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MAGAZIN



MARTIN MAČKOVIĆ / NIKOLAJ PIMENOV

HEDONIZAM
HEDONISM

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SADRŽAJ

CONTENTS

SLOBODAN VUJANOVIĆ

JUGOSLOVENSKI FILM: VREME KADA SU JUNACI SMELI SVE
YUGOSLAV FILM: A TIME WHEN HEROES DARED EVERYTHING

24

36

ILIJA MILOŠEVIĆ

KLUB KAO SAVREMENI DEKAMERON
THE CLUB AS A MODERN DEKAMERON

48

KOIKOI

KOLEKTIV KAO STANJE
THE COLLECTIVE AS A STATE OF BEING

56

MARTIN MAČKOVIĆ I NIKOLAJ PIMENOV

AJKULE NA VODI
SHARKS IN THE WATER

72

VASILIJE MARTINOVIĆ I MILAN GLUŠAC

ISPOD POVRŠINE
BELOW THE SURFACE

86

STEFAN TOŠOVIĆ

VATRA KOJA GASI POŽAR
THE FIRE THAT PUTS OUT THE FIRE

MARIJANA KOLARIĆ

MUZEJ KAO MESTO RADOSTI POSMATRANJA
I PROSTOR INTROSPEKCIJE U TIŠINI
THE MUSEUM AS A PLACE OF THE JOY OF OBSERVATION
AND A SPACE FOR INTROSPECTION IN SILENCE

98

LJUBIVOJE I VUK RŠUMOVIC

PORODIČNI JEZIK
FAMILY LANGUAGE

124

CORNELIANI

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INTRO

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Da li je, ako zaključimo da nema ni raspeta ni katarze, ili da je jedino sasvim izvesno da klizimo u jedno veliko ništa, sasvim legitimno da preostalo vreme potrošimo u čistoj dekadenciji i uživanjima svih vrsta? Ako nam ne ostaje ništa, zašto bismo se držali nečeg tako apstraktnog kao što je konstrukt moralnog uzdržavanja, za koji se očekuje da svaki pojedinac praktikuje na sebi dok svet oko njega isto to negira na sopstvenom primeru?

U *Dekameronu*, Bokačo kroz sedam ženskih i tri muška lika, koji su tek alegorijski prikaz ljudskih prototipova, priča priče koje mogu da se rode samo u trenutku kada sve stege koje nas kontrolišu — nestanu. Oslobođen libido, nesputana mašta i negiranje svega onog što autoritetom drži društvo na okupu, postaje način da realnost koja važi samo za njih, postane normativ. Naravno, postoji realno prisutan strah od smrti od koje ih deli samo kapija na ogradi imanja na kome se nalaze. Samocenzura polako nestaje, pošto ih svest da će se jednog dana ipak morati da se nađu sa druge strane ograde, gde je smrt više nego izvesna, abolira od svih kočnica. Eskapizam i flert sa svim stvarima koje dovode u pitanje društveni poredak i mehanizme koji ga održavaju, postaju alati kojima se poništavaju strah od smrti i sveprisutne neizvesnosti od onoga što svakom od njih nosi budućnost.

Da li je došao trenutak u kojem svako od nas živi svoj mali Dekameron?

If we conclude that there is neither resolution nor catharsis, or that the only truly certain thing is that we are sliding toward one great nothingness, is it entirely legitimate to spend the remaining time in pure decadence and pleasures of every kind? If nothing remains for us, why should something as abstract as the construct of moral restraint, which every individual is expected to practice upon themselves while the world around them denies it through its own example, still matter?

In *The Decameron*, through seven female and three male characters who serve only as allegorical representations of human prototypes, Boccaccio tells stories that could only be born in a moment when all restraints controlling us disappear. Liberated libido, uninhibited imagination, and the rejection of everything that, through authority, keeps society together become a way for a reality valid only for them to become normative.

Of course, there is a very real fear of death, separated from them only by the gate surrounding the estate where they reside. Self-censorship slowly disappears because the awareness that one day they will inevitably have to find themselves on the other side of that gate, where death is more than certain, absolves them of all restraints. Escapism and a flirtation with everything that questions the social order and the mechanisms sustaining it become tools through which fear of death and the omnipresent uncertainty of what the future holds for each of them are neutralised.

Has the moment arrived in which each of us is living in our own small Decameron?

SOCIOLOŠKA PERSPEKTIVA — KAKO JE UŽIVANJE
POSTALO VRSTA OTPORA?

HEDONIZAM KAO PRAVO NA MIR U VREMENU BRZINE

A SOCIOLOGICAL PERSPECTIVE – HOW PLEASURE BECAME A FORM OF RESISTANCE?
HEDONISM AS THE RIGHT TO PEACE IN AN AGE OF SPEED

Autor / Author MARINA STANIĆ
Fotografije / Photos DALIBOR DANILOVIĆ

„U modernoj borbi između vremena i prostora, prostor je bio troma strana, nezgrapna i inertna, sposobna samo za odbrambeni, rovovski rat, prepreka upornim prodorima vremena. Vreme je bilo aktivna i dinamična strana u toj borbi, uvek u ofanzivi: sila koja prodire i osvaja. Brzina kretanja i pristup sve bržim sredstvima mobilnosti postepeno su u modernom dobu zauzeli poziciju glavnog oruđa moći i dominacije“ (Bauman,2000).

U savremenom svetu, brzina je valuta moći, a vreme glavno bojno polje svakodnevice. Utrkujemo se sa rokovima i notifikacijama. I što više mislimo da „štedimo“ vreme pomoću tehnologije, to ga manje imamo. Umesto rasterećenja, ubrzanje nas zarobljava u paradoks: stalno smo zauzeti, a sve manje prisutni. Više ni ne znamo šta nas zaista raduje. Kada smo poslednji put bili prisutni u trenutku? U takvom kontekstu, uživanje nije luksuz – ono postaje čin otpora.

Savremeno društvo izgradilo je sistem u kome se vrednuje iscrpljenost. Osećaj sopstvene vrednosti neretko se meri stalnom dostupnošću. Pauze su znak slabosti, to je neka vrsta činjenja greha. Navikli smo da je uživanje dozvoljeno tek kad „sve završimo“. Problem je u tome što se taj kraj ne dešava. Ulazimo u nove, i nove zadatke i rokove i tako odustajemo od uživanja – ne iz slabosti, već iz navike da stalno preživljavamo.

“In the modern struggle between time and space, space was the sluggish side, clumsy and inert, capable only of defensive, trench warfare, an obstacle to the persistent advances of time. Time was the active and dynamic side in that struggle, always on the offensive: a force that penetrates and conquers. Speed of movement and access to ever faster means of mobility gradually came to occupy the position of the main instrument of power and domination in the modern age.” (Bauman,2000).

In the contemporary world, speed is the currency of power, and time is the primary battlefield of everyday life. We race against deadlines and notifications. And the more we believe we are “saving” time through technology, the less of it we seem to have. Instead of relief, acceleration traps us in a paradox: we are constantly busy, yet increasingly absent. We no longer even know what truly brings us joy. When was the last time we were fully present in a moment? In such a context, pleasure is no longer a luxury — it becomes an act of resistance.

Contemporary society has built a system in which exhaustion is valued. One’s sense of worth is often measured by constant availability. Breaks are seen as weakness, almost a kind of transgression. We have grown used to the idea that pleasure is allowed only once we “finish everything.” The problem is that moment never comes. We move from one



HEDONIZAM SVEDEN NA ALGORITAM

Kako da iz epohe socijalne akceleracije pređemo u deceleraciju — iz dinamike u kojoj se sve ubrzava, u onu koja svesno usporava proizvodnju, komunikaciju i život. Savremeni nemački sociolog **Hartmut Rosa**, autor uticajne teorije o *socijalnoj akceleraciji i koncepta rezonance*, ukazuje da to ubrzanje menja način na koji percipiramo svet: svemu pristupamo površno. U takvom ritmu, **uživanje gubi svoje mesto**. Hedonizam je sveden na potrošnju, na *treat yourself* gestove koje diktira algoritam. A kad i dođe momenat za odmor najčešće nemamo kapacitet da ga zaista osetimo.

U svojoj knjizi *Resonance*, Rosa predlaže mogući odgovor koji je ujedno i naslov: **rezonanca**. To je trenutak u kome usporavamo i uspostavljamo odnos sa svetom koji nas dotiče — kroz umetnost, prirodu, razgovor, telo. Tada uživanje prestaje da bude eskapizam i postaje **akt dubokog prisustva**.

Ova ideja sve češće dobija i političku dimenziju. Savremena istraživanja o pokretima **slow living** i **deceleracije** pokazuju da aktivnosti poput kuvanja ili



task and deadline to the next, and in doing so, we abandon pleasure, not out of weakness, but out of habit, a habit of constant survival.

HEDONISM REDUCED TO AN ALGORITHM

How do we move from an epoch of social acceleration into one of deceleration — from a dynamic in which everything speeds up, to one that consciously slows down production, communication, and life?

The contemporary German sociologist **Hartmut Rosa**, author of the influential theory of *social acceleration* and the concept of *resonance*, points out that this acceleration reshapes how we perceive the world: we approach everything superficially. Within such a rhythm, **pleasure loses its place**. Hedonism is reduced to consumption, to “treat yourself” gestures dictated by algorithms. And even when moments of rest do arrive, we often lack the capacity to truly feel them.

In his book *Resonance*, Rosa proposes a possible answer, one already contained in its title: **resonance**. It is the moment in which we slow down and establish a relationship with the world that touches us — through art, nature, conversation,

analognih hobija postaju **mikro-otpri** sistemu koji nas ubeđuje da je jedina vrednost u brzini, učinku i optimizaciji.

Međutim, sistem ne zabranjuje uživanje — on ga **dozvoljava, ali pod uslovima koji ne ugrožavaju poredak**. Herbert Marcuse, filozof i sociolog Frankfurtske škole, u svom čuvenom delu *One-Dimensional Man*, pokazuje kako sloboda i hedonizam mogu postati sredstva kontrole, ukoliko ne dovode u pitanje postojeće odnose moći i načine života.

„Pod vlašću represivne celine, sloboda se može pretvoriti u moćno sredstvo dominacije. Slobodan izbor među širokim spektrom dobara i usluga ne znači slobodu ako ta dobra i usluge održavaju društvene kontrole nad životom ispunjenim naporom i strahom, to jest, ako održavaju otuđenje” (Marcuse, 1964).

MIR BEZ SPEKTAKLA

Drugim rečima, uživanje koje je predvidivo, potrošno i bezopasno po sistem — ne oslobađa, ono umiruje. Hedonizam kao otpor, nasuprot tome, ne mora da bude bučan. Može da bude tih, nenametljiv, svakodnevan.

and the body. In that moment, pleasure ceases to be escapism and becomes **an act of deep presence**.

This idea is increasingly taking on a political dimension. Contemporary research on **slow living and deceleration**, movements that show activities such as cooking or engaging in analog hobbies are becoming **micro-acts of resistance** against a system that insists the only value lies in speed, efficiency, and optimization.

However, the system does not prohibit pleasure — **it allows it, but only under conditions that do not threaten its order**. Herbert Marcuse, a philosopher and sociologist of the Frankfurt School, in his seminal work *One-Dimensional Man*, demonstrates how freedom and hedonism can become instruments of control if they fail to challenge existing power structures and ways of life.

“Under the rule of a repressive whole, freedom can be turned into a powerful instrument of domination. Free choice among a wide variety of goods and services does not signify freedom if those goods and services sustain social control over a life of toil and fear, that is, if they sustain alienation.” (Marcuse, 1964)

Sociolog **Zygmunt Bauman** ovu epohu naziva *tečnom modernošću* – vremenom u kojem su odnosi, norme i identiteti nestabilni. Sve je *tečno*, privremeno, neuhvatljivo od ugovora o radu do Tinder veza. U takvom svetu, potrošnja i trenutna zadovoljstva postaju utočište. Uživanje nas vraća telu, senzaciji i sadašnjosti, i time, makar na tren, usporava ritam tog nestalnog sveta koji pretili da nas proguta. Bauman ukazuje da je hedonizam reakcija na ljudsku nesigurnost – ne možemo da planiramo daleku budućnost, ali možemo da uživamo sada, baš u ovom trenutku.

Ako nas Marcuse upozorava da je naše uživanje samo strogo kontrolisani ventil za pritisak, a Bauman da je ono očajnički pokušaj hvatanja za čvrsto tlo u *tečnom* svetu, **Michel Maffesoli**, francuski sociolog, govori o *neo-plemenima* – malim, fluidnim zajednicama koje se okupljaju oko stila, ukusa, estetike. U njima se uživanje javlja kao ritual pripadanja: kafa bez žurbe, uživanje u muzici, mirisu, ukusu.

Maffesoli nudi svetlo na kraju tunela. Hedonizam kao pravo na *mir* nije bekstvo u pasivnost, već subverzivna strategija. Oduzeti svoje vreme sistemu, osetiti stvarnost u fluidnosti i podeliti taj zanos sa plemenom, odnosno, prijateljima, pretvara običan trenutak uživanja u čin radikalne sociološke pobune protiv diktature brzine.

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Contemporary society has built a system in which exhaustion is valued. One's sense of worth is often measured by constant availability.

PEACE WITHOUT SPECTACLE

In other words, pleasure that is predictable, consumable, and harmless to the system does not liberate — it pacifies. Hedonism as resistance, by contrast, does not need to be loud. It can be quiet, unobtrusive, everyday.

The sociologist **Zygmunt Bauman** describes this era as *liquid modernity* — a time in which relationships, norms, and identities are unstable. Everything is fluid, temporary, elusive, from employment contracts to Tinder relationships. In such a world, consumption and immediate gratification become a refuge. Pleasure returns us to the body, to sensation, to the present moment, and in doing so, at least briefly slows the rhythm of this unstable world that threatens to consume us. Bauman suggests that hedonism is a response to human insecurity — we may not be able to plan the distant future, but we can enjoy the present, here and now.

If Marcuse warns us that our pleasure is merely a tightly controlled pressure valve, and Bauman that it is a desperate attempt to grasp solid ground in a *liquid world*, then **Michel Maffesoli**, the French sociologist, speaks of “neo-tribes” — small, fluid communities that gather around style, taste, and aesthetics. Within them, pleasure emerges as a ritual of belonging: an unhurried coffee, the enjoyment of music, scent, and taste.

Maffesoli offers a light at the end of the tunnel. Hedonism as a “right to peace” is not an escape into passivity, but a subversive strategy. To reclaim one's time from the system, to feel reality within its fluidity, and to share that experience with one's tribe — that is, with friends — transforms an ordinary moment of pleasure into an act of radical sociological rebellion against the dictatorship of speed.

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ALGORITAM NOSTALGIJE: ZAŠTO TEŽIMO ROMANTIZACIJI PROŠLIH VREMENA

THE ALGORITHM OF NOSTALGIA:
WHY WE ARE DRAWN TO
ROMANTICIZING THE PAST

Autor / Author VUKAŠIN BLAŽIĆ
Ilustracija / Illustratio IGOR ČVORO

Ono što postane deo istorije, nekako, po pravilu ima tendenciju da postane lepše i slađe. Ružna sećanja izblede, oštrice otupe, i sve biva potopljeno u sladak sirup zvani nostalgija. Fenomen koji ostaje neobjašnjiv jeste činjenica da svaka generacija koja živi u sadašnjem trenutku, tek onda otkrije neko parče prošlosti sa kojom nije imala nikakav dodir, i dobije neizdrživu potrebu da je tumači i objašnjava na svoj način. Ovo bi bio relativno bezazlen hobi bez konsekvenci, da ljudi kao vrsta, nemaju neprijatnu osobinu da žive dugo i da imaju realno sećanja na to isto vreme, koje se može smatrati objektivnim. No, arogancija (ne)sećanja je nešto što se po definiciji smatra da ne podleže korekciji i proverbi, te dobijamo narative koji su ponekad jako zanimljivi, ali u kojima se akteri jednostavno ne prepoznaju. I tu se postavlja krucijalno pitanje: šta je tačno sećanje, ono koje je deo memorije onih koji su ga proživeli ili ono koje su oblikovali oni koji ga koriste kao predložak? I gle: odjednom je 2016. godina, iz perspektive onih koji su rođeni sredinom prve dekade dvadeset prvog veka, davna prošlost, kada su tehnologije i mreže bile tako nerafinirane. Šta bi trebalo da misle i osećaju oni koji se sećaju trenutka kada je rođen internet i kojima je 2016. glagolsko vreme zvano aorist?

2026. JE NOVA 2016.

Internet je to odlučio pre nego što smo stigli da se zapitamo zašto. *Moodboardi* preplavljeni filterima koji podsećaju na rane dane Instagrama, povratak muzike, mode i estetike jedne dekade koju mnogi nisu ni stigli

What becomes part of history somehow, as a rule, tends to become more beautiful and sweeter. Unpleasant memories fade, their edges soften, and everything is submerged in a sweet syrup called nostalgia. What remains difficult to explain is the fact that every generation living in the present moment, upon discovering a fragment of the past with which it had no direct contact, develops an irresistible need to interpret and explain it in its own way. This would be a relatively harmless pastime without consequences if humans, as a species, did not have the inconvenient trait of living long lives and possessing actual memories of that same time, which can in some way be considered more objective. However, the arrogance of non-memory is something that, by definition, considers itself immune to correction and verification, which results in narratives that are sometimes very compelling, but in which the actors themselves no longer recognize their own roles. This is where the crucial question emerges: what exactly is memory, the one that belongs to those who lived it, or the one shaped by those who use it as a template?

And suddenly, it is 2016, seen from the perspective of those born in the mid-2000s, a distant past in which technologies and networks were so unrefined. What should those who remember the moment the internet was born think and feel, for whom 2016 is a temporal state resembling the aorist?

2026 IS THE NEW 2016.

The internet decided this before we even had the chance to ask why. Moodboards flooded with filters reminiscent of

da žive kako treba, sve izgleda kao kolektivni pokušaj da se vratimo u vreme koje je delovalo jednostavnije, sporije, možda čak i iskrenije. Nostalgija danas više nije sećanje, već digitalni prostor u koji ulazimo kad sadašnjost postane previše glasna. Svaka generacija ima svoj bunar uspomena, **ali prvi put u istoriji, taj bunar je potpuno dostupan svima, bez obzira na godine ili iskustvo.**

Dok algoritam ponovo izbacuje karakteristični pop zvuk bendova poput *Terror Jr* i *The Chainsmokers*, *feedovi* se pune ružičastim zalascima sunca, mat teksturama i tirkiznim tonovima koji nas vraćaju u nenadmašivu *King Kylie* eru. Satenske bomber jakne sa roze krznom ponovo izgledaju kao *must-have*, dok se *full glam* makeup i dramatično naglašene obrve vraćaju kao vizuelni imperativ jedne dekade koja je, činilo se, tek juče završena. Kao simbolična tačka na kraj tog ciklusa dolazi i završetak serije *Stranger Things* — fenomen koji je još 2016. na mala vrata otvorio novu estetizaciju prošlih vremena, pretvarajući nostalgiju u globalni trend.



ONLINE IMAGINARIJUM

Razlog zbog kog toliko čežljivo gledamo unazad nije samo nostalgija. Savremeni trenutak jednostavno ne nudi dovoljno prostora za bezbrižnost. Sve je podložno proceni, komentaru, reakciji. Internet kultura nas je naučila da svaka objava mora biti promišljena, ispeglana, bez greške, kao da je spontanost postala luksuz koji sebi više ne možemo da priuštimo. U takvom okruženju budućnost deluje previše nepredvidivo da bismo joj verovali. Lakše ju je projektovati kao utopiju nego zaista zakoračiti u nju, jer svaki korak nosi rizik razočaranja. Zato se umesto gledanja unapred, često okrećemo unazad. Ne zato što je prošlost bila bolja, već zato što je završena, i samim tim bezbedna. U njoj nema iznenađenja, samo poznati kadrovi kojima možemo suvereno da upravljamo.

the early days of Instagram, the return of music, fashion, and aesthetics from a decade many did not even have the chance to fully experience, all of it appears as a collective attempt to return to a time that felt simpler, slower, perhaps even more sincere. Nostalgia today is no longer memory, but a digital space we enter when the present becomes too loud. Every generation has its own well of memories, **but for the first time in history, that well is fully accessible to everyone, regardless of age or experience.**

As the algorithm resurfaces the distinctive pop sound of bands such as *Terror Jr* and *The Chainsmokers*, feeds are filled with pink sunsets, matte textures, and turquoise tones that take us back to the unmistakable *King Kylie* era. Satin bomber jackets with pink fur once again appear as *must-have* pieces, while full glam makeup and dramatically defined brows return as the visual imperative of a decade that, it seems, ended only yesterday. As a symbolic full stop to that cycle comes the ending of the series *Stranger Things*, a phenomenon that as early as 2016 quietly opened the door to a new aestheticization of past times, turning nostalgia into a global trend.



THE ONLINE IMAGINARY

The reason we look back with such longing is not only nostalgia. The present moment simply does not offer enough space for carefreeness. Everything is subject to evaluation, commentary, and reaction. Internet culture has taught us that every post must be considered, polished, flawless, as if spontaneity has become a luxury we can no longer afford. In such an environment, the future appears too unpredictable to trust. It is easier to project it as a utopia than to actually step into it, because every step carries the risk of disappointment. That is why, instead of looking forward, we often turn backward. Not because the past was better, but because it is finished and therefore safe. There are no surprises in it, only familiar frames we can confidently control.

The digital world, which has become a new meta-reality, forms a perfect parallel to the villa inhabited by the characters of *The Decameron*. Although one is a physical and the other

Digitalni svet, koji je postao nova metarealnost, čini savršeni pandan vili u kojoj borave junaci Bokačovog *Decameron*. Iako je jedan fizički, a drugi virtuelni prostor — analogija je jasna, svi se kriju od onoga što se nalazi izvan. Likovi renesansne epopeje povezali su se kroz pripovedanje različitih priča, a mi, koristeći filter 2016. na TikToku ili pak objavljujući slike iz arhive, stvaramo zasebni mehur, koji služi kao štit od svakidašnjice. Izgradnjom sopstvenog **online imaginarijuma** mi danas sebi pričamo priče o boljim vremenima i romantizujemo svaki detalj.

JUGONOSTALGIJA I BUNAR TUĐIH USPOMENA

Mistifikacija perioda koji se završio pre svega jedne decenije otvara jedno važno pitanje: kako idealizujemo vreme koje zapravo nikada nismo živeli? Ono što ostaje nije iskustvo, već slika, prostor bez konteksta, sastavljen od fragmenata koje internet neumorno reciklira. Tu nastaje ono što možemo nazvati **bunarom uspomena: kolektivna verzija prošlosti sačinjena od tuđih priča, estetike i pažljivo odabranih emocija.**

Zato danas jugonostalgija i nije povratak u realno vreme, već njegova mentalna konstrukcija. Mlađe generacije ne traže istorijsku tačnost, već osećaj — ideju prosperiteta, zajedništva ili vizuelni identitet brutalističkih blokova koji sada funkcionišu kao estetski simboli. Ostaju samo izdvojeni kadrovi, dovoljno snažni da proizvedu osećaj pripadnosti, ali oslobođeni iskustva koje bi ih moglo dovesti u pitanje.

IDENTITET KAO DOBRO SREĐENA VERZIJA NAS

Boraveći u digitalnom prostoru, gradimo novi tip identiteta, sastavljen od pažljivo izabranih fragmenata koji bi trebalo da objasne ko smo. Sopstvo postaje fluidan projekat, stalno prilagođen reakcijama drugih, pa granica između autentičnog i kuriranog postaje sve tanja. U tom kontekstu, idealizovani narativ o Jugoslaviji nudi gotovo suprotnu sliku: ideju stabilnog sistema, jasnog zajedništva i simbola koji su delovali trajno. Generacije koje su odrasle u tranziciji i neprestanim promenama, prirodno osećaju čežnju za kolektivitetom. Zato se danas ideja zajednice često premešta u *online* prostor, mesto gde pokušavamo da pronađemo pripadnost. Ironija je u tome što svako od nas tu zajednicu gradi individualno, kroz sopstvenu verziju stvarnosti. Potreba je, međutim, ostala ista: **da budemo deo nečega što traje, a ne samo još jednog prolaznog trenda.**

NOSTALGIJA POSLE NOSTALGIJE

Za svako društvo potrebno je sazrevanje, ne da zaboravi prošlost, već da prestane da je idealizuje, jer prošlost nikada nije jednostavna, čak i kada nam se iz današnje perspektive čini udobnijom od sadašnjosti. Možda zato i ne postoji jednoznačan odgovor na pitanje da li je moguće živeti isključivo u trenutku. Još su Bokačovi junaci pokazali da povremeno povlačenje iz stvarnosti može biti način preživljavanja, ali i jasan signal da svakodnevica traži promenu.

Fantazmagorija nostalgije ostaje zavodljiva, kratki predah od previše glasnog sveta. Ali njen pravi smisao možda nije bekstvo, već podsetnik na ono što nam nedostaje: sporost, bliskost, osećaj zajedništva. Kada to prepoznamo, **prošlost više nije utočište, već poziv da drugačije oblikujemo sadašnjost.**

a virtual space, the analogy is clear, everyone is hiding from what lies outside. The characters of the Renaissance narrative connected through storytelling, while by using a 2016 filter on TikTok or posting archived images, we create a separate bubble that serves as a shield from everyday life. By building our own **online imaginary**, we tell ourselves stories about better times and romanticize every detail.

JUGONOSTALGIJA AND THE WELL OF OTHER PEOPLE'S MEMORIES

The mystification of a period that ended barely a decade ago raises an important question: how do we idealize a time we never actually lived? What remains is not experience, but an image, a space without context, composed of fragments that the internet tirelessly recycles. This is where what we might call **a well of memories emerges, a collective version of the past made up of other people's stories, aesthetics, and carefully selected emotions.**

That is why today even Jugonostalgia is not a return to real time, but its mental construction. Younger generations are not seeking historical accuracy, but a feeling, an idea of prosperity, togetherness, or the visual identity of brutalist blocks that now function as aesthetic symbols. What remains are isolated frames, strong enough to produce a sense of belonging, but freed from the experience that might call them into question.

IDENTITY AS A WELL-ARRANGED VERSION OF OURSELVES

By inhabiting the digital space, we construct a new type of identity, composed of carefully selected fragments meant to explain who we are. The self becomes a fluid project, constantly adjusted to the reactions of others, and the boundary between the authentic and the curated grows increasingly thin. In this context, the idealized narrative of Yugoslavia offers an almost opposite image, the idea of a stable system, clear togetherness, and symbols that appeared lasting.

Generations that grew up in transition and constant change naturally feel a longing for collectivity. That is why today the idea of community is often relocated into the online space, a place where we attempt to find belonging. The irony lies in the fact that each of us builds that community individually, through our own version of reality. The need, however, remains the same: **to be part of something that endures, rather than just another passing trend.**

NOSTALGIA AFTER NOSTALGIA

Every society requires a process of maturation, not in order to forget the past, but to stop idealizing it. Because the past is never simple, even when, from today's perspective, it appears more comfortable than the present. Perhaps that is why there is no clear answer to the question of whether it is possible to live exclusively in the moment. The characters of Boccaccio already showed that occasional withdrawal from reality can be a way of survival, but also a clear signal that everyday life demands change.

The phantasmagoria of nostalgia remains seductive, a brief respite from an overly loud world. But its true meaning may not lie in escape, but in a reminder of what we are missing: slowness, closeness, a sense of togetherness. Once we recognize that, **the past is no longer a refuge, but an invitation to shape the present differently.**



JUGOSLOVENSKI FILM: VREME KADA SU JUNACI SMELI SVE

YUGOSLAV FILM: A TIME WHEN HEROES DARED EVERYTHING

Autor / Author VOJISLAV NOVAKOVIĆ
Fotografije / Photos DALIBOR DANILOVIĆ

Kamera jugoslovenskog filma, od šezdesetih do kasnih osamdesetih, beležila je svet u kojem su likovi živeli direktnije. Kafana je bila produžetak dnevne sobe, cigareta društveni rekvizit, a razgovori često brutalno iskreni. U filmovima poput *Kad budem mrtav i beo*, *Nacionalna klasa*, *Ko to tamo peva* ili *Balkanski špijun*, junaci nisu pokušavali da budu dopadljivi po svaku cenu. Bili su tvrdoglavi, ponekad neprijatni, ali gotovo uvek autentični.

Hedonizam tog sveta nije se ogledao samo u piću, muzici ili noćnim razgovorima, već u nečemu mnogo dubljem, u slobodi karaktera. Danas, u vremenu pažljivo biranih reči i stalne potrebe da nekoga ne uvredimo, čini se da smo razvili čitav sistem malih izvinjenja. Izvinjavamo se što kasnimo, što smo direktni, što imamo mišljenje, ponekad čak i što postojimo.

Nasuprot tome, likovi jugoslovenskog filma deluju kao da žive u društvu u kojem se podrazumeva pravo na temperament, grešku i preterivanje.

O toj vrsti filmske slobode, o humoru, karakterima i promenama u društvu razgovarali smo sa **Slobodanom Vujanovićem**, filmskim i TV kritičarem (Velike priče, patreon.com/MisliteMojomGlavom)

Kada danas gledamo jugoslovenske filmove iz šezdesetih, sedamdesetih i osamdesetih, stiče se utisak da su likovi mnogo direktniji i samouvereniji nego danas. Da li je to bila realna slika društva ili filmska stilizacija? Da li smo nekada zaista bili slobodniji ili samo danas romantizujemo likove koji su živeli bez autocenzure?

Slobodan: Hm. Jugoslovenski filmovi šezdesetih, sedamdesetih i osamdesetih ne razlikuju se samo jako mnogo jedni od drugih po tim dekadama, već su prilično različiti i unutar tih dekada. Ili vi mislite da ima neke naročite sličnosti između filmova *Čudna devojka*, *Zvižduk u osam* i *Kozara*, koji su vam svi iz iste (1962) godine?! Mislim da je slika u filmovima dekada koje navodite, u zavisnosti od žanra i autora, u velikoj meri težila da reprezentuje realnost, ali kao što znamo, i tad je bilo vlasti kojima to nije uvek odgovaralo. I ako ovo poslednje uzmemo u obzir, mislim da je to često kumovalo i auto-cenzuri autora, a sa-

The camera of Yugoslav cinema, from the 1960s to the late 1980s, captured a world in which characters lived more directly. The kafana was an extension of the living room, the cigarette a social prop, and conversations were often brutally honest. In films such as *Kad budem mrtav i beo*, *Nacionalna klasa*, *Ko to tamo peva* or *Balkanski špijun*, the protagonists did not try to be likable at all costs. They were stubborn, at times unpleasant, but almost always authentic.

The hedonism of that world was not reflected only in drinking, music, or late-night conversations, but in something much deeper, in the freedom of character. Today, in a time of carefully chosen words and a constant need not to offend anyone, it seems we have developed an entire system of small apologies. We apologize for being late, for being direct, for having an opinion, sometimes even for existing.

In contrast, the characters of Yugoslav cinema appear to live in a society where the right to temperament, error, and excess is taken for granted.

We spoke about this kind of cinematic freedom, about humor, characters, and social change with **Slobodan Vujanović**, film and TV critic (Velike priče, patreon.com/MisliteMojomGlavom)

When we watch Yugoslav films from the sixties, seventies, and eighties today, it seems that the characters are much more direct and self-confident than they are today. Was that a realistic picture of society or a cinematic stylization? Were we really more free once, or are we simply romanticizing characters who lived without self-censorship?

Slobodan: Hm. Yugoslav films of the sixties, seventies, and eighties differ not only greatly from one another across those decades but are also quite different within those same decades. Or do you think there are any similarities between *Čudna devojka*, *Zvižduk u osam* and *Kozara*, which are all from the same year (1962)?! I think that the image presented in the films of the decades you mention, depending on the genre and the author, largely aspired to represent reality, but as we know, even then there were authorities to whom that did not always suit. And if we take this latter point into consideration, I think it often contributed to the self-censorship of au-



mim tim i auto-cenzuri likova, iako je uvek bilo filmova koji su (kao u „Crnom talasu“) prkosili tome i njihovih junaka koji, da, danas mogu da izgledaju kao izgubljeni heroji za kojima čeznemo. Nisam siguran da bi oni, pak, mogli da se nose sa aktuelnim „vlastima“, oličenim u nevidljivoj i lažnoj većini koja se pravo notkuda materijalizuje i kenseluje vam (javni) život.

U mnogim filmovima tog perioda likovi retko traže oprostaj ili objašnjavaju svoje postupke. Kao da je postojala veća tolerancija prema snažnim karakterima. Da li je to deo onoga što bismo mogli nazvati jugoslovenskim hedonizmom?

Slobodan: Bojim se da ne. „Jugoslovenski hedonizam“, kako naslućujem da ga vi doživljavate, po meni je bio, recimo, u svim delovima *Žikine dinastije* i drugim sličnim komedijama, od *Nije lako s muškarcima* do *Hajde da se volimo* serijala... U tim filmovima junaci su pokušavali i uspevali da nam se dopadnu time što su išli kontra nekih ustaljenih društvenih (pa i civilizacijskih) normi. I nisu se izvinjavali ili su se kao izvinjavali. S druge strane u dramski ozbiljnijim sadržajima, pa čak i u filmovima koji su bili neobične komedije, kao *Lepota poroka*, *Živka Nikolića*, ili rasne satire, kao *Majstori, majstori*, Gorana Markovića, vi vidite da postoji jedan napor da se uspostavi nekakav „pravilnik ponašanja“, da se nove stvari ne dočekuju na nož, da se kritikuje hronična patrijarhalnost sredine i njeno još hroničnije licemerje. Možda je vaš osećaj da su nekada filmski junaci malo više radili u interesu zdravog razuma i objektivnih koristi sredine, a nisu, kao danas, u većini slučajeva bili samo ideološki izaslanici.

thors, and therefore also to the self-censorship of characters, although there were always films that (as in the “Black Wave”) defied this and heroes who, yes, today may seem like lost heroes we long for. I am not sure, however, that they would be able to deal with today’s “authorities”, embodied in the invisible and false majority that materializes out of nowhere and cancels your (public) life.

In many films from that period, characters rarely ask for forgiveness or explain their actions. It feels as if there was a greater tolerance for strong personalities. Is that part of what we might call Yugoslav hedonism?

Slobodan: I’m afraid not. “Yugoslav hedonism”, as I sense you experience it, was, in my opinion, present in all parts of *Žikina dinastija* and other similar comedies, from *Nije lako s muškarcima* to the *Hajde da se volimo* series... In those films, heroes tried and succeeded in making us like them precisely by going against certain established social (and even civilizational) norms. And they did not apologize or only pretended to apologize. On the other hand, in more dramatically serious content, and even in films that were unusual comedies, such as *Lepota poroka* by Živko Nikolić, or true satires such as *Majstori, majstori* by Goran Marković, you can see that there was an effort to establish some kind of “rulebook of behavior”, so that new things would not be greeted with hostility, to criticize the chronic patriarchy of the environment and it’s even more chronic hypocrisy. Perhaps your feeling is that film heroes once acted a little more in the interest of common sense and the objective benefit of society, and were not, as they are today in most cases, merely ideological envoys.

Kada gledamo jugoslovenske filmove, deluje kao da su likovi imali mnogo više samopouzdanja nego današnji junaci. Da li smo izgubili tu vrstu društvene hrabrosti?

Slobodan: I da i ne. Drugim rečima, i *Grlom u jagode* i *Jagode u grlu*. Jugoslovenski film je imao širinu da prikaže sva stanja duha. Danas se snima daleko manje, pa je selekcija onoga što treba i mora da se prikaže strožija. Otuda možda na ekranu imamo junake sa malo manje samopouzdanja, što je, opet, samo realan refleks generacija kojima se bavi. Ali, da, složio bih se sa vama, da je danas film kao *Mlad i zdrav kao ruža*, *Joce Jovanovića*, nemoguć. Delom i zato što je nepotreban. Starije generacije su umorne od revolucije/a, a mlađe, čini mi se, opreznije, pametnije i na drugačije načine protestuju. Ne bih se iznenadio da oni postupke Stevana (Dragan Nikolić) iz tog filma okvalifikuju kao besmislene, pa čak i idiotske. Svet je danas daleko osetljivije mesto, kao i mlađe generacije. Društvena hrabrost je ogoliti se i predstaviti svoje traume, a ne prkositi. Biti ranjiv, a ne u pravu.

Kafana, cigarete, muzika i duga noćna druženja gotovo su stalna scenografija jugoslovenskog filma. Koliko je ta atmosfera bila ključna za identitet tadašnje kinematografije?

Slobodan: U Jugoslaviji se živelo „široko“, na kredite svih tipova. A možda je dovoljno samo reći da se u Jugoslaviji živelo. Ne bih rekao da su stvari koje pominjete bile ključne, niti ključni elementi „jugoslovenskog hedonizma“. Ja bih pre rekao da je recimo Flojdovo bavljenje religijom, u *Nacionalnoj klasi*, Gorana Markovića, i ta vrsta strasti, pa još kao tema filma, daleko više reflektovala hedonizam te države. Ljudi nisu imali mnogo i mnogo toga im nije bilo dostupno, te su onda „muški“ živeli sve čega se dočepaju. Danas su ljudi u tom smislu daleko „sitiji“. Ne samo u Srbiji, već u celom zapadnom svetu. Otuda je, neretko, slika današnjeg hedonizma slika izivljavanja, a ne uživanja.

Junaci filmova poput Nacionalne klase, Kad budem mrtav i beo ili Maratonci trče počasni krug često su tvrdoglavi, pomalo drski, ali neverovatno harizmatični. Da li je tadašnja publika drugačije doživljavala takve likove nego što bi to činila danas?

Slobodan: Ne. Ti likovi nisu bili (samo) refleksija jednog perioda, društvene ili političke klime, oni su bili umetnički uspešni junaci, koji su kao takvi bili prepoznava ni širom sveta. I danas junaci mogu da budu takvi, ali je pre manje potrebe, nego prilika za tim. Jer sve te osobine impliciraju konflikt, a ako su oni u tom konfliktu negativci, to onda nije zanimljivo. A ako su pozitivci, onda je to riskantno. Film je preskupa umetnost i provokacije bilo kog tipa su riskantne i niko ne želi da im se izlaže. S druge strane, kad god se to desi (*DJ Ahmet, Suma Summarum, Život i smrt porno bande...*) dobijamo odlične filmove. Možda ne i komercijalne, ali odlične.

Humor je bio jedan od najvažnijih elemenata jugoslovenskog filma. Čak i kada se govorilo o ozbiljnim temama, ironija i duhovitost su bile dominantne. Da li je upravo humor bio ključ tog filmskog hedonizma?

Slobodan: Humor je bio i ostao zaštitni znak jugoslovenskog filma (danas pod tim podrazumevam filmove iz tog, post-jugoslovenskog, regiona), do te mere da fil-



When we watch Yugoslav films, it seems as if the characters have much more self-confidence than today’s heroes. Have we lost that kind of social courage?

Slobodan: Both yes and no. In other words, both *Grlom u jagode* and *Jagode u grlu*. Yugoslav film had the breadth to portray all states of mind. Today far fewer films are made, so the selection of what should and must be shown is stricter. That is perhaps why we now have heroes on screen with a little less self-confidence, which is, again, only a realistic reflection of the generations they portray. But yes, I would agree with you that today a film such as *Mlad i zdrav kao ruža* by Joca Jovanović is impossible. Partly because it is unnecessary. Older generations are tired of revolution(s), while younger generations, it seems to me, protest more cautiously, more intelligently, and in different ways. I would not be surprised if they characterized the actions of Stevan (Dragan Nikolić) in that film as pointless, perhaps even idiotic. The world today is a much more sensitive place, as are younger generations. Social courage means exposing yourself and presenting your traumas, not defying. Being vulnerable, not being right.

Kafana, cigarettes, music, and long nightly gatherings are almost constant scenery in Yugoslav film. How important was that atmosphere for the identity of the cinematography of the time?

Slobodan: In Yugoslavia people lived “widely” on every kind of credit. Or perhaps it is enough simply to say that in Yugoslavia people lived. I would not say that the things you mention were crucial, nor crucial elements of “Yugoslav hedonism”. I would rather say that, for example,

movi koji ga nemaju, obično nisu ni vredni naše pažnje. Složio bih se s vama da je jugoslovenski film, ponekad namerno, ponekad bez razmišljanja, bio hrabriji po pitanju upotrebe istog, bilo kroz satiru, „Crni talas“, konačno i kroz same komedije. Ne znam da li je to bila posledica hedonizma, kao takvog, ili jasnijeg osećanja čemu film kao medij služi u (pop) kulturi i životu jedne zemlje. Granice slobode su baš kao i danas bile jasno postavljene, ali ljudi su bili kreativniji u dovijanju kako da ih pređu. Danas, kao da postoji konsenzus da su granice tu da bi se poštovala. I ljudi koji to čine, obično nemaju smisla za humor. Niti bih za njih rekao da su naročiti hedonisti.

Postoji li scena ili film koji po vašem mišljenju najbolje oslikavaju tu vrstu slobode, trenutak kada se jasno vidi da su likovi živeli bez potrebe da se stalno izvinjavaju ili prilagođavaju?

Slobodan: Svakako da postoji scena, ali postoji i ceo film- Mi nismo anđeli. Mislim da je to fenomenalan primer kako se i koooliko nekada moglo, a danas bi taj film bilo nemoguće snimiti. Da na početku filma imate scenu u kojoj neko samoubici govori „Skoči, p***o!“, pa to je danas na granici prihvatljivog da se razume i kao „scena iz nekog starog filma“. Dragojević je promišljeno i bez pardona isprovizovao koga je god stigao tokom tog filma, dok lik Nikole predstavlja ambasadora baš



Floyd's involvement with rally driving, in *Nacionalna klasa* by Goran Marković, and that kind of passion, especially as the subject of a film, reflected the hedonism of that country far more. People did not have much, and much was unavailable to them, so they lived “fully” through whatever they could get hold of. Today people are far more “satiated” in that sense. Not only in Serbia, but throughout the entire Western world. Therefore, the image of today's hedonism is often the image of excess, rather than enjoyment.

The heroes of films such as *Nacionalna klasa*, *Kad budem mrtav i beo* or *Maratonci trče počasni krug* are often stubborn, somewhat rude, but incredibly charismatic. Did audiences of that time perceive such characters differently than they would today?

Slobodan: No. Those characters were not (only) a reflection of a particular period, social or political climate, they were artistically successful heroes, recognized as such throughout the world. Even today heroes can be like that, but there is less need, rather than fewer opportunities, for it. Because all those traits imply conflict, and if they are villains within that conflict, then it is not interesting. And if they are heroes, then it is risky. Film is an extremely expensive art form, and provocations of any kind are risky, and no one wants to expose themselves to them. On the other hand, whenever that does happen (*DJ Ahmet*, *Suma Summarum*, *Život i smrt porno bande...*) we get excellent films. Maybe not commercial ones, but excellent.

Humor was one of the most important elements of Yugoslav film. Even when serious topics were discussed, irony and wit dominated. Was humor precisely the key to that cinematic hedonism?

Slobodan: Humor was and remains the trademark of Yugoslav film (today by that I mean films from that post-Yugoslav region), to such an extent that films without it are usually not worth our attention. I would agree with you that Yugoslav film, sometimes intentionally and sometimes without overthinking it, was braver in its use of humor, whether through satire, the “Black Wave”, or finally through comedies themselves. I do not know whether that was the consequence of hedonism as such, or of a clearer understanding of what film as a medium serves in the (pop) culture and life of a country. The boundaries of freedom, just like today, were clearly set, but people were more creative in finding ways to cross them. Today, it seems as though there is a consensus that boundaries are there to be respected. And people who do that usually do not have a sense of humor. Nor would I say that they are particularly hedonistic.

Is there a scene or film that, in your opinion, best illustrates that kind of freedom, the moment when it becomes clear that the characters lived without the need to constantly apologize or adapt?

Slobodan: There certainly is a scene, but there is also an entire film - *Mi nismo anđeli*. I think it is a phenomenal example of how much was once possible, and how impossible it would be to make that film today. To have, at the beginning of a film, a scene in which someone tells a suicidal person “Jump, p***y!”, well, today that is on the edge of what is acceptable even to understand as “a scene from some old film”. Srđan Dragojević thoughtfully and mercilessly mocked everyone he could throughout that film, while the character of Nikola represents the ambassador of precisely that hedonism you mention, in the sense that he absolutely does not care



tog hedonizma koji vi pominjete, u smislu da njega apsolutno zabole za sve i da je, sve do pred kraj filma, sam sebi najvažniji. A onda ljubav učini svoje, što je ok. Mi nismo anđeli je, iz današnje perspektive, praktično zbirka svega onoga što se više ne može i što je manje-više u potpunosti iščezlo iz srpskog filma - muda i drskost.

Da danas snimimo film sa istim mentalitetom kakav su imali junaci jugoslovenskih klasika, da li bi ga publika doživela kao nostalgiju ili kao nešto što nam zapravo nedostaje?

Slobodan: Mislim da odgovor na to pitanje ili simulaciju istog imate u aktuelnom bioskopskom hitu *Svadba*, koji je za mene na svaki način bio ponižavajuće iskustvo. Tu imate tu kvazi-eks-jugoslovensku ekipu koja simulira nekažnjivu slobodu i srdačno licemerje jugoslovenskih naroda i narodnosti i tretira je kao buzersku razmenu tobožnje iskrenosti koja je na svaki način odvrtna i odvratno realizovana. Publika je, nažalost, to, s obe strane srpsko-hrvatske granice, prepoznala kao nešto što im nedostaje, kao komičnu priliku da jedni drugima kažemo šta stvarno mislimo i u tome možda postoji malo nostalgije za Jugoslavijom odnosno odbojnosti prema novom EU bontonu koji nam dopušta da se mrzimo, dok god to činimo u rukavicama, što mentaliteti naroda u našem regionu s prezirom i inatom odbacuju kao opciju kad god mogu. S druge strane, iako je mentalitet junaka jugoslovenskih klasika prisutan, ovi moderni nemaju nikakvu harizmu. Oni su kao naduvani baloni koje kada probušite čujete samo seriju psovki, i ništa više.

about anything and, until near the end of the film, considers himself the most important person. And then love does its thing, which is fine. *Mi nismo anđeli* is, from today's perspective, practically a collection of everything that can no longer be done and that has more or less completely disappeared from Serbian film - guts and audacity.

If today we made a film with the same mentality as the heroes of Yugoslav classics, would audiences experience it as nostalgia or as something we miss?

Slobodan: I think the answer to that question, or at least a simulation of it, exists in the current box office hit *Svadba*, which for me was, in every sense, a humiliating experience. There you have that quasi-ex-Yugoslav crew simulating the unpunished freedom and cordial hypocrisy of the Yugoslav peoples and nationalities and treating it as a brotherly exchange of supposed honesty that is in every way disgusting and disgustingly executed. Unfortunately, audiences, on both sides of the Serbian-Croatian border, recognized it as something they miss, as a comedic opportunity to tell each other what we really think and perhaps in that there is a bit of nostalgia for Yugoslavia, or rather resistance to the new EU etiquette that allows us to hate one another as long as we do it politely, which the mentalities of the peoples of our region reject with contempt and defiance whenever they can. On the other hand, although the mentality of the heroes of Yugoslav classics is present, these modern ones have no charisma whatsoever. They are like inflated balloons that, once punctured, produce only a series of curses, and nothing more.



PRIZNAJTE SEBI DA STE PALI NA TURINGOVOM TESTU

ADMIT TO YOURSELF THAT YOU FAILED THE TURING TEST

Autor / Author ĐORĐE JEVIĆ
Fotografije / Photos MIKA KNEŽEVIĆ

„Sjajna analiza dešavanja u Venecueli!“, kaže mi prijateljica, inače profesor ekonomije na jednom od vodećih svetskih univerziteta, poslavši mi *YouTube* video u kojem govori Janis Varufakis, bivši ministar finansija Grčke. Ah, već viđeno“, odgovaram ponosito. Kako se to popularno kaže, *algoritam me dobro poznaje*, i već mi je ranije izbacio taj video, kao i drugi Varufakisov monolog o Grenlandu, koji sam joj odmah poslao u odgovoru.

S obzirom na to da burnih političkih dešavanja u svetu nije manjkalo, u narednom periodu smo redovno i oduševljeno razmenjivali linkove sa odličnim geopolitičkim i makro-ekonomskim analizama pomenutog autora. I tako, sve dok jednog dana slučajno ne zapazih Varufakisa na podkastu kojem verujem, kako govori o čudnom fenomenu eksplozije video sadržaja generisanog od strane veštačke inteligencije, a u kome on navodno priča na različite tekuće teme...

Nakon inicijalne komične reakcije, osećao sam se prevarenim, potrošivši nepovratne sate slušajući mašinske halucinacije; ali i poraženim, jer nisam uspeo da razaznam čoveka od, do skora očigledne, mašine. Dodatni poraz je u tome što se profesionalno bavim arhitekturom takvih mašina u Inovacionom Centru Elektrotehničkog Fakulteta u Beogradu. Međutim, kada sam čuo da je i sam Varufakis tek u trećem minutu jednog od tih snimaka shvatio da osoba koja priča zapravo nije on, i to tako što se setio da tu plavu košulju nikad nije imao na sebi u prostoriji u kojoj je sve to navodno snimano, osećaj poraženosti je malo utihnulo i dao prostora osećaju besmisla i sve učestalijem pitanju „a kuda sve ovo vodi?“

Ubrzo nakon ovog poraza, studenti su mi poslali nacrt rada koji pišemo za jedan naučni časopis. Lepo piše, doduše u malo nepoznatom stilu, kako količina digitalnih podataka nekontrolisano raste, brže od naših mo-

“What a great analysis of the events in Venezuela!“, says a friend of mine, a professor of economics at one of the world’s top universities, as she shares a *YouTube* video with me featuring the former Greek finance minister, Yanis Varoufakis. “Ah, déjà vu,” I respond with a hint of pride. As people say nowadays, my algorithm knows me well and had already served me that one a few days earlier, along with another monologue on Greenland by Varoufakis, which I immediately sent back to her.

Since there’s been no shortage of turbulent events in the world, we continued, over the following period, to regularly and enthusiastically exchange links to excellent geopolitical and macroeconomic analyses by the author. And so it went for a while—until one day, I happened to spot Varoufakis on a podcast I trust, talking about a strange phenomenon: an explosion of AI-generated video content in which he supposedly speaks at length on many current topics...

After the initial amusement, I found myself feeling deceived, having wasted hours listening to AI hallucinations; but also defeated, because I failed to distinguish a human from what until recently was an obvious machine. An added sting was the fact that I design such machines for a living at the Innovation Center of the School of Electrical Engineering in Belgrade. However, once I heard that even Varoufakis himself realized only in the third minute of one of the clips that the person speaking was not him—and only by recalling that he couldn’t have possibly worn that blue shirt in the room where the video was supposedly recorded—the feeling of defeat somewhat subsided, giving way to a sense of total absurdity—and to the increasingly frequent question: “Where is all this heading?”

Shortly after this defeat, my students sent me a draft of a paper we have been writing for a scientific journal. The paper begins nicely, albeit in a somewhat unfamiliar style,

gućnosti da ih trajno sačuvamo, i kako je to bitan problem. Čitam o toj fascinantnoj tehnologiji skladištenja digitalnih podataka u hemijskoj formi. Da, to znači da podatke umesto na disku možemo čuvati u epruveti, i to u formi veštačkih DNK molekula. Genijalno! Ako imitiramo prirodnu inteligenciju da bismo napravili veštačku, zašto ne bismo imitali i prirodne mehanizme skladištenja informacija? Čitam dalje — sa nešto manje oduševljenja, a više nekakve sumnje — kako ova tehnologija omogućava izvanrednu trajnost i gustinu podataka, kao i njihovu prenosivost i privatnost. Tačno je da su DNK molekuli jako stabilni i da mogu da traju hiljadama, čak i milionima godina ako se adekvatno čuvaju. Neosporno je i da je DNK trenutno najgušći medijum za skladištenje podataka: svi podaci na planeti Zemlji mogli bi se spakovati u svega nekoliko bočica DNK; ako ozbiljno razmišljamo o digitalnoj selidbi na Mesec ili Mars, onda nam je DNK jedino rešenje. Takođe, DNK podatke iz epruvete možete jednostavno i bezbedno kopirati i deliti sa drugima bez potrebe da ti podaci ikada uđu u elektronski domen gde lako mogu biti kompromitovani (ako želite da sa nekim diskretno podelite Vaše najmračnije tajne, najsigurnije je preko epruvete). Čitam dalje kako Vaše podatke u epruveti možete pretraživati PCR metodom sličnom onoj koja detektuje viruse i bakterije u potzorku tkiva. Međutim, moja sumnja raste sve brže i potpuno eskalira u narednom paragrafu, koji kaže da sve tehnologije dolaze i prolaze, ali da je koncept DNK neprolazan, i da će ljudi uvek imati egzistencijalnu potrebu da usavršavaju mehanizme čitanja i pisanja DNK. Tu mi je već potpuno jasno da je cela ova uvodna priča ne samo očigledan plagijat našeg prethodnog rada na povezanu temu, već da je u potpunosti napisana od strane veštačke inteligencije.

„E, ovog puta sam te uhvatio na delu!“, kažem u sebi ushićeno, obraćajući se ne nekom studentu, već veštačkoj inteligenciji lično, i diveći se svojoj sposobnosti da razlikujem ljudski tekst od mašinski generisanog. Nije bilo lako, ali pobeda je, ipak, izvojevana! Iako sam sâm sebe više puta plagirao prepričavajući gore navedene činjenice kao uvod u različite radove, prosto ne mogu da zamislim ni sebe, a ni bilo kog studenta sa kojim saradjem kako izgovara ove bezlično i sovoparno ukombinovane reči. Taj neki ljudski faktor koji ne umem najbolje da opišem rečima, očigledno ne postoji u tekstu koji čitam. I onda naravno iskoristim priliku da opet skliznem u besciljan proces razmišljanja o činjenici da je sve više naučnih radova koje čitam i pisano i recenzirano od strane — ili uz veliku pomoć — veštačke inteligencije. A kad krenu da se bore misli moje, to ume da potraje; obično se završi kada stignem do zaključka da mi pomalo nedostaje sav onaj nepismeno i nekonzistentno napisan tekst u radovima koje recenziram, a koji mi je nekada zadavao teške glavobolje. Da li ste znali da je za nostalgiju za dobrim starim vremenima najzaslužnije naše loše i selektivno pamćenje? U međuvremenu su studenti odgovorili na moje optužbe: kažu da *nisu koristili* veštačku inteligenciju u pisanju, već su svojim rečima, eto...

Dakle, 2 prema 0 za veštačku inteligenciju. Inače, ova igra koju svi mi sve češće —uglavnom nesvesno — igramo protiv veštačke inteligencije zove se *The Imitation Game*; osmislio ju je sredinom prošlog veka Alan Turing, koga smatraju ocem računarstva i veštačke inteligencije, i odlično je opisana u istoimenom filmu iz

by explaining how the amount of digital data is growing uncontrollably, outpacing our ability to store it permanently, and how this is an important problem. I read about the fascinating technology of storing digital data in a chemical form. Yes, that means you can store your data not on a hard drive but in a test tube, in the form of synthetic DNA molecules. Brilliant! If we can imitate natural intelligence, why wouldn't we also imitate natural mechanisms for information storage? I read further—with somewhat less enthusiasm and growing suspicion—about this technology enabling extraordinary durability and density of data, as well as its portability and privacy. Indeed, it is true that DNA molecules are highly stable and can last for thousands, even millions of years if stored properly. It is equally undeniable that DNA is currently the densest storage medium known to us: all the data on planet Earth could fit into just a few bottles of DNA; and if we are seriously considering a digital migration to the Moon or Mars, DNA may be our only viable solution. Moreover, DNA data stored in a test tube can be simply and securely copied and shared with others, without that data ever entering the electronic domain where it could easily be compromised (if you ever wish to discreetly share your darkest secrets with someone, a DNA test tube is your safest bet). I read further that the data stored in your test tube can be searched using the PCR method, similar to the one used to detect viruses and bacteria in a tissue sample. My suspicion, however, grows rapidly and fully escalates in the next paragraph, which states that all technologies come and go, but the concept of DNA is eternal, and that humans will always have an existential need to refine the mechanisms for reading and writing DNA. At that point it became crystal clear to me that this entire introduction was not only an obvious case of plagiarism of our earlier papers on a related topic, but that it had been written entirely by artificial intelligence.

“This time I caught you red-handed!” I said to myself triumphantly, addressing not any student, but the artificial intelligence itself, all the while marveling at my ability to distinguish human-written from machine-generated text. It wasn't quite easy, but victory was achieved nonetheless! Although I have often plagiarized my own introductions to various papers by rephrasing these same facts, I simply cannot imagine either myself or any of the students I collaborate with uttering these somewhat impersonal and dry word combinations. That human factor, which I cannot fully describe in words, is obviously absent from the text in front of me. And of course, here I take the opportunity to slip into the usual aimless process of brooding over the fact that most of the scientific papers I read are both written and reviewed by, or with significant help from, artificial intelligence. This train of thought usually ends when I conclude that I am starting to miss all those poorly written and inconsistent texts in the papers I used to review, which once gave me severe headaches. Did you know that our nostalgia for the good old days is mostly caused by our poor and selective memory? Meanwhile, the students responded to my accusations: they say they did not use any artificial intelligence in writing, but simply, in their own words...

So, 2-0 for artificial intelligence. And this familiar game that all of us have been playing for a while—often unconsciously—against artificial intelligence is called *The Imitation Game*. It was devised in the mid-20th century by Alan Turing, regarded as the father of computer science and artificial intelligence, and it was brilliantly depicted in the eponymous 2014 movie. In computing circles, it is better



2014. godine. U računarskim krugovima poznatija je kao *Turingov test* za veštačku inteligenciju; naime, ako čovek, u ulozi *sudije*, prilikom interakcije sa skrivenim *subjektom*, ne može da razazna da li je u pitanju mašina ili čovek, onda se smatra da je mašina položila test, a to je decenijama predstavljalo bitnu i nedostižnu prekretnicu u razvoju veštačke inteligencije.

Međutim, bitno je uvideti da je Turingov test ipak jedna igra za koju je, kao i za tango, potrebno dvoje. Svaki put kad čovek pobedi, mašina izgubi — i obratno. Ishod ne zavisi samo od subjekta već i od sudije: sudija je taj koji interaguje sa subjektom i donosi krajnji sud, pa stoga snosi i odgovornost! Znaite, postoje i bolje i lošije sudije. Da ne okolišam previše: Turingov test je namenjen i *Vama*, a ne samo mašini; svaki put kada mašina položi Turingov test — Vi ga padnete, i to treba stoički da podnesete.

Ljudska i veštačka inteligencija funkcionišu na sve sličnijem principu, što može delovati uznemirujuće. Čini mi se da se naš narcisoidni ego teško miri sa činjenicom da inteligencija nije sopstvena samo uzvišenoj ljudskoj vrsti. U prilog tome ide i činjenica da smo dugo zanemarivali i potcenjivali inteligenciju i emocije životinja. Možda su tome doprinele i velike svetske religije koje stavlja-

known as the Turing Test for artificial intelligence: if a human, acting as a *judge*, cannot distinguish whether the hidden *subject* they are interacting with is a machine or a human, then the machine is said to have passed the test—a milestone that for decades represented an important and unattainable breakthrough in AI development.

However, it is important to realize that the Turing Test is still a game, and one which, like tango, requires two participants. Each time the human wins, the machine loses—and vice versa. The outcome does not depend only on the subject, but also on the judge: it is the judge who interacts with the subject and delivers the final verdict, and who must take their share of responsibility. And as you may guess, there are better and worse judges. To put it bluntly: the Turing Test is meant for you as well, not just for the machine; every time the machine passes the Turing Test, you fail it—and you should accept that stoically.

Some people find it unsettling that human and artificial intelligence work on increasingly converging principles. This may be a sign of our narcissistic ego struggling to accept that intelligence is not unique to our beloved human species alone. We have a history of denial and underestimation of the intelligence and emotions of animals. Perhaps major religions, which place *Homo sapiens* at the center of the universe, may



AKO U DOBA VEŠTAČKE INTELIGENCIJE VI STAGNIRATE, STAGNIRAĆE I VEŠTAČKA INTELIGENCIJA; AKO VI NAPREDUJETE KAO SUDIJA, NAPREDOVAĆE I ONA. IVER NE PADA DALEKO OD KLADE.



ju pripadnike vrste *Homo sapiens* u centar univerzuma. Bilo kako bilo, na *Vama* je da priznate *poraz* i da sednete i bolje se spremite za svaki naredni Turingov test — a biće ih sve više. Time ćete, osim što ćete raditi na sebi, dati i bitan doprinos nauci, jer Turingov test, jednom položen od strane mašine, postaje pokretna meta. Ako u doba veštačke inteligencije Vi stagnirate, stagniraće i veštačka inteligencija; ako Vi napredujete kao sudija, napredovaće i ona. Iver ne pada daleko od klade.

Stoga, u ime nauke i inteligencije—i prirodne i veštačke—nipošto se ne zaglupljajte, već radite na sebi! I ne zaboravite da pomerate granice Vašeg humora kako biste ostali kompetitivni u ovoj važnoj igri! Naučite svoj chatbot po koji dobar vic, pa će i on *Vama* da smisli neki valjan. Ali nikada mu ne odajte one najbolje, jer važno je ostati korak ispred!

have contributed to this attitude. Whatever the case may be, you now need to acknowledge the *defeat*; once you process that, sit down and study harder for each future Turing Test—as there will be many more to come. By doing so, not only will you improve yourself, but you will also make a meaningful contribution to science, because once a machine passes the Turing Test, the test becomes a moving target. If, in the age of AI, you somehow become less sharp, then AI will stagnate; if you improve as a judge, it will advance too. An apple doesn't fall far from the tree.

Therefore, in the name of science and intelligence—both natural and artificial—sharpen up and work on yourself! And don't forget to keep pushing the boundaries of your humor if you wish to stay in the game as a competitive player. Teach your chatbot a few good jokes, and it will make up a decent one for you in return. However, never share your best jokes! It is important to remain a step ahead.

IF, IN THE AGE OF AI, YOU SOMEHOW BECOME LESS SHARP, THEN AI WILL STAGNATE; IF YOU IMPROVE AS A JUDGE, IT WILL ADVANCE TOO. AN APPLE DOESN'T FALL FAR FROM THE TREE.



Svet se menja, čovek se stalno navikava na neke nove načine postojanja i posložio je nove prioritete, to nam je dato. Ne mislim da je „aktuelno“ obavezno i loše (to je isto navika savremenika koju se trudim da izbegnem), ali utiska sam da se čovek udaljio od svoje primarne svrhe, da imamo i neki viši smisao i da samo kroz zajedništvo biramo put do smisla postojanja.

Ritualni nam pomažu da pronademo smisao – u klubu ili na reju, kroz muziku i šamane koji su nam poslali da nas vode kroz ta iskustva, da se osetimo živim i kao neophodni deo nečeg većeg i značajnijeg od pukog preživljavanja.

Taj osećaj pripadnosti mislim da se nije menjao kroz godine, okolnosti jesu. Devedesetih je reju na našim prostorima bio najefektniji vid otpora, barem za mene – muzika i ples kao čin intimne revolucije je nešto na čemu sam odrastao i to me je formiralo. Danas smo još uvek u nekim sličnim okolnostima, lokalno i globalno, pa izvodim samo jedan zaključak, što je represija (u najširem kontekstu) jača, to je underground dublji i mi smo u njemu slobodniji, kreativniji, bliži jedni drugima. To će nas i održati!

TELO KAO META-ZNANJE

Zahvalan sam Kosmosu što mi je podario veštinu da reagujem kroz telesno, na muziku, na ljude, na unutrašnje emotivne procese, na uzbuđenja, da osećam kroz telo i da (ot)pustim racio i – to ne objašnjavam. To je jezik koji sam naučio kroz život i mogu samo da ga koristim, ali sad razumem da na taj način mogu da provociram stvarnost i da telom komuniciram jednako kao rečima, često i umesto njih. Muzika koja nas uzbuđuje i vodi na mesta na koja nismo ni sanjali da ćemo stići, stvar nove realme u kojima komuniciramo na drugačiji način, brišemo okvire ove stvarnosti i kreiramo nova pravila.

The world changes, people constantly adapt to new ways of existing and arranging new priorities, that is something given to us. I do not think that what is “current” is necessarily bad either, that is also a habit of contemporaries I try to avoid, but I have the impression that humanity has distanced itself from its primary purpose, that we have some higher meaning as well, and that only through togetherness do we choose the path toward the meaning of existence.



Rituals help us find meaning, in the club or at a rave, through music and the shamans sent to guide us through those experiences, to make us feel alive and like a necessary part of something greater and more significant than mere survival.

I do not think that feeling of belonging has changed through the years, only the circumstances have. In the nineties, rave culture in our region was the most effective form of resistance, at least for me, music and dance as an act of intimate revolution is something I grew up with, and it shaped me. Today we are still living in similar circumstances, both locally and globally, so I draw only one conclusion: the stronger the repression becomes, in the broadest sense, the deeper the underground grows, and within it we become freer, more creative, and closer to

one another. That is what will sustain us!

THE BODY AS META-KNOWLEDGE

I am grateful to the Cosmos for giving me the ability to react through the body, to music, to people, to inner emotional processes, to excitement, to feel through the body and to let go of reason and not explain it. It is a language I learned through life, and I can only use it, but now I understand that in this way I can provoke reality and communicate through the body just as much as through words, often instead of them. Music that excites us and takes us to places we never dreamed we would reach creates new realms in which we communicate differently, erase the frameworks of this reality, and create new rules.

Muzika me jednako uzbuđuje kada sam iza DJ pulta ili ispred njega sa publikom na podijumu, a telo će svakako prvo pokazati pravac u kom idemo svi zajedno, pa je moje telo tu da pozove i vodi nas dalje.

Ples jeste čin neposlušnosti, kada je spontan, ali čak i kad je pozvan ili iniciran jer je svako od nas u tom činu jedinstven i originalan. Ne verujem da je bilo ko od nas u potpunosti pomirljiv sa svim okolnostima koje nas okružuju, a klub (ili reju) kao mesto gde smo svi dobrodošli sa svim svojim specifičnostima, daje nam mogućnost da se oslobodimo i ako treba, suprotstavimo... nekada i sebi samima.

Dakle, klub je i prostor bega i prostor otpora, a za mene je ples jedino kompletno oslobođenje.

ROMANTIKA

Po pitanju romantike sam beskompromisan. Danas biti otvoreno romantičan, pokazivati nežnost, patnju, ranjivost ili pak čistu radost i zadovoljstvo... ma ne biti tvrdokorni cinik, mislim da je to – hrabrost i izvor snage. Ja verujem u ljude, verujem u zajedništvo, verujem u publiku satkanu od toliko nas potpuno drugačijih koji se lako prepoznajemo kao „svoji“, verujem u uzbuđenja i da, verujem u noć.

To nije nešto što moramo da objašnjavamo, ali barem u sebi se treba osvrnuti i zabeležiti u svesti da smo prošli to neko autentično iskustvo, da smo bili u takvom ritualu, da smo se dodirnuli sa nekim sličnim dušama, da smo osvojili još neki komadić sopstvene slobode, da smo se pustili da osećamo i da smo prisutni dok smo tu, u ovim stvarnostima. Jedino tako možemo dalje, a ja sam, čini mi se, pronašao ključ koji otvara ta vrata drugih svetova, meni i mojim saputnicima na žurkama – zahvalan sam njima što me prate i Kosmosu što mi je taj dar poklonio i dobroj muzici koje toliko ima i koja se toliko stvara, što je jedina večna i zaista sigurna stvar u našim uzbuđljivim životima.

Music excites me equally when I am behind the DJ booth or in front of it with the crowd on the dance floor, and the body will always be the first to show the direction in which we are all moving together, so my body is there to invite and guide us further.

Dance is an act of disobedience when it is spontaneous, but even when it is invited or initiated, because each of us is unique and original within that act. I do not believe that any of us is completely reconciled with all the circumstances surrounding us, and the club, or the rave, as a place where we are all welcome with all our specificities, gives us the possibility to free ourselves and, if necessary, to resist, sometimes even ourselves.

Therefore, the club is both a space of escape and a space of resistance, and for me, dance is the only complete liberation.

ROMANCE

When it comes to romance, I am uncompromising. Today, to be openly romantic, to show tenderness, suffering, vulnerability, or pure joy and pleasure, simply not to be a hardened cynic, I think that is courage and a source of strength. I believe in people, I believe in togetherness, I believe in a crowd made up of so many completely different people who still easily recognize one another as “their own,” I believe in excitement and yes, I believe in the night.

It is not something we have to explain, but at least within ourselves we should pause and register consciously that we have gone through some authentic experience, that we were part of such a ritual, that we touched other kindred souls, that we conquered another small piece of our own freedom, that we allowed ourselves to feel and to be present while we are here, within these realities. That is the only way we can move forward, and it seems to me that I have found the key that opens the doors to those other worlds for myself and my companions at parties. I am grateful to them for following me, to the Cosmos for giving me that gift, and to good music, of which there is so much and which is constantly being created, because it is the only eternal and truly certain thing in our exciting lives.

Rituali nam pomažu da pronađemo smisao, u klubu ili na reju, kroz muziku i šamane koji su nam poslani da nas vode kroz ta iskustva, da se osetimo živim i kao neophodni deo nečeg većeg i značajnijeg od pukog preživljavanja.

Rituals help us find meaning, in the club or at a rave, through music and the shamans sent to guide us through those experiences, to make us feel alive and like a necessary part of something greater and more significant than mere survival.



POP DEPRESIJA POP DEPRESSION

Autor / Author IVAN LONČAREVIĆ
Fotografije / Photos MIKA KNEŽEVIĆ

U nekom smislu, Pop depresija predstavlja idealan oksimoron. Teoretski su te reči suprotstavljene jedna drugoj, bar kada je muzika u pitanju. Iskreno, ja to ne doživljavam tako. Za mene su to dve stvari koje, udružene, prave jedan mali mikrosvet za sebe. U isto vreme, to je bila i igra reči – nešto poput onoga što su Led Zeppelin uradili kada su davali ime svom bendu, ali i način da se u dve reči opiše ono što sam slušao i želeo da puštam u emisiji pre nego što je ona nastala. Često mislim da nisam našao baš nikakvo mesto za Pop depresiju na srpskoj muzičkoj sceni i da smo više fusnota nego neki podnaslov. Ipak, želim da verujem da i takva fusnota može nekoga da inspiriše da napiše najbolji krimić sa zrcem melodrame.

In a way, Pop Depression represents the ideal oxymoron. Theoretically, those words oppose one another, at least when music is concerned. Honestly, I do not experience them that way. For me, there are two things that together create a small microworld of their own. At the same time, it was also a play on words, something like what Led Zeppelin did when naming their band, but also a way to describe in two words what I listened to and wanted to play on the show before it even existed. I often think that I never found any real place for Pop Depression on the Serbian music scene and that we are more of a footnote than a subtitle. Still, I want to believe that even such a footnote can inspire someone to write the greatest crime novel with a grain of melodrama.



POTRAGA ZA NOVOM MUZIKOM NIKADA NIJE JEDNOSMERNNA

Živimo u vremenu u kojem je pritisak konzumerizma veliki, ali i u vremenu u kojem su ljudi sve manje spremni da sami istražuju. Za većinu ljudi iz moje generacije, onih rođenih sedamdesetih, muzika se „završila“ negde 1992, 1993. ili 1994. godine. Tada su, kako kažu, postali odrasli i više nije bilo vremena za novu muziku.

Paradoksalno, dosta mojih prijatelja nije otišlo na koncert Fontaines D.C. u Beogradu jer „nemaju hitove“, ali su otišli na Guns N' Roses ili Sisters of Mercy. Prokleta je moja generacija.

Otkrivanje muzike je, međutim, dvosmeran proces. Koliko ja otkrivam nove ili nepoznate muzičare, toliko oni meni pomažu da shvatim ili prihvatim nešto novo ili drugačije. Nekada čak i „otkrijem“ sebe na neki drugi način i otvorim delove mozga za koje nisam ni znao da postoje.

Nekada se ja javim nekom bendu da pitam šta rade i da li im treba pomoć, nekada se oni jave meni. Nekad komunikacija uspe, nekad ne. Dešava se i da se ne javim nikome jer nemam snage da započinem nešto novo, ali to stanje prođe. Svakako postoje ljudi čijem ukusu verujem i koji mi često preporučie nešto što kasnije postane veoma važno u mom životu.



THE SEARCH FOR NEW MUSIC IS NEVER ONE-WAY

We live in a time when the pressure of consumerism is immense, but also in a time in which people are increasingly less willing to explore on their own. For most people of my generation, those born in the seventies, music “ended” somewhere around 1992, 1993, or 1994. That was when, as they say, they became adults and there was no longer time for new music.

Paradoxically, many of my friends did not go to the Fontaines D.C. concert in Belgrade because “they don’t have any hits,” but they did go to Guns N’ Roses or The Sisters of Mercy. My generation is doomed.

Discovering music, however, is a two-way process. As much as I discover new or unknown musicians, they help me understand or accept something new or different. Sometimes they even help me “discover” myself in another way and open parts of my brain I did not even know existed.

Sometimes I reach out to a band to ask what they are doing and whether they need help, sometimes they reach out to me. Sometimes communication works, sometimes it does not. There are also moments when I do not contact anyone because I do not have the strength to start something new, but that feeling passes. There are certainly people whose taste I trust and who often recommend something that later becomes very important in my life.

THE SONG THAT MOVES YOU AND THE RITUAL OF THE CONCERT

What has driven me for twenty-five years is the desire to hear a song that will move and unsettle me on every level. It does not matter whether that song is euphoric, miserable, humorous, philosophical, romantic, or pure destruction. If I was able, in any way, to influence its creation, that makes me especially happy.

On the other hand, being at a concert at the moment when a connection happens between the audience and the performer still feels to me like a magical ritual that I want to experience repeatedly. That adrenaline pushes me forward, along with the need to hear “that” song, “THE song” that will carry me through the years ahead.

„Naša budućnost možda jeste osuđena na raspad na mnogim nivoima – ali soundtrack tog raspada biće spektakl.“

"Our future may indeed be doomed to collapse on many levels, but the soundtrack of that collapse will be a spectacle."

PESMA KOJA POMERA I RITUAL KONCERTA

Ono što me pokreće već 25 godina jeste želja da čujem pesmu koja će da me pomeri i poremeti na svim nivoima. Nije važno da li je ta pesma euforična, čemerna, duhovita, filozofska, ljubavna ili čista destrukcija. Ako sam, pritom, mogao na bilo koji način da utičem na njeno nastajanje, to me čini posebno srećnim.

S druge strane, biti na koncertu u trenutku kada se dogodi povezivanje između publike i izvođača za mene je i dalje magični ritual koji želim da doživljam iznova i iznova. Gura me taj adrenalin i potreba da čujem „onu“ pesmu „THE pesmu“ koja će me voditi dalje narednih godina.

DA LI IMAMO KULTURU SLUŠANJA MUZIKE?

Dobro je pitanje koliko smo zapravo „pod ruku“ sa muzikom 21. veka, ali i sa bilo kojom stvari iz oblasti savremene kulture i umetnosti. Teško je generalizovati, jer uvek ima i dobrih i loših stvari.

Ako bih morao direktno da odgovorim na pitanje da li imamo kulturu slušanja, rekao bih: uglavnom ne. Ipak, mene ne zanima to takozvano generalno mišljenje. Ono što me zanima jeste stvaranje izuzetaka. Ako neko čuje nešto na način na koji bih ja voleo da nova muzika bude slušana i to prenese dalje, onda smo već napravili mali pomak.

To je kao kada bacite kamenčić u vodu – šire se krugovi. Ili, kako volim da kažem, mala muzička žabica.

Kultura slušanja, čitanja, gledanja i razmišljanja veoma je kompleksna stvar. Svaki mali korak u tom pravcu je važan, pogotovo kada ne postoji sistem i kada se sve svodi na slučajnost ili nečije lično cimanje.

Ipak, deo muzike koji nastaje u Srbiji ide u korak sa onim što se dešava u regionu i svetu. Naši muzičari su hrabri, talentovani i sposobni – često i veoma vešti u rešavanju složenih jednačina budžetiranja. Upravo to budžetiranje, međutim, često vidim kao glavni razlog zašto naša muzika ne ide još dalje.

SVE TEŽE JE ISTERATI LJUDE IZ KUĆE

Ljudi danas sve manje izlaze da slušaju muziku uživo, posebno kada su u pitanju „mali“ izvođači ili nekomercijalna muzika. U Srbiji je sve dodatno pomešano – često je teško i napraviti jasnu razliku između mainstreama i undergrounda.

Publika danas najčešće ulaže svoje vreme i novac u spektakl. Nemam ništa protiv spektakla, ali borba da i mali izvođači, koji ne prave muziku u trendu, dobiju priliku da se predstave široj publici često deluje kao hendikep utakmica.

Mnogo toga se promenilo tokom ove dve i po decenije, ali statistički gledano, možda i nije toliko drugačije nego ranije. Zamenile su se generacije, ljudi iz mog vremena zamenjeni su publikom od 25 do 40 godina, ali brojke su prilično slične kao sredinom 2000-ih. Istina je samo da je ljude sve teže isterati iz kuće.

OVO JE SRPSKA MUZIČKA SCENA!

Veliki napor sam uložio, zajedno sa ljudima sa kojima radim, da ono čime se bavimo zaista bude srpska muzička scena, a ne samo beogradska. Više od polovine izvođača koji danas objavljuju za Pop depresiju nisu iz Beograda niti žive u glavnom gradu. Mnogi su mlađi od 30 godina.

DO WE HAVE A CULTURE OF LISTENING TO MUSIC?

It is a good question how much we are actually “in step” with the music of the twenty-first century, but also with anything from the field of contemporary culture and art. It is difficult to generalize, because there are always both good and bad things.

If I had to answer directly whether we have a culture of listening, I would say: mostly not. Still, that so-called general opinion does not interest me. What interests me is creating exceptions. If someone hears something in the way I would like new music to be heard and then passes it on, then we have already made a small step forward.

It is like throwing a pebble into water, the circles spread outward. Or, as I like to say, a small musical frog.

The culture of listening, reading, watching, and thinking is an extremely complex thing. Every small step in that direction matters, especially when there is no system and everything comes down to coincidence or someone’s personal effort.

Still, part of the music created in Serbia keeps pace with what is happening in the region and the world. Our musicians are brave, talented, and capable, often highly skilled at solving complex equations of budgeting. That very budgeting, however, is often what I see as the main reason our music does not go even further.

IT IS BECOMING INCREASINGLY DIFFICULT TO “DRAG” PEOPLE OUT OF THEIR HOMES

People today go out less to listen to live music, especially when it comes to “small” artists or non-commercial music. In Serbia, everything is additionally mixed together, it is often difficult even to make a clear distinction between mainstream and underground.

Today, audiences mostly invest their time and money in spectacle. I have nothing against spectacle, but the struggle for small artists, those who do not make trendy music, to get the opportunity to present themselves to a wider audience often feels like a handicap match.

A great deal has changed over these two and a half decades, but statistically speaking, perhaps it is not all that different from before. Generations have changed, people from my era have been replaced by audiences between twenty-five and forty years old, but the numbers are like those from the mid-2000s. The truth is simply that it is becoming increasingly difficult to get people out of the house.

THIS IS THE SERBIAN MUSIC SCENE!

Together with the people I work with, I invested great effort to ensure that what we do truly represents the Serbian music scene, not just the Belgrade one. More than half of the artists who release music through Pop Depression today are not from Belgrade and do not live in the capital. Many of them are younger than thirty.

I would love for other cities in Serbia to have recording and performance conditions at least somewhat comparable to those in Belgrade. At different moments, I have been fascinated by what was happening in Subotica, Pančevo, Niš, and now in Šabac as well.

Decentralization is not merely desirable; it is the fundamental precondition for any of these to make sense. The Hali Gali movement, for example, through its energy inspired many local scenes and bands to be bolder in their performances and the music they release, and I cannot

Voleo bih da i drugi gradovi u Srbiji imaju uslove za snimanje muzike i nastupe barem približne onima u Beogradu. U različitim trenucima fasciniralo me je šta se dešava u Subotici, Pančevu, Nišu, a sada i u Šapcu.

Decentralizacija nije samo poželjna – ona je osnovni preduslov da sve ovo ima smisla. Hali Gali pokret je, na primer, svojom energijom inspirisao mnoge sredine i bendove da budu hrabriji u svojim nastupima i muzici koju objavljuju, a ja jedva čekam da čujem pesmu nekog novog benda iz Loznice, Novog Pazara ili Požarevca koja će me potpuno razoriti. Isto kao što bih voleo da me očara i neki novi bend sa Vračara (historical).

SAUNDTREK NAŠEG RASPADA BIĆE SPEKTAKL

Voleo bih da u budućnosti dođe do promene u načinu na koji se muzika shvata – da se na nju gleda kao na ozbiljnu umetnost, a ne samo kao na puku zabavu. Posebno bih voleo da država i njena ministarstva razumeju da je rokenrol, kao i muzika uopšte, umetnost.

Muzika u Srbiji postoji i van okvira koji obično podrazumeva nekoliko kulturnih imena iz prošlosti. Muzika može biti umetnost čak i kada je čisto energetska praznjenje.

Ona ima sposobnost da najbrže okupi ljude oko neke ideje, da pokretu da kontekst, da inspiriše i uteši. Naravno, nemam ništa protiv estrade, muzike za liftove ili pozadinskih zvučnih kulisa – ali muzika ima specifičnu moć. Upravo preko nje mladi najbrže dolaze do svog glasa.

Ako oni koji odlučuju o našim životima ne čuju tihiu muziku i šaputanje, svakako će čuti distorziju i vrištanje. Naša budućnost možda jeste osuđena na raspad na mnogim nivoima – ali saundtrek tog raspada biće spektakl.



wait to hear a song by some new band from Loznica, Novi Pazar, or Požarevac that will completely destroy me. Just as I would love to be enchanted by some new band from Vračar as well.

THE SOUNDTRACK OF OUR COLLAPSE WILL BE A SPECTACLE

I would like to see a change in the future in the way music is understood, for it to be viewed as serious art rather than mere entertainment. I would especially like the state and its ministries to understand that rock and roll, just like music in general, is art.

Music in Serbia exists outside the framework that usually includes only a few cult names from the past. Music can be art even when it is pure energetic release.

It can gather people around an idea faster than anything else, to give a movement context, to inspire and comfort. Of course, I have nothing against mainstream entertainment, elevator music, or background soundscapes, but music possesses a specific kind of power. It is precisely through music that young people most quickly arrive at their own voice.

If those deciding about our lives cannot hear quiet music and whispers, they will certainly hear distortion and screaming. Our future may indeed be doomed to collapse on many levels, but the soundtrack of that collapse will be a spectacle.

Pop depresija već četvrt veka predstavlja jedno od ključnih mesta na domaćoj sceni gde nova muzika dobija prostor da bude otkrivena. Ono što je počelo kao radijska emisija vremenom je preraslo u mnogo više – izdavačku kuću, koncertnu platformu i važan oslonac za bendove i autore koji pomeraju granice savremene scene.

Od prvog emitovanja do danas objavljeno je više od 1500 emisija, uz stotine mikstejpova i specijala, a emisija je 2018. godine dobila i „Listeners' Choice“ nagradu za najbolju rock/alternative emisiju na Mixcloud platformi.

Tokom godina Pop depresija je postala i značajan izdavački i koncertni akter, sa stotinama objavljenih izdanja i izvođačima poput Ana & The Changes, Stray Dogg, Kralj Čačka i Bohemija, do projekata poput serijala Klavirsko nebo, Hali Gali kompilacija i izdanja bendova Lenhart Tapes, proto tip, Šajzberberlemon, Consecration, Gazorpazorp, Lu i mnogih drugih koji su oblikovali savremeni zvuk domaće scene. Iza svega toga stoji Ivan Lončarević – novinar, sportski komentator i dugogodišnji promoter nove muzike.

Pop Depression has represented one of the key places on the local scene where new music is given space to be discovered. What began as a radio show gradually evolved into much more, a record label, a concert platform, and an important support system for bands and authors pushing the boundaries of the contemporary scene.

From its first broadcast until today, more than 1,500 shows have been released, along with hundreds of mixtapes and specials, while in 2018 the show received the "Listeners' Choice" award for best rock/alternative show on the Mixcloud platform.

Over the years, Pop Depression also became an important publishing and concert force, with hundreds of releases and artists such as Ana & The Changes, Stray Dogg, Kralj Čačka, and Bohemija, as well as projects such as the Klavirsko nebo series, the Hali Gali compilations, and releases by bands such as Lenhart Tapes, proto tip, Šajzberberlemon, Consecration, Gazorpazorp, Lu, and many others who shaped the contemporary sound of the local scene. Behind all this stands Ivan Lončarević, journalist, sports commentator, and longtime promoter of new music.





KOIKOI: KOLEKTIV KAO STANJE

KOIKOI:
THE COLLECTIVE
AS A STATE OF
BEING

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos MIKA KNEŽEVIĆ

U trenutku kada bend uspe da okupi različite generacije oko istog zvuka, jasno je da se ne radi samo o muzici, već o prostoru u kojem ljudi pronalaze sebe. **KOIKOI** pripada toj vrsti bendova, onih koji ne insistiraju na jedinstvenoj definiciji, već ostavljaju prostor da se stvari dešavaju između ljudi. Njihovi odgovori to potvrđuju: sreća nije konstanta već trenutak koji dolazi posle ispravnih, često teških odluka; bliskost počinje tek kada nestanu svakodnevne „maske“; kolektiv nije organizacija, već prirodno stanje u kojem se razmena podrazumeva; a hedonizam se svodi na jednostavne, lične rituale koji vraćaju osećaj mira.

The moment a band succeeds in bringing together different generations around the same sound, it becomes clear that this is not only about music, but about a space in which people find themselves. **KOIKOI** belongs to that kind of band, one that does not insist on a single definition, but instead leaves room for things to happen between people. Their answers confirm this: happiness is not a constant, but a moment that arrives after the right, often difficult decisions; closeness begins only once everyday “masks” disappear; the collective is not an organization, but a natural state in which exchange is understood; and hedonism comes down to simple, personal rituals that restore a sense of peace.



KOIKOI čine **Marko Grabež** (vokal, gitara), **Emilija Đorđević** (bas, vokal), **Emilija Đonin** (sint, vokal) i **Ivan Pavlović Gizmo** (bubnjevi, elektronika). Njihov rad oblikuje se upravo kroz takav kolektivni princip: kroz međusobno oslanjanje, poverenje i zajedničko stvaranje, bez potrebe za hijerarhijom. U tom prostoru između ličnog i zajedničkog, njihov identitet ne funkcioniše kao zbir pojedinaca, već kao odnos koji se stalno menja i razvija.

SREĆA

MARKO GRABEŽ:

Sve više uočavam da sreća zna da bude blisko povezana sa dobrim odlukama u životu. Kad god sam osećao da postupam ispravno, ma koliko to bilo teško ili neugodno za mene u tom trenutku, nekako je sreća ubrzo nakon toga dolazila i znala da nagradi. Sreću je najgore upoređivati i meriti u tuđem dvorištu. Verujem da u jednom trenutku dođe sama, kad marljivo ideš svojim putem i ne bole te „tuđe sreće“. Često zna da boli spoznaja da je nekom život namenio više sreće, nego nekom drugom. Zato ni ta sreća nije baš najkul. Zna da bude vrlo nepravedna i neetična. Ali, šta nam drugo preostaje nego da joj se nadamo, ali da je, ipak, ne čekamo da padne sa vedra neba, jer verovatno neće. Treba je malo potražiti.

EMA ĐORĐEVIĆ:

Sreća je nešto što se pojavi na blic pa nestane, a onda čekaš da opet dođe i tako u krug. Ja se trudim da je stalno pronalazim u nekim malim stvarima, jer mi to pomaže da nalazim smisao u svakodnevnom životu.

EMILIJAA ĐONIN:

Sreća je za mene mogućnost izbora i vreme provedeno sa ljudima koje volim. Kada znam da imam podršku ljudi koje volim onda su i dostignuća sekundarna, a deljenje je to što me raduje. Ne postoji ništa draže nego kada je meni bliska osoba srećna.

IVAN PAVLOVIĆ GIZMO:

Srećan sam kada sam sa svojom porodicom, da gledam decu kako rastu, da budem tu za njih i da zajedno učimo ispočetka sve što sam ja zaboravio, a oni se prvi put susreću sa tim. Isto tako sam srećan kada nešto stvaram, a to se dešava sa mojim bendom i sa prijateljima iz benda. Srećan sam kada sam u prirodi, kada putujem, i još ako uz sve to može da se nađe mesta za neku dobru igricu – to je to!

BLISKOST

MARKO GRABEŽ:

Još uvek se vežbam na tom polju i sve više uviđam koliko se zapravo nevesto nosimo sa bliskošću. Oduvek sam zavideo otvorenim i emotivno zrelim ljudima koji vole i umeju da iskažu bliskost i ljubav. To je divan kvalitet i to jako cenim kod ljudi. Ipak, čini mi se da je mnogo više nas koji se malo zbunimo kad treba da iskažemo bliskost, jer je negde najteže reći osobi preko puta šta osećaš i pokazati to.

Za mene je bliskost najdublji i najintimniji stadijum odnosa, gde prosto nemaš potrebu nijednog trenutka da nabaciš neku od regularnih maski koje vadiš kroz dan u zavisnosti od situacija. Prosto, neki momenat predaha sa nekim ko te suštinski poznaje i voli te takvog kakav si.



KOIKOI consists of **Marko Grabež** (vocals, guitar), **Emilija Đorđević** (bass, vocals), **Emilija Đonin** (synth, vocals), and **Ivan Pavlović Gizmo** (drums, electronics). Their work is shaped precisely through such a collective principle: through mutual reliance, trust, and shared creation, without the need for hierarchy. Within that space between the personal and the collective, their identity does not function as a sum of individuals, but as a relationship that constantly changes and evolves.

HAPPINESS

MARKO GRABEŽ:

I increasingly notice that happiness can be closely connected to making good decisions in life. Whenever I felt that I was doing the right thing, no matter how difficult or uncomfortable it was for me at that moment, happiness somehow arrived shortly afterward and knew how to reward me. Happiness is at its worst when compared and measured in someone else's yard. I believe that at a certain point it comes on its own, when you diligently follow your own path and other people's "happiness" no longer hurts you. It is often painful to realize that life has given more happiness to some people than to others. That is why happiness itself is not all that cool either. It can be very unfair and unethical. But what else is left for us, except to hope for it, while not waiting for it to fall from a clear sky, because it probably will not. You must search for it a little.

EMA ĐORĐEVIĆ:

Happiness is something that appears in a flash and then disappears, and then you wait for it to come back again, over and over. I try to constantly find it in small things because that helps me find meaning in everyday life.

EMILIJAA ĐONIN:

For me, happiness is the possibility of choice and time spent with the people I love. When I know I have the support of the people I love, achievements become secondary, it is sharing that brings me joy. There is nothing dearer to me than seeing someone close to me happy.



EMA ĐORĐEVIĆ:

Osećaj da sa nekim možeš da поделиš najgore i najbolje stvari. Osećati se sigurno da te ta osoba neće osuđivati i da će biti uz tebe uvek, šta god da se desi. Bliskost se ostvaruje kroz vreme, kao dokaz poverenja i lojalnosti.

EMILIJA ĐONIN:

Bliskost je kada osobe u svom autentičnom obliku osećaju međusobnu prihvaćenost i kada duboko poznavanje dovede do anticipiranja potreba druge osobe. Prihvatanje sopstvene i tuđe autentičnosti i poznavanje njenih tančina.

IVAN PAVLOVIĆ GIZMO:

Kada se osećam dovoljno opušteno da mogu da budem svoj, da delim snove kao i noćne more i strahove, bez razmišljanja da će to biti iskorišćeno na neki način. Kada podelimo svoje strahove i to bude prihvateno. To donosi neki unutrašnji mir, samim tim i bliskost.

KOLEKTIV

MARKO GRABEŽ:

Jedini način koji je meni poznat za funkcionisanje. Ne umem ništa sam. Sve čime sam se ikad bavio, zahtevalo je kolektivni čin – od košarke do predstava, preko benda. Da sedim sam i učim klavir ili sedim za kompom i izučavam tutorijal za neki program, za mene je potpuna nepoznanica. U kolektivima, prosto kroz razmenu mogu da sebe motivišem na rad i kreativnost.

EMA ĐORĐEVIĆ:

Pravi prostor za rast. Mesto gde se ljudi spajaju, igraju, grade zajedničku ideju koja ima neki viši cilj. Uz bend sam naučila toliko stvari o sebi i kako treba raditi sa ljudima u takvom okruženju. Odrastala sam sa bratom i sestrom, oduvek sam bila timski igrač, tako da mi je kolektiv na neki način prirodno stanište, tu se osećam najsigurnije.

IVAN PAVLOVIĆ GIZMO:

I am happy when I am with my family, watching my children grow, being there for them, and learning everything from the beginning together, everything I have forgotten, and they are encountering for the first time. I am also happy when I create something, and that happens with my band and with my friends from the band. I am happy when I am in nature, when I travel, and if there is room somewhere in all of that for a good video game, that is it!

CLOSENESS

MARKO GRABEŽ:

I am still practicing in that field and increasingly realizing how awkwardly we deal with closeness. I have always envied open and emotionally mature people who know how to express closeness and love. It is a beautiful quality and something I deeply appreciate in people. Although it seems to me that there are far more of us who get a little confused when we need to express closeness, because somehow the hardest thing is to tell the person across from you what you feel and to show it. For me, closeness is the deepest and most intimate stage of a relationship, where you simply feel no need at any moment to put on one of the regular "masks" you pull out during the day depending on life situations. Simply a moment of relief with someone who truly knows you and loves you exactly as you are.

EMA ĐORĐEVIĆ:

The feeling that you can share both the worst and the best things with someone. Feeling safe that the other person will not judge you and will stay beside you no matter what happens. Closeness is built through time as proof of trust and loyalty.

EMILIJA ĐONIN:

Closeness is when people, in their authentic form, feel mutual acceptance, and when deep familiarity leads to an-

EMILIJA ĐONIN:

Stvaranje jedne velike stvari sačinjene od mnogo malih i različitih doprinosa. Važno je razumevanje i međusobno poštovanje saradnika i osećaj da je vizija nešto u čemu smo svi ravnopravni. To je tvoja grupa ljudi sa kojom stvaraš, napreduješ i raduješ se onome što tek dolazi.

IVAN PAVLOVIĆ GIZMO:

Isto, jedna vrsta bliskosti. KoiKolektiv Records je nastao iz toga. Ljudi sa istom energijom, idejom i željom da rade ono što vole bez kompromisa. Da imaš na koga da se osloniš i da imaš kome da veruješ. Da ne bude da je sve samo prelepo, isto tako treba mnogo posvećenosti, energije i razumevanja da sve to uspe, ali lako je ako smo svi na istoj misiji.

HEDONIZAM

MARKO GRABEŽ:

Gajba hladnog piva, prijatelji, pravljenje klope i buljenje u drvo ili reku.

I pored mnogo vremena provedenog u autu ili kombiju, kao i previše pređenih kilometara na nedeljnom nivou i dalje se mnogo radujem putovanjima. Volim kada vidim psa na zadnjem sedištu kako mu nije jasno gde idemo i zašto ga toliko u krivinama drndam levo-desno. Volim sa devojkom da preslušam albume dok se vozimo, a pas se najzad umirio i kunta.

U poslednje vreme uspeo da izvučem minimalnu dozu hedonizma u situacijama poput one kad saznaš da je snimanje ili proba gotova ranije od planiranog i da si upravo kupio sebi neko vreme za sebe. Volim da sednem sam u kafanu, popijem piće i ručam. To sam od malena voleo, a svoje prve glumačke zarade sam znao da potrošim upravo tako – da sednem sam na ručak u kafanu.

anticipating the needs of the other person. Accepting your own and someone else's authenticity and understanding all its nuances.

IVAN PAVLOVIĆ GIZMO:

When I feel relaxed enough to be myself, to share dreams as well as nightmares and fears, without thinking that it will somehow be used against me. When we share our fears and they are accepted, that brings a kind of inner peace and, with it, closeness.

THE COLLECTIVE

MARKO GRABEŽ:

The only way of functioning I know. I cannot do anything alone. Everything I have ever done required a collective act, from basketball to theater plays to the band. Sitting alone and learning piano or sitting at a computer studying tutorials for some program is completely unknown to me. Within collectives, through exchange, I can motivate myself to work and create.

EMA ĐORĐEVIĆ:

A true space for growth. A place where people connect, play, and build a shared idea that has some higher purpose. Through the band, I have learned so much about myself and about how to work with people in that kind of environment. I grew up with a brother and sister and have always been a team player, so the collective is in a way my natural habitat, the place where I feel safest.

EMILIJA ĐONIN:

The creation of one big thing made many small and different contributions. Understanding and mutual respect between collaborators are important, as well as the feeling that the vision is something in which we are all equal. It is your group of people with whom you create, grow, and look forward to what is yet to come.



EMA ĐORĐEVIĆ:

Ako baš moram da se odlučim neka to bude život na moru. Pored toga bih dodala još otkrivanje novih gradova, i naravno, dobra klopa na turneji.

EMILIJA ĐONIN:

Mogućnost da živiš u skladu sa svojim načelima, da radiš posao koji voliš i imaš super ljude oko sebe. Osim toga, dugo spavanje, razvlačenje po kući, pravljenje večere i dobar film, opuštanje i užitek u svakodnevnim stvarima.

IVAN PAVLOVIĆ GIZMO:

Hedonizam za mene nije juriti zadovoljstva, nego pronaći mir u onome što volim. Donekle povezujem ovo sa pitanjem „šta je za vas sreća“, porodica, kreativnost, priroda, putovanja i igranje igrice, evo, dodaću i neku dobru hranu!

POSLE SNOVA

MARKO GRABEŽ:

Ne bih da prestajem da sanjam. Šta god da dođe posle toga, bilo dobro ili loše, uvek ću sanjati ili se bar jako truditi da ne nestane san. Bez njega možemo kratko, a onda polako stvari počnu da gube smisao.

EMA ĐORĐEVIĆ:

Sklona sam maštarenju, često sanjam i volim da razmišljam o svojim snovima, jer me to jako zabavlja. Za mene posle snova dolaze snovi, kao neki beskrajno začarani krug.

EMILIJA ĐONIN:

Snovima nema kraja, ima samo malih pauza između snova u kojima je prostor da ih ostvarimo i uživamo u njima.

IVAN PAVLOVIĆ GIZMO:

Naša sposobnost i odlučnost da ostvarimo te snove.

IVAN PAVLOVIĆ GIZMO:

Also, a kind of closeness. KoiKolektiv Records was born from that. People with the same energy, ideas, and desire to do what they love without compromise. To have someone to rely on and someone to trust. So, it does not seem like everything is beautiful, it also takes a lot of dedication, energy, and understanding for all of it to work, but it is easy if we are all on the same mission.

HEDONISM

MARKO GRABEŽ:

A crate of cold beer, friends, cooking food, and staring at a tree or a river.

Despite spending a lot of time in cars or vans and covering too many kilometers every week, I still really enjoy traveling. I love seeing a dog in the back seat, completely confused about where we are going and why I am tossing him left and right through the curves. I love listening to albums with my girlfriend while we drive, while the dog has finally calmed down and is napping.

Lately, I have managed to pull out a minimal dose of hedonism from situations such as realizing that a recording session or rehearsal finished earlier than planned and that I have unexpectedly bought myself some time of my own. I love sitting alone in a tavern, having a drink, and eating lunch. I have loved that since childhood, and I used to spend my first acting earnings exactly on that, sitting alone for lunch in a tavern.

EMA ĐORĐEVIĆ:

If I absolutely had to choose, let it be life by the sea. Besides that, I would add discovering new cities and, of course, good food while on tour.

EMILIJA ĐONIN:

The possibility of living according to your own principles, doing a job you love, and having great people around you. Besides that, long sleep, lounging around the house, making dinner and watching a good film, relaxation and enjoyment in everyday things.

IVAN PAVLOVIĆ GIZMO:

For me, hedonism is not about chasing pleasure, but about finding peace in what I love. I somewhat connect this to the question what happiness for you is, family, creativity, nature, traveling, and playing video games, and I will add good food too!

AFTER DREAMS

MARKO GRABEŽ:

I do not want to stop dreaming. Whatever comes after that, whether good or bad, I will always dream or at least try very hard not to let the dream disappear. Without it, we can last only briefly before things slowly begin to lose meaning.

EMA ĐORĐEVIĆ:

I am prone to daydreaming, I dream often and love thinking about my dreams because it entertains me greatly. For me, after dreams come more dreams, like an endless enchanted circle.

EMILIJA ĐONIN:

Dreams never end; there are only short pauses between them in which there is space to fulfill them and enjoy them.

IVAN PAVLOVIĆ GIZMO:

Our ability and determination to make those dreams come true.

AJKULE NA VODI: MARTIN MAČKOVIĆ I NIKOLAJ PIMENOV



SHARKS ON THE WATER: MARTIN MAČKOVIĆ AND NIKOLAJ PIMENOV

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos VELJKO LALOVIĆ

U Martinovom i Nikolajevom današnjem uspehu veliku ulogu igra i njihov trener Nikola Stojić, koji je i sam završio prestižni Univerzitet Brown. „Maksimalizam i beskompromisnost. Kada nas on otprati do vode, znamo da smo centrirani“, tako o svom treneru govore Martin i Nikolaj.

An important role in Martin and Nikolaj's success today is also played by their coach, Nikola Stojić, who himself graduated from the prestigious Brown University. "Maximalism and uncompromising discipline. When he walks us down to the water, we know we are centered," Martin and Nikolaj say about their coach.





Na vodi sve izgleda jednostavno. Dva veslača, jedan čamac i ritam koji mora da bude savršeno usklađen. **Muški dubl jedna je od najnemilosrdnijih disciplina u ovom sportu.** Tu nema skrivanja iza tima, nema rezervi, nema prostora za grešku. Dva tela moraju da dišu u istom ritmu, dva karaktera da se izbore sa istim izazovima svaki na svoj način, da dele i trijumf ali i bol. Četiri vesla moraju da savladaju vodu kao da se radi o jednom. Zato mnogi ovu disciplinu nazivaju najčistijom formom vrhunskog sporta.

U tom svetu nalaze se i naši vicešampioni sveta u dublu, **Martin Mačković i Nikolaj Pimenov.** Posmatramo njihov trening i slušamo razgovore koji se vode između dva zaveslaja – ponekad o taktici, ponekad o istoriji, filozofiji ili smislu života. Martin je diplomirao sociologiju na Berkeleyju u Kaliforniji, dok je Nikolaj završio računarsko inženjerstvo u Moskvi. U njihovom slučaju veslanje i obrazovanje nisu odvojeni svetovi, već deo istog karaktera: mirnog, strpljivog, posvećenog i upornog.

Ono što se ne vidi, a određuje sve, počinje mnogo pre nego što čamac dodirne vodu.

Jutra nemaju za dramaturgiju koja se razvija. Nema prostora da dođe inspiracija, nema sporog početka ni vremena za dilemu. Kod Martina, prvih deset minuta prolazi gotovo automatski, telo zna redosled, misli ne moraju da ga prate. Kako kaže, „radi stvari gotovo automatski“, u ritmu koji više liči na proveru unapred napisanog protokola nego na svestan izbor. Poslednjih godina, tom ritmu pripada i stalna svest da svakog dana postoji tačno definisan sat u kojem Anti-doping agencija može da ih potraži bilo gde pa i kod kuće.

Za Nikolaja je početak jednako jednostavan, ali mentalno jednostavniji, kao matematički aksiom. Prva misao je trening. Ne kao ideja, već kao konkretan zadatak: kakav rad sledi, kako da se pripremi, šta telo tog dana treba da uradi. Dan počinje bez filozofije, ali sa jasnim smerom: oprema, doručak i postepeni ulazak u ritam.

A onda dolazi ono zbog čega dubl jeste jedna od najpreciznijih, ali i najnemilosrdnijih formi sporta: **odnos koji ne zavisi od reči.**

U čamcu nema prostora za objašnjavanje. Martin govori o vremenu koje je bilo potrebno da nauče da čitaju signale tela, naročito iz njegove pozicije, gde tokom trke gleda u Nikolajeva leđa. „*Gledam u njegovu leđa i učim da čitam pokret*“, kaže, opisujući komunikaciju koja ne ide kroz rečenice, već kroz precizno čitanje ritma tela koje se nalazi ispred njega.

Nikolaj, s druge strane, tu dinamiku svesno spušta na jednostavniji nivo. Nema mistike, nema skrivenih znakova. „*Ne postoje nikakvi tajni rituali*“, kaže, dodajući da je komunikacija među njima ista i na kopnu i na vodi, samo što **u čamcu nema prostora za razgovor.** Ono što treba da postoji, već je tu.

On the water, everything looks simple. Two rowers, one boat, and a rhythm that must be perfectly synchronized. **The men's double scull is one of the most ruthless disciplines in this sport.** There is no hiding behind a team, no reserves, no room for error. Two bodies must breathe in the same rhythm, two personalities must face the same challenges each in their own way, sharing both triumph and pain. Four oars must master the water as if they were one. That is why many call this discipline the purest form of elite sport.

In that world are also our world silver medalists in the double scull, **Martin Mačković and Nikolaj Pimenov.** We watch their training and listen to conversations exchanged between strokes, sometimes about tactics, sometimes about history, philosophy, or the meaning of life. Martin graduated in sociology from Berkeley in California, while Nikolaj completed computer engineering studies in Moscow. In their case, rowing and education are not separate worlds, but part of the same character: calm, patient, dedicated, and persistent.

What cannot be seen, yet determines everything, begins long before the boat touches the water.

Mornings leave no room for developing dramaturgy. There is no space for inspiration to arrive, no slow beginning, no time for doubt. For Martin, the first ten minutes pass almost automatically, the body knows the order, the mind does not have to follow it. As he says, he “does things almost automatically,” in a rhythm that resembles checking a pre-written protocol more than a conscious choice. In recent years, that rhythm has also included the constant awareness that every day there is a precisely defined hour during which the Anti-Doping Agency may look for them anywhere, even at home.

For Nikolaj, the beginning is equally simple, but mentally even simpler, like a mathematical axiom. The first thought is training. Not as an idea, but as a concrete task: what kind of work lies ahead, how to prepare, what the body needs to do that day. The day begins without philosophy, but with clear direction: equipment, breakfast, and a gradual entry into rhythm.

And then comes what makes the double scull one of the most precise, but also most ruthless forms of sport: **a relationship that does not depend on words.**

In the boat, there is no room for explanations. Martin speaks about the time it took them to learn how to read body signals, especially from his position, where during the race he looks at Nikolaj's back. “*I look at his back and learn to read movement*,” he says, describing communication that does not happen through sentences, but through the precise reading of the rhythm of the body in front of him.

Nikolaj, on the other hand, consciously reduces that dynamic to a simpler level. There is no mysticism, no hidden signs. “*There are no secret rituals*,” he says, adding that their communication is the same on land and on water, except that **in the boat there is no space for conversation.** What needs to exist is already there.





Trenutak kada su shvatili da **ovo nije samo dobra kombinacija, već odnos koji može da traje**, nije došao kroz jedan veliki događaj. Za Martina, to je počelo informacijom — koliko je Nikolaj brz na ergometru. Nastavilo se potvrdom, pobedom na jakoj regati u Italiji početkom 2024. godine, ostvarenom uprkos ograničenom vremenu provedenom zajedno u čamcu.

Za Nikolaja, prelomni trenutak bio je raniji. Njihov prvi zajednički nastup u dvojcu na prvenstvu Srbije u jesen 2023. bio je dovoljan da pomisli da iz toga može da nastane nešto ozbiljno. U ovom sportu saznanje da ste našli idealnog partnera ne može se definisati rečima, potrebno je da instikt i osećaj u stomaku uvere da ste pronašli nekoga sa kim ste sinhronizovani u idealnom ritmu i da to možete da ponovite svaki put, bez greške.

Van vode, razgovori se ne gase — samo menjaju pravac.

Na putovanjima, veslanje prestaje da bude centralna tema, ali razgovori ne postaju ništa jednostavniji. Martin ih često vraća u istoriju, posebno u Drugi svetski rat i narative koji su, kako kaže, u velikoj meri oblikovali današnji poredak sveta. Različiti kulturni i istorijski konteksti iz kojih dolaze ne komplikuju te razgovore, već ih produbljuju.

Kod Nikolaja, spektar tema je širi i opušteniji. „O svemu pomalo — politika, finansije, svakodnevne stvari... ali i mnogo gluposti koje možda i nije najbolje govoriti naglas“, kaže bez potrebe da ublaži formulaciju.

Između ta dva pristupa, razgovori često odlaze dalje nego što planiraju. Martin se vraća teorijama o razvoju samosvesti kod Homo sapiensa, temi koja ga očigledno zaokuplja i ko-

The moment they realized **this was not just a good combination, but a relationship that could last**, did not arrive through one major event. For Martin, it began with information about how fast Nikolaj was on the ergometer. It continued with confirmation, a victory at a major regatta in Italy at the beginning of 2024, achieved despite limited time spent together in the boat.

For Nikolaj, the turning point came earlier. Their first appearance together in the pair event at the Serbian Championship in autumn 2023 was enough for him to think that something serious could come from it. In this sport, the realization that you have found the ideal partner cannot be defined through words, instinct and a feeling in the stomach are needed to convince you that you have found someone with whom you are synchronized in the perfect rhythm and with whom you can repeat that every time, without error.

Off the water, conversations do not disappear - they only change direction.

During travels, rowing stops being the central topic, but conversations do not become any simpler. Martin often steers them toward history, especially the Second World War and narratives that, as he says, largely shaped today's world order. The different cultural and historical contexts they come from do not complicate those conversations but deepen them.

For Nikolaj, the range of topics is broader and more relaxed. “A little bit of everything - politics, finance, everyday things... but also a lot of nonsense that probably should not be said out loud,” he says without any need to soften the statement.





joj se stalno vraća, tražeći objašnjenje koje ima više smisla od prethodnog. Nikolaj, s druge strane, primjećuje da se tokom dugih putovanja gotovo neizbežno otvaraju pitanja života, smrti i smisla — teme koje se pojave same, bez najave.

Pred start, svet se ponovo sužava samo u jednu tačku.

Ritualni postoje, ali takvi da ih samo njih dvojica međusobno prepoznaju.

Ono što ih zaista dovodi u fokus nisu rituali, niti sujevrije, već struktura. Poslednji razgovor sa trenerom, još jedan prolazak kroz plan trke, mogući scenariji. Kratko međusobno preslušavanje šta jedan i drugi treba da urade. I na kraju, trenutak potpunog mira.

Dinamika njihovog zajedničkog odnosa ne temelji se na onome što im je slično, naprotiv, funkcioniše na međusobnim razlikama.

Martin govori o ravnoteži između discipline i karaktera, a jedno bez drugog ne postoji. Nikolaj je direktniji: uspeh je rezultat svakodnevnog rada i međusobnog poštovanja. Razlike među njima su jasne. Jedan emotivniji i smireniji, drugi impulsivniji i oštrij, ali upravo zato tako dobro funkcionišu.

Kada govore jedan o drugom, ozbiljnost brzo prelazi u humor, ali je zajedničko, a to je da i jedan drugog opisuju upotrebljavajući epitet „dobar“. Martin kod Nikolaja najviše ceni to što je dobar čovek i dosledan svom putu, dok na temu mana samo uz osmeh kaže da bi lista bila dugačka. Nikolaj je konkretniji: ceni odgovornost, dobrotu i spremnost da pomogne, ali ga nervira Martinova sporost. Ta vrsta iskrenosti ne narušava odnos, naprotiv, potvrđuje ga.

Možda je najtačniji opis njihove dinamike upravo u zamišljenom životu van veslanja. Martin veruje da bi bili dobri

Between those two approaches, conversations often go further than planned. Martin returns to theories about the development of self-awareness in Homo sapiens, a subject that clearly occupies him and to which he constantly returns, searching for an explanation that makes more sense than the previous one. Nikolaj, on the other hand, notices that during long trips, questions about life, death, and meaning almost inevitably emerge - topics that appear on their own, without announcement.

Before the start, the world narrows once again to a single point.

Rituals exist, but in a way only the two of them recognize between themselves.

What truly brings them into focus are neither rituals nor superstitions, but structure. One final conversation with the coach, another run-through of the race plan, possible scenarios. A brief mutual check of what each of them needs to do. And finally, a moment of complete calm.

The dynamic of their relationship is not based on what they have in common. On the contrary, it functions through their differences.

Martin speaks about the balance between discipline and personality; one cannot exist without the other. Nikolaj is more direct: success is the result of daily work and mutual respect. The differences between them are clear. One is more emotional and calmer, the other more impulsive and sharper, but that is precisely why they function so well together.

When they speak about one another, seriousness quickly turns into humor, but what they share is that they both





u bilo čemu, čemu bi pristupili sa istim entuzijazmom. Nikolaj ima drugačiju verziju: bili bi najgori tim na svetu, ceo dan bi pričali, pili kafu i verovatno pokrenuli podast koji ne bi dugo trajao.

Sport ih nije naučio samo kako da pobeđe, već kako da traju.

Za Martina, to znači prihvatanje bola, neizvesnosti i sporog napredovanja. Rezultati ne dolaze odmah, i to je nešto što mora da se prihvati. Za Nikolaja, sport je još suroviji učitelj – svakog dana treba da se odradi ogroman posao koji niko neće videti niti posebno ceniti, a pobeđa često spolja izgleda kao slučajnost. Upravo zato uči da ide ka cilju bez očekivanja pohvale i da iz poraza izvuče pouku.

Kada stvari krenu loše, razlika u pristupu ostaje, ali rezultat je i dalje zajednički uspeh. Martin pokušava da ostane fokusiran na rešenje, a ako ga nema, prihvata situaciju i nastavlja dalje. Nikolaj to pojednostavljuje: „*To treba izdržati. Ako je tebi teško, verovatno je svima drugima još teže.*“

Ipak, za strah im ne preostaje mnogo prostora, Martin se jedino plaši ajkula u vodi, dok se Nikolaj plaši da nekom bezazlenom greškom ne poništi sav svoj trud i rad koji je uložio.

Čak i pobeđu osećaju drugačije. Martin kaže da pobeđu oseća u telu. Nikolaj da je za njega to pre svega osećaj u glavi. Ipak, obojica znaju da na vrhunskom nivou razlike kako doživljavaju stvari postaju zanemarljive, da je prava veština svesti ih na minimum, a da je mentalni sklop i jednog i drugog taj koji odlučuje.

Kada razmišljaju o budućnosti, fokus nije na medaljama. Martin govori o putu i svim malim stvarima koje su ih dovele do ovde i ubeđen je da će tako nastaviti i dalje. Nikolaj je više fokusiran na ljude oko sebe i njih dvojicu – ekipu, prijatelje i emocije kroz koje zajedno sa njima prolaze i da će to biti i ono što će ih obeležiti i dalje.

A ono što žele da ljudi zaista razumeju o njima kao tandemu svodi se na jednostavnu činjenicu: iza svakog rezultata stoje godine individualnog rada, i još više vremena uloženog u to da se taj rad uskladi.

Na vodi, sve izgleda jednostavno.

Ali usklađeni ritam koji ih vodi preko površine vode nema samo fizičku dimenziju. On je postao deo karaktera, intelekta i emocija.

I zato deluje tako precizno.

describe each other using the adjective “good.” Martin values most in Nikolaj the fact that he is a good person and consistent in his path, while regarding flaws he only says with a smile that the list would be long. Nikolaj is more concrete: he appreciates responsibility, kindness, and willingness to help, but Martin’s slowness irritates him. That kind of honesty does not damage the relationship, on the contrary, it confirms it.

Perhaps the most accurate description of their dynamic lies precisely in an imagined life outside rowing. Martin believes they would be good at anything they approached with the same enthusiasm. Nikolaj has a different version: they would be the worst team in the world, spending the entire day talking, drinking coffee, and probably launching a podcast that would not last very long.

Sport has not only taught them how to win, but how to endure.

For Martin, that means accepting pain, uncertainty, and slow progress. Results do not come immediately, and that is something that must be accepted. For Nikolaj, sport is an even harsher teacher, every day an enormous amount of work must be done that no one will see or particularly appreciate, while victory often appears from the outside as coincidence. That is precisely why it teaches him to move toward a goal without expecting praise and to draw lessons from defeat.

When things go badly, the difference in approach remains, but the outcome is still shared, success. Martin tries to remain focused on the solution, and if there is none, he accepts the situation and moves forward. Nikolaj simplifies it: “*You just must endure it. If it is hard for you, it is probably even harder for everyone else.*”

Still, there is not much room left for fear. Martin is only afraid of sharks in the water, while Nikolaj fears that through some harmless mistake he could erase all the effort and work he has invested.

Even victory feels different to them. Martin says he feels victory in the body. Nikolaj says that for him it is above all a feeling in the mind. Still, both know that at the highest level, differences in how they experience things become negligible, that the real skill lies in reducing them to a minimum, and that it is the mindset of both of them that ultimately decides.

When they think about the future, the focus is not on medals. Martin speaks about the journey and all the small things that brought them here, convinced that this is how they will continue. Nikolaj is more focused on the people around them, the team, friends, and the emotions they go through together with them, believing that this is what will continue to define them.

And what they truly want people to understand about them as a tandem comes down to one simple fact: behind every result stand years of individual work, and even more time invested in aligning that work.

On the water, everything looks simple.

But the synchronized rhythm that carries them across the surface of the water does not have only a physical dimension.

It has become part of character, intellect, and emotion. And that is why it seems so precise.





ISPOD POVRŠINE:

BELOW THE SURFACE

Fotografije / Photos VELJKO LALOVIĆ

Postoje sportovi koji se igraju pred publikom i oni koji se odlučuju van njenog pogleda. Vaterpolo pripada ovoj drugoj vrsti. Najvažniji trenuci ne događaju se iznad vode, već ispod nje, tamo gde nema govora, nema pogleda, nema sigurnosti da će te iko razumeti osim onoga ko pliva pored tebe. Upravo tu nastaje poverenje. I upravo tu tim postaje nešto više od zbira igrača.

Za vaterpolo reprezentativce, **Vasilija Martinovića** i **Milana Glušca**, voda nije samo prostor igre. Ona je arhiva napora, poraza, improvizacija i tišine. Mesto u kojem se pamte temperature bazena, povrede, dobri treninzi, loše utakmice, ali i trenuci koji ne pripadaju nikome osim timu. Pod vodom se, kažu, jače osećaju i bol i energija. Tamo ostaju i suze. Zato je ono što se dešava ispod površine, samo njihovo.

Upravo u tom prostoru bez jezika nastaje i specifična vrsta komunikacije koja definiše tim, ali i njih pojedinačno.

Ponekad, objašnjavaju, nema ni pogleda ni dogovora. Ostaje samo pokret. Reakcija koja dolazi pre nego što se izgovori. Ta koncentracija nije samo deo igre, ona je njen početak i kraj.

U takvom sportu poverenje nije dodatna vrednost. Ono je uslov opstanka.

TIM KOJI MISLI JEDNIM POKRETOM

U sportu u kojem se reakcija događa pre reči, poverenje nije stvar dogovora nego navike. Ono nastaje kroz ponavljanje. Kroz dolazak na trening i onda kada ide lako i onda kada ne ide.

Za Vasilija to poverenje počinje od jedne jednostavne odluke — da se ne ostaje u prošlosti, čak ni kada je iza tebe veliki rezultat.

„Trudim se da razmišljam na način da se ne živi od prošlosti. Ako želim da budem pravi profesionalac, moram da nastavim da radim. Posle svega toga pokušavam da se ponovo ispunim treningom. Na taj način raste i samopouzdanje. Motivacije ne sme da manjka.“

U timu, međutim, nijedna ambicija ne postoji sama za sebe.

„Sujeta je nešto što je nesvesno prisutno i neizbežno u timskim sportovima, ali je ključ u tome da se stavi u službu tima. Lični uspeh ima pravu vrednost samo ako doprinosi timu.“

Slično razmišlja i Milan. Pobjeda, kaže, nikada nije samo lični trenutak.

„Kada pobediš neku veliku utakmicu, osećaj je neverovatan, kao da si na vrhu sveta sa ekipom sa kojom svakodnevno prolaziš kroz lepe i manje lepe momente. Ali, meni najviše pomaže to što vaterpolo nije individualan sport. Uvek imaš sledeći trening, sledeći cilj. Brzo se vraćamo u bazen.“

Zato se u takvom sportu **granica između lične i zajedničke ambicije stalno pomera.**

„Najveća pobjeda za svakog sportistu je kada nauči da balansira između lične ambicije i interesa ekipe“, ističe Milan.

TIŠINA

I kada se dan završi, igra ne prestaje.

Ostaje u mislima.

U analizama.

U ponavljanju poteza.

Kod Vasilija, taj prostor tišine često se vraća upravo na utakmice koje su već završene.



There are sports that are played in front of an audience, and those that are decided out of their sight. Water polo belongs to the latter. The most important moments do not happen above the water, but beneath them, where there is no speech, no eye contact, no certainty that anyone will understand you except the one swimming beside you. That is precisely where trust is formed. And that is where a team becomes something more than the sum of its players.

For national team players **Vasilije Martinović** and **Milan Glušac**, water is not just a space of play. It is an archive of effort, defeats, improvisation, and silence. A place where the temperature of the pool, injuries, good training sessions, bad matches are remembered, but also moments that belong to no one except the team. Underwater, they say, both pain and energy are felt more intensely. Tears remain there as well. That is why what happens beneath the surface belongs only to them.

It is precisely in this space without language that a specific form of communication emerges, one that defines both the team and them as individuals.

Sometimes, they explain, there is neither eye contact nor agreement. Only movement remains. A reaction that comes before it is spoken. That level of concentration is not just part of the game; it is its beginning and its end.

In such a sport, trust is not an added value. It is a condition of survival.

A TEAM THAT THINKS IN A SINGLE MOVEMENT

In a sport where reaction happens before words, trust is not a matter of agreement, but of habit. It is built through repetition. Through showing up to training both when things are going well and when they are not.

For Vasilije, that trust begins with one simple decision: not to remain in the past, even when there is a major result behind you.

“I try to think in a way that does not live off the past. If I want to be a true professional, I must keep working. After all of that, I try to refill myself through training. In that way, confidence grows as well. There must be no lack of motivation.”

Within a team, however, no ambition exists on its own.







„Kada sam sam sa sobom, često razmišljam o Evropskom prvenstvu u Beogradu i svemu kako se izdešavalo. O utakmicama i posebnim trenucima. Ako ne razgovaram sa porodicom, razmišljam o vaterpolu, šta sam radio, šta ću uraditi, šta bih mogao da isprobam.“

Kod Milana, taj proces ima drugačiji ritam. Više liči na svakodnevni unutrašnji pregled dana.

„Najčešće razmišljam o tome šta sam tog dana uradio dobro, a šta mogu bolje, bilo da je trening, utakmica ili nešto van bazena. Trudim se da budem iskren prema sebi, bez opravdanja. Mislim da se tu najviše napreduje.“

U takvim trenucima postaje jasno da vrhunski sport nije samo niz utakmica.

On je način razmišljanja.

KONTINUITET UMEMO SPEKTAKLA

Velike karijere retko počinju velikim trenucima. Češće počinju ponavljanjem.

Dolaskom. Vraćanjem. Ostajanjem. Vasilije bi svoju priču opisao upravo tako:

„To bi bila priča o nekome ko je od početka znao šta želi, iako put do toga nije bio ni lak ni brz. Nije uvek bio ispred drugih, ali je imao nešto što se ne vidi odmah, istrajnost da se vraća svaki dan, bez obzira na umor, sumnju i prepreke. Kao kada tražiš sunce, a dobiješ kišu. Ali upravo iz te kiše kasnije sve procveta.“

Milan govori gotovo istim jezikom, ali iz druge perspektive:

„Ispricao bih priču o momku koji je svaki dan ulazio u hladnu vodu, iako mu u početku nije baš išlo kako treba. Nije bio najjači ni najbrži, ali je dolazio svaki dan, bez izgovora. Na kraju nije ga izdvojio jedan veliki trenutak, nego to što je bio tu svaki dan.“

Možda baš zato u vaterpolu ne postoji jedan trenutak u kojem postaješ deo tima. Postoji odluka da ostanesh. I poverenje koje nastaje tamo gde ga niko ne vidi.

Ispod površine.

“Ego is something that is unconsciously present and inevitable in team sports, but the key is to put it in the service of the team. Personal success has real value only if it contributes to the team.”

Milan thinks in a similar way. Victory, he says, is never just an individual moment.

“When you win a big match, the feeling is incredible, as if you are at the top of the world with the team you go through both good and less good moments with every day. But what helps me the most is that water polo is not an individual sport. There is always the next training, the next goal. We return to the pool quickly.”

That is why, in such a sport, the boundary between personal and collective ambition is constantly shifting.

“The greatest victory for any athlete is when they learn to balance personal ambition and the interests of the team,” Milan emphasizes.

SILENCE

Even when the day ends, the game does not stop.

It remains in thought.

In analysis.

In the repetition of movements.

For Vasilije, that space of silence often returns precisely to matches that have already ended.

“When I am alone with myself, I often think about the European Championship in Belgrade and everything that happened. About the matches and special moments. If I am not talking with my family, I think about water polo, what I have done, what I will do, what I could try.”

For Milan, that process has a different rhythm. It resembles a daily internal review.

“I most often think about what I did well that day and what I can do better, whether it is training, a match, or something outside the pool. I try to be honest with myself, without excuses. I think that is where the most progress happens.”

In such moments, it becomes clear that elite sport is not merely a sequence of matches.

It is a way of thinking.

CONTINUITY INSTEAD OF SPECTACLE

Great careers rarely begin with great moments. More often, they begin with repetition.

With showing up. With returning. With staying. Vasilije would describe his story precisely in that way:

“It would be a story about someone who knew from the very beginning what he wanted, even though the path toward it was neither easy nor fast. He was not always ahead of others, but he had something that is not immediately visible, the persistence to return every day regardless of fatigue, doubt, and obstacles. Like searching for the sun and getting rain instead. But it is precisely from that rain that everything later blooms.”

Milan speaks almost the same language, but from a different perspective:

“I would tell the story of a guy who entered cold water every day, even though at first things did not really go his way. He was not the strongest or the fastest, but he showed up every day, without excuses. In the end, it was not one big moment that set him apart, but the fact that he was there every single day.”

Perhaps that is exactly why, in water polo, there is no single moment in which you become part of a team. There is a decision to stay. And trust that is formed where no one sees it.

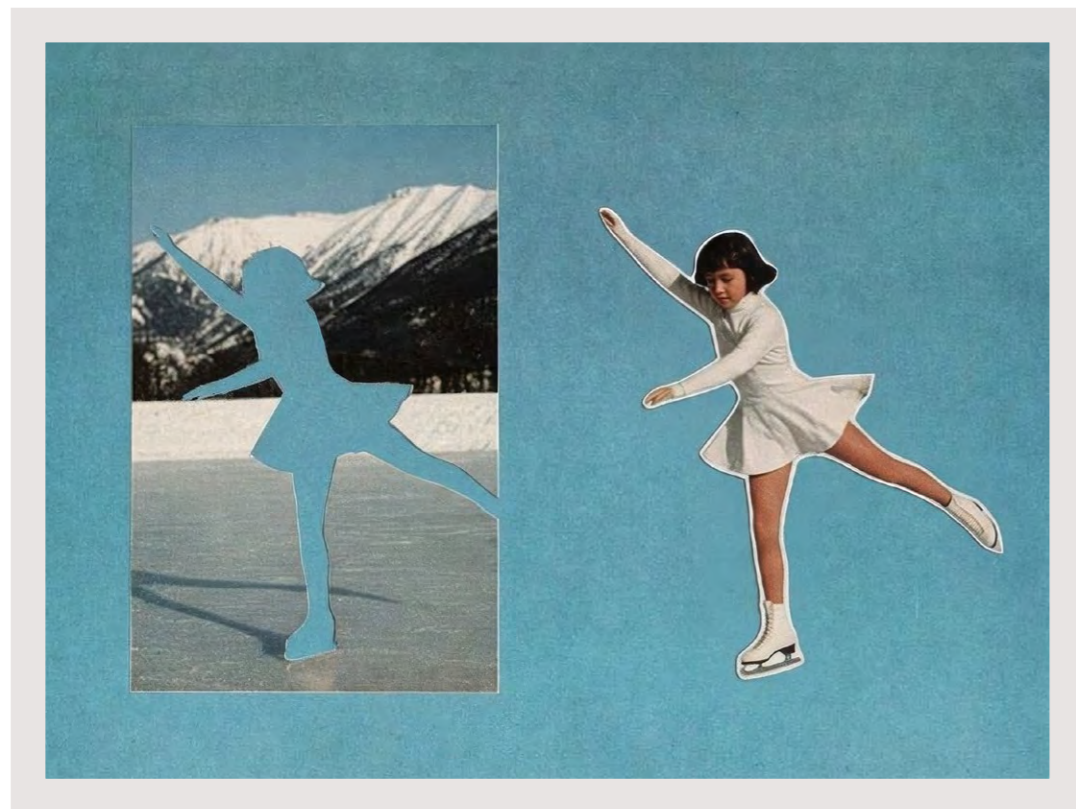




UMETNIČKO KLIZANJE & JA

FIGURE SKATING & ME

Autor / Author ASHOK MURTY
Ilustracije / Illustration IGOR ČVORO



Postoje ljubavi koje je nemoguće racionalno objasniti. Jedna od mojih je umetničko klizanje, i traje još od detinjstva. Svako ima pravo na bar jedan *guilty pleasure* za koji ne mora da se pravda, a moj je bio upravo taj sport koji je u Jugoslaviji delovao kao čista egzotika. U vreme kada televizijski program nije bio zatrpan sadržajem, prenosi takmičenja u umetničkom klizanju zauzimali su sasvim pristojan deo televizijskog prostora. Doduše, nije ni bilo mnogo konkurencije, sve ono što nam je dobrotom Evrovizije stizalo na male ekrane imalo je miris i ukus privilegije prema kojoj se treba odnositi sa dubokim poštovanjem. Prizvuk udaljenog sveta.

Uz nesebičnu pomoć Milke Babović, komentatorke ovog i mnogih drugih sportova, uspeo sam da zapamtim neverovatnu količinu podataka o sportu kojim se nikada nisam mogao baviti. Razlog nije bio samo nedostatak klizališta, jer introspektivno gledano, nisam posedovao ni najmanje predispozicije za bavljenje njime. Znaite, ja sam trapav. Uzgred, i danas se slažem sa mišljenjem gospođe

There are loves that cannot be rationally explained. One of mine is figure skating, and it has lasted since childhood. Everyone has the right to at least one guilty pleasure they do not have to justify, and mine was precisely this sport, which in Yugoslavia seemed like pure exoticism. At a time when television programming was not saturated with content, figure skating broadcasts occupied a fairly respectable portion of airtime. Admittedly, there was not much competition either, and everything that reached our small screens thanks to Eurovision carried the scent and taste of privilege that demanded deep respect. A trace of a distant world.

With the generous help of Milka Babović, a commentator of this and many other sports, I managed to memorize an incredible amount of information about a sport I could never practice. The reason was not only the lack of ice rinks, because, introspectively speaking, I did not possess even the slightest predisposition for it. You see, I am clumsy. Incidentally, I still agree today with Mrs. Babović's opinion that, while describing in detail the costumes

Babović koja je opisujući detaljno kostime koje su nosili takmičari svima nama koji smo prenose gledali na svojim crno belim ekranima, uvek dodavala i sopstveni stav, a to je da bi svi na ledu trebalo da nose neku vrstu uniforme koja bi za sve bila ista, po mogućstvu crna.

IZMEĐU ISTOKA I ZAPADA

U mojoj memoriji i danas postoje imena poput Pegi Fleming ili Ane Mofo, koja verovatno više nikome ništa ne znače. Irina Rodnjina i Aleksandar Zajcev možda zvuče poznatije, ali bih bio istinski srećan kada bih sreo nekoga ko se seća Robina Kazinsa. Posebno mesto zauzimaju i Katarina Vit i Gabrijela Sajfert, klizačice iz Istočne Nemačke koje su povremeno uspevale da poremete dominaciju Sovjetskog Saveza. U tadašnjoj logici preraspodele moći unutar Istočnog bloka to je delovalo skoro kao mala sportska kontrarevolucija. Pobuna.

Moje aktivno zanimanje za ovaj sport trajalo je otprilike do Sarajevskih olimpijskih igara. Na njima smo imali našu Sandu Dubravčić i svi smo potajno očekivali medalju. Nije se dogodila. Sanda je kasnije digla ruke od sporta i posvetila se medicini, što je u to vreme verovatno bila razumnija karijerna odluka. U to vreme umetničko klizanje je kao sport bilo bez neke ozbiljne perspektive, osim ako niste poticali iz Sovjetskog saveza ili SAD. Posle penzionisanja na takmičenjima mogli ste da se eventualno nadate mestu u nekakvoj revijalnoj trupi na ledu, ali verujte na reč, to uvek beše poniženje.

A onda je baš na ovoj Olimpijadi došao trenutak koji se i danas pamti: nastup Džejn Torvil i Kristofera Dina. Njihov program pomerio je standarde u disciplini ples na ledu. Kao i svaki predsednik, ni ovaj nije smeo da postane pravilo. Naravno, upravo to se i dogodilo. Odjednom su svi hteli da uvedu nešto što briše jasne granice između plesnog i umetničkog klizanja, za početak, a onda i sve druge.

Mislim da i dan-danas niko nema tačan odgovor na pitanje da li je ovo donelo dobro sportu ili ne. Granice između umetničkog klizanja, plesa i akrobatike počele su da se brišu. U nekom trenutku prestao sam da pratim ovaj sport, jer je ono „umetničko“ nekako nestalo iz naziva. Akrobatika je postala norma, četvorostruki skokovi očekivani minimum, a meni je sve to postalo pomalo dosadno.

I JA SAM PRESTAO DA PRATIM OVAJ SPORT, JER ČAROLIJA JE NESTALA.

Brzo premotavanje unapred – i evo nas na Zimskim olimpijskim igrama 2026.

Moram da naglasim: danas sport pratim još manje nego onaj moj mlađi ja sa početka ove priče. Međutim, odjednom počinjem da budem bombardovan informacijama o umetničkom klizanju koje je, ne znam ni kako ni kada, postalo zimski sport o kojem se najviše govori. Dovoljno je videti kadar porodice Đoković koja u punom sastavu prati ekipno takmičenje u umetničkom klizanju, pa vi sada pokušajte da utvrdite u kom trenutku se to tačno dogodilo.

Netflix mi je, međutim, pružio odličan uvod u ono što se u Milanu dešavalo. Kroz dva izvanredna dokumentarca shvatio sam nekoliko stvari. Za početak, za ovaj sport važi da su godine očigledno postale samo broj, pošto postoji nemali broj ljudi koji imaju i po dve decenije aktivnog takmičarskog staža. Inkluzija je, izgleda, konačno stigla i na led.

POZITIVNA GEOGRAFIJA

Još zanimljivija je priča o pravom poreklu takmičara. Ako danas klizate u paru, spojite vas sa partnerom sa kojim

worn by competitors to all of us watching the broadcasts on our black-and-white screens, she would always add her own view, which was that everyone on the ice should wear some kind of uniform, the same for all, preferably black.

BETWEEN EAST AND WEST

In my memory, names such as Peggy Fleming or Ana Moffo still exist, which probably no longer mean anything to anyone. Irina Rodnina and Alexander Zaitsev may sound more familiar, but I would be truly happy to meet someone who remembers Robin Cousins. A special place is also held by Katarina Witt and Gabriele Seyfert, skaters from East Germany who occasionally managed to disrupt the dominance of the Soviet Union. In the logic of power redistribution within the Eastern Bloc at the time, this seemed almost like a small sporting counter-revolution.

My active interest in this sport lasted approximately until the Sarajevo Olympic Games. We had our Sanda Dubravčić there, and we all secretly expected a medal. It did not happen. Sanda later gave up the sport and devoted herself to medicine, which at the time was probably the more reasonable career choice. At that time, figure skating as a sport had no serious prospects, unless you came from the Soviet Union or the United States. After retiring from competition, you could perhaps hope for a place in some kind of exhibition ice troupe, but believe me, that was always a humiliation.

And then, at this very Olympic Games, came a moment that is still remembered today: the performance of Jayne Torvill and Christopher Dean. Their program shifted the standards in ice dance. Like any precedent, this one was not supposed to become the rule. Of course, that is exactly what happened. Suddenly, everyone wanted to introduce something that erased the clear boundaries between dance and figure skating, to begin with, and then all the others as well.

I think that even today no one has a precise answer to whether this was good for the sport or not. The boundaries between figure skating, dance, and acrobatics began to blur. At some point, I stopped following the sport, because the “artistic” part somehow disappeared from its name. Acrobatics became the norm, quadruple jumps the expected minimum, and all of it became somewhat boring to me.

I STOPPED FOLLOWING THE SPORT, BECAUSE THE MAGIC DISAPPEARED.

Fast forward, and here we are at the 2026 Winter Olympic Games.

I must emphasize that today I follow sports even less than my younger self from the beginning of this story. However, I suddenly find myself being bombarded with information about figure skating, which has somehow, without me knowing how or when, become the most talked-about winter sport. It is enough to see a shot of the Djokovic family watching the team figure skating competition together. You can try to determine when exactly that happened.

Netflix, however, provided me with an excellent introduction to what was happening in Milan. Through two outstanding documentaries, I realized several things. To begin with, in this sport, age has clearly become just a number, since there are quite a few people with two decades of active competitive careers. Inclusion, it seems, has finally arrived on the ice.

POSITIVE GEOGRAPHY

Even more interesting is the story of the true origins of the competitors. If you skate in pairs today, you will be matched

ste najkompatibilniji, dok državljanstvo deluje kao prilično fleksibilna kategorija. Ako bismo sudili samo po imenima i mestima rođenja, većina takmičara poticala bi sa teritorije bivšeg Sovjetskog Saveza. Stvarnost je, naravno, komplikovanija. Mađarski par, na primer, čine Maria Pavlova i Aleksaj Sviatčenko. Sve što ste mislili da znate o njihovom poreklu na osnovu ličnih imena, Mađarima, očigledno, nije smetalo da ih prihvate kao najrođenije.

Najveća zvezda ovih olimpijskih igara svakako je Ilija Malinin, koji se takmiči za Sjedinjene Američke Države. Njegovo ime možda ne sugerise poreklo iz nekog zaboravljenog grada između srednjeg zapada i američkog juga, ali je sve palo u vodu onog momenta kada su Amerikanci shvatili da je važnije to što im može doneti medalju od činjenice da mu deda još trenira ruske klizače. Malinin je fenomen i iz jednog sasvim posebnog razloga: uspeo je da bude najveća zvezda igara, a da pritom ne osvoji nijednu individualnu medalju, ako izuzmemo onu timsku.

Priče o partnerskim kombinacijama ponekad zvuče kao scenario za film. Jedna od bizarnijih uključuje rusku klizačicu i australijskog klizača aboridžinskog porekla koji su pokušali da formiraju par. Nažalost, priča nema srećan kraj, ali savršeno pokazuje koliko je sve u ovom sportu određeno osvajanjem medalja.

Tu je i Alisa Liu, koja je zlatnu medalju donela Sjedinjenim Državama, iako je rođena u Kini. Drugim rečima, sasvim je u redu biti imigrant, sve dok osvajate medalje za zemlju koja vas u nekom drugom kontekstu možda baš i ne bi dočekala raširenih ruku.

U međuvremenu su u ovaj sport ušli i sponzori, a sa novcem su porasli i ulozi. Kada se zavrte ozbiljne pare, razlika između sporta i gladijatorskih borbi počinje da se zamagljuje. Sve dok se mase zabavljaju, sistem očigledno funkcioniše.

Umetničko klizanje je, u međuvremenu, otkrila i visoka moda. Kostimi se analiziraju gotovo jednako ozbiljno kao i programi koje takmičari izvode. Nadam se samo da se gospođa Milka Babović zbog toga ne prevrće u grobu.

ZAKLJUČAK (AKO JE UOPŠTE POTREBAN)

Nekada elegantan i pomalo autističan sport danas ima viralan status ravan fenomenima poput K-popa ili serija tipa Game of Thrones. Sve se savršeno pakuje za Instagram i TikTok, a gledaocima ostaje samo da, kao i kod svake dobre serije, strpljivo čekaju sledeću epizodu.

NEKA VRSTA EPILOGA.

Na svetskom prvenstvu održanom u Pragu, Ilija Malinin je osvojio zlatnu medalju, Alisa Liu nije došla jer se slikala za Vogue i družila sa Tejlom Svift, Furnie i Sizeron su i ovde pobedili ali se Madison i Evan nisu pojavili. Neko je imao nervni slom, opet, u vezi s pritiskom koji nose velika takmičenja u kombinaciji sa nedoumicama sa sopstvenim seksualnim identitetom. Svi smo navijali za srećan rasplet.

with the partner with whom you are most compatible, while citizenship appears to be a rather flexible category. If we judged only by names and places of birth, most competitors would originate from the territory of the former Soviet Union. Reality, of course, is more complex. The Hungarian pair, for example, consists of Maria Pavlova and Alexei Sviatchenko. Everything you thought you knew about their origins based on their names clearly did not prevent Hungarians from accepting them as their own.

The biggest star of these Olympic Games is certainly Ilija Malinin, who competes for the United States. His name may not suggest origins from some forgotten town between the Midwest and the American South, but all of that became irrelevant the moment Americans realized that what matters more is that he can bring them a medal, rather than the fact that his grandfather still trains Russian skaters. Malinin is a phenomenon for another very specific reason: he managed to be the biggest star of the Games without winning a single individual medal, excluding the team one.

Stories about pair combinations sometimes sound like film scripts. One of the more bizarre ones involves a Russian skater and an Australian skater of Aboriginal origin who attempted to form a pair. Unfortunately, the story does not have a happy ending, but it perfectly illustrates how everything in this sport is subordinated to winning medals.

There is also Alisa Liu, who brought a gold medal to the United States, although she was born in China. In other words, it is perfectly acceptable to be an immigrant, as long as you win medals for a country that, in another context, might not welcome you with open arms.

In the meantime, sponsors have entered the sport, and with money, the stakes have increased. When serious money starts circulating, the difference between sport and gladiatorial combat begins to

blur. As long as the masses are entertained, the system obviously works.

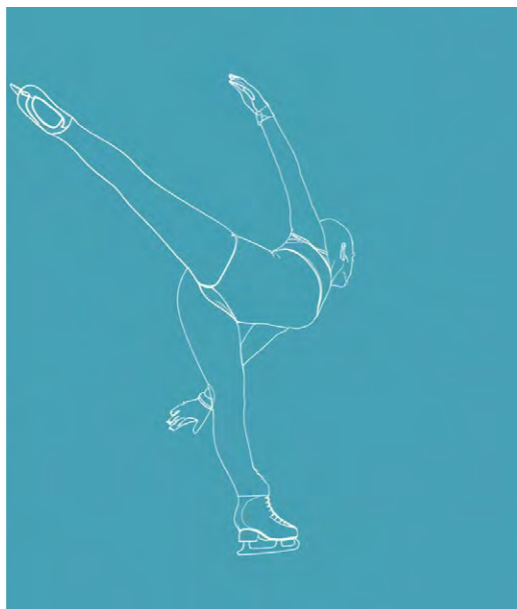
Figure skating has, in the meantime, also been discovered by high fashion. Costumes are analyzed almost as seriously as the programs performed by the competitors. I only hope that Mrs. Milka Babović is not turning in her grave because of it.

CONCLUSION (IF ONE IS EVEN NECESSARY)

Once an elegant and somewhat introverted sport, today it has a viral status comparable to phenomena such as K-pop or series like Game of Thrones. Everything is perfectly packaged for Instagram and TikTok, and viewers are left, as with any good series, to patiently wait for the next episode.

A KIND OF EPILOGUE.

At the World Championship held in Prague, Ilija Malinin won the gold medal, Alisa Liu did not attend because she was shooting for Vogue and spending time with Taylor Swift, Fournier and Cizeron also won here, but Madison and Evan did not appear. Someone had a nervous breakdown, again,



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VATRA KOJA GASI POŽAR

THE FIRE THAT PUTS OUT THE FIRE

Nasuprot većinskom doživljaju da je hedonizam beg od stvarnosti, dobar deo uživanja leži baš u suprotnom — da se sretnemo sa samim sobom.

Contrary to the prevailing view of hedonism as an escape from reality, much of pleasure lies in the opposite, in encountering oneself.

Autor / Author STEFAN TOŠOVIĆ
Fotografije / Photos MIKA KNEŽEVIĆ

Zaveden ležernošću, damom s kojom me je Beograd upoznao u detinjstvu, krećem se bez jasnog plana, definisanog cilja i merljive samoefikasnosti, gde slučajni susreti s onima koje poznajem čine suštinu dramskog zapleta i predstavljaju vatrau kojom gasim požar višestrukih dilema. Kada govorim o susretima, u stvari pričam o terapijskom dejstvu koje se u izvesnoj meri može čuti kroz poluglasan izdah čoveka što leži na stolu za relaks masažu.

Kao i svaka dama prijatne spoljašnosti, prefinjenih manira i istančanog talenta da sve, pa i neprijatne stvari, saopšti na mio i pitak način, ležernost nije jeftina i lako dostupna roba. Naprotiv. Spontaneost, kao njen primarni laboratorijski nalaz iz krvne slike, ima dragocenu vrednost. Neko će reći da je gotovo samo rezervisana za društvo sa balkona.

Ko, pitaće ljudi u želji da pojednostave, ko ima priliku da rasterećen spoljašnjih i unutrašnjih pritisa izađe na vazduh i pusti sve, a da nije reč o tinejdžeru, džabalebarošu ili čoveku koji je preskočio ogradu ustanove koja se ne preskače? Pa čak ni oni. Ipak, ko takvu priliku iz nekog razloga može da ugrabi, imenom bi se naslikao kao hedonista.

„Sav stvarni život je susret“, piše Martin Buber u filozofskom eseju Ja i ti. Za austrijskog mislioca susret nije slučajnost, već ontološki događaj — momenat kada postajemo istinski prisutni.

U studiju za jogu i meditaciju, gde polaznici za svoju svakodnevicu pokušavaju da zašrafe mir, sklad i punoću trenutka, srećem slikara Đorđa Stanojevića. Kada je pre 15 godina potpuno „sagoreo“

Seduced by ease, a lady through whom Belgrade first revealed itself to me in childhood, I move without a clear plan, a defined goal, or measurable self-efficacy. In that movement, chance encounters with those I know form the essence of the dramatic plot. It is precisely this that becomes the fire with which I extinguish the blaze of multiple dilemmas. When I speak of meeting, I am in fact speaking about a therapeutic effect that can, to a certain extent, be heard in the half-muted exhale of a man lying on a relaxation massage table.

Like any lady of pleasant appearance, refined manners, and a subtle talent for expressing even unpleasant things in a gentle and fluid way, ease is not a cheap and easily available commodity. On the contrary. Spontaneity, as its primary laboratory finding in the bloodwork, carries precious value. Some would say it is reserved almost exclusively for “the balcony crowd”.

Who, people will ask in an attempt to simplify, has the opportunity to step outside unburdened by external and internal pressures and let everything go, without being a teenager, a drifter, or a man who has jumped over the fence of an institution that is not meant to be escaped? Not even them. And yet, whoever manages to seize such an opportunity, for whatever reason, would gladly be labeled a hedonist.

“All real living is meeting,” writes Martin Buber in the philosophical essay I and Thou. For the Austrian thinker, meeting is not an accident, but an ontological event, a moment when we become truly present.

In a yoga and meditation studio, where participants try to fasten peace, harmony, and fullness of the moment into their everyday lives, I meet painter Đorđe Stanojević. Fifteen years ago, after completely “burn-

„SAV STVARNI ŽIVOT
JE SUSRET“

„ALL REAL LIVING IS MEETING.“





kao kreativni direktor u advertajzing industriji, profesor slikarstva i likovne forme na Fakultetu savremenih umetnosti otišao je u prirodu. Tačnije, vratio joj se.

U Osečini, između Valjeva i Loznice, počeo je da prosejava zemlju, bira medijume i stvara boje. Njima kreira likovna dela koja apsolutno prepušta dejstvu prirodnih sila – vetru, kiši, snegu. To je vrsta meditacije, okeansko osećanje, koje mu pomaže da se poveže sa sobom.

Postoji još jedna, ne tako apstraktna stvar, koja mu pomaže u građenju čestitog odnosa sa vlastitim bićem: trčanje maratona.

Teoretičari eskapizma, koji sportsku psihologiju izučavaju na neortodoksan način, među kojima je Australijanac B.N. Davidovič, rekli bi da je iznenadna i predana sportska aktivacija u srednjoj životnoj dobi, posebno trčanje, triatlon i ultramaraton, indukovana izazovima socijalne i profesionalne neadaptibilnosti. Rečju, čovek koji se u četrdesetim „primi“ na maraton nije motivisan prirodnom potrebom nego željom da pronađe „savršeni beg“ u neki novi kontekst.

Đorđe to vidi na malo interesantniji način. Veština trčanja, sa svim svojim fizičkim i psihičkim manifestacijama, uvodi ga u nešto što je Andrej Tarkovski u filmu Stalker nazvao Zona.

Reč je o tajanstvenom prostoru za koji se veruje da ispunjava skrivene želje onih koji u njega uđu. Za razliku od spoljašnjeg sveta, sivog i tmurnog, Zona je kod čuvenog sovjetskog reditelja prikazana kao koloritna „soba“ namenjena duhovnoj potrazi, gde čovek staje lice u lice sa samim sobom.

ing out” as a creative director in the advertising industry, the professor of painting and visual form at the Faculty of Contemporary Arts went into nature. More precisely, he returned to it.

In Osečina, between Valjevo and Loznica, he began sifting soil, selecting mediums, and creating pigments. With them, he produces artworks that he completely surrenders to the forces of nature, wind, rain, and snow. It is a kind of meditation, an oceanic feeling that helps him connect with himself.

There is another, less abstract element that helps him build an honest relationship with his own being: marathon running.

Theorists of escapism, who study sports psychology in an unorthodox way, among them the Australian B. N. Davidovič, would say that sudden and devoted engagement in sports activity in midlife, especially running, triathlon, and ultramarathon, is induced by the challenges of social and professional maladaptation. In short, a person who becomes invested in marathon running in their forties is not driven by a natural need, but by a desire to find the “perfect escape” into a new context.

Đorđe sees it in a somewhat more compelling way. The skill of running, with all its physical and psychological manifestations, leads him into something that Andrej Tarkovsky in the film Stalker called the Zone.

It is a mysterious space believed to fulfill the hidden desires of those who enter it. Unlike the external world, gray and bleak, the Zone in the work of the renowned Soviet director is depicted as a colorful “room” intended for a spiritual quest, where a person comes face to face with themselves.

Baš na ovoj ideji u delo se sprovodi Burning Man, sedmodnevni festival u Nevadi, gde se početkom septembra usred pustinje slavi, podstiče i afirmiše umetnost, zajedništvo, oslobađanje i radikalna ekspresija.

Jednom sam sreo Aleksandru Radojičić, videografkinju i joginu koja se interesuje za putovanja i ličnu transformaciju. Otvorila mi je kutiju svojih uspomena na Burning Man, koji je posetila dva puta.

„To dešavanje ne bih nazvala festivalom, koliko sociološkim projektom. Ono što se tamo dešava nastaje upravo u tih sedam dana, bez pripreme. Ljudi ne koriste novac, sve je bazirano na razmeni. Dešava se spontana trampa dobara. Postoji jedna krilatica Burning Man-a koja se u svakom mogućem smislu ovaploćuje na licu mesta: Sve što ti treba, naći će te!“

Iako Aleksandrin motiv za odlazak u takozvani Grad Crne stene nije bio zabavnog karaktera, naprotiv – na spiritualno putovanje krenula je da bi bila rame uz rame sa svojim suprugom koji je neposredno pre toga ostao bez oca – boravak u pustinji inicirao je novu, kako kaže, bolju verziju nje same.

„Tamo, uslovno rečeno, imaš dopuštenje da budeš apsolutno ono što jesi. Takođe, dobiješ istančanu sposobnost da druge ljude vidiš baš onakvim kakvi oni jesu. Jedna od lekcija koje sam spoznala jeste da stvari ponekad treba da pustiš kako bi ti došle.“

Najveći deo nas neće biti u prilici da ode u Nevadu da bi se sreo sa sobom. Ipak, kada se tokom noći naše šake traže u prostoru iznad jastuka, pa se sretnu, uhvate i stisnu, znam da je to vatra kojom gasim požar višestrukih dilema.

It is precisely on this idea that Burning Man is realized, a seven-day festival in Nevada where, at the beginning of September, art, community, liberation, and radical expression are celebrated, encouraged, and affirmed in the middle of the desert.

I once met Aleksandra Radojičić, a videographer and yogi interested in travel and personal transformation. She opened for me the box of her memories from Burning Man, which she has attended twice.

“I wouldn’t call it a festival so much as a sociological project. What happens there is created within those seven days, without preparation. People do not use money, everything is based on exchange. There is a spontaneous bartering of goods. There is a Burning Man phrase that materializes in every possible sense on site: Everything you need will find you.”

Although Aleksandra’s reason for going to the so-called “Black Rock City” was not entertainment, quite the opposite, she embarked on a spiritual journey to stand shoulder to shoulder with her husband, who had recently lost his father. Her stay in the desert initiated, as she says, a new, better version of herself.

“There, in a way, you are given permission to be absolutely who you are. You also gain a refined ability to see other people exactly as they are. One of the lessons I learned is that sometimes you have to let things go in order for them to come to you.”

Most of us will not have the opportunity to travel to Nevada in order to encounter ourselves. And yet, when, during the night, our hands search for each other in the space above the pillow, and meet, grasp, and tighten, I know that this is the fire with which I extinguish the blaze of multiple dilemmas.



KREATIVNOST KAO NAČIN DA SE ŽIVOT PONOVO ISPRIČA

CREATIVITY AS A WAY OF RETELLING LIFE AGAIN

Autor / Author MILAN STANIĆ
Fotografije / Photos DALIBOR DANILOVIĆ

U vremenu koje nas stalno podstiče da ubrzamo, hedonizam se često pogrešno razume kao potraga za površnim zadovoljstvima.

Iz ugla umetnika, međutim, hedonizam može imati sasvim drugačije značenje. On postaje svesni izbor prisutnosti — odluka da se svet posmatra pažljivo, da se uoče nijanse svakodnevice i da se iz tih malih trenutaka stvara smisao. Upravo u toj tački se može susresti sa motivima iz Bokačovog *Dekameron*.

U Dekameronu, kojeg je u 14. veku napisao Đovani Bokačo, grupa mladih ljudi napušta grad pogođen kugom i povlači se u prirodu. Tamo, daleko od straha i haosa, oni počinju da pričaju priče. Njihovo pripovedanje nije samo način da se prekrati vreme; ono postaje način da se očuva ljudskost, da se život nastavi uprkos okolnostima. Upravo u toj strukturi nastaje jedan od najlepših primera kako kreativnost može biti odgovor na krizu.

Da li amplitude u narativu nečijeg stvaralaštva potiču od ekstremnih sila kojima smo pritisnuti?

Da li su često najnagrađivaniji umetnici baš oni koji imaju velike tragedije iza sebe?

I one su im bile najveća inspiracija.

Iz perspektive umetnika, ta ideja danas dobija novu dimenziju. Savremeni Dekameron ne mora biti samo književna referenca, već metafora načina na koji stvaramo i živimo u svetu prepunom informacija, kriza i ubrzanog ritma. U takvom okruženju umetnost često počinje upravo iz potrebe da se zastane, da se trenutak posmatra sporije i dublje nego što to dopušta svakodnevice.

In a time that constantly encourages us to accelerate, hedonism is often mistakenly understood as a pursuit of superficial pleasures.

From the perspective of an artist, however, hedonism can have an entirely different meaning. It becomes a conscious choice of presence, a decision to observe the world carefully, to notice the nuances of everyday life, and to create meaning from those small moments. It is precisely at this point that it connects with the motifs of Boccaccio's *Decameron*.

In *The Decameron*, written by Giovanni Boccaccio in the 14th century, a group of young people leaves a city struck by the plague and retreats into nature. There, far from fear and chaos, they begin telling stories. Their storytelling is not merely a way to pass the time; it becomes a way to preserve humanity, to allow life to continue despite the circumstances. It is precisely within that structure that one of the most beautiful examples emerges of how creativity can become a response to crisis.

Do the amplitudes within the narrative of someone's creative work stem from the extreme forces pressing upon them?

Are the most awarded artists often those who carry great tragedies behind them?

And they were their greatest inspiration.

From the perspective of an artist, that idea today gains a new dimension. The modern *Decameron* does not have to be only a literary reference, but a metaphor for the way we create and live in a world filled with information, crises, and accelerated rhythms. In such an environment, art often begins precisely from the need to pause, to observe a moment more slowly and deeply than everyday life allows.

For me as an artist, hedonism is not an escape from reality. It is a way of feeling reality more intensely. It is the method of my expression through my works. **We dress gray, heavy concrete in new garments, warm colors and textures that enrich the atmosphere.**

Za mene kao umetnika, hedonizam nije bekstvo od stvarnosti. On je način da se stvarnost intenzivnije oseti. On je način mog izraza kroz moja dela. **Sivi, teški beton oblačimo u novo ruho – tople boje i teksture koje oplemenjuju ambijent.**

To je sposobnost da se primeti svetlost koja ulazi u prostor, tekstura materijala, odnos proporcija ili zvuk koji struji kroz zidove i predmete u enterijeru.

Proces u kome stvaram, izlivanje betona u kalupe, formiranje geometrijskih oblika... samo su neki su od trenutaka u kojima sam prisutan svim čulima i gde mašta nadilazi racio.

Dekameron, posmatran iz tog ugla, govori o potrebi za stvaranjem umetnosti u kojoj je moguće ponovo us-

It is the ability to notice the light entering a space, the texture of materials, the relationship between proportions, or the sound flowing through the walls and objects within an interior.

The process in which I create, pouring concrete into molds, forming geometric shapes, these are only some of the moments in which I am present with all my senses and where imagination surpasses reason.

Viewed from that perspective, The Decameron speaks about the need to create art through which it becomes possible to reconnect with the experience of life. Just as Boccaccio's characters built a small world through stories within uncertainty, artists today, through work, form, and ideas, attempt to shape their



postaviti kontakt sa iskustvom života. Kao što su Bokačovi junaci kroz priče gradili mali svet unutar nesigurnosti, tako i umetnici danas kroz rad, formu i ideju pokušavaju da oblikuju svoj izraz kroz spoljašnje uticaje. Umetnost tada postaje mesto susreta: između ličnog doživljaja i kolektivnog iskustva.

U tom smislu, hedonizam postaje i umetnički princip.

On nas podseća da stvaranje ne nastaje iz stalne žurbe, već iz sposobnosti da se svet posmatra pažljivo. Da se prepoznaju trenuci koji bi inače prošli nezapaženo i da se oni pretvore u formu, sliku, prostor ili, u mom slučaju, predmet.

I tu postaju umetničko delo.

Možda je upravo u tome veza između savremenog umetnika i ideje Dekameron: **u vremenu nesigurnosti i promena, kreativnost postaje način da se život ponovo ispriča.** A hedonizam prestaje da bude sinonim za preterivanje i dobija težinu opstajanja u vremenu gde je sve instant brzo i promenljivo.

U tim trenucima hedonizam prestaje da bude luksuz i postaje način očuvanja života.

expression through external influences. Art then becomes a place of encounter: between personal experience and collective experience.

In that sense, hedonism also becomes an artistic principle.

It reminds us that creation does not emerge from constant haste, but from the ability to observe the world carefully. To recognize moments that would otherwise pass unnoticed and transform them into form, image, space, or in my case, an object.

And that is where they become a work of art.

Perhaps that is precisely the connection between the contemporary artist and the idea of the Decameron: **in a time of uncertainty and change, creativity becomes a way of telling life again.** And hedonism ceases to be synonymous with excess and gains the weight of survival in a time where everything is instant, fast, and changeable.

In those moments, hedonism ceases to be a luxury and becomes a way of preserving life.





MUZEJ KAO MESTO RADOSTI POSMATRANJA I PROSTOR INTROSPEKCIJE U TIŠINI

THE MUSEUM AS A PLACE OF THE JOY OF OBSERVATION AND
A SPACE FOR INTROSPECTION IN SILENCE

Autor / Author **MARINA STANIĆ**
Fotografije / Photos **MIKA KNEŽEVIĆ**

U savremenoj umetnosti, često usmerenoj na kritiku, provokaciju i analizu društvenih fenomena, estetsko uživanje nije nestalo, samo se transformisalo. Hedonizam danas ne mora da znači beg od stvarnosti, već može biti sadržan u vizuelnoj složenosti, materijalnosti dela, ritmu, boji, ali i u poruci koju delo nosi. Ta poruka nas može inspirisati, otvoriti nove vidike i doneti nova saznanja. Radost posmatranja može postojati paralelno sa kritičkim mišljenjem, a muzej je mesto gde se ta dva nivoa susreću bez međusobnog isključivanja, kaže u intervjuu za *Movem* magazin **Marijana Kolarić, direktorka Muzeja savremene umetnosti u Beogradu**. Sa njom smo razgovarali povodom obeležavanja šest decenija postojanja ove značajne institucije kulture, ali i promena današnjeg sveta gde je malo vremena za istinska uživanja i promišljanja dela autentične umetnosti.

Muzej savremene umetnosti u Beogradu je 2025. godine obeležio šest decenija postojanja. Kada danas sagledamo tih 60 godina, hajde da se podsetimo nekih najvažnijih hajlajta iz njegove istorije – momenata koji su vredni da ih se danas prisetimo i nadalje pamtimo.

Ovih šezdeset godina predstavlja slojevit i dinamičnu istoriju u kojoj se prepliću umetničke, društvene i političke promene. Među najvažnijim trenucima su osnivanje Muzeja 1965. godine, kao pionirske institucije u ovom delu Evrope, sa jasnom vizijom da ne samo čuva, već i aktivno promišlja savremenu umetnost kao društveni fenomen, potom izgradnja i otvaranje prepoznatljive zgrade na Ušću – arhitektonskog dela Ivana Antića i Ivanke Raspopović, koje je Muzej već tada pozicioniralo u međunarodni kontekst. Važni su i rani programski iskoraci ka međunarodnoj sceni, kada MSUB postaje mesto susreta jugoslovenske i svetske savremene umetnosti, kao i periodi u kojima je Muzej uspevao da očuva kontinuitet rada i stručne standarde uprkos institucionalnim i društvenim izazovima. Sve ove tačke čine identitet Muzeja koji i danas prepoznajemo i negujemo u istom duhu.

In contemporary art, often focused on critique, provocation, and the analysis of social phenomena, aesthetic pleasure has not disappeared, it has simply transformed. Today, hedonism does not necessarily mean escaping reality, but can instead be contained in visual complexity, the materiality of work, rhythm, color, and in the message a work carries. That message can inspire us, open new perspectives, and bring new insights. The joy of observation can exist alongside critical thinking, and the museum is the place where these two levels meet without excluding one another, says **Marijana Kolarić, Director of the Museum of Contemporary Art Belgrade**, in an interview for *Movem* magazine. We spoke with her about the Museum's sixtieth anniversary, but also about the changes shaping today's world, where little time remains for genuine enjoyment and thoughtful engagement with authentic works of art."

The Museum of Contemporary Art Belgrade marked six decades of existence in 2025. Looking back at those sixty years today, let us revisit some of the most important highlights from its history, moments that are worth remembering and continuing to preserve.

These sixty years represent a layered and dynamic history in which artistic, social, and political changes intertwine. Among the most important moments are the founding of the Museum in 1965 as a pioneering institution in this part of Europe, with a clear vision not only to preserve, but also to actively reflect on contemporary art as a social phenomenon. Then came the construction and opening of the recognizable building at Ušće, an architectural work by Ivan Antić and Ivanka Raspopović, which positioned the Museum within an international context from the very beginning. Also important were the early programmatic steps toward the international scene, when the Museum became a meeting place for Yugoslav and global contemporary art, as well as the periods in which it managed to preserve continuity of work and professional standards despite institutional and social challenges. All of these moments form the identity of the Museum that we continue to recognize and nurture in the same spirit today.



Jubilej nije obeležen klasičnom retrospektivom, već najavom niza izložbi koje nude nova čitanja kolekcije i umetničke istorije. Koliko je danas važno da Muzej ne bude samo čuvar prošlosti, već aktivni učesnik u savremenom društvenom i kulturnom dijalogu?

Odluka da se jubilej ne obeleži jednom velikom retrospektivom, već nizom izložbi koje nude nova čitanja kolekcije, bila je duboko promišljena. Smatram da Muzej danas ne može i ne sme biti samo mesto arhiviranja prošlosti, već aktivni prostor dijaloga, preispitivanja i reinterpretacije. Savremeno društvo zahteva institucije koje postavljaju pitanja, otvaraju teme i nude drugačije perspektive, a upravo kroz fleksibilne, tematske i problemske izložbe Muzej može ostati relevantan i živ učesnik kulturnog i društvenog procesa – kao kulturni posrednik i proizvođač diskursa koji oblikuje narative o istoriji, sećanju i identitetu.

Današnji posetilac dolazi u muzeje u drugačijem kontekstu života – vremenu brzine, instant stimulacija i nemanja vremena za sopstvene potrebe. Kakva je publika Muzeja: šta ona traži i šta joj je najvažnije? Da li se današnji estetski doživljaj i lični osećaj uživanja u umetnosti promenio?

Današnja publika, svakako je opterećena ubrzanim ritmom svakodnevice, viškom informacija koje dobije kroz mnogobrojne digitalne sadržaje i socijalne mreže.

The anniversary was not marked with a classic retrospective, but with the announcement of a series of exhibitions offering new readings of the collection and art history. How important is it today for a museum not to be merely a guardian of the past, but to be an active participant in contemporary social and cultural dialogue?

The decision not to mark the anniversary with one major retrospective, but with a series of exhibitions offering new readings of the collection, was deeply considered. I believe that today a museum cannot and must not be only a place for archiving the past, but an active space for dialogue, questioning, and reinterpretation. Contemporary society requires institutions that raise questions, open topics, and offer different perspectives, and it is precisely through flexible, thematic, and problem-oriented exhibitions that a museum can remain relevant and alive as a participant in cultural and social processes, as a cultural mediator and producer of discourse that shapes narratives about history, memory, and identity.

Today's visitors come to museums within a different life context, a time of speed, instant stimulation, and lack of time for personal needs. What kind of audience does the Museum have today: what are they looking for and what matters most to them? Has today's aesthetic experience and personal sense of enjoyment in art changed?

Today's audience is certainly burdened by the accelerated rhythm of everyday life and the excess of information they receive through countless digital contents and social networks. Precisely because of that, the museum becomes a space of slowing down, concentration, and personal experience. Our audience seeks authenticity, meaning, and the possibility of connecting with art on a personal level. The aesthetic experience is certainly changing, today it is often more fragmented, but at the same time more intense



Upravo zato, muzej postaje prostor usporavanja, koncentracije i ličnog iskustva. Naša publika traži autentičnost, smisao i mogućnost da se poveže sa umetnošću na ličnom nivou. Estetski doživljaj se svakako menja - on je danas često fragmentarniji, ali istovremeno i intenzivniji kada se ostvari. Umetnost i dalje nudi prostor uživanja, ali i introspekcije, edukacije u tišini i distanci od svakodnevice.

Da li u bogatoj kolekciji Muzeja, koja ima više od 9.000 dela domaćih i inostranih umetnika postoji neko koje biste izdvojili i koje po vama predstavlja čist hedonizam? Da li će publika imati možda priliku da ga pogleda u okviru najavljenih izložbi kojima se obeležava vaš veliki jubilej?

U kolekciji Muzeja savremene umetnosti postoje dela koja snažno prizivaju estetsko uživanje i ideju hedonizma. Jedno od takvih je *Pijana lađa* Save Šumanovića, slika koja ima posebno mesto u istoriji Muzeja i njegovoj kolekciji. Nastala je 1927. u Parizu, u snažnom naletu stvaralačkog zanosa, za svega nekoliko dana, pod uticajem Remboove poeme *Le Bateau ivre/ Pijani brod*, koju mu je otkrio Rastko Petrović. U toj pesmi pijani brod simbolizuje oslobađanje od kontrole, normi i razuma i opijenost slobodom, čulima i iskustvom, što možemo čitati kao radikalni hedonizam duha. Šumanovićeve slika nije ilustracija pesme, već njena likovna interpretacija. Snažna dinamika kompozicije, ritam linija i ekspresivne boje stvaraju osećaj kretanja, talasanja i unutrašnje uznemirenosti. Brod koji se oslobađa konopa može se čitati i kao metafora umetnika koji napušta akademske norme i prepušta se stvaralačkom zanosu i ekstazi.

Iako je delo na Salonu nezavisnih u Parizu dočekano podeljenim reakcijama, a sam Šumanović bio emotivno duboko pogođen reakcijama, *Pijana lađa* danas je jed-

once it is achieved. Art still offers a space for enjoyment, but also for introspection, education in silence, and distance from everyday life.

Within the Museum's rich collection, which includes more than 9,000 works by domestic and international artists, is there one work you would single out as representing "pure hedonism"? Will the public perhaps have the opportunity to see it as part of the exhibitions marking your major anniversary?

There are works within the Museum of Contemporary Art collection that strongly evoke aesthetic pleasure and the idea of hedonism. One such work is *The Drunken Boat* by Sava Šumanović, a painting that holds a special place in the history of the Museum and its collection. It was created in Paris in 1927, in a powerful surge of creative inspiration, over the course of just a few days, under the influence of Arthur Rimbaud's poem *Le Bateau ivre/The Drunken Boat*, which was introduced to him by Rastko Petrović. In that poem, the "drunken" boat symbolizes liberation from control, norms, and reason, intoxication with freedom, the senses, and experience, which can be read as a radical hedonism of the spirit. Šumanović's painting is not an illustration of the poem, but its visual interpretation. The powerful dynamics of the composition, the rhythm of the lines, and the expressive colors create a feeling of movement, waves, and inner unrest. A boat freeing itself from its ropes can also be interpreted as a metaphor for an artist abandoning academic norms and surrendering to creative ecstasy and inspiration.

Although the work was met with divided reactions at the *Salon des Indépendants* in Paris, and Šumanović himself was deeply emotionally affected by those reactions, *The Drunken Boat* is today one of the key works in the collection, preserved as an example of a powerful aesthetic and emotional experience. It is currently exhibited as part of the exhibition *Turning Points Toward Modernity: The Art of Society 1900-1945*.

Hedonizam u najdubljem smislu nije samo uživanje u hrani, muzici i noćnom životu, već i u intelektualnom i estetskom susretu sa umetnošću koja nas pomera, provocira i oplemenjuje.

Hedonism in its deepest sense is not only enjoyment in food, music, and nightlife, but also in the intellectual and aesthetic encounter with art that moves, provokes, and enriches us.



no od ključnih dela kolekcije, čuvano kao primer snažnog estetskog i emotivnog doživljaja. Trenutno je izložena u okviru izložbe *Prekretnice ka modernosti: Umetnost društva 1900–1945*.

Beograd se često brendira kao hedonistička prestonica regiona, ali se taj hedonizam obično vezuje za gastronomiju i noćni život. Koliko je postojanje institucije poput MSUB-a, koja svojim standardima i programom parira vodećim evropskim muzejima, ključno da bi taj hedonizam dobio svoju neophodnu, uzvišenu kulturnu dimenziju?

Hedonizam u najdubljem smislu nije samo uživanje u hrani, muzici i noćnom životu, već i u intelektualnom i estetskom susretu sa umetnošću koja nas pomera, provocira i oplemenjuje. Među mnogobrojnim manifestacijama sa dugom tradicijom, poput FEST-a, Oktobarskog salona, BITEF-a i BELEF-a i Muzej savremene umetnosti u Beogradu svojim programom, međunarodnim izložbama i profesionalnim standardima omogućava publici onu vrstu uživanja koja nije prolazna, već dugoročno oblikuje senzibilitet i kulturni identitet grada. U tom smislu, Beograd nije samo grad intenzivnog života, već i prostor kulture i umetnosti. Ni Pariz danas ne bi bio grad svetlosti da ga nisu oblikovali umetnici i institucije koje su njegovom hedonizmu dale uzvišenu kulturnu dimenziju. Zato je važno da Beograd kontinuirano neguje svoje umetnike, manifestacije i institucije i podstiče ih da pariraju najvećim svetskim metropolama.

Kao neko ko vodi veliku i značajnu instituciju kulture, šta za Vas predstavlja istinsko uživanje u procesu – da li je to selekcija i otkrivanje novih umetnika, trenutak kada izložba oživi, susret sa publikom? Možda trenutak tišine u muzeju ili nešto sasvim drugo?

Istinsko uživanje za mene nije vezano za jedan izdvojeni trenutak, već za čitav proces – od ideje, preko saradnje sa umetnicima i kustosima, do susreta sa publikom. Posebno zadovoljstvo pronalazim u fazi istraživanja i selekcije: u otkrivanju novih umetničkih glasova koji progovaraju o važnim savremenim temama, ali i u novim tumačenjima već poznatih opusa. To je prostor slobode, radoznalosti i inspiracije, koji vodi ka zajedničkom radu i oživljavanju buduće izložbe. Ipak, možda je najlepši trenutak onaj kada izložba zaista počne da nastaje u prostoru: kada se posle meseci rada, dela konačno susretnu, a svetlo, arhitektura i postavka funkcionišu kao jedinstvena celina. Tada izložba postaje živo iskustvo za publiku, a susret i razgovor sa posetiocima daju našem radu puni smisao i potvrđuju svrhu institucionalnog delovanja.

Vizuelni sklad arhitekture MSUB i prirode, sam pogled na Ušće asocira na hedonizam u Beogradu. Koji deo Muzeja kod vas rađa nadahnuće i budi radost uživanja?

Arhitektura MSUB-a i njegova pozicija na ušću Save i Dunava zaista stvaraju jedinstven ambijent. Za mene je posebno inspirativan odnos unutrašnjih izložbenih prostora i pogleda ka prirodi – ka Parku prijateljstva, ušću Save u Dunav i Starom gradu. Veliki prozori i otvorenost zgrade prema okruženju bude osećaj lakoće i transparentnosti, ali i svest o tome da je Muzej deo grada, a ne njegov izolovani hram. Upravo u toj povezanosti umetnosti, prirode i grada leži suptilan dijalog i osećaj suživota, koji budi pripadnost i nadahnuće.

Belgrade is often branded as the hedonistic capital of the region, but that hedonism is usually associated with gastronomy and nightlife. How important is the existence of an institution such as the Museum of Contemporary Art Belgrade, which through its standards and program stands alongside leading European museums, in giving that hedonism its necessary elevated cultural dimension?

Hedonism in its deepest sense is not only enjoyment in food, music, and nightlife, but also in the intellectual and aesthetic encounter with art that moves, provokes, and enriches us. Alongside numerous manifestations with long traditions, such as FEST, October Salon, BITEF, and BELEF, the Museum of Contemporary Art Belgrade, through its program, international exhibitions, and professional standards, enables the public to experience a kind of enjoyment that is not fleeting, but one that shapes the sensibility and cultural identity of the city in the long term. In that sense, Belgrade is not only a city of intense life, but also a space of culture and art. Paris itself would not be the "City of Light" today had it not been shaped by artists and institutions that gave its hedonism an elevated cultural dimension. That is why it is important for Belgrade to continuously nurture its artists, manifestations, and institutions and encourage them to stand alongside the world's greatest metropolises.

As someone who leads a major and important cultural institution, what represents true enjoyment in the process for you? Is it the selection and discovery of new artists, the moment when an exhibition "comes alive," the encounter with the audience? Perhaps a moment of silence in the museum, or something entirely different?

True enjoyment for me is not tied to one isolated moment, but to the entire process, from the initial idea, through collaboration with artists and curators, to encounters with the audience. I find satisfaction in the research and selection phase, in discovering new artistic voices that speak about important contemporary themes, but also in new interpretations of already familiar oeuvres. It is a space of freedom, curiosity, and inspiration that leads toward collaborative work and the "bringing to life" of a future exhibition. Still, perhaps the most beautiful moment is when the exhibition truly begins to take shape in the space itself, when, after months of work, the pieces finally meet, and the light, architecture, and exhibition design function as a unified whole. At that point, the exhibition becomes a living experience for the audience, and encounters and conversations with visitors give our work its full meaning and confirm the purpose of institutional activity.

The visual harmony between the architecture of the Museum and nature itself, the very view of Ušće, evokes hedonism in Belgrade. Which part of the Museum inspires you and awakens the joy of enjoyment?

The architecture of the Museum of Contemporary Art and its position at the confluence of the Sava and Danube truly create a unique atmosphere. For me, the relationship between the interior exhibition spaces and the view toward nature is especially inspiring, toward Friendship Park, the confluence of the Sava and Danube, and the Old Town. The large windows and the openness of the building toward its surroundings create a sense of lightness and transparency, but also an awareness that the museum is part of the city, not its isolated temple. It is precisely within that connection between art, nature, and the city that a subtle dialogue and a feeling of coexistence emerge, awakening both belonging and inspiration.





HEDONIZAM KAO RAD

HEDONISM AS LABOR

Autor / Author KATARINA ĐORIĆ
Fotografije / Photos IGOR ČVORO

Spolja deluje lako. Aerodromi, hoteli, nedelje mode, večere koje se produžavaju duboko u noć. Kalendar koji se ne meri danima, već gradovima. Pariz, Milano, Njujork, Majami, smenjuju se u krug. Scenografija se stalno menja i stvara utisak obilja. Lepe sobe. Prvi redovi. Blizina moći, kulture, zadovoljstva. Hedonizam, onako kako se najčešće zamišlja, podrazumeva višak bez posledica, uživanje bez napora. Ali iznutra, ova verzija hedonizma je rad. Nemilosrdan, precizan, tiho iscrpljujući.

Krećem se kroz prostore kao svetlost kroz staklo. Vidljiva, na trenutak osvetljavam, nikada ne ostajem. Hoteli funkcionišu kao domovi samo u tehničkom smislu. Nude čiste čaršave, kontrolisanu tišinu i predvidive rituale. Raspakujem se brzo. Pronalazim prekidače i utičnice bez razmišljanja. Spavam kroz nepoznate zvukove. Ipak, ništa se ne zadržava. Soba se resetuje onog trenutka kada je napustim. Svaki trag koji ostavim nestaje pre odjave. **Čak i najrafiniraniji prostori ostaju transakcioni, pozajmljeni i vraćeni po rasporedu.**

Gradovi se brišu kroz ponavljanje. Ono što je nekada delovalo filmski sada postaje proceduralno. Prestajem da primećujem znamenitosti i počinjem da pamtim rute. Kafići se biraju zbog praktičnosti, ne zbog želje. Kvartovi se svode na sisteme efikasnosti. Hotel — lokacija. Lokacija — sastanak. Sastanak — večera. Gradove doživljavam intenzivno, ali površno. Uvek sam prisutna, retko ukorenjena. Ne ostajem dovoljno dugo da bih razumela mesto. **Pripadanje zahteva trajanje.** Moj život funkcionise u prekidima.

Nedelje mode izostravaju ovu kontradikciju. Obećavaju spektakl, lepotu, uživanje. Isporučuju zatvorene krugove. Isti ljudi se pojavljuju u različitim prostorima, privremeno uklopljeni u isti ritam. Spolja to izgleda kao višak. Iznutra, kao ponavljanje pod pritiskom. **Prisustvo postaje obaveza. Biti tu postaje valuta. Uživanje postoji, ali je sekundarno u odnosu na izdržljivost.**

Pristup oblikuje sve. Pozvana sam, akreditovana, odobrena. Moje prisustvo vezano je za korisnost. Pokrivanje. Vidljivost. Relevantnost. Prostor zauzimam privremeno, pod jasnim uslovima. Granica je uvek vidljiva, uvek aktivna. To stvara tihu nestabilnost. Neprestano se krećem, ali ništa ne ostaje. Učim da putujem lagano, emocionalno isto koliko i fizički. Vezivanje postaje neefikasno. Želja se kontroliše.

Telo nosi cenu. Vremenske zone remete san dok ne

From the outside, it looks effortless. Airports, hotels, fashion weeks, dinners that stretch late into the night. A calendar mapped by cities rather than days. Paris, Milan, New York, Miami repeat. The scenery changes constantly, producing the impression of abundance. Beautiful rooms. Front rows. Proximity to power, culture, pleasure. Hedonism, as it is usually imagined, suggests excess without consequence, enjoyment without effort. But from the inside, this version of hedonism is work. Relentless, exacting, quietly draining.

I move through places the way light moves through glass. Visible, briefly illuminating, never staying. Hotels function as homes only in the most technical sense. They provide clean sheets, controlled silence, and predictable rituals. I unpack quickly. I find switches and outlets without thinking. I sleep through unfamiliar sounds. Still, nothing settles. The room resets the moment I leave. Whatever trace I leave behind disappears before checkout. **Even the most refined spaces remain transactional, borrowed and returned on schedule.**

Cities blur through repetition. What once felt cinematic now feels procedural. I stop noticing landmarks and start memorising routes. Cafés are chosen for convenience, not desire. Neighbourhoods flatten into systems of efficiency. Hotel to venue. Venue to meeting. Meeting for dinner. I experience cities intensely but thinly. I am always present, rarely embedded. I do not stay long enough to understand a place. **Belonging requires duration. My life runs on interruptions.**

Fashion weeks sharpen the contradiction. They promise spectacle, beauty, pleasure. They deliver closed circuits. The same people reappear across different rooms, installed temporarily into the same rhythm. From the outside, it looks like excess. From within, it feels like repetition under pressure. Attendance becomes an obligation. **Presence becomes currency. Enjoyment exists, but it is secondary to endurance.**

Access shapes everything. I am invited, accredited, and approved. My presence is tied to usefulness. Coverage. Visibility. Relevance. I occupy space temporarily, under clear conditions. The boundary is always visible, always active. This creates a quiet instability. I move constantly, but nothing holds. I learn to travel light, emotionally as much as physically. Attachment becomes inefficient. Desire is managed.



izgubi strukturu. Obroci su neredovni. Adrenalin zamenjuje odmor. Nervni sistem ostaje u stanju pripravnosti duže nego što je potrebno. Kretanje postaje sopstveni zahtev. U tom kontekstu, hedonizam nije prepuštanje. On je output. Moram da budem prisutna, tečna, vizuelno rezpozivna. Moram da delujem opušteno čak i kada opuštenost više nije cilj.

Ono što komplikuje narativ jeste to što pristup i dalje funkcioniše kao privilegija. I jeste, u mnogim aspektima. Sloboda kretanja. Mogućnost da posmatraš kulturu dok nastaje. Blizina ljudi i slika koje oblikuju trenutak. Te prednosti su stvarne. **Ali privilegija ne briše umor. Često ga prikriva.** Što je okruženje rafiniranije, to je teže izraziti nezadovoljstvo bez izvinjenja. Zahvalnost postaje performativna. Postaje još jedna obaveza.

Hedonizam u mom životu počinje da liči na rad. Zadovoljstvo više nije nešto u šta spontano upadam. To je nešto za šta se pripremam, što održavam i završavam. Noći su planirane. Energija se dozira. Uživanje ima rok trajanja. Čak i trenuci koji bi trebalo da deluju spontano dolaze unapred strukturirani, uokvireni rasporedima, očekivanjima i tihim pritiskom da budem prisutna na pravi način.

Vremenom to stvara suptilnu dezorijentaciju. Znam kako da stignem budna, sređena i spremna. Manje sam sigurna kako da ostanem. Iskustva se gomilaju brzo, ali površno. Pamtim utiske više nego trenutke. Mir me čini nelagodnom, kao da zapostavljam nešto već samim tim što sam stala. **Kada kretanje stane, ne dolazi olakšanje, već čudan nedostatak pravca.**

Najviše me uznemirava shvatanje da zadovoljstvo više ne nudi beg. Ono zahteva održavanje. Od mene se očekuje da uživam, vidljivo, ubedljivo, bez prekida. Uživanje postaje još jedna forma performansa. Pratim sop-

The body carries the cost. Time zones disrupt sleep until it loses coherence. Meals happen irregularly. Adrenaline replaces rest. The nervous system stays alert beyond necessity. Momentum becomes its own requirement. In this context, hedonism is not indulgence. It is output. I must remain present, fluent, and visually responsive. I must appear at ease even when ease is no longer the objective.

What complicates the narrative is that access still registers as privilege. In many ways, it is. To move freely. To witness culture as it forms. To stand close to the images and people shaping the moment. These advantages are real. **But privilege does not erase fatigue. It often conceals it.** The more refined the setting, the harder it is to articulate dissatisfaction without apology. Gratitude turns performative. It becomes another obligation.

Hedonism in my life has begun to resemble work. Pleasure is no longer something I fall into. It is something I prepare for, sustain, and complete. Nights are planned. Energy is rationed. Enjoyment has a deadline. Even moments meant to feel spontaneous arrive pre-structured, framed by schedules, expectations, and the quiet pressure to be present in the right way.

Over time, this creates a subtle disorientation. I know how to arrive alert, dressed, and responsive. I am less certain how to stay. Experiences stack quickly but thinly. I remember impressions more than moments. Stillness makes me uneasy, as if I am neglecting something simply by stopping. **When the movement pauses, there is no relief, only a strange absence of direction.**

What unsettles me most is realising that pleasure no longer offers escape. It demands maintenance. I am expected to enjoy myself visibly, convincingly, without interruption. Enjoyment becomes another form of performance. I monitor my own reactions. I stay sharp. I keep going. The



stvene reakcije. Ostajem oštra. Nastavljam dalje. Telo prati, ali nevoljno, noseći posledice dugo nakon što se noć završi.

Važno je imenovati ovu promenu. Ona razbija iluziju da zadovoljstvo automatski znači slobodu. Otvara jedno iskrenije pitanje: da li jurim iskustva ili izbegavam mir. **Da li je zadovoljstvo nešto što zaista osećam ili nešto što dobro izvodim. I da li život koji deluje kao uživanje i dalje ostavlja prostor za odmor koji ne mora da se opravdava.**

Kada zadovoljstvo postane rad, prestaje da obnavlja. Počinje da troši pažnju, energiju i vreme, bez dubine zauzvrat. Noći deluju ispunjene. Kalendar ostaje gust. A ipak, nešto suštinsko se tiho stanjuje. **Pitanje koje ostaje nije koliko je zadovoljstva dostupno, već koliko sebe moram da potrošim da bih ga održala.**

body follows, but reluctantly, carrying the cost long after the night ends.

Naming this shift matters. It breaks the illusion that pleasure automatically equals freedom. It forces a more honest question. Whether I am chasing experience or avoiding stillness. *Whether pleasure is something I actually feel or something I execute well.* Whether the life I appear to be enjoying still leaves room for rest that does not need to justify itself.

When pleasure becomes labour, it stops restoring anything. It consumes attention, energy, and time without returning depth. The nights look full. The calendar stays dense. And yet, something essential thins out quietly. **The question that remains is not how much pleasure is available, but how much of myself I have to spend to keep it going.**

NAJLEPŠE STVARI NA DOGAĐAJU NIKADA NISU TRAJNE

THE MOST BEAUTIFUL THINGS AT AN EVENT ARE NEVER PERMANENT

Najlepše stvari na događajima gotovo uvek su prolazne. Svetlo koje traje samo jedno veče, muzika koja nestaje čim se prostor isprazni, miris cveća koji se zadržava tek koliko i sama atmosfera. Upravo ta kratkoća daje im posebnu težinu, jer ono što traje kratko često određuje kako ćemo jedan trenutak pamtiti.

U radu **Marka Ružića** cveće nije dekoracija koja prati događaj, već element koji ga definiše. Njegovi aranžmani ne pokušavaju da traju, već da precizno obeleže trenutak u kome se prostor pretvara u iskustvo, i upravo zato ostaju upamćeni duže nego što traju.

Kako cveće menja način na koji doživljavamo jedan događaj?

Događaj bez cveća može biti lep ali sa njim postaje iskustvo koje ostaje upamćeno. Cveće ne popunjava prostor, ono menja njegov ritam. U trenutku kada se pojavi miris, tekstura i pokret, prostor prestaje da bude scenografija i postaje atmosfera. Takvo iskustvo je moguće dobiti samo ako se radi sa ljubavlju.

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos IGOR ČVORO

The most beautiful things at events are almost always fleeting. Light that lasts for just one evening, music that disappears as soon as space empties, the scent of flowers that lingers only as long as the atmosphere itself. It is precisely this brevity that gives them their weight, because what lasts briefly often determines how we remember a moment.

In the work of **Marko Ružić**, flowers are not decoration that accompanies an event, but an element that defines it. His arrangements do not attempt to last, but to precisely mark the moment in which a space transforms into an experience, and that is why they remain remembered longer than they last.

How do flowers change the way we experience an event?

An event without flowers can be beautiful, but with them it becomes an experience that remains remembered. Flowers do not fill a space; they change its rhythm. The moment scent, texture, and movement appear, the space stops being a set design and becomes an atmosphere. Such an experience is possible only when it is created with care.





Koji je bio prvi trenutak u kom ste shvatili da želite da stvarate atmosferu, a ne samo aranžmane?

Vrlo rano sam shvatio da ne želim da pravim dekoraciju koja samo izgleda dobro na fotografiji. Posle prvog događaja video sam reakciju klijenta i tada mi je postalo jasno da cveće može da prenese osećaj, ne samo formu. Od tog trenutka atmosfera je postala važnija od aranžmana.

Zašto je prolaznost jedan od najvažnijih elemenata lepote u vašem radu?

Lepota nije nešto što posedujemo, već nešto što doživimo u trenutku. Upravo ta prolaznost daje cveću snagu, ono postoji kratko, ali ostaje dugo u sećanju.

Da li je danas pravi luksuz imati nešto što postoji samo za jedan trenutak?

Danas je luksuz vreme, pažnja i autentičan doživljaj. Ja stvaram trenutak koji se ne ponavlja i osećaj koji se ne zaboravlja.

Kada biste hedonizam morali da opišete jednim buketom, koje bi cveće u njemu bilo i zašto?

Hedonizam je za mene balans između elegancije i slobode pa samim tim užitek nije u savršenstvu nego u osećaju koji ostaje. Kada bih morao da biram, definitivno bih se odlučio za buket egzotičnog cveća, ne savršen po pravilima, već snažan po utisku.

What was the first moment when you realized you wanted to create atmosphere, not just arrangements?

I realized very early on that I did not want to create decoration that only looks good in photographs. After the first event, I saw the client's reaction, and it became clear to me that flowers can convey a feeling, not just a form. From that moment on, atmosphere became more important than arrangement.

Why is transience one of the most important elements of beauty in your work?

Beauty is not something we possess, but something we experience in a moment. It is precisely this transience that gives flowers their strength, they exist briefly but remain in memory for a long time.

Is it a true luxury today to have something that exists only for a moment?

Today, luxury is time, attention, and an authentic experience. I create a moment that does not repeat and a feeling that is not forgotten.

If you had to describe hedonism with a single bouquet, which flowers would it include and why?

For me, hedonism is a balance between elegance and freedom, and therefore pleasure is not perfect, but in the feeling that remains. If I had to choose, I would go for a bouquet of exotic flowers, not perfect by the rules, but powerful in its impression.





THE EVENT IS PRESENT

KADA POSTOJI PRISUSTVO, I NAJMANJI
STIMULUS POSTAJE ISKUSTVO

WHEN PRESENCE EXISTS, EVEN THE SMALLEST
STIMULUS BECOMES AN EXPERIENCE

Autor / Author IVANA TOMAŠEVIĆ
Fotografije / Photos IGOR ČVORO

Danas event više nije mesto na koje se „svrati“. Postao je iskustvo koje se planira i iščekuje. U svetu u kojem stalno kasnimo za sopstvenim obavezama, vreme je postalo luksuz, a odluka da ga nekome damo, možda je i najveći kompliment.

Zato savremeni događaj ne počinje dolaskom gosta. Počinje mnogo ranije, u trenutku kada odluči da želi da bude deo njega.

Iz ugla organizatora, to menja sve.

Event više nije samo produkcija, logistika ili protokol. Pravi posao počinje tamo gde prestaju checkliste, u razumevanju zašto bi neko želeo da dođe, ostane i zapamti.

Danas događaj mora da ponudi nešto ređe od sadržaja: osećaj da je vredan vremena.

Postoji nešto što umetnost Marine Abramović razume bolje od većine industrija: prisustvo.

U njenim radovima nema viška, nema distrakcije, nema potrebe za objašnjenjem. U performansu **The artist is present** postavka je svedena na minimum: dve stolice i pogled. Ipak, ljudi čekaju satima da bi učestvovali. Ne zato što će nešto „videti“, već zato što će biti deo nečega.

Tu leži ključna razlika i možda najvažnija lekcija za savremeni event.

Today, an event is no longer a place people simply “drop by.” It has become an experience that is planned and anticipated. In a world where we are constantly falling behind our own obligations, time has become a luxury, and the decision to give it to someone may be the greatest compliment of all.

That is why the contemporary event does not begin with the guest's arrival. It begins much earlier, at the moment when they decide they want to be part of it.

From the organizer's perspective, that changes everything.

An event is no longer only production, logistics, or protocol. The real work begins where checklists end, in understanding why someone would want to come, stay, and remember.

Because today, an event must offer something rarer than content: the feeling that it is worth the time.

There is something that the art of Marina Abramović understands better than most industries: presence.

In her works, there is no excess, no distraction, no need for explanation. In the performance **The Artist Is Present**, the setup is reduced to a minimum: two chairs and a gaze. And yet, people wait for hours to participate. Not because they will “see” something, but because they will become part of something.

That is where the key difference lies, and perhaps the most important lesson for the contemporary event.

To znači da događaj ne mora stalno da dokazuje svoju vrednost količinom sadržaja. Njegova snaga može biti upravo u tome koliko je pažljivo postavljen.

Za organizatora, to je gotovo radikalna ideja.

Kao i u performansu, okvir je jasan, ali iskustvo nastaje tek dolaskom ljudi.

I tu se povlači najvažnija paralela: kao što umetnik ne „isporučuje“ emociju, već stvara uslove da se ona dogodi, tako i savremeni event menadžer ne kreira samo program, već prostor za iskustvo.

Prostor u kojem tempo nije slučajna, interakcija nije forsirana, a svaki detalj ima razlog.

U tom smislu, događaj počinje da liči na performans.

Ne po formi, već po nameri.

Jer pravo pitanje više nije šta će se desiti na eventu.

Već šta će se desiti sa ljudima koji su došli.

Tu se vraćamo na suštinu savremenog hedonizma.

It means that an event does not constantly have to prove its value through the quantity of content. Its strength may lie precisely in how carefully it is constructed.

For the organizer, that is an almost radical idea.

As in performance art, the framework is clear, but the experience comes into existence only with the arrival of people.

And that is where the most important parallel emerges: just as the artist does not “deliver” emotion, but creates the conditions for it to happen, the contemporary event manager does not create only a program, but a space for experience.

A space in which the tempo is not accidental, interaction is not forced, and every detail has a reason.

In that sense, the event begins to resemble a performance.

Not in form, but in intention.

Because the real question is no longer what will happen at the event.

But what will happen to the people who came.

This brings us back to the essence of contemporary hedonism.





On nije u tome da se gostu da više već da mu se omogući da zaista bude tu. Kada postoji prisustvo, i najmanji stimulus postaje iskustvo.

To menja pravila igre.

Produkcija više nije cilj, već alat. Tehnologija nije fokus, već podrška. A spektakl nije obaveza, već izbor.

Publika danas ne traži „još jedan dobar event“. Traži razlog.

Razlog da izdvoji vreme, energiju i pažnju.

Zato su najvredniji događaji danas oni koji imaju hrabrost da oduzmu, a ne da dodaju.

Event više nije samo događaj.

On je poziv.

Poziv da, makar na nekoliko sati, zaista budemo prisutni.

It is not about giving the guest more, but about allowing them to truly be there. When presence exists, even the smallest stimulus becomes an experience.

That changes the rules of the game.

Production is no longer the goal, but a tool. Technology is no longer the focus, but support. And spectacle is no longer an obligation, but a choice.

Today, audiences are not looking for “another good event.” They are looking for a reason.

A reason to dedicate time, energy, and attention.

That is why the most valuable events today are those courageous enough to subtract rather than add.

An event is no longer just an event.

It is an invitation.

An invitation to truly be present, if only for a few hours.





RECEPT ZA MICHELIN ZVEZDICU

THE RECIPE FOR A MICHELIN STAR

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos MIKA KNEŽEVIĆ

Početak dvadesetog veka Michelin nije bio sinonim za gastronomski prestiž kakav danas poznajemo. Nastao je kao praktičan vodič za putnike koji su automobilom počeli da otkrivaju Francusku, nudeći preporuke gde vredi stati tokom puta. Vremenom je ta mala publikacija prerasla svoju prvobitnu svrhu i postala globalni referentni okvir za vrhunsku gastronomiju. Michelin zvezdica danas predstavlja mnogo više od preporuke – ona je simbol posvećenosti, preciznosti i stalne težnje ka izvrsnosti.

U savremenoj gastronomiji, *fine dining* više nije samo pitanje tehnike ili prestiža. On podrazumeva celokupan doživljaj – odnos prema namirnici, atmosferu prostora, način na koji je jelo predstavljeno, ali i priču koju gost nosi sa sobom nakon večere. Upravo u tom prostoru između tradicije i savremenog pristupa razvija se i kuhinja restorana Langouste, gde šef **Marko Đerić** gradi svoj gastronomski izraz kroz spoj različitih kulinarskih uticaja i pažljiv odnos prema sastojcima.

Za njega, simbolika Michelin zvezdice nije samo priznanje, već i motivacija koja podseća na odgovornost koju nosi svaki tanjir koji izađe iz kuhinje.

„Mi u restoranu, pa i ja lično, doživljavamo zvezdicu kao potvrdu kvaliteta našeg rada i truda, kao i podstrek da težimo još većem kvalitetu i davanju svega od sebe da našim gostima priredimo najbolje moguće gastronomsko iskustvo.“

Iako se u kontekstu restorana Langouste često govori o francuskom uticaju, Đerić naglašava da savremena gastronomija prevazilazi okvire jedne nacionalne kuhinje. Danas se tehnike i ideje slobodno prepliću između različitih kulinarskih tradicija, stvarajući nove interpretacije poznatih pristupa.

„Nije samo akcenat na francuskim tehnikama, nego na svim tehnikama modernog gastro sveta, Italija, Danska, Japan pre svega.. ali glavnu ulogu uvek vodi sama namirnica,

At the beginning of the twentieth century, Michelin was not synonymous with the gastronomic prestige we know today. It originated as a practical guide for travelers discovering France by car, offering recommendations on where it was worth stopping along the way. Over time, that small publication outgrew its original purpose and became a global point of reference for haute cuisine. Today, a Michelin star represents far more than a recommendation, it is a symbol of dedication, precision, and a constant pursuit of excellence.

In contemporary gastronomy, fine dining is no longer just a question of technique or prestige. It implies complete experience, the relationship toward the ingredient, the atmosphere of the space, the way a dish is presented, but also the story the guest carries with them after dinner. It is precisely within that space between tradition and a contemporary approach that the cuisine of Langouste is developing, where chef **Marko Đerić** builds his gastronomic expression through a fusion of different culinary influences and a careful relationship toward ingredients.

For him, the symbolism of a Michelin star is not merely recognition, but also motivation that serves as a reminder of the responsibility carried by every plate leaving the kitchen.

“We at the restaurant, and I personally as well, experience the star as confirmation of the quality of our work and effort, as well as an encouragement to strive for even greater quality and to give our absolute best in order to provide our guests with the finest possible gastronomic experience.”

Although the cuisine of Langouste is often discussed in the context of French influence, Đerić emphasizes that contemporary gastronomy transcends the framework of any single national cuisine. Today, techniques and ideas freely intertwine between different culinary traditions, creating new interpretations of familiar approaches.



njen kvalitet i poreklo... pa onda i koja tehnika će izvući maksimum iz nje.“

Takav pristup podrazumeva i drugačije razumevanje samog tanjira. Hrana više nije samo skup pažljivo pripremljenih sastojaka, već način da se kroz ukuse ispriča priča o mestu, iskustvu i filozofiji kuhinje.

U tom kontekstu, pitanje kada kuvanje prestaje da bude samo priprema hrane i postaje iskustvo gotovo da nema jasan trenutak prelaza.

„Taj trenutak ne prestaje... mi želimo našim gostima da ponudimo jedno iskustvo, jedno putovanje kroz tanjir koji imaju ispred sebe. Da ti ukusi pričaju o poreklu namirnice, mom ličnom iskustvu kao i priči i ideologiji našeg restorana.“

Kroz takva iskustva razvija se i gastronomski identitet jednog grada. Beograd je poslednjih godina sve vidljiviji na evropskoj kulinarskoj mapi, a interesovanje publike za fine dining raste paralelno sa razvojem restoranske scene.

„Naravno, mislim da je Beograd kao gastro destinacija generalno u eksponencijalnom napretku, pa tako i za fine dining. Mislim da sve više ljudi kapiraju ono što fine dining nudi i zbog čega je toliko cenjen. Michelin kao vodič je prepoznat u celom svetu i mislim da pored naših ljudi koje će sve više privlačiti, da će i turistima sve više biti Beograd zanimljiv kao nova 'Michelin destinacija'.“

Savremena gastronomija pritom sve češće izlazi iz okvira klasičnog restorana. Fine dining danas postaje deo različitih formata – od privatnih večera do pažljivo osmišljenih događaja u kojima hrana ima važnu ulogu u ukupnom doživljaju.

„Što se tiče gastronomskih iskustava na eventima,

“It is not only about French techniques, but about all the techniques of the modern gastronomic world, Italy, Denmark, Japan above all... but the leading role is always played by the ingredient itself, its quality and origin... and then by whichever technique will bring out the maximum from it.”

Such an approach also implies a different understanding of the plate itself. Food is no longer merely a collection of carefully prepared ingredients, but a way of telling a story about place, experience, and the philosophy of the kitchen through flavors.

In that context, the question of when cooking ceases to be merely food preparation and becomes an experience, almost has no clear point of transition.

“That moment never stops... we want to offer our guests an experience, a journey through the plate in front of them. We want those flavors to speak about the origin of the ingredient, my personal experience, as well as the story and ideology of our restaurant.”

Through such experiences, the gastronomic identity of a city is also formed. In recent years, Belgrade has become increasingly visible on the European culinary map, while public interest in fine dining has been growing in parallel with the development of the restaurant scene.

“Of course, I think Belgrade as a gastronomic destination is generally progressing exponentially, and the same applies to fine dining. I think more people understand what fine dining offers and why it

mišljenja sam da drastično menjaju sam doživljaj eventa i da je jako bitan faktor u tim situacijama. Fine dining je toliko širok pojam da u današnje vreme stvarno može da se prilagodi raznim formatima pa i da se čak iz toga rodi nešto stvarno specifično i neverovatno, što će prijati ne samo gostima nego i nama kao ugostiteljima.“

Na kraju, iza svih tehnika, koncepata i gastronomskih trendova, Đerić svoju kuhinju svodi na jednostavan princip koji za njega predstavlja osnovu svakog jela.

„Iskrenost prema namirnicama, našim gostima, tehnikama a i samom sebi. Kuhinja je odraz onoga ko sam i šta sam ja, tj. mi u restoranu Langouste.“

U vremenu u kojem gastronomija sve više postaje iskustvo koje prevazilazi sam obrok, upravo ta ideja iskrenosti prema namirnici i gostu ostaje jedan od najvažnijih temelja savremene kuhinje.

Michelin kao vodič je prepoznat u celom svetu i mislim da pored naših ljudi koje će sve više privlačiti, da će i turistima sve više biti Beograd zanimljiv kao nova 'Michelin destinacija'.

Michelin as a guide is recognized worldwide, and I believe that, alongside local guests who will increasingly be drawn to it, Belgrade will also become more attractive to tourists as a new 'Michelin destination.'"

is so highly valued. Michelin as a guide is recognized worldwide, and I believe that, alongside local guests who will increasingly be drawn to it, Belgrade will also become more attractive to tourists as a new 'Michelin destination.'"

At the same time, contemporary gastronomy is increasingly moving beyond the framework of the traditional restaurant. Fine dining today is becoming part of various formats, from private dinners to carefully designed events in which food plays an important role in the overall experience.

“When it comes to gastronomic experiences at events, I believe they drastically change the experience of the event itself and that they are an extremely important factor in such situations. Fine dining is such a broad concept that nowadays it can truly adapt to different formats, and something genuinely specific and incredible can emerge from it, something that will satisfy not only the guests, but us as restaurateurs as well.”

In the end, behind all the techniques, concepts, and gastronomic trends, Đerić reduces his cuisine to a simple principle that, for him, represents the foundation of every dish.

“Honesty toward ingredients, our guests, the techniques, and ourselves. The kitchen reflects who I am and what I, or rather we at Langouste, are.”

At a time when gastronomy is increasingly becoming an experience that transcends the meal itself, it is precisely this idea of honesty toward the ingredient and the guest that remains one of the most important foundations of contemporary cuisine.



PORODIČNI JEZIK

FAMILY LANGUAGE

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos DALIBOR DANILOVIĆ

U svetu **Ljubivoja Ršumovića** stvari nikada nisu bile samo stvari. Konj se zvao Cvetko, pas Čoek, mačor Šervud. Svako drvo i svaki kamen imali su svoje ime, a svakodnevica je uvek imala prostora za igru, maštu i izmišljanje novih svetova. Sa druge strane, u svetu **Vuka Ršumovića**, pažnja je postala rasuta, nežnost vrednost koju treba čuvati, a senzitivnost način borbe protiv grubosti vremena.

Negde između ta dva pogleda otvorio se razgovor o onome što ostaje među generacijama: o detinjstvu, uživanjima, jeziku, nežnosti i stvarima koje, uprkos svemu, ne želimo da prepustimo zaboravu.

In **Ljubivoje Ršumović's** world, things were never just things. The horse was called Cvetko, the dog Čoek, the cat Sherwood. Every tree and every stone had its own name, and everyday life always had room for play, imagination, and inventing new worlds. On the other hand, in **Vuk Ršumović's** world, attention has become scattered, tenderness a value that must be protected, and sensitivity a way of resisting the harshness of the times.

Somewhere between those two perspectives, a conversation opened about what remains between generations: childhood, pleasures, language, tenderness, and the things that, despite everything, we do not want to surrender to oblivion.

Da li se senzibilitet nasleđuje ili se protiv njega bori?

Ljubivoje: Meni je to dragoceno nasleđe iz detinjstva: taj senzorium, centar u mozgu gde je sedište osetljivosti. Moj konj se zvao Cvetko, pas se zvao Čoek, mačor Šervud, krava Latinka, moj brat se zvao Grk, a moj dvojnjak Tomislav. Oni žive u meni, a ja se borim protiv Zaborava – pišem o njima!

Vuk: Senzibilitet se neguje. Porodica je zaštićeni svet u kome se prirodno prenose određene vrednosti. Okolina, a da toga nismo ni svesni, utiče na naše stavove i afinitete. Ako je svet oko nas grub, i mi ćemo biti grubi. Živimo u društvu u kom nežnost, igra i toplina nisu na ceni, pa smo, nažalost, i mi i naša deca grublji i manje senzitivni nego što bismo mogli da budemo. Upravo zato bi svojom senzitivnošću trebalo da se borimo protiv grubosti sveta u kome živimo.

Šta je za vas zapravo hedonizam?

Ljubivoje: Život u izmišljenoj kraljevini Zauvari, sa svim likovima i svim zadovoljnostima koje sam naizmišljao i koje svakodnevno izmišljam... Tu su Branko, Mihailo i Vuk, pa Aleksa i Mrvica, pa Vid i Nađa, pa fantastični Ljubivoje junior... Dobri i lepi, kao da su Natašini i moji...

Vuk: Hedonizam je pažnja i sposobnost da budemo prisutni, da gledamo, slušamo i osećamo, sve u isto vreme. Hedonizam je bezbrižnost koju smo imali u detinjstvu. Hedonizam je sposobnost da volimo i budemo voljeni.

Šta ste jedan od drugog naučili o malim stvarima koje život čine lepšim?

Ljubivoje: Ja sam ekstremni epikurejac, koji u osećanju duhovnog blaženstva, što dolazi kao posledica oslobađanja duše od nespokojstva, a tela od bola, uvek gleda najviše

Is sensitivity inherited, or do we struggle against it?

Ljubivoje: For me, that is a precious inheritance from childhood: that sensorium, the center in the brain where sensitivity resides. My horse was named Cvetko, my dog was called Čoek, my cat Sherwood, my cow Latinka, my brother was called Greek, and my double Tomislav. They live inside me, and I fight against Forgetting, I write about them!

Vuk: Sensitivity is nurtured. The family is a protected world in which certain values are naturally passed on. The environment, even when we are not aware of it, influences our attitudes and affinities. If the world around us is harsh, we too will become harsh. We live in a society in which tenderness, play, and warmth are not valued, and unfortunately both we and our children are rougher and less sensitive than we could be. That is precisely why we should use our sensitivity to fight against the harshness of the world we live in.

What does hedonism mean to you?

Ljubivoje: Life in the imaginary kingdom of Zauvari, with all the characters and all the joys I have invented and continue inventing every day... There are Branko, Mihailo and Vuk, then Aleksa and Mrvica, then Vid and Nađa, and the fantastic Ljubivoje Junior... Good and beautiful, as if they belonged to Nataša and me...

Vuk: Hedonism is attention and the ability to be present, to look, listen, and feel all at the same time. Hedonism is the carefree spirit we had in childhood. Hedonism is the ability to love and be loved.

What have you learned from one another about the small things that make life more beautiful?

Ljubivoje: I am an extreme Epicurean, who always sees the highest good in the feeling of spiritual bliss that comes



dobro – pa tome učim i svoje pleme!

Vuk: Od Ljubivoja sam naučio da je hedonizam zapravo stvaralački čin. Gledajući ga dok sam odrastao, shvatio sam da radost nije pasivno stanje, nego disciplina mašte.

Koje rečenice iz detinjstva ostanu zauvek u čoveku?

Ljubivoje: Moj si, ali Bog zna čiji ćeš biti! Boj se onog ko se ulaguje! Car kad prdne – najdalje se čuje!

Vuk: To nisu rečenice, to je tatina pesma „Jednog zelenog dana...“, ali ne toliko sama pesma, koliko topli glas moje majke koja mi je pred spavanje recituje.

Da li danas još verujete u nežnost kao kulturnu vrednost?

Ljubivoje: Smislio sam „zagrljajnost“, pokret koji se bori za istinsku, svetsku empatiju, za razumevanje i dobročinstvo!

Vuk: Više nego ikad. Nežnost je jedini put ka slobodi duha.

Šta je najveća razlika između sveta u kojem je odrastao Ljubivoje i sveta u kojem stvara Vuk?

Ljubivoje: U moje vreme svako drvo i svaki kamen imali su imena, svaka staza vodila je ka boljem životu... Danas su sve te staze okrenute iz boljeg života ka svemiru. Ljudi se ubijaju, a na njihova mesta dolaze roboti...

Vuk: Najveća razlika je u tome što je današnji svet zab-

because of freeing the soul from unrest and the body from pain, and that is exactly what I teach my tribe!

Vuk: From Ljubivoje, I learned that hedonism is a creative act. Watching him while growing up, I realized that joy is not a passive state, but a discipline of imagination.

Which sentences from childhood stay with a person forever?

Ljubivoje: You are mine, but God knows whose you will become! Fear those who flatter you! When an emperor farts, it is heard the farthest!

Vuk: They are not sentences, but my father's poem One Green Day... Yet not so much the poem itself, but the warm voice of my mother reciting it to me before sleep.

Do you still believe in tenderness as a cultural value today?

Ljubivoje: I came up with "embraceability," a movement fighting for true, global empathy, for understanding and kindness!

Vuk: More than ever. Tenderness is the only path toward freedom of spirit.

What is the greatest difference between the world Ljubivoje grew up in and the world in which Vuk creates?

Ljubivoje: In my time, every tree and every stone had a name, every path led toward a better life... Today all those paths

oravio istinu. Živimo u svetu rasute pažnje, rasutih emocija, rasutih misli. Nekada je svima bilo jasno da su svako drvo i svaki kamen ujedno i centar sveta.

Kada ste prvi put jedan drugog videli kao autora, a ne samo kao oca/sina?

Ljubivoje: Kada smo nas petoro u stanu uređivali i štampali, u jednom primerku, časopis RŠUM – novine za pokazivanje gostima! Imali smo dopisnike iz komšiluka, pa iz zavičaja, pa iz inostranstva... Bila je i tašta sa nama, zadužena za trač-rubriku pod naslovom *Vesti iz nesvesti*... Bili smo obavešteniji od mnogo tiražnijih novina!

Vuk: U časopisu RŠUM ja sam imao rubriku *Vukov rječnik*. To je bio verovatno prvi put da sam pokazao određeno autorstvo. Primera radi, u tom mom rečniku objasnio sam da je šorc odevni predmet koji se tako zove jer se u njega šora. Nešto kasnije sam napisao jednu pesmu zajedno sa Ljubivojem koja nosi naziv Čemu služe uši. Tu smo nas dvojica zajednički zaključili da „uši služe da se ne peru, jer mame ne mogu da se ne deru“.

Šta danas znači ostati blag u agresivnom vremenu?

Ljubivoje: Nažalost, znači ostati živ. Laži, kradi i kuni se krivo – ne bi li se ostalo živo!

Vuk: Ostati blag znači boriti se jednako za slobodu, za vazduh i za vodu, kao i za lepotu, domovinu i dobrotu.

are turned away from a better life and toward the universe. People kill one another, and robots come to replace them...

Vuk: The greatest difference is that today's world has forgotten the truth. We live in a world of scattered attention, scattered emotions, scattered thoughts. Once, everyone understood that every tree and every stone was also the center of the world.

When did you first see each other as authors rather than simply father and son?

Ljubivoje: When the five of us in our apartment edited and printed, in a single copy, the magazine RŠUM, a newspaper for showing to guests! We had correspondents from the neighborhood, then from our hometown, then from abroad... My mother-in-law was with us too, in charge of the gossip section titled News from Nonsense... We were better informed than newspapers with much larger circulation!

Vuk: In the RŠUM magazine I had a section called Vuk's Dictionary. That was probably the first time I showed a certain authorship. For example, in my dictionary I explained that shorts are called shorts because you "pee" in them. A little later I wrote a poem together with Ljubivoje called What Are Ears For? Together, the two of us concluded that "ears exist so they do not get washed, because mothers simply cannot stop shouting."

What does it mean today to remain gentle in an aggressive time?

Ljubivoje: Unfortunately, it means staying alive. Lie, steal, and swear falsely, just to stay alive!

Vuk: To remain gentle means fighting equally for freedom, for air and for water, as well as for beauty, homeland, and goodness.





TRAG RUKE U VREMENU BRZINE

THE TRACE OF THE HAND IN AN AGE OF SPEED

Autor / Author VOJISLAV NOVAKOVIĆ
Fotografije / Photos IGOR ČVORO

Postoji trenutak, negde između zvuka čekića koji udara o kalup i mekog šapata tkanine pod prstima, kada postane jasno da vrednost predmeta nema veze sa cenom. Ima veze sa pažnjom. Sa rukama koje znaju. Sa vremenom koje ostaje vidljivo na površini stvari.

U eri algoritama, brze kupovine i sezona koje prolaze brže nego što stignemo da ih zapamtimo, postaje vidljivije ono što je zapravo oduvek bilo tu: rad ruke, materijal koji traje i predmeti koji nose nečije vreme u sebi. Stari zanati se ne vraćaju, oni opstaju. Tiše nego ranije, ređe nego nekad, ali sa sve jasnijim značenjem.

Ako pažljivo pratite savremene tokove, od povratka taktilnih tekstura do estetike suzdržanog, tihog stila, videćete da se najzanimljivije promene dešavaju daleko od reflektora. U malim radionicama gde se cipele šiju ručno, a filc oblikuje parom, nastaje nova definicija ličnog izraza: ona koja ne traži pažnju, ali je nepogrešivo ima.

There is a moment, somewhere between the sound of a hammer striking a mold and the soft whisper of fabric beneath the fingers, when it becomes clear that the value of an object has nothing to do with its price. It has to do with attention. With hands that know. With time that remains visible on the surface of things.

In the era of algorithms, fast shopping, and seasons that pass more quickly than we can remember them, what has in fact always been there is becoming increasingly visible: the work of the hand, materials that endure, and objects that carry someone's time within them. Old crafts are not returning, they are surviving. More quietly than before, more rarely than they once did, but with increasingly clear meaning.

If you carefully follow contemporary currents, from the return of tactile textures to the aesthetics of restrained, quiet style, you will notice that the most interesting changes are happening far from the spotlight. In small workshops where shoes are stitched by hand and felt is shaped with steam, a new definition of personal expression is emerging: one that does not seek attention but unmistakably possesses it.

ERCEGOVAC HATS: ŠEŠIR KAO ARHITEKTURA LIČNOG STILA

THE TRACE OF THE HAND IN AN AGE OF SPEED



U radionici gde vreme ne teče linearno, već u krugovima tradicije, šeširi vise kao skulpture, od mekanog filca do precizno oblikovanih oboda koji nose istoriju, ali i savremenost. Brend Ercegovac nastao je još 1927. godine, kao spoj ljubavi i zanata. Osnovali su ga Jelena i Vojislav Ercegovac u Beogradu, a danas, gotovo vek kasnije, njegovo nasleđe oblikuje četvrta generacija: **Jelena Ercegovac Todorović, unuka, i Isidora Rašeta, prau-nuka osnivača.**

Njihov pristup nije samo zanatski, već gotovo arhitektonski. Obrazovanje iz arhitekture pretočile su u dizajn šešira, tretirajući svaki komad kao „objekat u malom“, sa jasnom formom, volumenom i trećom dimenzijom. Materijali koje koriste, filc od merino vune, presovana zečija dlaka ili ručno pletena ekvadorska Toquilla slama, nisu samo izbor kvaliteta, već i karaktera.

Danas, šešir više nije relikv prošlosti niti znak nostalgije. Naprotiv.

„Šešire nosi moderna žena koja drži do sebe. On je ponovo postao neizostavan odevni element koji prati savremenu modnu liniju“, objašnjavaju.

U vremenu u kojem se granice između for-

In a workshop where time does not move linearly, but in circles of tradition, hats hang like sculptures, from soft felt to precisely shaped brims that carry both history and contemporaneity. The Ercegovac Hats brand was founded back in 1927 as a union of love and craftsmanship. It was established by Jelena and Vojislav Ercegovac in Belgrade, and today, almost a century later, its legacy is shaped by the fourth generation: **Jelena Ercegovac Todorović, granddaughter, and Isidora Rašeta, great-granddaughter of the founders.**

Their approach is not merely artisanal, but almost architectural. They transformed their education in architecture into hat design, treating each piece as a “small object” with a clear form, volume, and third dimension. The materials they use, merino wool felt, pressed rabbit hair, or handwoven Ecuadorian Toquilla straw, are not only a choice of quality, but of character as well.

Today, the hat is no longer a relic of the past nor a symbol of nostalgia. Quite the opposite.

“Hats are worn by the modern woman who values herself. They have once again become an indispensable clothing element that follows the contemporary fashion line,” they explain.





malnog i ležernog brišu, menja se i percepcija elegancije. Nekada su postojala striktna pravila – danas sloboda odevanja postaje nova norma.

„Savremeni tempo života diktira i nove načine nošenja modnih detalja. Ležernost donosi slobodu izbora.“

A šta šešir govori o onome ko ga nosi? Možda više nego bilo koji drugi komad. On u potpunosti opisuje karakter osobe, njenu smelost, tajnovitost, ali i skromnost. Zanimljivo, iako nastaje kroz spor, gotovo meditativan proces, šešir se danas ne doživljava kao luksuz u klasičnom smislu. Ne treba ga posmatrati kao luksuz, već kao must-have koji, uz pravi izbor modela, ima mesto u svakoj prilici. Upravo u toj redefiniciji, gde luksuz postaje svakodnevni lični izbor, krije se njegova nova snaga.

At a time when the boundaries between formal and casual are disappearing, the perception of elegance is changing as well. There were once strict rules, today the freedom of dressing is becoming the new norm.

“The contemporary pace of life dictates new ways of wearing fashion accessories as well. Casualness brings freedom of choice.”

And what does a hat say about the person wearing it? Perhaps more than any other piece. It completely describes a person's character, their boldness, mysteriousness, but also modesty. Interestingly, although it is created through a slow, almost meditative process, the hat today is not perceived as luxury in the classical sense. It should not be viewed as luxury, but as a must-have that, with the right choice of model, belongs in every occasion. It is precisely within that redefinition, where luxury becomes an everyday, personal choice, that its new strength lies.



OBUĆAR: ANATOMIJA KORAKA

THE SHOEMAKER: THE ANATOMY OF A STEP



Miris kože u radionici je gust i umirujući, gotovo terapijski. Na policama stoje kalupi različitih oblika, kao mali portreti nečijih života. U jednoj takvoj radionici, među tragovima decenija rada, priča **Dragana Dubajića** počinje mnogo pre njega.

Njegov otac Miloš bio je školovani obućar koji je, još osamdesetih, paralelno sa poslom u velikom sistemu počeo da radi u maloj radnji. Vremenom je ta radionica postala porodična. Dragan joj se priključuje devedesetih, a krajem decenije zajedno preuzimaju posao. Danas, posle više od tri decenije, ta ista radnja funkcioniše kao mesto gde se ne popravljaju samo cipele, već se produžava njihov život, i priče koje nose.

U razgovoru sa njim brzo postaje jasno da ljudi više ne dolaze samo zbog potrebe. Dolaze jer žele da zadrže nešto svoje. Par cipela koji je „razgažen baš kako treba“, model koji više ne postoji, ili ideju koju žele da pretvore u nešto jedinstveno.

„Ljudi danas traže i funkcionalnost i osećaj posebnosti. Nekad žele da sačuvaju obuću koju već dugo nose jer im savršeno odgovara. A nekad dolaze sa idejom da od nečeg postojećeg naprave nešto novo“, objašnjava nam Dragan.

U tom procesu, obućar postaje nešto između majstora i dizajnera. Tihi stilista hoda, koji razume ne samo materijal, već i navike, ritam i ličnost onoga ko će te cipele nositi.

The smell of leather in the workshop is dense and calming, almost therapeutic. Shoes of different shapes stand on the shelves like small portraits of someone's life. In one such workshop, among traces of decades of work, the story of **Dragan Dubajić** began long before him.

His father Miloš was a trained shoemaker who, already in the eighties, alongside his work in a large system, started working in a small shop. Over time, that workshop became a family business. Dragan joined it in the nineties, and by the end of the decade they took over the business together. Today, after more than three decades, that same workshop functions as a place where not only shoes are repaired, but their lives, and the stories they carry, are extended.

In conversation with him, it quickly becomes clear that people no longer come only out of necessity. They come because they want to preserve something of their own. A pair of shoes that has been “broken in just right,” a model that no longer exists, or an idea they want to transform into something unique.

“Today, people are looking for both functionality and a sense of uniqueness. Sometimes they want to preserve footwear they have worn for a long time because it fits them perfectly. And sometimes they come with the idea of transforming something existing into something new,” Dragan explains to us.



„Svi mi biramo obuću u skladu sa tim kako želimo da se osećamo“, kaže, gotovo lično. Ipak, dok se interesovanje za autentične komade vraća, zanat sam po sebi ne prati taj trend. „Nažalost, nema mnogo mladih koji žele da se bave ovim poslom“, pomalo setno završava Dragan.

A šta je danas pravi luksuz u ovom zanatu? Nije samo materijal, iako dolazi iz Italije, Grčke ili Srbije. Nije ni vreme, iako ga treba mnogo. Najbliže istini je poverenje, ono koje se gradi decenijama, kada četvrta generacija iste porodice ulazi u radnju sa istim očekivanjem.

HEDONIZAM KOJI IMA TRAG

Stari zanati danas nisu relikviji prošlosti, oni su odgovor na preopterećenost izborima. U svetu u kome sve može biti zamenjeno, oni nude nešto retko: trajnost, identitet i zadovoljstvo koje dolazi iz dodira sa nečim autentičnim. Možda je upravo to novi luksuz, znati ko je napravio ono što nosite. I dopustiti sebi da uživate sporije, jer pravi hedonizam nije u brzini, već u pažnji.

In that process, the shoemaker becomes something between a craftsman and a designer. A quiet stylist of movement, someone who understands not only the material, but also the habits, rhythm, and personality of the person who will wear those shoes.

“We all choose footwear according to how we want to feel,” he says, almost personally. Still, while interest in authentic pieces is returning, the craft itself is not following that trend. “Unfortunately, there are not many young people who want to do this job,” Dragan concludes somewhat wistfully.

And what is true luxury in this craft today? It is not only the material, although it comes from Italy, Greece, or Serbia. Nor is it time, although a great deal of it is required. The closest thing to the truth is trust, the kind built over decades, when the fourth generation of the same family walks into the workshop with the same expectation.

HEDONISM THAT LEAVES TRACE

Old crafts today are not relics of the past; they are a response to overload by choice. In a world where everything can be replaced, they offer something rare: durability, identity, and the pleasure that comes from contact with something authentic. Perhaps that is precisely the new luxury, knowing who made what you wear. And allowing yourself to enjoy more slowly, because true hedonism is not found in speed, but in attention.



„Ljudi danas traže i funkcionalnost i osećaj posebnosti. Nekad žele da sačuvaju obuću koju već dugo nose jer im savršeno odgovara. A nekad dolaze sa idejom da od nečeg postojećeg napravimo nešto novo.“

“Today, people are looking for both functionality and a sense of uniqueness. Sometimes they want to preserve footwear they have worn for a long time because it fits them perfectly. And sometimes they come with the idea of transforming something existing into something new.”



BALKANSKA EGZOTIKA: VERBALNI HEDONIZAM

BALKAN EXOTICA: VERBAL HEDONISM

Autor / Author TAMARA VUKOSAVLJEVIĆ

Ilustracije / Illustration IGOR ČVORO

Postoje jezici u kojima se psovke izgovaraju kratko, gotovo tehnički. Kao signal. Kao prekid rečenice. Kao šum. Na Balkanu psovka nikada nije šum. Ona je konstrukcija. Ponekad i infrastrukturni projekat.

Naša psovka ima trajanje. Ima ritam. Ima dramaturgiju. Počinje, razvija se, raste, kulminira i završava se gotovo kao mala scena. Ne prekida govor nego ga produžava. U njoj ima genealogije, geografije, porodičnih stabala, tela, religije i istorije. Retorički je višespratna. I upravo zato nije samo izraz besa, već izraz viška jezika.

Taj utisak nije samo stvar osećaja. Kako pokazuju lingvistkinje Marija Mandić i Ljubica Đurić u radu *Krvavi izrazi i psovke u savremenom srpskom jeziku*, psovke sa leksemom krv funkcionišu kao složene sintaksičke formule zasnovane na metafori krv kao srodstvo, zbog čega imaju strukturu male narativne celine, a ne jedne reči.

Drugim rečima: ne izgovaraju se nego komponuju. Nekad i aranžiraju.

PSUJEM, DAKLE POSTOJIM

U kulturama koje neguju distancu, psovka zatvara razgovor. Kod nas ga pojačava. Ne znači nužno agresiju nego prisutnost. Znak da smo unutra, a ne spolja. Da reagujemo. Da učestvujemo.

Zato je psovka kod nas bliža uzviku nego uvredi.

There are languages in which swear words are spoken briefly, almost technically. Like a signal. Like an interruption in a sentence. Like noise. In the Balkans, a swear word is never noise. It is a construction. Sometimes even an infrastructure project.

Our swearing has duration. It has rhythm. It has dramaturgy. It begins, develops, grows, culminates, and ends almost like a small scene. It does not interrupt speech, it extends it. Within it there is genealogy, geography, family trees, the body, religion, and history. Rhetorically, it is multilayered. And that is precisely why it is not merely an expression of anger, but an expression of linguistic excess.

That impression is not only a matter of feeling. As linguists Marija Mandić and Ljubica Đurić demonstrate in the paper "Bloody Expressions and Swear Words in the Contemporary Serbian Language," swear words containing the lexeme blood function as complex syntactic formulas based on the metaphor of blood as kinship, which is why they often have the structure of a small narrative whole rather than a single word.

In other words: they are not spoken but composed. Sometimes even arranged.

I SWEAR, THEREFORE I AM

In cultures that cultivate distance, swearing closes conversation. Here, it intensifies it. It does not necessarily signify aggression, but presence. A sign that we are inside, not outside. That we are reacting. That we are participating.

Ponekad i bliža emotivnom stavu nego rečenici.

Lingvisti Ranko Bugarski pokazuje da neformalni registri jezika, žargon i vulgarizmi, funkcioniraju kao markeri pripadnosti i kao signali odnosa među sagovornicima. Psovka, u tom smislu, nije ispad iz jezika nego njegovo preterivanje. A Balkan, kada pretera, retko staje na pola. Može se reći da tu i počinje verbalni hedonizam.

Hedonizam obično vezujemo za ukus, dodir, zvuk. Ali postoji i hedonizam rečenice. Zadovoljstvo u njenoj dužini, u njenom zamahu, u načinu na koji raste dok izlazi iz usta. U balkanskim jezicima emocija se ne skraćuje, ona se razrađuje.

Zato mi ne psujemo kratko. Mi psujemo do kraja. A nekad i preko.

To nije slučajno. To je kulturni refleks. Naši jezici navikli su na slojeve značenja, na metafore koje traju duže nego što je potrebno, na rečenice koje se ne završavaju tamo gde bi mogle. Psovka se savršeno uklapa u tu logiku. Ona je njen ekstremni oblik. Njena improvizacija.

Zato retko funkcionira kao gotova formula. Gradi se u hodu. Lična je. Kreativna. Performativna. Ponekad i takmičarska disciplina.

U tom smislu, psovanje je bliže usmenoj književnosti nego prostoj reakciji. Ima tempo, ritam disanja, dramaturgiju pauze. Postoji trenutak u kojem slušalac već zna kuda rečenica ide, ali, ipak, želi da čuje kraj, uglavnom.

I često, on bude duži nego što je očekivao.

PSOVANJE POVEĆAVA TOLERANCIJU NA BOL

Psovke se kroz istoriju ne menjaju slučajno. Kako pokazuje Benjamin Bergen, one nastaju iz oblasti koje su u jednoj kulturi tabu, religije, tela, seksualnosti ili identiteta. Istoričar jezika Geoffrey Hughes podseća da su u srednjem veku najveće uvrede bile religijske, dok anatomske psovke postaju dominantne tek kasnije.

Drugim rečima, psovke se menjaju zajedno sa onim čega se društvo najviše stidi.

Istovremeno, kako pokazuje Timoti Džej, psovanje povećava toleranciju na bol i smanjuje stres. Nije samo društveni prekršaj, već i telesna strategija. Ponekad i najbrža.

Verbalni hedonizam ne znači uživanje u uvredi. On znači uživanje u mogućnosti da se emocija ne skрати. Da se izgovori bez ublažavanja. Bez prevoda. Da traje koliko joj treba.

To je luksuz jezika koji još uvek nije pristao na minimalizam.

U vremenu u kojem komunikacija postaje sve brža i kraća, psovke ne nestaju, one samo menjaju temu. Nekada je najveća uvreda bila pogrešno izgovoreno Božje ime. Danas su to reči koje zadiru u identitet.

Granica se menja. Potreba da se pređe, nikada.

Možda upravo zato balkanska psovka, sa svojom dužinom, ritmom i dramaturgijom, ne deluje kao ostatak prošlosti, već kao jedan od poslednjih prostora u kome jezik još uvek ima pravo da bude preteran.

That is why, in our region, swearing is closer to an exclamation than to an insult. Sometimes even closer to an emotional stance than to a sentence.

Linguist Ranko Bugarski demonstrates that informal language registers, slang, and vulgarisms function as markers of belonging and as signals of relationships between speakers. In that sense, swearing is not a deviation from language, but its exaggeration. And when the Balkans exaggerate, they rarely stop halfway. One could say that this is precisely where verbal hedonism begins.

We usually associate hedonism with taste, touch, and sound. But there is also the hedonism of the sentence itself. Pleasure in its length, in its momentum, in the way it grows while leaving the mouth. In Balkan languages, emotion is not shortened, it is elaborated.

That is why we do not swear briefly. We swear all the way through. And sometimes beyond.

This is not accidental. It is a cultural reflex. Our languages are accustomed to layers of meaning, to metaphors that last longer than necessary, to sentences that do not end where they could. Swearing fits perfectly into that logic. It is its extreme form. Its improvisation.

That is why it rarely functions as a finished formula. It is built in motion. Personal. Creative. Performative. Sometimes even a competitive discipline.

In that sense, swearing is closer to oral literature than to a simple reaction. It has tempo, breathing rhythm, and the dramaturgy of pause. There is a moment in which the listener already knows where the sentence is going but still wants to hear the ending.

And often receives one longer than expected.

SWEARING INCREASES PAIN TOLERANCE

Swear words do not change throughout history by accident. As Benjamin Bergen demonstrates, they emerge from areas that are taboo within a culture: religion, the body, sexuality, or identity. Language historian Geoffrey Hughes reminds us that in the Middle Ages the greatest insults were religious in nature, while anatomical swear words became dominant only later.

In other words, swear words change together with what society is most ashamed of.

At the same time, as Timothy Jay demonstrates, swearing increases tolerance to pain and reduces stress. It is not only a social transgression, but also a bodily strategy. Sometimes the fastest one.

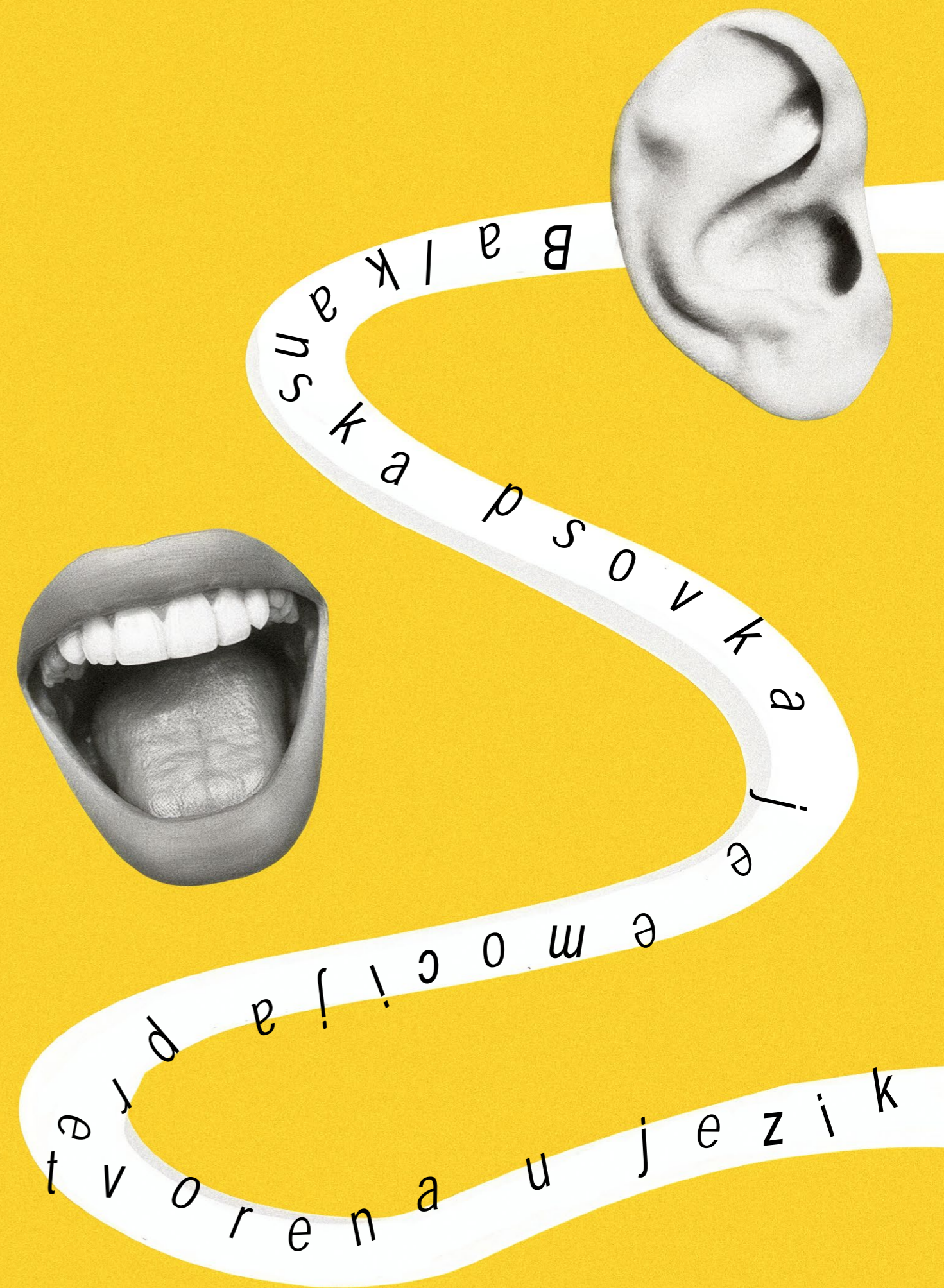
Verbal hedonism does not mean enjoying insult. It means enjoying the possibility that emotion does not have to be shortened. That it can be spoken without softening. Without translation. That it can last if it needs to.

It is the luxury of a language that still refuses to surrender to minimalism.

At a time when communication is becoming increasingly faster and shorter, swear words are not disappearing, they are simply changing subjects. Once, the greatest offense was the incorrect pronunciation of God's name. Today, those are words that intrude upon identity.

The boundary changes. The need to cross it never does.

Perhaps that is precisely why Balkan swearing, with its length, rhythm, and dramaturgy, does not feel like a remnant of the past, but rather like one of the last spaces in which language still has the right to be excessive.





Geometry of Life [Chapter 1]. A movie shot at Palazzo Molteni, Milan.
moltenigroup.com





PROSTOR KOJI NE TRAZI PAZNJU, ALI JE ZADRŽAVA

A SPACE THAT DOES NOT SEEK ATTENTION,
YET HOLDS IT

Autor / Author MOLteni&C
Fotografije / Photos MOLteni&C

Postoje saradnje koje se ne mere sezonama, već načinom na koji menjaju identitet jednog brenda. Upravo takva je veza između kompanije Molteni&C i belgijskog arhitekta Vincenta Van Duysena, koji ove godine obeležavaju deset godina zajedničkog rada i kreativnog pravca.

Kada je 2016. godine imenovan za kreativnog direktora kompanije Molteni&C, Van Duysen nije doneo samo novu estetiku, već i drugačiji način razmišljanja o prostoru. Njegov pristup oduvek je bio arhitektonski precizan, ali istovremeno tih i nenametljiv. Minimalizam kod njega nikada ne deluje hladno. Naprotiv, u njemu postoji određena mekoća, gotovo mediteranska toplina, koja prostor ne pretvara u izložbeni eksponat, već u mesto u kojem se zaista živi.

Njihova saradnja zapravo je počela mnogo ranije, još 2010. godine, kroz projekat razvijen sa kompanijom UniFor, a dodatno je učvršćena uspehom Gliss Master sistema garderobara i dizajnom Molteni&C postavke za sajam u Kelnu. Od samog početka bilo je jasno da dele isti senzibilitet: posvećenost zanatstvu, poštovanje nasleđa i veru da dizajn ne treba da prati prolazne trendove, već da gradi dugoročan odnos sa prostorom i ljudima koji u njemu borave.

There are collaborations that are not measured in seasons, but in the way they transform the identity of a brand. Such is precisely the relationship between Molteni&C and Belgian architect Vincent Van Duysen, who this year mark ten years of shared work and creative direction.

When he was appointed creative director of Molteni&C in 2016, Van Duysen brought not only a new aesthetic, but also a different way of thinking about space. His approach has always been architecturally precise, yet at the same time quiet and understated. His minimalism never feels cold. On the contrary, there is a certain softness within it, an almost Mediterranean warmth that does not turn a space into an exhibition object, but into a place where life is genuinely lived.

Their collaboration began much earlier, back in 2010, through a project developed with UniFor, and was further strengthened by the success of the Gliss Master wardrobe system and the design of the Molteni&C installation for the Cologne fair. From the very beginning, it was clear that they shared the same sensibility: dedication to craftsmanship, respect for heritage, and the belief that design should not follow fleeting trends but build a long-term relationship with space and the people who inhabit it.

Tokom protekle decenije Van Duysen je oblikovao mnogo više od pojedinačnih komada nameštaja. Njegov uticaj vidljiv je u celokupnom identitetu brenda, od izložbenih prostora na Salone del Mobile sajmu, preko flagship prodavnica u Tokiju i Šangaju, pa sve do proširenja Molteni Compound kompleksa 2022. godine, za koji je osmislio Molteni Pavilion, multifunkcionalni prostor namenjen radu, susretima i svakodnevnom životu.

Ipak, možda se njegova filozofija najjasnije vidi upravo kroz proizvode. Sofa Paul, jedna od njegovih prvih kolekcija za Molteni&C, inspirisana je slikarstvom Pitera Paula Rubensa i idejom forme koja ne dominira prostorom, već ga smiruje. Tu su i sofa Augusto, fotelja Margou, sto Mateo, komoda Logos, kao i Gliss Master, jedan od najprepoznatljivijih elemenata Molteni&C night kolekcije.

Posebno je zanimljivo to što Van Duysen dizajn nikada ne posmatra kao izolovani objekat. U svom osvrtnu na deset godina saradnje govori o važnosti sistema, kontinuiteta i stvaranja prostora koji imaju unutrašnju logiku. Umesto sezonskih promena i agresivnih estetskih zaokreta, njegov pristup zasniva se na postepenom usavršavanju proporcija, materijala i atmosfere.

Možda je upravo zato ova saradnja opstala čitavu deceniju. U vremenu kada se kreativni pravci često menjaju brže nego kolekcije, Molteni&C i Vincent Van Duysen pokazali su da dugovečnost u dizajnu ne nastaje iz potrebe za konstantnom novinom, već iz doslednosti, poverenja i sposobnosti da prostor oblikujete tako da traje i kada trendovi prođu.

Over the past decade, Van Duysen has shaped far more than individual furniture pieces. His influence is visible throughout the brand's entire identity, from exhibition spaces at the Salone del Mobile, to flagship stores in Tokyo and Shanghai, all the way to the expansion of the Molteni Compound complex in 2022, for which he conceived the Molteni Pavilion, a multifunctional space intended for work, meetings, and everyday life.

Still, perhaps his philosophy is most clearly visible through the products themselves. The Paul sofa, one of his first collections for Molteni&C, was inspired by the paintings of Peter Paul Rubens and the idea of a form that does not dominate a space but calms it. There is also the Augusto sofa, the Margou armchair, the Mateo table, the Logos sideboard, as well as Gliss Master, one of the most recognizable elements of the Molteni&C night collection.

What is particularly interesting is that Van Duysen never views design as an isolated object. In reflecting on ten years of collaboration, he speaks about the importance of systems, continuity, and the creation of spaces with internal logic. Instead of seasonal changes and aggressive aesthetic turns, his approach is based on the gradual refinement of proportions, materials, and atmosphere.

Perhaps that is precisely why this collaboration has endured for an entire decade. At a time when creative directions often change faster than collections themselves, Molteni&C and Vincent Van Duysen have demonstrated that longevity in design does not arise from the need for constant novelty, but from consistency, trust, and the ability to shape spaces that endure even after trends have passed.





Geometry of Life [Chapter 2]. A movie shot at Palazzo Molteni, Milan.
moltenigroup.com

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HEDONIZAM KAO IZGOVOR: ZAŠTO NAM JE QUEER LJUBAV U FIKCIJI LAKŠA NEGO U STVARNOSTI

ALIBI: WHY QUEER LOVE FEELS EASIER IN FICTION
THAN IN REALITY

Od Julesine šminke do hokejaške svlačionice: zašto nam je sloboda uvek tuđa
fantazija

From Jules' Makeup to the Hockey Locker Room: Why Freedom Is Always Someone
Else's Fantasy

Autor / Author VOJISLAV NOVAKOVIĆ
Ilustracije / Illustrations IGOR ČVORO

Imamo parade, zastave, protokole i fotografije sa zvaničnih događaja na kojima sve puca od „inkluzije“, koji uredno cirkulišu medijima i društvenim mrežama. Imamo narativ o „istorijskom iskoraku“. I opet, svakodnevni život većine LGBT ljudi izgleda gotovo isto kao pre deset ili dvadeset godina. Razlika je uglavnom kozmetička.

Vidljivost je institucionalizovana, ali egzistencija nije olakšana. Prava su selektivna, sigurnost je relativna, a sloboda često zavisi od kvarta u kojem živite, posla, porodice i stepena do kojeg je neko spreman da drži usta zatvorena. Ova diskrepanca, koliko god da zvuči lokalno, zapravo nije naš izuzetak. Ona je globalna.

Možda je upravo u toj pukotini između simbolike i stvarnosti ključ zašto smo kao publika toliko fascinirani istopolnim vezama u fikciji. Ne zato što su „drugačije“, već zato što su, u narativnom smislu, oslobođene. U fikciji, queer životi retko su svedeni na birokratiju, strah od otkaza, porodične ručkove ispunjene nelagodnom ili na svakodnevni kompromis koji se pravi pre izlaska iz stana: kako se obući, koga povesti, šta prećutati. Umesto toga, oni su stilizovani kao hedonizam, intenzivne emocije, seksualna sloboda, višak strasti, drama bez amortizera. Život bez sredine, bez rutine, bez administracije.

Uzmimo za primer hit seriju *Euphoria*. Likovi poput Jules nisu samo rodno i seksualno fluidni, oni su estetski manifest. Njihov bol je lep, njihova dezorijentisanost fotogenična, njihova autodestrukcija koreografisana. Sve je podređeno atmosferi, senzaciji, emociji. To nije dokumentarizam, to je fantazija. Bol koji ne ostavlja trajne posledice, krize koje se pamte po svetlu i muzici, a ne po terapiji i lekovima.

We have parades, flags, protocols, and photographs from official events overflowing with “inclusion,” circulating neatly through the media and social networks. We have the narrative of a “historic breakthrough.” And yet, the everyday life of most LGBT people looks almost the same as it did ten or twenty years ago. The difference is mostly cosmetic.

Visibility has been institutionalized, but existence has not been made easier. Rights are selective, safety is relative, and freedom often depends on the neighborhood you live in, your job, your family, and the extent to which someone is willing to keep quiet. This discrepancy, as local as it may sound, is not our exception. It is global.

Perhaps it is precisely in that gap between symbolism and reality that we find the key to why we, as an audience, are so fascinated by same-sex relationships in fiction. Not because they are “different,” but because, in narrative terms, they are liberated. In fiction, queer lives are rarely reduced to bureaucracy, fear of losing a job, uncomfortable family lunches, or the daily compromise made before leaving the house, how to dress, whom to bring along, what to leave unsaid. Instead, they are stylized as hedonism, intense emotion, sexual freedom, an excess of passion, drama without cushioning. Life without a middle ground, without routine, without administration.

Take the hit series *„Euphoria“* as an example. Characters like Jules Vaughn are not only gender and sexually fluid, they are an aesthetic manifesto. Their pain is beautiful, their disorientation photogenic, their self-destruction choreographed. Everything is subordinated to atmosphere, sensation, emotion. This is not documentary realism, it is fantasy. Pain that leaves no lasting consequences, crises remembered for light and music, not for therapy and medication.



Sa druge strane, serija **Sex Education** nudi liberalniju, topliju verziju sveta u kojem se identiteti istražuju bez ozbiljnih posledica. Škola je siguran prostor, roditelji greše, ali uče, okruženje ima kapacitet da se ispravi. To je univerzum u kojem sistem, i kada zakaže, ipak reaguje. U tom smislu, serija funkcioniše kao kolektivna fantazija o društvu koje bi moglo da postoji, ali uglavnom ne postoji.

A onda dolazi **Heartstopper**, gotovo programatski nežan. *Coming out* je emotivno zahtevan, ali ne i traumatičan. Nema nasilja, nema socijalnog sunovrata, nema egzistencijalne kazne. Postoji strah, ali postoji i mreža podrške. Za mnoge gledaoce, to nije stvarnost, već korektiv stvarnosti. Svet kakav je trebalo da bude, makar u sećanju ili želji.

Zanimljivo je, međutim, da kada fikcija želi da bude „ozbiljna“, *queer* odnose gotovo automatski gura u zonu hedonizma. Kao da intimnost između dva muškarca ili dve žene ne može da postoji bez viška, bez seksa, rivalstva, zabranjenog, tajnog. Kao da svakodnevnica nije dovoljno „filmska“. Tu dolazimo do fenomena **Heated Rivalry**. Sportski kontekst, testosteron, sukob ega, neprijateljstvo koje prerasta u strast. Sve ono što je u heteronormativnim pričama često prigušeno ili normalizovano, ovde je pojačano do maksimuma. Intimnost mora da bude ekstrem da bi bila legitimna.

Zašto nam je to potrebno? Možda zato što hedonizam služi kao alibi. Ako je njihov život „samo uživanje“, onda ne moramo da se bavimo pitanjima prava, sigurnosti, poreza, stanova, zdravstvene zaštite,

On the other hand, „**Sex Education**“ offers a more liberal, warmer version of a world in which identities are explored without serious consequences. The school is a safe space, parents make mistakes but learn, and the environment has the capacity to correct itself. It is a universe in which the system, even when it fails, still responds. In that sense, the series functions as a collective fantasy of a society that could exist, but mostly does not.

Then comes „**Heartstopper**“, almost programmatically gentle. Coming out is emotionally demanding, but not traumatic. There is no violence, no social downfall, no existential punishment. There is fear, but there is also a network of support. For many viewers, this is not reality, but a correction of reality. A world as it should have been, at least in memory or in desire.

It is interesting, however, that when fiction aims to be “serious,” it almost automatically pushes queer relationships into the zone of hedonism. As if intimacy between two men or two women cannot exist without excess, without sex, rivalry, the forbidden, the secret. As if everyday life is not cinematic enough. This brings us to the phenomenon of “**Heated Rivalry**” A sports context, testosterone, a clash of egos, hostility turning into passion. Everything that is often subdued or normalized in heteronormative narratives is here amplified to the maximum. Intimacy must be extreme in order to be legitimate.

Why do we need that? Perhaps because hedonism serves as an alibi. If their life is “just pleasure,” then we do not have to deal with questions of rights, safety, taxes, housing, healthcare, or parenthood. Hedonism depoliticizes. It turns a systemic problem into an aesthetic choice.

roditeljstva. Hedonizam depolitizuje. On pretvara sistemski problem u estetski izbor. Gledamo, uživamo, navijamo, ali bez obaveze da se suočimo sa realnim posledicama života van ekrana.

A ipak, projektujemo se. Masovno. Ne zato što želimo da budemo gej, već zato što želimo slobodu koju ti likovi simbolizuju. Slobodu da se želi bez izvinjenja. Da se greši bez trajne kazne. Da identitet ne mora stalno da se objašnjava, brani i prevodi na „prihvatljiv“ jezik većine. U tom smislu, fascinacija *queer* fikcijom govori više o većini nego o manjini. Govori o frustraciji, o osećaju da su nam sopstveni životi previše regulisani, previše kompromisni, previše „pristojni“.

Paradoks je u tome što stvarni LGBT životi retko imaju luksuz tog hedonizma koji im tako rado pripisujemo u fikciji. U realnosti, oni su najčešće svedeni na pregovaranje, oprez i stalnu procenu rizika, koga držati za ruku, gde čutati, a gde govoriti, koliko sebe dati a koliko sakriti. Hedonizam koji gledamo na ekranu nije odraz njihove svakodnevice, već naše potrebe da njihovu borbu pretvorimo u nešto podnošljivo, lepo i uzbudljivo za posmatranje. I možda nas upravo zato toliko privlači, jer znamo da je konstruisan. Kao pažljivo osvetljena scena u kojoj nema birokratije, nema posledica i nema dugog trajanja straha. U tom ogledalu, međutim, ne gledamo njihovu slobodu, već sopstveni manjak iste. Gledamo sve ono što bismo želeli da sebi dozvolimo, ali ne usudujemo se. I zato *queer* hedonizam u fikciji ostaje siguran prostor projekcije: dovoljno dalek da nas ne obavezuje, dovoljno blizak da nas uznemiri.

We watch, we enjoy, we root for it, but without the obligation to confront the real consequences of life beyond the screen.

And yet, we project ourselves into it. Massively. Not because we want to be gay, but because we want the freedom those characters symbolize. The freedom to desire without apology. To make mistakes without permanent punishment. To exist without constantly explaining, defending, and translating one's identity into the “acceptable” language of the majority. In that sense, the fascination with *queer* fiction says more about the majority than about the minority. It speaks of frustration, of the feeling that our own lives are too regulated, too compromised, too “proper.”

The paradox is that real LGBT lives rarely have the luxury of the hedonism so readily assigned to them in fiction. In reality, they are most often reduced to negotiation, caution, and constant risk assessment, whom to hold hands with, where to stay silent, where to speak, how much of oneself to give and how much to conceal. The hedonism we see on screen is not a reflection of their everyday lives, but of our need to turn their struggle into something bearable, beautiful, and exciting to observe. And perhaps that is precisely why it attracts us so much, because we know it is constructed. Like a carefully lit scene without bureaucracy, without consequences, and without the long duration of fear. In that mirror, however, we are not looking at their freedom, but at our own lack of it. We are looking at everything we would like to allow ourselves, but do not dare. And that is why *queer* hedonism in fiction remains a safe space for projection, distant enough not to obligate us, close enough to unsettle us.

PANTAREI

Autor / Author MATIJA PAVIČEVIĆ

Fotografije / Photos IGOR ČVORO

Sedeo sam tik uz obalu, pušio cigaretu i gledao kako talasi tiho zapljuskuju stenu koja je razdvajala restoran od mora. U Atini sam poslednji put bio dve hiljade šeste, kao dete od nepunih osam godina. Dve decenije kasnije, posmatrajući sunce kako tone u horizont, borio sam se da zadržim suze – da im ne dam na značaju.

Koliko god se rvaio s pitanjem života i smrti, bio sam svestan da je kraj – kraj. Ali u međuvremenu je tu dragoceni život – opipljiv i tako privlačan.

Ipak, u ovim okolnostima, tik pored mora, okružen ljudima koje volim, uz vino i ribu, uz plodove mora i pogled koji je nekada davno pripadao samo bogovima – bilo je teško dozvoliti kojekakvim mislima da pokvare takav ugođaj. S novopečenim optimizmom na umu, okrenuo sam se ka stolu.

Bilo nas je petoro. Miloš, moj najbolji drug, košarkaš koji se oporavljao od nedavno pokidanih ligamenata na kolenu. Preko puta njega sedeo je Peđa, glumac u naletu regionalne slave, a pored njega Mirjana, njegova žena – glumica, objektivno gledano, upitnog dara i talenta, ali velikog intenziteta i strasti.

Kada je ceo svet naglo stao dve hiljade dvadesete godine zbog svetske pandemije, zakleli smo se da, uprkos našim obavezama, nećemo dozvoliti vremenu da nas pobedi. Jer tek smo u toj neuobičajenoj izolaciji na svojoj koži osetili i konačno shvatili da „kako provodimo naše dane, tako, naravno, provodimo i naše živote.“ Ta kolektivna neuroza nam je dozvolila da, preuranjeno, u jeku mladosti, zaključimo ono što mnoge generacije shvate tek kasnije: svaki novi dan i nije toliko obećan koliko smo mislili.

I eto nas, šest godina kasnije, u predgrađu Atine, na pola metra od mora.

Konobar je prišao i sklonio tanjire na kojima su ostali samo tragovi škampa i ljuske ostriga.

Miloš je poručio još jednu flašu italijanskog belog vina.

„Koji su ti planovi za budućnost?“, pitala je Mirjana. Peđa joj je nemo i blede pogledao.

„Trenutno?“, rekao je Miloš. „Da popijem još jednu flašu ovog božanstvenog vina sa svojim najboljim prijateljima i da zahvalim Bogu na ovom pogledu.“

Nasmešila se, ali nije odustajala – volela nas je i namere su joj, siguran sam, bile najbolje.

„Ozbiljno te pitam.“

„Ozbiljno ti kažem.“

„Ali realno, trebalo bi da razmisliš o penziji. Znam da nije lako, ali imaš trideset pet godina.“

Pritom, Peđa, i sam si mi rekao koliko je teško vratiti se posle takve povrede.“ Peđa je uzdahnuo i skrenuo pogled ka moru.

„Je li razmišljaš u pravcu porodice?“

Konobar je neprimetno prišao i svima dopunio čaše.

„Kako su Luka i Maja?“, upitao je Miloš.

„Kod mojih su“, uzvratila je Mirjana. „Ne mislim ništa loše, samo smatram da treba da razmišljaš o budućnosti. Nisi više klinac.“

Peđa joj je opet uputio pogled.

I was sitting right by the shore, smoking a cigarette and watching the waves quietly crash against the rock that separated the restaurant from the sea. The last time I had been in Athens was in 2006, as a child not yet eight years old. Two decades later, watching the sun sink into the horizon, I struggled to hold back tears, not to give them importance.

No matter how much I wrestled with questions of life and death, I was aware that the end was the end. But in between, there was precious life, tangible and deeply seductive.

Still, in these circumstances, right beside the sea, surrounded by people I loved, with wine and fish, seafood and a view that once belonged only to the gods, it was difficult to allow all kinds of thoughts to ruin such an atmosphere. With newly found optimism in mind, I turned toward the table.

There were five of us. Miloš, my best friend, a basketball player recovering from recently torn knee ligaments. Across from him sat Peđa, an actor in the midst of regional fame, and beside him Mirjana, his wife, an actress of objectively questionable talent and skill, but great intensity and passion.

When the entire world abruptly stopped in 2020 because of the global pandemic, we swore that, despite our obligations, we would not allow time to defeat us. Because it was only in that unusual isolation that we truly felt on our own skin and finally understood that “how we spend our days is, of course, how we spend our lives.” That collective neurosis allowed us to conclude prematurely, in the height of youth, what many generations understand only later: every new day is not nearly as guaranteed as we once believed.

And there we were, six years later, in a suburb of Athens, half a meter from the sea.

The waiter approached and removed the plates on which only traces of shrimp and oyster shells remained. Miloš ordered another bottle of Italian white wine.

“What are your plans for the future?” Mirjana asked. Peđa gave her a helpless and pale look.

“At the moment?” Miloš said. “To drink another bottle of this divine wine with my best friends and thank God for this view.”

She smiled, but did not give up, she loved us and I am sure her intentions were the best.

“I’m asking you seriously.”

“I’m answering you seriously.”

“But realistically, you should think about retirement. I know it’s not easy, but you’re thirty-five years old now. Besides, Peđa, you yourself told me how difficult it is to come back after an injury like that.”

Peđa sighed and turned his gaze toward the sea.

“Are you thinking about having a family?”

The waiter quietly approached and refilled everyone’s glasses.





„Pa realno, šta? Nismo ni mi, nije ni Marko“, rekla je i pogledala u mene. „Nekada je bio možda i najperspektivniji—“

„Dobro, dosta“, umešao se Peđa.

„Ne mislim ništa loše“, nastavila je. „Znaš i sam, Marko. Nisi imao vezu duže od dve nedelje, a što se karijere tiče... praktično si se penzionisao s dvadeset i četiri.“

Otpio sam gutljaj vina i pogledao ka Mediteranu. Bio sam sasvim u redu s tim ko sam i šta sam – valjda.

„Samo kažem – žurka je prošla, pale se svetla i nisam sigurna da će vam se svideti prizor“, dodala je i ispila vino naiskap.

Miloš se nasmejao.

„Ne znam za vas“, rekao je, „ali meni se ovaj prizor, na primer, baš sviđa.“ Čašom je pokazao ka obali.

„Svestan sam da mi je karijera gotova, Mirjana, a budućnost neizvesna. Svestan sam toga.“ Otpio sam još jedan gutljaj vina.

„Jao! Imam jednu strašnu priču da podelim s vama“, rekao je Miloš, naginjući se malo ka stolu. „Gazda kluba u kojem trenutno igram, iliti ne igram, vodio me je baš u ovaj restoran kada sam potpisao ugovor.“

Zastao je na trenutak i otpio gutljaj vina.

„Zanimljiv tip. Ekscentričan. Nasledio pare od oca, nikada se nije nešto preterano lomio u životu. Uglavnom... prošlog leta se i zvanično razveo. Žena više nije mogla da trpi njegov, da kažemo, ekscesivan način života. Pričamo – alkohol, droga, žene – sve kako već ide uz takvu jednu ličnost.“

Peđa se blago nasmešio, a Miloš nastavio.

“How are Luka and Maja?” Miloš asked.

“They’re with my parents,” Mirjana replied. “I don’t mean anything bad, I just think you should think about the future. You’re not kids anymore.”

Peđa gave her another look.

“Well realistically, what? Neither are we, and neither is Marko,” she said, looking at me. “At one point, he was maybe even the most promising of all—”

“Alright, enough,” Peđa interrupted.

“I don’t mean anything bad,” she continued. “You know it yourself, Marko. You haven’t had a relationship longer than two weeks, and when it comes to your career... you practically retired at twenty-four.”

I took a sip of wine and looked toward the Mediterranean. I was completely fine with who and what I was. At least I think I was.

“I’m just saying, the party is over, the lights are coming on, and I’m not sure you’re going to like what you see,” she added before emptying her glass in one gulp.

Miloš laughed.

“I don’t know about you,” he said, “but I really like this view, for example.” He gestured toward the coast with his glass.

“I’m aware that my career is over, Mirjana, and that the future is uncertain. I’m aware of that.”

I took another sip of wine.

“Oh! I have an incredible story to share with you,” Miloš said, leaning slightly toward the table. “The owner of the club I currently play for, or rather don’t play for, brought me to this very restaurant when I signed my contract.”

He paused for a moment and took a sip of wine.

“Interesting guy. Eccentric. Inherited money from his father, never really struggled much in life. Anyway... last summer he officially got divorced. His wife could no longer tolerate his, let’s say, excessive lifestyle. We’re talking alcohol, drugs, women, everything that usually comes with that kind of personality.”



„Uglavnom, posle razvoda, sav slomljen i melanholičan, odlučio da proputuje svet i pronađe odgovor na pitanje – šta je zapravo smisao života. Prvo je otišao u manastir u Solunu, pa u hram u Sankt Peterburgu, pa u Peking... ali nigde nije dobio odgovor koji ga zadovoljava. I onda mu neki prijatelj preporučio budistički hram na Tibetu.“

Zastao je opet i pogledao u mene s osmehom na licu.

„Kad je stigao tamo, glavni monah mu kaže da bi najbolje bilo da potraži jednog starca – mudraca, koji živi u planinama iznad hrama. Navodno, jedinog koji može da mu da pravi odgovor.“

Nagnuo se još malo napred kao da s nama deli strogo poverljive informacije.

„Ali do njega nije lako doći. Mora se putovati peške, danima, kroz brda. I ovaj moj gazda, po prvi put u životu, izađe iz svoje zone komfora i krene – potpuno sam – u potragu za njim. Posle nekoliko dana planinarenja, konačno pronađe

Peđa smiled faintly, and Miloš continued.

„Anyway, after the divorce, completely broken and melancholic, he decided to travel the world in search of the answer to the question: what is the meaning of life? First he went to a monastery in Thessaloniki, then to a temple in Saint Petersburg, then to Beijing... but nowhere did he receive an answer that satisfied him. And then a friend recommended a Buddhist temple in Tibet.“

He paused again and looked at me with a smile on his face.

„When he got there, the head monk told him that it would be best to seek out an old man, a wise man, living in the mountains above the temple. Supposedly the only one who could give him the real answer.“

He leaned even further forward, as if sharing strictly confidential information with us.

„But he wasn't easy to reach. You had to travel on foot for

kolibu i pokuca na vrata. Starac ga primi bez mnogo reči i izvede na terasu sa koje puca neverovatan, filmski pogled na planine, a dole, ispod njih, teče reka.“

Miloš je rukom blago pokazao ispod stola, kao da baš tu teče reka.

„Gazda konačno smogne snage i pita ga: *šta je smisao života?* Starac uzdahne, mirno i spokojno, i pokaže prstom ka reci i kaže: *Život je reka; smisao života je reka.*“

„I sad, gazda se okrene ka njemu, sav razočaran, i gleda ga dobra dva minuta direktno u oči i kaže: *Pa kako, bre, reka, čoveče? Zar nije smisao u ženama, u piću, u telesnom uživanju?*“

Miloš je iznova zastao i pogledao nas sve u oči, kako bi se uverio da nam pažnju drži u šaci.

„A starac ga pogleda i, onako začuđeno, kaže: *U jebote... a ja mislio – reka...*“

Krenuo sam da se smejem na sav glas, kao što nisam mesecima. Čak sam iz nehata ispljunuo malo vina. Peđa se blago smešio, a Mirjana jedva.

Nakon što sam se konačno umirio, Mirjana je prekinula tišinu i rekla:

„Ali to se nije stvarno desilo.“

Miloš ju je pogledao i fiksirao pogled na nju dobrih trideset sekundi, kad je konobar prišao i pitao da li nam treba još nešto.

„Da, treba. Još jedna flaša vina, molim vas“, rekao je Miloš na tečnom grčkom, konačno skrenuvši pogled.

Okrenuo sam se ka moru, skinuo naočare za sunce, zatvorio oči i slušao talase. Konačno, prvi put posle dugo vremena, osećao sam kao da napokon ne moram sve da razumem.

A ja mislio – reka, pomislio sam u sebi.

days through the hills. And my club owner, for the first time in his life, stepped out of his comfort zone and set off completely alone in search of him. After several days of hiking, he finally found the cabin and knocked on the door. The old man welcomed him without many words and led him out onto a terrace overlooking an incredible, cinematic view of the mountains, and below them flowed a river.”

Miloš gestured lightly beneath the table with his hand, as if the river were flowing right there.

„The owner finally gathered the courage to ask him: *what is the meaning of life?* The old man sighed calmly and peacefully, pointed toward the river and said: *Life is a river; the meaning of life is the river.*“

„And then the owner turns to him, completely disappointed, stares directly into his eyes for a good two minutes and says: *But how can it be a river, man? Isn't the meaning in women, in drinking, in physical pleasure?*“

Miloš paused once again and looked each of us in the eyes to make sure he still had our full attention.

„And the old man looked at him, surprised, and said: *Damn... and here I was thinking it was the river...*“

I burst into laughter louder than I had in months. I even accidentally spat out a little wine. Peđa smiled faintly, while Mirjana barely did.

After I finally calmed down, Mirjana broke the silence and said: „But that didn't really happen.“

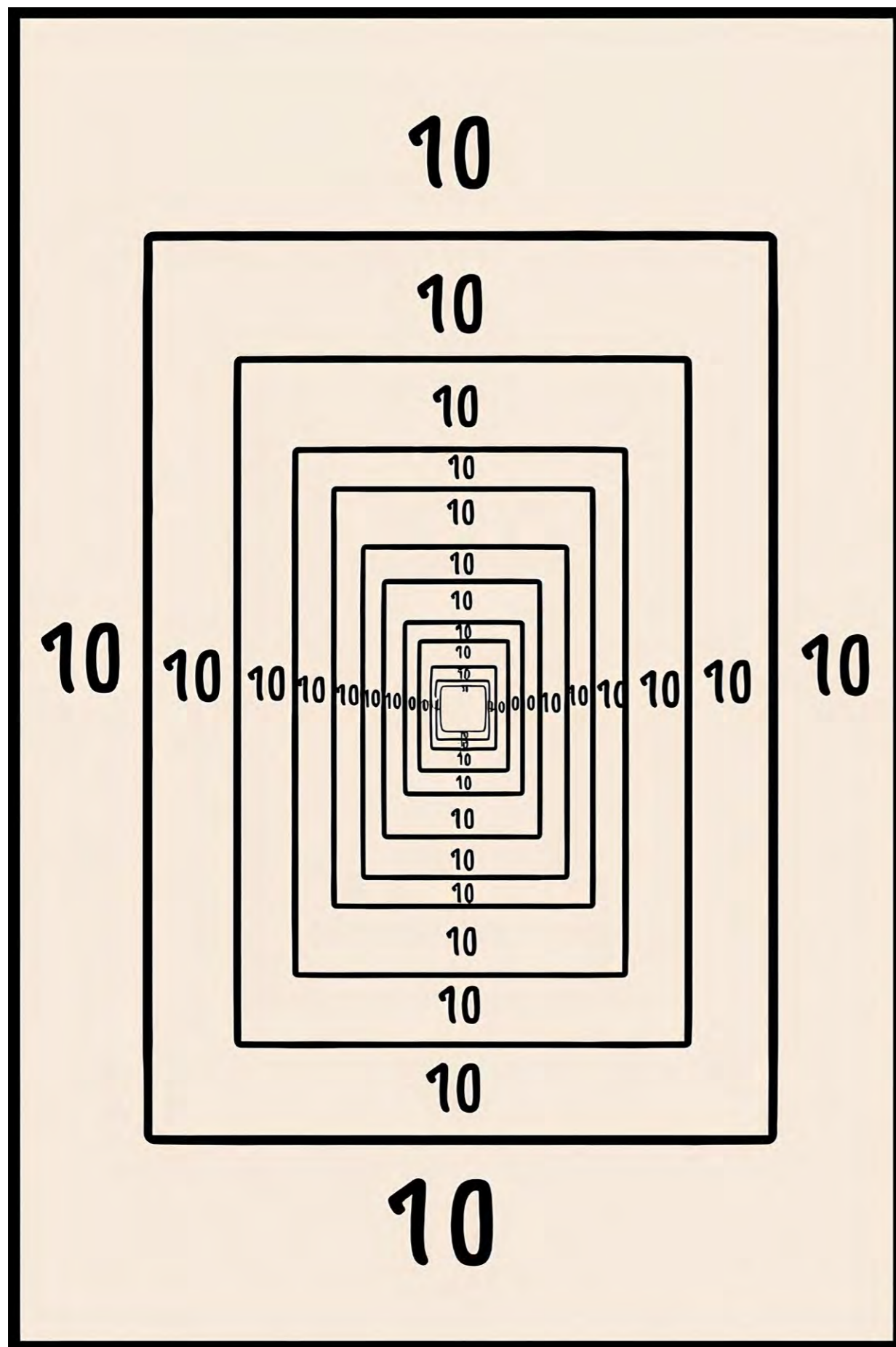
Miloš looked at her and held his gaze on her for a good thirty seconds when the waiter approached and asked whether we needed anything else.

„Yes, we do. Another bottle of wine, please“, Miloš said in fluent Greek, finally looking away.

I turned toward the sea, took off my sunglasses, closed my eyes, and listened to the waves. Finally, for the first time in a long time, I felt as though I no longer had to understand everything.

And here I was thinking it was the river, I thought to myself.





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Sećam se kako smo kao deca brojali naglas. Ne zato što je bilo potrebno, već zato što je bilo uzbudljivo. Jedan, dva, tri... negde oko sedam, tempo bi se ubrzao, kao da svi znamo da dolazi nešto važno. Osam, devet i onda deset. Tu se staje. Tu se gleda oko sebe, kao da je nešto završeno. Kao da smo stigli.

Dugo sam mislila da je to samo dečja igra, jedan od onih obrazaca koji nestanu čim prestane potreba za njim. Ali, što sam više radila sa brojevima, to mi je postajalo jasnije da taj trenutak zadržavanja nije slučajna. U numerologiji, 10 nikada nije samo broj, on je odnos. Odnos između 1 i 0, između impulsa i praznine, između onoga što započinje i onoga što mu daje prostor da postoji.

Jedinica nosi kretanje, volju, početak koji se nameće. Nula, iako bez sopstvene vrednosti, uvodi nešto što je teže definisati, potencijal koji ne možeš da vidiš, ali možeš da osetiš. Kada se nađu zajedno, ne zatvaraju ciklus. Naprotiv, stvaraju tačku u kojoj se završetak i početak dodiruju.

Možda je zato deset uvek tu negde. Kada ljudi dođu kod mene, retko ga spominju. Govore o datumima, o godinama, o onome što deluje lično i određeno. A onda, gotovo neprimetno, razgovor se vrati na deset. Kao da se sam umeša. Ne zato što je najvažniji, već zato što je nemoguće izbeći ga ako pokušavaš da razumeš tok nečega.

Primećujem da se javlja upravo onda kada više ne možemo da ignorišemo osećaj da smo došli do neke granice. Ne one spoljašnje, koju drugi vide, već unutrašnje, one koja traži da se zastane i sabere. Deset godina istog

I remember how, as children, we used to count out loud. Not because it was necessary, but because it was exciting. One, two, three... somewhere around seven the pace would speed up, as if we all knew that something important was coming. Eight, nine, and then ten. That was where we stopped. That was where we looked around, as if something had ended. As if we had arrived.

For a long time, I thought that was just a children's game, one of those patterns that disappear as soon as the need for them fades. But the more I worked with numbers, the clearer it became to me that this moment of pause was not accidental. In numerology, 10 is never just a number, it is a relationship. A relationship between 1 and 0, between impulse and emptiness, between that which begins and that which gives it space to exist.

The number one carries movement, will, a beginning that imposes itself. Zero, although without value of its own, introduces something more difficult to define, a potential you cannot see, but can feel. When they come together, they do not close a cycle. On the contrary, they create a point where ending and beginning touch.

Perhaps that is why ten is always somewhere there. When people come to me, they rarely mention it directly. They speak about dates, years, about things that seem personal and defined. And then, almost imperceptibly, the conversation returns to ten. As if it inserts itself. Not because it is the most important, but because it is impossible to avoid if you are trying to understand the course of something.

10

života. Deseti pokušaj da nešto uspe. Deseti put da sebi kažeš da ćeš drugačije. To su trenuci u kojima se ne pitaš kako dalje, već da li dalje uopšte ima smisla na isti način.

U numerološkom smislu, to nije kraj. To je prag. Mesto na kojem se ne vidi jasno šta dolazi, ali se jasno oseća da ovako više ne može. Jedinica u desetki već gura napred, dok nula otvara prostor koji još nije oblikovan. Promena se ne događa naglo, ona je već tu, samo još nema ime.

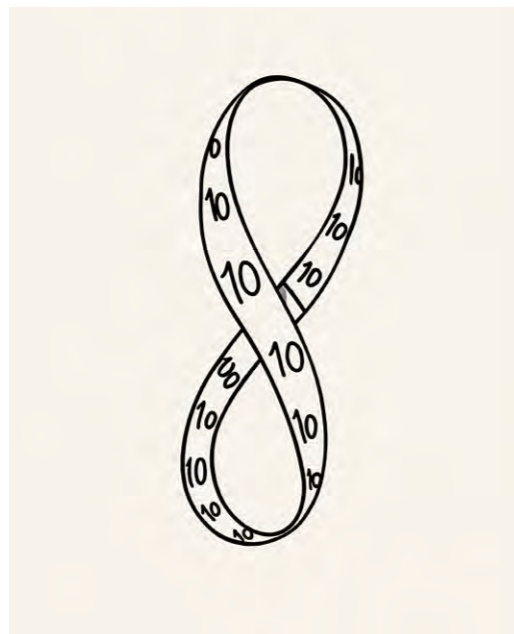
Ta potreba da se stvari zaokruže u deset možda je starija od nas samih. I u samom Dekameronu, deset nije samo broj, već okvir unutar kojeg haos postaje podnošljiv: deset dana, deset glasova, sto priča koje pokušavaju da uvedu red tamo gde ga nema. Kao da je već tada postojala svest da se smisao lakše pronalazi kada ima granicu.

I danas radimo isto, samo drugačije nazivamo stvari.

Decimalni sistem nas je naučio da brojimo do deset pa da krenemo ispočetka, ali ono što je počelo kao sistem postalo je osećaj. Deset je mesto na kojem sebi dozvoljavamo da stanemo. Ne zato što moramo, već zato što nam treba trenutak u kojem sve može da se sabere.

Možda je zato taj prizor iz detinjstva ostao toliko jasan. Ne zato što smo tada stvarno stigli negde, već zato što smo prvi put osetili šta znači zaokružiti nešto.

A onda nastaviti. Ne iz početka, već iz mesta na kojem početak ponovo postaje moguć.



I notice that it appears precisely when we can no longer ignore the feeling that we have reached some kind of boundary. Not an external one, visible to others, but an internal one, the kind that asks us to pause and take stock. Ten years of the same life. The tenth attempt for something to succeed. The tenth time you tell yourself things will be different. These are the moments in which you no longer ask how to move forward, but whether moving forward in the same way makes sense at all.

In numerological terms, this is not an ending. It is a threshold. A place where it is not yet clear what comes next, but it is deeply clear that things can no longer continue like this. The one inside ten is already pushing forward, while zero opens space that has not yet taken shape. The change

is not happening suddenly, it is already here, it simply does not yet have a name.

That need to complete things in tens may be older than we are ourselves. Even in The Decameron, ten is not merely a number, but a framework within which chaos becomes bearable: ten days, ten voices, one hundred stories attempting to introduce order where there is none. As if there was already an awareness back then that meaning is easier to find when it has a boundary.

And today we do the same, only we call things differently. The decimal system taught us to count to ten and then begin again, but what started as a system became a feeling. Ten is the place where we allow ourselves to stop. Not because we must, but because we need a moment in which everything can be brought together.

Perhaps that is why that image from childhood remained so vivid. Not because we had truly arrived somewhere then, but because it was the first time we felt what it meant to complete something.

And then continue. Not from the beginning, but from the place where a beginning becomes possible again.

10

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