

Young people in the 21st century

VIII international photography competition

Jaunas žmogus XXI amžiuje

VIII tarptautinis fotografijos konkursas



Kaunas 2016

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VIII tarptautiniam fotografijos konkursui
„Jaunas žmogus XXI amžiuje – 2016“
buvo gautos 1478 nuotraukos, kurias pateikė 163 autoriai
iš Armėnijos, Baltarusijos, Estijos, Lenkijos, Lietuvos,
Rusijos ir Ukrainos.

Rėmėjai

Lietuvos kultūros taryba
Kauno miesto savivaldybė

Prizus įsteigė

Lietuvos fotomenininkų sąjunga

Vertinimo komisija

Lietuvos fotomenininkų sąjungos narys
Stanislovas Žvirgždas
Lietuvos fotomenininkų sąjungos narys
Algimantas Aleksandravičius
Lietuvos fotomenininkų sąjungos pirmininkas
Gintaras Česonis
Lietuvos fotomenininkų sąjungos narys
prof. Romualdas Požerskis
Lietuvos fotomenininkų sąjungos narys
Donatas Stankevičius
Lietuvos fotomenininkų sąjungos narys, meno kritikas
Tomas Pabedinskas
Lietuvos fotomenininkų sąjungos narė, meno kritikė
Milda Kiaušaitė

Organizatoriai

Kauno moksleivių techninės kūrybos centras
Kauno jaunimo žiniasklaidos centras

1478 works by 163 photographers
from Armenia, Belarus, Bulgaria, Estonia, Lithuania,
Poland, Russia, Ukraine were presented
for the VIII international photocompetition
“Young man in the XXI century – 2016”

Sponsors

Lithuanian Cultural Council
Kaunas City Municipality

Prizes provided by

Union of the Lithuanian art photographers

Jury members

Union of the Lithuanian art photographers, Member
Stanislovas Žvirgždas
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Union of the Lithuanian art photographers, Chairman
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Donatas Stankevičius
Union of the Lithuanian art photographers, Member
art critic Tomas Pabedinskas
Union of the Lithuanian art photographers, Member
photography critic Milda Kiaušaitė

Organizers

Kaunas students technical creation center
Kaunas youth mass media centre

2016 m. konkurso „Jaunas žmogus XXI a.“ laimėtojų darbai yra labai įvairūs ir ši įvairovė iš pirmo žvilgsnio gali gluminti. Kokia fotografija yra vertinga? Kokie kriterijai leidžia išmatuoti kūrybos vertę? Kurie darbai atkreipia žiūrovų dėmesį ir išlieka atmintyje?

Atsakymų reikėtų ieškoti ne tik išraiškingoje fotografijų estetikoje ar techninėje kokybėje. Visa tai – tik priemonės ir būdas perteikti tai, kas rūpi autoriui ir gali būti aktualu žiūrovui. Jei autoriaus mintys paviršutiniškos, o jausmai išgalvoti, tuomet kūryba liks tik beprasmis žaidimas atvaizdais, net jei kitais požiūriais fotografija būtų tobula. Vizualinis malonumas gali būti viliojantis, bet pasimirš vos nusigręžus nuo žvilgsnį trumpam sulaikiusios „gražios“ fotografijos. Įspūdžio ir įtaigumo siekia komercinė fotografija, skirta populiariosios kultūros kontekstui. Kūryba, tuo tarpu, ieško tiesos. Tai, ko gero, vienas svarbiausių kriterijų, leidžiančių atskirti kokybišką kūrybinę fotografiją atvaizdų perpildytoje šiandienos kultūroje ir visuomenėje, kurioje fotografuoja beveik visi.

Todėl ypač svarbus fotografijoje, kaip ir bet kurioje kitoje kūrybinėje veikloje, tampa kūrėjo išgyvenimų tikrumas ir nuoširdumas, apie juos „pasakojant“ vaizdais. Vienas iš būdų nepalikti abejonių išgyvenimų tikrumu – tai atskleisti fiziniu ir psichologiniu požiūriu traumines, ribines patirtis ar tiesiog rodyti kūno kitiškumą (Julia Goska, Mikhail Shestakov). Kita vertus, tikrus išgyvenimus galima patirti ir iš pirmo žvilgsnio visai kasdieniškais aplinkybėmis, sąmoningai sutelkiant dėmesį į „mažus“ mūsų gyvenimo įvykius ar darbus (Irina Tsarenkova, Ksenia Ivanova). Svarbu ne atsitikimų ar vidinių išgyvenimų dramatiškumas, bet fotografo požiūris į supančią aplinką ir patį save, fotografijos siūlomas kitoks, atviresnis santykis su gyvenimu.

Atradus tai, kas tikrai rūpi – ar tai būtų vaikų ir tėvų santykiai (Agnė Jasilionytė), ar visos šalies gyvenimą varžanti ideologija (Kamilla Khanapova) – atsiveria galimybės rinktis pačius įvairiausius stilistinius sprendimus. Jie nebūtinai turi būti ypač ekspresyviūs ar išsiskiriantys pabrėžtinu originalumo ieškojimu, kuris dažnai būna dirbtinis ir savitikslis. Tačiau kad ir kokie būtų stilistiniai pasirinkimai, juose svarbus nuoseklumas, vienijantis visą fotografijų seriją.

Jaunieji autoriai, siekdami šių kūrybinių tikslų, yra privileijuotoje pozicijoje. Jie yra mažiau suvaržyti ir socialinių įsipareigojimų, ir vyraujančių kūrybinės fotografijos kanonų ar naujausių „madų“. Todėl, jei tik nori ir drįsta, jaunieji fotografai gali būti sąžiningi ir sau, ir žiūrovui. Be to, jaunoji karta

išgyvena tai, ką vyresnieji, galbūt jau pripažinimą pelnę jų kolegos, dažnai tik stebi pro objektyvą. Tinkamai pasinaudoję šia išskirtine pozicija, jaunieji autoriai gali pastebėti ir užfiksuoti tai, kas netikėtai pasirodys svarbu ne tik jiems, kasdienybės detalėse atrasti vis iš naujo išgyvenamas universalias žmogiškas patirtis. Tie, kuriems fotografija taps savitu būdu žvelgti į pasaulį ir lydės ilgesnį laiką, galbūt sukurs ir po daugelio metų aktualumo neprarasiančius fotografinius liudijimus apie savo kartą ir išgyventą laiką.

VIII tarptautinio fotografijos konkurso
„Jaunas žmogus XXI amžiuje 2016“
vertinimo komisijos narys
Tomas Pabedinskas

The contest of the year 2016 “The young man in the twenty-first century” winners’ works are very different, and this diversity at first glance may seem baffling. What kind of photography is valuable? What criteria are used to measure the value of creation? Whose work draws viewers’ attention and remains in the memory?

Replies should be sought not only expressive photographs aesthetics and technical quality. All of this is-only tools and a way to convey this, who cares about the author, and may be relevant to the viewer. If the author’s thoughts are superficial and feelings fictional, then the work will remain only meaningless game images, even if other aspects of photography would be perfect. The visual pleasure can be enticing but ultimately fail just turn away from the gaze briefly detained “beautiful” photography. The impression and suggestive power is seeking commercial photography, devoted to popular culture context. Creativity meanwhile are looking for the truth. This is, perhaps, one of the most important criteria, to distinguish between high-quality creative photography images crowded in today’s culture and society, which captures almost all.

Especially important in photography, like in any other creative activity, becoming a developer experience certainty and sincerity, about them “telling” views. One way not to leave doubts about the authenticity of experiences - disclose to the physical and psychological point of view traumatic, limit experience or simply show the body otherness (Julia Goska, Mikhail Shestakov). On the other hand, certain experiences can experience at first glance, quite mundane circumstances, deliberately focusing on small events in our lives or works (Irina Tsarenkova, Ksenia Ivanova). It is important not to accidents or inner experience the drama, but the photographer’s approach to the surrounding environment and himself, photography offered by other, more open relationship with life.

If this what we care about - whether it be a child or parent relationship (Agnė Jasilionytė), or the whole country lives restrictive ideology (Kamilla Khanapova) - it opens up the possibility to choose a wide variety of stylistic solutions. They do not necessarily have to be expressive or released emphatically originality quest, which is often artificial and an end in itself. But whatever the stylistic choices, it contains important consistency, unifying the entire series of photography.

The young writers, to these creative goals, are in a privileged position. They are less constrained and social obligations, and the prevailing canons of creative photography or the latest “fash-

ion”. So, they only want and dare, young photographers can be honest with myself and the viewer. Besides, the younger generation is experiencing what the elders, perhaps the recognition already may have their colleagues, often monitors only pro lens. Properly using this exclusive position, the young writers can detect and record it, who suddenly appears important not only for them, discover the details of daily life are re-lived the universal human experience. Those, whom photography is a distinctive way of looking at the world and will be accompanied by a longer period of time, may create after many years do not lose relevance photographic testimonies of their time and the time to survive.

Jury member of the VIII international photocompetition
“Young man in the XXI century 2016”
Tomas Pabedinskas

We are grateful to organizations and tutors listed below

Armenia

Mkhitar Sebastatsi Educational Complex
(curator Marina Mkrtchyan)

National University of Architecture and
Construction of Armenia

Yerevan TUMO center of creative technologies
(curator Eric Grigorian, Tatev Vardanyan)

Yerevan, Photolure (curator Vahram Baghdasaryan)

Belarus

Grodno, college (curator Chaiko Mariya)

Minsk state art college

Baranovich, Belarussian State Agrarian Technical
University

Estonia

Narva, NLL fotostuudio "Positiv"
(curator Irina Kivimae)

Kohtla-Järve, Photoclub "F8"
(curator Dmitri Vorobjov)

Lithuania

Ankščiiai, gymnazium Jono Biliūno
(tutor Alfredas Motiejūnas)

Kaunas, Kaunas, A. Puškino gymnasium

Kaunas, „Vyturio“ gymnasium
(curator Vitalija Paulaitienė)

Kaunas, „Aušros“ gymnasium
(curator Irena Gruzdienė)

Kaunas, Kaunas, Juozo Grušo art gymnasium
(curator Aidas Augustis)

Kaunas youth technical creativity centre
(curator Tatjana Kuzmina)

Klaipėda, MSC studio „Febas“
(curator Valdas Ramanauskas)

Mažeikiai youth technical creativity centre
(curator Gražina Plonienė)

Raseiniai art school (curator Gintarė Norkienė)

Šiauliai, Dainų progimnazium „New media school“
(curator Marytė Ruzgytė)

Vilnius, Skalvijos cinema akademij
(curator Akvilė Gelažiūtė)

Vilnius, Gabijos gymnasium
(curator Jolita Baranauskienė)

Kaunas, Vytautas Magnus university

Kaunas art school (curator Aida Juškaitė)

Poland

Bielsko-Biala, Zespół Szkół Plastycznych w Bielsku-
Białej (tutor Joanna Chudy)

Koszalin Art High School
(curator Katarzyna Gwardiak – Kocur)

Koszalin ZSP (curator Katarzyna Gwardiak – Kocur)
Olsztyn, Pałac Młodzieży (curator Ewa Wieliczko)

Russia

Atsra Khan, Photodepartment (Saint Petersburg)
(curator Jana Romanova)

Chita, School of documentary photography
"DocDocDoc" (curator Mikhail Domozhilov)

Moscow academic art college

Krasnodar, Art School of Dmitriy Ageev
(curator Dmitriy Ageev, Elena Suhoveeva)

Krasnoyarsk, School of modern photojournalism and
documentary photography "DocDocDoc"
(curator Michael Domozhilov)

Krasnoyarsk, Siberian Federal University, the School
of Philology and Language Communication

Magadan, studio Photohall (curator Natalia Kotel-
nikova)

Moscow, MGUDT (curator Vladimir Vyatkin)

Moscow, National Institute of Design

Moscow State University, faculty of economics

Moscow, Rodchenko Art School
(curator Igor Muhin)

Ryazan, studio "Style" (curator E.I. Ivanyuk)

Rostov-on-Don, Southern Federal University,
the Academy of Architecture and Arts

Omsk, Photostudio "Red redgvozhdika"
(curator Sivirina Olga)

Samara State Technical University
(curator Anton Senko)

Shelekhov, Studio of Nikolai Tarkhanov
(curator Nikolai Tarkhanov)

St. Petersburg, youth technical creativity centre
(curator Haris Shaxmametiev)

St. Petersburg, Photodepartment. Institute
(curator Michail Domozhilov)

St. Petersburg, University of Culture and Arts

St. Petersburg, LumiFoto
(curator Ivan Yalanzi)

St. Petersburg, Academy „Fotografika“
(curator Ekaterina Bogachevskaya)

St. Petersburg State University of Film and Television
(curator Elena Konstantinova)

St. Petersburg, photostudio "Window"
(curator Julia Obratcova)

St. Petersburg, photostudio "Siluet"
(curator German Pavlov)

Tyumen, Photo Studio "Istoki"
(curator Oleg Orlov)

Ukraine

Chernivtsy, "Poglyad Studio", Yung Klub "Kvarts",
(tutor Nikolay Yemelyanov)

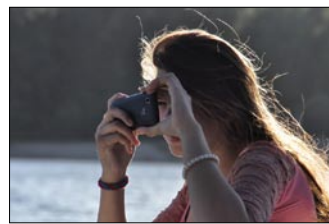
Sumy, photostudio "My"
(curator Liubov Bepala)

Sumy, "Studio Ro" (curator Igor Roychenko)

Ternopil, Stantsiya Yunykh Tekhniv Photostudio
"Iks-pozicia" (curator Vasyl Stryzhko)

Kyiv, PhotoCULT (curator Roman Pyatkovka)

Kyiv-Donetsk, photostudio "MIG"
(curator Irina Logacheva)



Konkurso dalyviai tarptautiniame seminare „Stop frame“ Kauno „Žalgirio“ jachtklube 2015 m. birželio 8–12 d.
Contest's participants in the international seminar "Stop frame" at Kaunas "Žalgiris" yacht club 2015-06-8/12



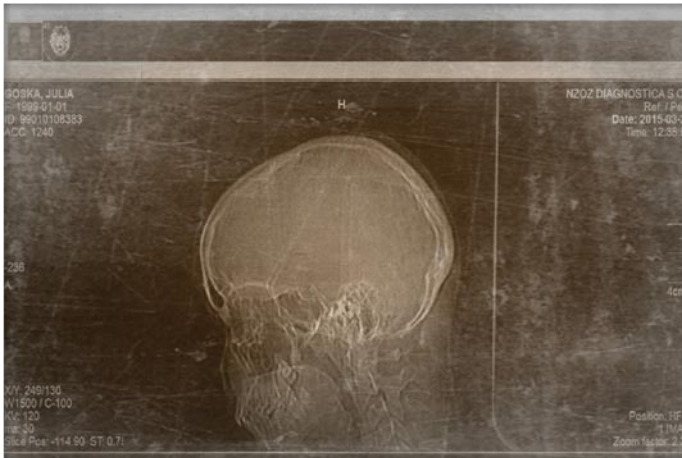
Here's my room...
As usually empty...
Without anyone...

„And in a severe illness lies goodness. When the body weakens, strongly feels the soul.”

My work is an autobiographical story about a disease that has affected me in March 2015, with which I have been fighting until now. I want to draw the viewers's attention especially to the people who experience life-threatening illnesses.

This is a growing problem in the 21st century. Adapting to life with a disease is hard; we feel rejected and lost in the society... among the closest ones... more and more overwhelmed with uncertainty, fear... and... loneliness, which can absorb a man entirely.

My only help...
The third leg...
I will never forget the sound...
Empty tapping on the floor...



Oh... and that's further research...
I don't even count which one...

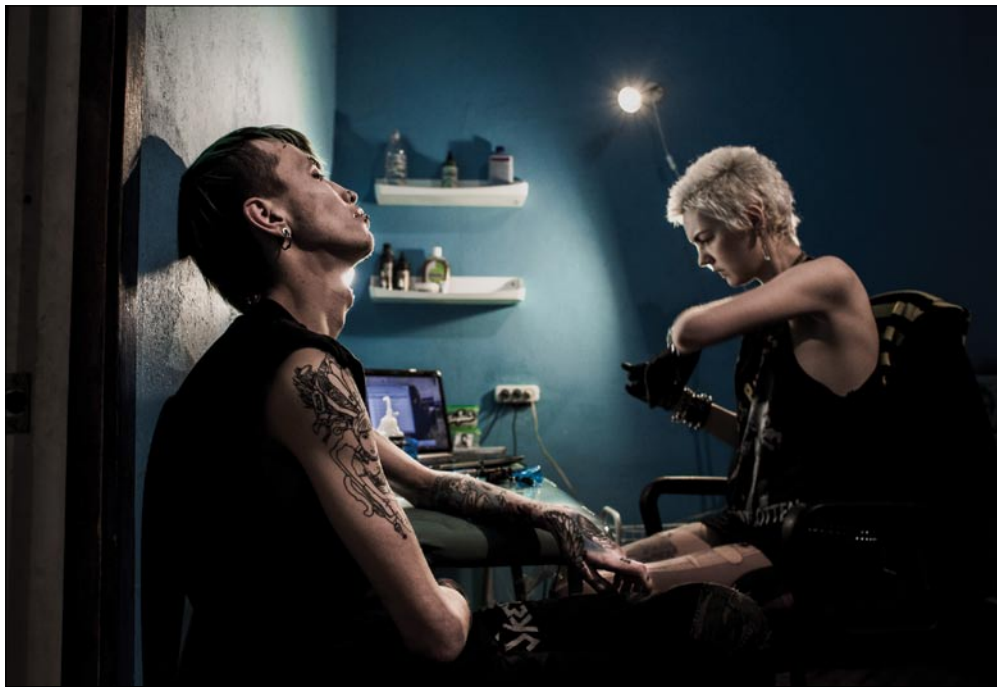


Grand Prix: **Julia Goska**, 17 years (Poland, Koszalin)
“Intimate Story”

And they...
Those which don't
allow me to get up
Those that...
chained me...



Grand Prix: **Julia Goska**, 17 years (Poland, Koszalin)
"Intimate Story"



I place 20–25 years:
Kseniia Ivanova, 25 years
(Russia, St. Petersburg)
“On the Verge”



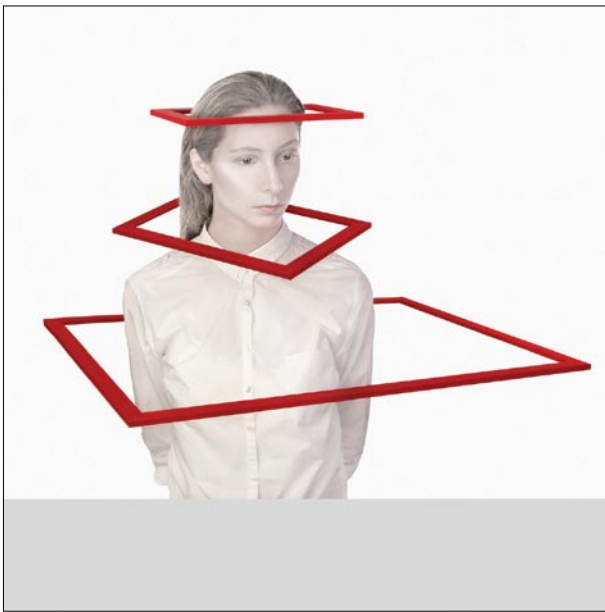
I place 20–25 years:
Kseniia Ivanova, 25 years
(Russia, St. Petersburg)
"On the Verge"



IInd place 20–25 years:
Kateryna Yashta, 24 years
(Ukraine, Kyiv)
“Alienation” (top)
“Purity” (bottom)



IIIrd place 20–25 years: **Mikhail Shestakov**, 25 years
 (Russia, St.Petersburg)
 "That's How People Look Like"



1st place 14–19 years: **Kamilla Khanapova**, 19 years
(Russia, St.Petersburg)
"Who We Are"



Ist place 14–19 years:
Kamilla Khanapova, 19 years
(Russia, St.Petersburg)
“Duality or $1+1=1$ ”



Ind place 14–19 years:
Agnė Jasilionytė, 19 years
 (Lithuania, Kaunas)
 "Reportažas iš Kauno
 senamiesčio"



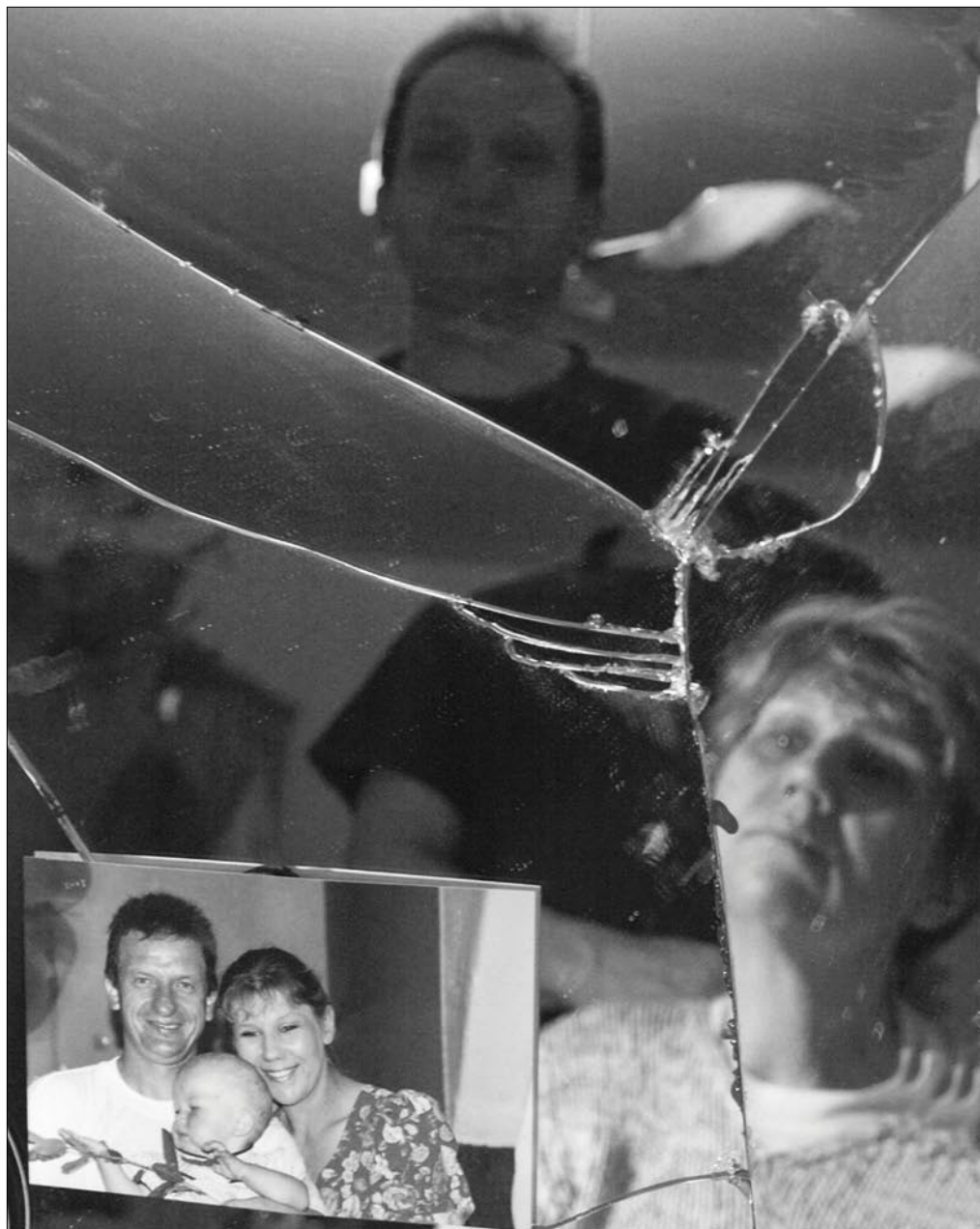
IIIrd place 14–19 years: **Irina Tsarenkova**, 19 years (Russia, Omsk)
 “Ordinary Miracle”

And so, year after year, millennium after millennium. Is a constant, obsessive motive decay. Real "anthem" is the disappearance of human time. Man is sandwiched between two hostile elements. Space pushes the man out of himself that he "breathed" the time has merged with the latter, as well as with the first, i.e., disembodiment disappeared. A single act of imprinting is insufficient. This should be done again and again. The fight against decay, death, with nothingness should go constantly.



Special prize: **Arkadij Korobka**, 25 years (Krasnodar, Russia)
"Disintegration"

I would like to point to the fact that the details which we do not pay enough attention can lead to personal disaster. Each of us lives pursuing happiness. Yet every day millions of people curse fate experiencing what is called a tragedy. Why? Millions of wrong decisions taken and questions asked to which there is no answer... The death of child who due to a few seconds of inattention falls under a car. Remorse that does not allow peace, because of several hurled words spoken too fast... without thinking... Several decisions to try „something new” and you end up on a cobblestone pavement with no one on your side.... A few fights... bruises... broken glass... And the temptation that without a moment's hesitation led betrayal a few seconds... moments... memories... After that there is only emptiness... There is only loneliness... Which is hard to bear...



Special prize: **Katarzyna Płaskowicz**, 16 years (Poland, Koszalin)
“Before It Breaks Down”



Special prize:
Tanya Ananeva,
(Russia, St.Petersburg)



Yulia Ozerova, 16 years (Ukraine, Ternopil)
"Ukraine Is in Danger"



Special prize:
Kristina Talyanskaya,
18 years (Russia, Samara)
"Dorm"

Voyeuristic project, telling about the metaphysics of everyday life of today's youth. Coming home after a hard day, training, meetings, parties or trips to the movies, we immerse ourselves in the state of laziness, becoming modern "Oblomov" for a couple of hours. This photographic surveys the time spent in the home environment necessary for each of us for reflection and recuperation. Visual story about how differently furnish the surrounding space yet equally spend their free time generation of gadgets and the Internet.



Special prize:
Anastasiya Shvechkova,
25 years (Russia, Samara)
"Idleness"





Special prize:
Vera Barkalova, 25 years
(Russia, Moscow)
"New Moscow"



Alena Agaszhikova, 22 years (Russia, Moscow)
"Color"



Special prize:
Daniil Maksyukov, 21 years
(Russia, Nizhny Novgorod)
"Fog"

Baskunchak is salt lake in Astrakhan region in the south of Russia. It means a dog's head in Turkic language. From the eighth century merchants mined salt here and sent along the Silk Road in distant countries. Today Baskunchak is up to 80 % of the total salt production in Russia. Lake is becoming popular among tourists. Despite the unbearable heat - 40 °C - they come here for the healing waters and mud baths.



Lialia Gimadeeva, 24 years (Russia, Astrakhan)
"Baskunchak"



Special prize:
Matas Sasnauskas,
18 years (Lithuania, Kaunas)
“Incognito”



Nick Tarasov, 24 years
(Russia, St. Petersburg)
"Overnight"



Special prize:
Tanya Zhukova, 21 years
(Russia, Tyumen)
"Barefoot Childhood"



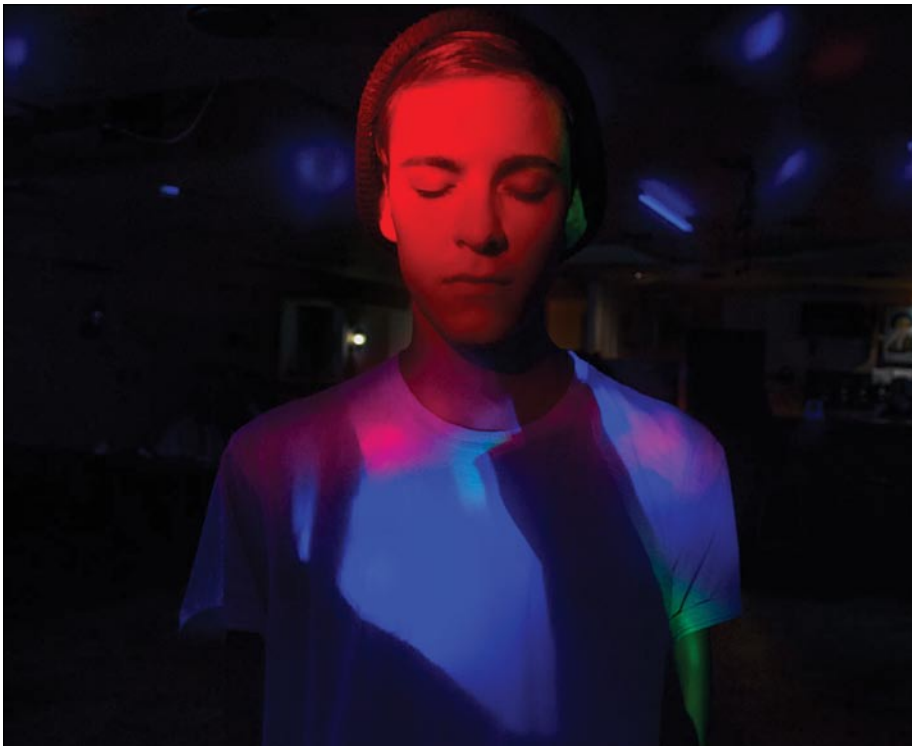
Valeria Reshetnikova, 25 years (Russia, St. Petersburg)
"Black Square"



Bogdan Timoshenko,
15 years (Ukraine, Summy)
"For Blessing"



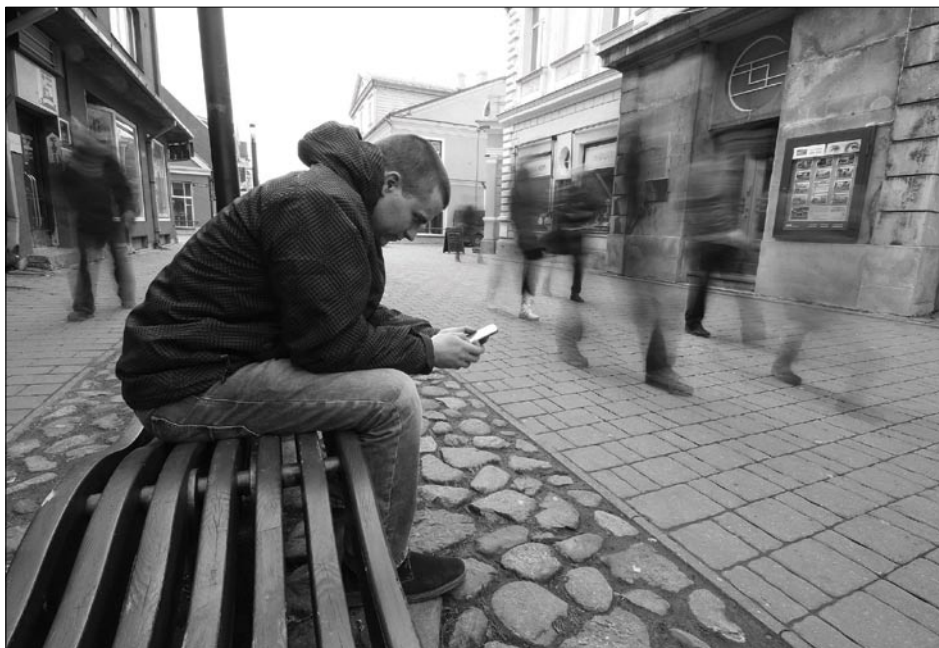
Aleksandr Vrublevskii, 22 years (Russia, Moscow)
 "Young Musicians"



Maryia Budirova,
22 years (Russia, Kaluga)
"Interzone"



Olga Gordetskaya,
15 years (Russia, St. Petersburg)
"A Party"



Dmitri Rostok, 24 years
(Estonia, Kohtla-Järve)
"The illusion of health"



Polina Shmakova, 17 years (Russia, Niznij Tagil)
 "Myself"



Joanna Jasiewicz, 17 years (Poland, Bielsko-Bialo)
"Authentic"



Alexander Sopov, 24 years (Russia, Moscow)
"Runner"



Natalia Grochulska, 18 years (Poland, Koszalin)
„Before I Lose My Mind“



Tatyana Pelevina, 25 years
(Russia, Nizhny Novgorod)
"Around me"



Liana Harutyunyan, 16 years (Armenia, Yerevan)
 "Bus Windows, Faces, Hands, Bodies"



Alexander Chernyshev, 16 years (Russia, St. Petersburg)
"Hero of Our Time"



Anna Yakob,
16 years
(Russia, Omsk)
"Future Chemists"



Anastasiya Kirichek, 17 years (Ukraine, Summy)
"Kite"



Evgeniya Pochepko,
25 years (Belarus, Vitebsk)
"Home of Roots"

Due to the hostilities in the Donbass region, many people were forced and still are forcing to move. In new circumstances they are faced with many problems, leaving their homes, universities, lost their jobs. Someone lost family. Around 1.7 million people are registered as internally displaced person (IDP) in the territory of Ukraine. Many of them fled the city during the shellings, they could only take documents with them. Arriving in other city, they were looking for support and assistance, but often they are faced with animosity.



Vitalik and Lilya

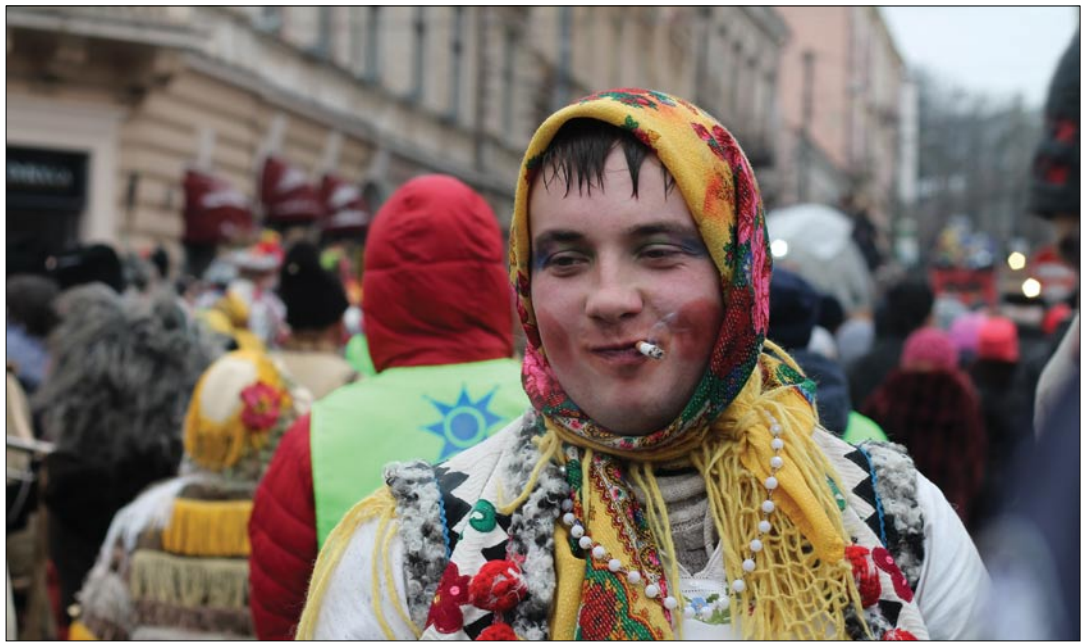
"When I decide to move from Mariupol, Donetsk region, It wasn't possible to go by train anymore (2 bridges was destroyed). So I went to Berdyansk, to catch the train. On every customs and post I was inspected I have Donetsk registration." - says Vitalii. (Military suspect boys as a separatist and a traitors). "It isn't difficult to find a job in Kiev, especially in sales field. That's what I did first. But I didn't manage the rate, so I should quit. "Interesting science" project couldn't leave me indifferent. To explain little children physics and chemical laws with simple language is a challenge and a self development for me. Science world is unlimited and we really like to share knowledges with children."

"It was hard for me to move from Donetsk." - says Lilya. "Here in Kiev I opened my own business and gathered the team of associates. I began to study and implement the new chemical reactions and carry out scientific show for children and adults. It's nice to see the results of my work. Children like scientific workshops in the game form. We show them how interesting and useful to study physics and chemistry. We raise a common interest in learning."

Anna Pirog, 24 years (Ukraine, Kyiv-Doneck)
"Internally Displaced Persons"



Albert Khachatryan, 21 years (Armenia, Yerevan)
"Youth Protest"



Polina Orlova,
17 years
(Ukraine, Chernivtsy)
"Traditions through
the Years"



Irina Lenivtseva,
19 years
(Russia, Samara)
"What or Whom We Can't
Live Without"

Lilit Piliposyan,
18 years,
(Armenia, Yerevan),
“The Moods in
the Movement”



Emilija Dobrovolskytė,
14 years
(Lithuania, Šiauliai)
“Discoveries, challenges,
quests, childhood”





Radvilė Dilytė, 17 years (Lithuania, Anykščiai)
"Inner Longing"



Piotr Sverdlov, 16 years
(Russia, St. Petersburg)
"Naste's Home"





Modern age came with hopes about boundless opportunities for life enrichment, but unfortunately, there come questions and doubts about life's quality and free way to choose identity. Identity formation is always influenced by artificial needs. This problem fits for all civilized people, so I decided to create this photo series called "A/BORT". I wanted to express the young persons' viewpoint to the world through the reflections of consumerism. The biggest challenge – to harmonize both spirit and matter, to make matter serve the spirit, and don't let to be the opposite way.

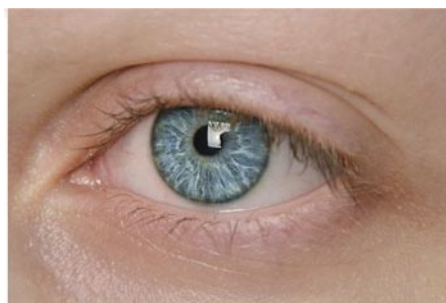
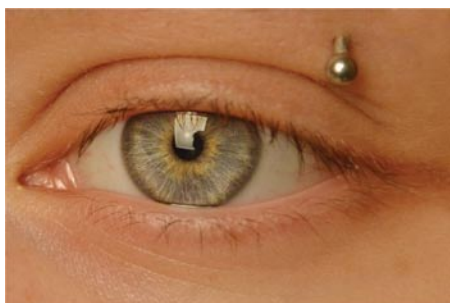


Laura Norinkevičiūtė,
23 years (Lithuania, Kaunas)
"A/BORT"

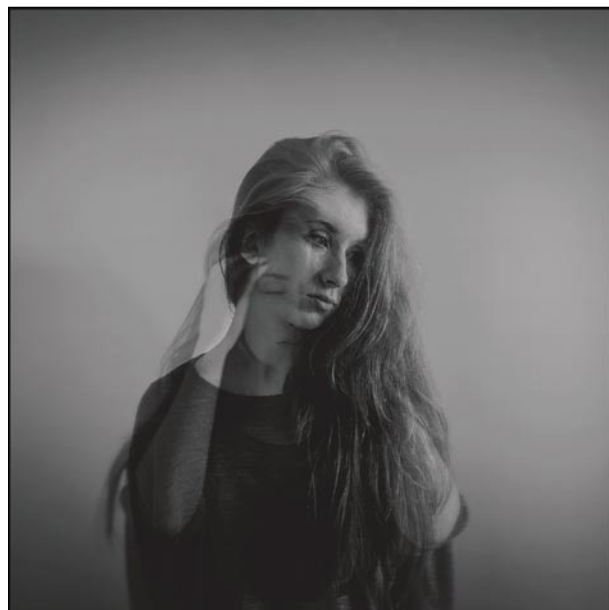
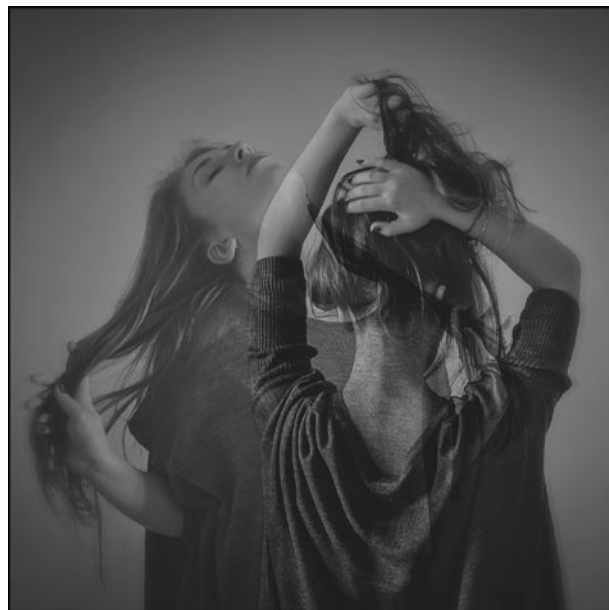
It's a story about me and my loved ones - a moment when jaunty and childlike beliefs start to die out. As if by a cursed, forbidden fruit (which has been picked by another loved one) our small innocent world begins to fall apart and we - the exiles - must start over again, adjust to the awareness of disappointment and regret. When we say something is for eternity it breaks down in a moment and the whole pain and anger we're hiding in silence gets released. The inner silence isn't quiet. It is a fight, chaos, unspoken words. A young man may be torn and anxious when changes are necessary, truth becomes obvious and everything around ceases to be as certain as before. Although he wants to scream, he stays silent.



Patricja Serweta, 18 years (Poland, Koszalin)
"The Inner Silence Isn't Quiet"



Jelizaveta Fomitšova, 16 years (Estonia, Narva)
"Pulchritude, Fragrance, Taste"



Diana Mikheeva, 25 years (Russia, Ryazan)
"Ambivalence"



Getman Elizaveta,
20 years (Russia, Magadan)
"A Story About How a Man
and a Woman Exchanged
Their Places"



Anastasiya Zazulyak, 16 years (Ukraine, Ternopil)
"Solar Twins"



Agnė Grybinaitė,
15 years (Lithuania, Kaunas)



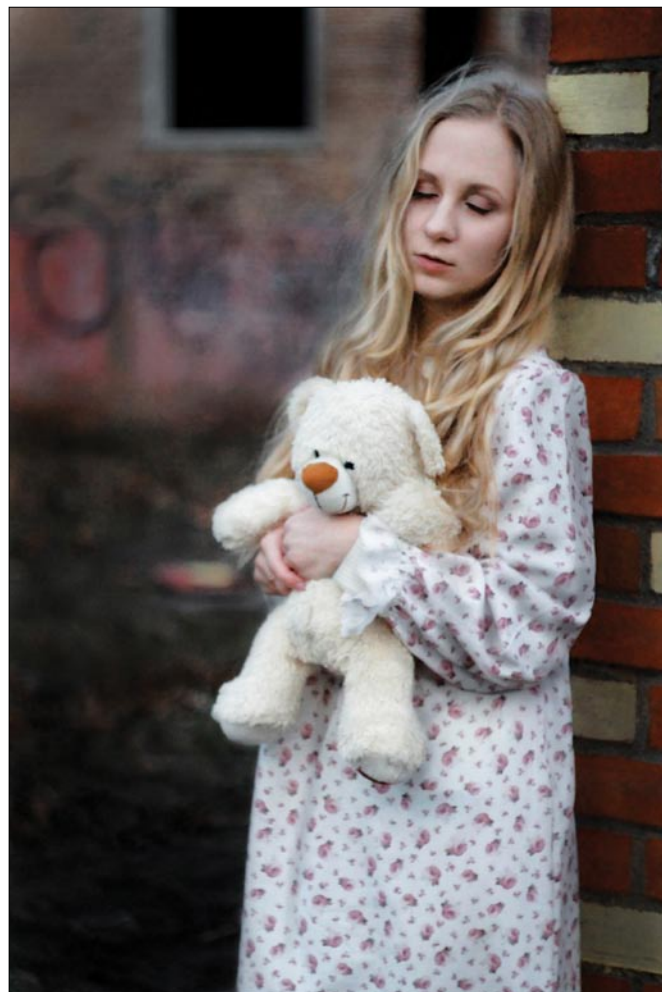
Mariam Khurshduyan,
17 years (Armenia, Yerevan)
"Riding Yerevan"



Javid Mammadov,
23 years (Russia, Moscow)
"People from Moscow
Underground"



Alina Tarkhanova,
14 years (Russia, Shelekhov)
"My Vacation in Africa"



Greta Selvenytė, 14 years (Lithuania, Raseiniai)
 "Loneliness" (on the left)
Viktoriiia Brovkova, 19 years (Ukraine, Zaporozhzhia)
 "Lost Childhood" (on the right)



Ira Limon, 19 years (Russia, Chapaevsk)
"Blue Tenderness"



Maria Basova, 17 years (Ukraine, Summy)
 "In the Captivity of Feelings"



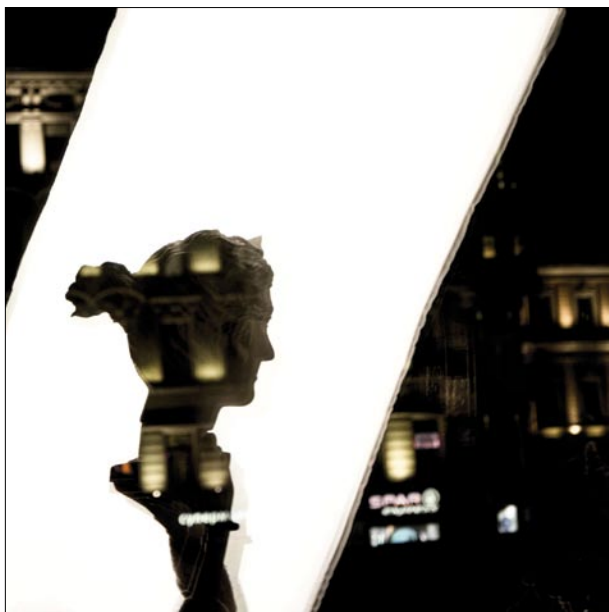
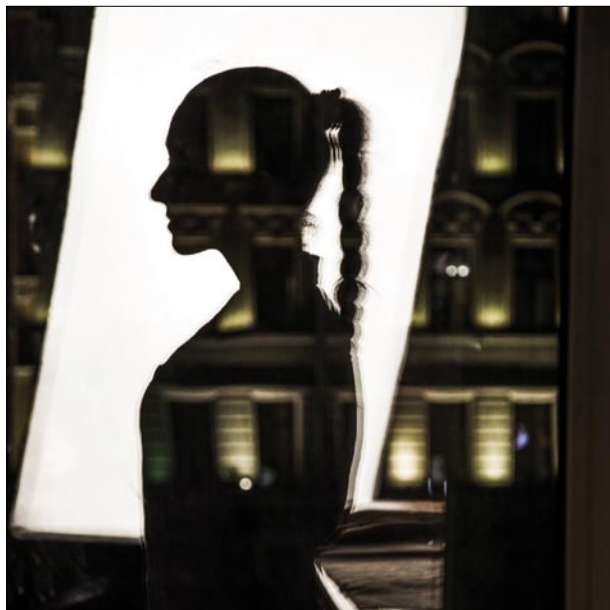
Kristina Gedrevich,
19 years (Belarus, Grodno)
"The Movement to
the Purpose"



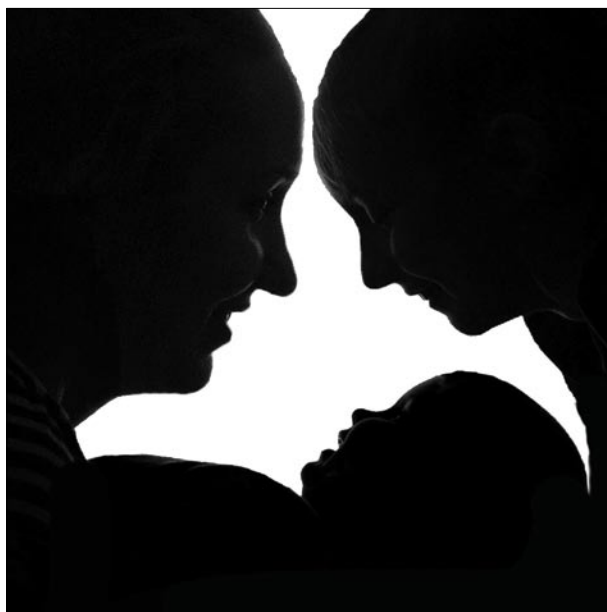
Iveta Elmentaitė
18 years
(Lithuania, Anykščiai)
"Scary Story"



Nastya Abitkovskaya, 18 years (Belarus, Minsk)
"Modern Life"



Anastasiya Bolotova, 17 years (Russia, St. Petersburg)
"Glow"



Jelizaveta Jelissejeva, 16 years (Estonia, Narva)
"Life graphics"

Rėmėjai

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Lietuvos fotomenininkų sąjunga
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Tomas Pabedinskas

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(Lietuva, Narva), „Pro padidinamąjį stiklą“
Viršelyje Nr 4 nuotraukos autorė **Rugilė Barkauskaitė**, 17 metų
(Lietuva, Klaipėda), „Šviesa tunelio gale“

On the cover No 1 photo by **Jana Cholodova**, 15 years
(Lithuania, Kaunas), „Through a magnifying glass“

On the cover No 4 photo by **Rugilė Barkauskaitė**, 17 years
(Lithuania, Kaunas), „Light at the end of the tunnel“

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