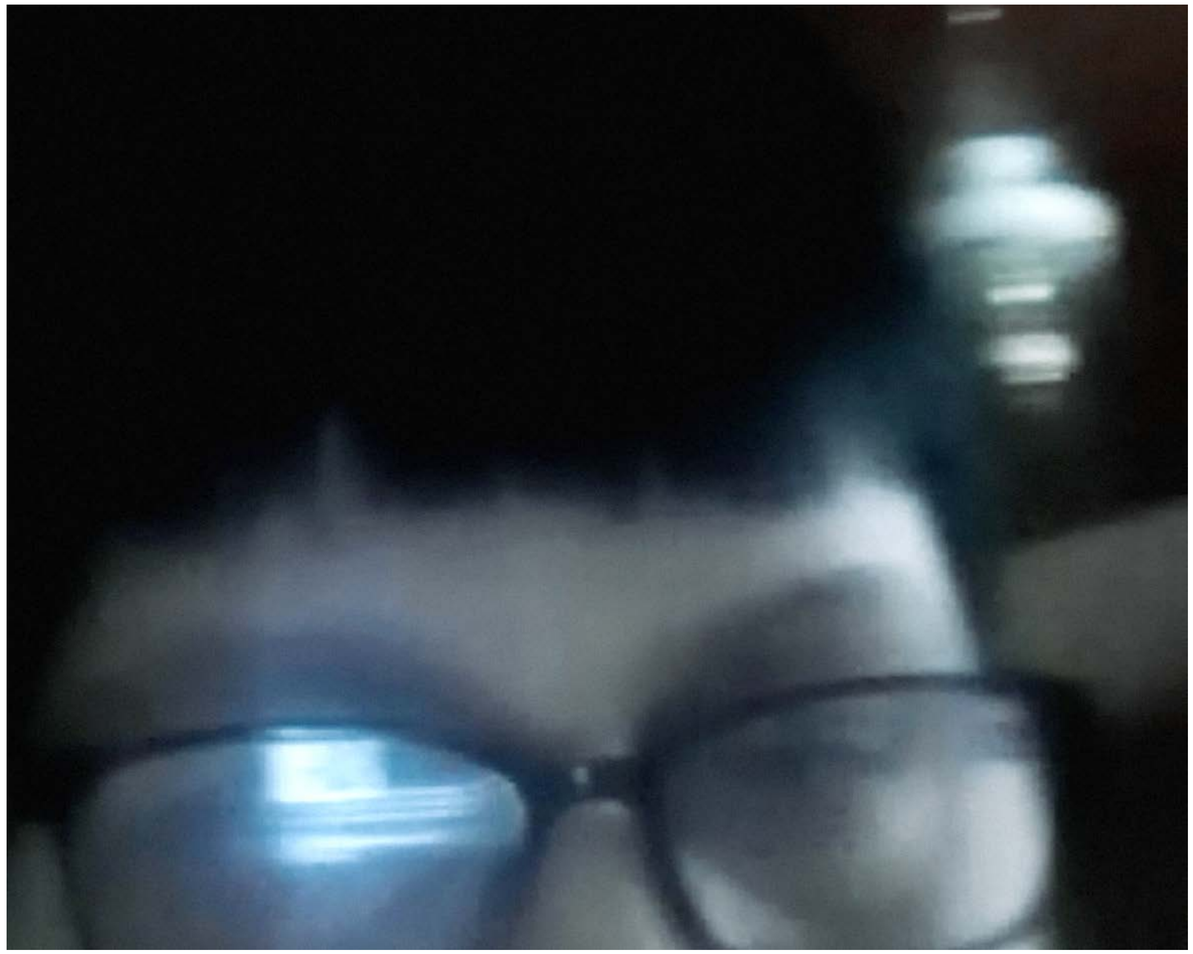
Projekt »No Man's Land« raziskuje psihološki vpliv rusko-ukrajinske vojne skozi družinsko zgodovino umetnika in njegovo transkarpatsko dediščino. Projekt, ki združuje posnetke zaslona iz videoklicov s starimi starši v Transkarpatiji in inscenirane fotografije, posnete na Madžarskem, razmišlja o izkušnji oddaljenosti, izseljenosti in negotovem pomenu doma. Namesto da bi vojno upodabljal z neposrednimi podobami spopadov, jo delo obravnava kot dolgotrajno čustveno stanje, ki ga oblikujejo odsotnost, negotovost in tesnoba, ki sega preko geografskih meja. Intimni in skrbno sestavljeni vizualni motivi povezujejo osebno trpljenje z dedovano družinsko travmo ter razkrivajo, kako posledice vojne preživijo skozi generacije. Skozi to prepletanje komunikacije na daljavo in insceniranih podob projekt razmišlja o krhkih vezeh, ki ohranjajo družinske odnose kljub razdalji, ter o težavnosti usklajevanja osebne identitete z zgodovino, zaznamovano z izgubo in ločitvijo.

Szebasztián Fehér (2004, HU) je fotograf in magistrski študent na Univerzi za umetnost in oblikovanje Moholy-Nagy v Budimpešti. Njegov umetniški razvoj so oblikovale mednarodne izkušnje, med drugim štipendija za študij na Univerzi Zahodne Anglije v Bristolu leta 2025. Njegovo delo je bilo predstavljeno na skupni razstavi, ki sta jo organizirali Kraljeva akademija za umetnost v Haagu in MOME, ter na skupinski razstavi v galeriji TOBE v Budimpešti leta 2026. Prejel je nagrado MOME Photography Succession Award in štipendijo za odličnost Stefana Lengyela. Njegovo transkarpatsko poreklo vpliva na njegovo ustvarjanje, ki se ukvarja z identiteto, osebno in kolektivno izgubo ter travmo razselitve, kar pogosto raziskuje skozi intimne in čutne podobe.

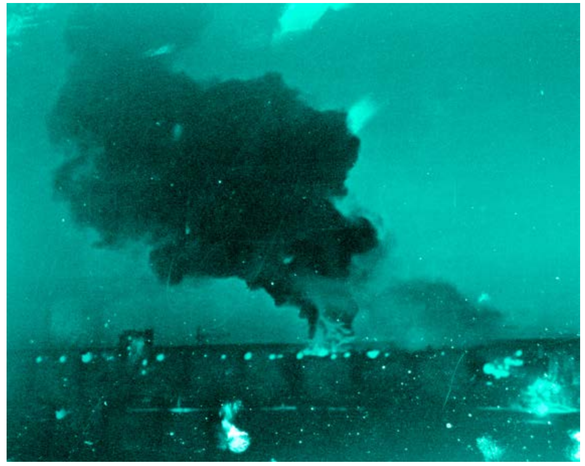
***No Man's Land*, 2026**

No Man's Land explores the psychological impact of the Russian–Ukrainian war through the artist's family history and Transcarpathian heritage. Combining screenshots from video calls with his grandparents in Transcarpathia and staged photographs made in Hungary, the project reflects on the experience of distance, displacement, and the uncertain meaning of home. Rather than depicting war through direct images of conflict, the work approaches it as a prolonged emotional condition, shaped by absence, uncertainty, and the anxiety that extends beyond geographical borders. Intimate and carefully constructed visual motifs connect personal suffering with inherited family trauma, revealing how the consequences of war persist across generations. Through this interplay of remote communication and staged imagery, the project considers the fragile connections that sustain family relationships across distance and the difficulty of reconciling personal identity with a history marked by loss and separation.

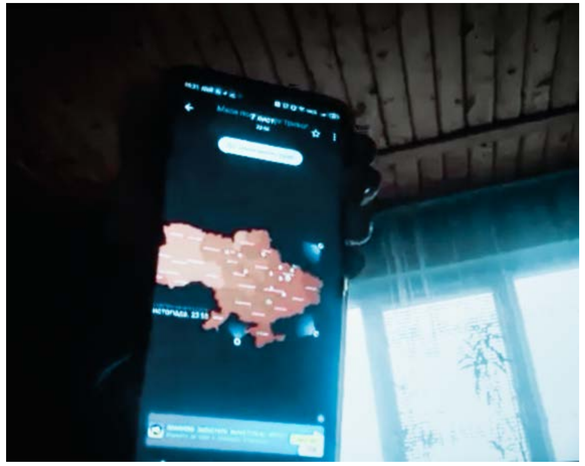
Szebasztián Fehér (2004, HU) is a photographer and MA student at the Moholy-Nagy University of Art and Design in Budapest. His artistic development has been shaped by international experience, including a scholarship to study at the University of the West of England in Bristol in 2025. His work was presented in a joint exhibition organised by the Royal Academy of Art in The Hague and MOME, as well as in a group exhibition at TOBE Gallery in Budapest in 2026. He has received the MOME Photography Succession Award and the Stefan Lengyel Scholarship of Excellence. His Transcarpathian heritage informs a practice concerned with identity, personal and collective loss, and the trauma of displacement, often explored through intimate and sensual imagery.









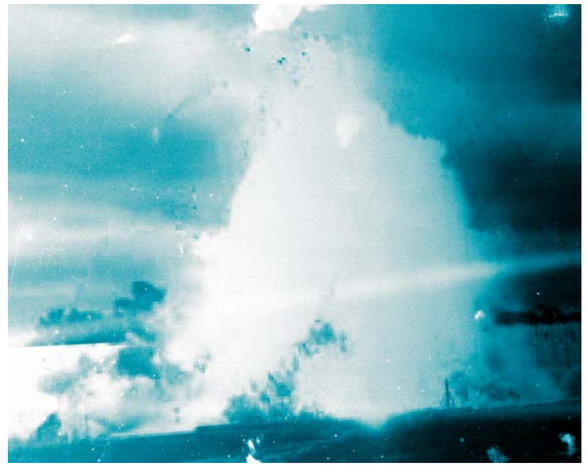












Nika Jurkovič

Laboratorij: Avtorski prostori, iz serije Kako improvizirati luknjo, 2025–2026

Projekt *Laboratorij: Avtorski prostori* raziskuje ustvarjanje subjektivnega umetniškega prostora znotraj institucionalnega okolja. Projekt, ki izhaja iz umetničine prejšnje serije *Kako improvizirati luknjo*, se začne z improvizirano luknjo, odkrito v industrijskem okolju, ki postane simbol in izhodišče za raziskovanje konstruiranih prostorov in sistemov pomenov. Umetnica nato ustanovi eksperimentalni laboratorij, v katerem poškodovano umetniško delo postane predmet fiktivne znanstvene preiskave. Pod vodstvom znanstveniku podobne osebnosti, ki deluje v skladu z lastno določenimi pravili pravili in omejitvami, se proces odvija skozi inscenirane postopke, vključno s preučevanjem in razčlenitvijo umetniškega dela. Fotografija srednjega formata in film Super 8 dokumentirata tako laboratorijsko delo kot tudi vsakodnevne rutine te osebe. Z uvedbo omejitev, ki zabrisujejo meje med performansom in resničnostjo, projekt raziskuje, kako lahko fiktivni sistemi postanejo otipljivi skozi umetniško prakso. Kamera na koncu omogoči nepričakovan dialog med izvajalcem in konstruiranim svetom, v katerem živi.

Nika Jurkovič (2005, SI) je vizualna umetnica in študentka tretjega letnika dodiplomskega študija na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Ukvarja se predvsem z analogno konceptualno fotografijo, pri čemer združuje procesno usmerjene, performativne in eksperimentalne pristope. Njena praksa je analitična in metodična; s fotografijo raziskuje meje med konkretnim in fikcijskim prostorom ter postavlja pod vprašaj načela, ki urejajo njeno doživljanje sveta. Od leta 2025 je članica kolektiva Kela. Svoja dela je predstavila na treh samostojnih razstavah in sodelovala na skupinskih razstavah, med katerimi so Ponjava VI, Novembra smo in Sveže ribe. Leta 2026 je skupaj s kolektivom Kela razstavljala v Mali galeriji Banke Slovenije v okviru festivala kratkih filmov FeKK.

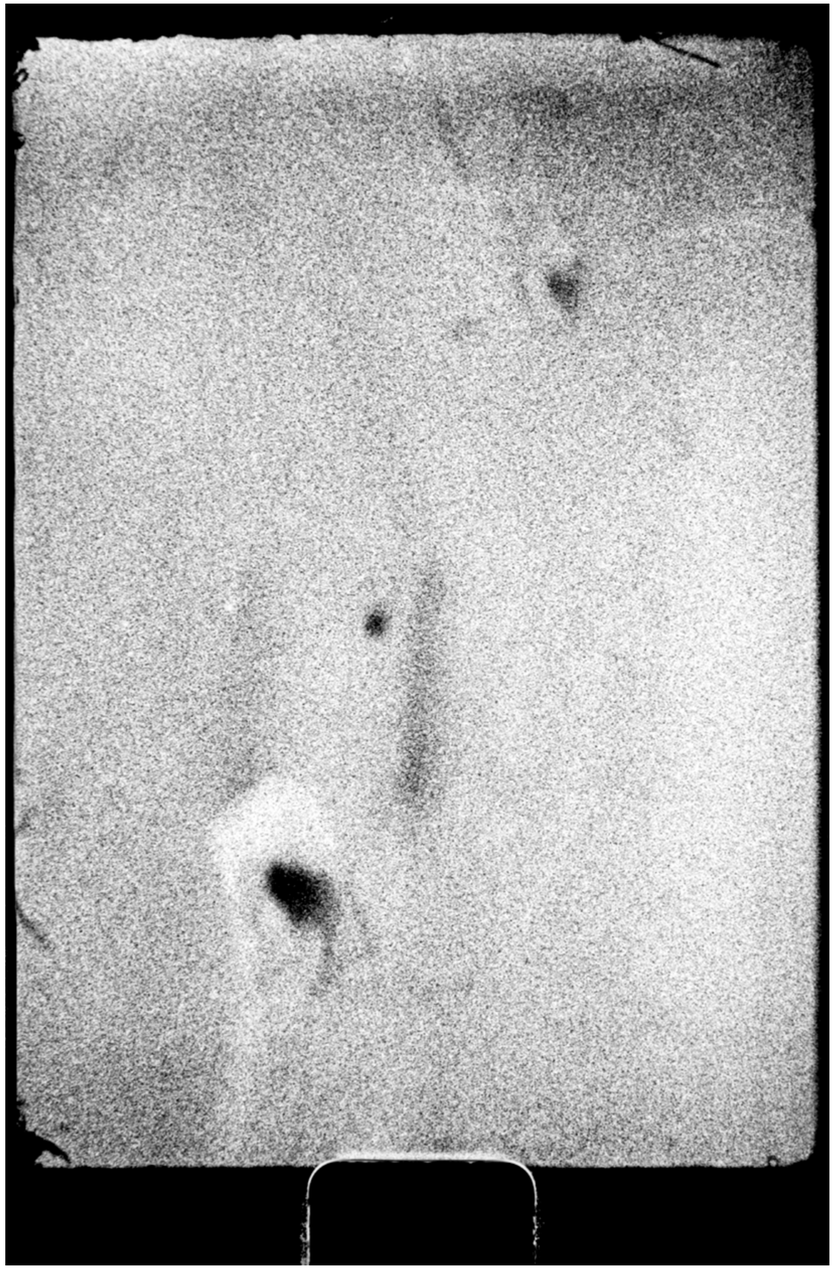
Laboratory: Authorial Spaces, from the series How to Improvise a Hole, 2025–2026

Laboratory: Authorial Spaces investigates the creation of a subjective artistic space within an institutional environment. Emerging from the artist's earlier work *How to Improvise a Hole*, the project begins with an improvised hole discovered in an industrial setting, which becomes a symbol and the starting point for an exploration of constructed spaces and systems of meaning. The artist subsequently establishes an experimental laboratory in which a damaged artwork becomes the subject of a fictional scientific investigation. Guided by a scientist-like persona who operates according to self-imposed rules and restrictions, the process unfolds through staged procedures, including the examination and dissection of the artwork. Medium-format photography and Super 8 film document both the laboratory work and the persona's daily routines. By introducing constraints that blur the boundaries between performance and reality, the project explores how fictional systems can become tangible through artistic practice. The camera ultimately enables an unexpected dialogue between the performer and the constructed world they inhabit.

Nika Jurkovič (2005, SI) is a visual artist and third-year undergraduate student at the Academy of Fine Arts and Design in Ljubljana. Working primarily with analogue conceptual photography, she combines process-oriented, performative, and experimental approaches. Her practice is analytical and methodical, using photography to investigate the boundaries between concrete and fictional space and to question the principles that govern her experience of the world. Since 2025, she has been a member of the Kela collective. She has presented her work in three solo exhibitions and participated in group exhibitions including Ponjava VI, Novembra smo, and Sveže ribe. In 2026, she exhibited with the Kela collective at the Small Gallery of the Bank of Slovenia as part of the FeKK Short Film Festival.









Samuel Alexander

Podobe Oświęcima, 2026

Projekt *Podobe Oświęcima* raziskuje umetnikovo izkušnjo obiska poljskega mesta Oświęcim in bližnje vasi Brzezinka, krajev, ki sta v mednarodnem prostoru povezana s koncentracijskim taboriščem Auschwitz. Projekt raziskuje odnos med zgodovinskim spominom in vsakdanjim življenjem ter opazuje, kako se običajne rutine nadaljujejo na krajih, zaznamovanih z globoko zgodovinsko travmo. Fotografije ne usmerjajo pozornosti na taborišča sama, temveč jo preusmerjajo na mesto in njegove prebivalce. Tako razkrivajo sodobno pokrajino, v kateri preteklost ostaja prisotna, vendar ne more v celoti določati življenj, ki se odvijajo okoli nje. Kar se je začelo kot skoraj sociološka raziskava vsakdanjega življenja, se je postopoma razvilo v osebno fotografsko reportažo, ki jo je oblikovalo umetnikovo lastno srečanje s tem krajem. Serija ponuja perspektivo, ki presega znane podobe spominskih območij, in razmišlja o sobivanju zgodovinskega spomina ter neprekinjenih ritmov vsakdanjega življenja.

Samuel Alexander (SK) je fotograf in kulturni novinar, ki je odraščal in živi v Bratislavi na Slovaškem. Diplomiral je iz filma in književnosti, trenutno pa nadaljuje magistrski študij novinarstva. Svojo pot je začel s fotografiranjem koncertov, po kratkem obdobju dela v uredništvu pa se je lotil reportažnih projektov v državah, kot so Nizozemska, Malta in Poljska. Njegova dela so bila predstavljena na številnih skupinskih razstavah po Evropi ter v publikacijah, kot sta reviji *Full Moon Magazine* in *Ringtone Magazine*. Deluje predvsem v črno-beli tehniki, njegova najnovejša serija »Obrazy z Osvienčimu« pa raziskuje sedanji obraz mesta Oświęcim.

Images of Oświęcim, 2026

Images of Oświęcim explores the artist's experience of visiting the Polish city of Oświęcim and the nearby village of Brzezinka, places internationally associated with the Auschwitz concentration camp. The project considers the relationship between historical memory and everyday life, observing how ordinary routines continue in places marked by profound historical trauma. Rather than centring the camps themselves, the photographs shift attention towards the city and its inhabitants, revealing a contemporary landscape in which the past remains present yet cannot entirely define the lives unfolding around it. What began as an almost sociological investigation into everyday life gradually developed into a personal photographic reportage, shaped by the artist's own encounters with the place. The series offers a perspective beyond the familiar imagery of the memorial sites, reflecting on the coexistence of historical remembrance and the ongoing rhythms of daily life.

Samuel Alexander (SK) is a photographer and culture journalist raised and based in Bratislava, Slovakia. He earned his BA in Film and Literature and is pursuing a Master's in Journalism. He got his start in concert photography and after a brief stint in editorial went to work on reportage projects in countries such as the Netherlands, Malta and Poland. His work appeared in multiple group shows around Europe and in publications such as *Full Moon Magazine* and *Ringtone Magazine*. He works mainly in black and white and his latest series, Obrazy z Osvienčimu, explores the current face of the city of Oświęcim.






TE DEUM
LAUDAMUS
KRZYŻ I KAMIEŃ PRZYWIEZIONE
Z ZIEMI ŚWIĘTEJ
POŚWIĘCONE PRZEZ
OJCA ŚWIĘTEGO JANA PAWŁA II
W WATYKANIE W DNIU 24 LISTOPADA 2002
ROKU W 1.XIX
ERYGOWANIA PARAFII MATKI BOŻEJ
WSPOMOŻENIA WIERNYCH
W OŚWIĘCIMIU
W DNIU 24 LISTOPADA 1952 ROKU
OŚWIĘCIM 24.11.1952 - 24.11.2002



Ema Lančaričová

Slike zakrivajo oblake, 2023–2026

Projekt *Slike zakrivajo oblake* raziskuje različne svetove, ki sobivajo v sodobni fotografiji: fizični in virtualni, atmosferični in računalniški, kemični in algoritmični. Oblak služi kot stičišče med temi realnostmi, saj povezuje svojo zgodovinsko vlogo naravnega pojava, skozi katerega postane svetloba vidna, s sodobnim pomenom kot nevidne digitalne infrastrukture za kroženje in shranjevanje slik. Projekt, ki se giblje med polaroidnimi fotografijami, mozaiki trenutnih podob in digitalno obdelanimi odtisi, predstavljenimi za rdečim pleksi steklom, preučuje, kako se podobe spreminjajo skozi različne tehnologije in materialne procese. Nekatera dela izhajajo iz fotografij z nizko ločljivostjo, najdenih na spletu, ki so povečane in rekonstruirane z uporabo umetne inteligence, preden so ponovno materializirane na polaroidnem filmu. Te preobrazbe razkrivajo napetosti med edinstvenimi fotografskimi objekti in reproduktibilnimi digitalnimi podobami. Skozi zbledevanje, propadanje, algoritmično izmišljanje in spremenjeno vidnost fotografija postane prostor, v katerem se pojavljajo različne različice resničnosti, ne da bi se kdaj popolnoma združile.

Ema Lančaričová (1993, SK) je slovaška vizualna umetnica in raziskovalka, ki se ukvarja s fotografijo in njenimi razširjenimi oblikami. V svoji praksi raziskuje fotografijo kot nestabilen in nenehno spreminjajoč se medij, pri čemer se osredotoča na odnose med podobo, materialnostjo, tehnologijo, časom in percepcijo. Ima diplomo BA (2018), magisterij MA (2020) in doktorat ArtD. (2024) z Akademije za likovno umetnost in oblikovanje v Bratislavi, kjer je študirala fotografijo ter nove medije in likovno umetnost. Njena dela so bila predstavljena na samostojnih in skupinskih razstavah po vsem svetu. Leta 2026 so bili njeni prispevki o fotografiji objavljeni v revijah *Journal of Black Mountain College Studies* in *Elsewhere – A Journal of a Place*. Predavala je in vodila delavnice o umetniškem raziskovanju in sodobni fotografiji na različnih institucijah, med drugim na Univerzi Tomáša Baťe v Zlínu.

Images Obscure the Clouds, 2023–2026

Images *Obscure the Clouds* explores the different worlds that coexist within contemporary photography: the physical and virtual, the atmospheric and computational, the chemical and algorithmic. The cloud serves as a point of convergence between these realities, connecting its historical role as a natural phenomenon through which light becomes visible with its contemporary meaning as an invisible digital infrastructure for the circulation and storage of images. Moving between Polaroid photographs, mosaics of instant images, and digitally processed prints presented behind red plexiglass, the project examines how images change through different technologies and material processes. Some works originate from low-resolution photographs found online, which are enlarged and reconstructed using artificial intelligence before being re-materialised on Polaroid film. These transformations expose the tensions between unique photographic objects and reproducible digital images. Through fading, deterioration, algorithmic invention, and altered visibility, photography becomes a space in which different versions of reality emerge without ever fully merging.

Ema Lančaričová (1993, SK) is a Slovak visual artist and researcher working with photography and its expanded forms. Her practice examines photography as an unstable and continuously transforming medium, focusing on the relationships between image, materiality, technology, time, and perception. She holds a BA (2018), an MA (2020), and an ArtD. degree (2024) from the Academy of Fine Arts and Design in Bratislava, where she studied Photography and New Media and Visual Arts. Her work has been presented in solo and group exhibitions internationally. In 2026, her writing on photography was published in the *Journal of Black Mountain College Studies* and *Elsewhere – A Journal of a Place*. She has also lectured and led workshops on artistic research and contemporary photography at institutions including the University of Tomáš Baťa in Zlín.











Zsuzsanna Ida Papp

Geste skrbi: Biseri v blatu, 2022–2024

Serija raziskuje skrb, spomin in medgeneracijske odnose skozi razvijajočo se vez med umetnico in njeno babico, ki je svoje življenje preživela kot kmetica v oddaljeni madžarski vasi. Kraj, ki je od umetničinega najstništva ostal hkrati znan in oddaljen – babičin dom – je postal ponavljajoča se tema v njeni fotografski praksi. Serija združuje fotografije vsakdanjih dejavnosti, kot so kuhanje, skupno prehranjevanje, obisk pokopališča in striženje las, z inscenirani rekonstrukcijami domišljenih ali zamujenih trenutkov. Skozi te geste serija razmišlja o vzdržljivosti, prenašanju družinskih zgodb in razdaljah, ki ločujejo generacije. Ponavljajoči se simbol je biser, ki se je intuitivno pojavil med ustvarjalnim procesom in predstavlja nekaj dragocenega, kar pogosto ostaja skrito pred pogledom. Njegove povezave z lepoto in bogastvom so v kontrastu s podeželskim okoljem in težkimi zgodbami, upodobljenimi na fotografijah. To napetost poudarja pomen majhnih trenutkov veselja, intimnosti in udobja v svetu, ki ga zaznamujejo negotovost in težave.

Zsuzsanna Ida Papp (HU, 1998) je madžarska vizualna umetnica, umetnostna pedagoginja in kulturna delavka, ki deluje v Bratislavi na Slovaškem. Njeno interdisciplinarno delo združuje fotografijo, instalacije, performans, video in participativne oblike ter raziskuje presečišča osebnega in kolektivnega spomina. Na podlagi avtobiografskih pripovedi raziskuje vzhodnoevropsko in žensko identiteto, družinske zgodbe, folkloro, kmečko kulturo, ekologijo ter odnos med ljudmi in nadčloveškim svetom. Ima magistrski naziv iz izobraževanja na področju vizualne kulture, ki ga je pridobila na Univerzi Eötvös Loránd v Budimpešti, študirala pa je likovno umetnost na Slovaškem in v Sloveniji. Njena dela so bila predstavljena na samostojnih razstavah na Madžarskem in Slovaškem ter na skupinskih razstavah po vsej Evropi, med drugim tudi v sekciji »Discovery« na festivalu Photo London leta 2026. Je članica Združenja studia mladih umetnikov v Budimpešti in mednarodnega kolektiva »Rethinking Eastern Europe«.

Gestures of Caring: Pearls in the Mud, 2022–2024

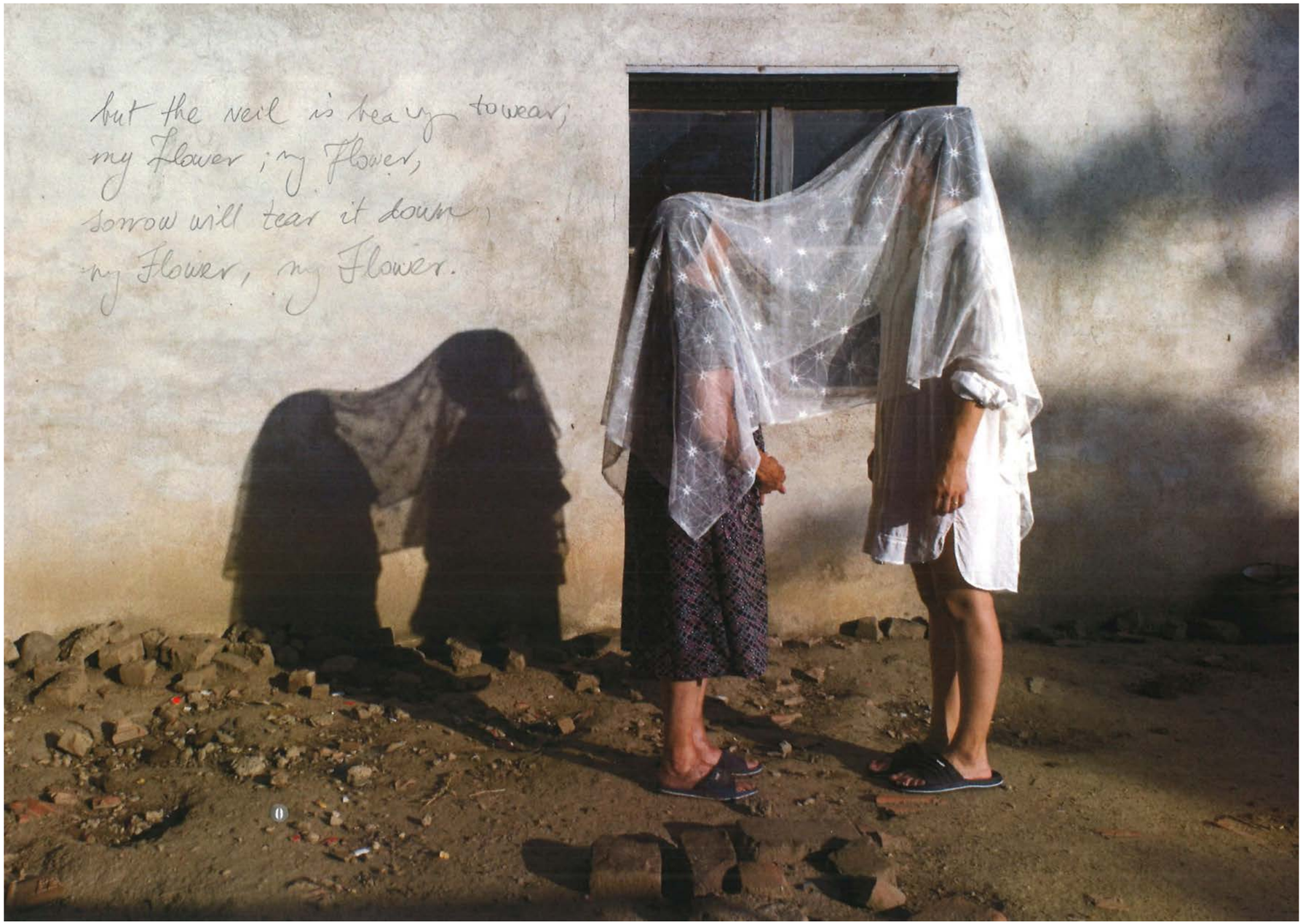
Gestures of Caring: Pearls in the Mud explores care, memory, and intergenerational relationships through the artist's evolving bond with her grandmother, who spent her life as a peasant woman in a remote Hungarian village. A place that has remained both familiar and distant since the artist's adolescence, her grandmother's home has become a recurring subject in her photographic practice. The series combines photographs of everyday activities, such as cooking, eating together, visiting the cemetery, and cutting hair, with staged reconstructions of imagined or missed moments. Through these gestures, the work reflects on resilience, the transmission of family histories, and the distances that separate generations. A recurring symbol is the pearl, which emerged intuitively during the process and represents something precious that often remains hidden from view. Its associations with beauty and wealth contrast with the rural environments and difficult histories depicted in the photographs. This tension highlights the significance of small moments of joy, intimacy, and comfort in a world marked by uncertainty and hardship.

Zsuzsanna Ida Papp (HU, 1998) is a Hungarian visual artist, art educator, and cultural worker based in Bratislava, Slovakia. Her interdisciplinary practice combines photography, installation, performance, video, and participatory formats, exploring the intersections of personal and collective memory. Drawing on autobiographical narratives, she investigates Eastern European and female identity, family histories, folklore, peasant culture, ecology, and the relationship between humans and the more-than-human world. She holds an MA in Visual Culture Education from Eötvös Loránd University in Budapest and has pursued fine art studies in Slovakia and Slovenia. Her work has been presented in solo exhibitions in Hungary and Slovakia and in group exhibitions across Europe, including Photo London's Discovery section in 2026. She is a member of the Studio of Young Artists' Association in Budapest and the international collective Rethinking Eastern Europe.








but the veil is heavy to wear,
my flower, my flower,
sorrow will tear it down,
my flower, my flower.





Tisa Praprotnik

***Moss Be True*, 2024–2025**

Projekt *Moss Be True* se je začel z umetnikovimi tedenskimi obiski drevesnega štorja v gozdu. S ponavljajočim opazovanjem in majhnimi posegi, kot so polaganje kamnov in naravnih elementov na štor ter preurejanje njegove okolice, se je ta kraj postopoma spremenil v osebni oltar. Umetnica je s fotografiranjem podrobnosti skozi čas zbrala fragmente kraja, v katerem je bilo vedno težje razlikovati med naravno rastjo in človeškim posegom. Te podobe so bile nato združene v fotografski kolaž na tekstilu. Z rezanjem, prepogibanjem in šivanjem so bile fotografije, posnete v različnih trenutkih, združene v novo, lebdečo obliko. Delo ne predstavlja kraja v enem samem trenutku, temveč ustvarja njegovo alternativno različico, ki obstaja med fizičnim prostorom, fotografskimi sledmi in osebnim spominom. Tekstil ostaja v stanju nastajanja in odraža odnos do kraja, ki ga oblikujejo ponavljanje, skrb in možnost odsotnosti.

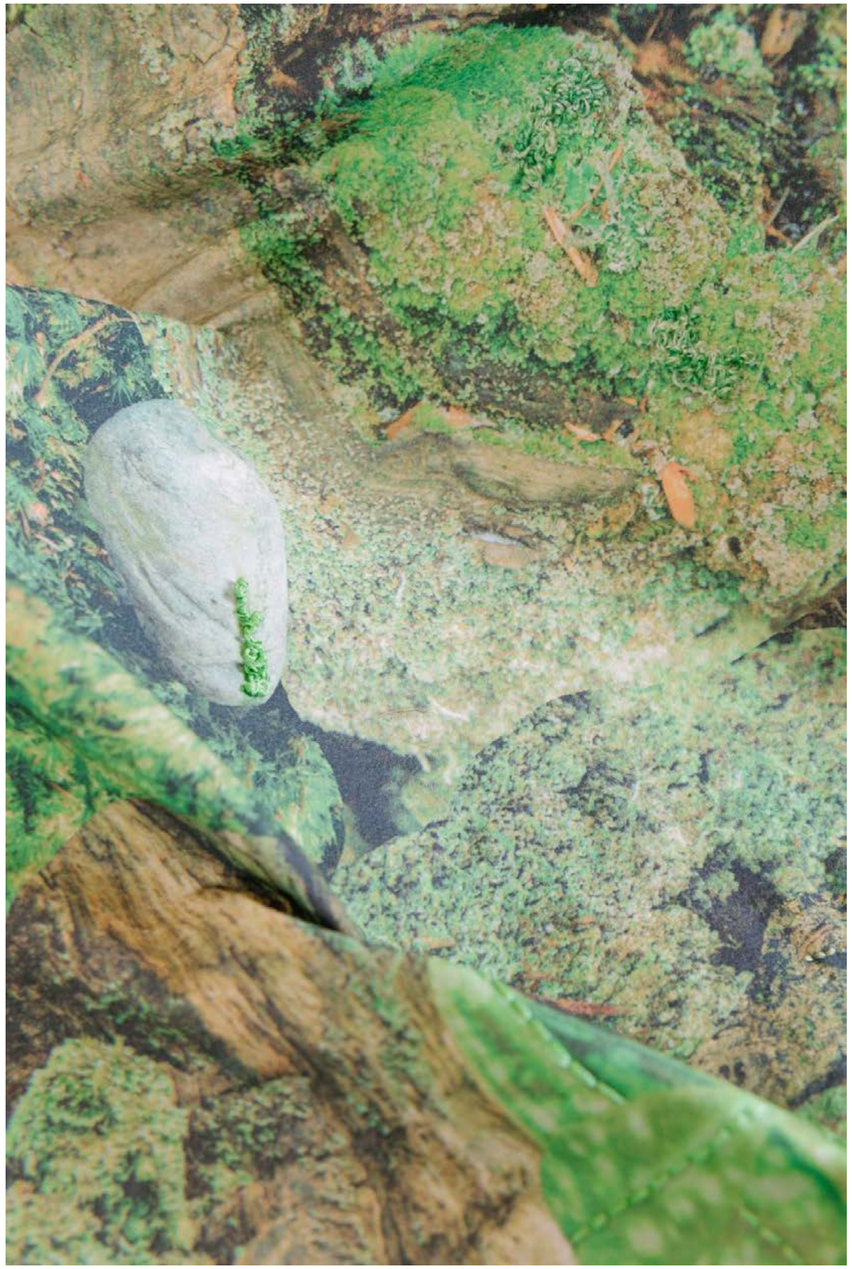
Tisa Praprotnik (2000, SI) je fotografinja in oblikovalka, ki deluje v Sloveniji. Trenutno zaključuje magistrski študij fotografije na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V svojem delu raziskuje odnos med ljudmi in njihovim okoljem, zlasti naravnimi habitati, ter povezave, ki nastajajo skozi ta srečanja. Leta 2021 je v Ribnici na Pohorju predstavila svojo prvo samostojno razstavo (Super)natural, sodelovala pa je tudi na skupinskih razstavah v galeriji DobraVaga, Layer House in GT22. Leta 2025 je svoja dela predstavila v Seyðisfjörðurju na Islandiji. Poleg fotografije se ukvarja s sodobnim plesom in je predstavila vizualna dela v okviru serije predstav »Anthology of Cry I: Bag of Surprise« v gledališču Pioneer Theatre in galeriji ŠKUC.

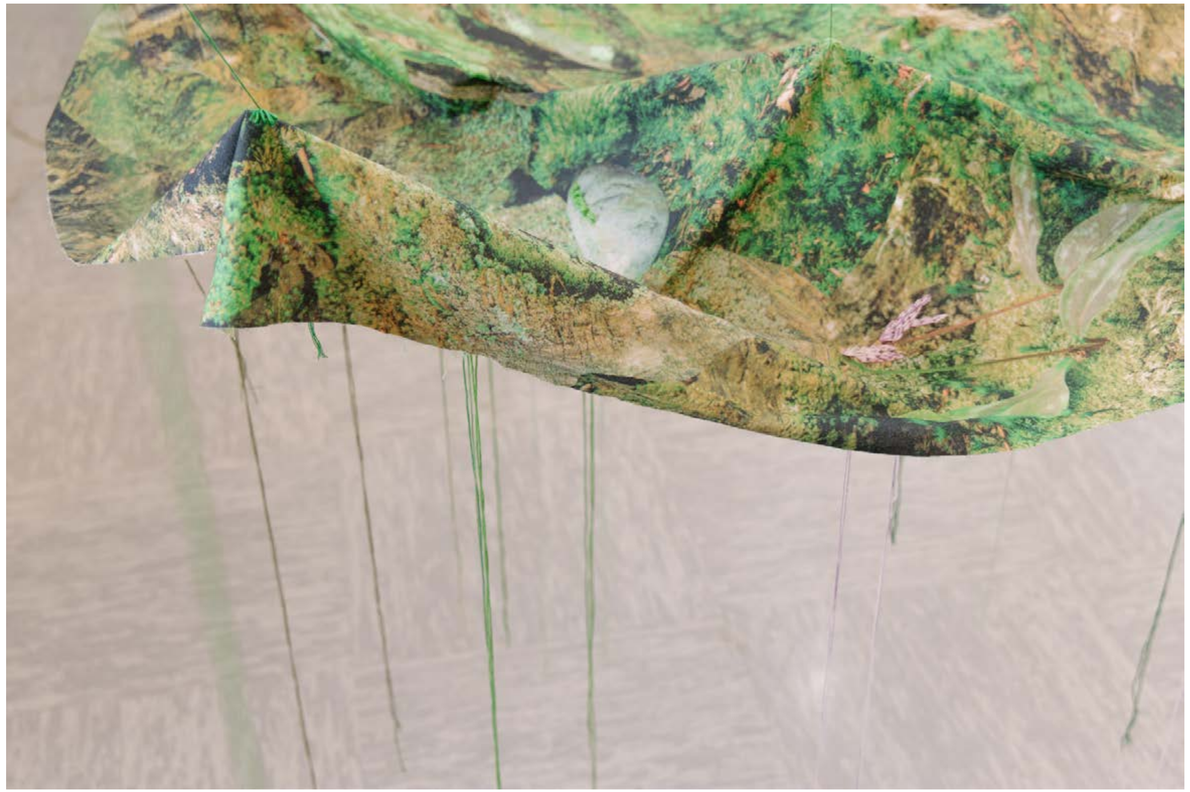
***Moss Be True*, 2024–2025**

Moss Be True began with the artist's weekly visits to a tree stump in a forest. Through repeated observation and small interventions, such as placing stones and natural elements on the stump and rearranging its surroundings, the site gradually became a personal altar. Photographing its details over time, the artist accumulated fragments of a place in which natural growth and human intervention became increasingly difficult to distinguish. These images were subsequently assembled into a photographic collage on textile. Through cutting, folding, and stitching, photographs taken at different moments were brought together into a new, suspended form. Rather than representing the site at a single point in time, the work constructs an alternative version of it, existing between physical space, photographic traces, and personal memory. The textile remains in a state of becoming, reflecting a relationship with a place shaped by repetition, care, and the possibility of absence.

Tisa Praprotnik (2000, SI) is a photographer and designer based in Slovenia. She is completing her master's studies in Photography at the Academy of Fine Arts and Design in Ljubljana. Her work explores the relationship between humans and their surroundings, particularly natural habitats, and the connections that emerge through these encounters. She presented her first solo exhibition, (Super) natural, in Ribnica na Pohorju in 2021 and has participated in group exhibitions at DobraVaga Gallery, Layer House, and GT22. In 2025, she presented her work in Seyðisfjörður, Iceland. Alongside photography, she works in contemporary dance and has presented visual work as part of the Anthology of Cry I: Bag of Surprise performance series at the Pioneer Theatre and ŠKUC Gallery.











Hana Selena Sokolović

***Draga Orhideja*, 2025**

Delo *Draga Orhideja* raziskuje medgeneracijski prenos spomina skozi zgodbo umetničinih sester, ki so na začetku bosanske vojne leta 1992 pobegnile iz Sarajeva. Čeprav iz tega obdobja ni ohranjenih fotografij, je dnevnik, ki ga je napisala umetničina najstarejša sestra, ostal kot pričevanje o njihovem izseljevanju in izkušnjah, ki so oblikovale družinsko zgodovino. Umetnica se, vodena po dnevniku, skupaj s sestro in očetom vrne na kraje, kjer so njene sestre poiskale zatočišče, ter ponovno prehodi njihovo pot od Sarajeva do Hvara, Jelse in Zagreba. Projekt, ki združuje 18-minutni film, fotografije in publikacijo, vzpostavlja dialog med osebnimi spomini in pokrajinami, ki še vedno nosijo sledi razselitve. S tem dejanjem vrnitve delo razmišlja o družini, identiteti in pripadnosti ter zastavlja vprašanje, kako bi lahko povojna generacija skrbno in odgovorno nosila podedovane zgodbe. Družinski arhiv postane živa struktura, skozi katero žalost, spomin in nerešene zgodbe ostajajo prisotne skozi generacije.

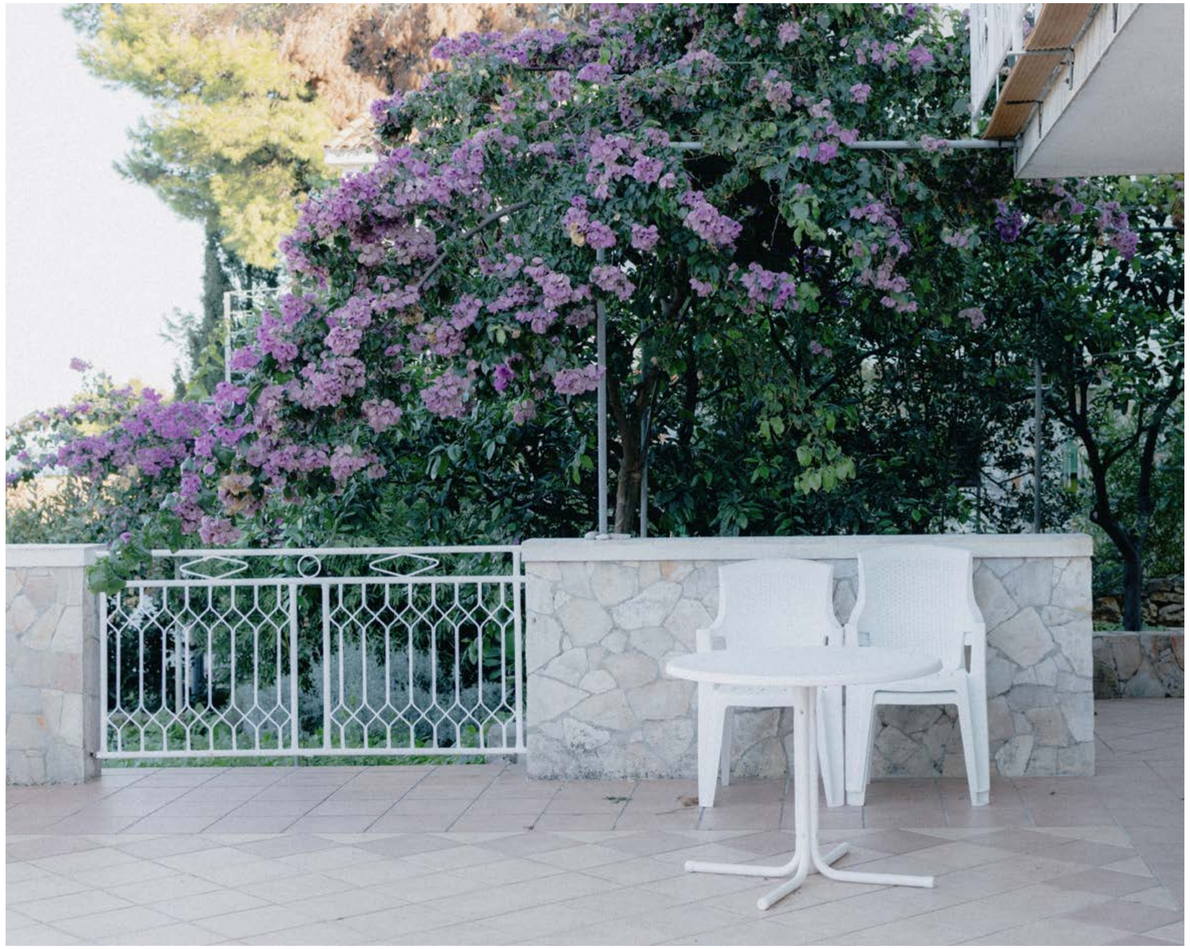
Hana Selena Sokolović (1999, RS) je vizualna umetnica in raziskovalka, ki se ukvarja s fotografijo, gibljivimi slikami, besedilom in arhivskim gradivom. Odraščala je v Beogradu, leta 2021 je zaključila dodiplomski študij fotografije in novih medijev na FAMU v Pragi, leta 2025 pa magistrski študij fotografije in družbe na Kraljevi akademiji za umetnost v Haagu. V svoji praksi raziskuje čustveno in politično dediščino konfliktov, razselitve in kolektivnega spomina, zlasti v postjugoslovanskem kontekstu. S kombinacijo dokumentarnih in konceptualnih pristopov preučuje, kako osebne zgodbe oblikujejo identiteto, pripadnost in politično zavest. Njena dela so bila razstavljena po vsem svetu, med drugim na Rotterdamskem fotografskem festivalu in Kranjskem foto festu leta 2026. Njen prvi film, *Dear Orchid*, je bil leta 2026 prikazan na Mednarodnem filmskem festivalu v Rotterdamu in na Filmskem festivalu v Sarajevu. Je članica skupine FUTURES, ki jo je nominirala organizacija Organ Vida, in sodeluje v akademiji WHW.

***Dear Orchid*, 2025**

Dear Orchid examines the intergenerational transmission of memory through the story of the artist's sisters, who fled Sarajevo at the beginning of the Bosnian War in 1992. Although no photographs survive from that period, a diary written by the artist's oldest sister remains as a testimony to their displacement and the experiences that shaped the family's history. Guided by the diary, the artist returns with her sister and father to the places where her sisters sought refuge, retracing their journey from Sarajevo to Hvar, Jelsa, and Zagreb. Combining an 18-minute film, photographs, and a publication, the project brings personal recollection into dialogue with the landscapes that continue to bear the traces of displacement. Through this act of return, the work reflects on family, identity, and belonging, asking how the postwar generation might carry inherited histories with care and responsibility. The family archive becomes a living structure through which grief, memory, and unresolved histories remain present across generations.

Hana Selena Sokolović (1999, RS) is a visual artist and researcher working with photography, moving image, text, and archival materials. Raised in Belgrade, she completed her BA in Photography and New Media at FAMU in Prague in 2021 and her MA in Photography & Society at the Royal Academy of Art in The Hague in 2025. Her practice explores the emotional and political inheritances of conflict, displacement, and collective memory, particularly within the post-Yugoslav context. Combining documentary and conceptual approaches, she examines how personal histories shape identity, belonging, and political consciousness. Her work has been exhibited internationally, including at Rotterdam Photo Festival and Kranj Foto Fest in 2026. Her first film, Dear Orchid, was screened at the International Film Festival Rotterdam and Sarajevo Film Festival in 2026. She is a member of FUTURES, nominated by Organ Vida, and participates in WHW Akademija.











Alina Tamilina

***YOU*, 2026**

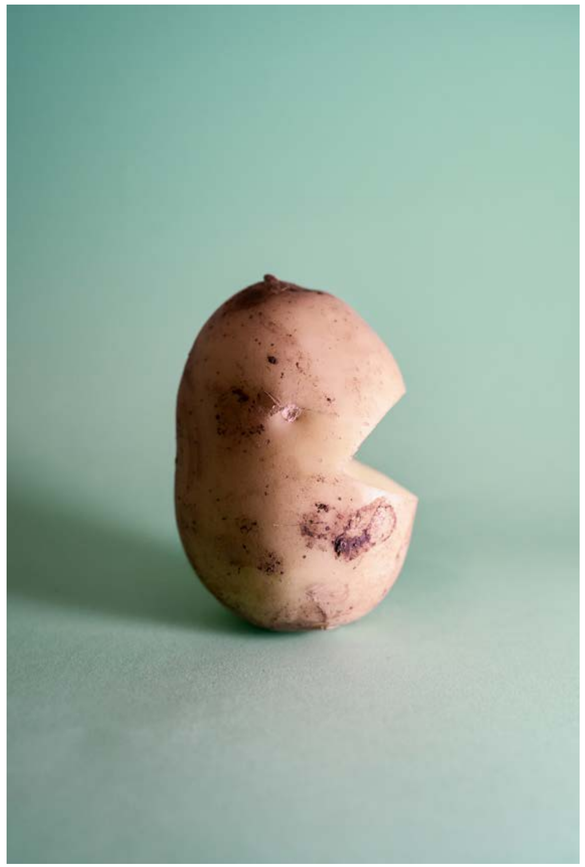
Projekt *YOU* raziskuje jezik kot mehanizem moči ter preučuje, kako besede, oznake in kolektivne pripovedi oblikujejo identiteto in družbeno dojemanje. Pravica do poimenovanja je hkrati tudi moč, da se določi, kako se oseba dojema in kakšno mesto zaseda znotraj družbenega sistema. Skozi vsakdanji jezik projekt raziskuje oblike simboličnega nasilja, ki pogosto ostanejo neopažene prav zato, ker so postale tako znane. Oznake zreducirajo kompleksne osebne izkušnje na posamezne značilnosti, s čimer utrjujejo meje pripadnosti in izključenosti. S ponavljanjem subjektivne sodbe postopoma pridobivajo videz resnice, kar vpliva tako na to, kako se drugi odnosijo do nas, kot tudi na to, kako razumemo sami sebe. S poudarkom na subtilnih, a trajnih učinkih poimenovanja projekt razkriva, kako jezik oblikuje posameznikovo izkušnjo in reproducira družbena pričakovanja.

Alina Tamilina (1994, SI/BL) študira fotografijo na VIST, Fakulteti za uporabne znanosti v Ljubljani. Njeno delo združuje dokumentarno in konceptualno fotografijo, s katero raziskuje jezik, identiteto, spomin in družbeno percepcijo. S pomočjo fotografije, besedila in participativnih metod preučuje, kako besede, oznake in kolektivne pripovedi oblikujejo osebno izkušnjo ter vplivajo na to, kako ljudje razumejo sebe in druge.

***YOU*, 2026**

YOU explores language as a mechanism of power, examining how words, labels, and collective narratives shape identity and social perception. The right to name is also the power to determine how a person is perceived and what place they occupy within a social system. Through everyday language, the project investigates forms of symbolic violence that often go unnoticed precisely because they have become so familiar. Labels reduce complex personal experiences to singular characteristics, reinforcing boundaries of belonging and exclusion. Through repetition, subjective judgments gradually acquire the appearance of truth, influencing both how others relate to us and how we come to understand ourselves. By focusing on the subtle yet enduring effects of naming, the project reveals how language shapes individual experience and reproduces social expectations.

Alina Tamilina (1994, SI/BL) studies Photography at VIST, Faculty of Applied Sciences in Ljubljana. Her practice combines documentary and conceptual photography to explore language, identity, memory, and social perception. Working with photography, text, and participatory methods, she investigates how words, labels, and collective narratives shape personal experience and influence how people understand themselves and others.

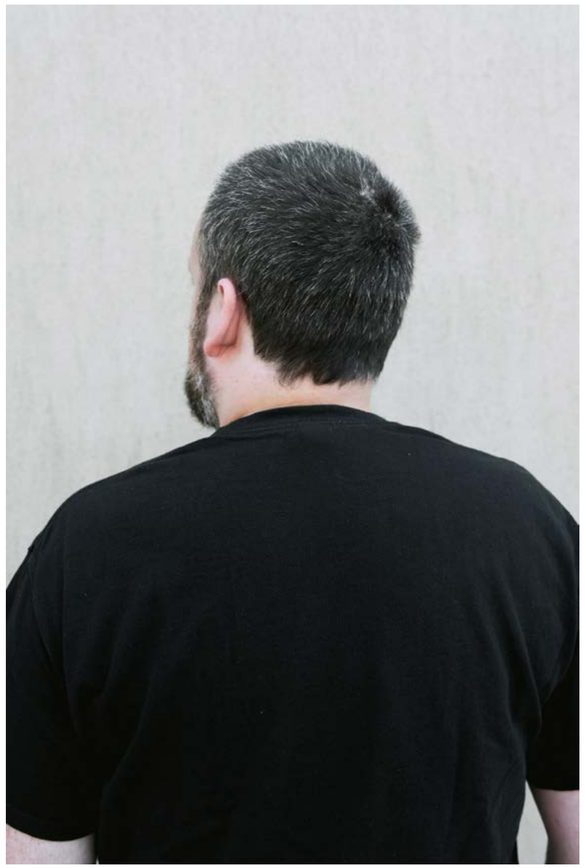


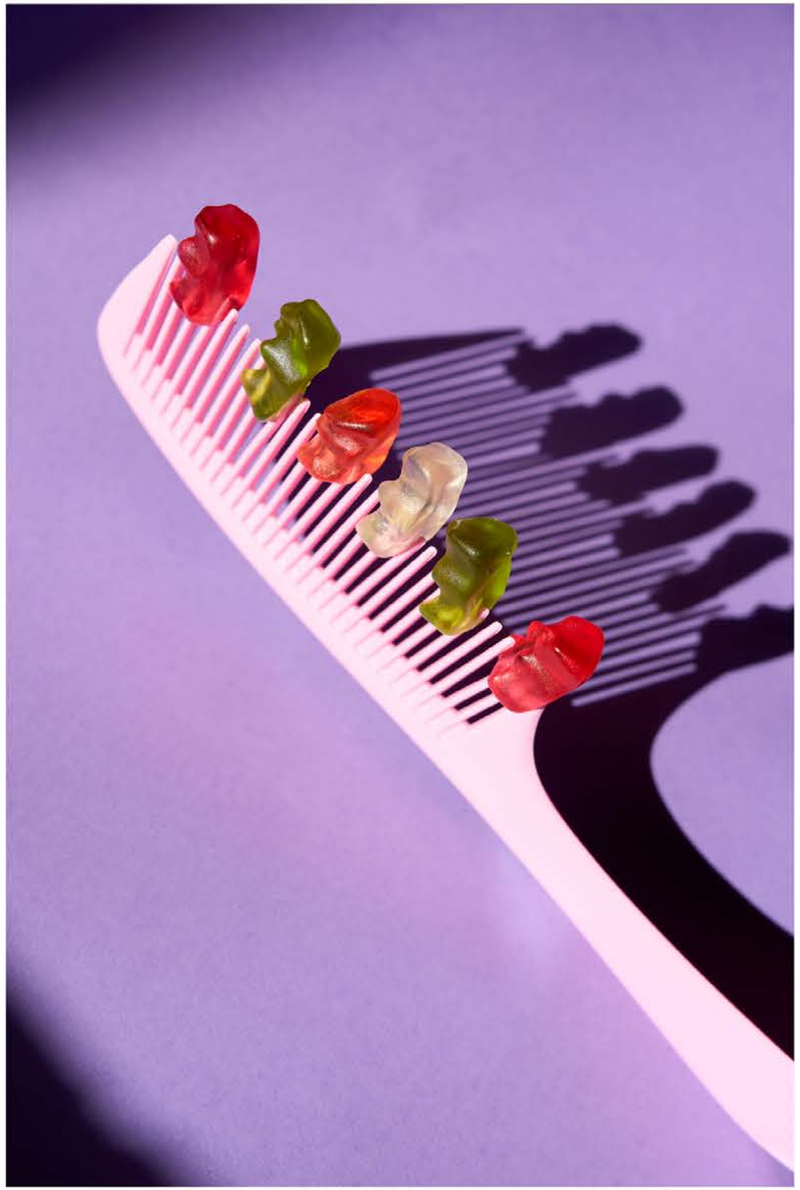












Naive

NAIWNA

That’s the label I first heard applied to me back in middle school.

Maybe I was always daydreaming, maybe I look at certain things differently – I’m just not serious enough.

And so, for many years, that label has followed me. But I’ve always believed it speaks of my strength, not my weakness.

Elizabeth Watson

V središču trikotnika, 2021–2024

Projekt *V središču trikotnika* raziskuje pomen doma skozi osebno potovanje med tremi lokacijami, povezanimi z življenjem umetnice. Med potovanjem med kraji, ne da bi se v katerem koli od njih počutila povsem doma, umetnica razmišlja o razdrobljeni naravi pripadnosti in o težavnosti izbire med različnimi geografskimi območji, spomini in identitetami. Projekt s 56 digitalnimi fotografijami dokumentira minljive trenutke vsakdanjih potovanj, pokrajine, ki ostajajo za njo, in čustveno breme odhoda. Namesto da bi dom predstavljal kot fiksno mesto, ga serija obravnava kot nakopičene spomine in izkušnje, ki jih ni vedno mogoče prenesti z ene lokacije na drugo. Fotografija postane sredstvo za ohranjanje teh fragmentov, hkrati pa se sooča z razdaljo med otroštvom in sedanjostjo. Serija ultimativno razmišlja o možnosti ustvarjanja občutka doma onkraj geografskih meja.

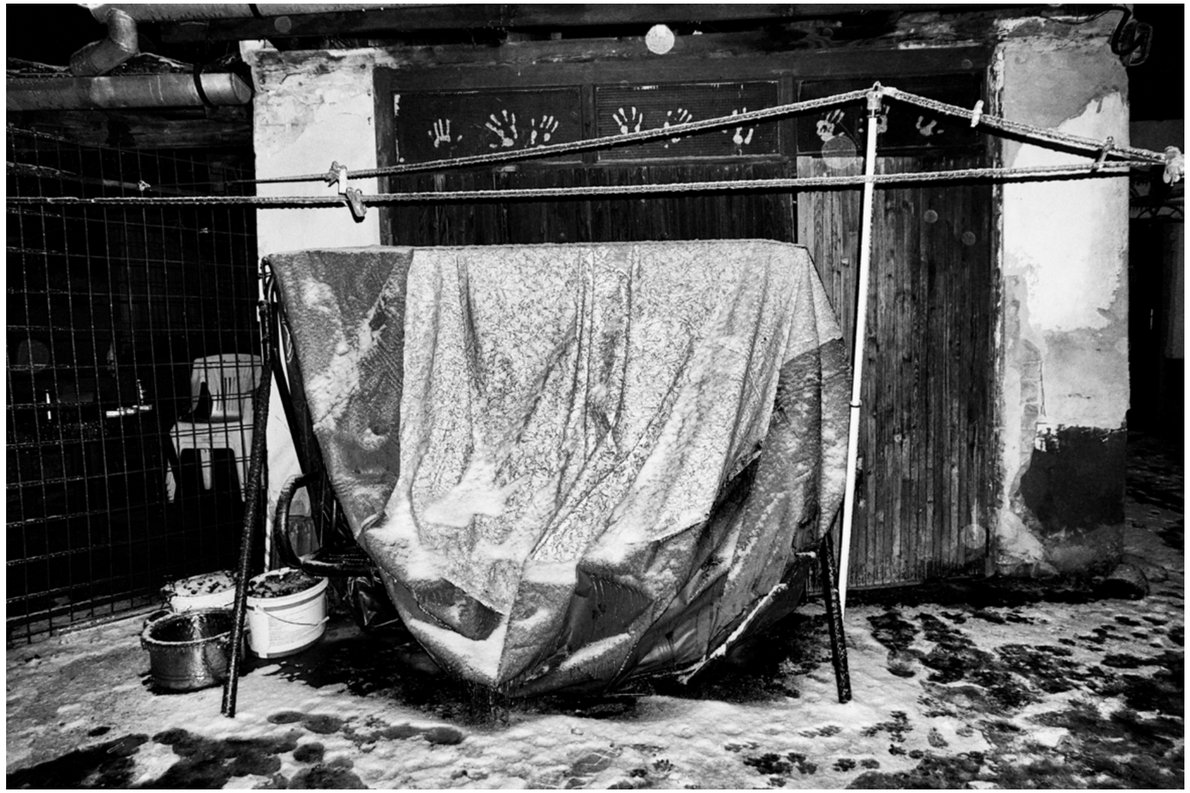
Elizabeth Watson (2002, HU/UK) je škotsko-madžarska fotografinja, ki v svojem ustvarjanju raziskuje prezrte zgodbe in družbene probleme. Odraščala je na madžarskem podeželju, študij pa je nadaljevala v Budimpešti, preden je leta 2025 na Univerzi za umetnost in oblikovanje Moholy-Nagy pridobila diplomo iz fotografije. Nato se je vpisala na magistrski študij fotožurnalizma in dokumentarne fotografije na Univerzi za umetnost v Londonu. Njeno delo obravnava generacijsko odvisnost, iskanje doma, razdrobljeno identiteto ter odnose med starši in otroki. Z združevanjem digitalne in analogne fotografije s tekstom, poezijo, risbami, arhivskim gradivom in eksperimentalnimi tehnikami raziskuje čustvene razsežnosti spomina, odpuščanja in ponovnega povezovanja. Leta 2024 je v okviru Erasmusove štipendije študirala na Glasgow School of Art.

In the Middle of the Triangle, 2021–2024

In the Middle of the Triangle explores the meaning of home through a personal journey between three locations connected to the artist's life. Moving between places without feeling entirely at home in any of them, the artist reflects on the fragmented nature of belonging and the difficulty of choosing between different geographies, memories, and identities. Through 56 digital photographs, the project documents the fleeting moments of everyday journeys, the landscapes left behind, and the emotional weight of departure. Rather than presenting home as a fixed place, the series considers it as an accumulation of memories and experiences that cannot always be carried from one location to another. Photography becomes a means of preserving these fragments while confronting the distance between childhood and the present. The series ultimately reflects on the possibility of creating a sense of home beyond geographical boundaries.

Elizabeth Watson (2002, HU/UK) is a Scottish-Hungarian photographer whose practice explores overlooked stories and social issues. Raised in rural Hungary, she continued her studies in Budapest before completing a BA in Photography at the Moholy-Nagy University of Art and Design in 2025. She subsequently began an MA in Photojournalism and Documentary Photography at the University of the Arts London. Her work addresses generational addiction, the search for home, fragmented identity, and parent–child relationships. Combining digital and analogue photography with text, poetry, drawings, archival materials, and experimental techniques, she explores the emotional dimensions of memory, forgiveness, and reconnection. In 2024, she studied at the Glasgow School of Art through an Erasmus scholarship.











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Kuratorka – koordinatorka | Curator – coordinator
Špela Pipan

Urednica kataloga | Catalogue editor
Špela Pipan

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