



ATA  
VIZ  
AM

FOTORAMA 13

ČETVRTA TRADICIONALNA IZLOŽBA STUDENATA IZ SRBIJE I JAPANA

## ATAVIZAM

“Atavizam (lat. atavus, dosl. predak) je pojam koji označava sličnost s precima – nasljeđe osobina svojih predaka, odnosno kada se kod potomstva jave mentalne i fizičke osobine predaka.”

Ova izložba se bavi jednom iskonskom temom, idejom shvatanja ostavštine, ostavštine koju smo nasledili i ostavštine koju zavetujemo svojim potomcima, odnosno šta je to što mi shvatamo pod svojim nasledstvom i kako se nosimo sa time.

Petu godinu zaredom, studenti iz Japana i Srbije tradicionalno sarađuju na umetničkim projektima kojima iskazuju svoja viđenja i dele svoja mišljenja sa svim posetiocima Fotorama festa. Ove izložbe su svojevrsna ostavština i jako vredno blago ovog festivala koje će se ostaviti u amanet svim budućim mladim umetnicima i onima koji će nastaviti kulturu saradnje i razmene mišljenja. Veliku zahvalnost dugujemo profesoru Kou Yamadi i školi umetnosti Chojamachina prijateljstvu, znanju i volji koje su podelili sa nama u toku svih ovih godina!

## ATAVISM

“Atavism (Lat. Atavus, an ancestor) is a term that represents the traits similar to those that our ancestors shared – a heritage of the characteristics from the ancestors, i.e., a recurrence in descendants of a mental or physical trait that were present in an ancestor.”

This exhibition revolves around a primordial theme, whilst exploring the idea of understanding the meaning of heritage, i.e., the legacy that we have received, and the one that we are leaving behind to our descendants. It casts light on different personal interpretations and coping mechanisms for dealing with those legacies.

For the fifth time in a row, the students from Japan and Serbia have traditionally cooperated on artistic projects aimed at mutual expressing of their viewpoints, which they are offering to all visitors of the Fotorama Festival. These exhibitions serve as a legacy on its own, and they are a great treasure of the festival that is to be bequeathed to all future young artists and those that will carry on the culture of cooperation and two-way exchange of ideas. We owe immense gratitude to professor Ko Yamada and Chojamachi Art School for the shared friendship, knowledge and will during all these years!



## Ko Yamada

Linije na našim dlanovima / Lines of Our Hands

Već više od 10.000 godina, u periodu između 16.000 p.n.e. i mlađeg kamenog doba, Japanski arhipelag je naseljavala vidnodrugačija rasa ljudi pod nazivom jomonski narod. Tokom jomonskog perioda su građena velika naselja i to na raznim mestima. Iako je taj narod gradio kulturološki kompleksne i monumentalne skulpture i građevine, nigde nisu pronađeni ostaci oružja osim onog predviđenog za lov, što ukazuje na ranjivost miroljubivih naroda, nekada i do tačke istrebljenja usled napada od strane drugih rasa. Ipak, kao ostrvska nacija zaštićena morem, više puta su se ukrštali s različitim rasama koje su po stepeno pristizale, no ni to nije uništilo njihov gen. Naprotiv, taj narod je ostavio trag i na savremene Japance.

Otisci prstiju se danas uobičajeno koriste za identifikaciju osoba. Međutim, posmatranje celog dlana nam o osobi daje više informacija nego sami prsti, a to mogu biti informacije o polu, rasi, itd. „Japanski narod“ definiše vrlo kompleksnu mešavinu naroda, i to Okinavaca, Korejaca, južnih Kineza i domorodaca s japanskih ostrva, poput naroda Aina. Često pokušavamo da se prepoznamo gledajući lica, premda u dlanovima možda možemo naći još više skrivenih tragova Jomonaca, za koje se smatra da čine 10% naših gena.



For more than 10,000 years, from 16,000 B.C. during the Neolithic period, the Japanese archipelago was inhabited by a racially distinct race of people called the Jomon people. During the Jomon period, large settlements were built in various places. While culturally complex and powerful sculptures and large buildings were built, weapons for purposes other than catching prey have not been excavated anywhere. Other races often attack such races and often perish. Still, being an island nation protected by the sea, they have repeatedly interbred with different races that have arrived little by little, but they have not perished. It has left its mark on the modern Japanese people.

Fingerprints are commonly used for personal identification today. Using the entire palm instead of just fingers makes it possible to identify gender, race, etc., more accurately than individual identification. The definition of “Japanese people” is a very complicated mixture of Okinawa, Korean, Southern Chinese peoples, and natives from Japanese islands like Ainu. We often try to find ourselves in our faces. However, by looking at our palms, we may find more traces of hidden Jomon people, which are said to be 10% of our genes.



## Marko Stamatović

### Nasleđe očeva / Fathers' Legacy

Smisao očinske figure, ako dobro razmislite, je, u stvari, nasleđe borbe. Borbe za život, borbe za opstanak, za prosperitet svoje porodice, borbe za čast, pravdu i slobodu...

To nasleđe sam ja pokušao da predstavim kroz tri viljuške. Sve tri viljuške predstavljaju volju svakog od nas u porodičnom nizu da ostavimo bolje sutra onima zbog kojih smo živeli i zbog kojih živimo. Sve tri viljuške su videle rat i sve tri su uspele da se vrate svojoj osnovnoj hraniteljskoj ulozi. Prva viljuška je viljuška moga dede koju je doneo posle oslobađanja iz logora Mathausen krajem Drugog svetskog rata. Druga je očeva, koju je nosio dve pune godine u vojsci i uz sebe celoga života, dok je treća moja i bratova, najverniji pratilac pripadnika Jugoslovenske Narodne Armije. Svaki šiljak na ovim viljuškama predstavlja ono što smo svi zajedno podnosili u svojoj borbi za održanje svoje porodice i nadu da će se sa mnom završiti sve ostale borbe, da će se svi šiljci izgubiti i sve lepo zaokružiti, gde će kašičica mojih sinova značiti nasleđe jednog novog, normalnog i srećnog života bez straha od budućnosti. Nasleđe lepše i mirnije stvarnosti za one koje dolaze posle nas!



If you think about it, the meaning of the father figure is actually a legacy of struggle; a struggle to live, a struggle for survival, for the prosperity of your family, a struggle for honor, justice, and freedom, and so on.

I have tried to present that kind of heritage through three forks. All three forks represent the strength of will of each of us in the family line to leave a better tomorrow to those for whom we lived and for whom we continue to live. All three forks have witnessed a war, and all of them have managed to return to their basic nurturing function. The first fork belonged to my grandfather, which he brought from the Mathausen concentration camp upon his liberation at the end of World War II. The second one is my father's, which he carried in the army for two full years and with him all his life, whereas the third one belongs to my brother and me; it has been the most faithful companion of the members of the Yugoslav National Army. Each spike on these forks represents all the things we have endured together in our struggle to maintain our family. They are a symbol of hope that all the other struggles will come to an end with me, and that all the spikes will disappear, leaving space for a nicely rounded story. It is a hope that my sons' spoon will serve as a legacy of a new, normal and happy life without fear of the future; a legacy of a more beautiful and peaceful reality for those who come after us!





## John Kiujian

Odjek/ Resonance

„Odjek“ je uzbudljiva serija fotografija koja istražuje eho genetskog nasleđa između oca i ćerke. Kao takvo predstavlja sofisticiran proces putem kojeg se neke osobine prenose sa roditelja na decu, i koji plete jedinstvene niti što spajaju očeve i ćerke, a unutar čijeg zajedničkog DNK leži i osnova njihove povezanosti. Spajanjem genetskog materijala nastaje neponovljiva kombinacija karakteristika koja se javlja kod ćerke, a refleksija je zajedničkog dela nasleđa koje je dobila od svog oca. To nasledstvo prevazilazi fizičke karakteristike, predispozicije, čak i delove kao što su karakterne osobine i temperament.

Istražujući nijanse genetskog nasleđa između jednog oca i ćerke se razotkriva međusobna igra gena koji modeluju njihovo zajedničko putovanje. Ono prikazuje njihove sličnosti, koje poput eha putuju njihovom lozom u vidu očiglednih oblina i linija na njihovim licima i telima, pa i teksturi kose i načinu na koji ona oblikuje ta lica. Ono obuhvata nešto više od osobina vidljivih golim okom, dosežući do skrivenih sklonosti i podložnosti, vezujući na taj način oca i ćerku u jedno intimno razumevanje svojih zajedničkih pogleda na svet koji ih okružuje. Genetsko nasleđe između oca i ćerke slavi isprepletanost čuda kao što je život i baca svetlo na njihovo jedinstvo. U pitanju je jedno svedočanstvo o istrajnosti zaveštanja od predaka i jedan svojstven spoj što te živote i oblikuje.



“Resonance” is a captivating photographic series that explores the echoes of genetic inheritance between a father and daughter. Genetic inheritance, the intricate process through which traits are passed down from parents to offspring, weaves a special bond between fathers and daughters. Within their shared DNA, lies the blueprint of their connection. Through the merging of genetic material, a unique combination of traits emerges in the daughter, reflecting the shared heritage of her father. This inheritance encompasses physical characteristics, predispositions, and even aspects of personality and temperament. Exploring the nuances of genetic inheritance between a father and daughter unveils the interplay of genes that shape their shared journey. It showcases the resemblance in features, the echoes of their lineage evident in the curves and lines of their faces and bodies, and even the placement and texture of their hair. Beyond the visible traits, genetic inheritance extends to hidden predispositions and susceptibilities, binding father and daughter in an intimate understanding of their shared awareness of the world around them.



## **Kristina Anđušić**

Pas koji gleda dole/ Downward dog

Čini se da veliki broj roditelja ne zabrinjava količina vremena koje današnja deca provode ispred ekrana. Prvenstveno su i sami zabljeni u iste, (ne)svesni da su toj istoj deci primer koji iz nasleđa oduzima nasušnu potrebu za kretanjem, koje je prema istraživanjima u direktnoj vezi sa njihovim kognitivnim razvojem. Fotografije predstavljaju dokument u kome moj deda (84) i tata (60) dube na glavi među svojim (pra)unucima. Moj su pokušaj da manje osetim stid zbog svog stila života pred sopstvenim detetom i – sobom. Deda je poručio da se vidimo za deset godina u istoj izvedbi. Gde ćete vi biti tada?



It appears that a vast number of parents have low concerns of the negative effects of screen time on their children. Primarily, their own faces are glued to those screens, simultaneously (un)aware of the fact that they are failing to acknowledge themselves as role models depleting their offspring from inheriting a vital need for movement, which is in a direct correlation to child's cognitive development, according to research. The photographs are documenting my grandfather (84) and father (60) holding a headstand among their (grand)children. They are an attempt to feel less ashamed of my own life style choices in front of my own child and – myself. Grandpa has said to attend a repeat performance ten years from now. Where will you be?



## Aiko Harada

[ VI\* želi da bude ulični fotograf. ] / [ AI want(s) to be a street photographer. ]

„Napravi majicu kratkih rukava za par A koji stoji ispred automatskih vrata sa čitačem karata na japanskoj železničkoj stanici Nagoja u nedelju, 16. aprila 2023. godine. Kao materijale upotrebi dve bele majice kratkih rukava brenda Hanes. Napravi majicu kratkih rukava za par B koji se nalazi na stanici Janajama u petak, 19. maja 2023. godine. Kao materijale upotrebi dve bele majice kratkih rukava brenda Hanes. Napravi majicu kratkih rukava za par C koji sedi na klupi ispred bine Asunal Kanajama u sredu, 24. maja 2023. godine. Kao materijale upotrebi dve bele majice kratkih rukava brenda Hanes. Fotografiši par D koji nosi te majice u studiju.“

U nedelju, 16. aprila 2023. godine sam videla par kako pozira u stilu Nininbaori na stanici Nagoja. U pitanju je tradicionalni japanski performans u kom dvoje ljudi istovremeno nosi jedan komad odeće dok pokušava jedno drugo da nahrani, što rezultira komičnim neuspelim pokušajima hranjenja, veoma popularnim kod publike. Napravila sam majicu kratkih rukava za taj par, a zatim drugi zamolila da je obuče kako bih ih fotografisala. Tako odeven komad odeće sputava pokrete i ograničava nam slobodu kretanja, a telo se ponaša kao tuđe. Na ovaj način sam pokušala da zabeležim jednu uličnu fotografiju odevanjem para, ukazujući na njihove odnose.



“Make a T-shirt for Couple A, who were in front of the ticket gates at JR Nagoya Station on Sunday, April 16, 2023. The materials are two white Hanes T-shirts. Make a T-shirt for Couple B, who were at Kanayama Station, on Friday, May 19, 2023. The materials are two white Hanes T-shirts. Make a T-shirt for Couple C, who were on the bench in front of the stage of Asunal Kanayama, on Wednesday, May 24, 2023. The materials are two white Hanes T-shirts. Take photos of Couple D, who are wearing these T-shirts in the studio.”

On Sunday, April 16, 2023, I saw a couple posing like “Nininbaori” at Nagoya Station. “Nininbaori” is a traditional Japanese performance – two people get into one piece of clothing, with one trying to feed the other. The audience enjoys watching them fail to eat properly. I made a T-shirt for this couple, which I used to clothe another couple, and I photographed them. When this clothing is worn, it restricts our movement, and we can’t move freely. It is like the body has become someone else’s. This is an attempt to capture street photography by clothing one couple with the relationship of another.



## Jelisaveta Miletić

Potodično stablo / Family tree

Porodično stablo moje porodice sa očeve muške strane datira od 1784. godinedo danas. Zanimljivo je što je prezime Drenovaković nastalo u Srbiji i trenutno ga nosi oko sto osoba. To znači da su svi oni u rodbinskim vezama. Moje prezime (Miletić) potiče od čukunbabe koja je bila jedino dete u porodici Drenovaković i udajom je promenila prezime. Od čukunbabe potiče i zlatan, špicasti verenički prsten, kome se pridružio i verenički prsten sa okruglim kamenom, moje prabake po ženskoj očevoj liniji. Taj prsten je sačuvan u bekstvu pred ustašama iz Hrvatske tokom drugog svetskog rata, kada je prabakina porodica prebegla u Srbiju. Ta dva prstena su došla do mene, zajedno sa prstenjem moje bake i majke po ženskoj liniji i predstavljaju više emocionalno i kulturološko nasleđe, krug života koji se nastavlja na stabilnosti i istrajnosti žena, sa obe strane porodice. Moje je da čuvam vrednosti svog nasleđa, suptilno prepletenog kroz moj genetski kod, koje delimično dokumentuju fotografije prilika i svečanosti na kojima su se moji preci okupljali mnogo pre nego što sam rođena, kao i onih koja su okupila sve preživele generacije.



Ourpaternal family tree brunch dates back to 1784 and continues to the present day. Interestingly, the surname Drenovaković originates in Serbia and is currently carried by around a hundred individuals. This means that all of them are related by blood. My surname (Miletić) comes from my great-great-grandmother, who was the only child in the Drenovakovićs family, and who has taken her husband's surname upon marriage. Her golden marquise shaped engagement ring comes along with my great-grandmother's round stone engagement ring passed down my father's maternal line. The later ring has been preserved while fleeing from the Ustašeregime in Croatia during World War II when my great-grandmother's family escaped to Serbia. These two ringshave come into my possession, along with the rings belonging to my mother and her mother. They all represent an emotional and cultural heritage, a circle of life that goes on thank to the stability and perseverance of women from both sides of the family. It is my responsibility to guard the values of my heritage, subtly intertwined in my genetic code. These values have been partially documented through the photographs of the events and family celebrations long before I was born, as well as through the photographs of the possessions that have been collectedby all the survived generations.



If my father had grown up in an environment where he could do what he liked, what kind of life would he have lived? He may have been high-spirited photographer specializing in photography where he could feel the real of human life while flying around the world. Or he might have worked as a stage actor specializing in Thomson's gazelle who was bitten on the neck by a lion. Recently, I has increased the amount of alcohol consumed per day. Because, you know, life is regularly more difficult than difficult. In the midst of this, I can feel some of my father's artistic talent when I look back at his world travel around the world. It is not known whether my father's DNA as a blessing or as a curse. Perhaps I'm going to prove it with my whole life. At least, the day after I looked back at my father's photos, I concentrated all my attention and succeeded in abstaining from drinking.

もし父が、自分の好きなことを思い切りできる環境で育っていたら、どのような人生を送っていたらう。世界中を飛び回りながら、人間の生の手触りを感じられる撮影に特化した気鋭写真家として活躍していたかもしれない。あるいは、ライオンに頸動脈を噛まれるトムソンガゼル専門の舞台俳優として、公演に動んでいたかもしれない。

最近、一日に摂取するアルコールの量が増している。ご存知の通り、人生には定期的に困難より困難なものが発生するからだ。そんな只中、この世界旅行記を見返してみると、父の芸術的才能の一端が感じられる。遺伝が祝福として機能するのか、それとも呪いとして機能するのかはわからない。おそらくそれは、私が人生をかけて証明していくのだろう。父の写真を見返した翌日、私は全神経を集中させて、禁酒に成功した。



## Taiki Oyama

Recesivni dominantni gen / Recessive Dominant Gene

Ovaj rad predstavlja pokušaj da ostvarim dijalog sa svojim preminulim ocem tako što sam sebe ubacio u njegove fotografije.

S obzirom na to da je rođen kao najstarije muško dete, donesena je odluka da će on biti taj koji će naslediti porodični posao i gostionicu. Verovatno se nije bunio. Ništa se kulturološki nije dovodilo u pitanje, već je sve, naravno, bilo samo pitanje vremena kada će se desiti.

Međutim, gledajući fotografije koje je ostavio iza sebe, jasno je da ih nije stvorio tek tako iz hobija. One nisu puki zapis ili fotografisane uspomene, već imaju ekspresionističku kompoziciju i umetnički pečat.

Moj otac zaista nije trebalo da preuzme gostionicu. Svaki put bih to pomislio dok bih prelistavao album. Trebalo je da živi svoj život kao umetnik, a ne da se povinuje okruženju.

Dali je njegov umetnički talent potpuno nestao sa ovog sveta sa njegovom smrću? Zar od njegovog talenta nije ostalo ništa više do tog albuma? Odgovor je – ne. Ostavio je iza sebe dve stvari. Jedna je album. Druga sam ja.



This work is an attempt to have a dialogue with my late father by entering myself in photographs of him.

Since he was born as the eldest son, it was decided that he would take over the family business of the inn. He probably wouldn't have objected it. It was a matter of the time, of course, and there was nothing to doubt this culture.

However, when I look at the photographs left by my father, it is clear that they were not just taken as a hobby. They are not just mere records or memorabilia photographs, but they have a composition as an expressionist and an artist's point of view.

My father really shouldn't have taken over the inn. That's what I thought every time I flipped through the album. He should have lived his own life as an artist, rather than living his life on the rails of his surroundings.

With his death, has his artistry completely disappeared from the world? Is there no more of his artistry than the album? The answer is – no. He has left two things. One is the album. Another one is me.





## Mari Takayama

Srce koje ponovo spaja / The Heart to Reconnect Again

Nažalost, propisi koje se odnose na posedovanje kućnih ljubimaca u Japanu nisu regulisani. Čak i dok ovo čitate, psi i mačke koje su etiketirani kao „nepotrebni“ bivaju zbrinuti i eutanizovani. Nekako je puka „starost“ postala prihvatljivo opravdanje za eutanaziju. U Japanu, gde se i dalje na kućice gleda s ogromnim oduševljenjem, izgleda da mnogi smatraju da odrasli psi, pogotovo oni stariji, nisu sposobni da sa ljudima uspostave prijateljstvo. Međutim, psi na koje sam nailazilasa nama formiraju odnos kao da su deo porodice, sa onom snažnom, dubokom vezom koja je posledica njihove urođene dobrote i bezuslovnepredanosti, bez obzira na to da li su spaseni ili,nekad, zbunjeni okolnostima. To je u velikoj meri posledicanasleđa koje podrazumeva iskrenosti bliskost između psa i čoveka. Pas će svoju novu porodicu doživeti kao razlog za životom, koja će zauzvrat želetida bude uz njega što je duže moguće, pa makar do onog poslednjeg trenutka.



Regrettably, the regulations concerning the keeping of animals in Japan are inadequate. Even at this very moment, dogs and cats that are deemed “unnecessary” are being disposed of and euthanized. At one point, “old age” alone was used as one of the acceptable reasons for euthanasia. In Japan, where fairy-tale perceptions of the puppy persist, many people seem to think that adult dogs, especially elderly ones, cannot form partnerships with humans. However, the dogs that I have encountered create new relationships with us as family members, with strong, deep bonds formed by their inherent kindness and unquestioning attitudes, even after they are rescued and sometimes puzzled by their circumstances. This is largely due to the sincerity passed on to the dogs and their ability to closely connect with people. They do their best to survive for their new families, who wish to spend as much time as possible with them until their final moments.





## **Sandra Stefanović**

Mrak / Lights off

Mladi ljudi odlaze. Gnezdo je prazno. Vrata su se zatvorila. Ko poslednji izađe neka ugasi svetlo.



Young people are leaving. The Nest is empty. The door closed. The last person to leave should turn off the light.





## Takahiro Yokoi

Obilaznica / Bypass

Postoji mnogo izbora u životu.

No, ne znamo uvek koji je put pravi, a koji zaobilazni. Onaj koji izaberemo može nas odvesti u svetlu budućnost, ili, pak, biti pun poteškoća. No, ko zna koja je opcija za nas ona zaobilazna! Isto je i s genetikom. Gene nasleđujemo u određenom obliku, ali nam nije dato da znamo šta oni sve nose ili koje osobine ćemo preneti na potomke. Sve zavisi od sopstvenog izbora. Odluke koje donosimo direktno utiču i naše životne puteve i na genetske osobine.



There are many choices in life.

But we do not always know which path is the right one and which is a bypass. The path we choose may have a bright future ahead of us, or it may be a path filled with difficulties. But no one knows which option is the bypass for us. The same is true of heredity. We inherit genes in some form or another, but we do not know what they are and what characteristics will be passed on. Everything is determined by choice. Both our life path and our genetic traits are shaped by the choices we make.







## Viktoria Szabó

Život od beživotnog / (Life)less

Ljudi kažu da ne treba da budemo emocionalno vezani za objekte. Predmeti su samo stvari, bez duše. Oni nemaju vrednost koju ljudi imaju u našim životima, što je istina. Ali kada ljudi odu, jedine fizičke stvari koje ostavljaju za sobom su predmeti. Predmeti koji nose sećanje na naše najmilije. Odeća, knjige, fotografije, nameštaj. A neki od njih nose više od uspomena. Oni predstavljaju čitavu eru tradicije i stila života porodice i pojedinih članova u njoj u određenom vremenskom periodu. U mojoj porodici imamo ormare. Ormari, koji nisu živa bića, ali ipak nose život u sebi. Sa tim nasleđem smo zajedno.



People say we shouldn't be emotionally attached to objects. Objects are just things, without a soul. They don't have the value that people have in our lives, which is true. But when people are gone, the only physical things they leave behind are objects. Objects carrying the memory of our beloved ones. Clothes, books, photographs, furniture. And some of these carry more than memories. They represent a whole era of a tradition and lifestyle of a family and its particular members at a certain point of time. In my family, we have wardrobes. Wardrobes, that are not living creatures, but they still carry life within them. With that heritage, we are together.



**Yuuki Shibata**

Draga Maria-chan / Dear Maria-chan

Draga Maria-chan ,

Kako si? Ja trenutno živim u Japanu, a 2023. je godina. Nemam puno prilika da vidim statue Maria-chan u Japanu, osim ponekad. Neverovatno je da i to ponekad postoji nakon 2000 godina. Tipično za slavne!

Nedostaju mi dani kada smo razgovarale o raznim temama. Smejale se naglas dogodovštinama, kuvale zajedno, i sređivale se razmenjujući odeću, baš smo se zabavljale! A nismo se nešto ni svađale. Maria-chan, uvek si bila draga, osim kada bi se naljutila. E, onda bi bila strašna, haha. Ipak, bila si vrlo usamljena i često uplakana. Naglo si postala majka, i bilo ti je teško. Na kraju krajeva, nisam ni viđala više osmeh Maria-chan. Svi znaju za Maria-chan, što je sjajno, ali, s druge strane, statua Maria-chan mi izgleda usamljeno, i boli me malo duša zbog toga.

Nadam se da si srećna i nasmejana negde sada.  
Do našeg ponovnog viđanja.

Od Juki



Dear Maria-chan,

How are you doing?

I'm living in Japan in 2023 now. I don't get many opportunities to see Maria-chan's statues in Japan, but I see them once in a while. It's strange, I can meet Maria-chan again after more than 2000 years. As expected of a popular person! I miss the days when we talked about various things. Laughing out loud at silly stories, cooking together, and dressing up by exchanging clothes, it was a lot of fun! Also, we rarely had a fight. Maria-chan, you were usually kind, but when you got angry, you were scary, ha-ha. But you were very lonely and cried a lot. You suddenly became a mother, and you had a lot of hard feelings. After that, I couldn't see Maria-chan's smile much anymore. Everyone knows Maria-chan, and I think it's amazing, but on the other hand, the statue of Maria-chan looks lonely to me, and it makes my heart hurt a little. I hope you're happy and smiling somewhere now.

Until the day we meet again.

From Yuuki



**Soyogi Tomioka**

Neizbrisivo i kad je obrisano / I can't erase it even if I erase it



Ljudski mozak ima sposobnost da nesvesno jače pamti negativna iskustva od pozitivnih. Smatra se da je to osobina koju su ljudi razvili u toku evolucije kako bi izbegli različite opasnosti i osigurali sebi opstanak. Zahvaljujući akumuliranju iskustava, a tu spadaju i emocije, ljudski rod se našao u bezbednom i lagodnom okruženju.

Za mene je jedino mesto gde mogu da se suočim sa samom sobom dok vozim svoj automobil.

Do sada mi se činilo da u automobilu sva nabujala osećanja nekako plove i nestanu, ali, u realnosti, ona su se samo akumulirala. Postoje trenuci kada potisnuta osećanja iznenada pustiš na površinu. Nekada patim zbog onog što sam doživela prethodnog dana, a što mi se urezalo u telo, a nekada mi se čini da više sebe ne doživljavam na isti način, kako vreme prolazi. Možda bi mi i bilo lakše kada bih mogla sve da zaboravim. Međutim, upravo zbog tog akumuliranja osećanja urezanih u telu postoji šansa da sebe poštedimo ponavljanja istih grešaka.



The human brain has the ability to unconsciously remember negative events more strongly than positive events. There is a theory that this is something that humans have acquired in the process of evolution, as they need to avoid various risks in order to survive. Due to the accumulation of human experiences, including human emotions, today's human beings are in a safe and comfortable environment.

For me, the inside of the car while driving is the only place where I can face my own subjectivity.

The emotions that have been bubbling up in the car so far seem to float and disappear, but in reality they are accumulated. There are times when you suddenly open up your sealed emotions. Sometimes I suffer from the feelings of yesterday that have been engraved in my body, and sometimes I realize that the way I perceive myself has changed with the passage of time. It might be easier if I could forget everything. However, it is precisely because there is an accumulation of emotions engraved in the body that it may be possible to avoid repeating the same mistakes.



**Aleksadra Jakovljević**

Kod / Code



Kod...Čitavo čovečanstvo potiče od koda.

Budućnost nam sve više plasira čari ovog pojma, a zapravo postoji milijardama godina unazad. Postoji jedan kod, onaj najbitniji, kod iznad svih mogućih kodova, "KOD" prirode. Taj kod još od davnina diktira šta smo mi danas. I dok nismo postojalimoglo se pretpostaviti kakvi ćemo biti, kako ćemo izgledati, koje osobine imati... Ali, nekada se i u prirodi desi greška u kodu. Ta greška dovodi do nastanka prirodnih anomalija u organizmu. Za razliku od kompjuterskih bagova koje je vrlo lako ukloniti i ispraviti, u slučaju prirode ta opcija nije moguća. Postoje operativne metode kojima se fizička anomalija može otkloniti, ali kod ostaje. Ostaje da čuči i čeka nekog budućeg vlasnika pokolenja kod koga će ponosno ostaviti svoj pečat.



Code...All of humanity is created from a code.

The future speaks of its perks as if it were just invented. However, it exists for billions of years. There is a code, an ultimate one, the code above all possible ones, the "CODE" of nature. Since ancient times, it has been dictating who we are today. Even before our existence, one could guess what we would be like, what we would look like, what features we would have... Yet, sometimes, even in nature, a code contains an error, which leads to the creation of birth defects. Unlike computer bugs that are easily fixed, the nature leaves no room for a solution. Despite of having successful surgical treatments for physical anomalies, the code remains intact. Deep within, it silently waits for another linear descendant to proudly leave its mark on.





## **Biljana Minić**

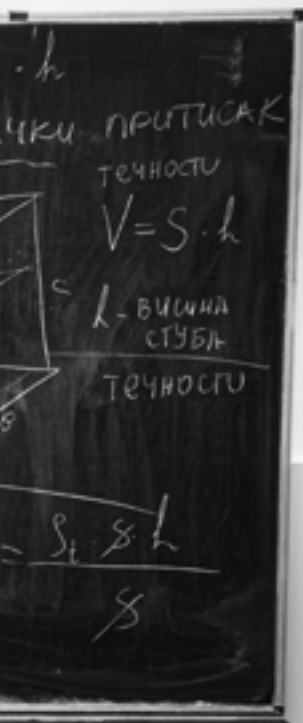
Svedoci prošlosti, čuvari budućnosti / Witnesses to the Past,  
Guardians of the Future

Ljudi kažu da ne treba da budemo emocionalno vezani za objekte. Predmeti su samo stvari, bez duše. Oni nemaju vrednost koju ljudi imaju u našim životima, što je istina. Ali kada ljudi odu, jedine fizičke stvari koje ostavljaju za sobom su predmeti. Predmeti koji nose sećanje na naše najmilije. Odeća, knjige, fotografije, nameštaj. A neki od njih nose više od uspomena. Oni predstavljaju čitavu eru tradicije i stila života porodice i pojedinih članova u njoj u određenom vremenskom periodu. U mojoj porodici imamo ormare. Ormari, koji nisu živa bića, ali ipak nose život u sebi. Sa tim nasleđem smo zajedno.



People say we shouldn't be emotionally attached to objects. Objects are just things, without a soul. They don't have the value that people have in our lives, which is true. But when people are gone, the only physical things they leave behind are objects. Objects carrying the memory of our beloved ones. Clothes, books, photographs, furniture. And some of these carry more than memories. They represent a whole era of a tradition and lifestyle of a family and its particular members at a certain point of time. In my family, we have wardrobes. Wardrobes, that are not living creatures, but they still carry life within them. With that heritage, we are together.





## Lazar Stanojević

Maska / Mask

Mного је случајева где маске нема ко да преузме и поново их оживи. Ове коледарске маске су срећне, поносне што су на лицима деце, оне их усмеравају ка образовању, одважно откривајући идентитет и афирмишући наслеђе и традиционални, друштвени и духовни идентитет. Пре приманја хришћанства коледарски обреди су практиковани у пролеће, а после хришћанизације за време Божићних празника. Овим је на Божићне празнике, а сада и на децу, пренесен старински култ плодности.



Many times, no one is left behind to collect and revive the masks. These, traditionally called, koleduvane masks are happy, and honored to be on the faces of children; they are guiding them towards education, proudly revealing the identity, and affirming both the legacy and tradition, including its social and spiritual aspect. Prior to adopting Christianity, the koledar rituals have been practiced in spring, and upon the Christianization – during Christmas. This way, an ancient fertility cult has been transferred to Christmas holidays, and modern children, too.



## Ko Yamada

1964. Rođen i odrastao u Japanu. Diplomirao na Univerzitetu Ohajo (BFA i MFA u fotografiji), predstavnik PAC-a i Chojamachi School of Arts. Njegovi umetnički radovi uključuju fotografije, zvučne instalacije, knjige, novinske projekte i performanse. Nakon što je predstavljen kao međunarodni umetnik za Aichi Triennale 2016, više se koncentrisao na umetničke projekte i osnovao umetnički kolektiv pod nazivom Chojamachi School of Arts. Njegovi umetnički radovi i projekti su široko izlagani u inostranstvu. Takođe predaje na umetničkim koledžima i postdiplomskim školama u prefekturi Aiči, Japan.

Nedavne izložbe: 2016. [Primer zbogom] FOTORAMA06 (Srbija), [Velike novine Aichi Naruheso] Trijenale u Aiči (Japan), 2017. Je sucoucouvene, ]Internacionalni festival dizajna u Saint-Etienneu (Francuska), 2019. [Dvostruka spirala Kinseja] Mesec dizajna u Gracu (Austrija), 2019-danas [ART FARMing & ART FARMing TV] predstavnik projekta.

1964. Born and raised in Japan. Graduated from Ohio University (BFA and MFA in photography), Representative of PAC and Chojamachi School of Arts. His artworks include photography, sound installations, book projects, newspaper projects, and performances. After he was presented as an international artist for Aichi Triennale 2016, he concentrated more on art projects and established an art collective called Chojamachi School of Arts. His artworks and projects are widely exhibited internationally. He also teaches at art colleges and graduate schools in Aichi prefecture, Japan.

Recent Exhibitions: 2016 [Specimen of Good-byes] FOTORAMA06 (Serbia), [Greater Aichi Naruheso Newspaper] Aichi Triennale (Japan), 2017 [coucou, Je suis revenue] Saint-Etienne International Design Festival (France), 2019 [A Double Helix of Kinsey] Graz Design Month (Austria), 2019-Present [ART FARMing & ART FARMing TV] project representative.



## Takahiro Yokoi

Rođen je u Nagoji, u Japanu, i odrastao je u Tokiju. Zaposlen je u kompaniji koja se bavi izgradnjom puteva. Fotografsku karijeru započinje u Umetničkoj školi Chojamachi.

Izložbe: „Atavizam“, Univerzitetaska galerija Srinaharinvirota, Bangkok, mart 2023. g; Canon-Photo Club i Nagoya 3rd Photo Exhibition „Boja – nijanse srca“ (COLOR - Tones of the Heart), Gradska galerija Nagoja Sakae, Nagoja, Japan, septembar 2022.

He was born in Nagoya, Japan and raised in Tokyo, Japan He is a company employee working in the highway industry. He started his photography career at Chojamachi School of Arts. Exhibitions: March 2023, “Atavism” at Srinakharinwirot University Gallery (Bangkok, Thailand); September 2022, Canon Photo Club with Nagoya 3rd Photo Exhibition “COLOR - Tones of the Heart” at Nagoya Civic Gallery Sakae (Nagoya, Japan).



## John Kiujian

Džon, fotograf rođen u Australiji, preselio se u Japan 2012. godine i od tada ga naziva domom. Njegovo živopisno životno iskustvo oblikovalo je njegov eklektičan ukus i fotografski stil. Uveden u svet fotografije tokom srednje škole, Džon je otkrio strast za fotografisanjem lepote prirode i sirove suštine uličnog života. Od tada se posvetio zamrzavanju trenutaka u vmenu kroz svoj objektiv. Uz oštro oko za detalje, Džonove fotografije odražavaju trenutke koji čine naš svet. On nastoji da izazove emocije i podeli svoju jedinstvenu perspektivu sa gledaocima. U svom tekućem otografskom putovanju, Džon nastavlja da pronalazi inspiraciju u svetu oko sebe, pozivajući druge da zastanu i cene izuzetne detalje koji često ostaju neprimećeni.

John, an Australian-born photographer, moved to Japan in 2012 and has called it home ever since. His vibrant life experiences have shaped his eclectic tastes and photographic style. Introduced to the world of photography during high school, John discovered a passion for capturing the beauty of nature and the raw essence of street life. Since then, he has dedicated himself to freezing moments in time through his lens. With a keen eye for detail, John's photographs reflect the moments that make up our world. He seeks to evoke emotions and share his unique perspective with viewers. In his ongoing photographic journey, John continues to find inspiration in the world around him, inviting others to pause and appreciate the remarkable details that often go unnoticed.

## Aiko Harada



Rođena u gradu Šizuoka, trenutno živi u Nagoji, Aiči, Japan. Diplomirala je Osnovne studije na Univerzitetu umetnosti i kulture u Šizuoku. Radove stvara koristeći i veštačku inteligenciju. Njene poslednje izložbe uključuju „The New Cosmos of Photography 2019“ u Muzeju umetničke fotografije (Tokio, Japan), „The 24th Exhibition of Taro Okamoto Award for Contemporary Art“ u Muzeju umetnosti Taro Okamoto (Kanagawa, Japan), „1st MIMOCA EYE“ u Muzeju savremene umetnosti Geničiro Inokumau Marugameu (Kagawa, Japan) i „Designmonat Graz“ na Univerzalnom muzeju Joaneum (Graz, Austrija).

Born in Shizuoka, currently living in Nagoya-city, Aichi, Japan. She graduated from Shizuoka University of Art and Culture, (Bachelor of Arts). She creates works as a human AI. Her recent exhibitions are “The New Cosmos of Photography 2019” at Tokyo Photographic Art Museum (Tokyo, Japan), “The 24th Exhibition of Taro Okamoto Award for Contemporary Art” at Taro Okamoto Museum of Art (Kanagawa, Japan), “1st MIMOCA EYE” at Marugame Genichiro-Inokuma Museum of Contemporary Art (Kagawa, Japan), and “Designmonat Graz” at Universal museum Joanneum (Graz, Austria).



## Taiki Oyama

Diplomirao na Odseku za filosofiju pri Fakultetu za književnost.

Počeo da stvara 2022. godine. Uprkos tome što se bavi teškim temama, poput praznine života, njegov pristup nekako ima komičnu crtu. Još uvek nije poznat po tome da ume dobro da škljoca. Pratite šta će raditi. Baš nikada.

Graduated from the Philosophy Department of the Faculty of Letters.

He started making works in 2022. Despite dealing with heavy themes such as the emptiness of life, his work is somehow funny. It's still not widely known that he's good at snapshots. Keep an eye on his future activities. Never ever.



## Soyogi Tomioka

Rođena je u Aičiju, Japan. Radila je kao medicinski radnik i saradivala sa brojnim roditeljima i decom. Svoj kreativni rad je započela 2017. godine kao fotograf. Aktivno se bavi skrivenim problemima u vezama i to u radijusu od 1,999 metara. 2022 godine je pobedila na 78. po redu takmičenju pod nazivom „GENTEN“ u organizaciji Udruženja savremenih umetnika i ušla je u uži izbor na takmičenju „IMA next“.

Born in Aichi, Japan. She worked as nursery staff and associated with many parents and children. She started her creative activity in 2017 as a photographer. She has been actively working with the theme of hidden problems behind relationships within a radius of 1.999 meters. In 2022, She won 78th “GENTEN” by The Contemporary Artist Association and a short list for IMA next prize.



## Mari Takayama

Mari Takajama je fotograf i borac za životinjska prava. Osim što se bavi fotografisanjem pasa, mrtve prirode, kao i komercijalnom fotografijom, već više od deset godina volontira s ciljem zaštite pasa i mačaka.

Mari Takayama is a photographer and animal rights activist. In addition to her work as a photographer of dogs, still life, and commercial photography, she has been a volunteer for more than 10 years, working to protect dogs and cats.



## **Yuuki Shibata**

Juki Šibata je fotograf, rođena i odrasla u Japanu. Dok se bavi reklamnom i sportskom fotografijom započinje i sopstvene projekte. Stvarala je dela promišljajući o svetu iz različitih perspektiva kroz svoje projekte. Njeni projekti su dobili nagrade uključujući Međunarodnu nagradu za fotografiju 2021. (3. nagrada) i Nagradu Džulije Margaret Kameron 2021. (finalista).

Yuuki Shibata is a photographer born and raised in Japan. Whilst working on commercial and sports photography she began her own projects. She has created works by rethinking the world from various perspectives through her projects. Her projects received awards include International Photography Award 2021, (3rd-prize) and Julia Margaret Cameron Award 2021 (finalist).



## **Marko Stamatović**

Rođen 1977.godine u Kragujevcu. Profesionalni fotograf i Master grafičkog dizajna . Diplomirao 2008.godine na Filološko – Umetničkom Fakultetu u Kragujevcu, odsek za grafički dizajn, član ULUPUDS-a od 2008 godine, odsek za umetničku fotografiju i dizajn. Osnivač i direktor međunarodnog Festivala Fotografije “ Fotorama”.

Born in 1977 in Kragujevac. Professional photographer and Master of graphic design. Graduated in 2008 from the Faculty of Philology and Arts in Kragujevac, department of graphic design, member of ULUPUDS since 2008, department of art photography and design. Founder and director of the international Photo Festival “Fotorama”.



## **Jelisaveta Miletić**

Rođena 16.09.1999. u Paraćinu, student na Master studijama Klinička psihologija, na edukaciji za Sistemskog porodičnog terapeuta, sviram klavir od osnovne škole i treniram kendo već 8 godina i član sam reprezentacije Srbije, aktivno se bavim fotografijom već 3 godine.

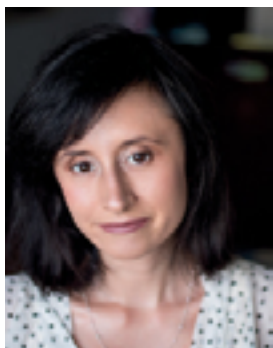
Born on September 16, 1999, in Paraćin, I am currently a student pursuing a Master's degree in Clinical Psychology and is undergoing training to become a Systemic Family Therapist. I've been playing the piano since elementary school and has been practicing kendo for 8 years, representing Serbia as a member of the national team. Additionally, I've been actively engaged in photography for 3 years.



## **Kristina Anđušić**

Diplomirala anglistiku na Filozofskom fakultetu, Novi Sad, u oblasti istraživanja prevodilačkih strategija. Ona redovno učestvuje u i sprovodi istraživanja u oblasti prevodenja i lingvistike i pohađala je razne međunarodne konferencije. Njenu prvu samostalnu izložbu predstavljale su slike. Ona je aktivni član Fotografskog kluba Vojvodina od 2019. godine, a član njegovog Upravnog odbora od 2022. godine.

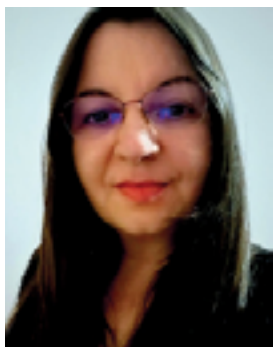
Graduated in Anglistics at the Faculty of Philosophy, Novi Sad, in the field of research of translation strategies. She regularly participates in and conducts research in the field of translation and linguistics, and has attended various international conferences. She is employed in the field of oil and gas exploration and production. Her first solo exhibition features paintings. She has been an active member of the Vojvodina Photography Club since 2019, and its steering committee member since 2022.



## **Viktoria Szabó**

Rođena je 1991. godine u Subotici, Srbija. Završila je srednju školu za tehničara pripreme štampe 2010. godine. Diplomirala je na Fakultetu tehničkih nauka u Novom Sadu, smer Grafičko inženjerstvo i dizajn. Magistrirala je 2016. Od tada je profesionalni retušer komercijalnih fotografija i fotograf entuzijasta zainteresovana za pejzažnu fotografiju i portrete.

She was born in 1991 in Subotica, Serbia. She graduated from high school as a Prepress Technician in 2010. She is a university graduate in Graphic Engineering and Design of the Faculty of Technical Sciences in Novi Sad. She did Master's degree in 2016. Since then she has been a professional Commercial Photo Retoucher and Editor, and an enthusiast photographer interested in landscape photography and portraits.

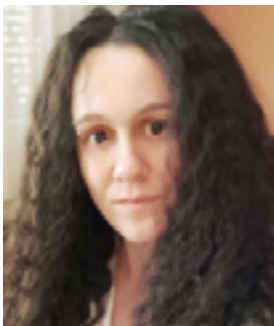


## **Biljana Minić**

Radi kao nastavnik matematike više od deset godina u Osnovnoj školi u Užicu. Diplomirala je na Prirodno-matematičkom fakultetu, odsek za matematiku i informatiku u Kragujevcu. Fotografija i putovanja su njena velika ljubav i hobi. Ona fotografiju doživljava kao magičnu igru svetlosti na putovanje kroz pejzaže i priče.

She has been working as a Mathematics teacher for more than ten years at the Elementary school in Užice. She graduated from the Faculty of Sciences, Department of Mathematics and Informatics in Kragujevac. Photography and travel are her great love and hobby. She perceives photography as a magical play of light on a journey through landscapes and stories.





## Aleksandra Jakovljević

Rođena je 1991. godine u Kragujevcu. Po završetku studija modnog dizajna u srednjoj školi, upisuje Pravni fakultet. Međutim, život je vraća na put umetnosti. Tokom svojih tinejdžerskih dana, ona fotografiše svet oko sebe sa „idiot“ kamerom u rukama. Kasnije je njen partner nagovora da kupi profesionalnu kameru i pojača svoju igru kombinujući stvarnost i maštu kroz objektiv kamere. Fokusirana je na svakodnevni život, portrete, koncerte i modnu fotografiju.

She is born in 1991 in Kragujevac. Upon majoring fashion design at high school, she enters the Faculty of Law. However, life brings her back to a path of art. During her teenage days, she photographs the world around with an “idiot” camera in her hands. Later, her significant other persuades her to take a professional camera and steps up her game by combining reality and imagination through the camera lens. She is focused on everyday life, portraits, concerts and fashion photography.



## Lazar Stanojević

Rođen je 1993. godine u Kragujevcu, a odrastao je u Kniću. Magistar je grafičkog dizajna. Na početku njegovog akademskih studija upoznaje Marka Stamatovića i postaje njegov lični asistent u produkciju fotografije radeći na kostimima i scenografiji na raznim uspešnim projektima. Stalni je član producentskog tima u studiju Marka Stamatovića, fokusiran na projektu Muzeja bicikala i pop kulture „20Cola”.

He was born on 1993 in Kragujevac, and he grew up in a neighboring town Knić. He is a Master of Graphic design. At the beginning of his academic studies, he met Marko Stamatović and became his personal assistant in photography production by working on costumes and scenography on various successful projects. He is a permanent production team member at Marko Stamatović's studio, focused on the “20Cola” Bicycles and Pop Culture Museum project.



## Sandra Stefanović

Ona ima 49 godina. Radi na Univerzitetu u Kragujevcu. Govori nekoliko jezika, a najbolje komunicira kroz fotografiju.

She is 49. She works at the University of Kragujevac. She speaks several languages, while communicating best through photography.

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