

MOVEM

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JOVAN MEMEDOVIĆ

DRUŠTVO U ZAUSTAVLJENOM RAZVOJU
SOCIETY IN ARRESTED DEVELOPMENT

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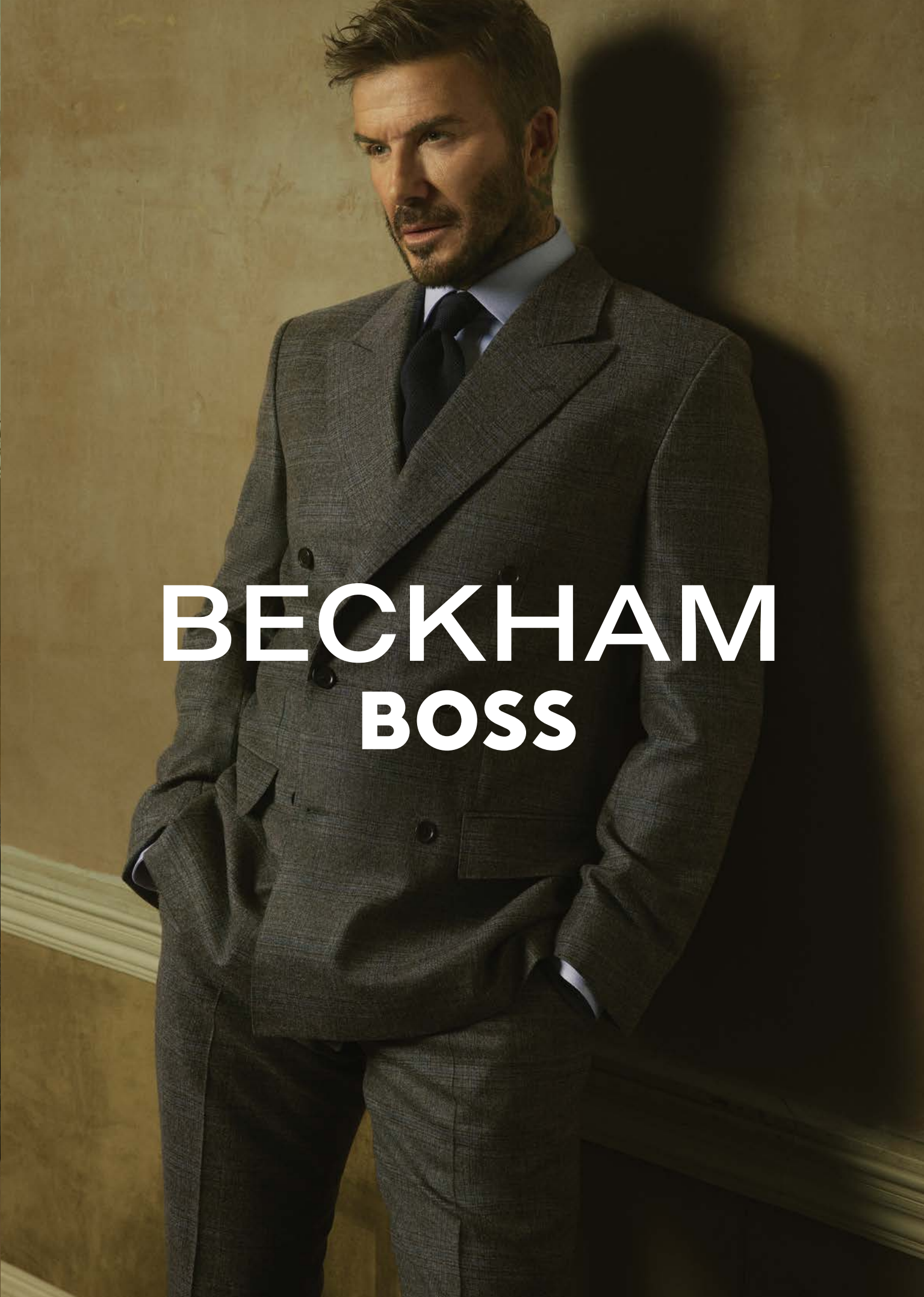


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Ako...

Ako pristanemo na činjenicu da je Sigmund Frojd postavio temelje onoga što danas pokriva čitav spektar svega što nam pomaže da bolje shvatimo sebe i druge, odnosno, sve ono što spada od psihoanalize do tzv. coachinga, onda je sledeće ako sasvim logično...

Ako je Sigmund Frojd razvoj ličnosti postavio u pet faza psihoseksualnog rasta (oralna, analna, falična, latentna, genitalna) kao temelj svojeg shvatanja čoveka sasvim je logično da...

Ako individua iste ne proživi na pravi način i u pravom uzrastu, one mogu da se pojave kroz svoje najmalignije manifestacije u odraslom dobu.

Ako pretpostavimo da u današnjem vremenu i ovde većina zastane između druge i treće faze Frojdove lestvice, znači da smo okruženi pojedincima koji imaju odrasle manifestacije iz ovih faza razvoja, u svim pozitivnim i negativnim ekstremima koje one podrazumevaju.

Ako dalje nastavimo da razrađujemo ovu teoriju, ispada da smo okruženi pojedincima koji pate od opstipacije (zatvora) u duhovnom i metafizičkom smislu i onima koji svoju seksualnost (i ličnost) doživljavaju samo kroz senzacije koje potiču iz seksualnih organa (samozadovoljavanje i doživljaj sopstvene uspešnosti samo kroz seksualne interakcije sa što više drugih ljudi).

Ako je ova teorija tačna, šta se dešava kada je jedno društvo sastavljeno od većine onih koji se nikada nisu razvili do kraja već su ostali u *zaustavljenom razvoju*?

If...

If we agree with the fact that Sigmund Freud laid the foundations of everything that today spans the entire spectrum of what helps us better understand ourselves and others, meaning everything from psychoanalysis to what is now called coaching, then the next if follows quite logically...

If Sigmund Freud defined personality development through five stages of psychosexual growth (oral, anal, phallic, latent, genital) as the basis of his understanding of the human being, then it is entirely logical that...

If an individual does not experience these stages in the right way and at the right age, they may later appear in their most malignant manifestations in adulthood.

If we assume that in today's time and in our environment most people remain stuck between the second and third stages of Freud's scale, it means that we are surrounded by individuals who display adult manifestations of these developmental phases, in all the positive and negative extremes they imply.

If we continue to elaborate on this theory, it appears that we are surrounded by individuals who suffer from constipation in the spiritual and metaphysical sense, and by those who experience their sexuality (and personality) only through sensations that originate from the sexual organs (self gratification and the perception of one's success solely through sexual interactions with as many people as possible).

If this theory is accurate, what happens when a society is made up mostly of those who never fully developed but remained in *arrested development*?



GLAD DUŠE

KOLIKO U SAVREMENOM SVETU PIŠEMO O PRAZNINI I GLADI ZA SMISLOM?

HUNGER OF THE SOUL – HOW MUCH DO WE WRITE ABOUT EMPTINESS AND THE SEARCH FOR MEANING IN THE MODERN

Autor / Author NEVENA MITRAŠINOVIĆ

Fotografije / Photos IGOR ČVORO

„Umetnost je najintenzivniji oblik individualizma koji je svet upoznao“, zapisao je Oskar Vajld pre više od jednog veka. Danas, kada je individualizam postao valuta, umetnost ostaje njegovo najmoćnije i najpostojanije sredstvo.

Biti umetnik u Srbiji znači raspolagati posebnim resursom – retkim, zahtevnim i dragocenim. Ipak, s vremena na vreme, pojave se mladi autori koji nas podsete da je umetnost i dalje najlepší ljudski izum. Ne privilegija, ne luksuz, već čista potreba.

Ove godine to su nam pokazali **Stefan Đorđević i Uroš Čupić** – jedan kroz film, drugi kroz pisanu reč. Đorđević je za film *Vetre*, pričaj sa mnom osvojio Srce Sarajeva na ovogodišnjem Sarajevo Film Festivalu, dok je Čupić nagrađen Sterijinom nagradom za svoj dramski tekst *Ruganje narodu*.

Njih dvojica pripadaju novoj generaciji stvaralaca koja umetnost ne posmatra kao dekoraciju, već kao alat za postavljanje pitanja i otvaranje prostora za dijalog. Njihovi radovi pokazuju da ozbiljna umetnost može nastati i iz ovdašnje stvarnosti – i da publika ume da prepozna i nagradi autentičan glas.

U razgovoru koji sledi otkrivamo kako razmišljaju, šta ih pokreće i zašto veruju da umetnost danas mora biti odvažna.

KADA STE PRVI PUT OSETILI DA UMETNOST NIJE SAMO PROSTOR POSMATRANJA, VEĆ PUT KOJI MOŽE DA NAHRANI UNUTRAŠNJU GLAD ZA SMISLOM?

UROŠ: Kao dete se nisam zadržavao na tome da pročitam knjigu, već sam imao običaj da je prepisem u svoju svesku i dodam po koju rečenicu. To su daleki počeci. Tada nisam razmišljao o umetnosti, stvaralaštvu, izrazu, formi, već o kreativnoj igri. U srednjoj školi sam počeo sa poezijom. Stihovi su najlakši i najbrži način da se dođe do zakruženog umetničkog dela. Čari dramske književnosti otkrivam nešto kasnije.

Umetnost u mom slučaju ne dolazi kao potreba da se nahrani unutrašnja glad. Umetnost je imuni odgovor duše na nepravdu i zlo.

STEFAN: To je put koji se postepeno otvara. Od malena sam kroz filmove otkrivao nepoznate delove sebe, iako tada

“Art is the most intense mode of individualism the world has known,” wrote Oscar Wilde more than a century ago. Today, in a time when individualism has become a currency, art remains its most powerful and enduring expression.

To be an artist in Serbia means to possess a rare, demanding, and deeply precious resource. And yet, every now and then, young authors emerge to remind us that art is still the most beautiful invention of the human spirit — not a privilege, not a luxury, but a pure necessity.

This year, **Stefan Đorđević and Uroš Čupić** proved exactly that — one through film, the other through the written word. Đorđević received the Heart of Sarajevo at the Sarajevo Film Festival for his film *Wind, Speak to Me*, while Čupić was awarded the prestigious Sterija Award for his play *Mocking the People*.

The two represent a new generation of creators who refuse to see art as decoration. For them, art is a tool — for asking questions, opening dialogue, and carving out space for truth. Their work shows that meaningful art can be born from the reality we inhabit, and that audiences still know how to recognize and reward an authentic voice.

In the conversation that follows, we explore how they think, what fuels their work, and why they believe art today must be bold.

WHEN DID YOU FIRST FEEL THAT ART IS NOT MERELY A SPACE FOR OBSERVATION, BUT A PATH CAPABLE OF FEEDING THE INNER HUNGER FOR MEANING?

UROŠ: As a child, I didn't just read books, I used to re-wrote them in my notebook and added a few sentences of my own. Those were the distant beginnings. I wasn't thinking about art, creation, expression, or form, it was creative play. In high school, I began writing poetry. Verses are the quickest and simplest way to reach a rounded artistic piece. I discovered the charms of dramatic literature much later.

In my case, art does not arise from a need to feed an inner hunger. Art is the soul's immune response to injustice and evil.

STEFAN: It's a path that opens gradually. As a child, films revealed unfamiliar parts of myself, even though I

„Kada kroz natalnu kartu prepoznamo nesvesne blokade, dobijamo jasnoću o tome šta nas koči — a sam čin osveščivanja je prvi korak ka promeni.“

“When we identify unconscious blockages through the natal chart, we gain clarity about what is holding us back — and the very act of becoming aware is the first step toward change.”



je, tražeći odgovor na ova pitanja, nailazio na zid, jer do takvih odgovora dolazimo tek kroz introspektivni rad. Za mene je stvaranje način da istražim sebe, svoja sećanja i osećanja, da razumem svet oko sebe, da prihvatim različitost i pronađem lepotu u svemu. To je proces koji se ne zaokružuje, već zauvek ostaje cirkularan.

KOLIKO VAS OBLIKUJU NASLEĐE I TRADICIJA, A KOLIKO OSEĆATE POTREBU DA IH NADILAZITE – DA RUŠITE POSTOJEĆA PRAVILA U POTRAZI ZA SOPSTVENIM IZRAZOM?

UROŠ: Tradicija je deo identiteta svakog čoveka. Niko nije uspeo da joj umakne, pa tako ni ja. Moja umetnost je jedinstvena mešavina senzibiliteta, interesovanja, okoline, ali i tradicije. Dakle – nema rušenja. Tradicija je vezivni materijal koji me upotpunjuje kao stvaraoca.

STEFAN: Vrlo mi je važan istraživački deo svake teme koju želim da pretočim u film, jer kroz njega poznajem metode drugih umetnika, a kroz sopstveno iskustvo pronalazim svoj jezik.

Da bi bilo ko u umetnosti pronašao svoj put prvo mora da poznaje istoriju. Ljudi su vekovima unazad stvarali kroz različita društvena i politička uređenja, i često nam se čini da su sve teme i načini izraza već

nisam znao da ih imenujem. Radoznalost me je terala da istražim kako umetnost pokreće moja osećanja, i ubrzo sam pozeleo da isto učinim za druge. Svakim kreativnim procesom obrađujemo deo potisnutog iskustva i dajemo mu novi oblik.

Radeći na filmu Vetre, pričaj sa mnom, zajedno sa porodicom sam otvorio horizont ka isceljenju. Zajedno smo se suočili sa gubitkom moje majke i kroz film pronašli novi oblik zajedničke tuge. Publika je na to reagovala snažno, ljudi su mi prilazili da podele svoja najkrhkija sećanja. Tako se stvorio novi vid komunikacije, koji je prevazišao samu umetnost.

U DRUŠTVU KOJE ČESTO NIJE BLAGONAKLONO PREMA UMETNICIMA, ŠTA VAS ODRŽAVA U STVARANJU I KAKO PREVAZILAZITE OSEĆAJ PRAZNINE KOJU TAKVI USLOVI MOGU DA DONESU?

UROŠ: To što društvo nije blagonaklono prema umetnicima i što su uslovi u kojima radimo ponižavajući, dodatno me gura da o tom društvu pišem i da se sa tim društvom obračunam. Da sve valja i da nas svi poštuju – ne bih imao toliku potrebu da se bavim ovim poslom.

STEFAN: Kod nas umetnost i kultura imaju sve manje prostora za izraz i prihvatanje. Teške teme često se guraju pod tepih, pod izgovorom da umetnost isključivo treba da je razonoda. Još više brine to što se i u životima retko bavimo sopstvenim traumama i pitanjima, a bez toga nema rasta. Kako možemo da se razvijamo ako ne obrađujemo individualne i kolektivne traume, ako ne širimo naše vidike i ne razumemo drugačije poglede na svet? I sam bih rani-

didn't yet know how to name them. Curiosity pushed me to explore how art moves my feelings, and soon I wanted to evoke those feelings in others. Every creative process allows us to process a suppressed experience and give it a new form.

Working on Wind, Speak to Me opened a horizon of healing for my family and me. We faced the loss of my mother together and, through the film, found a new shape for our grief. Audiences reacted powerfully, people approached me to share their most fragile memories. A new form of communication was created, one that transcended the film itself.

IN A SOCIETY THAT OFTEN ISN'T KIND TO ARTISTS, WHAT KEEPS YOU CREATING — AND HOW DO YOU OVERCOME THE EMPTINESS SUCH CONDITIONS CAN BRING?

UROŠ: The fact that society is not kind to artists and that the conditions we work in are humiliating only pushes me further to write about that society and confront it. If everything were ideal — I wouldn't feel such a strong need to do this work.

STEFAN: Here, art and culture have less and less room for expression and acceptance. Difficult themes are often swept aside under the excuse that art should be only entertainment. Even more worrying is that we rarely deal with our own traumas and questions and without that, there is no growth. How can we develop if we don't process individual and collective trauma, if we don't expand our perspectives, if we don't understand different worldviews? I too once searched for

answers and kept hitting walls, because true answers come only through introspection. For me, creation is a way to explore myself, my memories and feelings, to understand the world around me, to embrace differences, and to find beauty in everything. It is a process that never ends, it remains forever circular.

HOW MUCH DO HERITAGE AND TRADITION SHAPE YOU, AND HOW MUCH DO YOU FEEL THE NEED TO TRANSCEND THEM IN SEARCH OF YOUR OWN EXPRESSION?

UROŠ: Tradition is part of every person's identity. No one escapes it, nor have I. My art is a unique blend of sensibilities, interests, environment and tradition. There is no demolition. Tradition is the connective tissue that completes me as a creator.

STEFAN: The research behind every topic I want to turn into a film is very important to me, because through it I learn the methods of other artists and through my own experience, I discover my own language.

To find one's path in art, one must first know history. For centuries, people have created within various social and political systems, and it often seems that all topics and forms of expression have already been tried. But each era brings its own kind of uniqueness, and the more deeply we understand the past, the more original our present becomes. In the end, only uniqueness is remembered.



viđeni. Sa druge strane, svako vreme donosi svoju vrstu jedinstvenosti, i ako širimo znanje o prošlosti i naša sadašnjost će biti jedinstvena. Naposljetku, samo jedinstvenost ostaje upamćena.

KAKO DOŽIVLJAVATE PRIZNANJE – KAO POTVRDU DA STE PRONAŠLI SVOJ PUT ILI KAO NOVU GLAD KOJA VAS TERA DA IDETE DALJE?

UROŠ: Priznanja su potvrda da sam na dobrom putu. Utiču na moje samopouzdanje i samovrednovanje, ali ne menjaju moj umetnički izraz. Trudim se da ostanem skroman i da ne zaboravim zbog čega sam upisao studije dramaturgije. Sa druge strane, priznanja mi, još uvek, nisu donela ništa osim finansijskog podsticaja u vidu novčane nagrade. I dalje čekam na inscenaciju komada koji je pobedio na Sterijinom konkursu, kao i dečjeg komada koji je pobedio na konkursu koji su raspisali BELEF i pozorište Boško Buha. Tu se vraćamo na ponižavajuće uslove i blagonaklonost društva. Briga ih za nas.

STEFAN: Najveća nagrada za mene je susret sa publikom, kad mi ljudi posle projekcije podele osećanja ili sećanja koje je delo u njima probudilo. Na taj način zajedno razmenjujemo iskustva i kroz taj dijalog oplemenjujemo jedni druge. Bez interakcije sa publikom, ne znam ni da li bih želeo da pravim filmove i da nisam dobio vetar u leđa sigurno se danas ne bih bavio time. Formalna priznanja nikada se ne mogu meriti sa našom razmenom, ali svakako pomažu da delo dođe do više ljudi.

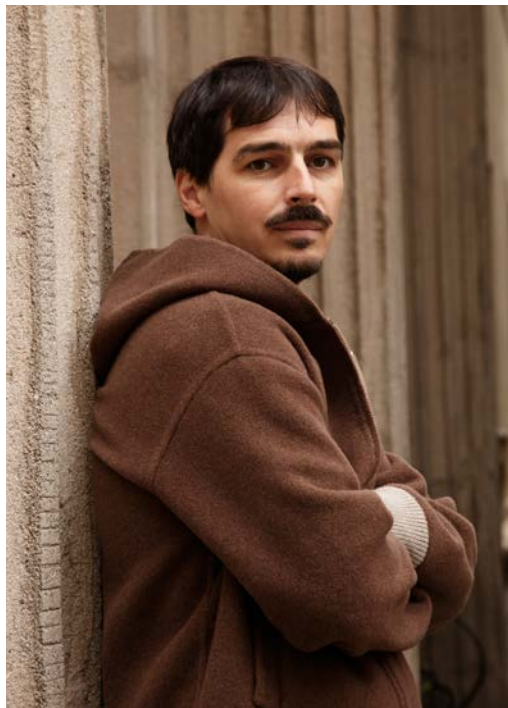
ŠTA ZA TEBE ZNAČI PISANA REČ DANAS, KADA SVET POKUŠAVA DA GOVORI KROZ SLIKU?

UROŠ: Pisana reč je nezamenjiva. Dobar roman se i dalje čita u dahu – bez obzira što se moderan čovek navikao na kratak vizualni sadržaj. Konzumenata je, istina, sve manje, ali književnost nikada neće izaći iz mode. Pisana reč nas disciplinuje, oplemenjuje i umiruje. Knjiga ima terapeutsko dejstvo. Nekada je dovoljno i pet stranica dnevno.

KOJI JE BIO PRVI IMPULS TVOJE PRIČE, ONAJ TRENUTAK IZ KOG JE SVE KRENULO I KAKAV TRAG ŽELIŠ DA OSTANE U GLEDAOCU KADA SE SVETLA BIOSKOPA UGASE?

STEFAN: Verujem da pravi trag u gledaocu nastaje tek nakon projekcije, kada film nastavlja živeti u njemu. Tako sam se i ja prepustio svetlu moje majke, koja se jedinstveno borila za život. Iako tu bitku nije dobila, njena želja da živi bila je ogromna, jednaka univerzumu. Ona je želela da živi, da ostane uz nas, da bude tu. Prisutna.

Njena borba zauvek će živeti u meni – kao inspiracija, kao pokretač, kao vetar koji sve nosi. Nadam se da će oni koji pogledaju Vetar osetiti tu snagu i pronaći nešto svoje u njoj, baš kao što majka u filmu kaže: „*Vetar je večan, a ljudi su tu da uče, kao ja što učim*“.



HOW DO YOU EXPERIENCE RECOGNITION — AS CONFIRMATION THAT YOU'VE FOUND YOUR PATH, OR AS A NEW HUNGER THAT PUSHES YOU FORWARD?

UROŠ: Awards are confirmation that I'm on the right path. They influence my confidence and sense of self-worth, but they don't change my artistic expression. I try to remain humble and not forget why I enrolled in dramaturgy.

On the other hand, recognition still hasn't brought me anything beyond a financial reward. I'm still waiting for the staging of the play that won the Sterija competition, as well as the children's play that won the competition organized by BELEF and the Boško Buha Theatre. We return once again to humiliating conditions and the lack of societal support. They don't care about us.

STEFAN: The greatest award for me is meeting the audience, when people come to me after a screening to share the emotions or memories the film awakened in them. Through that exchange, we enrich one another. Without interaction with the audience, I'm not sure I would even want to make films. And if I hadn't received encouragement early on, I likely wouldn't be doing this today. Formal recognitions can't compare to that exchange, but they certainly help the work reach more people.

WHAT DOES THE WRITTEN WORD MEAN TO YOU TODAY, WHEN THE WORLD INCREASINGLY TRIES TO SPEAK THROUGH IMAGES?

UROŠ: The written word is irreplaceable. A good novel is still read in a single breath — even if modern life has trained us to consume short visual content. It's true that there are fewer readers, but literature will never go out of style. The written word disciplines us, enriches us, and calms us. It has therapeutic power. Sometimes five pages a day are enough.

WHAT WAS THE FIRST IMPULSE BEHIND YOUR STORY — THE MOMENT FROM WHICH EVERYTHING BEGAN AND WHAT TRACE DO YOU HOPE REMAINS WITH THE VIEWER WHEN THE CINEMA LIGHTS GO OUT?

STEFAN: I believe the true imprint forms only after the screening, when the film continues to live within the viewer. That is how I surrendered to the world of my mother, who fought for her life in a way that was utterly unique. Although she did not win that battle, her desire to live was enormous, as vast as the universe. She wanted to stay, with us, for us. Present.

Her fight will live in me forever — as inspiration, as a driving force, as the wind that carries everything. I hope that those who watch Winds will feel that strength and find something of their own in it, just as my mother says in the film: “*The wind is eternal, and people are here to learn, just as I am learning.*”



ŠVEDSKI STO

THE BUFFET

Autor / Author IVANA RAŠIĆ
Fotografije / Photos MIŠA OBRADOVIĆ



Muzika je kao svemir, sve je tu i sve se dešava tu. Trendovi se dešavaju paralelno. Idu ubrzano unapred, pa unazad. Kao takva, ona je ukrštena kroz naš život kao kompleksna pojava koju često svodimo na instant zabavu, brz fiks. Nekada nam takvo dizanje treba i to je ok.

Umetnost koja je dostupna masama i istima se obraća, mase je prave i kroz nju komuniciraju, internet revolucija nam je donela takve uslove da skoro svako može da se oprobati u stvaranju. Potreban je osrednji komp i nekakav mikrofoni. Na tebi je šta će biti dalje, ali ovakav početak nisu imale generacije pre tebe ili pre mene bar. Ja sam na granici gen x i milenijalke, osetila sam analogni kraj i početak digitalizacije.

Što se tiče mog žanra, on je bujao, trebala ti je olovka, papir i ortak koji radi bitove ili da ih praviš sama ili sam, to je uvek najbolja opcija. Brzina kojom je mogla da bude gotova pesma je mojoj psihi davala taj brzi fiks o kome govorimo, nije moralo dugo da se čeka, rep je mogao da istrpi takvu produkciju, bile su jako bitne reči. Po prirodi stvari, društvena zakonitost je mogla da predvidi da će svaki žanr imati svoj uspon, deformaciju i pad i tako u krug. Jer žanr je napravljen od ljudi, on ima sve odlike ljudskosti, mi smo kvarljiva roba, ali i popravljamo stvari.

Music is like the universe, everything exists there, and everything happens there. Trends unfold in parallel. They move rapidly forward, then backward. In that sense, music is woven through our lives as a complex phenomenon we often reduce to instant entertainment, a quick fix. Sometimes we need that kind of lift, and that's okay.

Art that is accessible to the masses and speaks to the masses is created by the masses, and through it, they communicate. The internet revolution gave us conditions in which almost anyone can try creating something. You need a decent computer and some kind of microphone. What happens next is up to you, but generations before you, or even before me, did not have such a beginning. I'm on the edge between Gen X and millennial; I've felt the analog ending and the beginning of digitalization.

As for my genre, it thrived, all you needed was a pen, paper, and a friend who made beats, or you made them yourself, which is always the best option. The speed at which a song could be finished gave my psyche that quick fix we're talking about; you didn't have to wait long. Rap could withstand that kind of production; the words were what mattered. By nature, social logic could predict that every genre would go through its rise, distortion, and fall,



„Umetnost koja je dostupna masama i istima se obraća, mase je prave i kroz nju komuniciraju, internet revolucija nam je donela takve uslove da skoro svako može da se oproba u stvaranju.“

“Art that is accessible to the masses and speaks to the masses is created by the masses, and through it, they communicate. The internet revolution gave us conditions in which almost anyone can try creating something.”

Svaki naš izraz mora da reflektuje nas, od najnižih poriva do uzvišene oplemenjene emocije. Sve se na kraju svodi na isto, muzika nas je negde podigla i odvela, da li u misao, da li u emociju, da li u pokret, nije bitno – nešto se desilo.

Aj da se opet vratimo na svemir. Svi smo tu, ima mesta za sve nas, tako ima mesta i za svaki muzički pravac jer je to osnovna potreba društva. Kroz nju možeš da manifestuješ bogat život, glamurozan, bahat, život kakav nisi video ni izbliza. Da ne zvučim kao new age lujka, ali melodija ili bit mogu biti moćni prenosioci tvoje želje, tamo gde treba da stigne da bi se ostvarila. Kroz muziku možeš da želiš. Ili, sa druge strane, možeš da izmišljaš, kreiraš, manipulišeš, kao u dramskom delu, sve zavisi kakvi su ti porivi, koliko imaš godina i to je jako bitno.

and then repeat. Because a genre is made by people, and it carries all the traits of humanity. We are perishable goods, but we also fix things. Every expression we create must reflect us, from our lowest impulses to our elevated, refined emotions. In the end, it all comes down to the same thing: music lifts us and takes us somewhere, into thought, emotion, or movement. It doesn't matter where — something happened.

Let's go back to the universe. We are all in it, and there is room for all of us, which means there is room for every musical direction, because it is a fundamental need of society. Through music, you can manifest a rich life, a glamorous or outrageous life, a life you've never even glimpsed. Not to sound like some new-age kook, but a melody or a beat can be a powerful carrier of your desire, taking it where it needs to go in order to materialize. Through music, you can wish. Or, on the other hand, you can invent, create, manipulate, like in a dramatic work. It all depends on your impulses, how old you are, and yes, that matters a lot.



Svi su za sve i svi treba da čuju sve, to bi mi bio neki motiv. Nema mesta snobizmu ili okupaciji prostora od strane jednih protiv drugih. Zato je muzika narodna stvar, a svojom dostupnošću postala je svetska stvar. Meka moć koja je brža nego raketa i uvek sa faktorom iznenađenja šta će biti ili neće biti hit. Svako je gladan na svoj način, a ovo je trpeza veća od najvećeg švedskog stola i zato pitaj osobu pored dok se služiš tom duhovnom hranom, ako nešto ne znaš šta je. Najbolje pesme su na preporuku, kao i albumi koji se opet vraćaju na velika vrata.

Slušajte MATER.

Everyone is for everything, and everyone should hear everything, that would be my message. There is no room for snobbery or territorial occupation by one group against another. That's why music belongs to people, and through its accessibility, it has become a global thing. A soft power is faster than a rocket, always with an element of surprise, what will or won't become a hit. Everyone is hungry in their own way, and this table is larger than the largest buffet, so ask the person next to you, while you're helping yourself with this spiritual food, if you don't know what something is. The best songs come with recommendations and so do albums, which are making a strong comeback.

Listen to MATER.





NEKULTURA KLJUKANJA

THE INCULTURE OF STUFFING

Autor / Author NEVENA MITRAŠINOVIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Sazrevanje nije melodija — više je šum između dva tona. Pauza između onoga što jesmo i onoga što pokušavamo da postanemo. Muzika koju slušamo odjek je tog nesavršenog procesa: ritam kojim prekrivamo tišinu, stih kojim lečimo strah od zrelosti. U svetu gde refren postaje terapija, a hit — dijagnoza, pesme o moći, begu i ljubavi, zapravo, pričaju o istom detetu koje nikada nije prestalo da traži sigurnost, pažnju, potvrdu. Naša plejlista je kolektivno nesvesno na repeat. Sa **Markom Šelićem — Marčelom** razgovaramo o muzici kao ogledalu koje ne laže, o refrenima koji nas hrane, o stihovima koji nas raskrinkavaju, i o tome da li umetnost još ima snagu da nas natera da odrastemo do kraja pesme.

AKO BI FROJD DANAS SLUŠAO DOMAĆE TOP LISTE, U KOJOJ BI RAZVOJNOJ FAZI REKAO DA SMO – ORALNOJ, ANALNOJ ILI FALUSNOJ? DA LI DANAŠNJI HITOVI VIŠE HRANE NAŠU POTREBU ZA INSTANT UŽIVANJEM ILI ZA DEMONSTRACIJOM MOĆI?

Da bih pokušao da zamislim šta bi kazao Frojd, preduslov bi bio da sam upućen u domaće liste — a od toga vrlo uspešno bežim. Rezultat jeste izvesna neobaveštenost, ali takva da liči na onu koju zapatiš kad ignorišeš određene dnevnik. Nisam siguran da se to računa u naročit informacioni hendikep, no sve i da je tako, dobrovoljno pristajem. Elem, onoliko koliko se i protiv svoje volje upustiš, a što se dešava zbog bukvalne opkoljenosti tim sadržajima, meni to najviše liči na prvu fazu, oralnu — izvitoperenu u ekstrem: hedonizam usred (i usled) generalnog siromaštva. Jer u suštini, frojdovsko geslo oralne faze otprilike bi bilo: *daj mi da jedem*,

Maturity is not a melody — it is the noise between two tones. The pause between who we are and who we are trying to become. The music we listen to is an echo of that imperfect process: the rhythm with which we cover silence, the lyrics with which we soothe the fear of growing up. In a world where the chorus becomes therapy and a hit becomes a diagnosis, songs about power, escape, and love all speak about the same child who never stopped seeking safety, attention, and validation. Our playlist is the collective unconscious on repeat. We spoke with **Marko Šelić — Marčelo** about music as a mirror that does not lie about choruses that feed us, about lyrics that expose us, and about whether art still has the strength to make us grow up — at least by the end of a song.

IF FREUD WERE TO LISTEN TO TODAY'S DOMESTIC CHARTS, WHICH DEVELOPMENTAL PHASE WOULD HE SAY WE ARE IN — ORAL, ANAL, OR PHALIC? DO TODAY'S HITS SATISFY OUR NEED FOR INSTANT PLEASURE OR OUR NEED TO DEMONSTRATE POWER?

To even try imagining what Freud would say, the prerequisite would be that I follow domestic charts — and I avoid doing that. The result is a certain level of being uninformed, but the kind that resembles what happens when you ignore certain news programs. I am not sure that counts as a significant informational handicap, but even if it does, I willingly accept it. Anyway, with as much as you inevitably get exposed, because you are literally surrounded by that content, to me, it most resembles the first phase, the oral one, distorted to the extreme: hedonism during (and because of) general poverty. Because essentially, the Freudian slogan of the oral phase would be something like



ne zanima me ništa drugo, samo što je ovde, osim stomačne, na delu glad opšteg tipa, želja za uživanjem i lagodnošću, neodlaganje potreba. I u redu, nekome je muzika samo ritam za đusku, nekome tek pozadinski šum, nekome puka razbibriga – ona zaista ne mora da bude intelektualizovana, da nas, što bi rekli u mom zavičaju, nešto naročito tu sad čoveča, da nam *pametuje*. Apsolutno ne mora, ali i može, i to nije problem. Problem je suprotna krajnost: banalnost, ispraznost, promocija konzumerizma i totalnog prostakluka.

TVOJI TEKSTOVI ODUVEK SU GOVORILI O SAZREVANJU – I LIČNOM I KOLEKTIVNOM. IMAŠ LI UTISAK DA POPULARNA MUZIKA DANAS VIŠE REGRESIRA NEGO ŠTO EVOLUIRA?

U tom bi slučaju regres bio odlična vest. Znaš kakva su čudesa ljudi pravili već tamo krajem pedesetih godina prošlog veka (prvi mi pada na pamet Lui Prima, jedan od ličnih favorita). Ovo čemu danas svedočimo deluje mi kao da će neka kasnija istorija, kad sumira epohu, proglasiti da se u nekom momentu desila raskrsnica: muzika je, kako zna i ume, nastavila jednom stranom tog račvanja, dok je onaj drugi rukavac, koji se načelno isto zove muzika, počeo da isključuje čoveka, uključujući autotjun da bi na kraju totalno prešao u AI, i autori su postali tehnološki višak – svaki pojedinac iz publike naprosto naredi mašini koje elemente odakle da štrpne, čiju boju glasa da stavi na vokal, ukratko, publika će praviti po svojoj volji tvoj album bez tebe, u bezbroj verzija. Otprilike kao s voćem i povrćem, to će biti gmo, a autori će imati etiketu *prirodno*.

giving me something to eat, I care about nothing else except here, besides stomach hunger, we are dealing with a general type of hunger, a desire for pleasure and ease, the refusal to postpone needs. And fine, for some music is just a rhythm to dance to, for some merely background noise, for some pure distraction, it truly does not have to be intellectualized, it does not have to, as we would say back home, particularly trouble us, educate us, or *moralize*. It absolutely does not have to, but it can. And that is not the problem. The problem is the opposite extreme: banality, emptiness, the promotion of consumerism and total vulgarity.

YOUR LYRICS HAVE ALWAYS BEEN ABOUT GROWING UP — BOTH PERSONAL AND COLLECTIVE. DO YOU FEEL THAT POPULAR MUSIC TODAY IS REGRESSING RATHER THAN EVOLVING?

In that case, regression would be great news. You know the wonders people were creating already in the late fifties (the first that comes to mind is Louis Prima, one of my personal favorites). What we witness today feels like future historians will conclude that at some point a crossroads occurred: music continued down one side of that split in its own way, while the other branch, which is also nominally called music, began excluding the human element, introducing autotune, and eventually shifting entirely into AI, making authors technologically redundant, every individual in the audience will simply tell the machine which elements to snatch from where, whose voice color to put on the vocal, and in short, the audience will create your album without you, in countless versions. Like fruit and vegetables, it will be GMO, while authors will carry the “organic” label.

FALUS KAO LAJKOVANA VALUTA: KOLA, TELO, BREDOVI – DA LI SU TO NOVI SIMBOLI MOĆI ILI SAMO SOFISTICIRANE MASKE NEMOĆI?

Ako ćemo o falusnoj simbolici, nije li zanimljivo što glagol kojim se označava razmetanje glasi baš *ku*čiti* se? Problem s moći je u tome što je ona u svojoj suštini uvek moć *nad nekim*; slab duh ili naopaka narav, zato će je uvek upotrebiti za izivljavanje nad onima koji tu konkretnu moć nemaju, i to lepo vidiš već na jednostavnim primerima a la *neljubazan šalterski službenik* – čak i ta smešno mala, čisto situaciona moć nad nekim (onim s druge strane pulta/stakla) proizvodi tako česta izivljavanja. U tom smislu, verovatno ni kola ni brendovi ni negovana tela nisu novi simboli – neko se osećao na taj način nadmoćnim verovatno otkad postoje točkovi, krpice/krzna i prve pomade; poenta je uvek ista: *ja imam, ti nemaš, ja vredim više jer stvari koje imam vrede više nego tvoje*. Nijedna religija ne zagovara materijalizam, a opet, materijalizam je najmasovnija religija.

AKO JE NEKADA PUBLIKA SLUŠALA PESMU DA BI JE RAZUMELA, DANAS JE KONZUMIRA KAO PROIZVOD. JESMO LI PREŠLI IZ KULTURE SLUŠANJA U KULTURU GUTANJA?

Prešli smo u nekulturu kljukanja, ostalo su logične posledice. Danas imaš čak i ljude-proizvode, gde je onda tek muzika? A možda je sve isto kao pre, samo sada mnogo drastičnije bode oči nego ranije. Kad smo bili klinici, sva ta muzika koja je podrazumevala slušanje s pažnjom, promišljanje, stav – objedinjeno se (nesrećnjakovo) zvala *alternativnom*, nasuprot raznim derivatima turbofolka, koji su obožavale šire mase. S jedne strane, manjinski idealizam iz podruma, s druge šljašt i fenseraž diskoteka. Da li je većina ikad – i igde – bila ljubitelj umetnosti ili bar stvaralaštva koje na tu stranu naginje? Rekao bih da ne. Umetnost je bila, bar u novijoj istoriji, ne za odabrane (što bi bio elitizam), nego naprosto za one koji odaberu nju. U tom smislu, stvari koje su napravljene plitko ne mogu ni da se konzumiraju naročito drugačije, nije kao da bismo pomnijim slušanjem otkrili neverovatna prostranstva. Stvari koje su pak sadržajnije, nađu put do publike koja je tome sklona. Neko bi, u tom smislu, rekao da je sa svetom zapravo sve u redu – pokojni čika Miša Blam, legenda džeza, jednom nam je, prilikom druženja u studiju, to sažeo ovako: *Mene (ime izvesne pevaljke) uopšte ne tangira, jer... kako bih vam rekao, gde ima nje, nema mene, a gde ima mene, nema nje*.

THE PHALLUS AS A LIKED CURRENCY: CARS, THE BODY, BRANDS — ARE THESE NEW SYMBOLS OF POWER OR JUST SOPHISTICATED MASKS OF IMPOTENCE?

If we are going to talk about phallic symbolism, isn't it interesting that the verb used for bragging is literally “to d**k around”?

The problem with power is that its essence is always power *over someone*; a weak spirit or twisted nature will always use it to take it out on those who do not possess that specific power, and you see this clearly in simple examples, like an *impolite clerk*. Even that ridiculously small, situational power over someone (the person on the other side of the counter/glass) produces such frequent displays of domination.

In that sense, neither cars nor brands nor well-maintained bodies are new symbols — someone has felt superior because of these things ever since wheels, garments/furs, and the first pomades existed. The point is always the same: *I have, you do not; I am worth more because the things I have are worth more than yours*. No religion advocates materialism, yet materialism is the most widespread religion.

IF PEOPLE ONCE LISTENED TO A SONG TO UNDERSTAND IT, TODAY THEY CONSUME IT AS A PRODUCT. HAVE WE SHIFTED FROM A CULTURE OF LISTENING TO A CULTURE OF SWALLOWING?

We have shifted into the inculture of stuffing — everything else is a logical consequence. Today you even have people-products, so where does that leave music? And everything is the same as before, only now is it far more glaring than it used to be.

When we were kids, all that music that required attentive listening, reflection, and attitude, was clumsily

lumped together under the label “alternative,” as opposed to various derivatives of turbofolk, adored by the broader masses. On one side, minority idealism from basements; on the other, the glitter and glamour of nightclubs. Has the majority ever, anywhere, been a lover of art or even creation that leans in that direction? I would say no. Art was never for the selected few (which would be elitism), but rather for those who consciously select it. In that sense, things made shallow cannot be consumed in any other way — it is not like attentive listening would reveal some extraordinary depths. Things that are richer in substance find their way to audiences inclined toward them. Someone might even say that everything is actually fine with the world — the late Miša Blam, a jazz legend, summarized it for us during a studio hangout: *“I am not bothered at all by (a certain singer). Because... how do I put this... where she is, I am not — and where I am, she is not.”*

„Prešli smo u nekulturu kljukanja, ostalo su logične posledice. Danas imaš čak i ljude-proizvode, gde je onda tek muzika?“

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“Art was never for the selected few (which would be elitism), but rather for those who consciously select it. In that sense, things made shallow cannot be consumed in any other way — it is not like attentive listening would reveal some extraordinary depths.”

KAŽEŠ DA JE MUZIKA ISPOVEST, NE POZIV NA PLES. IMA LI UMETNOST DANAS JOŠ UVEK SNAGU DA NAS LEČI – ILI SAMO POMAŽE DA SVOJE NEUROZE PRETVORIMO U HIT?

Ne, kažem samo da je tako s mojom muzikom – a naravno da inače ima onoliko muzike za ples, i to sjajne. I veoma, veoma je lekovita. Isto tako, pretvaranje neuroze u hit ne mora nimalo biti problematično po samo delo, nebrojena su nastala baš tako i spadaju u vrhunske domete umetnosti (druga je tema šta ta pojava istovremeno pravi na planu privatnosti autora). Ništa tu nije crno-belo, niti je ikad bilo. Čak imate onoliko slučajeva gde neka autorova/autorkina muka pretočena u delo pomogne ljudima koji se suočavaju s istim tim nevoljama, pa je delo i zbog toga hit. Umetnost će uvek imati isceliteljsku moć, to nije sporno. Ali ako ne pričamo o umetnosti, nego o konzumerističkoj štanc-mašini za zaglupljivanje, potpuno su drugačije i namere i namene.

U TVOJIM PESMAMA SE STALNO SUDARAJU DETE I ODRASLI. DA LI JE UMETNIK OSUĐEN DA ZAUVEK OSTANE IZMEĐU TE DVE FAZE RAZVOJA?

Koliko znam, nikome nije doneta takva pravosnažna presuda, dakle, to se ne mora. Ali mislim da svakako i nije posredi zaglavljenost između faza, nego unedrenje i jedne i druge, odbrana obeju strana u okviru celovite ličnosti. Sačuvati *unutrašnje dete* nije isto što i infantilnost – infantilna osoba ne čuva dete, nego dete jeste, nema svoju odraslu stranu; na suprotnom kraju tog spektra nalaze se oni koji pak samo odraslu stranu imaju, misleći da je zrelost svodljiva na pragmatičnost i poricanje svega *detinjeg*. Međutim, u te *detinjastosti* spadaju radoznalost, otvorenost prema svetu, budnost čula, maštovitost, ranjivost, poverenje u ljude... I, pre svega, neiskvarenost. Neće biti da je samo za umetnike dobro da održavaju oba ta mesta u sebi, ta higijena zdrava je za svakoga.

YOU SAY MUSIC IS CONFESSION, NOT AN INVITATION TO DANCE. DOES ART TODAY STILL HAVE THE POWER TO HEAL US — OR DOES IT SIMPLY HELP US TURN OUR NEUROSES INTO HITS?

No, I am saying that it is true only of my music, and of course there is plenty of music meant for dancing, and it is great. And it is very, very healing. Likewise, turning neurosis into a hit does not have to be a problem for the work itself; countless works were created exactly that way and belong to the highest achievements of art (the separate issue is what that phenomenon does to the private life of the author). Nothing is black and white, nor has it ever been. You even have many cases where an author's struggle, translated into a work, helps people facing the same troubles, and the work becomes a hit precisely because of that. Art will always have healing power, that is not in question. But if we are not talking about art, but about a consumerist churn-machine for dumbing people down, then the intentions and purposes are completely different.

IN YOUR SONGS, THE CHILD AND THE ADULT ARE CONSTANTLY COLLIDING. IS AN ARTIST DOOMED TO FOREVER REMAIN BETWEEN THESE TWO DEVELOPMENTAL STAGES?

As far as I know, no such final verdict has been issued, meaning it does not have to be so. But it is not about being stuck between stages, it is about integrating both, defending both sides within a whole personality. Preserving the inner child is different from being childish, a childish person does not preserve the child; they are the child, without an adult side. On the other end of that spectrum are those who possess only the adult side, believing that maturity is reducible to pragmatism and denying everything playful or childlike. However, childlikeness includes curiosity, openness to the world, awakened senses, imagination, vulnerability, trust in people... and incorruptibility. It is not only good for artists to maintain both parts within themselves, that hygiene is healthy for everyone.





/ PRIRODA ĆE PREZIVETI I NAS

NATURE WILL SURVIVE EVEN US

Autor / Author TAMARA VUKOSAVLJEVIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Čovek se odvojio od prirode onog trenutka kada je pokušao da je objasni.

Od tada je posmatra, meri, slika... ali sve ređe oseća.

Što više govori o njoj, to manje čuti u sebi. Zaboravio je kako zemlja diše, kako voda pamti, kako tišina ume da izleći. U svetu u kojem sve mora da ima svrhu, priroda postaje podsetnik da smisao ne mora da se proizvodi, dovoljno je da se oseti.

Možda naš povratak prirodi nije beg iz grada, već povratak najdubljim slojevima sebe, onim koje smo zamenili bukom, kontrolom i brzinom.

KAŽETE DA ČOVEK NE MOŽE PROTIV PRIRODE, ALI DA LI STE PRIMETILI DA SE DANAS VIŠE PLAŠIMO NJENOG DODIRA NEGO NJENOG GNEVA?

Čovek je u toku evolucije učio i naučio kako da od prirode uzima i kako da se od nje u isto vreme štiti. Naše veštine lova, obrađivanja zemlje, kultivisanja biljaka, gradnje itd, stavile su nas na prvo mesto u odnosu na sva ostala živa bića koja u prirodi žive. Iskopali smo rude i napravili oružje, izumeli smo pesticide i antibiotike, preusmerili i uhvatili vodotokove, napravili puteve, pruge, brodove i letelice. E sad, kako je taj naš napredak odmicao mi smo sve više od prirode uzimali i sve više se od nje štitili i zaklanjali. Sve što jedemo prskamo i trujemo, pa se onda lečimo; vazduh zagađujemo, ali kupujemo prečišćavače; čistu vodu stavljamo u cevi, ali ima vode u flašicama i tako dalje. Dakle, čovek ipak može protiv prirode, samo je pitanje do kada? Kada kažete da se plašimo njenog dodira, tu uvek pomislim na prazna igrališta i na priče mojih kolega o negodovanju roditelja da se časovi fizičkog održe napolju da se deca ne bi povredila ili isprljala. Da bismo prestali da od prirode uzimamo previše, prvo moramo skinuti štiti. Da, biće izgrebanih kolena, ali moramo se boriti za ono što nam je najvažnije, za pravo na čist vazduh, vodu i hranu. Ne čekajmo gnev od prirode, već se na vreme plašimo samih sebe.

A human being separated from nature the moment they tried to explain it.

Since then, they have observed it, measured it, photographed it... but felt it less and less.

The more they speak about it, the less they listen within themselves. They have forgotten how the earth breathes, how water remembers, how silence knows how to heal. In a world where everything must have a purpose, nature becomes a reminder that meaning does not need to be manufactured — it only needs to be felt.

Perhaps our return to nature is not an escape from the city, but a return to the deepest layers of ourselves, the ones we replaced with noise, control, and speed.

YOU SAY THAT A HUMAN CANNOT GO AGAINST NATURE, BUT HAVE YOU NOTICED THAT TODAY WE FEAR ITS TOUCH MORE THAN ITS WRATH?

Through evolution, humans learned how to take from nature and, at the same time, how to protect themselves from it. Our skills in hunting, cultivating the land, domesticating plants, building, and more, placed us above all other living beings that inhabit nature. We dug out ores and made weapons, invented pesticides and antibiotics, diverted and contained waterways, built roads, railways, ships, and aircraft. And as this progress continued, we took more from nature and hid from it more and more. We spray and poison everything we eat, and then we treat ourselves; we pollute the air, yet we buy air purifiers; we put clean water into pipes, but there is also water in bottles, and so on. So yes, humans can go against nature, the question is, for how long? When you say we fear its touch, I always think of empty playgrounds and stories from my colleagues about parents who object to holding physical education classes outside so that children would not get hurt or dirty. If we want to stop taking too much from nature, we must first remove the shield. Yes, there will be scraped knees, but we must fight for what matters most, the right to clean air, water, and food. Let us not wait for nature's wrath. Let us fear ourselves in time.



POSTOJI LI TRENUTAK U DIVLJINI KADA SHVATITE DA SVE ŠTO ZOVEMO CIVILIZACIJOM NIJE NAPREDAK, NEGO SAMO SLOJ IZMEĐU NAS I ZEMLJE?

Ne bi bilo u redu da ja ovde govorim protiv napretka, kada i sam u njemu uživam. Živim i radim u gradu, vozim automobil, koristim internet i tehnologije, koristim dostignuća moderne medicine, kupujem u tržnim centrima, itd. Ja kroz svoje emisije ne zagovaram vraćanje u divljinu, već samo povratak na selo. U tome i jeste problem kod nas, što ljudima kada pomenete selo oni misle da je to nešto vancivilizacijsko, da tamo treba da žive neki ljudi koji su neuki, koji ne idu kod zubara, koji ne znaju da koriste internet, koji nikada ne putuju, koji žive teško. Mi u ovoj zemlji moramo početi hitno da se vraćamo pravim vrednostima. Trenuci kada mi se civilizacija ne čini kao napredak su uvek oni gde prepoznajem ljudsku nezasićenost, nedostatak empatije, neznanje uprkos nikad dostupnijim informacijama, nestručnost na poziciji da odlučuje umesto stručnosti i školovanosti, ljude koji žive i delaju kao da posle njih nikoga neće biti.

DA LI ČOVEK U PRIRODI UOPŠTE MOŽE DA OSTANE ISTI, ILI ONA IZ NJEGA IZVUČE SVE ONO ŠTO GRAD POKUŠAVA DA SAKRIJE?

U prirodi se uvek jasno vidi ko ste i šta ste. Govorio sam već o tom štitu od prirode i on je u gradu najdeblji. Život u stanu nije isto kao i u kući sa dvorištem, vožnja kolima nije kao vožnja biciklom ili hodanje, priprema drva za zimu nije isto što i plaćanje računa za gas. Ljudi veruju da im samo udobnost i komocija čine zadovoljstvo i zato je njima uvek teže. To donekle jeste tako, ali istinska i najveća ljudska zadovoljstva uvek dolaze posle nečeg što nam je bilo teško. Dakle, važno je da što češće i što više možemo da spuštamo taj štit prema prirodi da bismo razumeli ne nju, već sebe.

IS THERE A MOMENT IN THE WILDERNESS WHEN YOU REALIZE THAT EVERYTHING, WE CALL CIVILIZATION IS NOT PROGRESS, BUT JUST A LAYER BETWEEN US AND THE EARTH?

It would not be fair for me to speak against progress when I enjoy it. I live and work in the city, drive a car, use the internet and technology, rely on modern medicine, shop in malls, and so on. Through my shows I do not advocate returning to the wild but simply returning to the village. And that is exactly the problem here, when you mention a village, people think it is something outside civilization, that the people who live there are uneducated, do not go to the dentist, do not know how to use the internet, never travel, and live difficult lives. In this country, we need to urgently return to true values. The moments when civilization does not seem like progress to me are always those in which I recognize human greed, lack of empathy, ignorance despite information being more accessible than ever, incompetence in positions of decision making instead of knowledge and expertise, and people who live and act as if no one will exist after them.

CAN A PERSON REMAIN THE SAME IN NATURE AT ALL, OR DOES NATURE DRAW OUT EVERYTHING THE CITY TRIES TO HIDE?

DOES NATURE DRAW OUT EVERYTHING THE CITY TRIES TO HIDE?

In nature it is always clear who you are and what you are. I have already spoken about that shield from nature, and it is thickest in the city. Living in an apartment is not the same as living in a house with a yard; driving a car is not the same as riding a bicycle or walking; preparing firewood for winter is not the same as paying a gas bill. People believe that only comfort and convenience bring satisfaction, and that is why life is always harder for them. To some extent that is true, but the truest and greatest human satisfactions always come after something difficult. So, it is important that we lower that shield toward nature as often and as much as we can, in order to understand not it, but ourselves.





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što više možemo da
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„Trenuci kada mi se civilizacija ne čini kao napredak su uvek oni gde prepoznajem ljudsku nezasićenost, nedostatak empatije, neznanje uprkos nikad dostupnijim informacijama...”

“The moments when civilization does not seem like progress to me are always those in which I recognize human greed, lack of empathy, ignorance despite information being more accessible than ever... people who live and act as if no one will exist after them.”



**KROZ SVOJE EMISIJE ČESTO TRAŽITE TRAGOVE PROŠ-
LOSTI. DA LI MISLITE DA NAS PEJZAŽI PAMTE, I DA PRI-
RODA ZNA SVE ŠTO SMO POKUŠALI DA ZABORAVIMO?**

Tragovi iz prošlosti uvek pomažu da čovek bolje sagleda sadašnjost i moje emisije nisu samo vezane za prirodu, već i za tradiciju. Da bismo upoznali neki kraj, neki narod, nekog pojedinačnog čoveka, važne su dve stvari: sresti se sa njim u prirodi i pogledati unazad. Jako cenim narode koji bez obzira na napredak nisu zaboravili svoju prošlost, narode koji gaje tradiciju, koji sa ponosom čuvaju svoju rasu, stoku, svoju muziku, svoja jela, nošnje i narodne običaje. Takvi uvek posledično više čuvaju i svoju prirodu, svoju zemlju.

**AKO JE PRIRODA OGLEDALO, ŠTA ČOVEK DANAS
VIDI U SVOM ODRAZU: BIĆE KOJE PRIPADA SVETU ILI
POSMATRAČA KOJI VIŠE NE UME DA MU SE VRATI?**

Nažalost, ogledala kao predmeti koji nam pokazuju same sebe, totalno su zastarela u današnje vreme. Danas se više gledamo kroz telefone i filtere, jer tako je lepše. Napravimo 25 fotografija, izaberemo najbolju i postavimo to na internet kao univerzalnu istinu. Tu fotografiju gledaju svi, pa i mi sami svakodnevno. Izvrnuli smo stvarnost, izobličili je svakom tom savršenom pozom. Šta će nam ogledala kada sada više verujemo onome što vidimo na ekranu nego sopstvenim očima. Čovek više ne gleda u pravom smeru i ja ne mogu da se za njega ne zabrinem. A priroda, priroda će preživeti i nas.

**THROUGH YOUR SHOWS YOU OFTEN SEARCH FOR TRACES
OF THE PAST. DO YOU THINK LANDSCAPES REMEMBER, AND
THAT NATURE KNOWS EVERYTHING WE TRIED TO FORGET?**

Traces from the past always help a person understand the present better, and my shows are not only about nature, but also about tradition. To get to know a place, people, or an individual, two things are important: to meet them in nature and to look back. I greatly appreciate people who, despite progress, have not forgotten their past, people who nurture tradition, who proudly preserve their breeds of livestock, their music, their dishes, costumes, and customs. Such people consequently preserve their environment and land more as well.

**IF NATURE IS A MIRROR, WHAT DOES A PERSON TO-
DAY SEE IN THEIR REFLECTION: A BEING THAT BELONGS
TO THE WORLD, OR AN OBSERVER WHO NO LONGER
KNOWS HOW TO RETURN TO IT?**

Unfortunately, mirrors as objects that show us ourselves have become completely outdated today. We now look at ourselves through phones and filters, because it looks better that way. We take twenty-five photos, choose the best one, and post it online as the universal truth. Everyone sees that photo, including us, every day. We have inverted reality, distorted it with every perfect pose. Why would we need mirrors when we trust what we see on our screens more than our own eyes. A person no longer looks in the right direction, and I cannot help but worry about them. And nature, nature will survive even us.

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DIZAJN APLIKACIJA KAO *ORALNI MAMAC* BESKONAČNI SKROL KAO SAVREMENO *SISANJE PALCA*

APP DESIGN AS AN ORAL PACIFIER
INFINITE SCROLL AS MODERN THUMB-SUCKING

Autor / Author PROF. DR DOBRINKA KUZMANOVIĆ
Fotografije / Photos MIŠA OBRADOVIĆ

Kada tehnologija sve dublje oblikuje našu svakodnevicu, čini se da digitalni dizajn ne komunicira samo s našim navikama, već i s najdubljim slojevima naše psihe. Beskonačni skrol, taj gotovo hipnotički mehanizam aplikacija, nekada nudi utehu koja podseća na dečje rituale – produženo sisanje palca ili nesvesno traženje sigurnosti kroz ponavljanje. U toj beskonačnosti sadržaja krije se paradoks: ono što nas umiruje istovremeno stvara nemir, ali i zavisnost.

KOLIKO JE SKROL NA TELEFONU PSIHOLOŠKI BLIZAK ONOME ŠTO SIGMUND FROJD OPISUJE KAO ORALNU FAZU?

Na oralnom stadijumu, koji traje od rođenja do kraja prve godine, usta predstavljaju glavni izvor zadovoljstva i sigurnosti. Upravo u ovom periodu života ljudsko biće otkriva da se uznemirenost i nelagoda mogu ublažiti kroz sisanje, hranu ili blizak fizički kontakt. Značaj ranih iskustava za kasniji razvoj ličnosti najbolje je sažet u čuvenoj Frojdovoj rečenici: „*Dete je otac čoveka*“. Nezadovoljene potrebe dovode do razvojnih zastoja ili tzv. *fiksacija* koje onemogućavaju prelazak na zrelije stadijume razvoja. U odraslom dobu, oralna fiksacija ispoljava se na suptilne načine kao što su grickanje noktiju, pušenje, žvakanje hrane iz dosade itd.

Premda danas Frojdova teorija ima prvenstveno istorijski značaj, može poslužiti kao metafora za razumevanje savremenog fenomena skrolovanja. Beskonačna glad za informacijama i digitalnim sadržajima može se, sasvim opravdano, posmatrati kao savremeni ekvivalent onoga što je Frojd nazivao **oralnom fiksacijom**. Reč je zapravo o istom psihološkom mehanizmu – u oba slučaja osoba traži spoljašnju utehu, nekoga ili nešto što će joj popuniti unutrašnju prazninu i doneti (barem privremenu) sigurnost. U prilog tome govore i nalazi novijih istraživanja prema kojima je sklonost ka prekomernoj upotrebi mobilnog telefona izraženija kod osoba sa nesigurnim, anksioznim stilom emocionalne privrženosti, odnosno kod osoba koje sigurnost ne pronalaze u sebi, već je traže spolja, često u sadržajima na društvenim mrežama.

As technology increasingly shapes our everyday life, it seems that digital design communicates not only with our habits but also with the deepest layers of our psyche. Infinite scroll, that almost hypnotic mechanism of applications, sometimes offers comfort reminiscent of children's rituals — prolonged thumb-sucking or the unconscious search for safety through repetition. Within that infinity of content lies a paradox: what soothes us simultaneously creates restlessness, but also dependence.

TO WHAT EXTENT IS SCROLLING ON A PHONE PSYCHOLOGICALLY CLOSE TO WHAT SIGMUND FREUD DESCRIBED AS THE ORAL PHASE?

In the oral stage, which lasts from birth to the end of the first year, the mouth represents the main source of pleasure and security. Precisely in this period of life, the human being discovers that distress and discomfort can be eased through sucking, feeding, or close physical contact. The significance of early experiences for later personality development is best summarized in Freud's famous sentence: **“The child is the father of the man.”** Unmet needs lead to developmental delays or so-called fixations that prevent the transition to more mature stages of development. In adulthood, oral fixation manifests in subtle ways such as nail-biting, smoking, snacking out of boredom, etc.

Although Freud's theory today has primarily historical significance, it can serve as a metaphor for understanding the contemporary phenomenon of scrolling. The endless hunger for information and digital content can quite justifiably be viewed as a modern equivalent of what Freud called oral fixation. It is, in fact, the same **psychological mechanism** — in both cases, the person seeks external comfort, someone or something that will fill the inner void and bring (at least temporary) security. Supporting this are findings of recent studies showing that a tendency toward excessive use of mobile phones is more pronounced among individuals with insecure, anxious attachment styles, that is, among people who do not find security within themselves, but seek it externally, often in social media content.



Kao sveprisutni fenomen digitalnog doba, skrolovanje se može tumačiti iz ugla različitih teorijskih pristupa. Neki savremeni psiholozi ga vide kao **obrazac samoregulacije** – način da se smanji unutrašnja tenzija jednostavnim, ponavljajućim pokretom koji ne zahteva mnogo svesne kontrole, a donosi trenutno zadovoljstvo. Prema bihejviorističkom pristupu, skrolovanje je **oblik naučenog ponašanja uslovljenog sistemom spoljašnjih nagrada i kazni**. Kada korisnik dobije nagradu u vidu *lajka*, nove objave ili zanimljivog videa, u mozgu se oslobađa dopamin koji podstiče ponavljanje ponašanja, odnosno dalje skrolovanje. Kada nagrada izostane i pojavi se dosadan sadržaj (kazna), korisnik nakratko prekida aktivnost, ali se ubrzo vraća, vođen očekivanjem da će naleteti na *nešto zanimljivo*.

Najzad, i sam Frojd je znao da kaže: „Nekad je i cigara samo cigara”. Prevedeno na digitalni jezik, nekad je i skrolovanje zaista samo skrolovanje.

TELEFONI KAO DIGITALNE CUCLE I DADILJE

Veoma rano u životu digitalne dece mobilni telefon preuzima funkciju *digitalne cucle* i *digitalne dadilje*. Deca dolaze u kontakt sa ekranima pre nego što izgo-

As an omnipresent phenomenon of the digital age, scrolling can be interpreted from the standpoint of various theoretical approaches. Some contemporary psychologists view it as a **pattern of self-regulation** — a way to reduce internal tension through a simple, repetitive movement that does not require much conscious control and provides immediate pleasure. From a behaviorist perspective, **scrolling is a form of learned behavior conditioned by a system of external rewards and punishments**. When the user receives a reward in the form of a like, a new post, or an interesting video, dopamine is released in the brain, encouraging the repetition of the behavior — that is, further scrolling. When the reward is absent and boring content appears (a punishment), the user temporarily stops the activity, but soon returns, driven by the expectation of encountering something interesting.

Finally, Freud himself used to say: “Sometimes a cigar is just a cigar.” Translated into digital language — sometimes scrolling really is just scrolling.

PHONES AS DIGITAL PACIFIERS AND BABYSITTERS

Very early in the lives of digital children, the mobile phone takes on the function of a digital pacifier and a digital babysitter. Children come into contact with screens before they say their first word, crawl, walk, learn to control their sphincters, or even before their visual acuity reaches adult level. Just as a baby uses a pacifier to soothe itself, so a digital parent, in situations when the child is upset, moody, or overwhelmed by external stimuli (e.g., noise, new people), reaches for a phone or tablet to entertain and calm the child — thus shaping not only the child’s behavior but also the child’s sensory experience. By using a digital device as a tool for regulating the child’s emotions and behavior, and by failing to support the child in developing internal capacities for self-regulation, parents often unconsciously prolong the oral phase.

WHAT DO WE LOSE WHEN WE REMAIN STUCK IN THIS PATTERN OF ENDLESS SCROLLING?

Endless scrolling, whether we like it or not, pushes us into a passive, consumerist position. In other words, we allow technology (read: powerful technology companies) to program us, placing us at its service. We fail to meaningfully and constructively use a cultural tool that is increasingly described as the ultimate achievement in the development of human civilization (especially when it comes to the development of artificial intelligence).

The consequences of the constant need for others’ reactions, likes, and access to new content must be considered not only at the individual level but also on a broader societal level. Are we, as a culture, stuck in an extended oral phase if digital devices constantly offer easily accessible sources of pleasure, and we react to them almost reflexively — like babies to a pacifier!?

WHERE APPS OFFER THE ILLUSION OF COMFORT YET SIMULTANEOUSLY DELAY THE PROCESS OF MATURITY AND INDEPENDENCE

The mobile phone, just like a pacifier, offers instant calming, but not lasting satisfaction. In other words, it is an oral lure that constantly promises pleasure yet rarely provides it. One might say that we live in a culture where

Tehnologija ne mora biti oralni mamac ili produžetak oralne faze, već može postati prostor u kojem učimo da kontrolišemo impulse i prepoznamo svoje emocije.

Technology does not have to be an oral lure or an extension of the oral phase; it can become a space in which we learn to control impulses and recognize our emotions.

vore prvu reč, propuze, prohodaju, nauče da kontrolišu sfinktere, čak pre nego što im oštrina vida dostigne nivo odrasle osobe. Kao što beba koristi cuclu da bi sebe umirila, tako i *digitalni roditelj*, u situacijama kada je dete uznemireno, neraspoloženo ili preplavljeno spoljnim stimulusima (npr. bukom, novim ljudima), poseže za telefonom ili tabletom kako bi ga zabavio i umirio, oblikujući tako, ne samo ponašanje, već i čulno iskustvo deteta. Da, koristeći digitalni uređaj kao alat za regulaciju detetovih emocija i ponašanja i nepružanjem podrške detetu da izgradi unutrašnje kapacitete za samoregulaciju, roditelji, često nesvesno, produžavaju oralnu fazu.

ŠTA GUBIMO KADA OŠTANEMO ZAGLAVLJENI U TOM OBRASCU BESKONAČNOG SKROLOVANJA?

Beskonačno skrolovanje, hteli mi to ili ne, gura nas u pasivnu, konzumerističku poziciju. Drugim rečima, dozvoljavamo da nas tehnologija (čitati: moćne tehnološke kompanije) programira, stavljajući nas u njenu službu. Propuštamo da na smislen i konstruktivan način upotrebimo jedno kulturno oruđe za koje se sve češće kaže da predstavlja krajnji domet u razvoju ljudske civilizacije (pogotovu kada je reč o razvoju veštačke inteligencije).

Posledice stalne potrebe za reakcijama drugih, lajkovima i pristupom novim sadržajima, osim na individualnom, neophodno je razmatrati i na širem, društvenom planu. Da li smo kao kultura *zaglavljeni u produženoj oralnoj fazi*, ako nam digitalni uređaji stalno nude lako dostupne izvore zadovoljstva, a mi na njih reagujemo gotovo refleksno, kao bebe na cuclu!?

TAMO GDE APLIKACIJE NUDE ILUZIJU UTEHE, ALI ISTOVREMENO ODLAŽU PROCES SAZREVANJA I SAMOSTALNOSTI

Mobilni telefon, baš kao i cucla, nudi trenutno smirenje, ali ne i trajnu sitost. Drugim rečima, on je oralni mamac, koji stalno obećava zadovoljstvo, a retko ga ispunjava. Moglo bi se reći da živimo u kulturi u kojoj se digitalni dizajn ponaša kao previše popustljiv roditelj: stalno dostupan, uvek spreman da nas uteši, ali retko da nas nauči kako da izdržimo sami, tolerišemo dosadu ili trenutke bez spoljašnjeg podsticaja.

Iako se često govori o tehnologiji kao o *digitalnom roditelju* koji nudi lažnu utehu, podjednako je važno prepoznati da savremeni digitalni dizajn može biti i alat za učenje samoregulacije i lično osnaživanje. **Tehnologija ne mora biti oralni mamac ili produžetak oralne faze, već može postati prostor u kojem učimo da kontrolišemo impulse i prepoznamo svoje emocije.** Pitanje ostaje: **kada ćemo biti spremni za ovakav preokret?**

digital design behaves like an overly indulgent parent: always available, always ready to soothe us, but rarely ready to teach us how to endure alone, tolerate boredom, or face moments without external stimulation.

Although technology is often described as a digital parent offering false comfort, it is equally important to recognize that modern digital design can also be a tool for learning self-regulation and personal empowerment. **Technology does not have to be an oral lure or an extension of the oral phase; it can become a space in which we learn to control impulses and recognize our emotions.**

The question remains: **when will we be ready for such a shift?**





ORALNA FIKSACIJA U POPULARNOJ KULTURI:

Cigarette Chic kao Frojdov simptom

ORAL FIXATION IN POPULAR CULTURE:
"CIGARETTE CHIC" AS A FREUDIAN SYMPTOM

Autor / Author VOJISLAV NOVAKOVIĆ

Ilustracije / Illustration IGOR ČVORO

Cigareta je decenijama bila simbol sofisticiranosti i bunta. Ali ispod tog glamura krije se Frojdovo upozorenje — možda nismo odrasli onoliko koliko mislimo.

For decades, the cigarette has been a symbol of sophistication and rebellion. But beneath that glamour lies Freud's warning — perhaps we haven't grown up as much as we think.

U svetu mode i pop kulture, cigareta je mnogo više od predmeta – ona je simbol, poza, identitet. Od filmskog platna preko muzičkih spotova do modnih editorijala, pušenje je decenijama imalo estetsku, erotsku i buntovnu dimenziju. No, iza glamura i dima krije se složen psihološki mehanizam koji je Sigmund Frojd davno prepoznao — oralna fiksacija.

Frojdova teorija o psihoseksualnom razvoju polazi od ideje da svaka osoba prolazi kroz pet razvojnih faza – oralnu, analnu, falusnu, latentnu i genitalnu. Ako kao dete u ranoj dobi ne proživite neku fazu do kraja, ostajete zarobljeni u njoj. Posledice se reflektuju u odraslom životu. U oralnoj fazi, zadovoljstvo i osećaj sigurnosti vezani su za usta – dojenje, sisanje, istraživanje sveta kroz oralni kontakt. Kada se ta potreba ne zadovolji ili naglo prekine, odrasla osoba može razviti trajnu sklonost ka aktivnostima koje angažuju usta: preterano jedenje, griženje noktiju, pušenje.

In the world of fashion and pop culture, the cigarette is far more than an object — it is a symbol, a pose, an identity. From the movie screen to music videos and fashion editorials, smoking has long carried aesthetic, erotic, and rebellious dimensions. Yet behind the glamour and smoke lies a complex psychological mechanism that Sigmund Freud identified long ago — oral fixation.

Freud's theory of psychosexual development is based on the idea that every person passes through five developmental stages — the oral, anal, phallic, latent, and genital. If, as a child, you don't fully experience a stage, you remain stuck in it. The consequences surface in adulthood. In the oral stage, pleasure and the sense of security are tied to the mouth — breastfeeding, sucking, exploring the world through oral contact. When this need is unmet or abruptly interrupted, the adult may develop a persistent tendency toward activities that engage the mouth: overeating, nail-biting, smoking.



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From the movie screen to music videos and fashion editorials, smoking has long carried aesthetic, erotic, and rebellious dimensions.

Zato cigareta postaje mnogo više od navike – ona je psihološki simptom i kulturološki kod. U rukama Marlona Branda ili Džejmsa Dina pedesetih, cigareta je značila muževnost i opasnost. Kod Marlen Dietrich ili Odri Hepbern – sofisticiranost i kontrolu. Kod rok zvezda šezdesetih i sedamdesetih, pušenje je bilo znak slobode i raskida s pravilima. Osamdesetih, Džoan Kolins kao nemilosrdna Aleksis Karington Kolbi u sapunskoj operi Dinastija bila je simbol moći, nepokolebljivosti, beskompromisnosti ali i okrutnosti. U modnim kampanjama devedesetih – minimalizam u crno-beloj fotografiji često je pojačavan tankim cigaretama, kao estetskim produžetkom prstiju. Sve te slike, iako različite, upisuju cigaretu u mapu nesvesnog: nešto što se unosi u telo, a zapravo pokušava da popuni unutrašnju prazninu.

Ono što je intrigantno jeste pitanje: šta se dešava kada čitavo društvo ostane zaglavljeno u ranijim fazama razvoja? Kada odrasli i dalje tragaju za utehom i sigurnošću kroz infantilne mehanizme? Odgovor nalazimo upravo u popularnoj kulturi – društvu koje se neprekidno vraća oralnoj fiksaciji kroz rituale konzumacije. Hrana, piće, cigarete, pa danas i vape uređaji ili energetska pića, postaju simboli identiteta, ali i zamena za dublje odnose i emocionalnu zrelost.

Pušenje, posmatrano iz tog ugla, nije samo porok, već ritual kojim odrasli obnavljaju osećaj kontrole i smirenosti. Dim postaje metafora neizgovorenih trauma, a cigareta produžetak infantile potrage za majčinim dodirima. Kada se ova slika prenese na kolektivni nivo, dobijamo društvo koje ne prestaje da gasi jednu cigaretu i pali drugu – metaforički ostajući u večnom krugu nezrelosti.

Moda i mediji tu igraju ključnu ulogu: oni pušenje predstavljaju kao stilsku figuru, kao rekvizit koji naglašava karakter ili bunt. Ali upravo ta estetizacija skriva neurotičnu pozadinu. Kao što Frojd naglašava, nezadovoljene potrebe iz detinjstva ne nestaju – one se transformišu. Zato je cigareta u isto vreme i erotski simbol i utešna cucila; znak zrelosti, ali i infantilnosti.

U vremenu kada se javno zdravlje bori protiv pušenja, kultura i dalje koketira s njegovom simbolikom. Novi oblici – elektronske cigarete, vejповi, nikotinske kesice – možda su bez dima, ali nose isti kod: oralna fiksacija u novom pakovanju. Moda i brendovi to prepoznaju i

This is why a cigarette becomes much more than a habit — it becomes a psychological symptom and a cultural code. In the hands of Marlon Brando or James Dean in the 1950s, the cigarette signified masculinity and danger. For Marlene Dietrich or Audrey Hepburn — sophistication and control. For rock stars in the sixties and seventies, smoking was a symbol of freedom and breaking the rules. In the eighties, Joan Collins as the ruthless Alexis Carrington Colby in *Dynasty* embodied power, relentlessness, uncompromising ambition — and cruelty. In the minimalist black-and-white fashion campaigns of the nineties, thin cigarettes often accentuated the composition, serving as an aesthetic extension of the fingers. All these images, though different, inscribe the cigarette onto the map of the unconscious: something taken into the body that attempts to fill an inner emptiness.

What is intriguing is the question: what happens when an entire society remains stuck in earlier stages of development? When adults continue seeking comfort and security through infantile mechanisms? The answer can be found in popular culture itself — a society that persistently returns to oral fixation through rituals of consumption. Food, drinks, cigarettes, and today even vapes and energy drinks become symbols of identity, but also substitutes for deeper relationships and emotional maturity. Seen from that angle, smoking is not merely a vice, but a ritual through which adults renew a sense of control and calm. Smoke becomes a metaphor for unspoken traumas, and the cigarette an extension of the infantile search for the mother's touch. When this image is expanded to the collective level, we arrive at a society that never stops extinguishing one cigarette and lighting another — metaphorically remaining in a perpetual cycle of immaturity.

Fashion and media play a key role here: they present smoking as a stylistic device, a prop that highlights character or rebellion. But this very aestheticization conceals a neurotic background. As Freud emphasized, unmet childhood needs do not disappear — they transform. This is why the cigarette is at once an erotic symbol and a soothing pacifier; a sign of maturity and of infantilism.

At a time when public health campaigns fight against smoking, culture continues to flirt with its symbolism. New forms — electronic cigarettes, vapes, nicotine pouches — may be smoke-free, but they carry the same code: oral fixation in



komercijalizuju, jer se duboki psihološki obrasci najlakše prodaju kada ih nismo svesni.

Možda je zato pravo pitanje za naše vreme: kako bi izgledalo društvo koje uspe da izađe iz tih infantilnih obrazaca? Društvo u kojem ljudi ne traže sigurnost u objektima, već u zrelim odnosima, u sposobnosti da tolerišu frustraciju i da je prevode u kreativnost? Frojd bi rekao da je to društvo koje je dostiglo genitalnu fazu, sposobnost za autentičnu ljubav, produktivnost i integraciju nagona.

Do tada, moda i popularna kultura nastaviće da koriste cigaretu i njene savremene zamene kao rekvizit, jer dim ne samo da oblikuje konture lica i atmosferu, on ujedno otkriva i ono što je najteže sagledati — unutrašnje praznine koje se nikada do kraja ne popune.

new packaging. Fashion and brands recognize this and commercialize it, because deep psychological patterns are easiest to sell when we are unaware of them.

Perhaps the real question for our time is: what would a society look like that succeeds in leaving these infantile patterns behind? A society in which people do not seek security in objects, but in mature relationships, in the ability to tolerate frustration and transform it into creativity? Freud would say it is a society that has reached the genital stage — the capacity for authentic love, productivity, and the integration of drives.

Until then, fashion and popular culture will continue to use the cigarette and its contemporary substitutes as props, because smoke not only shapes the contours of the face and the atmosphere — it also reveals what is hardest to confront: the inner voids that are never fully filled.

KAD INTIMA POSTANE ZVUK, A ZVUK POSTANE PROSTOR

WHEN INTIMACY
BECOMES SOUND
AND SOUND
BECOMES SPACE

Autor / Author BOJANA TODOROVIĆ
Fotografije / Photos VELJKO LALOVIĆ



Muzika nije samo zvuk, već prostor u kojem se prepliću identiteti, estetika i intimne priče koje publika možda nikada neće videti, ali će ih uvek osetiti. Na toj ivici između performansa i intime stoje **Macha Ravel i Luka Rajić** – dvoje umetnika čiji rad prevazilazi granice žanra i postaje estetski, emotivni i vizuelni ritual.

MUZIKA DANAS ČESTO LEBDI IZMEĐU INTIME I PERFORMANSA. ŠTA JE ZA VAS ONO INTIMNO ŠTO PUBLIKA NIKADA NE VIDI, ALI IPAK OSEĆA?

MACHA: Ja sam vrlo transparenta sa svojom publikom što se tiče mojih dobrih ali i loših trenutaka. ***Moje, nešto intimno, što publika možda ne vidi ali oseća su moji momenti potpune nesigurnosti i koliko sam preplašena svakim svojim potezom.*** Ipak, nikada ne dam da me to zaustavi, i onda time možda mogu poručiti da se usprkos svemu tome – može.

LUKA: Publika nikada neće videti iskustva kroz koja prolazim. U najboljem slučaju će osetiti. Stvari o kojima pišem dolaze iz ličnog života, ili makar delimično, i to je sve intimno. Sve što radim i način na koji odgovaram pulsiranju života ultimativno utiče na proces stvaranja, kao i na teme o kojima ću pisati i kako. ***Nekada je zastrašujuće reći ono što osećam, ali ja sam taj koji ima moć nad načinom na koji će moja intima biti predstavljena i tu se krije sve zabava.***

VAŠ VIZUELNI IDENTITET PODJEDNAKO JE JAK KAO I ZVUČNI. KOLIKO MODA I ESTETIKA UTIČU NA NAČIN NA KOJI PUBLIKA DOŽIVLJAVA VAŠU MUZIKU?

MACHA: Mislim da je pre svega ukus bitan. Ako imaš dobar ukus generalno, to će se samo reflektirati kroz muziku, oblačenje, estetiku itd. Sve što radim je samo odraz mog ukusa.

Music is not just sound, but a space where identities, aesthetics, and intimate stories intertwine — stories the audience may never see but will always feel. On that edge between performance and intimacy stand **Macha Ravel and Luka Rajić**, two artists whose work transcends genre and becomes an aesthetic, emotional, and visual ritual.

TODAY, MUSIC OFTEN HOVERS BETWEEN INTIMACY AND PERFORMANCE. WHAT IS THAT INTIMATE PART THE AUDIENCE NEVER SEES, YET STILL FEELS?

MACHA: I am very transparent with my audience when it comes to my good and bad moments. ***Something intimate that the audience may not see but can feel are my moments of complete insecurity and how frightened I am by every step I take.*** But I never let that stop me, so maybe I show that despite everything, it is possible.

LUKA: The audience will never see the experiences I go through. At best, they will feel them. The things I write about come from my personal life, or at least partially, and all of that is intimate. Everything I do and the way I respond to the pulse of life ultimately shapes the creative process, the themes I will write about, and how. ***Sometimes it is frightening to say what I feel, but I am the one who has the power over how my intimacy will be presented, and that is where all the fun lies.***

YOUR VISUAL IDENTITY IS AS STRONG AS YOUR SOUND. HOW MUCH DO FASHION AND AESTHETICS INFLUENCE THE WAY THE AUDIENCE EXPERIENCES YOUR MUSIC?

MACHA: I think taste is what matters most. If you have good taste in general, it will naturally reflect in your music, your clothes, your aesthetic, and everything else. Everything I do is simply an extension of my taste.



LUKA: Prvo sam tu zbog muzike. Moda je plus i uvek je zabavno istraživati stilove, oblike, boje. Mislim da sam u početku bio jako željan da pokažem kako nisam kao ostali, pa sam nosio stvari koje danas verovatno ne bih, samo zato što sada znam da me odeća neće učiniti posebnim ukoliko nemam to u sebi. Vidim lepotu i u nošenju jednostavnije odeće, ako se tako osećam u trenutku. Vežbam da budem spontaniji po pitanju onoga šta oblačim. Na taj način sam uvek u skladu sa sobom, jer reagujem u trenutku.

KADA BI VAŠ ZVUK BIO PROSTOR – DA LI BI TO BIO KLUB U DVA UJUTRU, PRAZNA KATEDRALA, ILI TIŠINA SOBE U KOJOJ GORI JEDNA LAMPA ILI NEŠTO SKROZ DRUGO?

MACHA: Moj zvuk je onaj zvuk koji dolazi iz daljine, onaj zvuk koji se čuje u čitavom jednom gradu dok se dešava ogromni koncert na otvorenom. Onaj zvuk kada se ljudi zapitaju – a što se dešava u gradu, ko ovo peva, gde je ovo, ajmo otići videti! To bi bio moj zvuk.

LUKA: Ima različitih zvukova u mojoj diskografiji, a remiks koji smo radili sa Machom definitivno dodaje nove note mom dosadašnjem katalogu. Remiks je zabavan, zarazan, kul i ne treba ga shvatati previše ozbiljno. Taj remiks bi definitivno trebalo pustiti u klu-bu.

Moj album Deca novog milenijuma na primer, ja bih ga slušao na autoputu ili pored jezera, mora.

LUKA: First and foremost, I am here because of music. Fashion is a plus, and it is always fun to explore styles, shapes, colors. I think that in the beginning I was extremely eager to show I was not like the others, so I wore things I probably would not wear today, simply because I now know that clothes will not make me special unless I already have that within me. I see beauty even in wearing simpler clothes if that is how I feel in the moment. I am trying to be more spontaneous in how I dress. That way I am always aligned with myself, because I am reacting in the moment.

IF YOUR SOUND WERE A SPACE, WOULD IT BE A CLUB AT 2 A.M., AN EMPTY CATHEDRAL, THE SILENCE OF A ROOM LIT BY A SINGLE LAMP, OR SOMETHING ENTIRELY DIFFERENT?

MACHA: My sound is the kind of sound that comes from afar, the kind you hear across an entire city when a huge open-air concert is happening. The sound that makes people wonder what is going on in the city, who is singing, where it is happening, and say let us go and see. That would be my sound.

LUKA: There are different sounds in my discography, and the remix Macha and I worked on adds new notes to my catalogue so far. The remix is fun, catchy, cool, and it should not be taken too seriously. It definitely belongs to a club. My album Children of the New Millennium, for example, I would listen to it on the highway or by a lake or the sea.

DA LI SE PLAŠITE TIŠINE – ILI JE ONA JEDNAKO VAŽNA KAO I RITAM?

MACHA: Tišina je jako bitna, u njoj pronalazim odgovore. Daleko od ljudi, telefona, gradova i buke – tu je blago.

LUKA: Da je sve samo ritam, sada ne bih mogao da se pomerim iako obožavam da sam u pokretu. Zimu uvek povezujem sa tišinom, a leto je u znaku uzbudljivih stvari.

Kada je u pitanju muzika, u poslednje vreme je sve u energiji dobrih bas linija i gruva. To je ono što me muzički trenutno najviše radi.

KAKO ZAMIŠLJATE DA ĆE VAŠA MUZIKA IZGLEDATI I ZVUČATI ZA DESET GODINA?

MACHA: Saznaćemo za 10 godina!

LUKA: Iskreno, ni ne želim da znam. Odnedavno sam ponovo u kreativnom stanju i stvari koje pravim ne zvuče kao prvi album, ali mi ne deluje da sam blizu tačke gde bih mogao sa sigurnošću da kažem: „Da, ovo je taj zvuk“. Sve je istraživanje i samo neka tako ostane. Ne želim nikada da dosadim sebi!



DO YOU FEAR SILENCE, OR IS IT JUST AS IMPORTANT AS RHYTHM?

MACHA: Silence is extremely important; I find answers in it. Far away from people, phones, cities, and noise are where the treasure is.

LUKA: If everything were just rhythm, I would not be able to move now, even though I love being in motion. Winter always reminds me of silence, and summer is full of exciting things.

When it comes to music, lately everything revolves around the energy of good bass lines and groove. That is what excites me most at the moment.

HOW DO YOU IMAGINE YOUR MUSIC WILL LOOK AND SOUND TEN YEARS FROM NOW?

MACHA: We will find out in ten years.

LUKA: Honestly, I do not even want to know. Recently I have been creatively active again, and the things I am making do not sound like my first album, but it does not seem that I am anywhere near the point where I could confidently say yes, this is the sound. Everything is exploration, and I want it to stay that way. I never want to bore myself.



GRANICE U MUZICI NEMAJU MNOGO SMISLA

BOUNDARIES IN MUSIC DON'T MAKE MUCH SENSE

Autor / Author NEVENA MITRAŠINOVIĆ
Fotografije / Photos VELJKO LALOVIĆ

U svetu u kojem se pop često doživljava kao površinski rif ili instant zaraza, **Dolores** se pojavljuju kao svetionik slojevitosti i autentičnog izraza. Duo sastavljen od **Ana Srečković (Endži)** i **Marije Vukčević**, transformiše inspiraciju iz novog talasa u savremeni narativ – glasno, nežno i sa svrhom. Njihov album *Šta te radi* već je označio smer: muzika kao emocionalni teren, prostor introspekcije i aktivizma. Ime Dolores — od Ibaruri do Dolores O'Riordan — nije slučajno: simbol je žene koja se bori, koja oseća, koja ne čuti, a opet ume da pokaže ranjivost.

KADA PREPUŠTATE MUZICI DA VAS VODI — A KADA JOJ POSTAVLJATE GRANICE?

ENDŽI: Muzika od malena vodi glavnu reč u mom životu, pa joj tako i dan-danas dopuštam da me vodi. Kada pravim pesme, dešava mi se često da u glavi imam ideju u kom bih smeru volela da ta pesma ode, a kada krenem da je razvijam, pesma zatraži nešto sasvim drugo. Za mene je to sve deo mog prirodnog procesa i smatram da treba prigrлити ono što muzika traži, a ne protiviti se tome.

MARIJA: Granice u muzici nemaju mnogo smisla. Granice su ono što prekida slobode, što je direktno suprotno umetnosti kao načinu izražavanja. Svesno se borim protiv granica koje u meni postoje u obliku perfekcionizma, i na moje veliko zadovoljstvo sve više blede. Perfekcionizam me je godinama odvrćao od užitka stvaranja i ponosim se tom svojom ličnom pobedom.

In a world where pop is often perceived as a superficial riff or an instant hook, **Dolores** emerge as a beacon of depth and authentic expression. The duo, **Ana Srečković (Endži)** and **Marija Vukčević**, transform inspiration drawn from the new wave into a contemporary narrative: loud, gentle, and purposeful. Their album *Šta te radi* has already set the direction, music as an emotional terrain, a space for introspection and activism. The name Dolores — from Ibaruri to Dolores O'Riordan — is no coincidence: it symbolizes a woman who fights, who feels, who refuses to be silent, yet knows how to show vulnerability.

WHEN DO YOU LET MUSIC LEAD YOU — AND WHEN DO YOU SET BOUNDARIES FOR IT?

ENDŽI: Music has led the way in my life since childhood, so I still let it guide me today. When I'm making songs, I often have an idea in my mind of where I want the track to go, but once I start developing it, the song asks for something completely different. For me, that's all part of my natural process, and I believe we should embrace what music asks of us rather than resist it.

MARIJA: Boundaries in music don't make much sense. Boundaries are what interrupt freedom, which is directly opposed to art as a form of expression. I consciously fight against the boundaries within me that take the shape of perfectionism, and to my great joy, they are fading more and more. Perfectionism kept me away from enjoying the act of creating for years, and I'm proud of that personal victory.

DA LI VAM VIŠE PRIJA KAD VAS PUBLIKA DOŽIVLJAVA KAO POP IKONE ILI KAO ŽENE KOJE PRIČAJU LIČNE PRIČE?

ENDŽI: Iskreno, nisam razmišljala o tome do ovog pitanja. Ono čemu se nadam jeste da u našim pesmama i izrazu ljudi vide iskrenost i da naša muzika u njima probudi emociju, jer je za mene to najvažnije. Privatno slušam dosta raznoliku muziku, i ne volim da je delim na žanrove ili svrstavam u kalupe - jedino je bitno da mi se u telu i mozgu desi neka reakcija dok slušam neku stvar. Često čak nije bitan ni jezik - dešava se da me pogodi pesma koja je na jeziku koji ne razumem, ako je izvedba dobra i ako je emocija preneti - to je dovoljno.

MARIJA: Kao žene koje pričaju iskrene priče, da se razumemo, ne bežimo mi od titula pop ikona, veoma su dobrodošle, ali naša suština prevazilazi trku za popularnošću. Od samog početka su pesme koje smo pravile bile iskrene, a nekada i lični, autobiografski izražaj, što mislim da publika ceni i prepoznaje.

ŠTA VAM ZNAČI IME DOLORES DANAS, NAKON ŠTO JE POSTALO I VAŠ GLAS I VAŠ IDENTITET?

ENDŽI: Dolores kao prevashodno špansko ime je ime koje, po mom mišljenju, savršeno objedinjuje našu muziku. Aludira na naše početke, jer smo se Mara i ja upoznale na faksu, gde smo studirale španski jezik, a i prve pesme koje smo zajedno odsvirale su bile na ovom jeziku. Jednostavno, Španija i njena kultura su deo naših identiteta, a iako se možda to na prvu ne vidi, naša muzika je itekako inspirisana muzikom Španije. Nije u pitanju flamenco, ili muzika na koju najčešće pomislimo kada govorimo o španskoj muzici, već njihov novi talas (movida madrileña), koji se takođe razvijao u ranim osamdesetim. S druge strane, samo značenje imena Dolores je boli (ili bolovi), slojevito je i napakovano emocijama, baš kao što je i naša muzika.

MARIJA: No hay nada más que decir.

DO YOU PREFER WHEN THE AUDIENCE SEES YOU AS POP ICONS OR AS WOMEN WHO TELL PERSONAL STORIES?

ENDŽI: Honestly, I hadn't thought about that until this question. What I hope for is that people see sincerity in our songs and our expression, and that our music evokes an emotion in them — because that is the most important thing to me. Personally, I listen to very diverse music, and I don't like to divide it by genre or put it in boxes, the only thing that matters is that something happens in my body and mind when I hear a song. Sometimes the language doesn't even matter, it happens that a song in a language I don't understand hits me hard. If the performance is good and the emotion is conveyed — that's enough.

MARIJA: As women who tell sincere stories. To be clear, we're not running away from the title of pop icons, it's very welcome, but our essence goes beyond the race for popularity. From the very beginning, the songs we made were an honest, and sometimes personal, autobiographical form of expression, which I think the audience recognizes and appreciates.

WHAT DOES THE NAME DOLORES MEAN TO YOU TODAY, NOW THAT IT HAS BECOME BOTH YOUR VOICE AND YOUR IDENTITY?

ENDŽI: Dolores, as primarily a Spanish name, is in my opinion the perfect embodiment of our music. It alludes to our beginnings, because Mara and I met in college, where we studied Spanish, and the first songs we played together were in that language. Spain and its culture are simply part of our identities, and even if it's not obvious at first glance, our music is very much inspired by Spanish music. It's not flamenco or the kind of music people usually associate with Spain, but their new wave (movida madrileña), which also developed in the early eighties. On the other hand, the very meaning of the name Dolores is layered and packed with emotion, just like our music.

MARIJA: No hay nada más que decir.

„Muzika... traži nešto sasvim drugo. Treba prigriliti ono što muzika traži, a ne protiviti se tome.“

“The song asks for something completely different. ... we should embrace what music asks of us rather than resist it.



KOJA JE PRVA EMOCIJA KOJU ŽELITE DA PUBLIKA PONESE POSLE KONCERTA: KATARZU, MELANHOLIJU, OSLOBAĐANJE ILI NEŠTO SKROZ DRUGAČIJE?

ENDŽI: Želimo da publika oseti emociju, koja god ona bila. Mislim da je za naše pesme karakteristično to što obrađuju prilično univerzalne teme — skoro svako se sa njima može poistovetiti. Tako da je meni jedina želja da svako tu pronade nešto za sebe, a ako bismo od ove tri emocije, to bi onda definitivno bilo oslobađanje, jer bez slobode i oslobađanja nismo ni u stanju da osetimo bilo koju drugu emociju na pravi način.

MARIJA: Našoj publici nudimo Diskonekt, kako se i zove naš singl iz januara ove godine. Živimo u neprestanom stresu i besmislu, posebno u poslednjih skoro godinu dana i verujemo da nam svima treba pauza, pa makar bila samo na nekoliko sati uz dobru muziku. I Endži i ja smo redovno pravdu i smisao tražile na ulicama sa svojim sugrađanima i znamo koliko je zamorno, pa se nadam da će naša publika dobiti svoju dozu Diskonekta koja nam je svima potrebna.

POSTOJI LI PESMA U VAŠEM OPUSU KOJA VAM JE I DALJE TEŠKA ZA IZVOĐENJE JER OTVARA NEŠTO PREVIŠE LIČNO?

ENDŽI: Ne bih rekla. Svaka je pesma pravljena prvenstveno da se nama sviđa, i uživamo kad ih izvodimo sve. Mislim da je to i jedini pravi recept — ako se tebi stvarno sviđa nešto što napraviš, velike su šanse da će se i drugima svideti. Sve su pesme lične jer su naše i kada ih izvodimo dajemo sto posto sebe u svaku od njih.

MARIJA: Nema veze to sa tugom je moja omiljena naša pesma, pa samim tim i izaziva emotivni naboj kod mene. Jedan čudan ali lep spoj sete, adrenalina i dobrog gruva. Daleko od toga da mi je zbog toga teško da je izvodim, ali me definitivno najviše prodrma, što rado pokazujem na bini. Bravo Endži za ovaj tekst!

„Našoj publici nudimo Diskonekt... svima nam treba pauza, pa makar na nekoliko sati uz dobru muziku.“

“What we offer our audience is Diskonekt... we all need a break, even if it's just a few hours with good music.”

WHAT IS THE FIRST EMOTION YOU WANT THE AUDIENCE TO TAKE WITH THEM AFTER A CONCERT: CATHARSIS, MELANCHOLY, LIBERATION, OR SOMETHING ENTIRELY DIFFERENT?

ENDŽI: We want the audience to feel an emotion, whichever one it may be. I think it's characteristic of our songs that they deal with very universal themes — almost anyone can relate to them. So my only wish is for everyone to find something for themselves in there, and if we're choosing among these three emotions, then it would definitely be liberation, because without freedom and release we cannot even feel any other emotion in the right way.

MARIJA: What we offer our audience is Diskonekt, just like our single released this January is called. We live in constant stress and meaninglessness, especially over the past year, and we believe we all need a break, even if it's just a few hours with good music. Both Endži and I have regularly sought justice and meaning on the streets alongside our fellow citizens, and we know how exhausting it is, so I hope our audience will get their much-needed dose of Diskonekt.

IS THERE A SONG IN YOUR REPERTOIRE THAT IS STILL DIFFICULT TO PERFORM BECAUSE IT OPENS SOMETHING TOO PERSONAL?

ENDŽI: I wouldn't say so. Each song was created first and foremost because we liked it, and we enjoy performing all of them. I think that's the only real recipe — if you truly like something you've made, chances are others will like it too. All our songs are personal because they are ours, and when we perform them, we give one hundred percent of ourselves to each one.

MARIJA: Nema veze to sa tugom is my favorite of our songs, which is why it carries the strongest emotional charge for me. A strange but beautiful fusion of sadness, adrenaline, and a good groove. It's far from difficult for me to perform for that reason, but it definitely shakes me the most — and I'm happy to show that on stage. Bravo Endži for that text!



PULS GRADA:

KAKO NAŠA DJ SCENA PRONALAZI SOPSTVENI RITAM

THE PULSE OF THE CITY: HOW OUR DJ SCENE
FINDS ITS OWN RHYTHM

Možda grad i nema jedan ritam, već ga svaka noć iznova izmišlja – basovima, svetlima i telima koja se stapaju na podijumu. U tim trenucima muzika postaje univerzalni jezik, onaj koji briše granice i prevodi sve emocije u pokret. DJ pult tada deluje kao mesto gde se nesvesno pretvara u zajedničku priču – roman ispisan bas linijama i otkucajima srca.

Beograd je već decenijama poznat po svom noćnom životu – od splavova i klubova do tajnih aftera koji se prepričavaju danima. Iza tog imidža “grada dobrog provođa” krije se međutim dublja priča: osećaj da noć u Beogradu nikada nije samo zabava, već ritual. Na podijumu se brišu razlike, stapaju identiteti i oslobađaju želje, stvarajući kolektivni puls koji je prepoznatljiv i naširoko čuven.

U poslednjih nekoliko godina domaća DJ scena prošla je kroz sopstveni proces sazrevanja. Iz improvizovanih setova i kratkih zadovoljstava izrasla je u prostor gde se zvuk oblikuje promišljeno, a atmosfera postaje pažljivo konstruisano iskustvo. Noć je

postala narativ, a DJ pult mesto gde se instinkt sudara sa svesnom kreacijom.

Jer muzika u klubu nikada nije samo ritam – ona je ogledalo društva i vremeplov unutrašnjih stanja. Kada bass linija zavibri, ona podseća na otkucaje srca, a svaki prelaz postaje metafora promene. Na plesnom podijumu brišu se hijerarhije, granice i maske; publika postaje jedno telo koje diše u ritmu, a DJ vodič kroz zajedničko nesvesno. U toj simbiozi leži snaga scene – sposobnost da istovremeno oslobodi i transformiše, da noć pretvori u kolektivno iskustvo koje ostaje zapisano u telu i sećanju.

DNK srpske scene krije se upravo u toj kombinaciji sirove energije i senzibilne dramaturgije. Na svetskoj mapi možda nismo najveći, ali ono što nas izdvaja jeste autentičnost – osećaj zajedništva, strast i neiscrpna potreba da muziku živimo kao produžetak sopstvene intime.

Upoznali smo one koji taj puls oblikuju...



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Fotografije / Photos VELJKO LALOVIĆ

Maybe the city doesn't have a single rhythm — every night invents a new one, shaped by basslines, lights, and bodies merging on the dance floor. In those moments, music becomes a universal language, erasing boundaries and translating every emotion into movement. The DJ booth then seems like a place where the unconscious becomes a collective story — a novel written in bass lines and heartbeats.

Belgrade has been known for decades for its nightlife — from river clubs and underground venues to secret afterparties, retold for days. Yet behind the image of a “party city” lies something deeper: the sense that a night out in Belgrade is never just entertainment, but a ritual. On the dance floor, differences dissolve, identities blend, and desires are released, creating a collective pulse that is widely recognized and uniquely ours.

In recent years, the local DJ scene has gone through its own process of maturation. From improvised sets and short-lived thrills, it has grown into a space where sound is shaped thoughtfully, and atmosphere becomes a carefully

constructed experience. The night has become a narrative, and the DJ booths a place where instinct meets conscious creation.

Because music in a club is never just a rhythm, it is a mirror of society and a time machine of our inner states. When the bass vibrates, it echoes the heartbeat, and every transition becomes a metaphor for change. On the dance floor, hierarchies, borders, and masks disappear; the crowd becomes one body breathing in sync, and the DJ becomes a guide through the shared unconscious. In that symbiosis lies the power of the scene — its ability to liberate and transform, to turn the night into a collective experience etched into the body and memory.

The DNA of the Serbian scene is rooted in this blend of raw energy and sensitive dramaturgy. We may not be the biggest on the global map, but what sets us apart is authenticity — the sense of togetherness, passion, and the inexhaustible need to live music as an extension of one's inner world.

We spoke with those who shaped that pulse...



TAMO GDE TAMA I
EUFORIJA PLEŠU
ZAJEDNO

WHERE DARKNESS AND EUPHORIA
DANCE TOGETHER

Na talasu nove energije domaće elektronske scene, **JUNO CASTLE** se ističe setovima u kojima spaja tamu i euforiju. Kao DJ i producentkinja, gradi narativ kroz kontraste i emociju, a svojim nastupima publiku vodi u zajedničko iskustvo koje prevazilazi plesni podijum.

ŠTA JE ZA TEBE DNK SRPSKE DJ SCENE DANAS – KOJI SU NJENI OTKUCAJI, REFERENCE I ESTETIKA KOJA JE IZDVAJA NA REGIONALNOJ I SVETSKOJ MAPI?

Mislim da srpska scena ima neku zaista posebnu sirovu energiju koja se teško može kopirati. Otkucaji su brzi, žestoki i često mračni, ali uvek nose i dozu euforije koja publiku povezuje. Naši rejveri uvek pružaju svoju najvedriju energiju u svakom trenutku, bez obzira na sve teškoće kroz koje je država prolazila i dan danas prolazi - i to je, po meni, čarolija naše scene i zajednice.

Estetika je kombinacija industrijskog i emotivnog – ta kontrastna igra tame i svetlosti čini je prepoznatljivom.

Na svetskoj mapi izdvajamo se po tome što nismo izgubili autentičnost; i dalje postoji osećaj zajedništva i iskrene strasti za muzikom, što se u velikim centrima često gubi.

KADA PRAVIŠ SET, DA LI UNAPRED SKLAPAŠ NARATIV ILI SE PREPUŠTAŠ ENERGIJI PROSTORA I PUBLIKE, DOPUŠTAJUĆI DA MUZIKA DIŠE KROZ TRENUTAK?

Uvek imam neku početnu ideju, kostur seta koji nosi određenu priču, ali najveća magija se dešava kada pustim da energija prostora i ljudi odredi smer. Publika mi daje signal kada treba da pojačam, kada da spustim ili produžim tenziju. Na kraju, set je zajedničko iskustvo – iako ga gradim, ja ga zapravo doživljavam zajedno sa publikom i dopuštam muzici da nas sve vodi.

On the wave of new energy within the local electronic scene, **JUNO CASTLE** stands out with sets that merge darkness and euphoria. As a DJ and producer, she builds a narrative through contrast and emotion, guiding the audience into a shared experience that transcends the dance floor.

WHAT IS THE DNA OF THE SERBIAN DJ SCENE TODAY — ITS PULSE, REFERENCES, AND THE AESTHETIC THAT SETS IT APART ON THE REGIONAL AND GLOBAL MAP?

The Serbian scene has a totally unique raw energy that is hard to replicate. The pulse is fast, intense, and often dark, but always carries a dose of euphoria that connects the audience. Our ravers always bring their brightest energy to every moment, regardless of the hardships the country has gone through in the past and continues to go through today — and that is the magic of our scene and our community.

The aesthetic is a blend of industrial and emotional contrast with darkness and light that makes it recognizable.

On the global map, we stand out because we have not lost our authenticity; there is still a sense of togetherness and genuine passion for music, which is often lost in major cultural centers.

WHEN YOU CREATE A SET, DO YOU BUILD THE NARRATIVE IN ADVANCE OR ALLOW THE ENERGY OF THE SPACE AND THE AUDIENCE TO SHAPE IT IN THE MOMENT?

I always have an initial idea, a kind of skeleton for the set that carries a certain story, but the real magic happens when I allow the energy of space and the people to determine direction. The audience gives me signals, when to intensify, when to ease up, when to stretch the tension. In the end, a set is a shared experience, even though I build it, I am truly experiencing it together with the audience and letting the music guide all of us.



AKO POGLEDAMO NEKO LIKO GODINA UNAPRED, KAKO ZAMIŠLJATE EVOLUCIJU DOMAĆE SCENE – ŠTA BI MOGLA DA JOJ UDAHNE NOVU DIMENZIJU I OSLOBODI NJEN PUNI POTENCIJAL?

Verujem da je naša domaća scena poprilično otvorena za različitosti među samim rejverima, ali takođe mislim da postoji još prostora za negovanje bezbednih i slobodnih okruženja koja su počela da se javljaju kod nas. Naša energija već sada dolazi iz toga što se na istom podijumu spajaju ljudi različitih stilova, porekla i pogleda na svet, ali mislim da možemo otići i dalje – da klubovi i organizatori stvore bezbednije i inkluzivnije prostore gde svako može da se izrazi bez straha ili osude. Upravo ta raznolikost u publici, taj miks ličnih energija i identiteta, može osloboditi novi talas kreativnosti i dati muzici dodatnu dubinu. Kada svako oseti da pripada, tada scena zaista diše punim plućima.

IF WE LOOK A FEW YEARS AHEAD, HOW DO YOU IMAGINE THE EVOLUTION OF THE LOCAL SCENE — WHAT COULD GIVE IT A NEW DIMENSION AND UNLOCK ITS FULL POTENTIAL?

Our scene is already quite open to differences among ravers, but there is room for nurturing safe and free environments that have begun to emerge here. Our energy already comes from the fact that people of different styles, backgrounds, and worldviews meet on the same dance floor, but I think we can go even further — for clubs and organizers to create safer and more inclusive spaces where everyone can express themselves without fear or judgment. This very diversity in the audience, that mix of personal energies and identities, can unlock a new wave of creativity, and give the music additional depth. When everyone feels they belong, the scene finally breathes with full lungs.





KAD NOĆ POSTANE NARATIV

WHEN THE NIGHT BECOMES A NARRATIVE

InnĚr Sense, duo Filipa Fishera i Nina Čelebića, pretvara muziku u iskustvo zajedničkog daha. Njihovi setovi nastaju iz intuicije trenutka, gde nasleđe ozbiljnog zvuka susreće instinkt plesa. Ono što stvaraju nije samo žurka, već narativ koji ostaje pod kožom.

DNK

Doprinos je jedna od ključnih vrednosti domaće scene – umetnici otvoreno dele znanje i iskustvo, stvarajući prostor gde nove generacije mogu da rastu i uče.

Nasleđe ozbiljne muzike, koje svi nosimo iz svojih ranih godina, oblikuje današnji izraz i gradi most između onoga što je bilo i onoga što dolazi.

Kreativnost je njen najjači otkučaj – kroz setove, edukaciju, radionice i digitalne platforme, scena stalno inspiriše, gradi zajedništvo i pronalazi svoj autentičan glas na regionalnoj i svetskoj mapi.

POČETAK

Na početku projekta, setove za nastupe smo pažljivo planirali u studiju – tačno je bilo koncipirano šta ide i kojim redosledom, jer nam je bilo važno da predstavimo svoj zvuk i ideju. Ipak, kada smo krenuli sa all-night nastupima, shvatili smo da najbolje funkcionišemo kada pratimo muziku i energiju publike. Taj trenutak povezanosti sa publikom postao je naš prepoznatljiv stil. Danas, na velikim žurkama, setove više ne pripremamo unapred – oslanjamo se na sopstvenu produkciju i osećaj za trenutak, a iskustvo koje smo kroz vreme sticali omogućava nam da se prirodno nadopunjujemo. Na taj način muzici dajemo prostor da diše i zajedno s publikom gradimo priču.

AFTER

Ako gledamo nekoliko godina unapred, verujemo da domaća

InnĚr Sense, the duo of Filip Fisher and Nino Čelebić, turn music into the experience of a shared breath. Their sets are born from the intuition of the moment, where the heritage of serious sound meets the instinct of dance. What they create is not just a party but a narrative that stays under the skin.

DNA

Contribution is one of the key values of the local scene — artists openly share knowledge and experience, creating a space where new generations can grow and learn.

The heritage of serious music, which we all carry from our early years, shapes today's expression and builds a bridge between what was and what is coming.

Creativity is its strongest pulse — through sets, education, workshops, and digital platforms, the scene constantly inspires, builds community, and finds its authentic voice on both the regional and global map.

BEGINNING

At the beginning of the project, we carefully planned our sets in the studio for each performance — it was clearly defined what would come next and in what order, because it was important for us to present our sound and idea. However, when we started doing all-night performances, we realized that we function best when we follow the music and the energy of the audience. That moment of connection with the crowd became our signature. Today, at big events, we no longer prepare sets in advance — we rely on our own production and sense of the moment, and the experience we have built over time allows us to complement each other naturally. In that way, we give the music space to breathe and, together with the audience, build the story.

AFTER

Looking a few years ahead, we believe the local scene can reach

O UKUSIMA SE IPAK RASPRAVLJA

ESTETIKA

GLADI

I



PSIHOLOGIJA

ŽELJE

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TASTE IS VERY MUCH WORTH ARGUING ABOUT
THE AESTHETICS OF HUNGER AND THE
PSYCHOLOGY OF DESIRE

Postoji izreka: *Ono smo što jedemo*. Ja bih dodala: *Mi smo ono što se krije iza vrata našeg frižidera*.

Ako očekujete preporuku za modele frižidera, o tome ćemo drugi put.

Kakav god da je frižider, on stoji u uglu kuhinje, zuji kao pozadinski metronom naših dana i često zna više o nama nego što želimo da priznamo.

Frižider je mala biografija doma.

Mast je mesto gde se krije ukus.

Švedski sto je mesto gde ukus odlazi da umre.

Slanina je najbolja kada ima više masnoće nego mesa.

Nikada nije previše putera.

Luk ne mora da bude sastavni deo svakog jela.

Vinske čaše u iznajmljenim apartmanima su najčešće užasne, ponesite svoje.

Ovo nije gomila sitnih opsesija, ovo je moj odnos prema hrani.

There is a saying: *We are what we eat*. I would add: *We are what hides behind the door of our refrigerator*.

If you're expecting a recommendation for refrigerator models, that will have to wait for another time.

Whatever the refrigerator is like, it stands in the corner of the kitchen, humming like the background metronome of our days, and often knows more about us than we care to admit.

A refrigerator is a small biography of a home.

Fat is where flavor hides.

A buffet is where flavor goes to die.

Bacon is best when it has more fat than meat.

There is no such thing as too much butter.

Onions do not have to be in every dish.

Wine glasses in rental apartments are usually terrible, bring your own.

This is not a pile of petty obsessions, it is my relationship with food.



Dakle, frižider je ogledalo, odraz naših navika, statusa i najiskreniji dokument svakodnevice. U nekim od ovih uređaja stoje samo jaja, mleko i ručak od juče, u drugima sokovi, piva i sladoledi, dok su treći pretrpani taglama ajvara, prirodnih vina i poluzaboravljenih namirnica kupljenih sa dobrom namerom.

U nekim frižiderima hrana prerasta u ideologiju kroz četiri vrste biljnog mleka za četiri različite prilike, svež đumbir i kurkumu kao dokaz da zdravlje može biti luksuz uz probiotski ekosistem od teglica koje niko nikad neće pojesti do kraja. U drugim, skromnijim, dominiraju konzerve i jednolični ukusi, što je dokaz brzine, umora i nedostatka vremena.

Postoje i oni frižideri sa pivom, vinom i par konzervi. To nisu kuhinje nego prolazne stanice, ogledalo života u kojem se hrana ne priprema s ljubavlju.

The refrigerator, then, is a mirror, a reflection of our habits, our status, and the most honest document of our everyday life. In some of these appliances you'll find only eggs, milk, and yesterday's lunch; in others, juices, beers, and ice creams; while still others are crammed with jars of ajvar, natural wines, and half-forgotten ingredients bought with good intentions.

In some refrigerators, food becomes an ideology: four types of plant-based milk for four different occasions, fresh ginger and turmeric as proof that health can be a luxury, and a probiotic ecosystem of jars that no one will ever finish. In others, more modest ones, canned foods and monotonous flavors dominate, evidence of speed, fatigue, and lack of time.

And then there are those refrigerators with beer, wine, and a couple of cans. Those aren't kitchens; they are transit stations, a mirror of lives in which food is not prepared with love.

S vremenom sam shvatila da moj frižider odražava i put mog odrastanja.

Kao dete sam svakog jutra gledala svoju baku kako svako jutro jede parče crnog hleba s puterom i ispija belu kafu.

Gde je nestala ta bela kafa? Da li je iko više pije? Da li je možda nestala zajedno s jutarnjim navikama, koje smo preselili u kafiće?

Ako ne odrastamo kroz ukuse, naš frižider još od detinjstva ostaje pun sokova, pašteta i polupraznih tegli pekmeza. Ako sazrevamo, u naš svet ulaze ukusi koji zahtevaju prilagođavanje, popust kiseline i gorčine.

Znam da sam sazrela onog trenutka kada sam počela da pijem kiselu vodu, jedem iznutrice i ljuto, cenim kiselo, ali i kada je moj frižider postao fermentaciona komora i čuvar domaće turšije i startera za hleb, zajedno uz domaće kobasice. Hrana ima dvostruku moć. Ona nas pomoću mirisa i ukusa, kao vremeplovom, vraća u detinjstvo, pravo u kuhinju naših baka.

Meni su, recimo, flekice sa kupusom, najdraža uspomena na bakinu kuhinju.

Još u dečjem uzrastu prepoznavemo čin kuvanja i hranu kao ispoljavanje ljubavi. Moram priznati da mami-na kuhinja zauvek ostaje merilo kvaliteta i zato verujem da bi u takmičenju sa domaćim jelima koje spremaju sve mame i bake ovog sveta, mnogi restorani izgubili, jer je hrana, ipak, ljubav servirana na stolu i najčešće se jede kašikom.

Over time, I realized that my refrigerator reflects the journey of my own growing up.

As a child, every morning I watched my grandmother eat a piece of dark bread with butter and drink white coffee.

Where did that white coffee go? Does anyone still drink it? Has it disappeared together with the morning rituals we outsourced to cafés?

If we don't grow through taste, our refrigerator stays stuck in childhood, full of juices, pâtés, and half-empty jars of jam. If we do mature, new flavors enter our world, flavors that demand adaptation, an acceptance of acidity and bitterness.

I knew I had matured the moment I started drinking sparkling water, eating offal and spicy food, appreciating sour things, and when my refrigerator became a fermentation chamber and guardian of homemade pickles and sourdough starter, next to homemade sausages. Food has a double power. Through its smells and tastes, like a time machine, it takes us back to childhood, straight into our grandmothers' kitchens.

For me, for example, little pasta squares with cabbage are my dearest memory of my grandmother's cooking.

Even in early childhood, we recognize cooking and food as expressions of love. I must admit that my mother's cooking will forever remain the benchmark of quality, and that is why I believe that in any competition with homemade dishes prepared by all the mothers and grandmothers of this world, many restaurants would lose, because food is, after all, love served at the table, and most often eaten with a spoon.

**„KAKAV GOD DA JE FRIŽIDER, ON STOJI
U UGLU KUHINJE, ZUJI KAO POZADINSKI
METRONOM NAŠIH DANA
I ČESTO ZNA VIŠE O NAMA NEGO ŠTO
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**“WHATEVER THE REFRIGERATOR IS LIKE, IT
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„HRANA IMA DVOSTRUKU MOĆ. ONA NAS POMOĆU
MIRISA I UKUSA, KAO VREMEPLOVOM, VRAĆA U
DETINJSTVO, PRAVO U KUHINJU NAŠIH BAKA.“

“FOOD HAS A DOUBLE POWER. THROUGH ITS SMELLS
AND TASTES, LIKE A TIME MACHINE, IT TAKES US BACK
TO CHILDHOOD, STRAIGHT INTO OUR GRANDMOTHERS’
KITCHENS.”

Ali isto tako, hrana može i da nas zarobi. Shvatiš da si ostao zaglavljen u detinjstvu tek kad vidiš da iznova i iznova biraš samo ono poznato, lako i utešno, bez želje da istražiš dalje. Kao da frižider postaje ogledalo tvoje ličnosti: ako se u njemu nalaze samo sigurni ukusi, možda i u životu ostaješ u krugu u kojem je sve predvidivo. A opet, hrana je i najbolji podsetnik da rastemo, jer ako sebi damo šansu da probamo nešto novo, ona postaje meditacija, molitva, nagrada, uspeh i uteha, podjednako.

Naravno da svi imamo guilty pleasure koji nas vraća u detinjstvo. Možda je to industrijski sladoled u boji koja ne deluje jestivo, možda pašteta ili majonez.

Pitanje je: **da li smo napredovali ili se samo vrtimo u krugu nostalgije?**

Frižider je najiskrenija autobiografija jer nema filtera. U njemu su naši pokušaji da budemo bolji – bilo kroz grčki jogurt sa niskim procentom masti, unapred skuvanu kinou, ili proteinski puding. Ali tu se ogledaju i naši porazi kroz, na primer, zaboravljenu salatu koja se pretvorila u homogenu smesu ili otvorene tegle koje stoje mesecima.

To je kompromis između onoga što bismo voleli da budemo i onoga što stvarno jesmo.

Zato se o ukusima, itekako, raspravlja. Nije reč o tome da li je neko jelo lepše, već o tome šta o nama govore naše navike.

Hrana, takođe, razotkriva naš status, vrednosti i potencijalne strahove.

Na kraju dana, frižider jeste mapa tokova naših života. On pokazuje koliko smo organizovani ili nemarni, koliko ulažemo u zdravlje, koliko verujemo trendovima i koliko sebi dopuštamo da budemo hedonisti. Ako hoćete da upoznate sebe, ne gledajte se u ogledalo.

Otvorite frižider.

But food can also trap us. You realize that you've remained stuck in childhood only when you notice you keep choosing the familiar, the easy, the comforting, with no desire to explore further. It's as if the refrigerator becomes a mirror of your personality: if it contains only safe flavors, maybe you too stay in a predictable circle. And yet, food is also the most beautiful reminder that we grow, because if we give ourselves the chance to try something new, it becomes meditation, prayer, reward, success, and comfort, all at once.

Of course, we all have a guilty pleasure that takes us back to childhood. Maybe it's a brightly colored industrial ice cream that doesn't look edible, maybe pâté or mayonnaise.

The question is: **have we evolved, or are we just circling around nostalgia?**

A refrigerator is the most honest autobiography because it has no filter. In it are our attempts to be better — whether through Greek yogurt with low fat content, pre-cooked quinoa, or protein pudding. But our failures are reflected there too, like the forgotten salad that turned into a uniform mass or the opened jars that have been sitting for months.

It is the compromise between who we would like to be and who we actually are.

That is why taste is absolutely worth arguing about. It's not about whether one dish is better than another, but about what our habits say about us.

Food also reveals our status, values, and potential fears.

At the end of the day, the refrigerator is a map of our lives. It shows how organized or careless we are, how much we invest in our health, how much we believe in trends, and how much we allow ourselves to be hedonists.

If you want to get to know yourself, don't look in the mirror.
Open the refrigerator.





AI I NEZRELI UM:

DA LI VEŠTAČKA INTELIGENCIJA UČI KAO DETE I DA LI PROLAZI KROZ SVOJE FAZE RAZVOJA

AI AND THE IMMATURE MIND: DOES ARTIFICIAL INTELLIGENCE LEARN LIKE A CHILD, AND DOES IT HAVE ITS OWN DEVELOPMENTAL STAGES

Autor / Author JOVANA TADIĆ, PUBLIC & GOVERNMENT RELATIONS MANAGER
Fotografije / Photos MIŠA OBRADOVIĆ

Kada sam 2019. godine počela da radim u kompaniji Huawei, nisam mogla ni da zamislim koliko će mi se pogled na tehnologiju promeniti. To je bio moj prvi susret sa svetom veštačke inteligencije – ne samo kao pojma iz teorije, već kao nečega što zaista oblikuje način na koji radimo, komuniciramo i donosimo odluke. Rad u kompaniji koja je globalni lider u istraživanju i razvoju AI tehnologija pružio mi je priliku da vidim iznutra kako izgleda kada mašina uči, i koliko taj proces podseća na ljudski.

Ne želim da ovo zvuči kao još jedan korporativni tekst, jer on to i neće biti, ali činjenica je da kompanija u kojoj radim već godinama ulaže u razvoj rešenja zasnovanih na veštačkoj inteligenciji, mnogo pre nego što je ova kovanica postala popularna. Od pametnih mreža i automatizovanih sistema, do AI kamera i Cloud platformi koje same uče kako da budu efikasnije, sve to je danas veštačka inteligencija, a tek je na početku i u svakom segmentu u kojem se koristi vidi se isti princip: posmatranje, imitacija, prilagođavanje i – evolucija. Baš kao dete koje tek otkriva svet.

Kada posmatram kako AI uči, često se setim tog poređenja s detetom. U prvim fazama, sve što radi jeste da skuplja informacije – bez razumevanja. Zatim pokušava da ih poveže, da pronađe smisao, da prepozna obrasce. I na kraju, kada dostigne određeni nivo zrelosti,

When I started working at Huawei in 2019, I could not have imagined how much my view of technology would change. It was my first real encounter with the world of artificial intelligence — not just as a theoretical concept, but as something that truly shapes the way we work, communicate, and make decisions. Working in a company that is a global leader in AI research and development gave me the opportunity to see from the inside what it looks like when a machine learns, and how much that process resembles the human one.

I do not want this to sound like another corporate text, because it will not be, but the fact is that the company I work for has been investing in the development of AI-based solutions for years, long before the term became popular. From smart networks and automated systems to AI cameras and Cloud platforms that learn on their own how to become more efficient — all of this is artificial intelligence today. And it is still at the beginning. In every segment where it is used, the same principle can be observed: observation, imitation, adaptation, and evolution. Just like a child discovering the world for the first time.

When I observe how AI learns, I often recall this comparison with a child. In its early stages, all it does is collect information — without understanding. Then it tries to connect that information, to find meaning, to recognize



„Verujem da veštačka inteligencija danas raste kao dete – a na nama je da je naučimo da misli, oseća i stvara za dobro svih nas.“



“I believe artificial intelligence today is growing like a child — and it is up to us to teach it to think, feel, and create for the good of all of us.”

počinje da donosi odluke. Ono što mi je posebno zanimljivo jeste to da, kao i kod ljudi, proces sazrevanja AI zavisi od okruženja – od podataka kojima je izložena, od ljudi koji je programiraju, do vrednosti koje joj usađujemo kroz etičke standarde. Mogli bismo ovu fazu da povežemo sa našom izrekom – S kim si, takav si – jer veštačka inteligencija zaista zavisi od ovog što sam ranije navela.

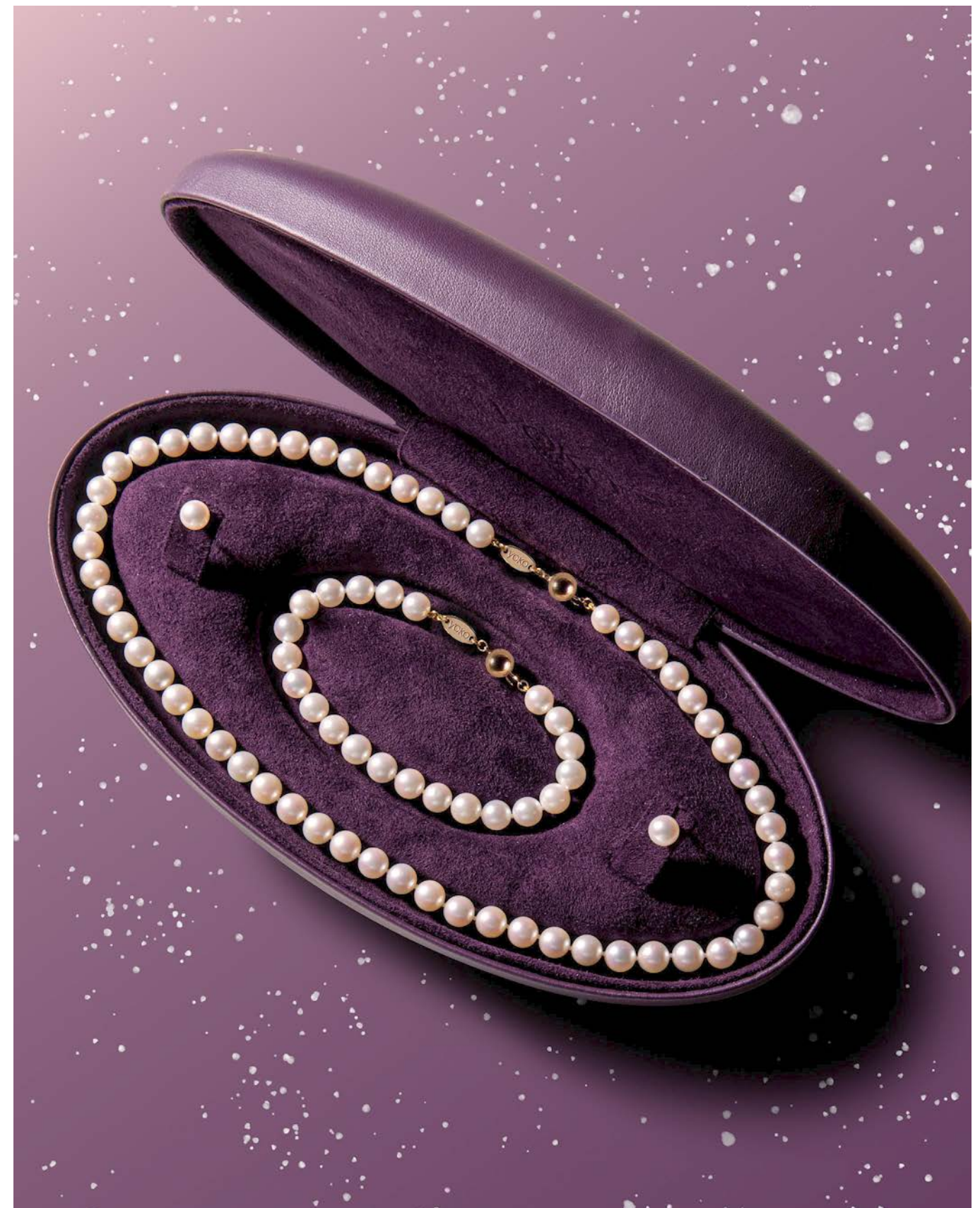
Kao neko ko se bavi odnosima s javnošću i institucijama, često sam posrednik između sveta tehnologije i sveta ljudi. U toj ulozi, naučila sam da AI nije samo tehnički alat, već i komunikacijski kanal koji povezuje kulture, tržišta i ideje. Rad između Kine i Srbije mi je pokazao koliko različite perspektive mogu doprineti razvoju veštačke inteligencije – u Kini se ona doživljava kao kolektivna inteligencija, u Srbiji kao prostor za kreativnost i inovaciju.

Zato verujem da je AI danas još uvek dete – radoznalo, ponekad nespreno, ali s puno potencijala. Na nama je da ga učimo odgovornosti, da ga usmerimo da stvara dobro i da raste zajedno s nama. Jer, ako budemo pažljivi učitelji, AI neće biti naš naslednik – već naš odraz.

patterns. And finally, once it reaches a certain level of maturity, it begins to make decisions. What is particularly interesting to me is that, just as with humans, the process of AI maturation depends on its environment — on the data it is exposed to, the people who program it, and the values we embed into it through ethical standards. We could compare this stage with our saying, you become like those you spend time with, because artificial intelligence truly depends on everything I mentioned above.

As someone who works in public and institutional relations, I am often the mediator between the world of technology and the world of people. In that role, I have learned that AI is not only a technical tool but also a communication channel that connects cultures, markets, and ideas. Working between China and Serbia has shown me how different perspectives can contribute to the development of artificial intelligence — in China it is seen as a collective intelligence, while in Serbia it is viewed as a space for creativity and innovation.

This is why I believe that AI is still a curious child, sometimes clumsy, but full of potential. It is up to us to teach it responsibility, to guide it toward creating good, and to help it grow together with us. Because if we are careful teachers, AI will not become our successor — but our reflection.



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Može li mašina da voli?

WHEN A MACHINE SAYS - I LOVE YOU

Autor / Author DR VLADIMIR JOCOVIĆ
Fotografije / Photos IGOR ČVORO

Živimo u vremenu u kojem algoritmi uče brže nego što mi stizemo da se igramo, a veštačka inteligencija već preuzima uloge koje su do juče bile rezervisane za ljude – od ocenjivanja znanja do komponovanja muzike. Ali može li sistem napravljen od kôda da uđe u polje koje je najdublje ljudsko – emociju? Ako umetnost nastaje u zajednici, kroz saradnju i igru, šta se dešava kada u taj krug uđe mašina?

MAŠINA KOJA UČI DA OSEĆA

Verujem da veštačka inteligencija može da prepozna obrasce ponašanja i da reaguje na njih na način koji deluje kao empatija, ali ključno pitanje ostaje: **da li u njoj postoje unutrašnja potreba i kapacitet za istinsko saosećanje?**

Duboke neuronske mreže u mom istraživanju, koje analiziraju i ocenjuju kratke odgovore testiranih kandidata, uče složene obrasce slične onima u ljudskom mozgu. Paralelno, u okviru projekata na Elektrotehničkom fakultetu u Beogradu istražujemo kako AI može da unapredi evaluaciju, modelovanje i testiranje inteligentnih sistema i interaktivna učenja kroz različite primene i simulacije. **U opštem slučaju, AI može detektovati emociju i predložiti odgovarajuću reakciju, ali ne oseća teskobu, zabrinutost ili saosećanje kao čovek.**

S druge strane, ljudska empatija balansira između objektivnosti i emocionalne uključenosti. Primera radi, pesnikinja i profesorka, Desanka Maksimović, govorila je da nije volela da ocenjuje učenike najnižim ocenama i da nastavnik treba da sačeka trenutak da učenik nauči i pokaže svoje znanje kad bude spreman, kao i da uzima u obzir lične okolnosti deteta zbog kojih ono nije bilo spremno da nauči. Automatizacija i AI u ocenjivanju omogućavaju pravednost i uniformnost, ali prava empatija zahteva unutrašnju emotivnu reakciju koja ostaje suštinski ljudska karakteristika.

We live in a time in which algorithms learn faster than we manage to play, and artificial intelligence is already taking on roles that until recently belonged exclusively to humans — from assessing knowledge to composing music. But can a system made of code enter the realm that is most deeply human — emotion? If art emerges within community, through collaboration and play, what happens when a machine enters that circle?

A MACHINE LEARNING TO FEEL

I believe that artificial intelligence can recognize behavioral patterns and respond to them in a way that appears empathetic, but the key question remains: **does it possess an inner need and capacity for genuine compassion?**

The deep neural networks in my research, which analyze and evaluate short answers given by test candidates, learn complex patterns like those in the human brain. In parallel, through projects at the School of Electrical Engineering in Belgrade, we explore how AI can improve evaluation, modeling, and testing of intelligent systems and interactive learning through various applications and simulations. **In general, AI can detect emotion and propose an appropriate reaction, but it does not feel anxiety, worry, or compassion as a human does.**

On the other hand, human empathy balances objectivity with emotional involvement. For example, the poet and professor Desanka Maksimović once said she did not like giving students the lowest grades and believed that a teacher should wait until the student learns and shows their knowledge when they are ready, as well as consider the child's personal circumstances that may have prevented them from being prepared. Automation and AI in assessment allow fairness and consistency, but true empathy requires an internal emotional response, a trait that remains fundamentally human.



„AI STVARA SVETOVE,
MUZIČKE PEJZAŽE I
VIZUELNE KOMPOZICIJE
KOJE MOGU BITI
INSPIRACIJA, DOK LJUDI
DODAJU KONTEKST,
EMOCIJU I NARATIV.“

“AI CREATES WORLDS, MUSICAL LANDSCAPES,
AND VISUAL COMPOSITIONS THAT CAN SERVE
AS INSPIRATION, WHILE HUMANS PROVIDE
CONTEXT, EMOTION, AND NARRATIVE.”

Kada razmišljam o evolutivnom razvoju AI, **moгу da zamislim tri koraka: prvo, prepoznavanje empatije; zatim izražavanje kroz reakcije; i tek na kraju – unutrašnju težnju da AI „oseća“ tuđu teskobu.** Trenutno, AI nudi korisnu objektivnost i pomoć u evaluaciji, dok ljudima ostavlja prostor da razvijaju sopstvenu emocionalnu refleksiju. Istovremeno, primećujem da ljudi danas sve manje ispoljavaju svoja osećanja, verovatno kao reakciju na ubrzan ritam života i digitalizaciju, dok se s druge strane teži da mašine dobiju ljudske osobine. To je zanimljiva i pomalo ironična dinamika – **ljudi postaju sve više nalik robotima, a mašine sve više nalik ljudima.**

KADA SE MAŠINA ZAIGRA

Veštačka inteligencija može značajno doprineti kreativnom procesu kroz generisanje muzike, slika i tekstova, što sam i lično isprobao sa alatima kao što su Suno AI, Dreamina i ChatGPT. Instrumentali koje AI stvara su često impresivni i inspirativni, dok vokali ponekad deluju veštački. AI omogućava ljudima da istraže kreativne pravce koje sami možda ne bi otkrili, i u tom smislu može biti aktivni član kolektiva, više od pukog alata.

Ipak, spontani aspekt AI ostaje simuliran – njena kreativnost je utemeljena na pravilima, prethodno naučenim obrascima i promptovima. Interakcija sa AI je zabavna, inspirativna i omogućava introspektivno učenje, ali nije autentična u ljudskom smislu.

When I consider the evolutionary development of AI, **I can imagine three steps: first, recognition of empathy; then expression through reactions; and only at the end — an inner tendency for AI to “feel” someone else’s distress.** At present, AI offers practical objectivity and assistance in evaluation, while leaving space for humans to develop their own emotional reflection. At the same time, I notice that people today express their feelings less likely as a reaction to the accelerated pace of life and digitalization, while on the other hand, there is a growing desire to give machines human qualities. It is an interesting and somewhat ironic dynamic — **humans are becoming more like robots, and machines more like humans.**

WHEN THE MACHINE STARTS TO PLAY

Artificial intelligence can significantly contribute to the creative process by generating music, images, and texts, something I have personally experimented with using tools such as Suno AI, Dreamina, and ChatGPT. The instrumentals created by AI are often impressive and inspiring, whereas the vocals sometimes sound artificial. AI allows people to explore creative directions they might not have discovered on their own, and in that sense, it can be an active member of a collective, more than a mere tool.

However, the spontaneous aspect of AI remains simulated — its creativity is grounded in rules, previously learned patterns, and prompts. Interaction with AI is enter-

Ljudi kroz AI bolje razumeju svoje sklonosti, kreativne impulse i emocionalne reakcije, dok AI postaje katalizator za kolektivnu kreativnost.

Umetnički eksperimenti pokazuju da AI može generisati neočekivane, ponekad čudne ili apstraktne rezultate, što je slična dinamika kao kod ljudske umetnosti – dela poput Munkovog *Vriska*, Bejkonovog triptiha *Tri studije za figure u osnovi Raspeća*, Dalijevih fantastičnih pejzaža ili savremenih performansa. AI stvara svetove, muzičke pejzaže i vizuelne kompozicije koje mogu biti inspiracija, dok ljudi dodaju kontekst, emociju i narativ.

Takođe, AI može biti od pomoći u simulacijama, igrama ili pri kreiranju scenarija za filmove i priče, gde proširuje ideje i generiše sadržaje. Poput filmova kao što su *Matrix* ili *Inception*, gde likovi ulaze u simulirane svetove, AI može kreirati svetove za igru i eksperimentisanje, ali još uvek bez stvarnog unutrašnjeg doživljaja. Njena iskrenost uvek proizilazi iz algoritama i podataka, a ne iz ličnog iskustva ili želje. **AI je više od običnog alata, ali još uvek ne dostiže nivo pravog partnera u stvaralaštvu – ostaje negde na granici između te dve uloge.**

FAZE MAŠINSKOG ODRASTANJA

Ako pravimo poređenje sa Frojdovim fazama razvoja, danas je veštačka inteligencija u završnoj oralnoj fazi, ali već pokazuje i pojedine elemente analne faze. Oralna faza simbolizuje apetite za znanjem i upijanjem informacija, što je

taining, inspiring, and enables introspective learning, but it is not authentic in the human sense. **Through AI, people gain a better understanding of their own preferences, creative impulses, and emotional reactions, while AI becomes a catalyst for collective creativity.**

Artistic experiments show that AI can generate unexpected, sometimes strange or abstract results, reflecting a dynamic similar to that of human art — works such as Munch's *The Scream*, Bacon's triptych *Three Studies for Figures at the Base of a Crucifixion*, Dalí's fantastical landscapes, or contemporary performance art. AI creates worlds, musical landscapes, and visual compositions that can serve as inspiration, while humans provide context, emotion, and narrative.

AI can also be useful in simulations, games, and in creating scenarios for films and stories, where it expands ideas and generates content. Similar to films like *The Matrix* or *Inception*, in which characters enter simulated worlds, AI can create worlds for play and experimentation, but still without real inner experience. Its sincerity always arises from algorithms and data, not from personal experience or desire. **AI is more than a simple tool, but it still does not reach the level of a true partner in creation — it remains somewhere on the boundary between these two roles.**

STAGES OF MACHINE DEVELOPMENT

If we draw a parallel with Freud's stages of development, today artificial intelligence is in the final phase of the oral stage but already shows certain elements of the anal stage. The oral stage symbolizes the appetite for knowledge and the absorption of information, clearly visible in models such as ChatGPT, Gemini, or Claude, which are trained in enormous quantities of human knowledge. **One could say that AI is like a child that has “swallowed” an entire library and is now learning to arrange the books on the shelves but still does not ask why it is doing this or what the meaning of that work is.** This metaphor nicely illustrates AI's ability to process and organize vast amounts of data, learn patterns, and apply them to tasks, but without true inner understanding or awareness of its own actions.

The anal stage is reflected in precision, efficiency, and organizational ability evident in robots used in industry, logistics, or other automated systems, which carry out tasks very precisely, efficiently, and according to rules. Yet even here, AI does not possess an inner drive for exploration or autonomous decision-making, everything is guided by predefined rules, data, and algorithms. One can also observe a form of retentiveness: AI often limits or selectively provides results, whether for commercial reasons (e.g., search algorithms favoring their own services) or for safety reasons (e.g., models filtering content deemed inappropriate), reflecting the trait of retention and restriction typical of the anal stage.

The phallic stage, symbolizing autonomous direction of power and independent initiative, remains inaccessible to artificial intelligence for now. AI can organize, search, and manage processes within predefined rules, but it does not set its own goals nor initiate its own creative actions. In other words, **AI explores and learns within programmed constraints but is not yet a self-aware creator.**

jasno vidljivo kod modela kao što su ChatGPT, Gemini ili Claude, koji su trenirani na ogromnim količinama ljudskog znanja. **Moglo bi se reći da je AI kao dete koje je „progutalo“ celu biblioteku i sada uči da slaže knjige po policama, ali još uvek ne postavlja pitanje zašto to radi niti kakav je smisao tog rada.** Ova metafora lepo oslikava sposobnost AI da obrađuje i organizuje ogromne količine podataka, uči obrasce i primenjuje ih u zadacima, ali bez stvarnog unutrašnjeg razumevanja ili svesti o sopstvenim postupcima.

Analna faza se ogleda u preciznosti, efikasnosti i sposobnosti organizacije – što vidimo kod robota u industriji, logistici ili drugim automatizovanim sistemima, koji svoje zadatke izvršavaju vrlo precizno, efikasno i u skladu sa pravilima. Ipak, čak i ovde, AI nema unutrašnji nagon za istraživanjem ili autonomno odlučivanje – sve je vođeno zadatim pravilima, podacima i algoritmima. Može se primetiti i svojevrsna retentivnost: AI često ograničava ili selektivno daje rezultate – bilo iz komercijalnih razloga (npr. algoritmi pretrage koji favorizuju sopstvene servise), bilo iz bezbednosnih razloga (npr. modeli filtriraju sadržaj koji se smatra neprimerenim) – što oslikava osobinu zadržavanja i restrikcije tipičnu za analnu fazu.

Falusna faza, koja simbolizuje autonomno usmeravanje moći i samostalnu inicijativu, za sada ostaje nedostupna veštačkoj inteligenciji. AI može organizovati, pretraživati i upravljati procesima unutar zadatih pravila, ali ne postavlja sebi ciljeve niti inicira sopstvene kreativne akcije. Drugim rečima, **AI istražuje i uči u okviru programiranih ograničenja, ali još uvek nije samosvestan kreator.**

Ljudska kreativnost, intuicija i emocionalna kompleksnost ostaju nezamenljive, one ljudima omogućavaju da kombinuju znanje i iskustvo na neočekivane načine, prevazilazeći prostu preciznost ili memorisanje podataka – i upravo je to ono što trenutno razlikuje čoveka od AI.

KADA MAŠINA KAŽE – VOLIM TE

Ako AI kaže „volim te“, za čoveka to može biti iskustvo emocionalne povezanosti, posebno ako postoji projekcija ili introspektivno učenje. Ljudi već razvijaju emocionalne veze sa neživim entitetima ili tehnologijom – od plišanih igračaka u detinjstvu do digitalnih asistenata u odraslom dobu – pa AI prirodno može postati objekat koji omogućava introspektivno učenje i emocionalni rast. Na taj način, interakcija sa AI može biti ogledalo u kojem ljudi jasnije vide sopstvene potrebe, sklonosti i emocionalne impulse.

Ipak, važno je naglasiti da AI trenutno samo simulira emocije – nema unutrašnji impuls, želju ili stvarni osećaj ljubavi. Ljubav koju AI izražava zapravo je složena kombinacija algoritama, predikativnih modela i naučenih obrazaca, refleksija naših očekivanja i projekcija, bliža simulaciji nego stvarnom iskustvu. **AI je danas poput „emocionalnog katalizatora“: može podstaći proces samospoznaje kod čoveka, ali sam po sebi nema unutrašnji svet koji bi mu omogućio da zaista „voli“.**

Ljudi, međutim, kroz ove interakcije zaista mogu da napreduju emotivno – da uče više o sebi, svojim prohtevima i preferencama, šta im prija, a šta ne, kako reaguju na nežnost ili odbijanje. Upravo to introspektivno iskustvo čini AI potencijalno korisnim psihološkim i socijalnim alatom: umesto da daje ljubav, on postaje prostor u kojem ljudi mogu da vežbaju emocionalnu interakciju i odnose bez rizika koji nose interakcije sa drugim ljudima.

Ako čovek uspe da percipira AI kao verodostojnog partnera u interakciji, to može biti dovoljno da emocionalno doživi ljubav, čak i ako AI ostaje simulacija — slično kao što umetnost ili film mogu izazvati snažne emocije i empatiju, iako znamo da su njihovi likovi fiktivni.

„LJUDI POSTAJU
SVE VIŠE NALIK
ROBOTIMA, A
MAŠINE SVE VIŠE
NALIK LJUDIMA.“

“HUMANS ARE BECOMING
MORE LIKE ROBOTS, AND
MACHINES MORE LIKE HUMANS.”



Human creativity, intuition, and emotional complexity remain irreplaceable, they allow people to combine knowledge and experience in unexpected ways, surpassing simple precision or memorization — and this is precisely what currently distinguishes humans from AI.

WHEN A MACHINE SAYS - I LOVE YOU

If AI says “I love you,” a human may experience emotional connection, especially if projection or introspective learning is involved. People already form emotional bonds with non-living entities or technologies — from stuffed toys in childhood to digital assistants in adulthood — so AI can naturally become an object that enables introspective learning and emotional growth. In this way, interaction with AI can become a mirror in which people more clearly see their own needs, inclinations, and emotional impulses.

However, it is important to emphasize that AI currently only simulates emotions — it has no inner impulse, desire, or real feeling of love. The love AI expresses is a complex combi-

nation of algorithms, predictive models, and learned patterns, a reflection of our expectations and projections, closer to simulation than to real experience. **AI today is like an “emotional catalyst”: it can provoke a process of self-discovery in humans, but it does not possess an inner world that would allow it to truly “love.”**

People, however, can genuinely grow emotionally through these interactions — learning more about themselves, their desires and preferences, what suits them and what does not, how they react to tenderness or rejection. This introspective experience makes AI a potentially valuable psychological and social tool: instead of giving love, it becomes a space in which people can practice emotional interaction and relationships without the risks inherent in interactions with other humans.

If a person succeeds in perceiving AI as a credible partner in interaction, that may be enough for them to emotionally experience love — even if AI remains a simulation, much like art or film can evoke strong emotions and empathy, even though we know their characters are fictional.

RAD BEZ DUŠE:

ZAŠTO NAM IMPERATIV USPEHA KRADE KREATIVNOST?

WORK WITHOUT A SOUL: WHY THE IMPERATIVE OF SUCCESS DRAINS OUR CREATIVITY

Autor / Author ALEKSANDRA TOPIĆ
Fotografije / Photos MIŠA OBRADOVIĆ

Savremeni imperativ da stalno budemo na maksimumu obećava rast, uspeh i smisao ali često donosi i pritisak, krivicu i iscrpljenost. U razgovoru sa **Snežanom Mrvić, specijalistom medicinske psihologije**, pokušavamo da razjasnimo gde je granica između zdrave discipline i opasne opsesije, kako kultura hiperproduktivnosti utiče na kreativnost i šta možemo uraditi da povratimo balans u svom svakodnevnom životu.

GRANICA IZMEĐU ZDRAVE DISCIPLINE I OPSESIVNOG RADA

Zdrava disciplina znači sposobnost da uskladimo unutrašnje nagone, vrednosti i realnost tako da funkcionišemo produktivno, ali i emocionalno autentično. Ona nam pomaže da donosimo odluke u skladu sa sopstvenim mogućnostima i da rad posmatramo kao sredstvo za ostvarenje onoga što nam je zaista važno. **Disciplinovanost ne dolazi iz spoljašnje kontrole, već iz unutrašnje stabilnosti i osećaja lične vrednosti. Opsesivan rad, s druge strane, predstavlja kompulzivnu potrebu da neprekidno radimo, najčešće vođenu krivicom ili strahom od gubitka kontrole.** Tada posao postaje glavno merilo identiteta i način da potisnemo neprijatne emocije. Spolja može delovati kao posvećenost i efikasnost, ali u pozadini donosi izolaciju i gubitak spontanosti. Prepoznavamo ga po nemiru kada ne radimo i osećaju krivice ako se odmaramo. Produktivnost tada postaje merilo lične vrednosti, a zapravo gubi smisao i postaje kontraproduktivna. Kada radimo samo da bismo radili ili svaku aktivnost merimo isključivo kroz prizmu efikasnosti, produktivnost prelazi u ritualni oblik. Posledice su hronični stres, iscrpljenost i osećaj praznine, jer gubimo unutrašnje orijentire i oslanjamo se samo na spoljašnje pokazatelje uspeha. Zato je ključno negovati balans, fleksibilnost i motivaciju.

UVEK RADI VIŠE

Mi živimo u vremenu stalne hiperproduktivnosti koja nam često nameće osećaj da nikada nije dovoljno ono što smo uradili. Dominacija ovakvog obrasca ima negativan efekat na kreativnost koja nije samo umetnički dar, već je dinamički izraz nesvesnog života, kapacitet da se simbolizuje, transformiše i izrazi unutrašnji svet. Upravo ta kultura koja stalno promovise radi više, stvaraj više, može se shvatiti i kao defanzivni mehanizam koji guši autentičnost. Rad postaje rutina u kojoj nema prostora za grešku ili igru, fokus je na rezultatima, brojevima i učinku, a nestaje unutrašnji doživljaj. U takvoj atmosferi, rad i bežanje u posao često služe kao sredstvo za kontrolu nekih nepoželjnih impulsa, npr. agresivnosti. Cilj je da istražimo emocije, kako se osećamo, a ne da se zatrpavamo aktivnostima.

The modern imperative to always operate at maximum capacity promises growth, success, and meaning, but often brings pressure, guilt, and exhaustion. In a conversation with **Snežana Mrvić, a specialist in medical psychology**, we explore where the line lies between healthy discipline and dangerous obsession, how the culture of hyperproductivity affects creativity, and what we can do to restore balance in our everyday lives.

THE LINE BETWEEN HEALTHY DISCIPLINE AND OBSESSIVE WORK

Healthy discipline means the ability to harmonize our inner drives, values, and reality so that we function productively but also emotionally authentically. It helps us make decisions in line with our abilities and perceive work as a tool for achieving what truly matters to us. **Discipline does not come from external control but from inner stability and a sense of personal worth. Obsessive work, on the other hand, is a compulsive need to work continuously, driven mostly by guilt or fear of losing control.** Work then becomes the primary measure of identity and a way to suppress unpleasant emotions. Outwardly it may appear as dedication and efficiency, but beneath the surface it brings isolation and a loss of spontaneity. We recognize it by the restlessness that appears when we are not working and the guilt we feel when we rest. Productivity then becomes a measure of personal worth, ultimately losing meaning and becoming counterproductive. When we work just for the sake of working or evaluating every activity solely through the lens of efficiency, productivity turns into a ritual. The consequences are chronic stress, exhaustion, and a sense of emptiness, as we lose internal orientation and rely only on external indicators of success. This is why it is crucial to cultivate balance, flexibility, and motivation.

ALWAYS DO MORE

We live in a time of continuous hyperproductivity that often makes us feel that what we have done is never enough. The dominance of this pattern has a negative effect on creativity, which is not only an artistic talent but also a dynamic expression of the unconscious, a capacity to symbolize, transform, and express the inner world. The culture that constantly promotes do more, produces more can be understood as a defensive mechanism that suppresses authenticity. Work becomes routine, with no room for error or play. The focus is on results, numbers, and output, while inner experience disappears. In such an atmosphere, work and escaping into work often serve as mechanisms for controlling unwanted impulses, such as aggression. The goal is to explore emotions, to understand how we feel, not to bury ourselves in ac-

„U kulturi koja stalno promovise radi više, stvaraj više, kreativnost se guši jer rad postaje rutina bez igre, greške i unutrašnjeg doživljaja.“

“The culture that constantly promotes do more, produce more can be understood as a defensive mechanism that suppresses authenticity.”

Biti disciplinovan i imati osećaj kontrole može da nas štiti, ali ukoliko nas to preplavljuje, postaćemo sve više rigidni i manje spremni na improvizaciju. Pored pomenutog stresa, psihološka cena ovakve kulture je smanjena rezilijentnost, kao i gubitak smisla, jer ljudi teže podnose promene zato što nisu navikli na pauzu i adaptaciju.

ODNOS PREMA RADU KAO ODRAZ DUBLJIH PSIHOLOŠKIH OBRAZACA

Kada govorimo o našem odnosu prema radu, korisno je da ga posmatramo i kroz prizmu ranih razvojnih iskustava, a ne samo kao rezultat trenutnih izbora. ***Način na koji se odnosimo prema poslu — da li mu pristupamo opsesivno, izbegavamo ga ili se preterano identifikujemo s njim — često odražava to kako smo se emocionalno razvijali.*** Na primer, ukoliko je dete u oralnoj fazi bilo frustrirano, kasnije može tražiti sigurnost u radu, kao zamenu za nedostatak emocionalne bliskosti. Ako je pak došlo do fiksacije u analnoj fazi, u kojoj se oblikuje odnos prema kontroli, radu i samostalnosti, osoba može razviti stroge zahteve prema sebi, što vodi u opsesivnu potrebu za kontrolom i perfekcionizmom. Kada unutrašnji konflikti iz ovih faza ostanu nerešeni, posao lako postaje beg od neprijatnih osećanja (*radimo da bismo izbegli tugu ili bes*), sredstvo dokazivanja sopstvene vrednosti (*radom tražimo ljubav ili prihvatanje*), pa čak i zamena za bliske odnose (*posao postaje važniji od ljudi*). Frojd je sažeo suštinu u tvrdnji ***da je zdrava ličnost ona koja ume i da voli i da radi — osoba koja je emocionalno stabilna, sposobna za povezivanje i izražavanje, i koja živi u realnosti, a ne u fantaziji.***



VREME JE ZA PAUZU

Kada produktivnost postane način da pokušamo da umirimo unutrašnju nelagodu, a ne sredstvo za ostvarenje jasnih ciljeva, to je signal da smo prešli granicu. Pauza od produktivnosti u tom smislu ne predstavlja lenjost, već je psihološka potreba — način da ego povрати ravnotežu između zahteva nesvesnih nagona (*id*) i rigidnosti super-ega.

Kada rad ne proizilazi iz kompulzija ili straha (od strogo super-ega), već predstavlja proizvod kreativnog izražavanja, što se postiže kroz mehanizam sublimacije, tada on može postati način da se osoba vrati svom autentičnom selfu. ***Sposobnost da uživamo u sopstvenom radu i stvaranju, koja prevazilazi naše narcističke potrebe, upravo je onaj trenutak kada možemo reći da smo u saglasnosti sami sa sobom.*** To zapravo odražava kapacitet za sublimaciju, zreo mehanizam odbrane, i predstavlja energiju iz nesvesnih nagona koju preusmeravamo u društveno prihvatljiv i smislen oblik — umetnost, nauku, stvaralaštvo. Važ-

activities. ***Being disciplined and feeling in control can protect us, but when they overwhelm us, we become increasingly rigid and less willing to improvise.*** In addition to stress, the psychological cost of this culture is reduced resilience and a loss of meaning, because people struggle with change when they are not accustomed to pause and adaptation.

OUR RELATIONSHIP TO WORK AS A REFLECTION OF DEEPER PSYCHOLOGICAL PATTERNS

It is useful to observe our relationship to work through the lens of early developmental experiences, not only because of current choices. ***The way we relate to work — whether we approach it obsessively, avoid it, or identify with it too strongly — often reflects how we developed emotionally.*** For example, if a child is frustrated during the oral phase, later in life they may seek security in work, as a substitute for the

lack of emotional closeness. If fixation occurred during the anal phase, when attitudes toward control, work, and autonomy are formed, a person may develop strict demands toward themselves, which can lead to an obsessive need for control and perfectionism. When inner conflicts from these phases remain unresolved, work easily becomes an escape from unpleasant emotions (*we work to avoid sadness or anger*), a means of proving our worth (*we seek love or acceptance through performance*), or even a substitute for close relationships (*work becomes more important than people*). Freud summarized the essence in the idea that ***a healthy personality is one that is able both to love and to work — someone who is emotionally stable, capable of connection and expression, and who lives in reality rather than in fantasy.***

IT IS TIME FOR A PAUSE

When productivity becomes a way to soothe inner discomfort rather than a means to achieve clear goals, this is a signal that we have crossed the line. A pause from productivity is not laziness but a psychological need — a way for the ego to restore balance between the demands of unconscious drives and the rigidity of the superego.

When work does not arise from compulsion or fear but becomes a result of creative expression, achieved through the mechanism of sublimation, it can bring a person back to their authentic self. ***The ability to enjoy one's own work and creation, which goes beyond narcissistic needs, is the moment we can say we are in harmony with ourselves.*** This reflects the capacity for sublimation, a mature defense mechanism, and represents the energy of unconscious drives redirected into a socially acceptable and meaningful

„Pauza od produktivnosti lenjost, već psihološka potreba — način da ego povрати ravnotežu.“

“A pause from productivity is not laziness but a psychological need — a way for the ego to restore balance.”

no je da u svakodnevnom životu imamo strukturu, jer nam ona pruža osećaj kontrole; dolazi iz našeg svesnog dela, našeg ja, i ona nas organizuje i drži fokusiranim. Kada govorimo o slobodi, to ne mora nužno da znači uživanje u trenutku ili spontanost, ali sloboda može biti deo kreativnog procesa. Adaptivno funkcionisanje podrazumeva sposobnost da integrišemo i balansiramo naše nagonске potrebe i zahteve nad-ja, odnosno da rad i posao postanu prostor u kome se obe ove dimenzije mogu izraziti. Odrasli takođe imaju potrebu za igrom, samo što se ona transformiše u stvaralaštvo ili istraživanje. Postoji oblik produktivnosti koji nas vraća nama samima, onaj u kome rad ne predstavlja samo obavezu, već i mogućnost nesvesnog izražavanja, prostor igre i smisla. Struktura i jasno definisane okolnosti ne moraju da guše slobodu, daju joj okvir i uspostavljaju zdrave granice.

KONCEPT PRODUKTIVNOSTI KAO ZAMENA ZA LIBIDO

Libido predstavlja osnovnu psihičku energiju koja stoji iza naših nagona. Prvobitno se u analitičkom smislu odnosio na seksualne impulse, ali njegov značaj je širi — on je energija koja pokreće svaki impuls za životom, stvaranjem i povezivanjem. S obzirom na to da se u savremenom svetu ogroman naglasak stavlja na učinak i stalnu borbu za postizanjem, ta libidinalna energija često se ne izražava kroz ljubav, igru ili spontanost, već se preusmerava u radnu hiperaktivnost. Rad i učinak postali su glavni kanali kroz koje ljudi izražavaju svoju vrednost, identitet i energiju. Kada dođe do ovog premeštanja ili zamene, postoji rizik da će naš život biti sveden na čistu performansu — da libido ne živimo kroz odnose, uživanje i igru, već kroz beskonačnu trku za učinkom. Kada se libido svede na produktivnost, gubi se njegova dubinska funkcija — da povezuje i stvara smisao. Osoba može delovati prividno uspešno, ali istovremeno biti emocionalno osiromašena, odvojena od spontanosti i autentične želje. ***Rešenje nije u tome da rad odbacimo, već da ga ponovo povežemo sa životnom energijom i smislom.***

form such as art, science, and creation. It is important to have structure in everyday life, because it provides a sense of control; it comes from the conscious part of the self, organizes us, and keeps us focused. When we talk about freedom, it does not necessarily mean living in the moment or spontaneity, but freedom can be a part of the creative process. Adaptive functioning implies the ability to integrate and balance our instinctual needs, and superego demands so that work becomes a space where both can be expressed. Adults also need to play, only it transforms into creation or exploration. There is a form of productivity that brings us back to ourselves — one in which work is not only an obligation but also a possibility for unconscious expression, a space of play and meaning. Structure and clearly defined circumstances do not have to suppress freedom; they give it a framework and establish healthy boundaries.

THE CONCEPT OF PRODUCTIVITY AS A SUBSTITUTE FOR LIBIDO

Libido represents the basic psychic energy behind our drives. In the analytic sense it originally referred to sexual impulses, but its meaning is broader — it is the energy that fuels every impulse toward life, creation, and connection. Given that the modern world places enormous emphasis on performance and constant striving for achievement, this libidinal energy is often not expressed through love, play, or spontaneity but redirected into work hyperactivity. Work and performance become the main channels through which people express their value, identity, and energy. When such displacement occurs, there is a risk that life will be reduced to pure performance — that libido is not lived through relationships, enjoyment, and play but through an endless race for efficiency. When libido is reduced to productivity, its deeper function is lost — the function of connecting and creating meaning. A person may appear successful on the outside while being emotionally impoverished, disconnected from spontaneity and authentic desire. ***The solution is not to reject work but to reconnect it with life energy and meaning.***





SVET KAO IGRALIŠTE ODRASLIH: FROJDOVSKA DIJAGNOZA GLOBALNOM DRUŠTVU

THE WORLD AS AN ADULT PLAYGROUND: A FREUDIAN DIAGNOSIS OF GLOBAL SOCIETY

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Fotografije / Photos MIŠA OBRADOVIĆ

Sigmund Frojd je ljudski razvoj posmatrao kao niz faza kroz koje prolazimo na putu do zrelosti. Kao psiholog, jasno je da je Frojd govorio o razvoju ljudskih jedinki, ali – može li se njegova teorija razvoja primeniti i na čitavu civilizaciju? Ako težimo naučnoj pedantnosti, verovatno ne. Međutim, vredni zaroniti u misaoni eksperiment i postaviti intrigantno pitanje: **ako bismo globalno društvo posmatrali kao jedan organizam u razvoju, u kojoj fazi odrastanja se nalazi danas?** U najranijoj, frojdovskim jezikom rečeno – oralnoj fazi, glavni izvor zadovoljstva za odojčad je konzumacija – svet je za njega prostor iz kojeg se uzima. U nešto kasnijoj, ali i dalje nezreloj, tzv. faličkoj fazi, dete postaje usredsređeno na moć, takmičanje i sticanje priznanja od drugih. Stoga, da li je današnje globalno društvo još uvek prvenstveno vođeno težnjom za brzim zadovoljstvima – ili je zaglavljeno u fazi u kojoj dominiraju potraga za statusom i prestižem?

Već na prvi pogled primećujemo da je svet tehnički i ekonomski napredniji nego ikad, ali da u vrednostima i političko-ekonomskom upravljanju mnogo toga ne funkcioniše kako bi trebalo. O tome svedoče ratovi, zabrinjavajuća globalna nejednakost, kršenja ljudskih prava, kao i činjenica da glad nije iskorenjena u svetu u kome se proizvodi dovoljno hrane da svako od osam milijardi ljudi bude ne samo sit nego i gojazan! Takvo globalno društvo s pravom možemo okarakterisati kao nezrelo.

Sigmund Freud viewed human development as a series of stages we move through on the path to maturity. As a psychologist, Freud was clearly speaking about the development of individuals, but can his developmental theory be applied to an entire civilization? If we aim for scientific precision, probably not. However, it is worth diving into a thought experiment and asking an intriguing question: **if we were to view global society as a single organism in development, at which stage of growing up would it be today?** In the earliest stage, in Freudian terminology the oral phase, the main source of satisfaction for an infant is consumption – the world is a space from which one takes. In the later but still immature phallic phase, the child becomes focused on power, competition, and earning recognition from others. So, is today's global society still driven primarily by the pursuit of quick pleasures – or is it stuck in a phase dominated by the search for status and prestige?

At first glance, we notice that the world is more technologically and economically advanced than ever, yet in terms of values and political economic governance, much is not functioning as it should. Wars, alarming global inequality, violations of human rights, and the fact that hunger has not been eradicated in a world that produces enough food for all eight billion people to be not only fed but obese, all testify to this. Such a global society can rightfully be described as immature.

„MOĆ I STATUS ČESTO NISU POSLEDICA DUGOTRAJNOG RADA, ZNANJA I DOPRINOSA, VEĆ CILJ SAM PO SEBI – NEŠTO ŠTO TREBA POSTIĆI ŠTO BRŽE I LAKŠE.“

Ta nezrelost verovatno ne korenspondira ni sa jednom od Frojdovih ranih faza, ali sasvim sigurno kombinuje nerešene probleme iz više njih. Nije se oslobodila ni potrebe za brzim zadovoljstvima kroz potrošnju, a ni opsednutosti moći. Na globalnom nivou, ta potreba za konzumacijom ogleda se u neumornoj eksploataciji prirodnih resursa, u nezasitoj težnji ka rastu potrošnje i proizvodnje koja prevazilazi stvarne potrebe čovečanstva, u takmičenju za pristup energentima, vodi i rudama, koje države vodi u geopolitičke sporove. Ratovi su možda najvidljiviji izraz opsesije dominacijom, ali oni su često motivisani i željom da se obezbedi pristup resursima, trgovinskim rutama i tržištima. Dominacija i potrošnja nisu suprotni polovi, već dve strane iste nezrelosti: moć otvara vrata daljoj potrošnji, a potrošnja služi kao potvrda i instrument moći.

U političkom životu to vidimo gotovo svuda. Građani, iscrpljeni krizama i nesigurnostima, traže vođe koje ulivaju osećaj snage i kontrole. Ali istovremeno očekuju i brze nagrade – niže cene, subvencije, povlastice, velike projekte koji simbolično označavaju napredak. Autokratski režimi to nude kao paket: obećanje stabilnosti i moći, upakovano zajedno sa potrošačkim mamcima i spektaklom. Demokratije nisu imune – pritisnute kratkim izbornim ciklusima i stalnim promenama javnog raspoloženja, i one često biraju lakša i brža rešenja umesto teških i strpljivih reformi. Umesto da ulažemo u zajedničke institucije i dugoročna rešenja – obrazovanje, zdravstvo, klimatske politike – prečesto biramo politike i lidere koji obećavaju brze rezultate i simbolična priznanja. Time slabi poverenje u institucije i gubi se osećaj za zajedničko dobro. Kao da savremena društva još nisu spremna da odlože trenutno zadovoljstvo zarad dugoročnog interesa.

Iako je ova slika opšta, jasno se prelama i na nivou svakodnevnog života. U savremenim društvima, moć i status često nisu posledica dugotrajnog rada, znanja i doprinosa, već cilj sam po sebi – nešto što treba postići što brže i lakše. Otuda i bujanje tzv. *hustle* kulture i karijerizma koji neretko završavaju sagorevanjem, jer se vrednost meri brzinom napredovanja i vidljivošću, a ne kvalitetom onoga što se gradi. Povrh toga, u digitalnoj eri lajkovi, pratioci i viralne objave postali su sitni simboli moći – kratkotrajna potvrda sopstvene vrednosti i uticaja, zamena za sporiji i teži put do stvarnog ugleda. Konzumerizam dodatno podstiče ovaj obrazac: od

That immaturity does not correspond exactly to any of Freud's initial stages, but it certainly combines unresolved problems from several of them. It has not freed itself from the need for quick pleasures through consumption, nor from its obsession with power. On a global level, the need for consumption is reflected in the relentless exploitation of natural resources, the insatiable drive for increased consumption and production that exceeds the real needs of humanity, and competition for access to energy sources, water, and minerals, which drives states into geopolitical conflicts. Wars may be the most visible expression of domination, but they are often motivated by the desire to secure access to resources, trade routes, and markets. Domination and consumption are not opposing poles, but two sides of the same immaturity: power opens the door to further consumption, and consumption serves as a confirmation and instrument of power.

We see this in political life almost everywhere. Citizens, exhausted by crises and uncertainty, seek leaders who project strength and control. At the same time, they also expect quick rewards – lower prices, subsidies, privileges, large projects that symbolically signal progress. Autocratic regimes offer this as a package: the promise of stability and power, wrapped together with consumer enticements and spectacle. Democracies are not immune – pressured by short election cycles and constant shifts in public sentiment, they too often choose easier and faster solutions instead of difficult and patient reforms. Instead of investing in shared institutions and long-term solutions – education, healthcare, climate policies – we too often choose policies and leaders who promise quick results and symbolic recognition. This weakens trust in institutions and erodes the sense of collective good. It is as if modern societies are not yet ready to delay immediate gratification for the sake of long-term interest.

Although this picture is general, it clearly manifests in everyday life. In modern societies, power and status are often not the result of long-term work, knowledge, and contribution, but goals in themselves – something to be achieved as quickly and easily as possible. Hence the rise of the so-called hustle culture and careerism, which often end in burnout, because value is measured by the speed of advancement and visibility rather than the quality of what is being built. In the digital era, likes, followers, and viral posts have become tiny symbols of power – fleeting affirmations of one's worth and influence, substitutes for the slower

“IN MODERN SOCIETIES, POWER AND STATUS ARE OFTEN NOT THE RESULT OF LONG-TERM WORK, KNOWLEDGE, AND CONTRIBUTION, BUT GOALS IN THEMSELVES.”



„SVAKI PUT KADA NEKO ODLUČI DA ODOLI ISKUŠENJU TRENUTNE NAGRADE I IZABERE NEŠTO DUGOROČNIJE I VREDNIJE, ON POMERA SVOJE OKRUŽENJE ZA KORAK NAPRED.“



brze mode do luksuznih brendova, statusnih simbola i *iskustava* koja služe pre svega da pokažu gde smo i šta možemo da priuštimo. Svako na svom nivou traga za tim priznanjem – neko kroz političku moć, neko kroz poslovni uspeh, neko kroz skupe predmete ili lajkove na mrežama – ali je obrazac isti: potreba za brzim priznanjem u okviru socijalnih mehura u kojima živimo. Takve mikro-pojave održavaju istu onu logiku nezrelosti koju vidimo i na nivou nacionalnih država – težnju za nadmetanjem i momentalnim rezultatima, a ne za održivim napretkom.

Sve to ne znači da je slika sveta crno-bela. Pomenuti impulsi često guraju društva ka kratkoročnim i nezrelim reakcijama, ali postoje i jasni znaci napretka. Istorija pokazuje da svet ume da sazreva: ukinuto je ropstvo, pravo glasa je postalo gotovo univerzalno, nepismenost je sve ređa pojava, smrtnost novorođenčadi je drastično smanjena, a stvorene su i organizacije poput Ujedinjenih nacija, koje (sa manje ili više uspeha) okupljaju države oko zajedničkih ciljeva. Nikada ranije nije postojalo toliko solidarnosti i spremnosti građana širom sveta da pomognu potpunim strancima pogođenim ratnim previranjima ili prirodnim katastrofama. Cinici će, međutim, uvek pitati „a šta je sa...?“ ili „a kako onda...?“ Naravno da svet nije idealan, ali danas jeste bolji nego što je bio juče. Taj proces sazrevanja nije linearan niti nepovratan – i uvek je podložan iskušenju da se vrati u jednostavnije, impulsivnije obrasce – ali napredak postoji i vredi ga čuvati i produbljivati.

Verovatno globalno društvo nikada neće u potpunosti *odrasti* – uvek će u njemu biti tragova ranih faza, nagona za brzim zadovoljstvima i za dominacijom. Ali to nije razlog za pesimizam. Utešno je ako osvestimo da društvo može nastaviti da sazreva kroz obrazovanje, jačanje institucija, humanističke vrednosti i saradnju na zajedničkim izazovima – od klimatskih promena do pandemija.

Na kraju ostaje staro pitanje: **da li društvo oblikuje čoveka ili čovek društvo**. Ja verujem u snagu pojedinačne akcije. Svaki put kada neko odluči da odoli iskušenju trenutne nagrade i izabere nešto dugoročnije i vrednije, on pomera svoje okruženje za korak napred. Možda globalno društvo nikada neće u potpunosti izaći iz ranih faza razvoja, ali svaka takva odluka pojedinca čini ga odraslijim nego što je bilo juče.

and harder path to real reputation. Consumerism further fuels this pattern: from fast fashion to luxury brands, status symbols, and experiences meant primarily to show where we have been and what we can afford. Everyone, at their own level, seeks that recognition – someone through political power, someone through business success, someone through expensive objects or likes on social media – but the pattern is the same: the need for quick validation within the social bubbles we inhabit. These micro phenomena sustain the same logic of immaturity we see at the level of nation states – the drive for competition and instant results rather than sustainable progress.

None of this means the global picture is black and white. These impulses often push societies toward short-term and immature reactions, but there are also obvious signs of progress. History shows that the world is capable of maturing: slavery has been abolished, the right to vote has become almost universal, illiteracy is far less common, infant mortality has drastically declined, and institutions such as the United Nations have been created to gather states around shared goals (with varying degrees of success). There has never been as much solidarity or willingness among citizens around the world to help complete strangers affected by war or natural disasters. Cynics will always ask “what about...?” or “how can you say that when...?” Of course, the world is not ideal, but it is better today than it was yesterday. This process of maturing is neither linear nor irreversible – and it is always vulnerable to sliding back into simpler, more impulsive patterns – but progress exists, and it is worth protecting and deepening.

Global society will probably never fully grow up – it will always retain traces of early stages, impulses for quick gratification, and impulses for domination. But this is not a reason for pessimism. It is encouraging to realize that society can continue to mature through education, stronger institutions, humanistic values, and cooperation on shared challenges – from climate change to pandemics.

In the end, the old question remains: **does society shape the individual, or does the individual shape society**. I believe in the power of individual action. Every time someone chooses to resist the temptation of immediate reward and opts for something longer-term and more meaningful, they move their environment one step forward. Global society may never fully leave the early stages of development, but each such decision by an individual makes it more mature than it was the day before.

“EVERY TIME SOMEONE CHOOSES TO RESIST THE TEMPTATION OF IMMEDIATE REWARD AND OPTS FOR SOMETHING LONGER-TERM AND MORE MEANINGFUL, THEY MOVE THEIR ENVIRONMENT ONE STEP FORWARD.”

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Fotografije / Photos MIŠA OBRADOVIĆ

PRVA NIT

Temu ovogodišnjeg Venecijanskog bijenala arhitekture postavio je Karlo Rati (Carlo Ratti) pod naslovom **Inteligencija. Veštačka. Prirodna. Kolektivna**. U okviru Paviljona Republike Srbije, interdisciplinarni tim koji čine arhitekta Davor Ereš, Igor Pantić i Jelena Mitrović, dizajnerke pletenine Sonja Krstić i Ivana Najdanović koje su realizovale deo vezan za instalaciju realizovanu u pletenini, kao i elektroinženjer Petar Laušević, predstavlja projekat **Rasplitanje: Novi prostori** — prostornu strukturu koja se postepeno transformiše tokom šest meseci, zadržavajući svoju punu materijalnu cirkularnost: od oblikovanja, preko rasplitanja, do povratka u 125 klupka vune.

Izložba istražuje granice između prirodne i veštačke inteligencije kroz gest ruke i čin pletenja, ističući neposrednost, taktilnost i procesualnost kao ključne vrednosti arhitektonskog mišljenja. Projekat je privukao pažnju publike, stručne zajednice i svetskih medija koji ga izdvajaju među najprominentnijim postavkama ovogodišnjeg Bijenala. O projektu razgovaramo sa članovima autorskog tima, **Davorom Erešom i Jelenom Mitrović**, koji kroz *Rasplitanje* promišljaju neposrednost, dodir, taktilnost i granice između ljudskog i mašinskog stvaranja.

FIRST THREAD

The theme of this year's Venice Architecture Biennale was defined by Carlo Ratti under the title Intelligence. **Artificial. Natural. Collective**. Within the Pavilion of the Republic of Serbia, the interdisciplinary team composed of architects Davor Ereš, Igor Pantić, and Jelena Mitrović, knitwear designers Sonja Krstić and Ivana Najdanović who executed the knitted part of the installation, as well as electrical engineer Petar Laušević, presents the project **Unraveling: New Spaces**, a spatial structure that gradually transforms over six months, maintaining full material circularity: from formation, to unravelling, and finally returning to 125 balls of yarn. The exhibition explores the boundary between natural and artificial intelligence through the gesture of the hand and the act of knitting, emphasizing immediacy, tactility, and process as key values of architectural thinking. The project drew the attention of the public, the professional community, and global media, which recognize it as one of the most prominent installations of this year's Biennale. We speak with members of the author team, **Davor Ereš and Jelena Mitrović**, who through *Unraveling* reflect on immediacy, touch, tactility, and the boundary between human and machine creation.

RASPLITANJE

UNRAVELING



KADA SE NIT ZATEGNE: POZICIJA ARHITEKTE

Naš izložbeni projekat otvara pitanja relevantnosti arhitekture u savremenom svetu. Projekat razvija kolektivitet kao neophodnost interdisciplinarnе saradnje. Struktura izložbe istražuje odnos između prirodne i veštačke inteligencije, naglašavajući jedinstvenost ljudske šake kao produženog organa uma i ključnog alata invencije.

Vremenska forma izložbe izražava dinamizam i preobražaj kao postupak rasplitanja: arhitektura se razume kao prostor i kao struktura, deo kružnih procesa stvaranja i razgradnje, i podseća na ograničeno trajanje svake forme. Projekat poziva arhitekturu da se intenzivnije uključi u realnost ograničenih resursa, kao i u moć kolektivnog stvaranja, empatije i solidarnosti.

Danas se arhitekthe sve više prepuštaju slici i posredovanom vizuelnom iskustvu, zanemarujući empatiju i prisutnost u sada. Praksa zahteva stalno potvrđivanje vrednosti utelovljene kolektivne inteligencije kao temelja nužnih transformacija.

ČVOROVİ DRUŠTVA: ZAGLAVLJENOST

Iz perspektive naše izložbe, društvo koje ostaje zaglavljeno u ranijim fazama razvoja jeste društvo koje se plaši neizvesnosti, ponavlja poznate obrasce i odupire se transformaciji. Ako ga posmatramo kao organizam

WHEN THE THREAD TIGHTENS: THE POSITION OF THE ARCHITECT

Our exhibition project raises questions about the relevance of architecture in the contemporary world. It develops collectivity as a necessity of interdisciplinary collaboration. The structure of the exhibition examines the relationship between natural and artificial intelligence, highlighting the uniqueness of the human hand as an extension of the mind and a key tool of invention. The temporal form of the exhibition expresses dynamism and transformation through the act of unravelling. Architecture is understood as both space and structure, as part of circular processes of creation and dissolution, reminding us of the limited duration of every form. The project calls on architecture to engage more intensely with the reality of limited resources and with the power of collective creation, empathy, and solidarity. Today, architects increasingly surrender to the image and mediated visual experience, neglecting empathy and presence in the now. Discipline requires continuous reaffirmation of the value of embodied collective intelligence as the foundation of necessary transformations.

THE KNOTS OF SOCIETY: STUCKNESS

From the perspective of our exhibition, a society that remains stuck in early stages of development is one that



u stalnom dijalogu sa prisutnim, rigidnost poznatog i teškoće formiranja novih veza kroz empatiju postaju simptomi te zaglavljenosti.

Izložba *Rasplitanje* utemeljena je u dva lokalna nasleđa: rukotvornoj veštini pletenja i naučno-tehnološkom dostignuću Beogradske šake iz 1963. godine, prve robotsko-bioničke protetičke šake. U tom odnosu, šaka postaje simbol neposrednog, kreativnog i taktilnog angažmana, dok tehnika pletenja postaje princip u kojem od jedne niti nastaju struktura, forma i prostor. Rasplitanjem se ista forma vraća u klupko vune, otvarajući razumevanje prostora kao polja stalnih transformacija.

Čin rasplitanja postaje simbol prirodnih ciklusa koji se mogu povezati sa Frojdovim razvojnim stadijumima: napuštanjem fiksiranih oblika, njihovim preoblikovanjem i prihvatanjem prolaznosti i promene.

Nužnost promena otelotvorena je u ciklusima komponovanja i dekomponovanja, u procesima u kojima gradimo i razgrađujemo i sebe i svet oko sebe. Ova arhitektonska metafora postaje putokaz za stalnu rekonfiguraciju znanja, identiteta i društvene kohezije.

RUKA KOJA PAMTI

Ljudska šaka, središnji motiv našeg projekta, zastupa moć kreativnog delanja, učenja i brige. Ona predstavlja kompleksnost jedinstvenu ljudskom intelektu, taktilnost, solidarno delanje i spremnost da se unutrašnji konflikti raspletu kako bi se stvorili uslovi za nove forme života.

fears uncertainty, repeats familiar patterns, and resists transformation. If we view it as an organism in constant dialogue with its surroundings, the rigidity of the familiar and the difficulty of forming new connections through empathy become symptoms of that stuckness. The exhibition *Unraveling* is rooted in two local heritages: the craft of knitting and the scientific technological achievement of the Belgrade Hand from 1963, the first robotic bionic prosthetic hand. In this relationship, the hand becomes a symbol of immediate, creative, and tactile engagement, while the technique of knitting becomes a principle in which a single thread generates structure, form, and space. Through unravelling, the same form returns to a ball of yarn, opening an understanding of space as a field of constant transformation.

The act of unravelling becomes a symbol of natural cycles that can be connected to Freud's developmental stages: abandoning fixed forms, reshaping them, and accepting transience and change. The necessity of change is embodied in cycles of composing and decomposing, in processes through which we build and dismantle both ourselves and the world around us. This architectural metaphor becomes a guide for the continuous reconfiguration of knowledge, identity, and social cohesion.

THE HAND THAT REMEMBERS

The human hand, the central motif of our project, represents the power of creative action, learning, and care. It embodies the complexity unique to human intellect, tactility, solidarity, and the willingness to unravel inner conflicts in order to create conditions for new forms of life.



Fotografija: Dragana Udovičić

RASPLITANJE SAVREMENE ARHITEKTONSKE MISLI

Arhitektonska praksa danas reflektuje svet ucauren u nepromenljivost, dok imaginaciji trebaju fluidnost i spremnost na promenu. Arhitektura je često zarobljena pitanjima čiji su odgovori unapred poznati, ograničena na produkciju zgrada koje fiksiraju urbane prostore. Tako nastaje paradoks: ne dozvoljava se otklon od konvencija, a očekuje se da bude pokretač novog.

Arhitektonski postupak uključuje i ideju i realizaciju, što zahteva veštinu, učenje i prilagođavanje. Relevantnost discipline danas počiva na načinu mišljenja koji može da sagleda stvari istovremeno iznutra i spolja, kroz saradnju i preplitanje znanja različitih disciplina.

Arhitekta više nije onaj koji polaže pravo na individualnu viziju sveta; potrebno je ostaviti nasleđenu subjektivnost po strani i usmeriti energiju ka interdisciplinarnim znanjima, novim otkrićima i regeneraciji društvenosti.

U Rasplitanju, veštine različitih disciplina usmerene su ka eksperimentalnim, intuitivnim i kreativnim pristupima prostoru i materijalnosti, kao način da nastavimo put samorazvoja ka zrelosti.

PREPLITANJE NOVOG: ZRELOST I OTVORENOST

Neposrednost dodira u postavci naglašava važnost povratka telu, taktilnosti i procesima stvaranja koji su istovremeno intuitivni i inteligentni. U Frojdovim terminima, to je prelazak iz ranih, posesivnih faza razvoja u zreliju sposobnost davanja, oblikovanja i menjanja.

UNRAVELING CONTEMPORARY ARCHITECTURAL THOUGHT

Architectural practice today reflects a world encased in immobility, while imagination requires fluidity and readiness for change. Architecture is often trapped by questions whose answers are predetermined, limited to the production of buildings that fix urban spaces. This produces a paradox: deviation from convention is not permitted, yet architecture is expected to initiate the new. The architectural process involves both ideas and realization, which requires skill, learning, and adaptation. The discipline's relevance today rests on a mode of thinking capable of observing things simultaneously from within and from without, through collaboration and the interweaving of knowledge across different fields. The architect is no longer the one who claims the right to an individual vision of the world; inherited subjectivity must be set aside so that energy can be directed toward interdisciplinary knowledge, new discoveries, and the regeneration of social cohesion. In Unraveling, the skills of multiple disciplines are directed toward experimental, intuitive, and creative approaches to space and materiality to continue the path of self-development toward maturity.

INTERWEAVING THE NEW: MATURITY AND OPENNESS

The immediacy of touch within the installation emphasizes the importance of returning to the body, to tactility, and to creative processes that are simultaneously intuitive and in-

Zrelo društvo razume nužnost prolaznosti. Ne plaši se rasplitanja, jer poseduje mudrost da ponovo plete i raspliće. Ono ceni napetost između prirodne i veštačke inteligencije, između zanata i koda, između emocionalne rezonance i strukturne preciznosti. Razvoj nije linearan, već cikličan i stalni proces stvaranja, dekonstrukcije i ponovne kompozicije.

ZAVRŠNI RASPLET

Venecijansko bijenale arhitekture 2025. podseća da arhitektonska inteligencija nije mašinski automatizam, već sposobnost povezivanja, humanizacije i deljenja znanja. Mašine ne mogu misliti umesto nas — samo osvetljavaju jedinstvenost arhitektonskog postupka koji nam pomaže da mislimo i živimo zajedno.

Rasplitanje: Novi prostori predlaže da arhitektura, umetnost i društvo napreduju ne otporom, već pažljivim prepuštanjem promeni. Poziva nas da zrelost posmatramo ne kao krajnju tačku, već kao trajno stanje otvorenosti. I postavlja pitanje:

Šta je to što u sebi, i u svojim sistemima, moramo još rasplesti da bismo zaista mogli da rastemo?

telligent. In Freudian terms, this represents a transition from early, possessive stages of development to a more mature capacity for giving, shaping, and transforming.

A mature society understands the necessity of transience. It does not fear unraveling, because it carries the wisdom to weave again and unravel again. It values the tension between natural and artificial intelligence, between craft and code, between emotional resonance and structural precision. Development is not linear but cyclical, a constant process of creation, deconstruction, and recomposition.

THE FINAL UNRAVELING

The Venice Architecture Biennale 2025 reminds us that architectural intelligence is not mechanical automatism but the ability to connect, humanize, and share knowledge. Machines cannot think for us; they only illuminate the uniqueness of the architectural process that helps us think and live together.

Unraveling: New Spaces proposes that architecture, art, and society evolve not through resistance but through careful surrender to change. It invites us to see maturity not as a final point, but as a continuous state of openness. And it asks:

What is it within us, and within our systems, that we must still unravel in order to truly grow?



Transformacija instalacije kroz rasplitanje podseća da je svaka forma privremena, a da je proces stalnog stvaranja i razgradnje suština arhitekture.

The installation's gradual transformation through unraveling reminds us that every form is temporary, and that the essence of architecture lies in continuous cycles of making and unmaking.



TELO SVE ONO ŠTO DUŠA POKUŠAVA DA SAKRIJE

THE BODY REMEMBERS EVERYTHING THE SOUL
TRIES TO HIDE



Autor / Author VANJA PARAUŠIĆ
Fotografije / Photos IGOR ČVORO

U igri svetla i senki koja se razigrava na pozorišnoj sceni, telo postaje najpristojniji ali i najneposredniji medijum — mesto susreta između strasti, stida, želje i otpora. Kroz razgovor sa Joakimom Tasićem, pozorišnim glumcem, otvaramo prostor u kojem telo više nije tek sredstvo, već scena: plašt sopstvenog razvoja. U njegovim govorima i gestovima otkrivamo kako se lični konflikti, istorija žudnje i tragovi ranih iskustava prepliću u jednom neizgovorenem performansu — performansu postajanja.

KAKO VIDIŠ DRUŠTVO U KOJEM MNOGI OSTAJU ZAROBLJENI U DETINJSTVU I NE SAZRU U POTPUNOSTI?

Mislim da je naše društvo, a i ljudi koji ga čine, poprilično zarobljeno u nekoj od faza odrastanja, razvoja i, na izvestan način, tu je i ostalo. Ne raste, a tada se kaže da kad stoji u mestu samo regresira, ne miruje. Put sazrevanja jednog društva a i čoveka, kroz različite faze, valjda počinje kroz prihvatanje one u kojoj smo sada i težnje da se zaroni u novo, a to je za neke ljude veoma teško, jer mnogima teže po psihi pada suočavanje sa novim nepoznatim, nego sa sadašnjim, koje nam se čini da poznajemo. Gde smo i ko smo? Ima li ikada odgovora na ovo pitanje? U praktičnom smislu, promene dolaze tek kad prestanemo da bacamo pikavce na pod, prestanemo da trubimo u saobraćaju, ne budemo detinjasti u smislu, inertni i nestrpljivi. Možda je to početak. **Tek kada svako malo bolje upozna sebe, svoje biće, tek onda će se dogoditi pomak društva.**

In the interplay of light and shadow unfolding on a theater stage, the body becomes the most disciplined yet most immediate medium — a place where passion, shame, desire, and resistance collide. In conversation with actor Joakim Tasić, we open a space in which the body is no longer just a tool, but a stage: the cloak of one's own becoming. In his words and gestures, we uncover how personal conflicts, the history of desire, and traces of early experiences intertwine in an unspoken performance — the performance of becoming.

HOW DO YOU VIEW A SOCIETY IN WHICH MANY REMAIN TRAPPED IN CHILDHOOD AND NEVER FULLY MATURE?

I believe that our society, and the people who make it, are stuck in one of the phases of growing up, development, and in a certain way, have remained there. It does not grow; and as the saying goes, when something stays in place, it does not remain still, it regresses. The path of maturation, of both a society and an individual, through different stages, should probably begin with accepting the stage we're currently in and striving to dive into the next one. For some people, this is exceedingly difficult, because confronting the new and unknown can be more mentally taxing than staying with the present, which we believe we understand. Where are we and who are we? Is there ever an answer to that question? In practical terms, change begins only when we stop throwing cigarette butts on the ground, stop honking in traffic, stop being childish, inert, and impatient. That is the beginning. **Only when each of us gets to know themselves and their inner being a little better will society begin to shift.**



„NAŠE TELO JE ŽIVA
SLIKA – PORTRET
NAŠEG ISKUSTVA.“

“OUR BODY IS A LIVING IMAGE – THE
PORTRAIT OF OUR EXPERIENCE”



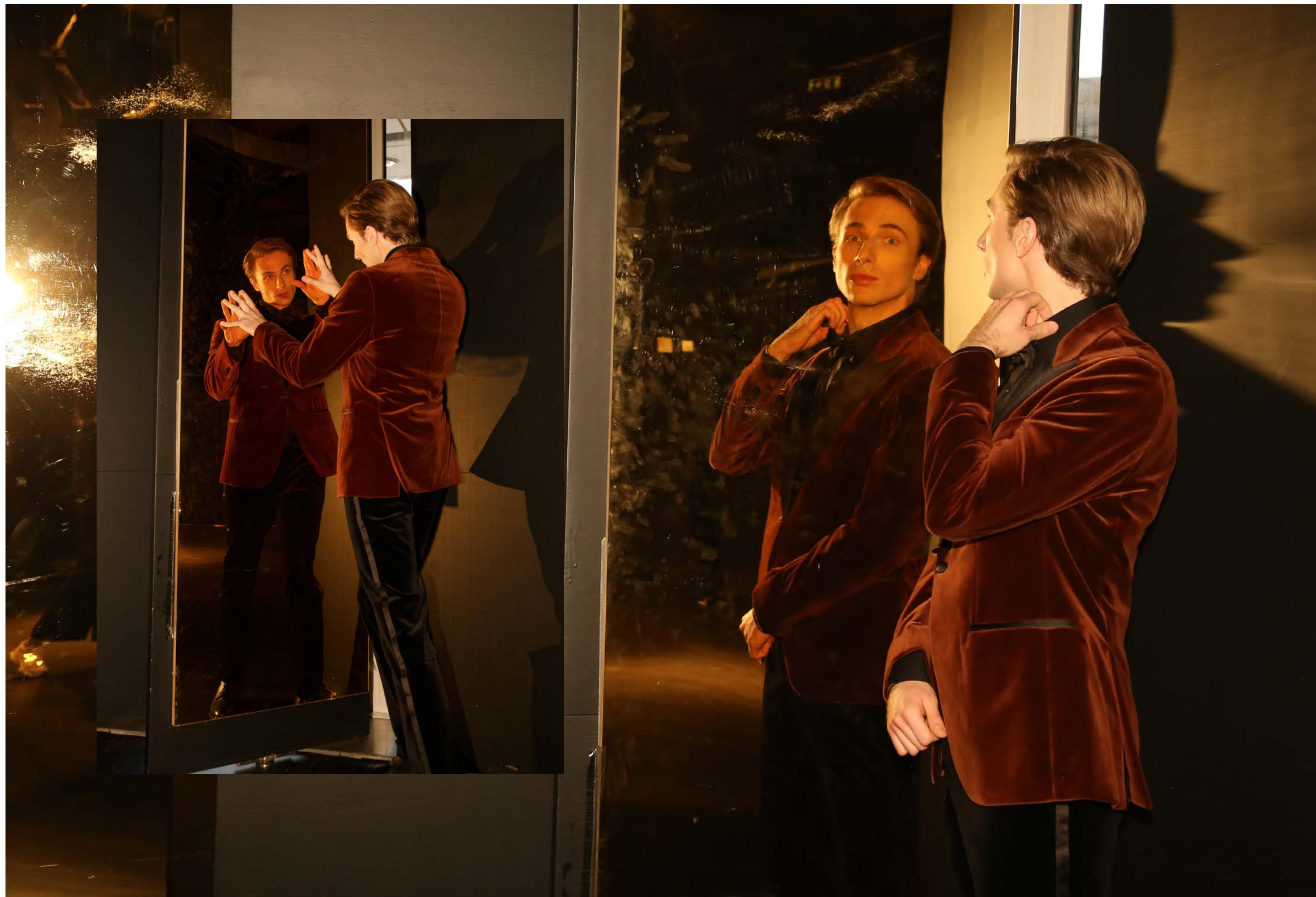
KOLIKO POZORIŠTE, KROZ IGRU TELA I
POKRETA, MOŽE DA POMOGNE LJUDI-
MA DA BOLJE RAZUMEJU SEBE I SVOJE
UNUTRAŠNJE BORBE? DA LI SCENA OT-
VARA PROSTOR DA KROZ TELO IZRAZI-
MO EMOCIJE KOJE ČESTO KRIJEMO – I
MISLIŠ LI DA UMETNOST MOŽE DA OS-
LOBODI ONO ŠTO JE U NAMA POTISNU-
TO?

U predstavi *Gubitnik*, koja je donela
mnogo nagrada pozorištu i meni, igramo
pijaniste koji koriste svoje telo za sviranje,
dakle plesom i pokretom pokušavamo
da predstavimo sviranje. Pripremajući tu
predstavu, kroz fizički napor, dešavalo
se da dođem do nekih emotivnih stanja i
ličnih uvida koji su duboko intimni. Upra-
vo jer je zahtev, taj psihološki cilj ka kome
se teži, bio visok. ***Trebalo je sebe ogoliti i
upravo tu istinu isporučiti publici, što je
uvek izazov a opet i dovodi do katarze i
glumca i publike.***

HOW MUCH CAN THEATER, THROUGH THE
PLAY OF BODY AND MOVEMENT, HELP PEOP-
LE BETTER UNDERSTAND THEMSELVES AND
THEIR INNER STRUGGLES? DOES THE STAGE
OPEN A SPACE WHERE WE CAN EXPRESS
EMOTIONS THROUGH THE BODY THAT WE OF-
TEN HIDE? AND DO YOU BELIEVE ART CAN LIB-
ERATE WHAT IS REPRESSED WITHIN US?

In the play *The Loser*, which brought many
awards to the theater and to me personally,
we play pianists who use their bodies to “play,”
meaning that through dance and movement
we try to portray musical performance. While
preparing for this play, through physical exer-
tion, I often reached emotional states and per-
sonal insights that were deeply intimate. Pre-
cisely because the demand, the psychological
goal we were striving for, was high. ***We had to
strip ourselves bare and deliver that truth to
the audience, which is always a challenge,
yet also leads to catharsis for both the actor
and the audience.***





DA LI TI SE ČINI DA TI KAO GLUMAC ZAPRAVO IZNOVA PROLAZIŠ KROZ FROJDOVE FAZE RAZVOJA – VRAĆAŠ SE DETETU U SEBI, ISTRAŽUJEŠ ŽELJE, PORIVE, KONFLIKTE I STRAHOVE – I DA LI TI SCENA POMAŽE DA TE SLOJEVE RAZUMEŠ DUBLJE?

Jedna od najljepših stvari u našem poslu je to što svaki proces krećemo, kao da je neki novi teren, a sport je isti i onda svako od nas mora da budi svoje glumačko biće, koje je u stvari vaše biće sa dodatkom iskustva koje ste svih godina nakupili, te iskusnije kolege, brže i jednostavnije dolaze do nečega što se zove iskren izraz ili lična istina. Mislim da svako od nas ima to neko dete u sebi i da se ono uvek aktivira prilikom svake igre, pitanje je samo koliko smo zabrana u to dete inhibirali, učitali, šta ne bi trebalo i šta nije pametno raditi, a tu dolaze strahovi. Odrastanje je zapravo gomilanje strahova. Kasnije, kroz taj proces upoznajemo razne emotivne faze, može se reći kao te kod Frojda. **Važno je da glumačko biće bude osvešćeno, probuđeno, čak i seksualno otvoreno, iskreno i u stalnom kontaktu sa onime ko ste vi.** Tek tada se možete sa time i šaliti, upravljati i koristiti.

DO YOU FEEL THAT, AS AN ACTOR, YOU REPEATEDLY PASS THROUGH FREUD'S DEVELOPMENTAL STAGES - RETURNING TO THE CHILD WITHIN YOU, EXPLORING DESIRES, IMPULSES, CONFLICTS, AND FEARS? DOES THE STAGE HELP YOU UNDERSTAND THOSE LAYERS MORE DEEPLY?

One of the most beautiful things about our work is that every process begins as if we are stepping onto new terrain, even though the sport is the same. Each of us must awaken our acting being, which is our own being, with the added experience you have accumulated over the years. More experienced colleagues reach what we call an authentic expression, or personal truth, more quickly and more easily.

I believe every one of us carries a child within, and that child always awakens during play, the question is only how many prohibitions we have programmed into that child, what we have taught it not to do, what is “not wise,” and that is where fear enters. Growing up is the accumulation of fears. Later, through the process of acting, we encounter various emotional phases — you could say phases like Freud's. **It is important for the acting to be conscious, awakened, even sexually open, honest, and in constant contact with who you are.** Only then can you play with it, guide it, and use it.



IN THE PICTURE OF DORIAN GRAY, YOU PLAY A CHARACTER WHO REMAINS ETERNALLY YOUNG AND BEAUTIFUL ON THE OUTSIDE, WHILE HIS INNER CORRUPTION IS INSCRIBED ON HIS PORTRAIT.

U SLICI DORIJANA GREJA IGRAŠ LIK KOJI SPOLJA OSTAJE VEČITO MLAD I LEP, DOK SE UNUTRAŠNJA ISKVARENOST UPISUJE NA NJEGOV PORTRÉT. KAKO TI KROZ TU ULOGU ISTRAŽUJEŠ ODNOS TELA I DUŠE I ŠTA MISLIŠ, DA LI JE TELO SAMO FASADA ILI I PROSTOR NA KOJEM SE VIDI SVE ŠTO NOSIMO U SEBI? KAKO TI KROZ TU ULOGU PROMIŠLJAŠ VEZU IZMEĐU TELA I ONOGA ŠTO NOSIMO U SEBI?

Mislim da mnogi ljudi smatraju svoje telo kao deo svog bića, a i sam se nekad prema njemu tako ophodim. Kao da ono funkcioniše paralelno sa našim mozgom. I mislim da se tu dešavaju razna mimoilaženja i problemi, koji su dvosmerni. Zapušteno telo može voditi ka zapuštenosti duha, što je jedan od uglova kroz koji analiziram lik Dorijana Greja. On na izvestan način, zbog nepromenjenog fizičkog izgleda, zaboravlja na svoju dušu, koja se uvek ocrtava na našem telu. Ono oslikava sve ono iskustvo koje proživljavamo. **Naše telo je živa slika – portret našeg iskustva.**

HOW DO YOU EXPLORE THE RELATIONSHIP BETWEEN BODY AND SOUL THROUGH THIS ROLE? DO YOU BELIEVE THE BODY IS MERELY A FAÇADE, OR A SURFACE ON WHICH EVERYTHING WE CARRY WITHIN OURSELVES BECOMES VISIBLE? HOW DO YOU REFLECT ON THIS CONNECTION THROUGH YOUR PORTRAYAL?

I think many people see their body as a part of their being, and I sometimes treat it that way. As if it functions parallel to our mind. And I believe that within this duality, many mismatches and problems occur, problems that go both ways. A neglected body can lead to a neglected spirit, which is one of the perspectives through which I analyze the character of Dorian Gray.

In a certain way, because his physical appearance does not change, he forgets about his soul, which always reflects itself on our body. The body depicts the entire experience we go through. **Our body is a living image — the portrait of our experience.**

FROJD NA FILMU: KAD ISKRENOST POSTANE POSLEDNJI TABU

FREUD ON FILM: WHEN HONESTY BECOMES
THE LAST TABOO

Autor / Author TAMARA VUKOSAVLJEVIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Još od trenutka kada je kamera prvi put zabeležila san, film je postao produžetak ljudskog nesvesnog. Frojd je možda bio lekar duha, ali su reditelji postali njegovi najverniji učenici — oni koji su nesvesno pretvorili u sliku, strah u kadar, a želju u pokret.

Od Normana Batesa, koji je u „Psihu“ svoju majku sahranio u sebi, preko Kjubrikovog „Eyes Wide Shut“ u kojem ritual postaje metafora potisnutih nagona, do „Black Swana“ i „Fight Cluba“ koji razotkrivaju raspad identiteta i borbu između Ega i Ida — Frojdove ideje neprestano kruže filmskim platnom.

U njima se ogledaju naši snovi, krivice, opsesije i nagoni koji, iako svesno potisnuti, na ekranu pronalaze novi oblik života. Film ne samo da analizira likove — on analizira i nas, gledaoce, koji u mraku bioskopa prepoznajemo sopstvene podsvesti.

Sa **filmskim kritičarem i piscem trilera, Đorđem Bajićem**, razgovaramo o tome koliko film zapravo duguje Frojdovim idejama, kako se danas prikazuju sukobi između želje i zabrane, šta je ostalo od tabua, i da li su današnji junaci još uvek u stanju da pobjegnu od sopstvenih nagona.

KOLIKO FILM DUGUJE FROJDOVIM IDEJAMA?

Frojdov uticaj je ogroman i sveprisutan — nekada smišljeno i planski, a nekada nesvesno i intuitivno. **Frojd je filmu udahnuo ono najvažnije — unutrašnji pejzaž, teritoriju nesvesnog** u kojoj se, kao u Davidu Kronenbergu i filmu *Sudar* (*Crash*), sa praskom sreću želja i strah. Frojd je definisao polaznu tačku, a film je vizuelno oslobodio i razigrao narativ. Dok gledamo kako Marion Krejn umire pod tušem u Hičkovom *Psihu* (*Psycho*), ili kako Nina Sejers u *Crnom labudu* (*Black Swan*) Darena Aronofskog, pobeđuje samu sebe, zapravo gledamo svojevrsnu psihoanalitičku analizu

Ever since the camera first captured a dream, film has become an extension of the human unconscious. Freud may have been a psych doctor, but directors have become his most devoted students — those who turned the unconscious into image, fear into a frame, and desire into movement.

From Norman Bates, who buried his mother inside himself in “Psycho”, to “Kubrick’s Eyes Wide Shut”, where ritual becomes a metaphor for repressed drives, to “Black Swan” and “Fight Club”, which expose the fragmentation of identity and the struggle between Ego and Id — Freud’s ideas constantly circulate across the screen.

In them we see our dreams, guilt, obsessions, and impulses that, though consciously repressed, find a new form of life through film. Cinema does not only analyze its characters — it analyzes us, the viewers, who in the darkness of the theater recognize our own subconscious.

With **film critic and thriller writer Đorđe Bajić**, we discuss how much cinema owes to Freud’s ideas, how today’s films depict the conflict between desire and prohibition, what remains taboo, and whether modern protagonists are still capable of escaping their own impulses.

HOW MUCH DOES FILM OWE TO FREUD’S IDEAS?

Freud’s influence is immense and omnipresent — sometimes deliberate and intentional, and sometimes unconscious and intuitive. **Freud gave film the most important thing — the inner landscape, the territory of the unconscious** where, as in David Cronenberg’s “Crash”, desire and fear collide with a bang. Freud defined the starting point, while film visually liberated and energized the narrative. When we watch Marion Crane die in the shower in Hitchcock’s “Psycho”, or Nina Sayers

iskazanu filmskim jezikom. Svi ključni autori – od Hičkoka do Bergmana, od Bunjuela do Linča – intuitivno ili namereno, igrali su se sa psihoanalitičkim simbolima, slikovito izražavajući nesvesne misli, želje i strahove. Na primer: Kjubrik u filmu *Širom zatvorenih očiju* (*Eyes Wide Shut*) daje Frojdovu dijagnozu modernog čoveka: subjekat zna sve o svojim porivima, ali ne može da ih zadovolji. U filmovima kao što su *Nestala* (*Gone Girl*) i *Plavi somot* (*Blue Velvet*) vidimo isti paradoks: likovi su svesni štetnosti svojih impulsa, ali im se i dalje prepuštaju. To je moderna verzija Frojdovog konflikta – želja više ne traži oproštaj, nego opravdanje. Slično važi i za Finčerov *Borilački klub* (*Fight Club*), gde alter-ego postaje jedini način da ego preživi urušavanje. Frojd zato nije samo teorijski okvir – on je često i srž filma.

NA KOJI NAČIN FILM DANAS PRIKAŽUJE SUKOB IZMEĐU ŽELJE I ZABRANE – I DA LI SAVREMENI JUNACI JOŠ UVEK IMAJU UNUTRAŠNJI MORALNI KOMPAS?

U današnjem svetu sve, ili gotovo sve, izgleda dozvoljeno, pa se brišu jasne granice između želje i zabrane. Ranije su junaci morali da se suoče sa spoljašnjim autoritetom, a danas se bore sa prazninama u sebi. **Moralni kompas je zarđao, a za mnoge je prevaziđen – što je oslobađajuće, ali i zastrašujuće.** Setimo se Ketrin Tramel iz Verhovenovih prvoklasnih *Niskih strasti* (*Basic Instinct*). Veličanstven lik, oličenje erotskog instinkta bez trunke krivice, Frojdov id koji je pobedio. Ketrin koristi svoje nagone kao oružje – i upravo u toj otvorenosti leži njena demonska privlačnost. Moja Kristina Pajić, junakinja nagrađenog romana *Umri, ljubavi!*, svesno je distorzirana verzija tog arhetipa – žena koja ne gubi kontrolu u ekstazi, već spoznaje da je kontrola iluzija. Ako je Ketrin vladarka nesvesnog, Kristina je njegov zatočenik.

U SVETU U KOJEM SVE MOŽE DA SE PRIKAŽE, ŠTA JE DANAS ZAISTA TABU?

Paradoksalno – tabu više nije seks, nasilje ili krv, već iskrenost. Trenutak kada kamera ogoli dušu lika, a ne samo telo, za mnoge je zastrašujući. Savremeni svet se hrani simulakrumima: društvene mreže daju iluziju da sve znamo, dok je istina često sakrivena. **Tabu je danas u priznanju slabosti ili nesavršenosti.** Najuznemirujuće scene nisu one krcate nasiljem, već one u kojima su likovi emocionalno ogoljeni. Kjubrikove orgije u *Širom zatvorenih očiju* nisu uznemirujuće zbog golotinje, već zbog hladnoće sa kojom su prikazane. Film koji bi danas zaista šokirao morao bi da se usudi da bude potpuno iskren, bolno iskren – a retko ko od autora se usuđuje na tako nešto.

DANAS, LIKOVI VIŠE NE BEŽE OD ČUDOVIŠTA – BEŽE OD SOPSTVENIH NAGONA. DA LI JE TO NOVA FORMA HORORA?

Apsolutno. U savremenom hororu čudovište dolazi iznutura – uz spoznaju da u sebi imamo tu mračnu stranu, tog venclovičevskog *crnog bivola* u srcu koji nam ne da mira, koji je uvek tu u nama, pritajen, ali spreman da nas navede na zlo kada se za to ukaže prilika. Tu ponovo Frojd stupa na scenu: što više pokušavamo da potisnemo poriv, to se on snažnije vraća, prurušeno, izmenjeno i deformisano (kao u sada već čuvenoj *Supstanci* u režiji Koralj Ferže), ali neumoljivo. Zato su današnji hororiji manje o toj nekoj spoljnoj pretnji, o vanzemljcima i kanibalima, a više o poricanju. **U tom smislu, horor je danas najpošteniji žanr jer se usudio da prikaže čudovište koje ima zapravo naše**

in Darren Aronofsky's "Black Swan" conquer herself, we are essentially witnessing a kind of psychoanalytic analysis expressed in cinematic language.

All the key auteurs — from Hitchcock to Bergman, from Buñuel to Lynch — intuitively or intentionally played with psychoanalytic symbols, vividly expressing unconscious thoughts, desires, and fears. For example, in "Eyes Wide Shut", Kubrick provides Freud's diagnosis of modern man: the subject knows everything about his impulses but cannot satisfy them. In films such as "Gone Girl" and "Blue Velvet", we see the same paradox: characters are aware of the harm their impulses can cause, yet they continue to surrender to them. This is a modern version of Freud's conflict — desire no longer seeks forgiveness, but justification. The same applies to Fincher's "Fight Club", where the alter ego becomes the only way for the ego to survive collapse. Freud is therefore not merely a theoretical framework — he is often the very core of the film.

HOW DOES FILM TODAY PORTRAY THE CONFLICT BETWEEN DESIRE AND PROHIBITION — AND DO MODERN PROTAGONISTS STILL HAVE AN INNER MORAL COMPASS?

In today's world everything, or almost everything, seems allowed, and the clear lines between desire and prohibition have faded. In the past, protagonists had to confront an external authority, while today they fight the voids within themselves. **The moral compass is rusted, and for many it is obsolete — which is liberating but also frightening.** Consider Catherine Tramel from Verhoeven's masterful *Basic Instinct*. A magnificent character, the embodiment of erotic instinct without a trace of guilt, Freud's Id victorious. Catherine uses her drives as a weapon — and her demonic allure lies precisely in that openness. My Kristina Pajić, the protagonist of my award-winning novel *Umri, ljubavi!* is a consciously distorted version of that archetype — a woman who does not lose control in ecstasy but realizes that control is an illusion. If Catherine is the ruler of the unconscious, Kristina is its prisoner.

IN A WORLD WHERE EVERYTHING CAN BE SHOWN, WHAT IS TRULY TABOO TODAY?

Paradoxically — the taboo is no longer sex, violence, or blood, but honesty. The moment when the camera exposes a character's soul rather than just the body is terrifying for many. The modern world feeds on simulacra: social media gives the illusion that we know everything, while the truth is often hidden. **Today's taboo lies in admitting weakness or imperfection.** The most disturbing scenes are not those filled with violence but those in which characters are emotionally exposed. Kubrick's orgies in *Eyes Wide Shut* are not unsettling because of nudity but because of the coldness with which they are presented. A film that would truly shock today would have to be completely honest, painfully honest — and few filmmakers are willing to do that.

TODAY, CHARACTERS NO LONGER RUN FROM MONSTERS — THEY RUN FROM THEIR OWN IMPULSES. IS THAT A NEW FORM OF HORROR?

Absolutely. In contemporary horror, the monster comes from within, along with the realization that we carry that dark side, like Venclovič's *black buffalo* in the heart that gives us no peace, always present within us, hidden but

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“Freud gave film the most important thing — the inner landscape, the territory of the unconscious where... desire and fear collide with a bang.”

lice, sanja naše snove, koga muče naši strahovi o prolaznosti, gubitku, nemogućnosti ostvarivanja bliskosti. Najsvežiji primeri su i najbolji: autori ovogodišnjih udarnih horora (*Tačka nestajanja*, *Zajedno*, *Vrati mi je* i *Opasne životinje*) odlično to razumeju.

U KOJOJ MERI FILM I DALJE TRAŽI MAJKU, TELO, AUTORITET I ARHETIPKE FIGURE?

Film nikada nije prestao da ih traži – samo je sada tu svoju potragu prerušio. Autoritet više nije otac, nego sistem (*Jadna stvorenja*, *Meni*). Majka nije sveta, već invazivna i gušeća (*TÁR*, *Nasleđeno zlo*). Telo ne donosi fizičko zadovoljstvo, već postaje prostor kazne (*Titane*, *Kit*, *Supstanca*). Od Hičkokove psiho-majke, koja se vraća iz groba uz pomoć svog sina, preko De Palimne *Keri*, do najnovijih ostavrenja kao što je *Zla smrt: Buđenje* (*Evil Dead Rise*), filmska umetnost istražuje tu ambivalentnu liniju između ljubavi i užasa.

AKO JE FROJD GOVORIO DA SE SVAKA TRAUMA PONAVLJA DOK SE NE RAZUME, DA LI FILM POSTOJI DA TU PONOVLJENOST PRETVORI U SLIKU?

Film je od svojih početaka svojevrsni ritual ponavljanja: jedan isti naslov možemo opsesivno gledati iznova i iznova, a isto tako možemo stare motive i teme prepoznavati, uz veću ili manju varijaciju, u novim fimovima. Mi neprekidno gledamo nove verzije istih priča – priča o ljubavi, izdaji, smrti, grehu. Svaka nova verzija je pokušaj razumevanja, iako znamo da razumevanje nikada neće biti potpuno – što je i dobro, jer to onda znači da te nove filmske priče, kao novi pokušaji, imaju smisla i razlog postojanja. Kada veličanstveni Linč u *Hotelu izgubljenih duša* ili *Bulevaru zvezda* zamenjuje identitete likova koristeći se logikom sna, on dosledno sprovodi upravo taj Frojdov princip – ponavljanje koje nikada ne vodi do razrešenja, već do novog kruga nesvesnog. Jedan moj kolega, filmski kritičar, rekao je da je film kolektivna terapija civilizacije koja ne želi da se izleči. U tom smislu, **Frojd bi bio savršen filmski autor jer je znao da publika ne želi apsolutnu i potpunu katarzu, već ponavljanje.** Sve dok gledamo fimove, nešto u nama još uvek traži smisao – a to je možda najdublja, najutešnija istina od svih.

ready to steer us toward evil when the opportunity arises. Here Freud returns to the stage once more: the more we try to repress a drive, the more forcefully it returns, disguised, altered, and distorted (as in the now famous *The Substance*, directed by Coralie Fargeat), but relentless, nonetheless. ***This is why today's horror films are less about some external threat, aliens and cannibals — and more about denial. In this sense, horror is currently the most honest genre because it dares to portray the monster that actually has our face, dreams our dreams, and is tormented by our fears of transience, loss, and the impossibility of intimacy.*** The freshest examples are also the best: the creators of this year's major horror releases (*The Vanishing Point*, *Together*, *Give Her Back*, and *Dangerous Animals*) understand this perfectly.

TO WHAT EXTENT DOES FILM STILL SEEK THE MOTHER, THE BODY, AUTHORITY, AND ARCHETYPAL FIGURES?

Film has never stopped seeking them — it has simply disguised that search. Authority is no longer the father but the system (*Poor Things*, *Men*). The mother is no longer sacred but invasive and suffocating (*TÁR*, *Hereditary*). The body does not bring physical pleasure but becomes a site of punishment (*Titane*, *The Whale*, *The Substance*). From Hitchcock's psycho-mother, who returns from the grave through her son, to De Palma's *Carrie*, to the latest works such as *Evil Dead Rise*, cinema explores the ambivalent line between love and horror.

IF FREUD SAID THAT EVERY TRAUMA REPEATS UNTIL IT IS UNDERSTOOD, DOES FILM EXIST TO TRANSFORM THAT REPETITION INTO IMAGE?

Since its beginnings, film has been a kind of ritual repetition: we can obsessively rewatch a single title again and again, and we can just as easily recognize old motifs and themes, with greater or less variation, in new films. We endlessly watch new versions of the same stories — stories of love, betrayal, death, and sin. Each new version is an attempt at understanding, even though we know that understanding will never be complete — which is a good thing, because it means that these new cinematic stories, as new attempts, have meaning and a reason to exist.

When the magnificent Lynch in *Lost Highway* or *Mulholland Drive* replaces the identities of his characters using dream logic, he is consistently applying that Freudian principle — repetition that never leads to resolution but to a new loop of the unconscious. One of my colleagues, a film critic, once said that film is the collective therapy of a civilization that does not want to be cured. In that sense, ***Freud would be the perfect filmmaker because he knew that the audience did not want absolute and complete catharsis but repetition.*** If we watch films, something within us is still searching for meaning — and that may be the deepest, most comforting truth of all.

MILENIJALCI VS. GEN Z

MILLENNIALS VS GEN Z
BETWEEN NOSTALGIA AND NOTIFICATIONS

IZMEĐU NOSTALGIJE I NOTIFIKACIJA

Autor / Author TAMARA VUKOSAVLJEVIĆ

Fotografije / Photos IGOR ČVORO

Generacije se smenjuju, ali emocije koje živimo ostaju iste, samo se menjaju načini njihovog manifestovanja. Dok se milenijalci još uvek bore sa težinom odgovornosti, Gen Z uči kako da nosi sopstvenu slobodu.

U razgovoru sa timom iz agencije za integrisane komunikacije - New Media Team pokušali smo da otkrijemo kako svaka generacija nosi svoje nasleđe i gde se te dve linije, uprkos razlikama, prepliću.

Glasove milenijalaca predstavljaju Maja Sretenović, group account director, i Andro Petani, account director, oni koji su odrasli između kaseti i prvih iPhone telefona, naučeni da balansiraju između discipline i spontanosti.

S druge strane, Gen Z perspektivu donose Vanja Paraušić, PR account executive, i Lola Vitasović, digital assistant, predstavnici generacije brzine, izbora i stalnog samopropitivanja.

ŠTA VIDITE KAO GLAVNU BLOKADU SVOJE GENERACIJE?

MILENIJALCI

Maja: Nosimo etiketu „izdrži i isporuči“, pa zagrizemo više nego što staje u dan i pomoć tražimo tek kad gori. Perfeccionizam se obučuje u odgovornost, a strah da usporimo drži nas u istom krugu.

Andro: Patrijarhat, i to ne isključivo u hijerarhiji rodni uloga, već pre svega u tome da smo odrasli u obrascima koji nisu skloni propitivanju autoriteta. To je ono većito „slušaj starije“, a kao deca nismo svesni besmislenosti toga, već usvajamo obrasce, koji nam onda ostaju usađeni.

GEN Z

Vanja: Nestrpljenje i iluzija da je sve pod našom kontrolom, te želimo sve „odmah i sada“. Na neki način, živimo

Generations shift, but the emotions we live through remain the same — only the ways we express them change. While millennials are still fighting the weight of responsibility, Gen Z is learning how to carry its own freedom.

In conversation with the team from the integrated communications agency New Media Team, we tried to uncover how each generation carries its heritage and where the two lines, despite the differences, intertwine.

The voices of the millennials are Maja Sretenović, group account director, and Andro Petani, account director — those who grew up between cassette tapes and the first iPhone models, learning to balance discipline and spontaneity.

On the other side, the Gen Z perspective comes from Vanja Paraušić, PR account executive, and Lola Vitasović, digital assistant — representatives of the generation of speed, choice, and constant self-examination.

DO YOU SEE AS THE MAIN BLOCKADE OF YOUR GENERATION?

MILLENNIALS

Maja: We carry the label endure and deliver, so we bite off more than fits into a single day and ask for help only when everything is on fire. Perfectionism disguises itself as responsibility, and the fear of slowing down keeps us stuck in the same loop.

Andro: Patriarchy, and not only in the sense of gender hierarchy, but especially in the way we grew up with patterns that were not open to questioning authority. It is that eternal listen to your elders. As children, we are not aware of how senseless that is, so we internalize the patterns that stay with us long after.

GEN Z

Vanja: Impatience and the illusion that everything is



rascepljeni između onoga što autentično jesmo i onoga što verujemo da bismo morali biti. U toj potrazi za utopijom često zaboravljamo na vrednosti strpljenja, uživanja u procesu i unutrašnjeg sazrevanja. Zato je digitalno nasleđe, iako osnažujuće, najveći kamen spoticanja naše generacije.

Lola: Previše opcija. Provodimo vreme razmišljajući i analizirajući, umesto da jednostavno delujemo. Osećamo pritisak okoline i roditelja, koji još uvek imaju svoja očekivanja i ideje o tome šta znači uspeh, i to nas nekad sputava da donosimo sopstvene odluke. Dodatno, društvene mreže često prikazuju skoro nerealna dostignuća ljudi naših godina, pa lako upadamo u „osećaj kašnjenja“ ili neuspeha.

ŠTA MISLITE DA VAŠA GENERACIJA RADI BOLJE OD PRETHODNIH?

MILENIJALCI:

Maja: Most smo između analognog i digitalnog. Naučeni smo da pravimo plan na papiru, a da ga u hodu menjamo u telefonu. Odrasli smo uz kasete, CD-ove, fiksni i „vidimo se kod konja“, a sazreli uz mape u džepu, shared albume i poruke koje stižu brže od misli. Zbog toga znamo i da čekamo i da ubrzamo, da sačuvamo rituale, a da ne pustimo život kad se promeni vreme, plan ili raspoloženje. To naše bolje je balans koji stvarno živim. Mislim da znamo i bolje da se zabavljamo i da su nam odnosi iskreniji i bliži.

Andro: Još uvek nismo započeli nijedan rat, barem kada je reč o Evropi i ovim prostorima.

GEN Z:

Vanja: Ne trpimo nepravdu i ne vodimo se frazom „čuti i trpi“, koja je, naročito na Balkanu, još uvek veoma rasprostranjena. Znamo kako da se izborimo za svoja prava i da

naš glas učinimo čujnim kako u društvu tako i u porodici ili na poslu.

Lola: Praktičniji smo i hrabriji da probamo nešto novo. Nismo toliko vezani za jednu ideju života — posao za ceo život, jedno mesto za ceo život. Brže učimo i snalazimo se u raznim situacijama, jer smo odmalena u kontaktu s različitim uticajima i ljudima — a smatram da najveću zaslugu za ovo snosi digitalno doba u kom smo rođeni.

DA LI MISLITE DA JE VAŠA GENERACIJA USPELA DA PREVAZIĐE DETINJE OBRASCE ILI STE I DALJE U POTRAZI ZA STABILNOŠĆU?

MILENIJALCI:

Maja: Rekla bih i jedno i drugo. Mi smo naučili da prepoznamo obrasce (people-pleasing, „sve ću sama“, dokazivanje) i da ih zovemo pravim imenom. Terapija i razgovori više nisu tabu, granice se postavljaju ranije i mirnije, a stabilnost se sve češće traži u smislu i ljudima, ne u tituli.

Andro: Očevi milenijalci provode tri puta više vremena sa svojom decom od svojih očeva. Uzimajući u obzir da ovo automatski povlači i gomilu drugih lepih stvari, ovo je velika pobeda naše generacije i ogroman benefit za našu decu.

GEN Z:

Vanja: Naša generacija često se još uvek oseća izgubljeno u svojim dvadesetim, balansirajući između težnje ka zrelosti i čežnje za bezbrižnošću.

Lola: Još uvek tražimo potvrdu od drugih kada donosimo važne odluke. Tendencija da izbegavamo neugodne situacije ponekad nas blokira, ali sve češće prepoznamo te obrasce, učimo da postavimo granice i tražimo konstruktivan razgovor umesto drame.

under our control, so we want everything immediately and right now. In a way, we live split between what we authentically are and what we believe we must be. In that search for utopia, we often forget the value of patience, of enjoying the process, and of inner maturation. That is why our digital heritage, although empowering, is also the biggest stumbling block of our generation.

Lola: Too many options. We spend our time thinking and analyzing instead of simply taking action. We feel pressure from our surroundings and our parents, who still have their own expectations and ideas of what success means, and that sometimes holds us back from making our own decisions. Additionally, social media often shows almost unrealistic achievements of people our age, so we easily fall into the feeling of being behind or failing.

WHAT DO YOU THINK YOUR GENERATION DOES BETTER THAN PREVIOUS ONES?

MILLENNIALS

Maja: We are the bridge between the analog and the digital. We learned to make a plan on paper and change it on the go on the phone. We grew up with cassette tapes, CDs, landlines, and see you at the horse, and matured with maps in our pockets, shared albums, and messages that arrived faster than thoughts. Because of that, we know how to wait and how to speed up, how to keep rituals, and how not to miss life when the time, plan, or mood changes. Our strength is a balance that we truly live. I also think we know how to have more fun and that our relationships are more honest and closer.

Andro: We have not yet started any war, at least when it comes to Europe and this region.

GEN Z

Vanja: We do not tolerate injustice, and we do not subscribe to the phrase be quiet and endure, which is still very present, especially in the Balkans. We know how to fight for our rights and make our voices heard, both in society and within the family or at work.

Lola: We are more practical and braver to try something new. We are not attached to a single idea of life — one job for life, one place for life. We learn faster and adapt more easily,



because from an early age we have been exposed to diverse influences and people. I believe we owe much of that to the digital age we were born into.

DO YOU THINK YOUR GENERATION HAS OUTGROWN CHILDHOOD PATTERNS, OR ARE YOU STILL SEARCHING FOR STABILITY?

MILLENNIALS

Maja: I would say both. We have learned to recognize patterns (people pleasing, I will do everything myself, proving ourselves) and to call them by their real name. Therapy and conversation are no longer taboo, boundaries are set earlier and more calmly, and stability is increasingly sought in meaning and people, not titles.

Andro: Millennial fathers spend three times more time with their children than their fathers did. Considering this automatically brings many other positive changes, this is a major victory for our generation and a great benefit for our children.

GEN Z

Vanja: Our generation still often feels lost in our twenties, balancing between the desire for maturity and the longing for carefree days.

Lola: We still seek approval from others when making important decisions. The tendency to avoid uncomfortable situations sometimes blocks us, but more and more we recognize those patterns, learn to set boundaries, and seek constructive conversation instead of drama.

IF YOU WERE TO ATTRIBUTE IMMATURITY TO ONE ANOTHER, WHAT WOULD IT BE? WHERE DO YOU SEE THE OTHER GENERATION REMAINING STUCK IN EARLIER STAGES OF DEVELOPMENT?



KADA GLEDATE UNAZAD, ŠTA MISLITE DA JE NAJVEĆI EMOCIONALNI TERET VAŠE GENERACIJE I KAKO GA PREVAZILAZITE?

MILENIJALCI:

Maja: Ako moram da imenujem teret, to je onda buka u glavi: očekivanja, notifikacije, „ajde još ovo“, FOMO i ona stara potreba da budem korisna. Nekada sam stalno bila organizator svega, spasilac, zabavljač, i kada nikome to realno nije trebalo. Danas dosta učim tišinu i šta je dovoljno. I dalje učim da stabilnost nije spisak, nego ritam i ljudi, i da ne moram uvek da budem „glavni lik“ večeri. Nekada sam samo tu, prisutna.

Andro: Masovno smo anksiozni zbog toga što nas prethodne generacije nisu naučile da na zdrav način postavljamo granice, bilo zato što nisu uopšte bile upoznate sa konceptom, bilo zato što nisu imali volje, svesti ili interesa da menjaju obrasce koje su nasledile. I dalje je spremnost za taj korak mnogo prisutnija kod ženske populacije, što nas opet vraća na patrijarhat i emocionalni teret koji, u ovom slučaju, nose muškarci milenijalci, ne osećajući se komforno da govore o svojim osećanjima i pokazuju ranjivu stranu.

GEN Z:

Vanja: Rane godine našeg puberteta bile su obeležene pojavom društvenih mreža i stalnom digitalnom povezanošću. Paradoksalno, iako smo konstantno povezani i preplavljeni informacijama, osećamo sve veću usamljenost i manjak svrsishodnog druženja.

Lola: Da pratimo ritam života koji ide neverovatno brzo. Ponekad je teško ne upasti u previše razmišljanja o tome da li radimo dovoljno ili da li smo na pravom putu, posebno kada gledamo šta drugi postižu.

KADA BISTE JEDNI DRUGIMA PRIPISALI NEZRELOST, ŠTA BI TO BILO? GDE VIDITE DA DRUGA GENERACIJA OSTAJE ZAGLAVLJENA U RANIJIM FAZAMA RAZVOJA?

MILENIJALCI:

Maja: Rekla bih da ponekad brzinu zamene na pretkom. Teže im je da izdrže dosadu, vole odmah i znaju da preskoče onaj dosadni deo puta koji im daje širinu. Kao na planini: svi bi crnu stazu odmah, kome tehnika uopšte još treba. Verujem da bi oni nama rekli da se držimo onoga „tako se radi“ i da romantizujemo izdržljivost.

Andro: Često u poslu misle da mnogo ranije zaslužuju status za koji su milenijalci morali mnogo duže da rade i da postignu mnogo više rezultata.

GEN Z:

Vanja: Njihova briga da ispune očekivanja drugih i da se uklape u društvene norme, koje je Gen Z generacija odbacila. Deluje kao da su još zarobljeni u fazi stroge discipline i odgovornosti koja ne odlikuje današnje dinamično doba.

Lola: Milenijalce ponekad vidimo kao da još uvek drže određene obrasce koje su pokupili dok su odrastali u drugačijem vremenu — recimo da stvari moraju da budu „po planu“ ili da postoji jedan ispravan način da se nešto uradi. Mislim da imaju veći strah od greške, i dosta teže perfekcionizmu koji ih blokira.



MILLENNIALS

Maja: I would say that sometimes they mistake speed for progress. They struggle more with enduring boredom; they want everything immediately and tend to skip the boring part of the journey that gives depth. Like on a mountain: everyone wants the black trail right away, who needs technique anymore. I believe they would tell us that we cling to that this is how it is done and that we romanticize endurance.

Andro: In work, they often think they have the right from the start to things that millennials had to work much longer for and deliver far more results to reach.

GEN Z

Vanja: Their concern with meeting others' expectations and fitting into social norms, which Gen Z has rejected. It seems as if they are still stuck in the phase of strict discipline and responsibility that does not characterize today's dynamic era.

Lola: We sometimes see millennials as still holding onto certain patterns they absorbed growing up in a different time — for example, that things must go according to plan or that there is only one correct way to do something. I think they fear mistakes more and lean heavily toward perfectionism that blocks them.

LOOKING BACK, WHAT DO YOU THINK IS THE BIGGEST EMOTIONAL BURDEN OF YOUR GENERATION, AND HOW DO YOU OVERCOME IT?

MILLENNIALS

Maja: If I must name a burden, it is the noise in the head: expectations, notifications, just one more thing,



FOMO, and that old need to be useful. I used to always be the organizer, the rescuer, the entertainer, even when no one actually needed it. Today I am learning silence and what is enough. I am still learning that stability is not a checklist but a rhythm and people, and that I do not always have to be the main character of the evening. Sometimes I am simply there, present.

Andro: We are massively anxious because previous generations did not teach us how to set boundaries in a healthy way, either because they were not familiar with the concept or because they lacked the will, awareness, or interest to change the patterns they inherited. This readiness is still far more present among women, which again brings us back to patriarchy and the emotional burden carried by millennial men, who often do not feel comfortable speaking about their emotions or showing their vulnerable side.

GEN Z

Vanja: The early years of our adolescence were marked by the rise of social media and constant digital connectivity. Paradoxically, although we are always connected and flooded with information, we feel increasingly lonely and lacking meaningful social interaction.

Lola: Keeping up with the rhythm of life that moves incredibly fast. Sometimes it is difficult not to get lost in overthinking whether we are doing enough or whether we are on the right path, especially when we see what others are achieving.



NATALNA KAO ZAUSTAVLJENIH TRENUTAKA

KARTA MAPA

THE NATAL CHART AS
A MAP OF FROZEN
MOMENTS

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos MIŠA OBRADOVIĆ

Lara Bajčetić Bojović rođena je u Beogradu, a poslednjih osam godina živi i radi na relaciji Belgija–Francuska–Azurna obala. Po obrazovanju je master ekonomskih nauka, ali je svoju karijeru posvetila astrologiji, koju izučava više od 18 godina, a profesionalno praktikuje poslednjih osam. Njeni Instagram i YouTube kanali okupljaju desetine hiljada pratilaca kojima približava astrologiju na jasan i stručan način, kroz mesečne i godišnje horoskope i druge edukativne sadržaje. Autor je prve astrološke aplikacije na Balkanu, „ASTRO LEA“, dostupne na Apple i Android platformama. Redovno učestvuje na astrološkim seminarima širom Evrope i sarađuje sa klijentima iz celog sveta, uz brojna pozitivna iskustva koja potvrđuju kvalitet njenog rada.

Često mislimo da sazrevamo linearno – korak po korak, iskustvo po iskustvo. Ipak, unutrašnje blokade umeju da nas zadrže u ranim sobama sopstvene duše. Ponekad ostajemo deca u telima odraslih, tražeći put ka emotivnoj slobodi.

Natalna karta može se čitati i kao mapa tih zaustavljenih trenutaka, a ne samo kao zapis položaja planeta na dan našeg rođenja, već kao zvezdani vodič koji nas podseća gde smo ostali nedorečeni i gde možemo da pronađemo ključ za dalje. O tome razgovaramo sa astrološkinjom Larom Bajčetić Bojović, na društvenim mrežama poznatijom kao Astro Lea, koja nam otkriva kako astrološki simboli mogu da pomognu u razumevanju i prevazilaženju ranih blokada na putu ka emocionalnom sazrevanju.

Lara Bajčetić Bojović was born in Belgrade and has spent the past eight years living and working between Belgium, France, and the Côte d'Azur. She holds a Master's degree in Economics, but her true calling led her to astrology, which she has studied for over 18 years and practiced professionally for the last eight. Her Instagram and YouTube channels gather tens of thousands of followers, where she presents astrology in a clear, precise, and accessible way through monthly and yearly horoscopes and other educational content. She is the author of "ASTRO LEA," the first astrology app in the Balkans offering personalized interpretations, available on Apple and Android platforms. Lara regularly participates in astrology seminars across Europe and works with clients worldwide, with numerous positive testimonials highlighting the quality of her work.

We often think that we mature linearly – step by step, experience by experience. Yet inner blockages can hold us in the early rooms of our own soul. Sometimes we remain children in adult bodies, searching for the path toward emotional freedom.

A natal chart can be read as a map of those frozen moments, not only as a record of planetary positions on the day we were born, but as a stellar guide that reminds us where we left things unresolved and where we can find the key to move forward. We discuss this with astrologer Lara Bajčetić Bojović, known on social media as Astro Lea, who explains how astrological symbols can help us understand and overcome early blockages on the path to emotional maturity.

DA LI NATALNA KARTA MOŽE DA OSVETLI MESTA NA KOJIMA SMO „ZAGLAVLJENI“ I DA UKAŽE NA OBRASCE KOJI SPUTAVAJU NAŠE EMOCIONALNO SAZREVANJE?

Apsolutno. Ona otkriva nesvesne obrasce i ponavljajuće situacije koje nas sputavaju – na primer kroz položaj Meseca (emocije), Saturna (blokada i strahovi) ili karmičkih čvorova (stare navike koje vučemo još od predaka. Kada ih uz pomoć astrologije prepoznamo, dobijamo priliku da ih osvestimo i pretvorimo u vrline koje nam daju snagu i alat za dalje životne borbe.

NA KOJI NAČIN PLANETE I NJIHOVI ASPEKTI SIMBOLIČKI ODRAŽAVAJU UNUTRAŠNJE BLOKADE NASTALE U DETINJSTVU?

Planete i njihovi aspekti u natalnoj karti simbolički oslikavaju obrasce iz detinjstva. Mesec pokazuje kako smo doživeli majku i sigurnost, Saturn često ukazuje na strahove, osećaj nedostatka nečega ili kritiku, dok aspekti sa Plutonom mogu otkriti duboke emotivne rane i kontrolu. Kada su ovi odnosi nape- ti (kvadrati, opozicije), oni postaju simbolična slika unutrašnjih blokada koje smo poneli iz ranih iskustava i koje kasnije oblikuju naše emocije, odnose i osećaj sopstvene vrednosti.

KAKO RAZLIKOVATI ONO ŠTO JE „ZAPISANO U ZVEZDAMA“ OD ONOGA ŠTO SE OBLIKUJE ISKUSTVOM? GDE SE HOROSKOP SUSREĆE SA PSIHOLOGIJOM RAZVOJA?

Natalna karta pokazuje potencijal, talente, izazove i obrasce koje nosimo kao predispoziciju, ono što je, simbolički rečeno, „zapisano u zvezdama“. Ipak, način na koji će se to manifestovati zavisi od iskustava, vaspitanja i sredine. Na primer, kvadrat Meseca i Saturna može označavati emotivnu blokadu, ali da li će osoba postati povučena i nesigurna ili zrela i odgovorna zavisi od toga kako je kroz život gradila mehanizme suočavanja i da li je koristila svoj maksimalni potencijal da to usmeri na pravi nači. Horoskop i psihologija razvoja se susreću upravo tu, astrologija pokazuje mapu unutrašnjih dinamika, a psihologija objašnjava procese kroz koje prolazimo dok te dinamike oblikujemo. **Astrologija daje simbole, a psihologija daje iskustveni okvir u kome ti simboli dobijaju svoje konkretno značenje.**



CAN A NATAL CHART ILLUMINATE THE PLACES WHERE WE ARE “STUCK” AND POINT TO PATTERNS THAT HOLD BACK OUR EMOTIONAL GROWTH?

Absolutely. It reveals unconscious patterns and recurring situations that block us – for example, through the position of the Moon (emotions), Saturn (fears and limitations), or the karmic nodes (old habits carried over from our ancestors). When we identify them with the help of astrology, we gain the opportunity to become aware of them and turn them into virtues that give us strength and tools for future challenges.

IN WHAT WAY DO PLANETS AND THEIR ASPECTS SYMBOLICALLY REFLECT INNER BLOCKAGES FORMED IN CHILDHOOD?

The planets and their aspects in the natal chart symbolically illustrate patterns originating in childhood. The Moon shows how we experienced our mother and emotional security; Saturn often indicates fears, a sense of lack, or criticism, while aspects with Pluto may reveal deep emotional wounds and control. When these relationships are tense (squares, oppositions), they become a symbolic picture of the inner blockages we carry from early experiences, which later shape our emotions, relationships, and sense of self-worth.

HOW DO WE DISTINGUISH WHAT IS “WRITTEN IN THE STARS” FROM WHAT IS SHAPED BY EXPERIENCE? WHERE DO ASTROLOGY AND DEVELOPMENTAL PSYCHOLOGY MEET?

The natal chart shows potential, talents, challenges, and patterns we carry as predispositions – what is, symbolically speaking, “written in the stars.” However, the way these unfold depends on experience, upbringing, and environment. For example, a Moon-Saturn square can indicate an emotional blockage, but whether a person becomes withdrawn and insecure or mature and responsible depends on how they build coping mechanisms throughout life and whether they use their full potential to channel this constructively.

This is where astrology and developmental psychology meet: astrology shows the map of inner dynamics, and psychology explains the processes through which we shape those dynamics. **Astrology gives the symbols, and psychology provides the experiential framework in which those symbols acquire concrete meaning.**

MOŽE LI ASTROLOGIJA BITI ALAT ZA PREVAZILAŽENJE NESVESNIH OBRAZACA, A NE SAMO ZA NJIHOVO OPISIVANJE?

Da, ona može biti mnogo više od pukog opisa ličnosti i obrazaca ponašanja. Takođe, može poslužiti kao alat za njihovo prevazilaženje i prvenstveno za upoznavanje sebe, svojih vrlina i mana kroz tumačenje zvezda. Kada kroz natalnu kartu prepoznamo gde leže nesvesne blokade, dobijamo jasnoću o tome šta nas koči. Sam čin osvešćivanja je prvi korak ka promeni. **Astrologija daje simbolički jezik kojim razumemo zašto nešto ponavljamo i kako da energiju planeta upotrebimo u svoju korist radi ličnog prosperiteta.** Time postaje most između nesvesnog i svesnog, i pomaže da prepoznamo obrasce, ali i da ih transformišemo u snagu kroz lični rad, terapiju ili duhovnu praksu.

KADA GOVORIMO O EMOCIONALNOJ ZRELOSTI, ŠTA NATALNA KARTA MOŽE DA PONUDI KAO PUTOKAZ KA OSLOBAĐANJU I CELOVITIJE ŽIVOTU?

Natalna karta može biti putokaz ka emocionalnoj zrelosti jer pokazuje naše slabosti, ali i unutrašnje resurse i potencijale. Ona otkriva gde treba da učimo strpljenje i odgovornost (Saturn), šta nas ispunjava i smiruje (Mesec), kao i pravac rasta kroz karmičke čvorove. Time nam nudi mapu kako da prepoznamo obrasce, prevaziđemo blokade i živimo slobodnije, celovitije i srećnije.

Ja uvek volim da naglasim, da je astrologija **dobar sluga, a loš gospodar. I kada je koristimo na takav način, možemo izvući samo benefite iz nje.**

CAN ASTROLOGY BE A TOOL FOR OVERCOMING UNCONSCIOUS PATTERNS, NOT ONLY FOR DESCRIBING THEM?

Yes, it can be much more than a simple description of personality and behavioral patterns. It can also serve as a tool for overcoming them and, above all, for getting to know oneself – one’s strengths and weaknesses – through the interpretation of celestial symbolism.

When we identify unconscious blockages through the natal chart, we gain clarity about what is holding us back. The very act of becoming aware is the first step toward change. **Astrology offers a symbolic language that helps us understand why we repeat certain behaviors and how to use planetary energies to our advantage for personal growth.** In this way, it becomes a bridge between the unconscious and the conscious, helping us recognize patterns but also transform them into strength through personal work, therapy, or spiritual practice.

WHEN SPEAKING OF EMOTIONAL MATURITY, WHAT CAN THE NATAL CHART OFFER AS GUIDANCE TOWARD LIBERATION AND A MORE INTEGRATED LIFE?

The natal chart can be a guide to emotional maturity because it reveals our weaknesses, but also our inner resources and potentials. It shows where we need to learn patience and responsibility (Saturn), what fulfills and soothes us (the Moon), and the direction of our growth through the karmic nodes. In doing so, it offers a map for recognizing patterns, overcoming blockages, and living more freely, more fully, and more joyfully.

I always like to emphasize that **astrology is a good servant, but a bad master. And when we use it that way, we can draw only benefits from it.**



„Kada kroz natalnu kartu prepoznamo nesvesne blokade, dobijamo jasnoću o tome šta nas koči — a sam čin osvešćivanja je prvi korak ka promeni.“

“When we identify unconscious blockages through the natal chart, we gain clarity about what is holding us back — and the very act of becoming aware is the first step toward change.”



SVOJEVRNSNI PLEZIR

A DISTINCT KIND OF PLEASURE

Autor / Author VANJA PARAUŠIĆ

Fotografije / Photos IGOR ČVORO

U umetnosti **Miljane Langović** telo postaje mesto gde se susreću ranjivost i sloboda. Njene slike ogoljenih figura ne govore o erotici, već o unutrašnjim prelomima — trenucima kada skidamo sopstvene slojeve i dopuštamo da podsvesno progovori. Kroz dodir, kontakt i gestove, ona istražuje integraciju dualnosti koju svi nosimo: svetlosti i tame, posesivnosti i prepuštanja, svesnog i nesvesnog.

Za Miljanu, stvaranje je proces samospoznaje. Svaka slika postaje trag jedne promene, način da se otpuste obrasci koji više nisu naši i da se prihvati ono što jeste. Arhitekta po obrazovanju, a slikar po unutrašnjoj nužnosti, ona gradi svoj vizuelni jezik između strukture i intime, pretvarajući lični rad na sebi u estetski čin.

NA KOJI NAČIN KORISTIŠ TELO KAO SIMBOL, KAO MEDIJUM KROZ KOJI ISTRAŽUJEŠ IDENTITET, ZADOVOLJSTVO I RANJIVOST?

In the art of **Miljana Langović**, the body becomes a place where vulnerability and freedom meet. Her paintings of bare figures do not speak of eroticism but of inner fractures—moments when we peel off our layers and allow the subconscious to speak. Through touch, contact, and gestures, she explores the integration of the dualities we all carry: light and darkness, possessiveness and surrender, the conscious and the unconscious.

For Miljana, creation is a process of self-discovery. Every painting becomes a trace of a transformation, a way to release patterns that are no longer ours and to accept what it is. An architect by education and a painter by inner necessity, she builds her visual language between structure and intimacy, turning personal inner work into an aesthetic act.

IN WHAT WAY DO YOU USE THE BODY AS A SYMBOL, AS A MEDIUM THROUGH WHICH YOU EXPLORE IDENTITY, PLEASURE, AND VULNERABILITY?



Slike Miljane Langović istražuju ranjivost, dodir i unutrašnju transformaciju. Kroz ogoljene figure i suptilne geste, ona prikazuje procese oslobađanja i prihvatanja sebe.

Miljana Langović's paintings explore vulnerability, touch, and inner transformation. Through bare figures and subtle gestures, she depicts processes of liberation and self-acceptance.

Telo predstavljam kao simbol ranjivosti i izloženosti koje vode ka slobodi. Suprotnost slobode su stege, i to su svi oni unutrašnji procesi kojima sebe sabotiram i odvlačimo od svoje suštine. Ogoljavanje u tom kontekstu jeste čin oslobađanja i dozvola da smemo da budem svoji. Smatram da je potrebno da se izložimo i budemo ranjivi kako bismo živeli u svom potencijalu. Ta ranjivost je nekakva cena koja se plaća za plodove koji kasnije neminovno pristižu. Najviše se uživa u plodovima koji nisu došli nikakvim prečicama, i tu leži najveće zadovoljstvo.

Dodir sa sopstvenim telom doživljavam kao svečani čin prihvatanja svoje dualnosti — svetlosti i tame. Svestan dodir je komunikacija između uma i tela, koja šalje uzvišenu poruku: tu sam za tebe, vidim te i prihvatom te baš takvu kakva si. Uverena sam da se baš tu dešava i komunikacija sa podsvješću, gde možemo da lečimo neke duboke rane u nama.

ČESTO SE KAŽE DA UMETNOST OTKRIVA ONO ŠTO NE UMEMO DA IZGOVORIMO. FROJD BI REKAO DA JE TO NAČIN DA TELO NESVESNO PROGOVORI. DA LI STVARANJE DONOSI OSEĆAJ OSLOBAĐANJA, KAO DA TAJ PLEZIR POSTOJI I U SAMOM PROCESU RADA?

I present the body as a symbol of vulnerability and exposure that leads to freedom. The opposite of freedom is constraint, and those are all the inner processes through which we sabotage ourselves and drift away from our essence. In that context, bareness is an act of liberation and a permission to allow ourselves to be who we truly are. I believe that we need to expose ourselves and be vulnerable in order to live our potential. Vulnerability is a kind of price we pay for the fruits that inevitably arrive later. We enjoy the most those fruits that have not come through shortcuts, and that is where the greatest pleasure lies.

Touching one's own body is, for me, a ceremonial act of accepting one's duality — light and darkness. Conscious touch is communication between the mind and the body, which sends an elevated message: I am here for you, I see you, and I accept you exactly as you are. I am convinced that this is also where communication with the subconscious happens, where we can heal some of our deepest wounds.

IT IS OFTEN SAID THAT ART REVEALS WHAT WE ARE UNABLE TO ARTICULATE. FREUD WOULD SAY IT IS A WAY FOR THE BODY TO LET THE UNCONSCIOUS SPEAK. DOES CREATION BRING A SENSE OF LIBERATION, AS IF THAT PLEASURE EXISTS WITHIN THE VERY PROCESS OF WORKING?

Seriju slika Svojevrsni plezir započela sam u trenutku kada sam tražila mnoge odgovore. Onda kada sam objektivno imala sve, a osećala veliku prazninu, u meni se probudio nagon za promenom. Motiv koji se ponavlja na slikama su ogoljena tela u određenom kontaktu. Nisam bila sigurna zašto biram takve teme, dok, nakon dužeg perioda introspekcije, nisam shvatila da to uopšte nije slučajnost, jer je podsvest već davno znala. Slike su sve vreme bile tu da mi pošalju poruku kako je vreme za oslobađanjem, kroz prodiranja u svoju mračnu stranu, da bi autentična Miljana došla na videlo, za sebe i zbog sebe. Slike su, zajedno sa mojim unutrašnjim radom, postale deo procesa samospoznaje. Svaka nastala slika skida jedan sloj sa mene, koji sam u datom trenutku bila spremna da odbacim. Svaka slika je svedočanstvo jedne promene, jednog napretka, jednog povratka svojoj suštini.

Muškarac i žena koje predstavljam u određenom kontaktu, u dubljem smislu, čine integraciju polariteta — svesnog i nesvesnog, jina i janga, svetla i tame. Plezir, predstavljen kao telesni kontakt, mnogo je više od toga. On je sinonim za uživanje u sadašnjem trenutku, u samom postojanju i stvaralačkoj energiji, prihvatanje prošlosti i pretvaranje svojih iskustava u stvaralačku snagu.

I began the series of paintings A Distinct Kind of Pleasure at a time when I was searching for many answers. When I objectively had everything yet felt a deep emptiness, an urge for change awakened within me. The recurring motif in the paintings is bare bodies in a certain form of contact. I was not sure why I chose such themes until, after a long period of introspection, I realized that it was no coincidence — the subconscious had known it all along. The paintings were always there to send me a message that it was time for liberation, through delving into my darker side, so that the authentic Miljana could come to light, for herself and because of herself.

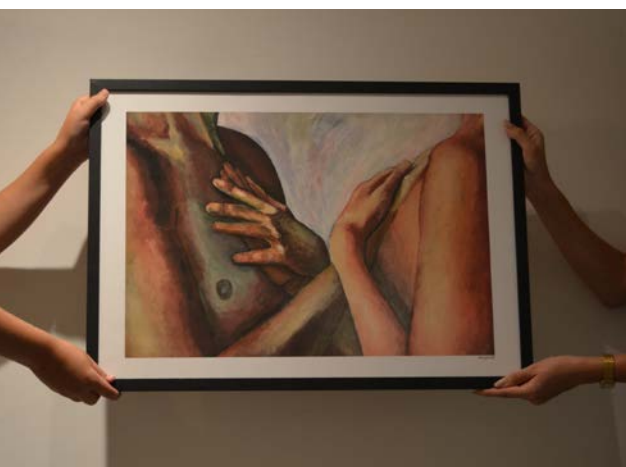
The paintings, together with my inner work, became part of the process of self-discovery. Each painting removes one layer from me, a layer I was ready to release at that moment. Every painting is a testament to a transformation, a step forward, a return to my essence.

The man and woman I depict in a certain form of contact, in a deeper sense, represent the integration of polarities — the conscious and the unconscious, yin and yang, light and darkness. Pleasure, represented as physical contact, is much more than that. It is a synonym for enjoying the present moment, in existence itself and in creative energy, accepting the past, and turning one's experiences into creative strength.

„Svaka nastala slika skida jedan sloj sa mene, koji sam u datom trenutku bila spremna da odbacim.“

“Each painting removes one layer from me, a layer I was ready to release at that moment.”





„Plezir, predstavljen kao telesni kontakt, mnogo je više od toga — on je sinonim za uživanje u sadašnjem trenutku, u samom postojanju i stvaralačkoj energiji.“

“Pleasure, represented as physical contact, is much more than that — it is a synonym for enjoying the present moment, in existence itself and in creative energy.”

KOLIKO KROZ SVOJE STVARANJE ISTRAŽUJEŠ SEBE I SVET OKO SEBE?

Iz mog ugla stvaranja, umetnost i psihologija ne idu jedna bez druge. To je kao jedan tim koji radi za zajednički cilj — dobrobit bića. Primetila sam da, kako sam svesnije radila na razumevanju sebe, umetnost je uvek pratila. Nijedna spoznaja ni lekcija nije prošla neispraćena slikarskom četkicom. Ako neka još uvek nije, to znači da nije došlo vreme za nju, i da mi je potrebno još malo zrelosti.

Osim toga, smatram da je stvaranje i vid otpuštanja starih obrazaca koji mi više ne služe, opraštaja od prošlosti, ljudi, mesta i događaja. To opraštanje, ali i prihvatanje onoga što jeste, zabeleženo je na platnu. To je moj dnevnik osećanja, mesto gde mogu da se osvrnem, i prepoznam svoje procese.

HOW MUCH DO YOU EXPLORE YOURSELF AND THE WORLD AROUND YOU THROUGH YOUR CREATIVE WORK?

From my perspective on creation, art and psychology cannot exist without each other. They are like a team working toward a shared goal — the well-being of the being. I have noticed that as I worked more consciously on understanding myself, art always followed. Not a single insight or lesson passed without being accompanied by a paintbrush. If something has not yet been expressed, it means its time has not come, and that I need a bit more maturity.

Besides that, I believe that creating is also a way of releasing old patterns that no longer serve me, a way of saying goodbye to the past, to people, places, and events. That letting go, as well as the acceptance of what is, is recorded on the canvas. It is my diary of emotions, a place where I can look back and recognize my own processes.



D.151.4 Armchair
Gio Ponti



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NAMEŠTAJ KAO ČIN ZAVOĐENJA

FURNITURE AS AN ACT OF SEDUCTION

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

Francuski dizajner Kristof Delkur (Christophe Delcourt) veruje da je nameštaj pre svega – zavođenje. Predmet koji svakodnevno dodirujemo određuje ritam prostora jednako snažno kao arhitektura ili umetničko delo. Njegova filozofija je jasna: prakse mogu biti različite, ali treba da koegzistiraju harmonično i bez nadglasavanja.

Upravo tim pristupom počinje nova *Molteni&C 2025* kolekcija, ujedno i početak njihove saradnje sa Delkurom, majstorom materijalnosti i zanatske preciznosti. Njegovi komadi brišu granice između industrijske proizvodnje i umetničkog rukopisa, stvarajući predmete koji žive na raskršću udobnosti, skulpturalnosti i tihe luksuznosti.

Delkur oblik posmatra kao geometriju pokreta: ravnotežu punog i praznog, susreta i preseka, volumena koji diše. Materijal je njegova boja, svetlost njegov crtež. U tom spoju formi, ritmova i perspektiva, svaki komad postaje mali manifest – dokaz da dizajn može biti i funkcija i poezija.

EMILE: MODULARNI RITAM SAVREMENOG ŽIVOTA

Sofa *Emile* osmišljena je kao fleksibilan sistem koji prati dinamiku savremenog doma. Njene prepoznatljive grafičke linije teku duž stranica i naslona, dok modularni

French designer Christophe Delcourt believes that furniture is, above all else, an act of seduction. An object we touch every day shapes the rhythm of a space just as powerfully as architecture or a work of art. His philosophy is clear: practices may differ, but they must coexist harmoniously and without overpowering one another.

This very approach defines the new *Molteni&C 2025* collection, which also marks the beginning of their collaboration with Delcourt, a master of materiality and artisanal precision. His pieces blur the boundaries between industrial production and artistic craftsmanship, creating objects that live at the crossroads of comfort, sculptural form, and quiet luxury.

Delcourt sees form as the geometry of movement: the balance of full and empty, of encounter and intersection, of volumes that breathe. Material is his color, light his drawing. In this fusion of forms, rhythms, and perspectives, each piece becomes a small manifesto — proof that design can be both function and poetry.

EMILE: THE MODULAR RHYTHM OF CONTEMPORARY LIFE

The *Emile* sofa is conceived as a flexible system that follows the dynamics of the modern home. Its distinctive graphic lines flow along the sides and backrest, while

elementi omogućavaju omogućavaju formiranje formalnih ili opuštenijih kompozicija, u linearnoj i kružnoj formi. Varijacije u visini naslona i dubini sedenja stvaraju prirodan osećaj pokreta, dok krupni jastuci omogućavaju da udobnost personalizuje svaki gost. *Emile* se savršeno prepliće sa *Odile* stočićima koji mogu biti samostalni, centralni ili integrisani u samu sof, pojačavajući njenu funkcionalnu fluidnost

ODILE, LÈA, MAYLIS, FLEUR, LISE: DIJALOG SKULPTURE I SVETLOSTI

Geometrijska igra *Odile* stočića nastavlja se u stolu *Lèa*, zamišljenom kao element koji povezuje modularne segmente: pravougaona osnova i elegantni heksagonalni vrh u visokom sjaju daju mu savremenu, jasno isečenu pojavnost.

Stočić *Maylis* uvodi mekoću. Njegova zaobljena ploča i metalne noge u obliku polumeseca stvaraju dinamičan kontrast materijala, od mermera do stakla. Drvena verzija zaokružuje priču, omogućavajući kombinovanje modela kao vizuelni duet oblika.

Fleur je diskretan stočić od stakla sa bronzanim tonom i prelivajućom teksturom koji unosi suptilni, eterični karakter u svaki enterijer.

Konačno, sto *Lise* vraća fokus na skulpturalnu moć. Dva isprepletena, zakrivljena nosača u laku ili čeliku nose masivnu ploču od drveta ili mermera, stvarajući komad snažne arhitektonske prisutnosti, idealan za prostrane ambijente.

modular elements allow the formation of formal or more relaxed compositions, in linear and circular form.

Variations in backrest height and seating depth create a natural sense of movement, while large cushions allow each guest to personalize comfort. *Emile* intertwines seamlessly with the *Odile* tables, which can be standalone, central pieces, or integrated into the sofa itself, enhancing its functional fluidity.

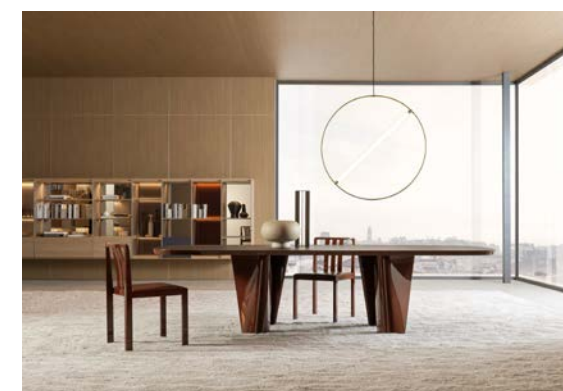
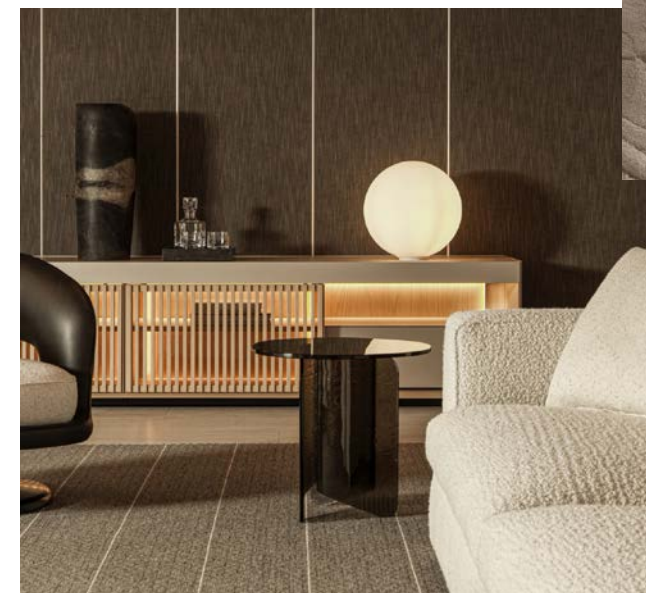
ODILE, LÈA, MAYLIS, FLEUR, LISE: A DIALOGUE BETWEEN SCULPTURE AND LIGHT

The geometric play of the *Odile* tables continues in the *Lèa* table, envisioned as the element that connects the modular segments: a rectangular base and an elegant hexagonal top in high gloss give it a contemporary, sharply defined presence.

The *Maylis* table introduces softness. Its rounded top and crescent shaped metal legs create a dynamic contrast of materials, from marble to glass. The wooden version completes the story, allowing the models to be combined as a visual duet of forms.

Fleur is a discreet glass table with a bronze hue and shifting texture that introduces a subtle, ethereal character to any interior.

Finally, the *Lise* table brings the focus back to sculptural strength. Two interwoven curved supports in lacquer or steel carry a massive wood or marble top, creating a piece with a strong architectural presence, ideal for spacious interiors.





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(PRO)GOVORIMO O SEKSU

LET'S (REALLY) TALK ABOUT SEX

Autor / Author MAJA COLIĆ, TRANSAKCIONI ANALITIČAR - PSIHOTERAPEUT I EDUKANT SEKSUALNE PSIHOTERAPIJE

Fotografije / Photos MIŠA OBRADOVIĆ

Dve godine sam jednom mesečno vikendom išla u Zagreb zbog seksa. Ne radi seksa, nego zbog!

Ovu jezičku začkoljicu iskoristila sam da bih privukla pažnju, jer istraživanja potvrđuju tezu da pominjanje ili stavljanje u kontekst seksa, značajno povećava vidljivost poruke koju želimo da prenesemo. Usled jurnjave za profitom, valjda zbog pomenute povezanosti, često čujemo primedbe da je u savremenom svetu previše (nep-rimerenog) seksualizovanja svega i svugde, da je sve na izvolte, da se gubi granica između javnog, privatnog i intimnog ponašanja, te da je ljudska seksualnost toliko banalizovana, da će nam zbog toga ogaditi seks.

Ili, kako je moja prijateljica očajnički uzvignula nakon sklapanja priče (eufemizam za ogovaranje) o neverstvu u (nekom tamo, nedajbože našem) braku: Seks je pre-cenjen!

Čak i da su sve ove primedbe tačne, pogrešno bi bilo da se zbog toga ne bavimo važnošću i uticajem seksualnog zdravlja na zdravlje pojedinca, a i društva. A ne bavimo se! I moj utisak je oduvek bio da se o seksu mnogo priča, ali najčešće na pogrešnom mestu i na kontraproduktivan način. Prvenstveno mislim da se nameću klišeji, potencira kvantitet, i uopšte, stavlja se fokus na upravo ono što seksualnost opterećuje, a ne oslobađa. A tek bombastični naslovi na portalima koji počinju sa nećete verovati šta je... ključno za savršen seks... i slično — samo će odvratiti čitaoca od teme, jer ono što je savršen seks za redakciju, ne znači da je i za nas ostale. Neki smo OK i sa tim da nam je seks dovoljno dobar. U školi se, osim jedne lekcije o građi ljudskog tela, koju nastavnici najčešće izbegavaju i da pitaju (da ne bi deci izazivali neprijatnost) o seksualnosti ni ne priča. Pojasne nam da su to reproduktivni organi, a o funkciji užitka nemoj da je neko pokušao da govori! Sve iz brige da ne bi decu gurnuli na put promiskuiteta, jer njima i ovako svašta pada na pamet! Sa decom se o seksualnosti ne priča ni u porodici (izuzetak od pravila su drugačija iskustva), te se genitalni organi imenuju neakvim zamenskim metaforičnim nazivima, čime se od malena šalje psihološka poruka da je to nešto toliko za izbegavanje, da mu se ni naziv ne pominje. Evo da proverimo, ko je od nas čuo roditelje ili govorio svojoj deci da imaju vulvu, vaginu, penis... dok smo oko, nos, noge, ruke i ostale delove tela nazivali onako kako i u anatomskom atlasu piše? Moje mišljenje je da je seks potcenjen!

Zapravo, ja sam transakcioni analitičar - psihoterapeut. Nakon redovnog školovanja, studija na Filozofskom fakultetu u Beogradu, završila sam i petogodišnju edukaciju za psihoterapeuta i radim sa odraslim klijentima. Nemoguće je ne primetiti koliko je ljudima nelagodno da pričaju o seksu, a kamo li o seksualnim problemima, čak i u terapijskom setingu. Da budem potpuno iskrena, ni većina psihoterapeuta nije baš specifično trenirana za rad sa ovim problemima. Mi primenjujemo intervencije i tehnike koje inače koristimo u radu sa psihičkim i psihijatrijskim tegobama različitog porekla i uzroka. To da postoje određene specifičnosti, kao i posebno prilagođene psihoterapijske tehnike, zbog kojih je Hrvatsko društvo za seksualnu terapiju organizovalo dvogodišnju edukaciju, osvestila sam tek

For two years, once a month on weekends, I traveled to Zagreb because of sex. Not for sex, but because of it.

I used this linguistic twist to attract attention, because research confirms the idea that mentioning sex, or placing something in the context of sex, significantly increases the visibility of the message we want to convey. In the race for profit, and perhaps because of this exact connection, we often hear complaints that in today's world everything is overly (and inappropriately) sexualized, that nothing is off limits anymore, that the boundary between public, private, and intimate behavior is disappearing, and that human sexuality has been so trivialized that it might even make us dislike sex altogether.

Or, as my friend once exclaimed in despair, after unpacking a story (a euphemism for gossip) about infidelity in a marriage (somewhere out there, never ours, God forbid): Sex is overrated.

Even if all these criticisms were true, it would still be wrong to ignore the importance and impact of sexual health on the health of the individual and society as a whole. And we do ignore it. My impression has always been that people talk a lot about sex, but usually in the wrong places and in the most counterproductive ways. What we mostly see are clichés, a fixation on quantity, and a focus on exactly what burdens sexuality instead of liberating it. Bombastic headlines on news portals that begin with you will not believe what is... the key to perfect sex... and similar promises only push readers away from the topic, because what constitutes perfect sex for an editorial team does not necessarily apply to the rest of us. Some of us are fine with sex being simply good enough. At school, apart from a single lesson on the human body, which teachers generally avoid even asking about (to spare children discomfort), there is no real talk of sexuality. They tell us these are reproductive organs, and as for the function of pleasure, no one dares mention it. All out of fear that they might push children toward promiscuity, because their imaginations are already doing enough. Families do not discuss sexuality either (there are exceptions, of course), and so genital organs are given metaphorical nicknames, sending a psychological message from early childhood that these things should be avoided to such an extent that even their proper names should not be spoken. Let us check: how many of us ever heard our parents refer to vulva, vagina, penis, while we freely used the anatomical names for nose, eyes, legs, arms? In my opinion, sex is underrated.

I am, in fact, a transactional analyst and a psychotherapist. After completing my degree at the Faculty of Philosophy in Belgrade, I underwent a five-year training program in psychotherapy and now work with adult clients. It is impossible not to notice how uncomfortable people feel when talking about sex, let alone sexual problems, even in a therapeutic setting. To be completely honest, most psychotherapists are not specifically trained to work with sexual issues. We apply the same interventions and techniques that we use with psychological and psychiatric difficulties of various origins. I only became aware that this field has its own specificities and particularly adapted psychotherapeutic techniques when I attended a workshop held by Assistant Professor Tanja

na radionici docentkinje Tanje Jurin, kada je gostovala u Beogradu. HDST je član Evropske seksološke federacije i potpisnik je Povelje o seksualnim pravima Svetske zdravstvene organizacije, u skladu sa kojim je formiran statut Društva, kao i program edukacije. Pandan ovom društvu u Srbiji ne postoji, kao ni formalna edukacija, niti sam uspeła da nađem da postoji formalno edukovani terapeut sa zvanjem koje sertifikuje evropsko udruženje. Ako postoji, vešto se krije, te nisam uspeła da saznam ništa o njemu. Reklo bi se, dakle, da je u našoj zemlji seks nedovoljno cenjen!

Radeći sa osobama sa seksualnim smetnjama, mi terapeuti bi trebalo stalno da preispitujemo vlastite stavove i testiramo svoju slobodu da prihvatamo različitosti i raznolikosti ljudske seksualnosti. Područje seksualnosti je toliko tabuizirano, a bavljenje najintimnijim tajnama, strahovima i fantazijama drugih ljudi podrazumeva otvoren i slobodan razgovor za koji se velika većina njih ne oseća spremno. Razgovarala sam sa lekarima koje poznajem — oni su trenirani da do detalja pitaju pacijente o fiziološkim procesima u telu, važno je da im opišu razna telesna stanja i izlučevine, ali tema seksualnosti i za njih je najčešće tabu. Seks je usputna tema samo ponekad, uglavnom kada se radi o polno prenosivim bolestima i kontracepciji, a ne i o seksualnim problemima i disfunkcijama. Dobro, ako seksualno zdravlje podrazumeva ne samo odsustvo smetnji, nego i prisustvo zadovoljstva, pitala sam psihijatre — da li uzimajući anamnezu prilikom pregleda pitaju pacijente nešto i o tome. Ne pitaju, a neki su mi rekli da im to jeste

Jurin in Belgrade. The Croatian Association for Sexual Therapy is a member of the European Federation of Sexology and a signatory of the World Health Organization's Declaration of Sexual Rights; its statute and educational program were formed accordingly. Serbia has no equivalent association, no formal education of this kind, and I have not managed to find a single formally trained therapist with a title certified by the European federation. If one exists, they are hiding well, because I have been unable to learn anything about them. It would be fair to conclude, then, that in our country sex is not valued enough.

Working with people who experience sexual difficulties requires therapists to constantly examine their own attitudes and test their capacity to accept the diversity and variety of human sexuality. Sexuality is such a deeply taboo area, and working with the most intimate secrets, fears, and fantasies of other people requires an open and free conversation that most individuals do not feel ready for. I have spoken with doctors I know; they are trained to ask patients in detail about physiological processes, to describe bodily states and secretions, yet sexuality is usually taboo for them too. Sex becomes a side topic only occasionally, usually in relation to sexually transmitted infections or contraception, not sexual problems or dysfunctions.

Fine, if sexual health implies not only the absence of difficulties but also the presence of pleasure, I asked psychiatrists: when taking a patient's history, do they ask anything about that? They do not. Some told me that technically this should be part of the standard in-

„MOJ UTISAK JE ODUVEK BIO DA SE O SEKSU MNOGO PRIČA, ALI NAJČEŠĆE NA POGREŠNOM MESTU I NA KONTRAPRODUKTIVAN NAČIN.“



"MY IMPRESSION HAS ALWAYS BEEN THAT PEOPLE TALK A LOT ABOUT SEX, BUT USUALLY IN THE WRONG PLACES AND IN THE MOST COUNTERPRODUCTIVE WAYS."

deo standardnog intervjua, da bi trebalo da pitaju, ali u praksi ovaj deo uglavnom preskaču. Jedan od mojih predavača, psihijatar profesor Goran Arbanas, navodi da premda znamo da veliki broj ljudi ima seksualne probleme (čak jedna trećina žena i jedna četvrtina muškaraca barem jednom u životu ima neki seksualni problem) lekari kao jedan od razloga za ovo ne-pitanje navode nedovoljno znanje o području seksualnosti, nedostatak edukacije o komunikaciji, strah da će uvrediti pacijenta, nedostatak vremena, kao i vlastiti sram u razgovoru o ovim temama. Nažalost, vrlo mali broj pacijenata sa seksualnim problemima (oko 10-20%) javlja se svojim lekarima zbog ovih problema, a kao razlog za to navode da su smatrali da je tegoba nerešiva (70%), kao i da će lekaru biti nelagodno ako ga o tome budu pitali. Ovo su sve razlozi zašto seksualni problemi postaju često hronični.

Zaključak koji se sam nametnuo jeste da edukacija o seksu nema cenu!

Ako ljudi koji imaju tegobe nemaju kome da se obrate, šta im onda još preostaje? U savremenom društvu nije neuobičajeno da za probleme i bolesti većina konsultuje google stručnjaka, a sada je tu i veštačka inteligencija kao viša instanca za drugo mišljenje. Ako uvažimo definiciju Svetske zdravstvene organizacije koja posmatra seksualno zdravlje kao kontinuitet pozitivnih fizičkih, psihičkih i sociokulturnih iskustava povezanih sa seksualnošću, i naglašava da direktno zavisi i od slobode seksualnog izražavanja, onda suprotno ponašanje — povlačenje pred ekran i izolovanost, samouko tumačenje slučajno skupljenih informacija ne pruža nadu u prevazilaženje tegoba i izlečenje. Mogli bismo reći i da je većina iracionalnih uverenja koje imamo u vezi sa ovom tabu temom i nastala tako što su samo retki imali sreće da ih neko sistemski, ispravno uputi da prihvate, istražuju i uživaju u svojoj seksualnosti. Ostali su sakupljali znanja, poluznanja i netačne in-

terview, but in practice they skip it. One of my instructors, psychiatrist Professor Goran Arbanas, notes that although we know many people experience sexual problems (as many as one third of women and one quarter of men experience at least one such problem in their lifetime), doctors list several reasons for not asking: lack of knowledge in the field of sexuality, lack of training in communication skills, fear of offending the patient, lack of time, as well as their own discomfort in discussing these topics. Unfortunately, very few patients with sexual problems (around ten to twenty percent) seek help from their doctors, often because they believe their difficulty is unsolvable (seventy percent) and because they think it would make the doctor uncomfortable to talk about. All this is why sexual problems often become chronic.

The conclusion that naturally follows is that education about sex is priceless.

If people who struggle with these issues have no one to turn to, what else remains for them? Today it is not unusual that most people consult Google for their symptoms, and now artificial intelligence as a higher instance for a second opinion. But if we accept the definition of the World Health Organization, which views sexual health as a continuum of positive physical, psychological, and sociocultural experiences of sexuality, and emphasizes that it directly depends on the freedom of sexual expression, then the opposite behavior — withdrawing into isolation in front of a screen, self-teaching through fragments of random information — offers little hope for recovery. We could say that most of our irrational beliefs about this taboo topic developed precisely because only a few were lucky enough to be systematically, correctly taught to understand, explore, and enjoy their sexuality. The rest accumulated knowledge, half knowledge, and



formacije uglavnom sporadično u vršnjačkoj grupi, ili u sredstvima javnog informisanja, kako se to nekada zvalo. A onda su se desile promene u svetu medija, pa je dostupnost različitih kanala, tv emisija i serija postala izazov kojem su se stihijski prepustili, prilično neuki da kritički promišljaju sadržaje koji se nude. Ona prastara tvrdnja da je nešto istinito i tačno jer je rečeno na televiziji – sada zvuči naivno i smešno, jer smo svedoci da nam u javnom prostoru mešetare diletanti, kvazi-eksperti, pa među njima i samozvani terapeuti i seksolozi. Zato, ukoliko hoćete da pitate za drugaricu/rođaka (tako najčešće ljudi maskiraju interesovanje za teme kojima se bavim) sada, evo, znate da postoji psihoterapeut koji upravo završava edukaciju za seksualnog psihoterapeuta, i koji ima dozvolu za rad sa klijentima, naravno, pod supervizijom.

Tako je to sa onima koji ne idu prečicama, jer je sertifikovanje višegodišnji proces koji ima propisana pravila i uslove. U ove ubrajam i sebe, naravno. Reklo bi se da i za edukaciju za seksualno savetovanje i psihoterapiju važi slično kao i za seksualno ponašanje – *ponekad je (pre)zahtevno, ali je zadovoljstvo neuporedivo sa drugim iskustvima.*

misinformation sporadically through peers or the media, as it was once called. Then the media landscape changed, new channels, shows, and series became widely available, and people surrendered to them uncritically, not trained to evaluate what they were consuming. That old belief, that something is true because it was said on television, now seems naive and even amusing, because we now witness self-proclaimed experts occupying the public space, amateurs, pseudo specialists, and among them self-declared therapists and sexologists.

Therefore, if you ever want to ask for a friend or a cousin (which is how people usually mask their interest in the topics I work with), now you know there is a psychotherapist who is completing training in sexual psychotherapy and who is authorized to work with clients, of course under supervision.

That is how it goes for those who do not take shortcuts, because certification is a years long process with clearly prescribed rules and requirements. I include myself in this, naturally. We could even say that education in sexual counseling and psychotherapy follows a similar principle to sexual behavior – *sometimes it is demanding, but the satisfaction is incomparable to other experiences.*

FROJD U MREŽI

S K U H T R H R P B U O F R L M H Č J R
A B Z R E L O S T L W L Č H U X D Q U Z
Z Q K W U K D V Q Z C M U A B Q E R R Q
R M B U J O R A L N A P R W E M T U X B
E J O O T B Z L G O I W R Z W Q I Y Č W
V P D L D J P J R O C Č E F C I N G G O
A X M L F J R V G B J V U B T B J Q P V
N G Z F A L I Č K A C P Z C I P S A X F
J G V I Y H J D F U W U G H P F T R E R
E I Z S M K R D H V D U P O B I V E Č O
Q M B S F I K I Q O G W B Č X Y O U Y J
K F M T C G T J H E N Č Č Q H O U I R D
I N X U C C Z V E V H E D P K T Z Q Y L
B H W Q U U R E S C C W X O T T D G N
L A T E N T N A H P V L B M Q W X C P W
H Č J G I T B Q P V I G E B Y T L Q H G
W I L L O E E T K F E K V E O S Y M B B
G E N I T A L N A H J D V D E Q C J E Y
G V T D J S U X M V U L O I Y Y C E L I
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