



GODIŠNJI NATJEČAJ / ANNUAL CONTEST

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Muzej moderne i suvremene umjetnosti Rijeka, studeni 2025. /  
Museum of Modern and Contemporary Art Rijeka, November 2025

## Izložba pobjednika i finalista festivala Rovinj Photodays 2025

Osamnaesto po redu izdanje Rovinj Photodaysa još jednom donosi niz uzbuđenja široj fotografskoj zajednici okupljenoj oko godišnjeg tradicionalnog javnog natječaja.

Na ovogodišnji je natječaj do 5. ožujka prijavljeno 3.900 fotografija autora iz 36 zemalja svijeta.

Ocjenjivački je sud imao zadaću odabrati finaliste natječaja i među njima dobitnika Grand Prix-a, odnosno sveukupnog pobjednika natječaja. U procesu žiriranja dana im je autonomija odlučivanja o broju i sastavu finalista, kako bi osigurali da konačna izložba finalista predstavlja zaista najbolje od prijavljenih radova.

Ove godine su se među finalistima pozicionirala četiri autora iz Italije, dva autora iz Kine i Ukrajine te po jedan autor iz Meksika, Belgije, Španjolske, Francuske, Irske, Rumunjske, BiH, Srbije i Hrvatske. Njihovi će radovi biti u središtu festivala koji će se održati 16. i 17. svibnja u pitoresknom ambijentu Rovinja.

Vrhunac festivalske završnice odvija se u subotu, 17. svibnja, u hotelu Katarina na istoimenom otoku pored Rovinja gdje će se održati proglašenje Grand Prix-a festivala, kojemu će, uz druga važna priznanja, biti dodijeljena novčana nagrada od 2000 eura.

Nastavljamo našu suradnju s Muzejom moderne i suvremene umjetnosti u Rijeci, koja uključuje uvrštenje svih radova finalista sa završne izložbe u Zbirku fotografije MMSU Rijeka. Vjerujem da je svakom autoru najvrjednija nagrada upravo ta da će se njegovim likom i djelom naredim godinama baviti kustosi u relevantnoj nacionalnoj instituciji.

## Rovinj Photodays 2025 Festival Winners & Finalists Exhibition

The eighteenth edition of Rovinj Photodays once again brings a series of exciting events to the broader photographic community, gathered around the traditional annual public competition.

By March 5<sup>th</sup>, 3,900 photographs from 36 countries had been submitted to this year's competition.

The jury had the task of selecting the finalists of the competition and among them the winner of the Grand Prix, the overall winner of the competition. In the judging process, they were given complete autonomy to decide on the number and composition of the finalists, to ensure that the final exhibition truly represents the best of the submitted works.

Among the finalists are four artists from Italy, two artists from China and Ukraine, and one representative from Mexico, Belgium, Spain, France, Ireland, Romania, Bosnia and Herzegovina, Serbia and Croatia. Their works will take center stage at the festival, which will transpire on May 16 and 17 in the picturesque setting of Rovinj. The highlight of the festival finale on May 17 at the Island Hotel Katarina will be the announcement of the Grand Prix winner, who will be awarded a cash prize of 2,000 Euros, along with other amazing accolades.

We are continuing our collaboration with the Museum of Modern and Contemporary Art in Rijeka, which includes the addition of all finalist works from the final exhibition to the MMSU Rijeka Collection of Photography. I believe that the most valuable award for every author is that their work and vision will be preserved by curators of a relevant national institution in years to come.

### **NAGRADE I PRIZNANJA:**

1. Presentacija svih radova finalista s pripadajućim izjavama autora na službenoj web stranici
2. Presentacija odabranih radova finalista na zajedničkoj izložbi za vrijeme trajanja festivala u Rovinju.
3. Svi nominirani radovi sa završne izložbe finalista u printanoj i digitalnoj formi ostaju u stalnom fondusu muzeja Moderne i suvremene umjetnosti u Rijeci.
4. Svim finalistima pripada službeni katalog završne izložbe u printanoj ili digitalnoj formi
5. Svi pobjednici po kategorijama dobivaju besplatan smještaj na bazi polupansiona za dvije osobe u Island Hotelu Katarina na završnici festivala u svibnju 2025.

### **GRAND PRIX 2025.**

1. Novčani iznos od 2.000 Eura
2. Samostalna izložba s pripadajućim katalogom na završnici festivala u svibnju 2026. godine u Rovinju
3. Besplatan smještaj na bazi polupansiona u Island Hotelu Katarina za vrijeme boravka u Rovinju 2026.
4. Samostalnu izložbu s pripadajućim katalogom u Galeriji Principij u Rijeci tijekom 2026. godine
5. Posebna pozicioniranost u fondusu muzeja gdje rad ostaje na skrb kustosa u digitalnoj ili otisnutoj formi (po izboru autora)
6. Priznanje: Grand Prix Photodays 2025

U ime cjelokupnog savjeta i tima festivala koristim priliku još jednom čestitati svim finalistima i pobjednicima natječaja.

Želim vam puno uspjeha u vašem stvaralačkom radu...

S poštovanjem,  
Denis Redić  
direktor festivala Rovinj Photodays

### **FINALISTS PRIZES:**

1. Presentation of all the works of the finalists with the corresponding statements of the authors on the official website
2. Presentation of the selected finalists works at the joint exhibition during the festival in Rovinj.
3. All nominated works from the final exhibition of the finalists in printed or digital form remain in the permanent holdings of the museum
4. All finalists get an official catalog of the final exhibition in a printed or digital form
5. All winners in every category will receive free accommodation on a half board basis in the Island hotel Katarina for two people in Rovinj at the festival in May 2025.

### **GRAND PRIX 2025.**

1. Cash prize of 2,000 Euros
2. Solo exhibition with the accompanying catalog at the end of the festival in May 2026 in Rovinj
3. Free accommodation on a half board basis in the Island hotel Katarina during the 2025 and 2026 festival editions
4. Solo exhibition with the accompanying catalog in Principij Gallery in Rijeka during 2026.
5. Special positioning in the museum's holdings where the work remains under the care of the museum's curators in digital or printed form (author's choice)
6. The Grand Prix Photodays 2025 award plaque

On behalf of the entire festival council and team, I would like to once again extend my congratulations all the finalists and winners of the competition.

I wish you a lot of success in your creative work...

Sincerely,  
Denis Redić,  
Director of Rovinj Photodays Festival

## Ocjenjivački Sud / Jury

Sabina Salamon

Predsjednica žirija / President of the jury

Muzej moderne i suvremene umjetnosti u Rijeci /  
Museum of Modern and Contemporary Art in Rijeka, CRO

Stefania Rössl

Direktorica OMNEFesta / director of OMNEFest, IT

Massimo Sordi

Fotograf i direktor OMNEFesta /  
Photographer and director of OMNEFest, IT

Dino Rekanović

osnivač ROTLICHT festivala i menadžer galerije Photon u  
Beču / founder of the ROTLICHT festival and manager of  
the Photon gallery in Vienna, AT

Ján Viazanička

fotograf, učitelj, kustos te glavni urednik fotografskog  
časopisa dokumentmagazin.sk / photographer, teacher,  
curator and editor-in-chief of the photography magazine  
dokumentmagazin.sk, SK

Dubravka Lazić

umjetnica, profesorica, doktorica filmologije /  
artist, professor, doctor of filmology

Predsjednica žirija:

**Sabina Salamon**, kustosica u Muzeju moderne i suvremene umjetnosti

Sabina je diplomirala filozofiju i povijest umjetnosti na Filozofskom fakultetu u Ljubljani. Devedesetih je postala članica Kluba mladih umjetnika Rijeke koji je predstavljao riječku likovnu scenu. Od 2002. do 2005. godine imenovana je ravnateljicom Mediteranskog simpozija za skulpturu u Labinu (Istarska županija). Između 2006. i 2010. vodila je program Gradske galerije u Labinu. Od 2010. godine radi kao kustosica u Muzeju moderne i suvremene umjetnosti u Rijeci i odgovorna je za zbirke Fotografije i novih medija. Kao kustosica ulaže napore u interdisciplinarni pristup umjetnosti i predstavljanju hrvatskih umjetnika na međunarodnoj razini, u suradnji s institucijama koje imaju slične ciljeve.

President of the jury:

**Sabina Salamon**, curator at the Museum of Modern and Contemporary Art

Sabina graduated Philosophy and History of Art at the Faculty of Arts in Ljubljana. In the nineties, she became a member of The Club of Young Artists of Rijeka which represented Rijeka's visual art scene. From 2002 till 2005 was appointed the position of acting director of the Mediterranean Sculpture Symposium of Labin (Istria region). Between 2006 - 2010 she ran the program of the City Gallery in Labin. Since 2010 she has been working as a curator at the Museum of Modern and Contemporary Art in Rijeka and is responsible for the Photography and New Media collections. As a curator, she puts efforts into interdisciplinary approach in art and presentation of the Croatian artists internationally, in collaboration with institutions that share similar goals.

## Osvrt Sabine Salamon

Natječaj 18. epizode festivala *Rovinj Photodays* zabilježio je velik odziv. Prijave su dospjele iz čak 36 zemalja - Armenije, Australije, Austrije, Bangladeša, Belgije, Bosne i Hercegovine, Češke, Cipra, Egipta, Ekvadora, Francuske, Gruzije, Hrvatske, Indije, Indonezije, Irske, Italije, Izraela, Japana, Južne Koreje, Kanade, Kine, Litve, Meksika, Nizozemske, Poljske, Portugala, Rusije, Sjeverne Makedonije, Slovačke, Slovenije, Španjolske, Srbije, Švedske, Švicarske, Ujedinjenog Kraljevstva.

Šesteročlani žiri pregledao je gotovo četiri tisuće fotografija te odabrao 18 finalista raspoređenih u šest kategorija: petoro iz Italije, dvoje iz Kine i Ukrajine te po jedan iz Belgije, Bosne i Hercegovine, Cipra, Francuske, Hrvatske, Irske, Srbije i Španjolske. Među njima se ističe izniman broj profesionalaca koji su visokom razinom rada dokazali smisao festivala kao mjesta susreta i prezentacije aktualnih stremljenja na polju suvremene fotografije.

### Akt / Tijelo

U kategoriji „Akt-tijelo“ javlja se tema identiteta, eksplicirana u seriji *Korijeni i Div: Put sebstva i kolektivnog identiteta*, sada već kućnog prijatelja festivala, **Artema Humilevskog**, koji tijelo promatra kao propusnu membranu i ranjivo tkivo smješteno između individualnog i kolektivnog. Artemovo veliko tijelo zakoračuje u arhetipsko i kolektivno nesvjesno, uvelike istisnuto ustrajavanjem na nacionalnom koje raspiruje imperijalne apetite i provocira konflikte.

Tijelo predočeno kroz seriju autoportreta **Alana Phelana** zaokupljeno je istraživanjem jezika fotografije, načinom na koji se stare i neusvojene tehnike mogu danas koristiti i pritom pisati povijest o razvoju medija. Phelan preuzima invenciju kolor fotografije koju je izumio irski znanstvenik John Joly krajem 19. stoljeća. Ako ste ikada pažljivo gledali fotografiju u starom časopisu i vidjeli sitne točkice ili linije u boji, to je primjer takvog načina rada. Osim tehnike, Phelana zanima ikonografija autoportreta koju nevidljivo provlači kroz svoje radove, a referira se na neke od antologijskih primjera iz povijesti fotografije. Za razliku od prethodna

## Sabina Salamon's review

The 18<sup>th</sup> edition of the Rovinj Photodays festival has attracted substantial international interest. Submissions have arrived from 36 countries – Armenia, Australia, Austria, Bangladesh, Belgium, Bosnia and Herzegovina, Cyprus, the Czech Republic, Ecuador, Egypt, France, Georgia, Croatia, India, Indonesia, Ireland, Italy, Israel, Japan, South Korea, Canada, China, Lithuania, Mexico, the Netherlands, North Macedonia, Poland, Portugal, Russia, Slovakia, Slovenia, Spain, Serbia, Sweden, Switzerland, and the United Kingdom.

A six-member jury reviewed nearly 4,000 photographs and selected 18 finalists across six categories: five come from Italy, two from China and two from Ukraine, and one each from Belgium, Bosnia and Herzegovina, Cyprus, France, Croatia, Ireland, Serbia, and Spain.

### Nude / Body

In the Nude/Body category, the theme of identity emerges, overtly explored in the series *Roots and Giant: A Journey of Self and Collective Identity* by **Artem Humilevskyi**, the already known protagonist of this festival. Humilevskyi perceives the body as a permeable membrane and vulnerable tissue placed between the individual and the collective. His “giant” steps into the archetypal and collective unconscious – realms often overshadowed by strong nationalistic narratives that fuel imperial ambitions and provoke conflicts.

The body represented in **Alan Phelan's** series of self-portraits is engaged in an exploration of photographic language, especially the ways in which obsolete or overlooked techniques can be used today to tell the story about the medium's evolution. Phelan re-uses the color photography process invented by Irish scientist John Joly in the late 19<sup>th</sup> century. If you've ever examined a photograph in an old magazine and noticed tiny colored dots or lines, that's an example of this technique. Beside the technical aspects, Phelan is interested in the iconography of self-portraiture, which he subtly weaves into his works, referencing some of the seminal examples from photographic history. In contrast to Humilevskyi and Phelan, **Anna Laza's** series presents the body as a metaphysical landscape,

dva slučaja, serija **Anne Laza** prikazuje tijelo kao metafizički krajolik, smjerajući na podudarnost ljudskog tijela i prirode. Nestandardno prikazivanje tijela, kroz jedva prepoznatljive i kontrastno apstrahirane dijelove (noga, leđa), umjetnica podržava evokativni i asocijativni naboj prikazanog.

### Arhitektura

Od troje finalista iz kategorije arhitekture, svatko obrađuje specifičnu temu, a zajednička im je osjetljivost prema društvenim pitanjima. Prvoplasirana serija *Orijentalni prizor* dio je projekta koji se bavi pitanjem kulturne kolonizacije kroz fenomen arhitekture.

**Yuxing Chen** se temi približila kroz primjer pagode izgrađene u Kew Gardensu u 18. stoljeću kada je Europa bila opsjednuta egzotičnim istokom. Činjenica da pagoda u Engleskoj nije nastala na temelju nacрта, već iz približnih opisa, samo još produbljuje sraz zapadnjačkog viđenja istočnjačke kulture, često oslonjenog na površno tumačenje i stilizirane prikaze. **Aldo Feroce** se usmjerava na socijalni aspekt arhitekture. Ciklus *Palača ukrštenih sudbina* predstavlja poetsku reportažu o stambenom gigantu na periferiji Rima koji zbog svoje duljine (gotovo jedan km) nosi pogrdno ime „zmijurina“. Na lošem je glasu zbog loših uvjeta života i kriminala pa su tamošnji stanovnici prisiljeni ulagati u samoorganizaciju koja se pokazala kao jedini recept za preživljavanje. Potresnu priču o dječaku koji potajice napušta dom u potragu za boljim uvjetima života, nježno i empatično prenio je **Fabio D'Arsiè** serijom *San*. U obliku fotoeseja uspijeva rekonstruirati riskantno putovanje koje prepričava svojoj majci. Kao u kolažu, autor je kombinirao dokumentarni i fiktivni jezik, spajajući osobne dokumente te prizore inspirirane dječakovim pripovijedanjem i fotografskom imaginacijom.

### Dokumentarna

U dokumentarnoj kategoriji prevladava tema života u uvjetima ekstremne ugroze i kršenja ljudskih sloboda. Prvoplasirana fotografkinja **Aruallan** pod povećalo postavlja beznadnu situaciju u Gazi, koju portretira smjelo ali empatično. Dokumentira izbjeglički kamp Jenin osnovan davne 1953. gdje prebiva nevjerovatnih 23 000 izbjeglica koji su u gusto naseljenom teritoriju postali

focusing on the similarities between the human figure and nature. Through unconventional depictions, barely recognizable, contrasting and abstracted fragments (such as a leg or back), the artist creates a strong evocative and associative charge in her imagery.

### Architecture

Among the three finalists in the Architecture category, each addresses a specific theme, sharing a sensitivity to social issues. The first-place series, *Oriental Scene*, is part of a project exploring cultural colonization through the phenomenon of architecture. **Yuxing Chen** approaches this topic via the example of a pagoda built in Kew Gardens in the 18<sup>th</sup> century, when Europe was fascinated with the exotic East. The fact that the pagoda in England was not constructed based on architectural plans but rather on approximate descriptions further deepens the clash between Western perceptions of Eastern culture, often reliant on superficial interpretations and stylized representations. **Aldo Feroce** focuses on the social aspect of architecture. His series, *The Palace of Crossed Destinies*, is actually a poetic reportage on a massive housing complex on the outskirts of Rome, nicknamed “the giant serpent” due to its nearly one-kilometer length. The complex has earned a bad reputation because of poor living conditions and crime, compelling residents to invest in self-organization which has proven to be the only recipe for survival. A poignant story of a boy who secretly leaves home in search of better living conditions is gently and empathetically conveyed by **Fabio D'Arsiè** in the series *The Dream*. In the form of a photo essay, he reconstructs the risky journey which he narrates to his mother. Like in a collage, the artist combines documentary and fictional language, merging personal documents with scenes inspired by the boy's storytelling and photographic imagination.

### Documentary

In the Documentary category, the prevailing theme is life in the circumstances of extreme threat and the violation of human rights. First-place winner **Aruallan** focuses on the dire situation in Gaza, which she depicts boldly but empathetically. She documents the Jenin refugee camp, established in 1953, which is home to over 23,000 refugees. In this densely populated area, residents have

glavna snaga otpora izraelskom genocidu. Svjesni bezizlaznog stanja, stanovnici se u posljednje dvije godine bore na život i smrt, s nikakvim izgledima, sve malobrojniji i očajni zbog lice-mjerja svjetske politike i nemoći palestinske uprave.

Drugoplasirani **Karl Mancini** upoznaje nas s mladim ljudima iz predgrađa Buenos Airesa koji žive uz zagađenu rijeku znakovitog naziva Matanza Riachuelo („rijeka pokolja“). Izvan domašaja institucionalne brige i normalnih uvjeta za odrastanje, njihov se život odvija na rubu podnošljivog, u beznadnom siromaštvu koje ne mogu pobijediti. Getoizirani i prepušteni sami sebi, iznalaze načine da prežive, prvenstveno kroz osjećaj zajedništva koji je svakodnevno na iskušenju zbog opće neuravnoteženosti okolice na koju su osuđeni. Treće mjesto pripalo je **Mauriziu Orlandu** koji s kolektivnog, fokus zaokreće prema individualnom. Dotiče se društvene izolacije koju protagonist serije *Daniel* svakodnevno proživljava. Prividno socijalno integritan, kao bivši ovisnik a sada domar kapele Notre-Dame-de-Lourdes, ipak najviše vremena provodi sam sa sobom. Orlando se ne služi objektivom da bi prenio činjenično stanje, nego nastoji uhvatiti nijanse koje evociraju atmosferu samotnjačkog života kroz prikaz svakodnevnih rituala poput blagovanja, pospremanja ili čišćenja.

## Pejzaž

Pejzaž je često alat kojim se izražavaju političke ili druge poruke koje se često iščitavaju na drugi pogled. Tako i ovogodišnji finalisti potvrđuju socijalnu determiniranost krajolika, vidljivu kroz tri različita konteksta. **Mitar Simikić** prikazuje sudbinu šireg teritorija vezanog uz termoelektranu i crpljenje ugljena u bosansko-hercegovačkoj zoni Ugljevika. Na početku obećavajuće, pokazalo se da ideja prosperiteta traži svoj danak. Tako je povećanje proizvodnje električne energije nepovratno promijenilo život stanovnika u okolini, te umjesto blagostanja donijelo prisilno iseljenje pedesetak obitelji u samo nekoliko godina. Na sugestivan način serija svjedoči o neprestanim promjenama koje traže sposobnost prilagodbe i snagu započinjanja od nule. Serija je i metafora stalnih turbulencija koje ljude tjera u izbjeglištvo, suprotno njihovoj čežnji za sigurnošću i domom. Kako pitanje socijalne pravde izgleda na drugim geografskim širinama, u Meksiku, pokazuje

become a central force of resistance against the Israeli occupation. Aware of their circumstances, the inhabitants have been engaged in a life-and-death struggle over the past two years, with little hope, growing increasingly desperate due to the hypocrisy of global politics and the helplessness of the Palestinian administration. Second-place winner **Karl Mancini** introduces us to young people from the suburbs of Buenos Aires who live near the polluted Matanza Riachuelo River (the Slaughter River). Living outside the reach of institutional care and normal conditions for growing up, their lives unfold on the edge of the bearable, in hopeless poverty they cannot overcome. Ghettoized and left to fend for themselves, they find ways to survive, primarily through a sense of community that is daily tested by the general instability of their surroundings to which they are condemned. Third place was awarded to **Maurizio Orlando**, who shifts the focus from the collective to the individual. He touches upon the social isolation experienced daily by the protagonist of the *Daniel* series. Seemingly socially integrated, as a former addict and now the janitor at the Notre-Dame-de-Lourdes chapel, he still spends most of his time alone. Orlando does not use the lens to convey facts, but seeks to capture nuances that evoke the atmosphere of a solitary life through depictions of daily rituals such as eating, tidying up, or cleaning.

## Landscape

Landscape is often a tool for expressing political or other messages that are frequently discerned upon closer examination. This year's finalists confirm that landscapes are socially determined, which is visible through three different contexts. **Mitar Simikić** depicts the fate of a wide territory associated with the thermal power plant and coal extraction in the Bosnian-Herzegovinian area of Ugljevik. Initially promising, it turned out that the idea of prosperity takes its toll. The increase in electricity production irreversibly changed the lives of local residents – instead of prosperity, around fifty families had to be relocated within just a few years. In a suggestive manner, the series testifies to the constant changes that require adaptability and the strength to start from scratch. The series is also a metaphor for the ongoing turbulence that drives people into exile, contrary to their longing for safety and home. In her series *Lettergraphs: Chro-*

nam umjetnica **Mónica Almereyda** u seriji koja kombinira pisanu riječ i eksperimente u analognoj tehnici. Pod nazivom *Slovografije: kromatika otpora* autorica ističe subverzivnu moć fotografije i kroz vizualni jezik eksperimenta kodira poruke koje potiču na otpor i osnažuju promjenu. Fino iznijansirane fotografije **Daniela L. Fleitasa** razvijene u tehnici srebroželatinskog tiska prikazuju osušena ili osakaćena stabla palmi koje podsjećaju na njihovu pogibelj uzrokovanu vrlo invazivnim kukcom koji se proširio i na Mediteran. Međutim, namjera ovog umjetnika nije propitivanje urušavanje ekološkog sustava, već provokacija percepcije koja voli pamtiti ugodno i lijepo, a previdjeti sve suprotno i nereprezentativno. Ističući nepoželjne slike krajolika, poručuje da ih ne treba ignorirati već se s njima udomačiti i ugraditi u realnu sliku stvarnosti u kojoj živimo.

### Portrait

Portretna kategorija odiše snažnom dokumentarnom notom i potrebom da se pozornost skrene prema stvarnosti na periferiji našeg horizonta. Dvojac **Caimi-Piccinni** primjenjuje metodu rada sa zajednicom, a za studiju slučaja uzima *Amiens*, koji prema njihovom mišljenju, predstavlja ogledalo društvene stvarnosti u širem smislu. Serija ističe pojedince ali zapravo cilja na posljedice ekonomskih i demografskih promjena koje zahvaćaju periferiju jednako kao i metropole - sve manji proizvodni kapaciteti malih europskih država imaju dalekosežne utjecaje na pad životnog standarda koje prati porast populizma i konzervativizma. Priču o ekološkim promjenama izazvanim razvojem industrije i posljedica na život zajednice, tema je serije **Mitra Simikića**. Portretirajući stanovnike čiji se život vezan uz rijeku Janju u posljednja četiri desetljeća radikalno pogoršao, govori o krhkosti krajolika i nepovjerenju prema obećanjima invazivnih projekata koji ne uspijevaju odgovoriti na potrebe pojedinca, a njihovi utjecaji na okolinu dalekosežni su i nepopravljivi. O neotpornosti i ranjivosti zajednica koje žive u sjeni velikih sustava svjedoči serija autorice **Yixi Tian**. Zanimajući se za tradicionalnu medicinu koju su prakticirali liječnici etničke manjine Miao na jugoistoku Kine, serija svjedoči o nemoći spram dominirajućeg sustava. Slučaj postepe-

*matic of Resistance*, **Mónica Almereyda** explores the theme of social justice combining written word with experimental analogue photography. Through this work, she emphasizes the subversive power of photography, using the visual language of experimentation to encode messages that encourage resistance and empower change. The finely nuanced photographs by **Daniel L. Fleitas**, developed using the silver gelatin printing technique, depict dried or mutilated palm trees, speaking of their peril caused by a highly invasive insect that has spread to the Mediterranean. However, the artist's intention is not to question the collapse of the ecological system but to provoke perception that tends to remember the pleasant and beautiful while overlooking the opposite and unrepresentative. By highlighting undesirable images of the landscape, he reminds us that they should not be ignored but rather embraced and integrated into the realistic picture of the reality we live in.

### Portrait

The Portrait category contains a strong documentary tone, aiming to draw attention to realities on the periphery of our horizon. The duo **Caimi-Piccinni** employs a method based on working with the community method, selecting Amiens as a case study, which they perceive as a mirror of broader societal reality. Their series highlights individuals but ultimately addresses the consequences of economic and demographic changes that affect both peripheries and metropolises – diminishing production capacities in small European countries have far-reaching impacts on living standards, accompanied by a rise in populism and conservatism. **Mitra Simikić's** series delves into the story of ecological changes induced by industrial development and their effects on community life. By portraying residents whose lives along the Janja River have significantly deteriorated over the past four decades, he discusses the fragility of the landscape and the distrust towards invasive projects that fail to meet individual needs, with their environmental impacts being profound and irreversible. **Yixi Tian's** series testifies to the vulnerability of communities living in the shadow of large systems. Focusing on traditional medicine practiced by Miao ethnic minority doctors in southeastern China, the series testifies

nog zatiranja tradicionalnih znanja za koje je karakterističan holistički pristup čovjekovom zdravlju, upozorava na neosjetljivost etablirane medicine prema starim znanjima koja su se temeljila na ravnoteži i integraciji čovjeka i prirode.

## Moda

Modna fotografija ove godine okuplja tri vrlo različite serije usmjerene prema istraživanju pojmova poput identiteta, povijesti umjetnosti i suvremenih tekovina na polju tehnologije.

**Marynu Syrovatku** fotografsko prikazivanje zanima s aspekta razumijevanja stvari, koje u pravilu nastaje na razmeđi između tri segmenta: fotografa, osobe koja je fotografirana i gledatelja. Kroz atipične posture fotografiranih modela, promatra načine na koje se sadržaj - ili preciznije, značenje - prenosi u sliku. Također, proučava u kojoj mjeri gledanje kao subjektivan čin posreduje inicijalni sadržaj koji je bio zanimljiv fotografu i modelu, ali se u prijevodu izgubio. Ciklus **Vladimira Tatarevića** zaokuplja nešto paradoksalno: pitanje kako modnu fotografiju osuvremeniti prisvajajući već zastarjele modele prikazivanja tijela. Poseže za konvencijama baroknog slikarstva za koje je karakteristična propisana impostacija modela s naglašenim chiaroscuro efektima. Kontrast suvremeno dizajnirane odjeće i pomno insceniranog prizora izgleda kao inteligentna zabava, koja nas poziva na razmišljanje o konvencijama kojima robujemo kao da nismo svjesni njihove prolaznosti i činjenice da su uvijek stvar dogovora. Neopterećen i humorozan pristup temi razvija i serija *Kozmička ljubav* **Marka Gregurića** i njegovih kolega koji umjesto živog modela u prvi plan postavljaju lik vanzemaljca. Koristeći razne tehnike, uključujući i alat umjetne inteligencije, nastojali su se odmaknuti od ozbiljne modne klasifikacije i prikaza tijela. Rezultat procesa kolektivnog rada, koji se rukovodio stvaranjem izvan okvira konvencionalnog modnog dizajna, jest igra i punokrvi svijet mašte digitalnog doba.

**Sabina Salamon**

to the powerlessness in the face of the dominant system. This case of gradual suppression of traditional knowledge that relies a holistic approach to human health warns of the insensitivity of established medicine towards ancient wisdoms that were based on balance and the integration of human and nature.

## Fashion

This year's Fashion category features three distinct series that delve into concepts such as identity, art history, and contemporary technological advancements. **Maryna Syrovatka** explores photographic representation through the lens of understanding, which typically arises at the intersection of three elements: the photographer, the subject, and the viewer. By capturing models in atypical poses, she examines how content – or more precisely, meaning – is conveyed within an image. Additionally, she investigates the extent to which viewing, as a subjective act, mediates the initial content that captures the interest of both the photographer and the model, yet may become lost in translation. **Vladimir Tatarević's** series examines something paradoxical: how to contemporize fashion photography by appropriating outdated models of body representation. He draws upon conventions of Baroque painting, characterized by prescribed model postures and pronounced chiaroscuro effects. The juxtaposition of modern clothing design with meticulously staged scenes appears as an intelligent play, prompting reflection on the conventions we adhere to, often unaware of their transience and the fact that they are always a matter of agreement. The series *Cosmic Love* by **Marko Gregurić** and his colleagues adopts an unburdened and humorous approach to fashion photography – they have put an alien figure at the forefront, instead of live model. Using various techniques, including artificial intelligence tools, they aimed to distance themselves from serious fashion classifications and conventional body representations. The outcome of this collective creative process, guided by the intent to work outside the confines of conventional fashion design, is play and a fully fledged world of digital-age imagination.

**Sabina Salamon**



ARHITEKTURA / ARCHITECTURE: 1. MJESTO / 1<sup>ST</sup> PLACE

Yuxing Chen: The Oriental Scene

ROĐENA / BORN: 1998., Kina / China

PROFESIJA / PROFESSION: Umjetnik / Artist

ŽIVI I RADI U / LIVES & WORKS IN: London, Ujedinjeno Kraljevstvo / London, United Kingdom



follow this line, which is practicable for carriages throughout the whole distance of 2,000 miles from Zaimo to Hankow except a section of 150 miles, which presents no difficulty to pack animals. It can be traversed in 149 days, whereas by the far more difficult Kiakhta road, which is 1,800 miles longer, it takes 292 days to reach Peking. The whole of the route between Hankow and Zaimo was traversed by Samouhli in the year 1882.\*

Hitherto the construction of railways has not been sanctioned by the Imperial Government. Except in the neighbourhood of the coal mines and dockyards, there

Fig. 105.—General View of NANKING.



are not even any turnpikes in the empire. Yet the success of the short line between Shanghai and Woosung, adopted for a few months by the authorities, shows that the locomotive would soon become as popular in the extreme East as elsewhere. The plans of the main lines from Tientsin to Peking, Shanghai to Poochow and Hangchow-fu, Canton to Nanking, have already been prepared by the English engineers, and abundant capital would be forthcoming for their

\* A. H. Keane's "Asia," 1882.







ARHITEKTURA / ARCHITECTURE: 2. MJESTO / 2<sup>ND</sup> PLACE

Aldo Feroce: The Palace of Crossed Destinies

ROĐEN / BORN: 1957., Italija / Italy

PROFESIJA / PROFESSION: Fotograf / Photographer

ŽIVI I RADI U / LIVES & WORKS IN: Rim, Italija / Rome, Italy









ARHITEKTURA / ARCHITECTURE: 3. MJESTO / 3<sup>RD</sup> PLACE

Fabio D'Arsiè: The Dream

ROĐEN / BORN: 1965., Italija / Italy

PROFESIJA / PROFESSION: Voditelj produkcije / Production manager

ŽIVI I RADI U / LIVES & WORKS IN: Treviso, Italija / Treviso, Italy





DOKUMENTARNA / DOCUMENTARY: 1. MJESTO / 1<sup>ST</sup> PLACE

Aruallan: Jenin Refugee Camp

ROĐENA / BORN: Francuska / France

PROFESIJA / PROFESSION: Fotograf / Photographer

ŽIVI I RADI U / LIVES & WORKS IN: Paris, France / Pariz, Francuska









DOKUMENTARNA / DOCUMENTARY: 2. MJESTO / 2<sup>ND</sup> PLACE

Karl Mancini: Amores perros

ROĐEN / BORN: Rim, Italija / Rome, Italy

PROFESIJA / PROFESSION: Fotoreporter / Photojournalist

ŽIVI I RADI U / LIVES & WORKS IN: Rim, Italija / Buenos Aires, Argentina // Rome, Italy / Buenos Aires, Argentina









DOKUMENTARNA / DOCUMENTARY: 3. MJESTO / 3<sup>RD</sup> PLACE

Maurizio Orlando: Daniel

ROĐEN / BORN: 1992., Belgium / Belgija

PROFESIJA / PROFESSION: Dokumentarni fotograf / Documentary photographer

ŽIVI I RADI U / LIVES & WORKS IN: Pariz, Francuska / Rim, Italija // Paris, France / Rome, Italy





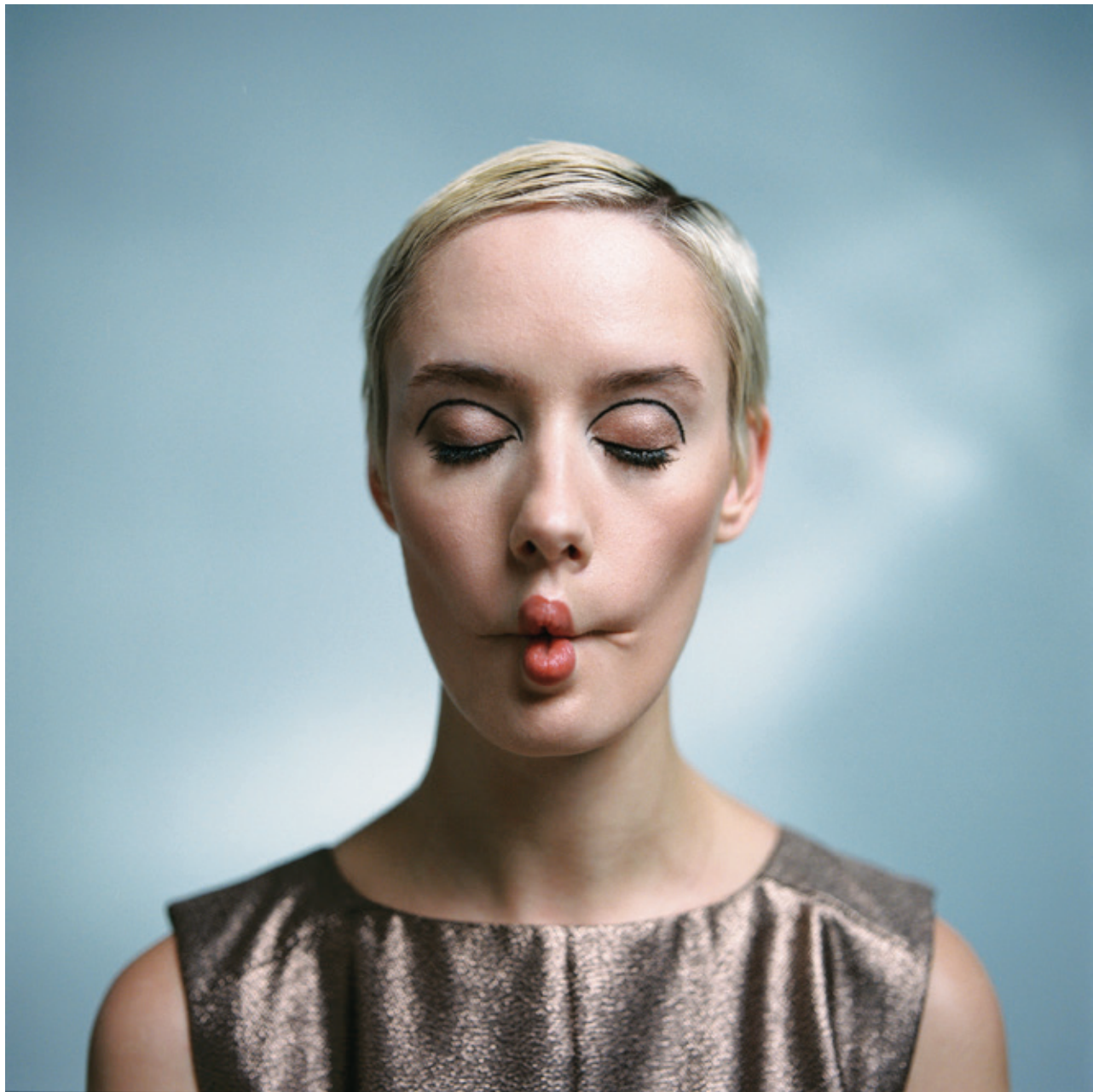
MODA / FASHION: 1. MJESTO / 1<sup>ST</sup> PLACE

Maryna Syrovatka: P.S. Nothing Personal

ROĐENA / BORN: 1977., Ukrajina / Ukraine

PROFESIJA / PROFESSION: Fotografkinja / Photographer

ŽIVI I RADI U / LIVES & WORKS IN: Bratislava, Slovačka / Bratislava, Slovakia









MODA / FASHION: 2. MJESTO / 2<sup>ND</sup> PLACE

Vladimir Tatarević: Basement

ROĐEN / BORN: 1971., Srbija / Serbia

PROFESIJA / PROFESSION: Profesor studijske fotografije / Professor of Studio Photography,  
Faculty of Applied Arts, University of Arts in Belgrade

ŽIVI I RADI U / LIVES & WORKS IN: Beograd, Srbija / Belgrade, Serbia









MODA / FASHION: 3. MJESTO / 3<sup>RD</sup> PLACE

Marko Gregurić: Cosmic Love

ROĐEN / BORN: 1990., Hrvatska / Croatia

PROFESIJA / PROFESSION: Kreativni poduzetnik / Creative entrepreneur

ŽIVI I RADI U / LIVES & WORKS IN: Zagreb, Hrvatska / Zagreb, Croatia





## PEJZAŽ / LANDSCAPE: 1. MJESTO / 1<sup>ST</sup> PLACE

Mitar Simikić: Ugljevik

ROĐEN / BORN: 1986., Bosna i Hercegovina / Bosnia and Herzegovin

PROFESIJA / PROFESSION: Dokumentarni fotograf / Documentary photographer

ŽIVI I RADI U / LIVES & WORKS IN: Novi Sad, Srbija / Novi Sad, Serbia









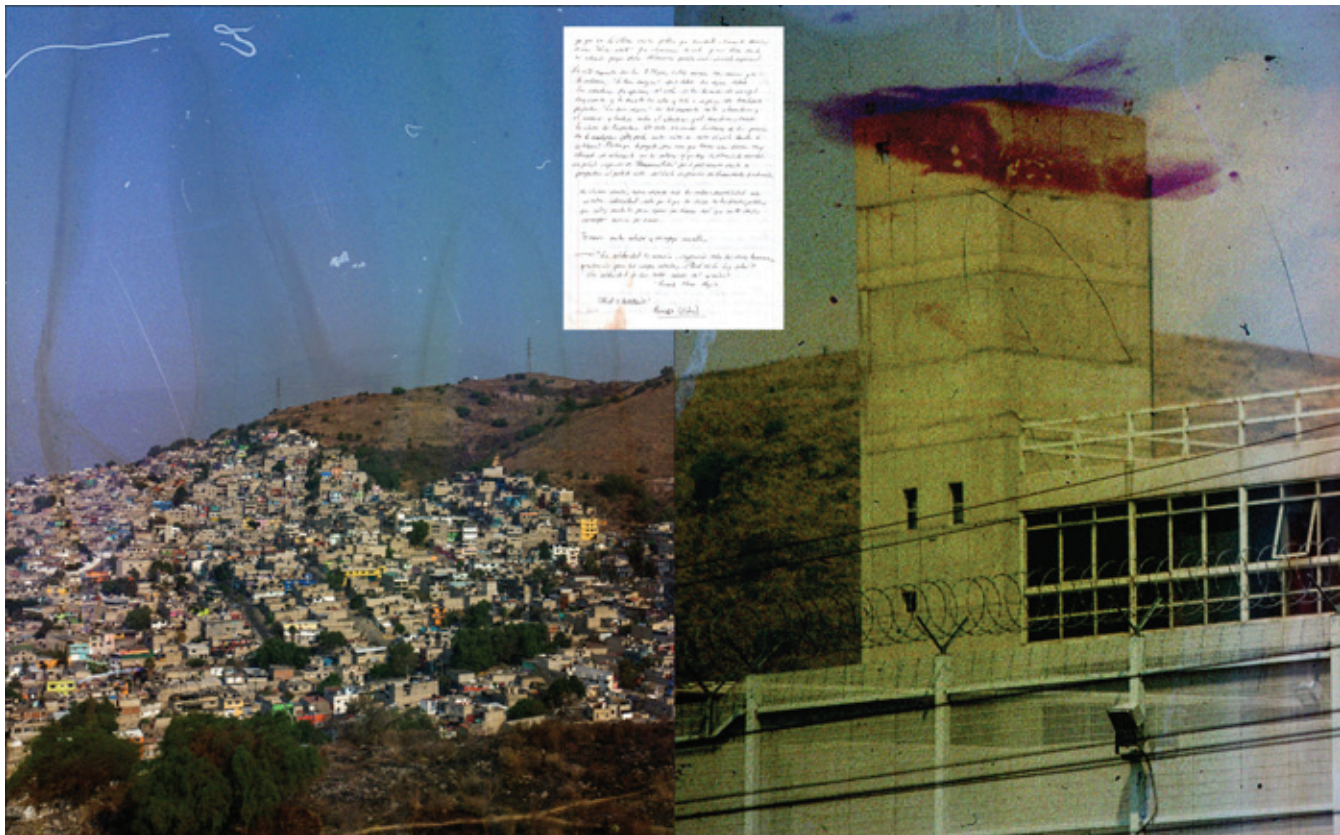
## PEJZAŽ / LANDSCAPE: 2. MJESTO / 2<sup>ND</sup> PLACE

Mónica Almercyda: Lettergraphies - Chromatic of Resistance

ROĐENA / BORN: 1992., Meksiko / Mexico

PROFESIJA / PROFESSION: Fotografkinja i snimateljica / Photographer and videographer

ŽIVI I RADI U / LIVES & WORKS IN: Savezna Država Meksiko, Meksiko / State of Mexico, Mexico





**Chilpancingo** (1870) - **México**

El Chilpancingo es una de las ciudades más importantes de México, y su historia es muy interesante. Fue fundada en 1547 por el capitán Juan de Salcedo, y desde entonces ha crecido y se ha desarrollado. En la actualidad es una de las ciudades más modernas y desarrolladas de México, y su economía se basa principalmente en el comercio y el turismo.

El Chilpancingo es una ciudad muy hermosa, con muchos edificios históricos y monumentos. También es una ciudad muy segura y con una gran infraestructura. Si estás interesado en visitar México, el Chilpancingo es una excelente opción.

**Chilpancingo**

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PEJZAŽ / LANDSCAPE: 3. MJESTO / 3<sup>RD</sup> PLACE

Daniel L. Fleitas: Endémico

ROĐEN / BORN: 1991., Las Palmas de Gran Canaria, Španjolska / Las Palmas de Gran Canaria

PROFESIJA / PROFESSION: Fotograf i montažer izložbi / Photographer and exhibition installer

ŽIVI I RADI U / LIVES & WORKS IN: Lanzarote, Španjolska / Lanzarote, Spain





## AKT-TIJELO / NUDE-BODY: 1. MJESTO / 1<sup>ST</sup> PLACE

Artem Humilevskij: Roots & Giant: A Journey of Self and Collective Identity

ROĐEN / BORN: 1986., Mikolajiv, Ukrajina / Mykolaiv, Ukraine

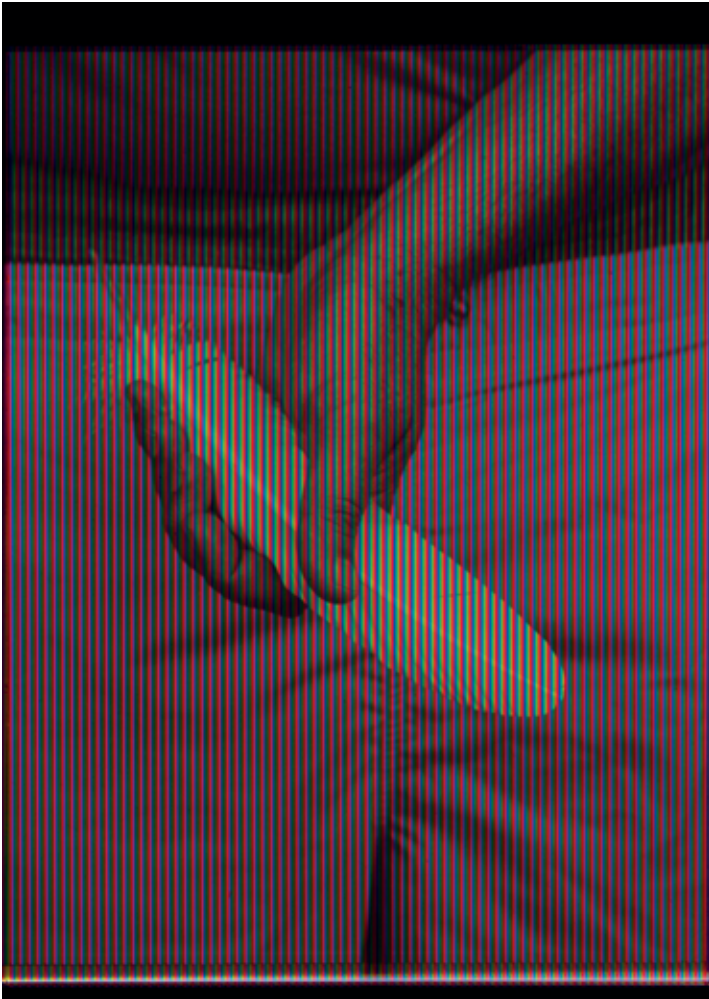
PROFESIJA / PROFESSION: Fotograf / Photographer

ŽIVI I RADI U / LIVES & WORKS IN: Mikolajiv, Ukrajina / Mykolaiv, Ukraine









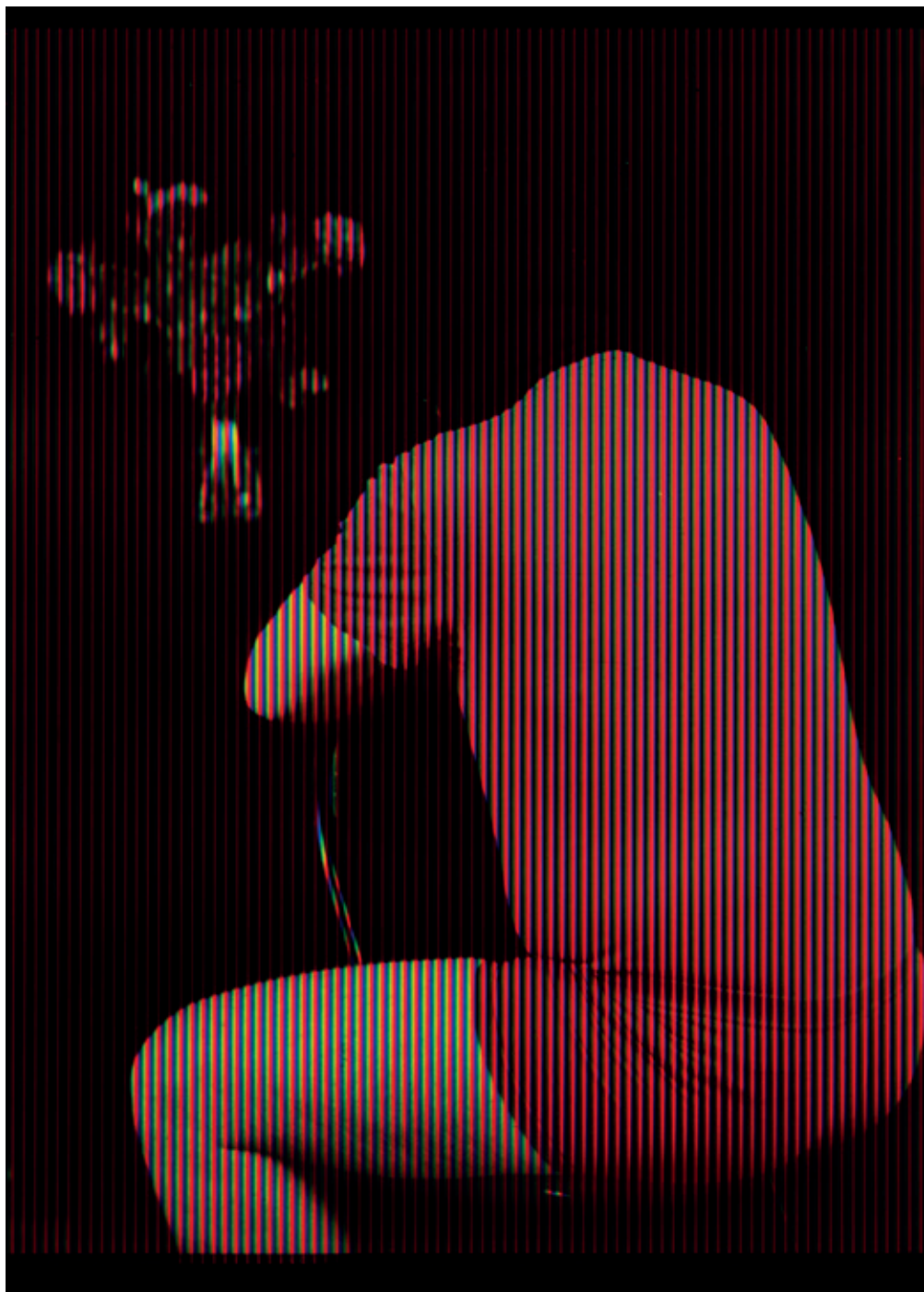
## AKT-TIJELO / NUDE-BODY: 2. MJESTO / 2<sup>ND</sup> PLACE

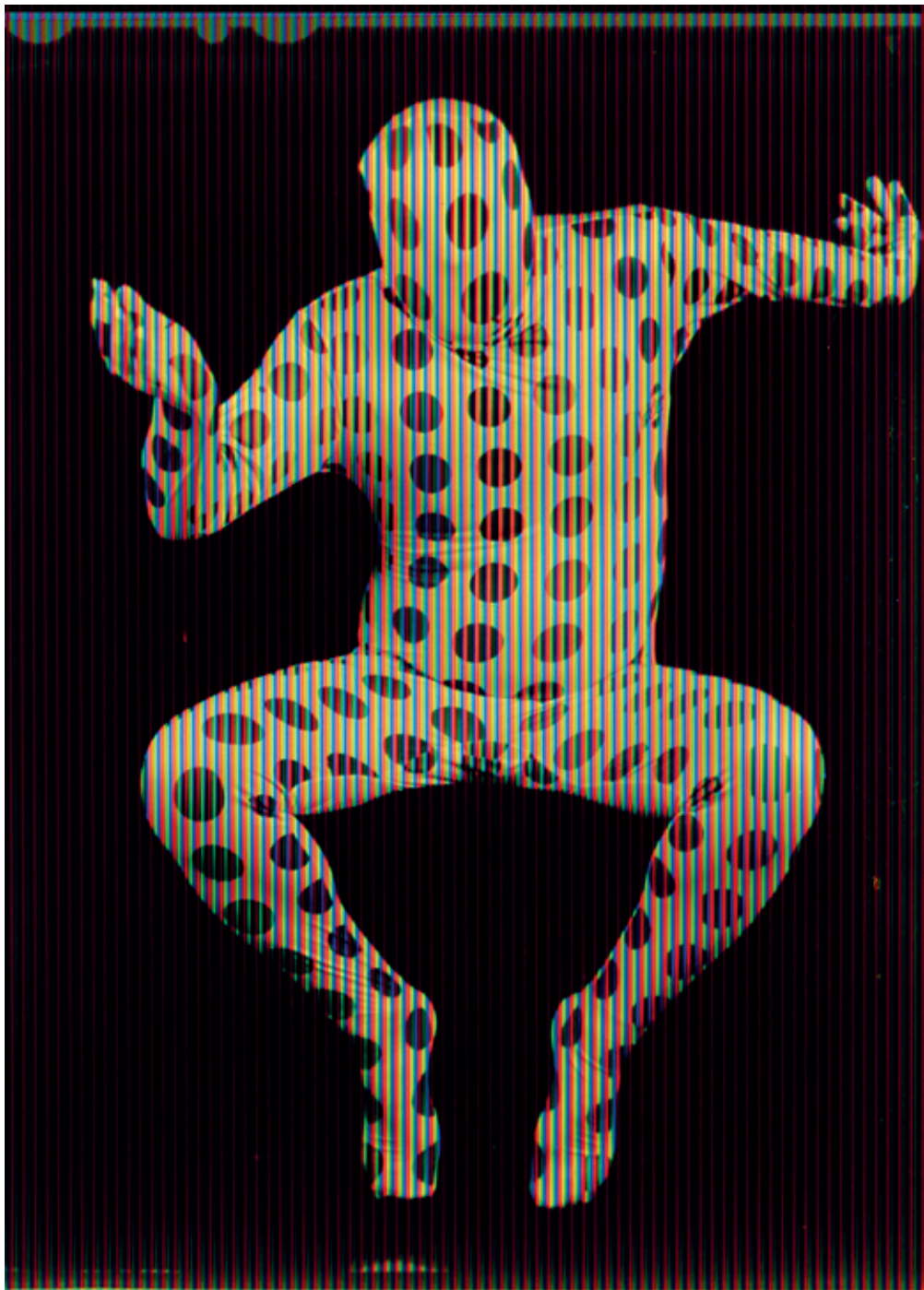
Alan Phelan: Joly Autoportrait

ROĐEN / BORN: 1968., Dublin, Irska / Dublin, Ireland

PROFESIJA / PROFESSION: Umjetnik i arhivist / Artist and archivist

ŽIVI I RADI U / LIVES & WORKS IN: Dublin, Irska / Dublin, Ireland









AKT-TIJELO / NUDE-BODY: 3. MJESTO / 3<sup>RD</sup> PLACE

Anna Laza: Metaphysical Body Landscapes

ROĐENA / BORN: 1984., Rumunjska / Romania

PROFESIJA / PROFESSION: Kustosica, vlasnica fotografskog časopisa / Curator, owner of photography magazine

ŽIVI I RADI U / LIVES & WORKS IN: Limassol, Cipar / Limassol, Cyprus





PORTRET / PORTRAIT: 1. MJESTO / 1<sup>ST</sup> PLACE

Jean-Marc Caimi and Valentina Piccinni: Franchement

ROĐENA: Valentina Piccinni - 1982., Italija / Italy

ROĐEN: Jean-Marc Caimi - Born 1966., Francuska / France

PROFESIJA / PROFESSION: Fotografi / Photographers

ŽIVI I RADI U / LIVES & WORKS IN: Rim, Italija / Rome, Italy









PORTRET / PORTRAIT: 2. MJESTO / 2<sup>ND</sup> PLACE

Mitar Simikić: Janja river

ROĐEN / BORN: 1986., Bosna i Hercegovina / Bosnia and Herzegovina

PROFESIJA / PROFESSION: Dokumentarni fotograf / Documentary photographer

ŽIVI I RADI U / LIVES & WORKS IN: Novi Sad, Srbija / Novi Sad, Serbia









## PORTRET / PORTRAIT: 3. MJESTO / 3<sup>RD</sup> PLACE

Yixi Tian: Miao medicine

ROĐENA / BORN: 1997., Kina / China

PROFESIJA / PROFESSION: Fotografkinja / Photographer

ŽIVI I RADI U / LIVES & WORKS IN: Haag, Nizozemska / The Hague, Netherlands



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