



FSU

INTERNATIONAL

ART CONTEST 2025

FSU INTERNATIONAL ART CONTEST 2025

Catalogue

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Authors – Award Winners of the FSU International Art Contest 2025

Strahinja Redžić, Relja Stevanović, Hrista Stefanova, Ivan Pravdić, Daria Goncharova, Ivana Radovanović, Kristina Vučković, Jovana Subašić, Tatjana Vojinović, Anđela Kostić, Zorana Miličević, Matheo Delalle-Putniković, Helena Schultheis Edgeler, Bojan Jevtić, Jelena Koštica, Maura Biava, Mariia Lapteva, Marija Knežević, Anja Dimitrijević, Maria Papadopoulou, Nenad Stojanović, Rikardo Druškić, Valentina Stojanović, Dajana, Milica Kačar, Makedonka Krsteva Todorovski

Photographs and visual material Authors

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The texts in this catalogue are published in the original languages as submitted by the authors.
Due to space limitations, some biographies and artwork descriptions have been shortened.



FSU
INTERNATIONAL
ART CONTEST 2025

FSU International Art Contest 2025 is conceived as an international platform dedicated to the promotion and affirmation of contemporary artistic practices.

The competition brings together artists from diverse cultural and professional backgrounds, offering insight into current developments in visual arts, design, and new media. Through a curated selection process conducted by an international jury, the contest highlights a wide spectrum of approaches, ranging from traditional artistic disciplines to experimental and interdisciplinary forms of expression.

This catalogue presents the awarded and selected works, documenting a moment in which contemporary art operates within a dynamic field shaped by technological innovation, cultural exchange, and individual artistic inquiry.



Grand Prix Winner

The highest recognition of the competition, the Grand Prix

SUKOB

Strahinja Redžić

Srbija, Niš

FASHION DESIGN, DIGITAL ART,
COMPUTER GRAPHICS AND AI ART

Grand Prix Winner and Category Winner in Fashion Design

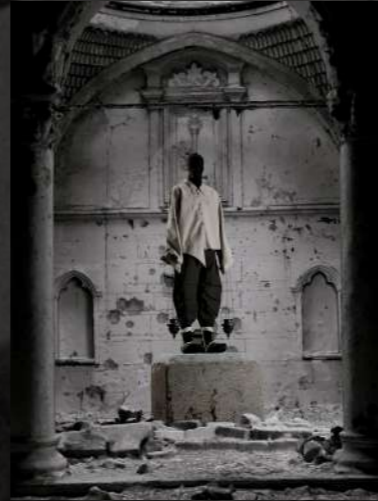
BIOGRAPHY

Strahinja (Redza) je multidisciplinarni dizajner i umetnik poreklom sa Šar-planine. Njegov rad se oslanja na spoj savremene umetnosti, tradicije i avangardnih pokreta, istražujući tenziju između nasleđa, kulture i savremenog izraza. Ne vezuje se za jednu umetničku disciplinu, već koristi različite medije kao alate za izgradnju sopstvenog vizuelnog sveta, sa snažnim fokusom na eksperimentaciju i pomeranje granica. Pored umetnosti i dizajna, aktivno se bavi rvanjem, džiu-džicom i skijanjem, što dodatno oblikuje njegov pristup telu, formi i pokretu.

Digitalna modna kolekcija inspirisana srpskim i južnoslovenskim folklorom, oblikovana kulturnim talasima koji su kroz ovaj prostor prolazili sve do današnjeg vremena. Cilj kolekcije jeste da istraži kako se tradicionalna odeća transformiše kada se izmesti u avangardniji, spekulativni prostor. Projekat je uokviren idejom sukoba između nasleđenog i novonastalog, kao i načina na koji se tradicija neprestano razvija kroz različite vremenske faze.

Umetnička direkcija oslanja se na prirodu, rituale, predmete iz domaćinstva i fragmente svakodnevnog života običnih ljudi, reinterpetirane kroz savremenu prizmu i narativ. Svaki komad funkcioniše kao vizuelni dijalog između prošlosti i budućnosti, postavljajući pitanje na koji način folklor može biti očuvan, preispitan i iznova oblikovan unutar mode i digitalne mode.

SUKOB





Category Winners

The following artists achieved the highest results in their respective categories

PRAG NEIZRECIVOG

Relja Stevanović

Serbia, Belgrade

PAINTING

BIOGRAPHY

Relja Stevanović (Beograd, 2001) student je doktorskih studija na Fakultetu likovnih umetnosti u Beogradu. Na istom fakultetu završio je i master i osnovne studije, na odseku slikarstvo, pod mentorstvom prof. Biljane Đurđević. U svom radu se najčešće izražava kroz slikarske i crtačke medije, dok se takođe bavi vajarstvom, video radovima, performansom i instalacijama. Tokom svog obrazovanja osvojio je više nagrada, uključujući i dve od Fakulteta likovnih umetnosti za sliku. Učestvovao je na mnogim izložbama u zemlji i inostranstvu kao i radionicama i umetničkim kolonijama.

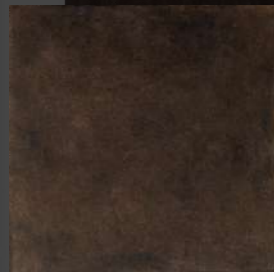
Ime rada: Prag neizrecivog

Godina nastajanja: 2025

Ukupne dimenzije: 414 x 285 cm

Tehnika: ulje na platnu i ugljen na papiru

Rad „Prag neizrecivog” je poliptih koji se tematski oslanja na ideju smrti kao krajnje i nezaobilazne izvesnosti koja obuhvata svako ljudsko biće. Uloga slike je otvaranje prostora ka kontemplativnoj refleksiji. Smrt je promišljena kao tiha, ali neminovna istina koja postavlja čoveka u preispitujuć odnos sa životom i samim sobom. Pokušaj verbalnog definisanja smrti znači stajati na pragu neizrecivog. U retkim trenucima kada prestaju svi spoljašnji nadražaji misao na smrt je neizostavna, prisiljavajući um da se suoči sa budućnošću svog kraja. Smrt tada nije dalek pojam, nego misao koja oblikuje naše biće, čak i kada nije neposredno prisutna. Slikarstvo i crtež u ovom radu se postavlja se kao medijum koji teži ka samooslušivanju: pokušaj da se uhvati trenutak susreta sa efemernim. Polazeći od ideje da smrt nije samo događaj već granica koja oblikuje naše razumevanje života, rad se bavi pitanjem kako doći do misaonog ili materijalnog prostora kontemplacije, koji će posmatrača odvesti ka dubljoj spoznaji ličnog.



PRAG NEIZRECIVO



WITHIN THESE WALLS

Hrista Stefanova

Montréal, Quebec, Canada

SCULPTURE AND INSTALLATION

BIOGRAPHY

Hrista Stefanova is a visual artist based in Montréal, Quebec. Her work explores how memory and cultural tradition become embedded in physical spaces and materials. Through print-making, drawing, and sculptural casting in latex, silicone, and metal, she captures impressions of surfaces marked by time, using an autoethnographic approach to examine place, absence, and temporality.

She holds a Bachelor of Fine Arts from NSCAD University and is currently a Master of Fine Arts candidate in Sculpture and Ceramics at Concordia University. Stefanova has exhibited in galleries across Canada and has created public projects in Halifax, NS and Charlottetown, PEI. In 2024, Stefanova was the RBC Emerging Artist in Residence at Art Windsor-Essex.

In ‘The Poetics of Space’, Gaston Bachelard writes that memories are motionless, and the more securely they are fixed in space, the sounder they are. The historic walls of NSCAD University’s Duke Street campus—where the Anna Leonowens Gallery is located—suggest layers of memories fixed within them, or what Rachel Whiteread calls “the residue of years and years of use.” Through latex casting methods I capture detailed impressions of the architecture and the human traces within it.

By stretching cheesecloth on a surface and painting layers of latex across it, I build up a relief negative that is peeled away once hardened. Once it’s off the wall, I am left with a yellowing skin-like image of the surface—the wall is made soft. Latex captures delicate marks and textures in the walls, holding onto elements of dust, bricks, dirt, paint, and rust, whether they are from construction, maintenance, or graffiti. The resulting images are like ghostly mirrors of their matrix, and their eventual decay will embody future developments in the building. Latex has an expected life span of twenty years. With the possibility of the NSCAD building being renovated or torn down, the change in campuses will be mirrored with the drastic decay in its impressions. My intention is to memorialize the space and the narratives that have played out within it, viewing the building as a record of the generations of artists who have passed through it.

WITHIN THESE WALLS



TOTEMBRACE

Ivan Pravdić

Serbia, Novi Sad

PHOTOGRAPHY, DIGITAL ART,
COMPUTER GRAPHICS AND AI ART

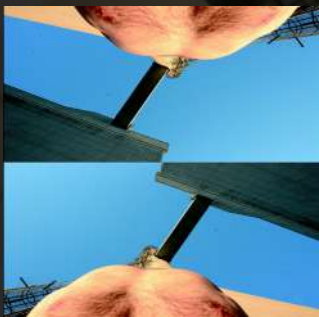
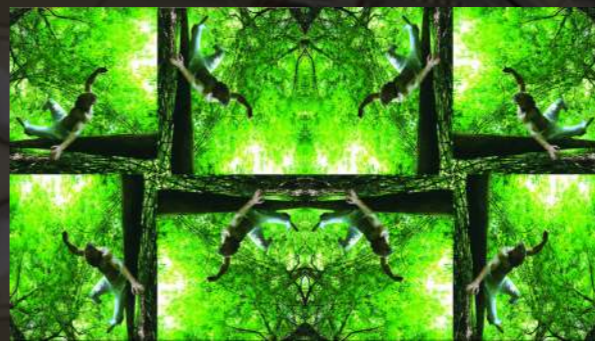
BIOGRAPHY

Ivan Pravdić (Belgrade, Serbia, 1975.) Head of Doctoral Studies, Chairman of the Council at the Academy of Arts in Novi Sad, Serbia. Head of Polymedia study group at Interdisciplinary Postgraduate Studies at the University of Arts in Belgrade, Serbia. Associated member of Center for Interdisciplinary Performative Arts at Birmingham City University, UK.

Author of several artistic book (prose and poetry) and and editor of three scientific collections. Teaches Dramaturgy, Theater Dramaturgy, Radio Dramaturgy, Performance Dramaturgy, Poetics of Polymedia Arts, Creation of Polymedia Artwork and Time Design at Arts Academy in Novi Sad and at Interdisciplinary Postgraduate Studies of University of Arts in Belgrade. With performances, drama, audience participation and texts he has participated at festivals and symposiums in Germany, Canada, the UK, Spain, Italy, Netherlands, Russia, Portugal, Austria, Hungary, Romania, Bulgaria, Albania, Turkey and the whole ex-Yugoslavia. Creates and develops Time Design.

Performaphotomultiplication as a procedure of the Totembrace project is the result of creative research in nature and outside it, and the creation of experiential, performative and visual material. Vivid performances of Ivan Pravdić were photographically recorded over the years in authentic environments by the Viennese photographer and gallerist Dino Rekanović and the Bulgarian photographer and visual artist Zlatil Jotov. Ivan Pravdić turned those photos, moments and experiences into symbolic and realistic spatial Totembrace. Up to 22 artworks on the exterior of forests, the bottom of lakes, chimneys, and even the interior of the nuclear power plant's reactor are printed on large formats (1 meter width). The Totembrace highlight a visual representation of the body and overcoming the body through association with the environment. The figuration of the human body as the interface of reality is the most enduring motif in the visual arts. Contemporary civilisation and culture are largely marked by the transfiguration of physicality, which first emerges as an artistic vision, and only then as a cultural trend or technical achievement. That's why in Totembrace I use several strategies to relate the body to the environment. The body meets, mimics or stands out in relation to the nature of the forest and greenery, but also in relation to concrete, the nuclear reactor and its cover. Nature and technology cause evolution, mutation and transformation of the body.

TOTEMEBRACE



CITIES AND MEMORIES. RESEARCH OF SPATIAL PHENOMENA

Jelena Koštica
Serbia, Belgrade

PHOTOGRAPHY, ARCHITECTURE

BIOGRAPHY

Rođena 26.11.1983. Živi i radi u Beogradu. Član ULUS-a od 2011. Doktor primenjenih umetnosti. Obrazovanje: 2024, Doktorske umetničke studije, Fakultet za umetnost i dizajn 2008, MA of Arts in Design, Middlesex University London 2006, BA of Fine Arts & Technology, Middlesex University London 2002, Škola za dizajn, smer grafičkog dizajna, Beograd – ceo cv je u folderu STATEMENT Ceo moj rad je vezan za lični identitet. Tragovi koji ostaju kao rezultat istraživanja života, komunikacije i odnosa medju ljudima. Tragovi koje ostavljamo za sobom i koji ne mogu izbeći svoju sudbinu. Sve je vezano za vreme. Svaki događaj je jedinstven u prostoru i vremenu. Kao što je rekao Meterlink: „Ko može da govori o jačini događaja? Radjaju li se iz nas ili se mi radjamo iz njih? Privlačimo ih ili nas ona privlače? Preobražavaju li nas ili mi njih preobražavamo? Da li uopšte nekad greše?”

Studija predstavlja istraživanje prostornog dizajna i vizuelne umetnosti, posebno arhitekture i njenog uticaja na čoveka. Kroz ovaj projekat, želim da prikažem kako ovi napušteni prostori, iako naizgled „mrtvi”, zapravo nisu pasivni. Oni su aktivni učesnici u dijalogu sa onima koji ih posmatraju, inspirišući nove načine razmišljanja o gradovima, nasleđu i kolektivnoj memoriji. Prostori koji su doživeli propadanje nisu samo simboli prošlosti, već i mogućnosti za budućnost. Oni su „neispisane stranice” koje čekaju nove izraze, nove intervencije i nove narative. Projekat poziva posmatrača da aktivno učestvuju u kreiranju tog narativa, da preispitaju svoje mesto u urbanom prostoru. Fotografisane su ulice i napušteni industrijski objekti u Beogradu i Atini kako bi se istražili zajednički narativi ova dva grada koji su, iako geografski udaljeni, povezani sličnim procesima urbanog raspadanja, transformacije i adaptacije. U ruševinama nalazim svedočanstva o ljudskoj energiji koja je nekada pokretala ove prostore. U ovim mestima tišine i praznine ogleda se izraz društva koje se bori s ekonomskim preokretima i gubitkom identiteta. I Beograd i Atina dele sličnu sudbinu kada je reč o napuštenim industrijskim zonama, koje se često nalaze na periferijama grada, izvan fokusa javnog interesa. U isto vreme, ovi prostori postaju mesta alternativne kulture, aktivizma i neformalne umetničke scene. Svojim fotografijama nastojim da dokumentujem i istaknem ovu transformaciju – kako ruina postaje poligon za stvaranje novog identiteta. Umetničko predstavljanje napuštenih industrijskih objekata nije samo čin beleženja njihovog fizičkog stanja, već pokušaj stvaranja atmosfere koja može izazvati emotivni i intelektualni odgovor posmatrača.



1
Неопласти драгови,
50 x 70 cm, дигитална штампа
каширано на форекс

Imaginable cities,
50 x 70 cm, digital print
laminated on forex

2
Неопласти драгови,
50 x 70 cm, дигитална штампа
каширано на форекс

Imaginable cities,
50 x 70 cm, digital print
laminated on forex

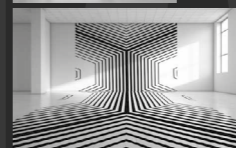
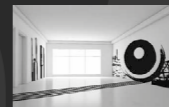
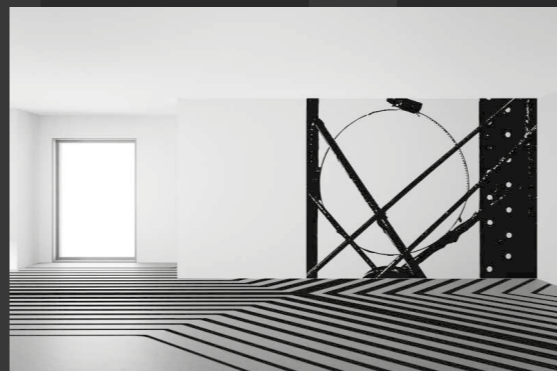


3
Неопласти драгови,
50 x 70 cm,
дигитална штампа
каширано на форекс

Imaginable cities,
50 x 70 cm,
digital print
laminated on
forex



CITIES AND MEMORIES. RESEARCH OF SPATIAL PHENOMENA



ЈЕЛЕНА

А

CITIES AND MEMORIES
RESEARCH OF SPATIAL PHENOMENA

ЈЕЛЕНА КОШТИЦА

AIR

Maura Biava

Amsterdam

PHOTOGRAPHY, SCULPTURE AND INSTALLATION

BIOGRAPHY

Maura Biava (Reggio Emilia, Italy, 1970) lives and works in Amsterdam. She studied at the Brera Academy in Milan and the Rijksakademie in Amsterdam. An interdisciplinary artist, she has participated in numerous international residencies, including ISCP New York, the American Academy in Rome, and the European Ceramic Work Center.

Since 2005, she has taught at the Royal Academy of Art in The Hague, and has also lectured at the Gerrit Rietveld Academy in Amsterdam.

She has exhibited widely at institutions such as the Stedelijk Museum (Amsterdam), Museum Fridericianum (Kassel), Kunsthaus Baselland (Basel), and the Baltic Centre (Gateshead). Recent solo projects include exhibitions at MIC Faenza, Museum BAZ (The Hague), and the Royal Palace in collaboration with Kunstmuseum Den Haag.

Since I was a student at the academy di Belle Arti di Brera in Milan Italy, I had started working underwater. I have been developing a body of work on communication trough shapes. The underwater isn't a place that we can inhabit, for that reason I consider the underwater another space, like the one of art, a space where to work and to perform. Underwater a word becomes a biomorphic shape, and abstract shape. This was one of the reasons I started to think about how communication can be done trough different kind of languages and different kind of shapes. I also find of relevance to actualize iconographic imaginary from our art history.



AIR

EVERYONE IS SMART IN THEIR OWN WAY

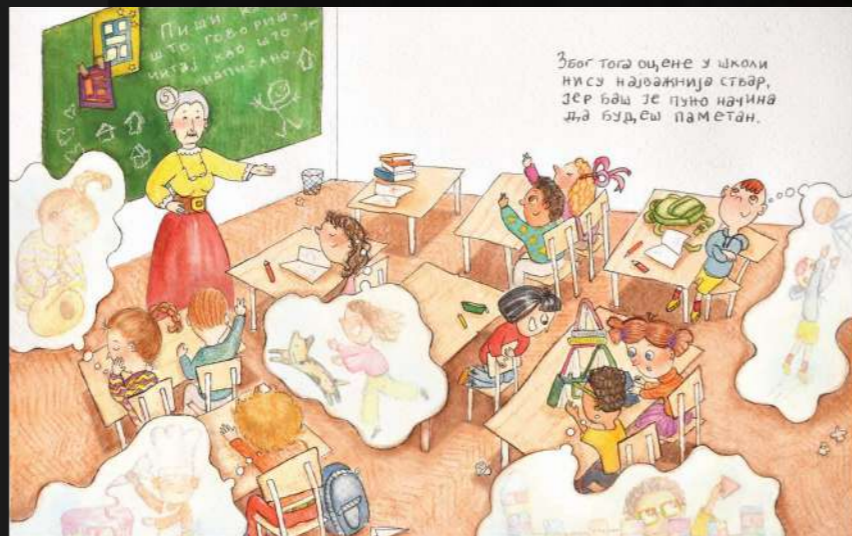
Kristina Vučković
Serbia, Kragujevac

ILLUSTRATION AND DRAWING

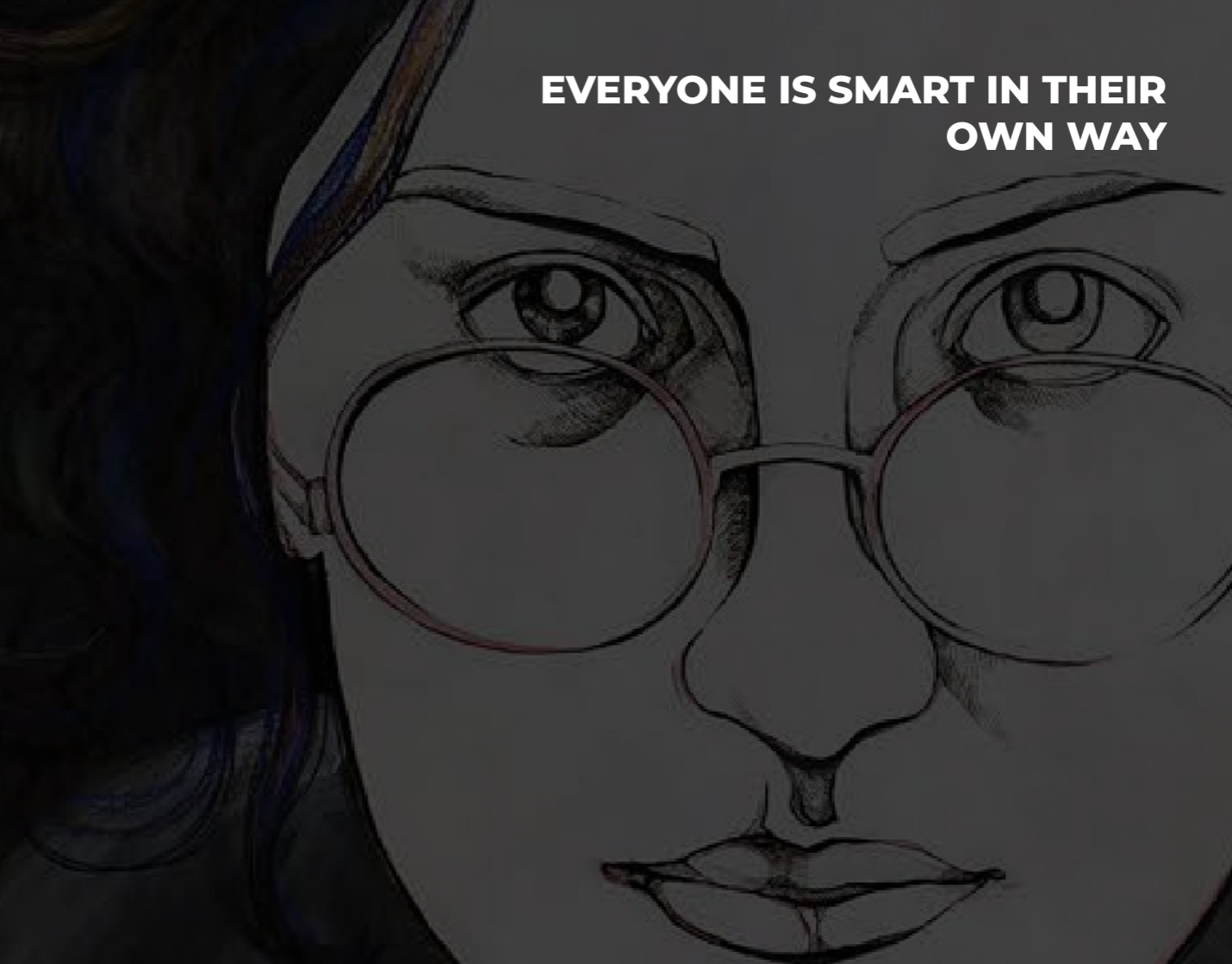
BIOGRAPHY

I am an illustrator and painter whose work explores fantasy, mysticism, and emotional expression. I am especially interested in children's illustration, where I use visual storytelling to create imaginative worlds through traditional techniques such as watercolor, as well as digital and mixed media. My background in acting, music, and writing has shaped a multidisciplinary approach to my artistic practice. I hold both a Bachelor's and Master's degree from the Faculty of Applied Arts in Belgrade, graduating with a high academic average. I have taken part in numerous projects, exhibitions, and international programs, and I am currently engaged in professional practice while working in the field of comics.

The illustration for the poem "Everyone Is Smart in Their Own Way" is created in a childlike, playful style, set in a world where rules do not apply and everything reflects imagination and the joy of drawing. The scene shows a classroom full of children, yet not all of them are focused on the same activity. Some drift away into their thoughts and imagined worlds, where they are baking a cake, building towers, or playing basketball. These moments visualize different forms of intelligence and ways of thinking among children, emphasizing the idea that intelligence is not uniform. The artwork celebrates diversity and reminds us that our differences are a source of richness.



**EVERYONE IS SMART IN THEIR
OWN WAY**



ARTIFICIAL INTELLIGENCE – CREATOR OR PLAGIARIST

ILLUSTRATION AND DRAWING, DIGITAL ART,
COMPUTER GRAPHICS AND AI ART

BIOGRAPHY

Jovana Subašić (Yolebrat) was born in 1997. in Belgrade, Serbia. She completed her Bachelor's academic studies in 2020. and her Master's academic studies in 2021. at the Department of Printmaking at the Faculty of Fine Arts in Belgrade,. She enrolled in doctoral studies the same year and is currently in the process of defending her doctoral art project. She is active in the field of illustration, as well as graphic design, within which she has collaborated with the Faculty of Mechanical Engineering at the University of Belgrade. In addition to her work in illustration, she spent three years as a research associate at the Department of Printmaking at the Faculty of Fine Arts in Belgrade. She is the recipient of the University of Arts in Belgrade Award for the Best Graduating Student of the Faculty of Fine Arts for the 2020/2021 academic year, as well as the “Boško Karanović” Award for Printmaking from the Faculty of Fine Arts in 2019. She has exhibited her work in numerous national and international exhibitions, including: the May Exhibition of Printmaking (Graphic Collective), the ULUS Autumn Exhibition “5+: Beyond the Boundaries of Excellence” (Cvijeta Zuzorić Art Pavilion), the Drawing and Small Sculpture Triennial “Erasing” (Cvijeta Zuzorić Art Pavilion), UNDER PRESSURE – Exhibition of Doctoral Printmaking Students (Graphic Collective), the Fourth International Printmaking Triennial (ULUS), the Small Format Print Exhibition (Graphic Collective), the Exhibition of Faculty and Student Works organized by the Academy of Fine Arts in Wrocław, and many others.

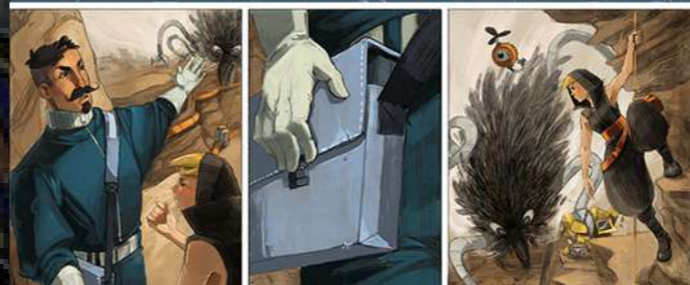
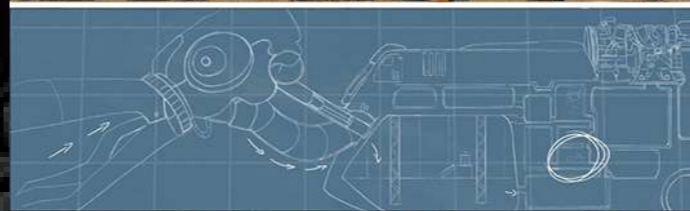
Jovana Subašić
Serbia, Belgrade

ARTIFICIAL INTELLIGENCE – CREATOR OR PLAGIARIST
Exhibition of Drawings and Computer-Generated Images

We are witnessing accelerated technological development and the changes it brings, not only in the sphere of industry but in society as a whole. One of the defining factors of the new technological revolution are the generative models (a form of artificial intelligence). Within the doctoral artistic project “Artificial Intelligence: Creator or Plagiarist”, the phenomenon of using generative technologies in the field of art is examined as a confrontation between human cognition and intelligent machines from theoretical, practical, and creative perspectives.

The issue of using artificial intelligence in art is multilayered and requires an understanding of the fundamentals of how AI functions, the ways in which data files are collected and processed in the context of machine learning, and its impact on the artist's creative process itself. This also raises the question of the survival of creative professions in the spheres of fine and applied arts.

Through digital creation in the form of illustration and comics—referencing the group of artists among the first to be affected by this technology I aim to draw attention to new practices that call into question not only ethics but also the freedom of creative thought. Through a specific kind of experiment—comparing my personal creative process with the use of AI generative technology on the same artistic project, I strive to examine whether advanced technology can not only imitate but also demonstrate the ability, imagination, and originality of an artist, and whether it is a suitable tool for creating an authentic work of art.



**ARTIFICIAL INTELLIGENCE
- CREATOR OR PLAGIARIST**



FILIGREE WITH GILT THREAD

Makedonka Krsteva Todorovski
Macedonia, Skopje

PRODUCT DESIGN

BIOGRAPHY

Makedonka Krsteva Todorovski je po profesiji advokat i umetnica poreklom iz Skopja, R. Makedonije. Svoj mir i unutrašnju stabilnost pronalazi u stvaranju, koje zasniva na filigranu i ručnoj izradi finih dekorativnih struktura. Njeni radovi istražuju odnos između unutrašnjih stanja i spoljašnje forme, spajajući tradicionalne tehnike sa savremenom simbolikom. Inspiraciju pronalazi u svetlosti, pokretu i duhovnim transformacijama. U svom umetničkom izrazu kombinuje preciznost, spontanost i meditativni pristup stvaranju. Živi i stvara između Makedonije i Švajcarske.

Ovo delo predstavlja ručno izrađen filigran od srmenog konca – paftu/broš, inspirisan tradicionalnom ornamentikom, simetrijom i vizuelnom simbolikom prisutnom u narodnoj kulturi. Forma je izgrađena na pažljivo izbalansiranoj kompoziciji, u kojoj su dekorativni elementi povezani u harmoničnu celinu koja prati ritam i logiku tradicionalnog ornamenta. Kroz spor i precizan ručni proces, delo uspostavlja dijalog između nasleđenih motiva i savremenog vizuelnog izraza. Upotreba filigranske tehnike i srmenog konca naglašava umeće izrade i značaj zanatske tradicije, pri čemu svaki detalj nosi trag uloženog rada, vremena i koncentracije. Tamna tekstilna podloga dodatno ističe zlatastu strukturu i naglašava ornamentalnu složenost, dok viseći elementi unose osećaj pokreta, zvuka i memorije, stvarajući asocijacije na telesnu prisutnost i ritualnost. Delo se može posmatrati kao nakit, ali i kao autonoman umetnički objekat sa ličnom, kulturnom i simboličkom naracijom. U tradicionalnom kontekstu, pafta je označavala društveni status, bogatstvo i bračni status žene koja ju je nosila. U ovom savremenom čitanju, ona je transformisana u umetnički objekat koji čuva sećanje i otvara prostor za novo značenje.



**FILIGREE WITH
GILT THREAD**



Awarded Artists

The following artists have been recognized as Awarded Artists of the FSU International Art Contest 2025:

FRAGMENTS OF NAVIGATION

Daria Goncharova

Serbia, Belgrade

SCULPTURE AND INSTALLATION,
ILLUSTRATION AND DRAWING

BIOGRAPHY

My practice is concerned with language as a kind of tool for dealing with and interpreting social structures. A focus on how meaning is constructed and deconstructed lies at the heart of my work. This often leads me to investigate the frameworks of specific phenomena, which I approach through interactions with systems — linguistic, bureaucratic, etc. In this regard, I am interested in aspects of personal life that are difficult to access without a personal invitation. Sometimes I modulate different situations to involve elements of participation or data collection into my work. For instance, in my Non-acquaintance project I established connections with strangers through an intermediary. The Worlds I[i] project involved working with anonymous data from libraries, and for the Ritualising Uncertainty, I organized street performances with data collection in Lisbon. This interest often extends into a material dimension. So my practice is also marked by an interest in everyday things. This simple, but recontextualized objects in my work are imbued with layers of interpretations that oscillate between the poetic and the political. I often work with assemblage and the recontextualization of objects, as seen in projects and works such as Ritualising Uncertainty, Fragments of Navigation, Object Picket, and Connection Unstable. I am equally drawn to the processes of registering and organizing data. Alongside the tools of poetic storytelling, these processes form an integral part of my artistic methodology. I develop each project with an emphasis on intermediate actions and a focus on the analysis process. The choice of medium is determined by the conceptual framework of each individual project.

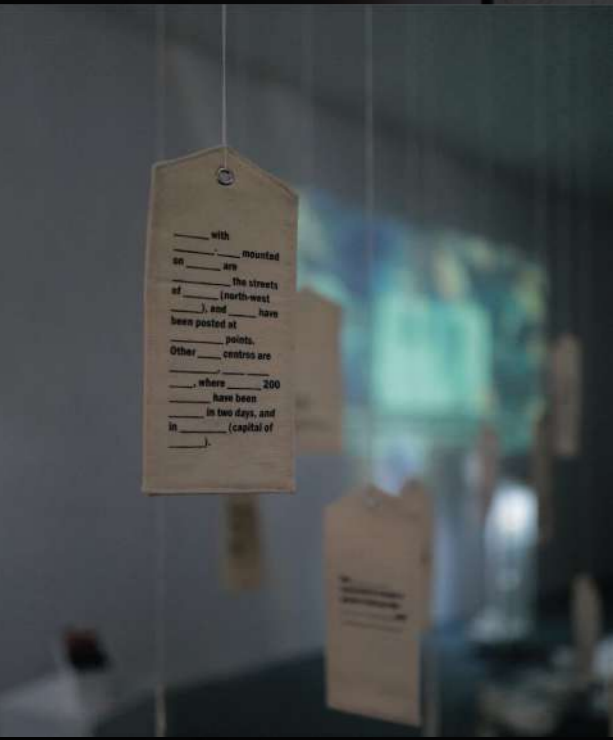
What does the end consumer consume, if not images, signs that replace real things. By focusing on supposedly personal needs and problems, we sometimes fail to recognise problems rooted in wider systemic problems, and direct our discontent at more accessible targets.

The current project is based on a reflection on the notion of escapism, the substitution of imaginary worlds for real relationships. A persistent longing for an illusory reality is constantly projected onto reality, reproduced again and again, but leading nowhere.

Working with the poetic image of failure, the disruption of the logical chain, I used the concept of disrupted navigation, revealing it as a symptom of the permanent longing for transcendence and the futile but no less desirable attempts to escape reality.

The deconstruction of a series of navigational signs serves here as a metaphorical reflection of the fragile and unstable world of rules. It exposes the fragmentary nature of the narratives and routes we create, a kind of shell of alternative realities that appear as a means of possible escape.

FRAGMENTS OF NAVIGATION



KEEP AT 58 F OR 14 C

Ivana Radovanović

Montenegro

SCULPTURE AND INSTALLATION

BIOGRAPHY

Ivana Radovanović (Titograd, 1983). Magistrirala je vajarstvo na Fakultetu likovnih umjetnosti na Cetinju, u klasi profesora Pavla Pejovića. Doktorirala na Fakultetu likovnih umjetnosti u Beogradu, u klasi profesora Dušana Petrovića. Radi kao docent na FLU-Cetinje.

Kao Fulbrajtov stipendista na post-doktorskom istraživanju boravila je 2019. godine na Univerzitetu St. John's u Njujorku. Dobitnik Silvermine Fulbright Art Rezidencije za 2019, New Canaan, CT. Projektom „Čovjek Uomo Human“, predstavljala je Crnu Goru na 57. Venecijanskom bijenalu, 2017. godine. Predstavnic Crne Gore za Imago Mundi Highlights/ Art Theorema #1 kojim se ujedno otvorio i Muzej Imago Mundi, Italija. Odabrana je među 10 umjetnika da učestvuje u Rezidencijalnom programu “ArTwins in Open Spaces” PAFOS 2017 - Evropska prijestnica kulture. Učesnica 41. Internacionalnog simpozijuma velike skulpture u terakoti, TERRA, Kikinda, Srbija.

Dobitnica je: Nagrada za crtež INTERBIFEP 2024, Pohvala za skulpturu VI Međunarodnog bijenala akta „Marko Krstov Gregović“ 2024, Počasno priznanje Međunarodnog skulptorskog centra (ISC) za 2023, Nagrade Bijenala mladih umjetnika Evrope i Mediterana (BJCEM) 2015 i Gran pri nagrade 37. Crnogorskog likovnog salona “13. Novembar“ (2015), Plakete UCG-a za najboljeg diplomca (2006). Samostalno izlagala u Americi, Austriji, Italiji, Crnoj Gori i Srbiji. Participirala u rezidencijalnim, edukativnim i umjetničkim programima u Austriji, Češkoj, Hrvatskoj, Portugaliji, Finskoj, Grčkoj, Finskoj, Slovačkoj, Bugarskoj i drugim zemljama.

Prostorna instalacija/video rad, koji čini dokumentarni snimak javnog događaja ustoličenja mitropolita Joanikija na Cetinju 2021. godine i praznih kutija za čuvanje i transport banana, naslaganih na metalnim kolicima za prenos tereta, preko koji se dokumentarni snimak projektuje.



KEEP AT 58 F OR 14 C



PANOPTIKUM SEĆANJA / KONFRONTACIJA KONFABULACIJA

Tatjana Vojinović
Serbia, Belgrade

“Panoptikum sećanja 2”
Akril na platnu, 150x150 cm.
“Panoptikum sećanja 1” 90x90cm.

Rad Panoptikum sećanja predstavlja dalji razvoj ciklusa Konfrontacija konfabulacija, u kojem se fenomen Mandela efekta koristi kao model za razumevanje kolektivnih distorzija pamćenja u savremenom društvu. Dok su raniji radovi tematizovali ritualizovano okupljanje iskrivljenih figura, ovde se fokus pomera ka samoj strukturi posmatranja i arhiviranja sećanja.

PAINTING

BIOGRAPHY

Rođena 1982. godine u Novom Pazaru. Diplomirala 2008. godine na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Dragana Jovanovića. Član ULUS-a od 2010. godine, kao član sekcije Proširenih medija. U statusu samostalnog umetnika od 2021. godine. Samostalne izložbe:

- Likovni projekat „Bitke i porazi“, Gradska opština Lazarevac, februar 2010.
- Izložba „Tekst-telo“ u Galeriji Univerzitetske biblioteke Svetozar Marković, Beograd, septembar 2010. godine
- Izložba “Demistifikacija umetnika“, Moderna galerija Lazarevac, februar 2014. godine.
- Samostalna izložba, Moderna galerija Lazarevac, 2022. godine
- Samostalna izložba, “Konfrontacija Konfabulacija”, NBKM- Blok gallery, 2025. godine.
- Samostalna izložba, “Konfrontacija Konfabulacija”, Galerija Kulturnog centra Novog Sada, novembar 2026. godine.

Kompozicija funkcioniše kao vizuelna metafora panoptičke arhitekture: prostor u kojem su subjekti istovremeno izloženi i podvrgnuti nevidljivom nadzoru. Figure, raspoređene u vertikalnim i horizontalnim slojevima, deluju kao eksponati unutar tamnog arhiva kolektivne svesti. Njihova fragmentacija, invertiranost i međusobna preklapanja ukazuju na destabilizaciju identiteta i narativa.

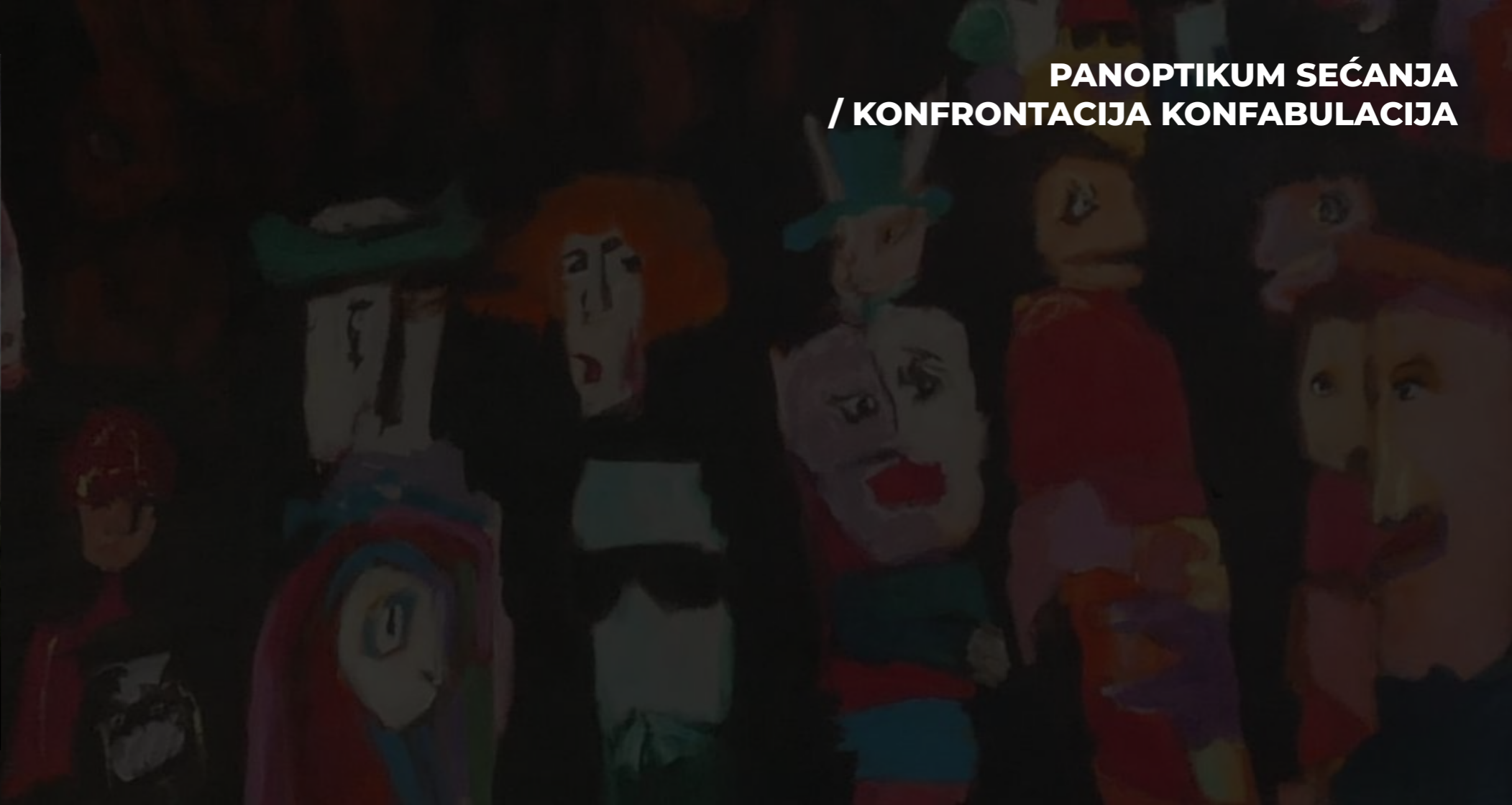
Crna pozadina ne simbolizuje prazninu, već dubinski sloj nesvesnog — prostor u kojem se informacije ne brišu, već transformišu. U tom kontekstu, Mandela efekat se tumači ne kao puka greška u pamćenju, već kao simptom šireg procesa: stalne rekonstrukcije stvarnosti pod uticajem medijskih, digitalnih i kolektivnih struktura percepcije.

Panoptikum u ovom radu prevazilazi ideju fizičkog nadzora i postaje model savremenog mentalnog prostora. Sećanje je istovremeno dokumentovano, performirano i podvrgnuto reinterpetaciji. Istina se ne pojavljuje kao stabilna kategorija, već kao promenljiva konstrukcija, izložena stalnoj konfrontaciji sa sopstvenim alternativama.

Rad tako otvara pitanje: u vremenu digitalnog arhiviranja i trajne vidljivosti, da li gubimo informacije — ili gubimo sposobnost da razlikujemo original od njegove beskonačne reprodukcije?



**PANOPTIKUM SEĆANJA
/ KONFRONTACIJA KONFABULACIJA**



„THE POISE OF TENSION“

Anđela Kostić

Serbia

SCULPTURE AND INSTALLATION

BIOGRAPHY

Anđela Kostić was born in 2003 in Gornji Milanovac, Serbia. She is a fourth-year painting student at the Faculty of Fine Arts in Belgrade, in the class of Professor Biljana Đurđević. She has presented her work in three solo exhibitions and has participated in several group exhibitions and art projects. In her practice, she explores the relationship between the body, material, and emotional experience through textile sculptures and spatial drawings. Her work focuses on processes of fragmentation, transformation, and disappearance, moments when the body becomes a vessel of memory, trauma, and emotion. She uses textile as an extension of the skin, as a surface that absorbs traces of touch and transience.

The installation explores the relationship between the organic and the artificial body through the tension of material and form.

Its elements emerge from the compression and stretching of soft fabrics that take on shapes reminiscent of tissue, wounds, or internal organs. Each unit functions as an autonomous body, yet also as part of a larger morphology, a system that pulses between deformation and growth. The material behaves like skin, at once protective and transparent, fragile and resilient. The wall composition evokes a biological landscape, a site where the physical and the emotional merge within the same surface layer.

„THE POISE OF TENSION“



SYMPOIESIS

Zorana Miličević

Belgrade, Serbia

SCULPTURE AND INSTALLATION, DIGITAL ART,
COMPUTER GRAPHICS AND AI ART

BIOGRAPHY

Zorana Miličević (b. 1994) holds a doctoral degree in arts from the Faculty of Fine Arts in Belgrade (2024), having previously completed her undergraduate studies in painting at the Academy of Fine Arts in Trebinje (2018). She is the recipient of the Award for Best Student of the Department of Painting (2017), the First Prize for Drawing at the International Biennial of Works on Paper in Prijedor (2022), an Honorable Mention at the Tapestry Biennial in Belgrade (2022), as well as a Special Award at the Science on Stage – Serbia festival (2023). Her project *Scoby* was recognized for its outstanding contribution and innovation in various STEM fields. Zorana has exhibited widely, both in solo and group exhibitions in Serbia and abroad. Among her most notable solo shows are: *Biomorphic Spaces of Solitude*, FLU Gallery, Belgrade; *Biomorphic Spaces of Solitude vol. 2*, Meander Gallery, Apatin; *I Promise Not to Give Up on Art – Finalists' Exhibition*, Goethe-Institut, Belgrade; an exhibition at Sophia University, Chiyoda-ku, Tokyo; and participation in the 48th Exhibition of Drawings and Small Format Works. She collaborated on the project *Art Sequences*, an international exhibition at the House of Legacies in Belgrade. As part of the FASIH – Future Art Science Industrial Heritage project, she created *#ForStrengthAndLight – A Brief History of the Future* (2025), in collaboration with composer Marko Vesić and architect Irena Pavlović. The project was exhibited at the Museum of Science and Technology in Belgrade, as well as in Rijeka and Trbovlje. She has been a member of ULUS (Association of Fine Artists of Serbia) since 2021. As part of her doctoral artistic research, she realized three major projects: *Walk on Wool*, Scandinavian Pavilion, Belgrade; *Honeycomb*, Museum of African Art, Belgrade; and *Scale*, a living sculpture developed in a laboratory in collaboration with professors from the Faculty of Biology at the University of Belgrade.

In various reflections on my own practice, I seek to articulate particularity alongside a desire to mediate universal experiences. Thus, self-liberation emerging from personal and intensive inner processes aspires toward the creation of a collective experience. Consistency in my work, almost paradoxically, leads me across diverse media and toward a sense of unrestrained exploration. Within my projects, I allow myself an open-ended movement from one work to another, enabling multiple perspectives and an interweaving of visual, auditory, philosophical, and psychological dimensions, as well as poetic and intimate registers. From this emerge spatial images interconnected with light-boxes, digital drawings, textual sketches, as well as living sculptures and performative works. Through bioart, I draw attention to biological processes, evolution, ecosystems, and the presence of the human factor within nature. All of these elements, among others, invite reflection on our responsibility toward nature and the environment, as well as on our ethical stance toward biological organisms and processes. My primary working material becomes [co]existence. Formed from bio-based and recycled materials woven into fine, rhizome-like structures, my spatial images become tangible parts of space its boundary and trace that here and now testify to the materiality of existence. The audience is invited to touch, feel, and reflect, drawn into a play with the [bio]sediments of the contemporary [plastic] world.

SYMPOIESIS



01
Living sculpture :
A brief history of the future,
U10, Belgrade
2025



PAINTING

BIOGRAPHY

Born in Caracas, Venezuela in 1998, as a child of immigrant parents who escaped the conflict in former Yugoslavia during the 90s. Together with his parents emigrated from Venezuela to Serbia in 2002, after the conflict subsided. He would later on to finish School for Design High school, specialized in Art Conservation and Restoration. Later on he would study and finish his bachelors in University Metropolitan, Faculty of Digital arts.

Main focus at the time was working in the video game industry as a 3D modeler and animator. It was only during the COVID pandemic when he started to paint, and to connect to his original family roots of painters. He was always interested in the unknown realms of the psyche, what the subconscious has instored for us and hidden messages in our dreams. This prompted to draw his main inspirations from surrealism and symbolism. In order to see more and try to get more recognition on the international art scene, he finished his master at the Faculty of Fine Arts, Brno University of Technology (BUT) in the Czech Republic.

The painting presents a cycle rather than a single moment, an in-between space where bodies and souls are neither lost nor preserved, but continuously transformed. The figures, half humanoid and fish-like, appear in a state of dissolution, their forms breaking apart and returning to something more elemental.

On the left, other beings slowly emerge, like growth in early spring, previous souls taking on new shapes in order to continue the cycle. What fades in one place takes form in another. The body is not permanent, but material. Something that can be deconstructed, repurposed, and reborn.

There is a quiet order within this process. Energy is never spent, only shifted. What we perceive as death becomes transition, what disappears is reassembled elsewhere. There is no true end, only a new chapter.

The painting reflects on existence as a continuous cycle of transformation, where the self is not fixed, but constantly moving between forms, ending only to begin again.

FABRICA ANIMARUM



DEUS MACHINA

Helena Schultheis Edgeler

Croatia

PAINTING, VIDEO ART

BIOGRAPHY

Interdisciplinary artist working across large-scale oil painting and experimental animation/video. Practice explores the aesthetics and cultural consequences of artificial intelligence, post-human imaginaries, and the afterlives of images, combining AI-assisted ideation with traditional studio painting methods. ACADEMIC APPOINTMENT University of Zagreb – Faculty of Textile Technology (TTF), Department of Textile and Fashion Design · Full Professor (Fine Arts) – Drawing and Painting courses

EDUCATION

- Academy of Fine Arts, University of Zagreb – Painting (teacher training program)
- Graduate degree in Art History · School of Applied Arts and Design, Zagreb

Helena Schultheis Edgeler was born on 28 February 1972 in Zagreb, Croatia, where she completed the School of Applied Arts and Design. She graduated from the Academy of Fine Arts in Zagreb. She is employed at the Faculty of Textile Technology, University of Zagreb, holding the position of Associate Professor within the group of courses Drawing and Painting. She is actively engaged in painting, artistic film and video, photography, and art installation. She has participated in numerous exhibitions and festivals in Croatia and abroad.

Exhibition Proposals to realize the project “Deus Machina” either as a solo exhibition (preferred format) or, where curatorial and programmatic considerations require, through inclusion in a group exhibition and related program segments.

Project focus and proposed content

Deus Machina is conceived as an exhibition project examining the cultural and philosophical ambivalence surrounding contemporary AI: collective fear of AI dominance versus the parallel hope in AI as a potential agent for solving large-scale societal challenges. The project proposes a dialogue between traditional painting (oil on canvas) and AI-assisted image-generation workflows, positioning the “machine” as both subject and structural condition of representation. Works proposed for presentation (scalable selection, depending on space and curatorial concept)

- Painting cycle “Deus Machina”: eight oil-on-canvas works, each 130 × 96 cm (selection adaptable).
- New painting cycle “Life Eternal” (“Život vječni”): 3–4 oil-on-canvas works, each 120 × 200 cm. All proposed works are available for loan and presentation under standard exhibition conditions, with coordination possible regarding transport, installation, and basic production needs (including customary artist fee/honorarium, transport, and accommodation as applicable to the hosting framework). Thank you for considering this expression of intent. Documentation (project dossier, visuals, screening link, and CV) is available as part of the submitted materials and can be provided in additional formats upon request.

DEUS MACHINA



TOLERANCE (WOMEN OF THE WORLD)

Mariia Lapteva
Novi Sad, Serbia

SCULPTURE AND INSTALLATION

BIOGRAPHY

Works at the intersection of art, design, and craft. At the core of the practice is an original technique called The Art of Speaking Through Tubes. Repetition, color, and compositional rhythm form a three-dimensional language through which form, space, and perception are explored.

The process is a balance between intuition and structure. Each object is constructed as a coherent system in which material, scale, and tactility are as essential as the visual image. It is important that the object is not only seen, but also physically experienced—inviting closeness, touch, and integration into everyday life.

The works exist at the boundary between functional object and artistic statement. They do not illustrate ideas, but create a physical presence capable of shaping the atmosphere of a space and the way one interacts with it.

The objects are considered as independent forms that can inhabit both interior and exhibition contexts, maintaining a unified authorial language and a constant tension between the utilitarian and the metaphorical.

Tolerance is a sculptural work created using various types of resin and dedicated to femininity as a universal force that combines vulnerability, resilience, and diversity. The piece brings together images of women from different parts of the world — across cultures, ages, and life circumstances — emphasizing the value of difference and the uniqueness of each individual.

The work is situated within the context of the 21st century — a time in which the world has become more open and interconnected, yet acceptance of difference remains a complex and often unresolved challenge. Despite technological progress and global communication, intolerance, fear of otherness, and the inability to accept the unfamiliar persist. The sculpture addresses tolerance not as an abstract concept, but as a necessary and ongoing human choice.

The work also explores themes of time and transformation. I intentionally used different types of resin, some of which will gradually yellow or darken over time. This natural aging process is embedded in the concept and serves as a metaphor for maturity, change, and the irreversible passage of time. Each element evolves, much like human experience itself.



**TOLERANCE
(WOMEN OF THE WORLD)**



OGLEDANJE

Marija Knežević

Belgrade, Serbia

PAINTING

BIOGRAPHY

Diplomirala na FLU 1991. godine odseka za slikarstvo, u Beogradu, u klasi profesora Momčila Antonovića. Magistrirala u istoj klasi 1994. Iz oblasti slikarstva, na temu BOJA. Od 1991. član je ULUS-a i ima status samostalnog umetnika. Učesnik je brojnih internacionalnih festivala umetnosti u zemlji i inostranstvu (Tunis, Malta, Rumunija, Makedonija, Bugarska, Madjarska, Hrvatska, Crna Gora...) Njeni radovi nalaze se u brojnim privatnim kolekcijama u zemlji i inostranstvu (Kanada, Švajcarska, Malta, Italija, Švedska)

Autoakt je čin samoposmatranja, ali i samoprevazilaženja. On nije ni narcistički ni voajerski - on je pokušaj iskrenog, neretko brutalnog, ali i nežnog dijaloga sa sopstvenošću. To su lica i tela koja se ne nude publici kao ideal, već kao istina procesa. U vremenu u kom se slike tela svakodnevno umnožavaju - kroz društvene mreže, estetizovane prikaze, filtrirane verzije stvarnosti, AUTOAKT pokušava da vrati težinu i složenost onome što znači „biti u telu“. AUTOAKT je prostor ranjivosti, ali i prisustva. On ne nudi zaključak, već otvoreni pogled ka unutra. Radeći AUTOAKT, osećam kako se slikanje vraća svom najdubljem smislu: da bude most između unutrašnjeg i spoljašnjeg, između mene i sveta, mene i mene same.



ANNO DOMINI

Anja Dimitrijević

Belgrade, Serbia

PAINTING

BIOGRAPHY

Studentkinja je master akademskih studija na Fakultetu primenjenih umetnosti Univerziteta umetnosti u Beogradu, na smeru Grafika i knjiga, gde je 2024. godine završila osnovne akademske studije. Njeno umetničko interesovanje fokusira se na tradicionalne grafičke tehnike, koje koristi kao centralno sredstvo istraživanja odnosa materijalnosti, traga i prolaznosti. Pored grafike, bavi se ilustracijom i dizajnom knjige, kombinujući analogne i digitalne postupke.

Tematski je usmerena na motiv akta, koji posmatra kao univerzalni okvir ljudske egzistencije i simboličkog značenja.

„Anno Domini“ je ručno rađeni linorez štampan kao grafička tehnika, u kojem je fokus na aktu ženskog tela bez lica. Izostavljanje lika omogućava univerzalnost: telo postaje nosilac prolaznosti i istovremeno medijum za istraživanje večnih duhovnih istina. Krst okovrata upućuje na veru kao snagu koja prevazilazi fizičko postojanje, dok raširene ruke asociraju na raspeće i podsećaju na kontinuitet hrišćanske tradicije.

Prolaznost tela i kratkost života su u suprotnosti sa večnom prirodom duhovnosti i vere. Fokus na ženskom aktu, posebno starijoj figuri, istražuje nedovoljno zastupljenu ulogu ženskog tela u umetnosti i tradiciji, istovremeno stavljajući akcenat na telesnost kao medijum koji nosi duhovno i kolektivno nasleđe. Rad tako otvara dijalog o prolaznosti, večnosti i smislu vere u odnosu na fizičko postojanje.

ANNO DOMINI



FINAL WHISPER

Maria Papadopoulou

Thessaloniki, Greece

VIDEO ART

BIOGRAPHY

Maria Papadopoulou is a visual artist from Greece working across painting, video art, and interactive installations. She graduated from the School of Fine and Applied Arts at the Aristotle University of Thessaloniki and holds Master's degrees in Audiovisual Arts, Adult Education, and Education for Students with Disabilities, as well as a PhD in Cinema.

She has presented six solo exhibitions in Greece and Rome and participated in numerous group exhibitions internationally. In 2021, she won the Best Short Film Screenplay Award at the London Greek Film Festival. Her documentary *Autistic Character in Greek Cinema* (2022) was screened at several festivals and won three awards. Since 2021, she has been part of the teaching staff at the Hellenic Open University.

Her practice spans painting, printmaking, sculpture, installations, and new media, often combining materials such as wood, metal, and glass, and incorporating animation, augmented and virtual reality.

This video art piece (2025) reflects on the fragile and constructed image of everyday life, an image that can be suddenly disrupted by the shadow of war. Familiar scenes of daily existence unfold quietly, yet they are gradually overshadowed by the passing silhouettes of bomber aircraft and soldiers. What initially appears stable and reassuring is revealed as vulnerable, suggesting that the calm of the present may be only an illusion. The sea functions as a shifting landscape throughout the work, evolving from calm and luminous surfaces into turbulent waters. Between these transitions, a group of ants runs restlessly across the frame while the shadows of bombers pursue them, evoking instinctive survival and collective anxiety. A sequence of symbolic images emerges through fluid transitions, each one embedded within the previous. These visual layers gradually disturb the fragile stillness of the opening scenes, exposing the deceptive tranquility of contemporary life and the ease with which ordinary reality can be overtaken by the presence of war.



FINAL WHISPER



RIVERSIDE DAWN

Nenad Stojanović

Belgrade, Serbia

DIGITAL ART, COMPUTER GRAPHICS AND AI ART

BIOGRAPHY

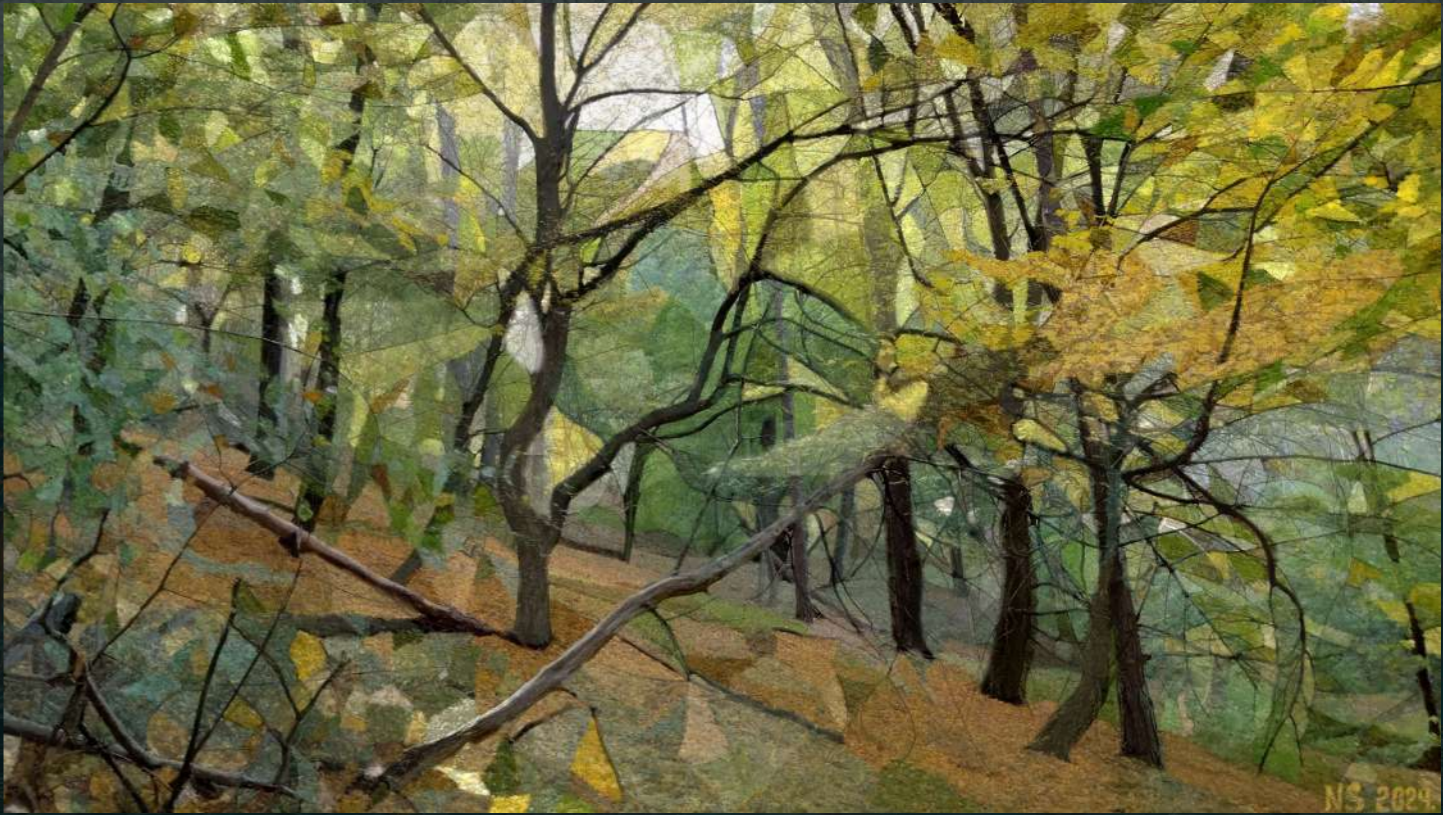
Born in Serbia and holding dual citizenship in Serbia and the United States, he brings a rich and diverse perspective to his artistic journey. With a Master of Science in Electrical Engineering, he blends technical precision with artistic intuition, creating works that are both innovative and deeply expressive.

His passion for art has been a constant since his early years, fueled by an innate need to create. He specializes in large-scale digital paintings, each meticulously crafted and printed only once for the right client—ensuring every piece remains truly one of a kind.

His painting Mediterranean Terrace is part of Samsung's Art Frame collection since June 2025. For him, art is a profound conversation: a dialogue between the artist and the artwork during its creation, and an ongoing exchange between the piece and its viewer. He invites the viewer to be part of that dialogue and experience the stories his art seeks to tell.

This artwork portrays the peaceful stillness of dawn by the river. Soft, misty tones of teal and gold envelop the scene, as delicate branches of bare trees reach toward the sky. Subtle structures blend harmoniously into the tranquil landscape, suggesting a quiet connection between nature and human presence. The gently rippling water mirrors the light, creating an ethereal ambiance that invites viewers to pause and reflect on the serenity of a new day.

RIVERSIDE DAWN



XANTEA 2502

Rikardo Druškić

Sarajevo , Bosnia

DIGITAL ART, COMPUTER GRAPHICS AND AI ART

BIOGRAPHY

His artistic practice is based on the exploration of inner and collective contradictions. The XANTEA 2502 cycle emerges from an autobiographical impulse shaped by psychological research, mythology, and artificial intelligence, translated into a speculative visual universe in which ancient symbols meet contemporary technology. Rather than treating the past and the future as opposing concepts, he approaches them as interdependent systems of meaning, where myth functions as an early form of human technology, while artificial intelligence appears as its contemporary continuation.

Working across painting, AI-assisted animation, sound, and virtual reality, he builds hybrid worlds inhabited by conscious machines, archetypal figures, and liminal beings. These figures act as metaphors of opposing psychological forces, including tradition and progress, order and chaos, discipline and transformation. At the core of his work is the belief that tension is not something to be resolved, but to be sustained. By embracing discomfort, ambiguity, and symbolic complexity, his practice rejects utopian harmony in favor of integration. Progress, in this context, is not achieved through erasure or replacement, but through coexistence, in which inherited structures and new technologies remain in a productive, unstable dialogue.

VR XANTEA is an immersive virtual reality experience set within the sci-fi / mythological universe of XANTEA 2502. The work invites the viewer to step onto a fictional planet where internal psychological processes, memories, and emotions are materialized through space, light, and form. Instead of a classical linear narrative, VR XANTEA unfolds as an experiential journey through symbolic landscapes that respond to the viewer's presence and movement.

The project is based on Jungian psychology and philosophical reflections on consciousness, exploring processes of individuation, transformation, and the coexistence of technology and the unconscious. The landscapes function like mental states, while hybrid beings—half machine, half myth—embody archetypal forces emerging from the inner world.

By combining a traditional visual language with real-time immersive technology, VR XANTEA extends painting and animation into a spatial experience. The work does not treat virtual reality as spectacle, but as a contemporary tool for introspection, offering a meditative encounter with a world in which psychological reality becomes tangible and transformation is experienced rather than explained.



XANTEA 2502

THROUGH MY VEINS

Bojan Jevtić
Belgrade, Serbia

PHOTOGRAPHY

BIOGRAPHY

Bojan Jevtić is a Serbian contemporary visual artist specializing in contemporary digital portraiture. His work explores the tension between realism and dream, portraying women not only through their features but also through their emotional presence and symbolic aura.

His artworks have been featured in Saatchi Art catalogs, international art books, exhibitions in Europe, Asia, and Africa, as well as numerous online platforms.

This limited edition color photograph, “Through My Veins,” captures the intimate bond between humanity and nature’s vibrant energy. The artwork features a figure entwined with luminous veins and roots, symbolizing the flow of life within us. Her veiled gaze hints at inner reflection, suggesting that our bodies hold not just matter, but also memory and spirit.

THROUGH MY VEINS



U MEĐUPROSTORU

Valentina Stojanović

Niš, Serbia

DIGITAL ART, COMPUTER GRAPHICS AND AI ART

BIOGRAPHY

Umetnička praksa zasniva se na povezivanju ličnog iskustva, filozofije i arhetipskih formi, sa posebnim interesovanjem za procese unutrašnje promene i alhemijske transformacije. Kroz crno-bele grafike, simbole i ilustraciju, razvijam autorski sistem znakova koji istražuje odnos između unutrašnjeg doživljaja i vizuelne forme. Moji radovi polaze od ideje međuprostora — stanja prelaza u kojem identitet nije stabilna kategorija, već proces postajanja. Živim i radim u Srbiji, gde paralelno razvijam umetničku i dizajnersku praksu. Projekat “U MEĐUPROSTORU” deo je kontinuiranog autorskog istraživanja transformacije kroz simbolički vizuelni jezik, polazeći od ideje stalne promene i jedinstva suprotnosti.

Projekat istražuje transformaciju identiteta kroz sistem od sedam simbola koji predstavljaju različite faze unutrašnje promene. Polazeći od ideje da je promena osnovno stanje postojanja, rad se bavi međuprostorom – stanjem prelaza u kojem forma ne nestaje, već menja svoje stanje i postepeno se preobražava u novi oblik. Centralni rad projekta je autoportret, izveden kao crno-bela ilustracija – u kojem je mesto usana zamenjeno motivom leptira. Ovim se povlači govor, a pažnja se usmerava ka unutrašnjem procesu transformacije koji se odvija izvan jezika. Lice predstavlja formu koja se menja kroz preobražaj, dok crna pozadina oko njega predstavlja međuprostor – prostor transformacije i prelaza. Ovaj prostor simbolizuje potencijal, tišinu i unutrašnju pokretljivost kroz koje forma prolazi i preobražava se. Sedam simbola funkcionišu kao vizuelne faze jednog alhemijskog toka – ne kao zatvoreni znakovi, već kao oblici koji prate prelaz kroz iskustva tame, prilagođavanja i unutrašnje regeneracije. Transformacija se ovde ne razume kao prekid ili kraj, već kao tiha promena stanja u kojoj se postojeća forma ne gubi, već dobija novu mogućnost postojanja. Kroz simbolički i savremeni vizuelni izraz, projekat otvara prostor za promišljanje promene kao prirodnog i neprekidnog toka – procesa u kojem ništa ne nestaje, već prelazi iz jednog oblika u drugi, potvrđujući da nijedna forma nije konačna.

U MEĐUPROSTORU

SIMBOL ALHEMIJA TAME - SVITANJE U SUMRAK

Tama nije odsustvo već potencijal svetlosti. Vizuelna prezentacija procesa osvešćivanja - od mraka, preko tšine do formiranja strukture koja omogućava svetlost. Doći do sopstvenog, najdubljeg, najmračnijeg dela sebe je dug put. Prihvati taj deo sebe kao svoj. Je još težji i izazovniji put ali donosi svetlost i spoznanju.

"Svitanje u sumrak" je podnaziv koji evocira nemoguću pojavu kao mogućnost, kao što alhemija iz "nečistog" stvara nešto savršene.



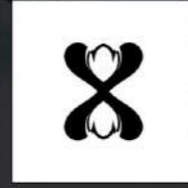
SIMBOL ARTIFEX - RADANJE ARHETIPA

Artifex nije rođen samo iz logike i ideja, već iz unutrašnjeg procesa transformacije. Spajanjem mogućeg i nemogućeg, procesom alhemije. Dok svet nije gledao, u pukotini između onoga što je moguće i onoga što nije, budno se desilo. Njegovi suštna se ogleda kroz one trenutke kada se stvari menjaju nevidljivo, tiho ali nepovratno. On je onaj koji šapuše u tšini, kao odsustvo svega - trenutak kada realnost nakratko zategne kao da nešto netrećno prolazi kroz nju. Artifex kao emitet trenutka - onaj kada neko zastane bez razloga, kada svet na sekundu zadrži dah, kada se sve smiri.



Simbol Otvaranje srca

Nastaje između prirodnog i duhovnog aspekta. Njegova struktura odražava princip ogledala - ideju da se istinsko otvaranje srca može dogoditi samo kroz unutrašnju refleksiju. Zakon dualnosti: srce se ne može otvoriti ka spolja bez istovremene introspektivnog putovanja ka unutra. Taj trenutak otvaranja, iako može izgledati kao bolan i traumatičan zapravo je trenutak rasta, proširenja i transformacije. Bol nije samo patnja, već je često signal ili katalizator koji nas vodi ka dubljem razumevanju i isceljenju.



SIMBOL LUMEN INTERNUM - UNUTRAŠNJA SVETLOST

Intucija je sposobnost neposrednog uvida ili razumevanja bez potrebe za svesnim rasuđivanjem ili analizom. Taj osećaj ili unutrašnja vodstvo dolazi iznutra, često bez jasnog logičnog objašnjenja. Intucija nije ograničena samo na mentalni proces već obuhvata telo, um, emocije i duh. Kada su sve četiri dimenzije u harmoniji, intucija postaje jača i pouzdanija. Osvešćivanje tog momenta "spajanja", odnosno povezivanja ovih dimenzija dovodi do celovitosti - pojave "kanala" kojim teku informacije na drugačiji način. Taj kanal ja nazivam unutrašnjim svetlom - Intucijom.



SIMBOL OSMOSTRUKI KOMPAS

Simbol nije samo znak već fenomen koji otkriva dublju stvarnost. Četiri strane sveta nisu samo orijentacija u prostoru već egzistencijalna otvorenost - metafizičke tačke kroz koje se čovek otvara prema svetu. Ne odnosi se na fizičko kretanje već na unutrašnju transformaciju. Otkriva naš odnos prema stalnosti i promeni ali i stagnaciji - tranzicija može biti evolucija ali i lutanje bez cilja. Ujedinjuje spoljni svet (četiri strane sveta) sa unutrašnjim svetom (četiri dimenzije postojanja: duhovnog, materijalnog, intelektualnog i emocionalnog) kroz osam aspekata osmostrukog puta.



Simbol Mistično drvo - Axis Mundi

Duboko iskustvo razumevanja sa postojanjem unutar koj se granice između svega što postoji apsolutno brišu, kao da se sve stapa u jedinstvenu celinu. Da bi smo se povezali sa prvobitni izvorom znanja moramo uravnotežiti naše dimenzije da budu sinhronizovane. I tada postajemo poput kanala kroz koji teče mudrost. Vizuelna manifestacija spoznanja o tihom razumevanju prostora u kojem obitava jedinstvo svega što postoji unutar njega.



SIMBOL KAPIJA TRANSFORMACIJE - PUTOVANJE KROZ NIŠTAVILO

Vizuelna manifestacija iskustva predstavlja prolaz, odnosno samu kapiju kroz transformaciju. Do te kapije se dolazi kroz tri elementa: vodene dubine, zmije i drveta. Što bi značilo da je potrebno proći kroz ono nesvesno u nama kako bi smo se uz pomoć svesnosti izdigli do naše celovitosti.

Vodne dubine ukazuju na ono najdublje, najmračnije, nesvesno u nama. Teskoba, mrak, ništavilo - odnosno tuga, depresija...to su stanja i osećanja koja nas vuku da istražujemo.

Zmija koja se pojavljuje je moguća samo u tom ništavilu, i ako se neprepozna kao iscelitelj ona to i neće biti. Ako se ne prevlada strah, zmija neće imati isceliteljsku moć već će biti nešto od čega ćemo želeti da pobegnemo ali bezuspešno. Dakle, ona može biti destruktivna sila ili transformativna u zavisnosti od toga kako joj se pristupi.

Drvo obuhvata svesnost o nesvesnom. Sposobnost prepoznavanja i razumevanja delova sebe koji su skriveni, potisnuti ili neosvešćeni. To je stanje u kojem se zna da nesvesno postoji ali i sposobnost da se uoče njegove manifestacije u svakodnevnom životu. Ne mora to biti potpuno osvešćivanje nesvesnog, već razvijanje svesti koja ume da prepozna nesvesne impulse i radi sa njima, umesto da njima nesvesno bude vođena.



URBAN VISION

Dajana

Novi Sad, Belgrade

FASHION DESIGN

BIOGRAPHY

Born in 1999 in Novi Sad, currently a graduate student majoring in Graphic Engineering and Design at the Higher Technical School of Vocational Studies. The artistic approach is based on the research of contemporary materials and forms that correspond to the pace of modern life. Through previous work, the focus is on mastering craft skills and developing an authentic visual language. This portfolio represents the first significant step towards a professional career in fashion design and expresses a vision of the future of unusualness in fashion.

The 'Urban Vision' project presents a series of fashion solutions inspired by the dynamics of the modern city and the needs of the modern individual. The focus of the work is on the combination of functionality and aesthetics, where the relationship between the body and urban space is explored through clean lines and specific construction (especially in the domain of haberdashery/clothing). The portfolio shows the process from the initial sketch and texture research to the final design solution, striving for a visual identity that is both minimalist and striking.

Details: Statement fin-sleeves, harness belt detailing, ombre chiffon capes, and gladiator inspired legwear

CONCEPT 06: GEOMETRIC POP-TAILORING

Category: Deconstructed Streetwear / Avant-Garde Tailoring

Inspiration: A collision of classic British tailoring (tartan) and futuristic sports style.

Key focus: "Asymmetrical harmony" - balancing extremely different colors and textures through AI-KI geometric forms.

Concept 06 rounds off the collection by introducing digital aesthetics and visual rhythm. Using laser appliques and contrast stitching, these models challenge the boundaries of the traditional jacket. The check pattern serves as an anchor that holds the "explosive" pink and purple elements within the haute couture framework.

#043927

CONCEPT 09: URBAN SECRET

Category: Avant-Garde Streetwear / Deconstructed Utility

Materials: Heavy waxed denim, raw canvas, vegetable tanned leather, and ribbed cotton jersey

Details: High-strap body harnesses, asymmetrical metal clips, layered bodys, and woven leather accessories

"Utility & Warfare"

This concept explores the intersection of functional utility in inspired gear and organic, overused elements. By deconstructing traditional denim and pairing high-contrast color harnesses, the look redefines modern armor for the urban warrior. The focus is on the contrast between the rigid structure of the harness and the fluid, chaotic curves of the garment canvas.

#84CC16

URBAN VISION

Japanese Floral

This look explores the intersection of vibrant organic patterns and structured silhouettes. The fluidity of the charcoal tulle skirt provides a dramatic contrast to the sharp, tailored lines of the floral bodice, creating a balance between modern edge and classic elegance.



FLORAL FUTURISM

- Category: Eveningwear / Couture
- Materials: Digital print satin, sheer charcoal tulle, lavender spandex.
- Details: High-neck halter bodice, asymmetric sheer overskirt, matching opera gloves.



SLEEPDRIFTER

Milica Kačar
Belgrade, Serbia

ILLUSTRATION AND DRAWING

BIOGRAPHY

I'm a visual artist born and raised in Belgrade, Serbia. I've graduated from the University of Applied Arts, majoring in Stage Costume. My main area of interest is expressionism paintings and illustrations inspired by psychology and wonders of the human mind. I've had my fair share of exhibitions, both solo and group ones (all listed in the portfolio I'll attach to this application, although most of it is about costume and fashion design, two of my solo illustration exhibitions are listed)

The whole idea behind the project is to make people see what they want to see (or rather, what their mind wants to see subconsciously). Every line has a story of its own if you look closely enough. Taking in all the details makes the viewer experience their own unique experience of the artworks and creates a personal bond with it.



SLEEPDRIFTER

**FSU International Art Contest 2025 reaffirms the role of art as a space
for critical thinking, experimentation, and dialogue.**

The diversity of media, concepts, and visual languages presented in this catalogue reflects the complexity of contemporary artistic production, as well as its capacity to question, interpret, and transform reality.

We extend our gratitude to all participating artists for their contribution, and to the members of the international jury for their careful evaluation and selection of works. This catalogue remains as a record of a shared moment, a convergence of ideas, perspectives, and creative practices that continue to shape the contemporary art scene.

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