

# MOVEM

MAGAZIN



IVA LORENS / FILIP BALOŠ / JYMENIK  
TAM / TEYA DORA

KO SI TI?  
WHO ARE YOU?

BRANISLAV TRIFUNOVIĆ / MIA BJELOGRLIĆ / MIHAIL DUDAŠ



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# /UVODNIK INTRO

Autor / Author AŠOK MURTI



Anhedonija je pojam kojim opisujemo stanje smanjenog osećaja zadovoljstva. Anhedonija se smatra ključnim činiocem stanja ozbiljne depresije i njom se klinički najtačnije opisuje produžena melanholija. Proučavanje je pokazalo da je ovo stanje direktno povezano sa nedovoljnim funkcionisanjem produžene moždine i srednjeg mozga, kao i povećanom aktivnošću u korteksu, delu mozga zaduženom za procesuiranje racionalnih i emotivnih aktivnosti. Ovo negativno utiče na hipotalamus koji je zadužen za proizvodnju dopamina, „hormona sreće“. Zajedno sve ukazuje i da je i hipofiza hiperaktivna. Stručnjaci upozoravaju da je stanje anhedonije, koje je registrovano u raznim formama, u vrtoglavom porastu među praćenim kliničkim subjektima.

Značenja anhedonije i depresivnog raspoloženja mogu biti oblikovana kulturnim normama u pogledu zadovoljstva i tuge. Veruje se da signaliziraju promene u ravnoteži pozitivnih i negativnih emocija, pri čemu je prava priroda ovih signala barem delimično oblikovana kulturnim kontekstom.

**Nemojte za sve kriviti AI (veštačku inteligenciju).**

**Možda naši problemi potiču od toga što previše mislimo...**

Anhedonia is a term that describes the state of reduced ability to feel pleasure. Anhedonia is considered to be the key factor in the state of severe depression and it is the most clinically accurate description of prolonged melancholia. Studies have shown that this condition is directly related to insufficient functioning of the medulla oblongata and the midbrain and also increased activity in the cortex, the part of the brain that processes rational and emotional activities. This negatively affects the hypothalamus that produces dopamine, the "happy hormone". This altogether indicates that the pituitary gland is also hyperactive. Experts warn of a fast-paced growth in various registered forms of anhedonia among monitored and clinical subjects.

The implications of anhedonia and depressed mood can be shaped by cultural norms regarding pleasure and sadness. It is believed that they signal changes in the balance of positive and negative emotions, with the real nature of these signals being at least partly shaped by cultural context.

**Do not blame AI (artificial intelligence) for everything.**

**Overthinking may be the actual cause of our problems...**

# EKOSISTEM UTICAJA

THE ECOSYSTEM OF INFLUENCE

Masovni mediji su ti koji konstruišu našu realnost. O našem i njihovom odrazu porazgovarali smo sa Miom Bjelogrlić, voditeljkom jutarnjeg programa.

Autor / Author TAMARA VUKOSAVLJEVIĆ  
Fotografije / Photos EMILija STANIŠIĆ

It is the mass media that constructs our reality. We talked about them and how they reflect on us with Mia Bjelogrlić, the morning show host.

Ćutanju se strastveno odupirem

I Passionately Raise My Voice Against Silence



### **Čime mediji već decenijama hipnotišu mase?**

Mislim da je ključ upravo u tom pridевu „masovni“. Kada se obraćate velikom broju ljudi, velike su šanse da ćete uticati na njihova opredeljenja, interesovanja i ukus. Televizija je oduvek imala tu moć, sada je deli sa digitalnim medijima. Ipak, od moći je važnija odgovornost koju imaju. Odgovornost da se odupru hipnozi u sopstvenoj trci za rejtingom, oglašivačima, i još većim uticajem. Zbog toga je važno da u jednom društvu nemamo hipnotisane institucije, već one koje isključivo odgovaraju građanima. Iz sopstvene hipnoze i nama se selektivno fokusira pažnja. Iako „hipnoterapija“ služi za oslobođanje od negativnih uverenja, to u Srbiji, nažalost, nije slučaj.

### **Da li je televizijski program odraz naše (ne)kulture?**

Ljudi će gledati sve što im pustite. Vremenom se granice mogu probiti, pa sadržaj koji je pre 10 godina bio neprihvatljiv, sada je uobičajen. Donosioci odluka, barem kada su nacionalne televizije u pitanju, diktiraju šta će u jednom društvu biti „mejnstrim“. Većina će gotovo uvek posegnuti za senzacionalizmom. Utešno je da i manjina ima moć da kreira dominantni narativ, ali samo onda kada se za to steknu uslovi i oslobođi prostor. Tada shvatimo da ovde ipak postoji neka druga kultura i ljudi koji (NE)kulturu umeju da prepozna i menjaju.

### **Danas su društvene mreže poput ogledala kulture mladih, gde različite supkulturne grupe dobijaju šansu da žive. Da li misliš da su marginalizovane grupe dovoljno predstavljene ili plešu na ivicama našeg društva?**

Često mi se čini da su neke teme o marginalizovanim grupama viralne, a onda shvatim da je to jedan balon u digitalnom prostoru u kome se ja krećem i da zapravo ove grupe i dalje teško dopiru do većine. Ipak, značajno je što su pronašle slobodan prostor gde se čuje njihov glas, pa ne moraju da zavise od tradicionalnih medija. Sve je češće da se novinari upravo preko društvenih mreža informišu o „marginama“. Pitanje je samo koliko smo spremni da se duboko ogledamo i da li smo postali „spektrofobični“?

### **Da li se osećaš slobodnom da svoj glas koristiš „na sav glas“?**

Apsolutno. Možda je to privilegija, moj izbor, a možda i iluzija. Ipak isto tako smatram da zapravo niko od nas i nije u potpunosti slobodan, čak i kad osećamo da jesmo. Ali kada neko pokuša da me učutka ili kada osetim da je čutanje poželjno, tome se sa strašću odupirem.

### **How have the media been hypnotizing the masses for decades?**

I think the key word is precisely that adjective - "massive". When you address a large number of people, there is a good chance that you will influence their preferences, interests and tastes. Television has always had that power and now it shares it with digital media. However, the responsibility they have is more important than power. The responsibility to resist hypnosis, in their own race for ratings, advertisers, and even more influence. That is why it is important that we do not have hypnotized institutions in a society, but rather those that should only answer to citizens. Because of our own hypnosis, we tend to focus our attention selectively. Although "hypnotherapy" serves to get rid of negative beliefs, this is unfortunately not the case in Serbia.

### **Is the television program a reflection of our (lack of) culture?**

People will watch whatever you broadcast. Over time, boundaries can be broken, so the content that was unacceptable 10 years ago is now commonplace. Decision makers, at least when it comes to national TV networks, dictate what will be "mainstream" in a society. Most will almost always resort to sensationalism. It is comforting that the minority also has the power to create a dominant narrative, but only when the conditions are met and when there is room for it. Then we realize that some other culture still exists here and people who know how to recognize and change the (lack of) culture.

### **Today, social networks are like a mirror of youth culture, where different subcultural groups get a chance to live. Do you think marginalized groups are sufficiently represented or are they walking on the margins of our society?**



It often seems to me that some topics about marginalized groups are viral, but then I realize that it is a bubble in the digital space in which I move and that actually these groups still face many difficulties in reaching the majority. However, it is significant that they found a free space where their voice is heard, so they do not have to depend on traditional media. It becomes increasingly common for journalists to be informed about society "margins" through social networks. The only question is how willing we are to undergo introspection or have we become "spectrophobic"?

### **Do you feel free to use your voice "out loud"?**

Absolutely. Maybe it's a privilege, my choice, and maybe it's an illusion. However, I also believe that actually none of us is completely free, even when we feel that we are. But when someone tries to silence me or when I feel that silence is desirable, I passionately raise my voice.



# KREATIVNE INDUSTRije danas

High art je sastavni deo života mladih uspešnih ljudi u globalnim centrima kao što su Njujork, London, Pariz, Tokio, Hong Kong. Ovaj trend je toliko jak da je svetsko tržište vizuelnih umetnosti prošle godine vredelo 67,8 milijardi dolara, a svake godine raste po 3%, prema podacima vodećeg svetskog sajma na međunarodnom umetničkom tržištu The Art Market 2023 u Bazelu. U Srbiji se tek sada pojavljuju ljudi koji imaju dovoljno sredstava, a i interesovanja za tako nešto.

Zašto se opredeliti za high art kolekcije? Iz više razloga! Prvo, savremena vizuelna umetnost je daleko uzbudljivija i zabavnija od potvrđenih vrednosti (srpska umetnost između dva rata – čekajte da zaspim...). Skulpture od pleksiglasa, prohroma, poliuretanske smole, instalacije na zidu ili u prostoru, reflektivni materijali, uzbudljive boje... Pogledajte samo radove Džefa Kunsa (Jeff Koons). Onda, otkrivanje talenata, uticaj na formiranje scene, sloboda u razmišljanju, novi kontakti s mladim talentovanim ljudima – sve to prati iskustvo učešća na sceni savremenih vizuelnih umetnosti.

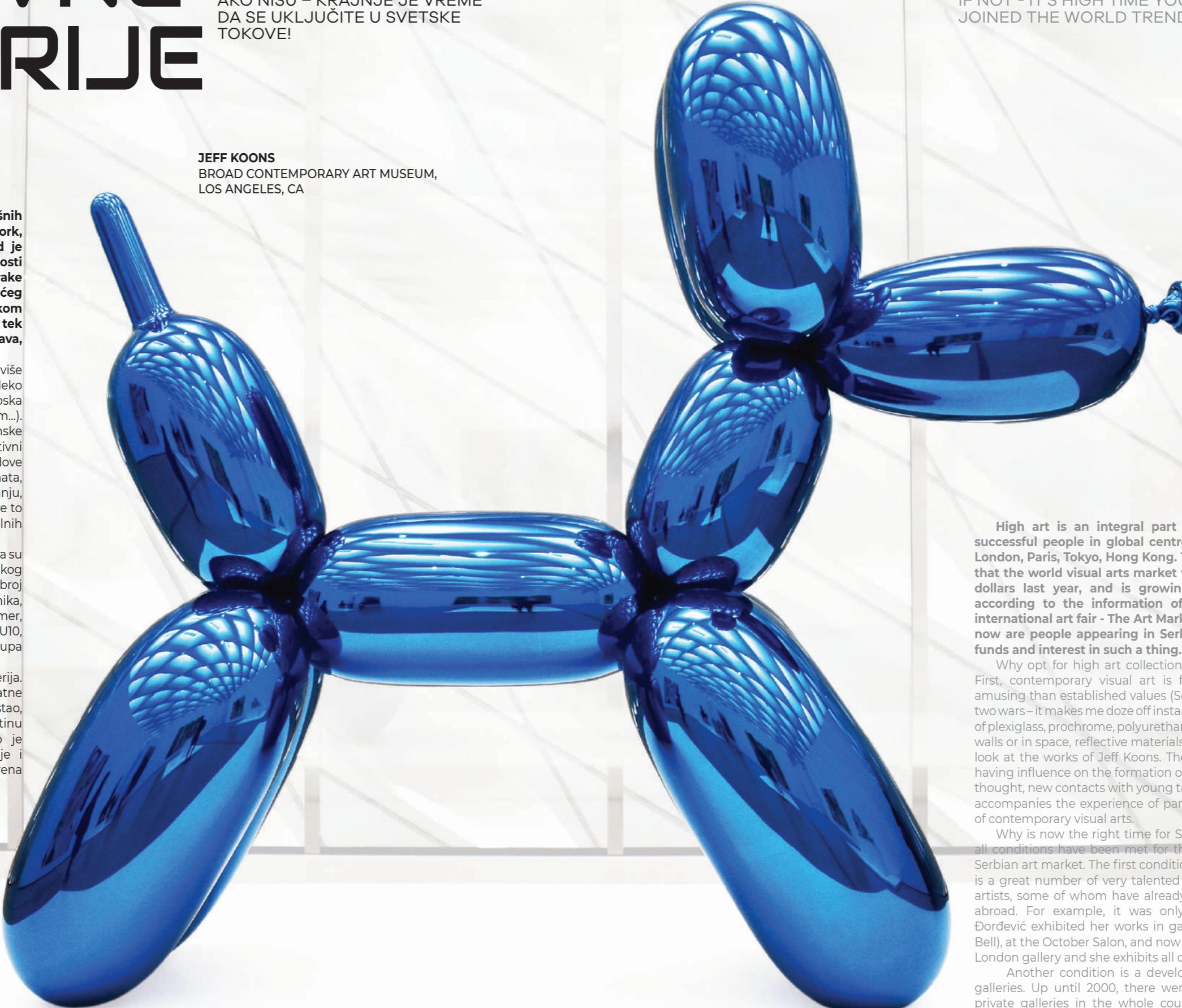
Zašto je baš sad trenutak za Srbiju? Rekla bih da su stekli svi uslovi za formiranje srpskog umetničkog tržišta. Prvi uslov je produkcija – postoji veliki broj veoma talentovanih i impresivnih mladih umetnika, a neki su već otišli i uspeli u inostranstvu. Na primer, Maja Đorđević je do juče izlagala u galerijama U10, Zvono, na Oktobarskom salonu, a sada je već zastupa Londonska galerija i izlaže u celom svetu.

Drugi uslov je razvijen sistem privatnih galerija. Do 2000. postojale su dve značajne privatne galerije u celoj zemlji; taj broj je postepeno rastao, a u poslednjih pet godina otvorilo se na desetinu s visokim profesionalnim standardima. Koliko je vizuelna umetnost dobila na značaju pokazuje i činjenica da su u šoping centru Galerija otvorena

DA LI SU VAŠ STANILI  
KANCELARIJA POSTALI GALERIJA  
SAVREMENE UMETNOSTI?  
AKO NISU – KRAJNJE JE VREME  
DA SE UKLJUČITE U SVETSKE  
TOKOVE!

HAS YOUR APARTMENT  
OR OFFICE BECOME A  
CONTEMPORARY ART GALLERY?  
IF NOT - IT'S HIGH TIME YOU  
JOINED THE WORLD TRENDS!

JEFF KOONS  
BROAD CONTEMPORARY ART MUSEUM,  
LOS ANGELES, CA



High art is an integral part of the life of young successful people in global centres such as New York, London, Paris, Tokyo, Hong Kong. This trend is so strong that the world visual arts market was worth 67.8 billion dollars last year, and is growing by 3% every year, according to the information of the world's leading international art fair - The Art Market 2023 in Basel. Only now are people appearing in Serbia who have enough funds and interest in such a thing.

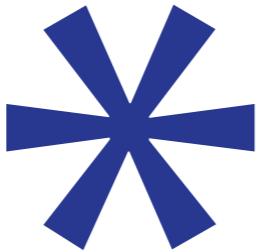
Why opt for high art collections? For several reasons! First, contemporary visual art is far more exciting and amusing than established values (Serbian art between the two wars – it makes me doze off instantly...). Sculptures made of plexiglass, prochrome, polyurethane resin, installations on walls or in space, reflective materials, exciting colours... Just look at the works of Jeff Koons. Then, discovering talents, having influence on the formation of the scene, freedom of thought, new contacts with young talented people – all this accompanies the experience of participating in the scene of contemporary visual arts.

Why is now the right time for Serbia? I would say that all conditions have been met for the development of the Serbian art market. The first condition is production - there is a great number of very talented and impressive young artists, some of whom have already gone and succeeded abroad. For example, it was only yesterday that Maja Đorđević exhibited her works in galleries U10, Zvono (The Bell), at the October Salon, and now she is represented by a London gallery and she exhibits all over the world.

Another condition is a developed system of private galleries. Up until 2000, there were only two significant private galleries in the whole country; this number has gradually grown, and in the last five years dozens of galleries have opened with high professional standards. How important visual art has become can be appreciated

CREATIVE  
INDUSTRIES  
today

Autor / Author NINA MIHALJINAC  
Fotografije / Photos EMILJA STANIŠIĆ, SHUTTERSTOCK



**NINA MIHALJINAC** IS AN ASSISTANT PROFESSOR AT THE DEPARTMENT OF THEATRE, RADIO AND CULTURE MANAGEMENT AND PRODUCTION AT THE FACULTY OF DRAMATIC ARTS IN BELGRADE. SHE WORKS AS A RESEARCHER IN THE FIELD OF CULTURAL POLICY AND CULTURAL MANAGEMENT, AND SHE IS PARTICULARLY INTERESTED IN CONTEMPORARY VISUAL ARTS.

dva velika galerijska prostora. O razvoju svedoči i to da je formirana Asocijacija umetničkih galerija Srbije, koja je predložila profesionalni kodeks, što je prvi korak ka uspostavljanju regulisanog tržišta. Udrženje likovnih umetnika Srbije (ULUS) se nedavno probudilo iz zimskog sna i dobilo novo i sjajno rukovodstvo, koje je pokrenulo niz važnih projekata za scenu. Poslednje što rade su javne konsultacije s arhitektonskim biroima upravo na temu opremanja stambenih i poslovnih prostora umetničkim delima, u saradnji sa Zavodom za proučavanje kulturnog razvijka.

Treće, pojavio se sloj imućnih ljudi koji nisu operisani od bilo kakve ideje o lepoti, koji umiju da gledaju, razumeju i cene umetnost, a koji su već razvili svoj ukus pravljenjem kolekcija besprekorne garderobe i nameštaja najmodernijeg dizajna. Oni su potencijalna grupa ljudi koja će omogućiti lansiranje karijera najboljih domaćih vizuelnih umetnika i dodatno stimulisati umetničku produkciju u Srbiji.

Četvrti, ptičica mi je rekla da jedna fantastična grupa ljudi radi na osnivanju prve agencije u Srbiji za posredovanje između biznisa i umetničke scene. U saradnji s njima će kolecionari moći lakše nego ikada da opreme svoje privatne i poslovne prostore umetničkim delima iz snova!

Došlo je vreme da se savremena umetnost u Srbiji podigne na viši nivo. Zaista je smešno da u svojim stanovima ili poslovnim prostorima imamo skupoceni nameštaj i tehniku, a jeftine printove ljubičastog cveća, naručene iz pakla – s onlajn platformi za dizajniranje enterijera, na primer... Ne, ne, ne ide tako, možemo mi to mnogo bolje! Zato, znajte – savršena, uzbudljiva dela mladih umetnika iz Srbije vas čekaju, otkrijte ih i zakoračite u svet umetnosti! Obećavam da će se vam se dopasti.

**NINA MIHALJINAC** JE DOCENTKINJA KATEDRE ZA MENADŽMENT I PRODUKCIJU POZORIŠTA, RADIJA I KULTURE FAKULTETA DRAMSKIH UMETNOSTI U BEOGRADU. RADI KAO ISTRAŽIVAČ U POLJU KULTURNE POLITIKE I MENADŽMENTA U KULTURI, A POSEBNO JE ZANIMAJU SAVREMENE VIZUELNE UMETNOSTI.



# GEN Z

DA LI GEN Z ODRASTA  
NELINEARNO OD  
TRADICIONALNOG  
ŽIVOTA?

IS THE GEN Z GROWING  
UP NON-LINEAR FROM  
TRADITIONAL LIFE?

Autor / Author NINA RELJIĆ  
Fotografije / Photos EMILija STANIŠIĆ

Andrej (11 godina) mi je danas ispričao jedan, u najmanju ruku neočekivan događaj, i to sa časa. Učiteljica je dala zadatak da napišu koje sve aplikacije koriste i šta najviše istražuju na internetu. Kada je pregledala papiriće, pitala je da li znaju ko je od drugara naveo „samo“ tri aplikacije? Skoro jednoglasno su rekli „Andrej“. „Zato što nije agresivan i besan i svašta zna!“, bilo je jedno od objašnjenja drugara iz razreda. Učiteljica se nadovezala komentarom da je on ujedno i poslednji, i to „tek“ u drugom polugodištu 4. razreda dobio telefon i da njegovi roditelji veoma paze kako ga koristi.

Priznajem da mi je kao roditelju jako prijalo da ovo čujem. Sa druge strane, kao mama koja radi u marketingu i koja pokušava da isprati korak sa digitalnim vremenom, istovremeno sam dovela u pitanje da li je to što sam čula o svom detetu nešto

Today Andrej (11 years old) told me about an unexpected event, so to speak, which took place in his class. The teacher gave them an assignment to write down which applications they use and what they search the most on the Internet. When she examined the papers, she asked if they knew which of their friends listed "only" three applications. Almost unanimously they said "Andrej". "Because he is not aggressive and angry and knows stuff!", was one of the explanations given by a classmate. The teacher continued by commenting that he was also the last to get a mobile phone, and it was "only" in the second semester of the 4th grade and that his parents are very careful about how he uses it.

I admit that as a parent, I was very pleased to hear this. On the other hand, as a mom who works in marketing and is trying to keep up with the digital age,



čemu treba aplaudirati. **Da li je neimanje telefona, kad je većina u razredu dobila isti, moje dete učinilo osetljivijim i svesnjim drugih, jer nije stalno „na ekranu“, ili ga je udaljilo od drugara pošto nije imao Vajber da se dogovori kad da se nađu u parku? Da li ga je učinilo snalažljivijim i načitanijim, jer je odgovore morao da potraži u knjigama, ili ga je odloženo upoznavanje digitalnog sveta učinilo neznanicom pošto je tek nedavno čuo za Vikipediju? Da li dobro spremamo dete za svet koji najavljuju da će biti „prepleteni fizički i digitalni svet“ (Mark Zuckerberg), i za društvo koje će nastanjivati isti?**

Ovo nije prvi put da škola pokušava da zastupa tradicionalne vrednosti, međutim, sve manje podrške u tome nalazi među roditeljima. **Roditelji, barem ona njihova „kritična“ većina, kao da su se prepustili talasu banalne digitalizacije na kojem i sami jašu, i pustili decu da se e-odgajaju ne pružajući im bazično usmerenje u tim sadržajima koji ih preplavljaju sa svake strane.** Ruku pod ruku sa ovim stavom ide i to da dovode u pitanje kompetentnost škole, ne samo kad je edukacija u pitanju, nego i odnosi među vršnjacima. Da li je u redu vratiti drugome ako te udario, pa i jače, ili se treba skloniti i prijaviti nadređenom, bila je tema poslednje rasprave na školskoj Vajber grupi. Mislim da nikoga ne treba da čudi da je većina smatrala da treba vratiti jače.

Na drugom kraju sveta, u Japanu, aktiviran je program podrške obrazovanju koji koristi Metavers da pomogne deci koja odbijaju da idu u školu (da se ne bih rasplinu, zanemariću ovaj detalj o pravu deteta da odbija da ide u školu). U Italiji, prema studiji sprovedenoj od strane National Training Laboratory, zaključili su da učenje uz pomoć virtualne stvarnosti obezbeđuje 75% veću efektivnost, u odnosu na 5% koje ostvaruje tradicionalno predavanje. Ako se kombinuje sa obukom „proširene stvarnosti“ i mentorstvom, proces učenja se može poboljšati za 90%, kaže Lorenzo Zappannari, CEO i suosnivač kompanije AnotheReality. **Ako postoji način da skratimo vreme učenja, a da deca 15 puta više zapamte za kraće vreme, ko smo onda mi da stajemo na put?**

I kako se sad na sve to reflektuje naše nastojanje da decu sklonimo od ekrana i digitalnog sveta, da ih zaštitimo od inkluzije koja se meri sve većim brojkama, učinimo

at the same time I questioned whether what I heard about my child was something to be applauded. **Did not having a phone, when most of his classmates got one, make my child more sensitive and aware of others, because he was not constantly "on screen" or did it distance him from his friends because he did not have Viber to agree on when to meet with them in the park? Did it make him more resourceful and well-read, because he had to look for answers in books, or did his delayed introduction to the digital world make him ignorant because it was only recently that he heard of Wikipedia?**

**Are we preparing our child well for the world they say will be "the intertwined physical and digital world" (Mark Zuckerberg), and for the society inhabiting it?** This is not the first time that the school tries to promote traditional values, however, there is less and less support for it among parents. **Parents, at least the "critical" majority of them, seem to have yielded to the wave of banal digitization that they themselves are riding on, and they let their children be e-educated without giving them basic guidance about the content they are overwhelmed with from all sides.** This attitude goes hand in hand with the fact that not only do they question the school's competence when it comes to education, but also when it comes to relationships between peers. Is it okay to strike back if someone strikes you first, strike even harder, or should you walk away from the fight and report it to your superior, was the topic of the last discussion on the school's Viber group. I don't think anyone should be surprised that the majority felt that one should strike back harder.

On the other side of the world, in Japan, an education support program has been activated that uses the metaverse to help children who refuse to go to school (in order not to go off topic, I'll ignore this detail about a child's right to refuse to go to school). In Italy, according to a study conducted by the National Training Laboratory, they concluded that learning assisted by virtual reality results in 75% more effectiveness, compared to 5% achieved by traditional teaching. If combined with "augmented reality" training and mentoring, the learning process can be improved by 90%, Lorenzo Zappannari says, CEO and co-founder of AnotheReality. **If there is a way to reduce learning time in such a way that children will remember 15 times more in less time, then who are we to stand in the way?**

And how is our effort to keep our children away from screens and the digital world, to protect them from inclusion, now measured by ever-increasing numbers, to make them less aggressive, and to bring them closer to the essence of tradition and the values that came from it

ih manje agresivnim, a približimo onome što je suština tradicije i vrednosti koja je iz nje proizašla?

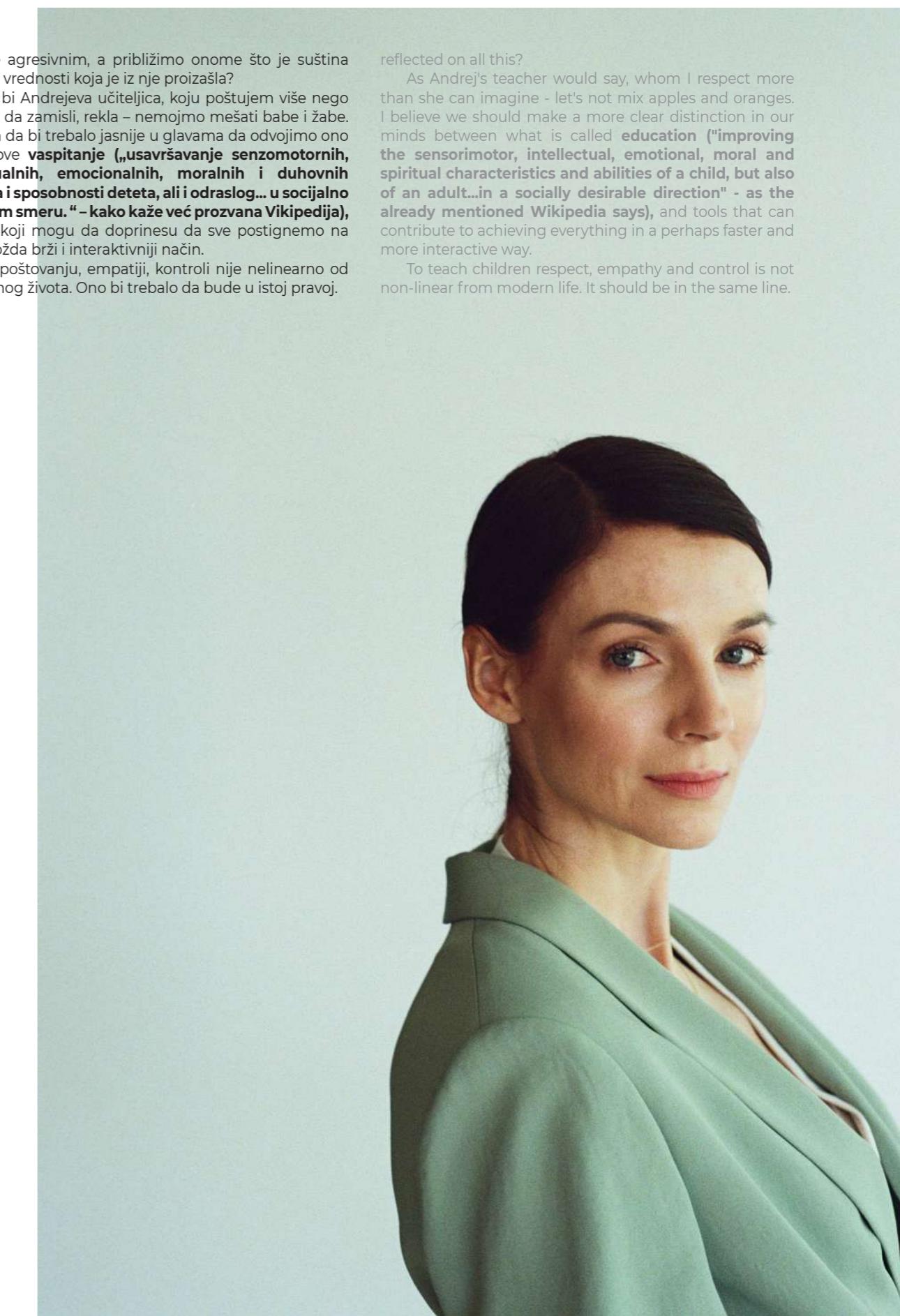
Kako bi Andrejeva učiteljica, koju poštujem više nego što može da zamisli, rekla – nemojmo mešati babe i žabe. Smatram da bi trebalo jasnije u glavama da odvojimo ono što se zove **vaspitanje („usavršavanje senzomotornih, intelektualnih, emocionalnih, moralnih i duhovnih svojstava i sposobnosti deteta, ali i odraslog... u socijalno poželjnijom smeru.“ – kako kaže već prozvana Vikipedija)**, od alata koji mogu da doprinesu da sve postignemo na jedan možda brži i interaktivniji način.

Učiti poštovanju, empatiji, kontroli nije nelinearno od savremenog života. Ono bi trebalo da bude u istoj pravoj.

reflected on all this?

As Andrej's teacher would say, whom I respect more than she can imagine - let's not mix apples and oranges. I believe we should make a more clear distinction in our minds between what is called **education ("improving the sensorimotor, intellectual, emotional, moral and spiritual characteristics and abilities of a child, but also of an adult...in a socially desirable direction" - as the already mentioned Wikipedia says)**, and tools that can contribute to achieving everything in a perhaps faster and more interactive way.

To teach children respect, empathy and control is not non-linear from modern life. It should be in the same line.



Da li dobro spremamo dete za svet koji najavljuju da će biti „prepleteni fizički i digitalni svet“?

Are we preparing our child well for the world they say will be "the intertwined physical and digital world?"

Činjenica je da su vremenski razmaci novih digitalnih otkrića sve kraći i kraći, i da je ogroman izazov da se ljudi prilagode istom brzinom. Dok se ne pojavi neki praktični priručnik za prevazilaženje ovog problema, pokušaću da kod svoje dece održim balans između ova dva univerzuma. A to se jedino može postići kroz nešto što se kao zajednička nit provlači kroz sva učenja i religije, od drevnih do savremenih, a to je – umerenost.



The fact is that the intervals between new digital breakthroughs are getting shorter and shorter, and it is a huge challenge for the people to adapt at the same speed. Until some practical guidebook for overcoming this problem appears, I will try to maintain a balance between these two universes with my children. And that can only be achieved through something that runs as a common thread through all teachings and religions, from ancient to modern, and that is moderation.



# SPOMENAR LEKSIKON

Autor / Author TAMARA VUKOSAVLJEVIĆ  
Fotografije / Photos IGOR ČVORO

## Ko si ti?



'23.

SCRAPBOOK  
LEXICON

Who are you?

# Ko si ti?

TAM



Ja sam Tam. Ne opterećujem se formom i ne ograničavam žanrovima. Ne tražim šablone i recepte po kojima pravim pesme, a ipak na kraju dana sam pop izvođač. Veoma sam radoznala, istražujem i muzički i vizuelno, ali gde god da me radoznalost odvede moj stil je krajnje autentičan, emotivan i energičan.

My name is Tam. I'm not bothered by form and I'm not limited by genres. I am not looking for patterns and formulas to make songs, and yet at the end of the day I'm a pop artist. I am very curious, I explore both musically and visually, but wherever my curiosity takes me my style is extremely authentic, emotional and energetic.



# Ko si ti?

IVA LORENS



Ja sam Iva Lorens, komponujem i pišem svoju muziku. Nedavno mi je izšao prvi album pod imenom „Svitanje“. Pišem o onome što mi je blisko i želela sam da ovaj album bude sve ono što ja nisam imala na našem tržištu što se tiče muzike tokom mog odrastanja u pop kulturi. Volim automobile, mjuzikle, slatkiše i planinu.

My name is Iva Lorens. I compose and write my own music and my first album called "Svitanje (Breaking Dawn)" was released recently. I write about topics close to my heart and I wanted this album to be everything that I didn't have in our market in terms of music when I was growing up in pop culture. I like cars, musicals, sweets and mountains.

# Ko si ti?

FILIP



Ja sam Filip Baloš i živim za stvaralaštvo. Još od malena, znao sam da će moj životni put biti umetnost. Disciplina i stvaranje, da li likovno ili muzičko, održavaju me srećnim i ispunjenim. Istraživanje umetnosti je proces koji traje do kraja života. Svaki dan učim više o sebi i unapređujem svoje veštine. Obožavam Disney i imam više od 700 njihovih gumenih igračaka. Volim i ploče, ali one stare, izlizane koje me bace u posebno raspoloženje.

I am Filip Baloš and I live for creativity. Ever since I was little, I knew that my path in life would be art. Discipline and creation, be it art or music, makes me happy and fulfilled. Exploring art is a lifelong process. Every day I learn more about myself and develop my skills. I love Disney and have over 700 pieces of their rubber toys. I also like vinyl records, those old, worn out ones that put me in a special "mood".



# Ko si ti?



**TEYA DORA**

Ja sam Teya Dora, muzičar koji radi samo ono što oseća i time daje drugima deo sebe. Ja sam neko ko se nuda da će svojom muzikom da probudi emociju u drugim ljudima i čija je najveća motivacija da to što stvori ostaje i kad ja ne budem više tu. Volim Hari Potera i osećaj kada završim nešto što dugo odlažem.

I am Teya Dora, a musician who only does what she feels thus giving others a part of herself, someone who hopes to awaken emotion in other people with her music and whose biggest motivation is to create things that will remain even after I am gone. I love Harry Potter and the feeling of finishing something I've been putting off for a long time.

# Ko si ti?

JYMENTIK



Ja sam Jymenik. Ne postojim da bih imala određeni stil, više moj stil postoji zbog mene. Najispunjena sam kad pravim muziku, pевам i pišem onako kako osećam i kad imam priliku da radim sa ljudima koji razumeju moj senzibilitet i emociju. Volim kada stvaramo zajedno i međusobno se dopunjavamo i inspirišemo. Volim „krimi“ dokumentarce i psihološke trilere, pileće nagetse iz Meka i zeleni mača čaj.

I am Jymenik. I don't exist to have a certain style, rather my style exists because of me. I feel most fulfilled when I make music, sing and write the way I feel and when I have the opportunity to work with people who understand my sensibility and emotion. I love when we create together and complement and inspire each other. I like crime documentaries and psychological thrillers, chicken nuggets from McDonald's and matcha.



# / PRAVAC – MEHURIĆ!

## LET'S HEAD TO – MEHURIĆ (BUBBLE)!

Fotografije / Photos MEHURIĆ

Brzina svakodnevice nam sve ređe dozvoljava da se izmestimo i otisnemo u avanturu u neku evropsku destinaciju. Čeznemo za slobodnim danima da sa prijateljima uživamo u svim čarima produženog vikenda na nekoj od mnogobrojnih gradskih pijaca Beča, Barselone, Milana ili Madrida. Tada bismo se opustili uz čašu dobrog vina, još boljeg zalogaja i sjajne muzike, a sve bi bilo uokvireno smehom i najlepšim uspomenama.

Ipak, za one manje strpljive otkrivamo novo mesto u centru Beograda na Palilulskoj pijaci koje nudi spoj najboljih penušavih vina, laganih razgovora, a neretko i dobre zabave. Dobro došli u **Mehurić – prvi beogradski champagne bar & shop** – idealno mesto susreta različitih ukusa!

U ovom urbanom kutku sa preko 140 etiketa kako domaćih vinarija, tako i vina i šampanjaca iz Francuske, Italije, Španije, Portugala, Austrije i regionala koje možete poručiti na bocu kao poklon ili čašu. Tu su i uvek sveži zalogaji domaćih sireva (ali i čvarci, da, dobro ste pročitali), „Foie-Gras“ po originalnoj francuskoj recepturi uz hleb medenjak, kao i sicilijanske masline.

**Dobru atmosferu osetiće na svakom koraku, jer i okolni lokali sa svojom ponudom čine pravu malu gastrokomunu.**

Usudite se da dođete sami, sa prijateljima, na dejt ili sa poslovnim partnerima. Kraj radne nedelje označava i otvaranje podijuma za igru, gde će se di-džej set i more mehurića koji jurišaju ka vrhu čaše pobrinuti za kompletan ugodaj.

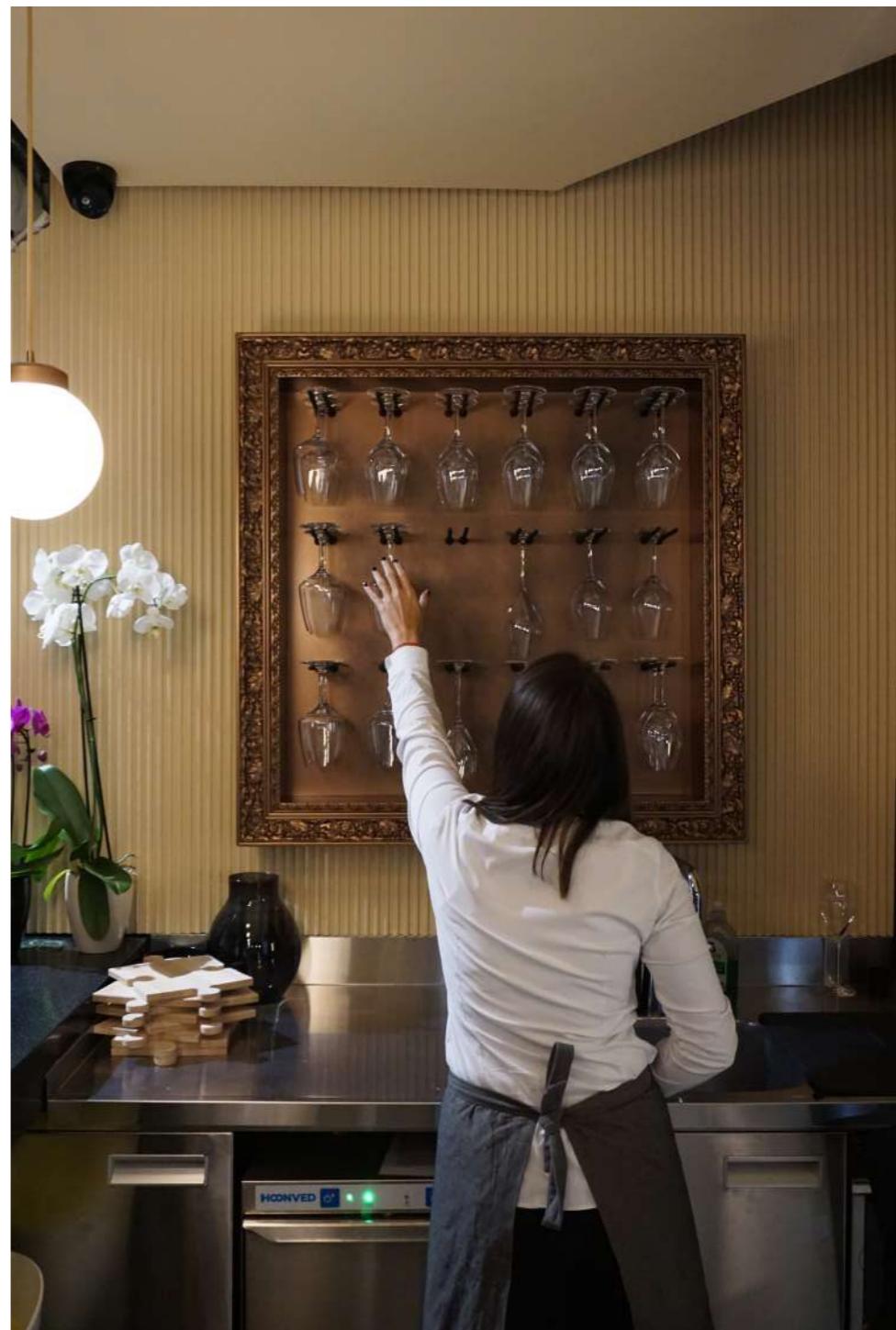
The speed of everyday life rarely allows us to go away and embark on an adventure to one of the European destinations. We long for free days to enjoy all the charms of a long weekend with friends at one of the many city markets of Vienna, Barcelona, Milan or Madrid. Then we would relax with a glass of fine wine, an even better food and great music, and everything would be seasoned by laughter and the most beautiful memories.

However, for those less patient, we are introducing a new place in the center of Belgrade at the Palilula market, which offers a combination of the best sparkling wines, light conversations, and often good entertainment. Welcome to **Mehurić (Bubble) - the first Belgrade champagne bar & shop** - an ideal place to meet different tastes!

In this urban corner you will find over 140 labels of local wineries, as well as wines and champagnes from France, Italy, Spain, Portugal, Austria and the region that you can order by the bottle as a gift or by a glass. There are also always fresh bites of homemade cheeses (but also cracklings, yes, you read it right), "Foie-Gras" according to the original French recipe with gingerbread, as well as Sicilian olives.

**You will feel the good atmosphere at every step, because the surrounding bars with their offer make a real small gastronomic commune.**

Dare to come alone, with friends, on a date or with business partners. The end of the working week also marks the opening of the dance floor, where a DJ set and a sea of bubbles rushing to the top of the glass will ensure that you enjoy a delightful experience.



ATHLETICS AS A QUEEN

# ATLETIKA

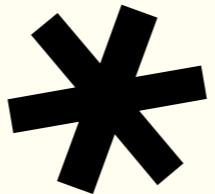
KAO KRALJICA



Autor / Author ANDRO PETANI  
Fotografije / Photos EMILija STANIŠIĆ

ATLETIKA NE SME DA BUDE  
SPORT POJEDINACA

ATHLETICS MUST NOT BE A SPORT  
OF INDIVIDUALS



ATLETIKA NOSI NADIMAK „KRALJICA SPORTOVA“, MEĐUTIM, KAO DA JE NJENO VELIČANSTVO ODAVNO SVRGNUTO SA TRONA. DANAS JE DALEKO OD MEJNSTRIMA I STATUSA KOJI JE NEKAD UŽIVALA. DA LI SMO KAO DRUŠTVO ZANEMARILI PRAVE SPORTSKE VREDNOSTI NAUŠTRB „HLEBA I IGARA“? UPRAVO O TOME RAZGOVARAMO SA MIHAJLOM DUDAŠOM, BIVŠIM ATLETIČAROM I SPORTSKIM DIREKTOROM SRPSKOG ATLETSKOG SAVEZA.



ATHLETICS IS NICKNAMED THE "QUEEN OF SPORTS", HOWEVER, IT SEEMS AS IF HER MAJESTY HAS LONG SINCE BEEN DETHRONED. TODAY IT IS FAR FROM THE MAINSTREAM AND THE STATUS IT ONCE ENJOYED. HAVE WE AS A SOCIETY NEGLECTED TRUE SPORTS VALUES AT THE EXPENSE OF "BREAD AND CIRCUSES"? WE WILL HEAR MORE ABOUT THIS TOPIC IN OUR INTERVIEW WITH MIHAJL DUDAŠ, A FORMER ATHLETE AND THE SPORTS DIRECTOR OF THE SERBIAN ATHLETICS FEDERATION.

U Srbiji imamo veliki broj registrovanih atletičara, između sedam i osam hiljada. U poređenju sa populacijom naše zemlje, ta brojka uopšte nije mala. Uprkos tome, atletika zaslužuje mnogo bolje mesto u društvu. Ono što vidim kao problem sa praćenjem ovog sporta jeste njen nedovoljno poznavanje. Međutim, i to se menja. Ona ponovo oživljava na lokalnom nivou. Verujem da smo na sjajnom putu da ovaj sport ponovo postane međustran, ali nam je potrebna podrška. Ono što budi optimizam je to da imamo veoma uspešne i perspektivne atletičare. Atletika kao brand postaje sve aktuelnija na svetskoj sceni i nadam se da će u narednoj deceniji ostvariti svoj puni sjaj.

**Čini se da je jedini način da atletika dobije delić zasluzene pažnje situacija u kojoj predstavnik Srbije ima priliku da osvoji svetsko zlato ili olimpijsku medalju. Međutim, na tom pojedincu sve staje. Da li to na tebe kao atletičara stavlja posebnu odgovornost prema svom sportu i njegovoj ulozi u društvu?**

U Srbiji imamo između 300 i 350 trenera. Samo u proteklih petnaestak godina smo izgradili 15-20 atletskih stadiona i staza. Imamo više osvojenih medalja u proteklih 10 godina nego što je osvojeno u 70 godina pre toga. Zato smatram da atletika zavisi od kolektiva i uređenosti sistema te da smo danas svedoci promena na bolje od kojih ne smemo da odustanemo. Dok sam se bavio atletikom, na meni je bila velika odgovornost. Nisam želeo da imam stav kao da sve zavisi od mene, jer tu su bili i Ivana Vuleta, Asmir Kolašinac, Emir Bekrić, Tatjana Jelača... Jedna ozbiljna ekipa koja je pravila sjajne rezultate. S druge strane, imali smo sjajne trenere koji su decu u vrlo ranom dobu doveli do toga da nauče da trče, da skaču, da bacaju. Atletika ne sme da bude sport pojedinaca, iako je individualan, on je u isto vreme i kolektivan sport. Važno je da imamo dobro razvijenu strukturu, mrežu, edukovane trenere, atletičare koji s ponosom brane boje naše zemlje i da uvek gledamo širu sliku, a ne samo ono šta neko uradi na Evropskom prvenstvu ili Olimpijskim igrama. Mi kao zemlja veličine polovine Londona treba da proslavimo svaki uspeh koji se napravi.

**Fudbal se igra 90 minuta, košarka 40, tenis i odbojka na tri dobijena seta. Drugim rečima, možeš napraviti desetine grešaka i svejedno pobediti. Istovremeno, tokom trke na kraće distance, jedna greška će te sigurno koštati boljeg plasmana, a možda čak i onoga za šta si ceo život trenirao. Da li postoji dovoljna svest o ovoj vrsti pritiska i mentalnoj snazi koju atletičari treba da poseduju?**

Slažem se da je pritisak ogroman, ali s druge strane to upravo i jesu draž i lepota same atletike. U kolektivnim sportovima postoje igrači koji će te podržati i zaštiti od propusta, dok u atletici toga nema. Ili si u dobroj formi ili nisi. Recimo, u skoku u dalj to znači da ćeš skočiti ili 15 cm dalje ili 15 cm kraće, a to je razlika između prvog i poslednjeg mesta u finalu. To važi i za sve ostale discipline u ovom

Treba da proslavimo svaki uspeh koji se napravi.  
We should celebrate every success that is achieved.

We have a large number of registered athletes in Serbia, between seven and eight thousand. Compared to our country's population, that number is not small at all. Nevertheless, athletics deserves a much better status in our society. What I see as a problem with following this sport is the lack of knowledge about it. However, that also is changing. Athletics is reviving at the local level. I believe we are on an excellent path to make this sport mainstream again, but we need support. What boosts optimism is that we have very successful and promising athletes. Athletics as a brand has becoming increasingly relevant on the world stage and I hope that it will shine in its full glory in the next decade.

**It seems that the only way for athletics to get a fragment of the attention it deserves is a situation in which a Serbian representative has a chance to win a world gold medal or an Olympic medal. However, everything stops with that individual. Does that place a special responsibility on you as an athlete towards your sport and its role in society?**

In Serbia, we have between 300 and 350 coaches. In the past fifteen years alone, we have built 15-20 athletic stadiums and tracks. We have won more medals in the past 10 years than in the 70 years before that. That's why I believe that athletics depends on the team and the organization of the system, and that today we are witnessing changes for the better, and thus we must not give up. While I practiced athletics, I had a great responsibility. At the same time, I didn't want to have an attitude as if everything depended on me, because there were also Ivana Vuleta, Asmir Kolašinac, Emir Bekrić, Tatjana Jelača... A serious team that achieved fantastic results. On the other hand, we had great coaches who managed to teach the children how to run, jump, and throw at a very early age. Athletics must not be a sport of individuals, and although it is an individual sport, at the same time is also a team sport, so therefore, it is important that we have a well-developed structure, network, educated coaches, athletes who are proud to compete for our country and that we always see the bigger picture, not only what someone achieves at the European Championship or the Olympic Games. We as a country that is half the size of London should celebrate every success that is achieved.

**Football is played for 90 minutes, basketball for 40 minutes, tennis and volleyball in three sets won. In other words, you can make dozens of mistakes and still win. At the same time, during a short-distance race, one mistake will surely cost you a better placement, and maybe even what you've been practicing for all your life. Is there enough awareness of this kind of pressure and mental strength that athletes need to possess?**

I agree that the pressure is enormous, but, on the other hand, that is exactly the charm and beauty of athletics itself. In team sports, there are players who will support you and protect you from mistakes, while in athletics you don't have that. You're either in good shape or you're not. For example, in the long jump, this means that you will jump either 15 cm longer or 15 cm shorter, and that makes all the difference between the first and the last place in the final. It is the same with all other disciplines in

sportu. Atletičar mora da da svoj potpuni maksimum da bi napravio dobar rezultat. Istovremeno, gledaoci nemaju dovoljnu svest o tome koliko je važno biti spreman, fokusiran, kao i koliko je potrebno odricanja, konstantnog razmišljanja i vizualizacije čitavog procesa jednog skoka, jednog bacanja ili jednog trka.

**Ljubav prema sportu se najčešće razvija u najmlađoj dobi, kroz druženje. Upravo zato deca najčešće zavole timske sportove, a ne individualne. Kako si se ti opredelio za atletiku?**

Moj brat je trenirao atletiku, a kako mi je bio uzor krenuo sam njegovim koracima. Iako sam bio u školskom timu za fudbal, igrao košarku, odbojku, stoni tenis, atletika je zauzela glavno mesto u mom srcu. Još 2000. godine sanjajući o profesionalnoj karijeri, rekao sam majci da ću ići na Olimpijske igre.

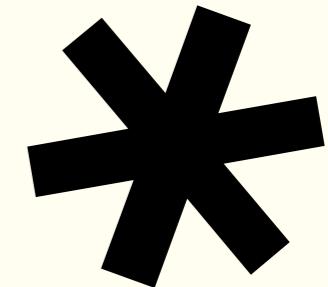
Rekao bih, zapravo, da nisam ja pronašao atletiku, nego da je ona pronašla mene.

this sport. An athlete must give his or her full potential to make a good result. At the same time, the spectators do not have enough awareness of how important it is to be prepared, focused, as well as how much sacrifice, constant contemplation and visualization of the entire process of one jump, one throw or one run is needed.

**The love for sports most often develops at the earliest age, through socialization. That is why children usually like team sports, not individual ones. How did you choose athletics?**

My brother practiced athletics, and as he was my role model, I followed in his footsteps. Although I was in the school football team, and I played basketball, volleyball, table tennis, athletics found a special place in my heart. Back in 2000, I told my mother that I would go to the Olympic Games, dreaming of a professional career.

Actually, I would say that it was not me who found athletics, but athletics found me.



# DA LI SMO KAO DRUŠTVO ZANEMARILI PRAVE SPORTSKE VREDNOSTI NAUŠTRB „HLEBA I IGARA“?

HAVE WE AS A SOCIETY NEGLECTED TRUE SPORTS  
VALUES AT THE EXPENSE OF "BREAD AND CIRCUSES"?

<p>ALGORITHM</p> <h1>ALGORITAM</h1>  <p><i>Autor / Author</i> MARKO ČAVIĆ  <i>Fotografije / Photos</i> EMILija STANIŠić</p> <p>KADA NAM ALGORITAM DEFINIŠE KARIJERU I STVARA IDENTITET?  WHEN DOES AN ALGORITHM DEFINE OUR CAREER AND CREATE IDENTITY?</p>	<p>ICT</p>	<p>Živimo li paralelan digitalni život, toliko uticajan da bi mogao da preuzeme i našu realnost? O tome da li algoritmi zaista mogu da odrede naš digitalni i realni identitet, da utiču na naše poslovne odluke i život, razgovarali smo sa <b>PROFESOROM ĐORЂEM KRIVOKAPIĆEM</b> sa Fakulteta organizacionih nauka, DATA istraživačem i aktivistom, jednim od osnivača SHARE fondacije i stručnjakom za ICT pravo i GDPR.</p>
<p><b>Da li nas izbor društvene mreže određuje u pogledu društveno-socijalnog statusa, imidža i nas samih kao ličnosti?</b></p> <p>Istakao bih da je društvena mreža zapravo društveni pojam koji prethodi tehnologiji. Našim izborom mreže mi se opredeljujemo za one ljudе koji su nam bliski, pre svega vrednosno. Mreža odnosa koju kreiramo u realnom svetu, da li kroz porodične odnose, ili procese vaspitanja i obrazovanja, pa čak i komšijske odnose, prenosi se i na digitalni univerzum. Ova digitalna dimenzija odnosa danas se ogleda u platformama koje koristimo i gde su naše veze, tj. naši kontakti, i prijatelji u najširem smislu te reći. Neki ljudi će birati mrežu prema njenom obliku, sadržaju. Ipak, u najvećem broju slučajeva nije tehnologija ta koja bira za nas, nego naš društveno-socijalni status i iskustvo.</p> <p>Are we living a parallel digital life, so influential that it could take over our reality? We talked with <b>PROFESSOR ĐORĐE KRIVOKAPIĆ</b> from the Faculty of Organizational Sciences, DATA researcher and activist, one of the founders of the SHARE Foundation and an ICT law and GDPR expert, about whether algorithms can really determine our digital and real identity, affect our business decisions and life.</p> <p><b>Does the choice of a social network determine us in terms of social status, image and ourselves as a person?</b></p> <p>I would like to point out that the social network is actually a social term that predates technology. With our choice of network, we choose those people who are close to us, primarily in terms of values we share. The network of relationships we create in the real world, whether through family relationships, or the processes of upbringing and education, and even neighborly relationships, is also transferred to the digital universe. This digital dimension of relationships today is reflected in the platforms we use and where our connections i.e. our contacts and friends are in the broadest sense of the word. Some people choose a network according to its form or content. However, in most cases, it is not technology that chooses for us, but our socio-social status and experience.</p> <p><b>Does the algorithm of networks really have the power to shape our personality or our business decisions?</b></p> <p>By choosing the communities we follow, we have already opted for the topics and ideas we want to promote. They come into our lives by accepting their rules of use and privacy policy, which is why we simultaneously agree to share a large amount of data with them, so that they somehow optimize our behavior and access to information</p>		



through their algorithms. By deciding to share "us", we gave them the knowledge necessary to understand and shape us. It is like a spiral, in which the mirror reflects back to us all that we are interested in. Nevertheless, they cannot so easily predict what will interest us, but we choose ourselves. Therefore, the question arises - do social networks allow us a variety of content? If we have looked

at several business advertisements for the same position in different places, exactly such content will be offered to us. It could psychologically give us the impression that it

#### **Da li algoritam mreža zaista ima moć da kreira našu ličnost ili naše poslovne odluke?**

Izborom zajednica koje pratimo mi smo se već opredelili za teme i ideje koje želimo da promovišemo. One ulaze u naš život prihvatanjem njihovih pravila korišćenja i politike privatnosti, zbog čega istovremeno pristajemo i na to da veliki broj podataka delimo sa njima, kako bi one kroz svoje algoritme na neki način optimizovale naše ponašanje i pristup informacijama. Odlukom da podelimo „nas“, dali smo im znanje neophodno da nas razumeju i oblikuju. To je poput spirale u kojoj ogledalo reflektuje na nas sve ono za šta smo zainteresovani. Ipak, one ne mogu tako lako da predvide šta će nas interesovati, već sami biramo. Zbog toga se postavlja pitanje – da li nam društvene mreže omogućavaju raznolikost sadržaja? Ukoliko smo pogledali nekoliko poslovnih oglasa za istu poziciju na različitim mestima, upravo takav sadržaj će nas pratiti. To bi psihološki moglo da nam stvori utisak da je to mesto za nas, a da to zapravo nije. Zbog toga je konstantno preispitivanje onoga što nam serviraju neophodno. Mi bolje od njih znamo šta je za nas – mreže su naši đaci, a mi njihovi učitelji.

#### **Jureći da se dopadnemo algoritmu koliko rizikujemo?**

Pažnja sama po sebi nije uvek dobra. Što je više želimo, to smo na neki način ranjiviji, ulazimo dublje u javnu sferu i postajemo poput javne ličnosti izložene sudu onih koji to jesu – kritičari – i koji imaju autoritet za tako nešto, ali i svih ostalih, koji nemaju ni autoritet, a ni kredibilitet za kritiku. Samo mali broj pozicija je zapravo dužan da ima javnu komponentu i samo malom broju pozicija je pažnja potreba. Ako radimo svoj posao poštено, sa integritetom u bilo kom sektoru, to ne znači i da moramo da budemo javna ličnost i da nas svi prate, nego da strateški opredelimо ko su učesnici i zajednice sa kojima želimo da kroz neki prostor ostvarimo odnos.

#### **Imate li utisak da se na društvenim mrežama živi paralelni život?**

Da ste mi ovo pitanje postavili pre 20 i više godina rekao bih da je to istina – da nam internet omogućava da pronademo zajednice koje nam nisu blizu. Ranije je postojao veći diverzitet sadržaja, koji je na internetu bio lakše dostupan. Međutim, internet je od raznolikog mesta sa milionima različitih sajtova i foruma došao do mesta na kojem gospodari nekoliko mreža, i na kojima se odvija ključna razmena.

#### **GDPR**

is the place for us, when in fact it is not. Hence, constant review of what they serve us is necessary. We know better than them what is for us - networks are our students, and we are their teachers.

#### **Rushing to please the algorithm, how much are we risking?**

Attention in itself is not always good. The more we want it, the more vulnerable we become, we go deeper into the public sphere and become like public figures exposed to the judgment of those who are exactly that - critics - and who have the authority for such a thing, but also of all the others, who have neither authority nor credibility for criticism. Only a small number of positions should actually have a public component and only a small number of positions need attention. If we do our work properly, with integrity in any sector, it does not mean that we have to be a public figure followed by everyone, but that we should strategically decide who are the participants and communities with whom we want to establish a relationship through some space.

#### **Do you have the impression that people live parallel lives on social networks?**

If you had asked me this question 20-something years ago, I would have said that it was true - that the Internet allows us to find communities that are not close to us. In the past there was a greater diversity of content, which was more easily accessible on the Internet. However, the Internet has gone from a diverse place with millions of different sites and forums to a place dominated by a few networks on which key exchanges take place. Within them, there are still smaller groups, fan pages where some defiance of the social system or norms can be seen. Existing social networks as they are and the algorithms



#### **DATA**

U okviru njih i dalje postoje manje grupe, stranice fanova gde može biti nekog prkosa društvenom sistemu ili normama. Postojeće društvene mreže ovakve kakve jesu i algoritmi koji ih ustrojavaju, zapravo unifikuju sve zajednice, a ključni trendovi koji se dešavaju su globalni i brže se ispoljavaju. Iako postoje oni koji će pronaći prostor za autentičnost, rekao bih da je to izuzetak, a ne pravilo.



that arrange them actually unify all communities, and the key trends that are happening are global and are manifesting faster. Although there are those who will find room for authenticity, I'd say that's rather the exception, not the rule.

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# PORTA VOLTA CHAIR

DIZAJN / DESIGN BY :  
HERZOG & DE MEURON

**Porta Volta stolica, koju je dizajnirao duo Hercog i De Meuron,** označava početak novog poglavlja saradnje između čuvenog brenda Molteni&C i ove renomirane arhitektonske firme, dugogodišnjeg partnera Molteni grupacije.

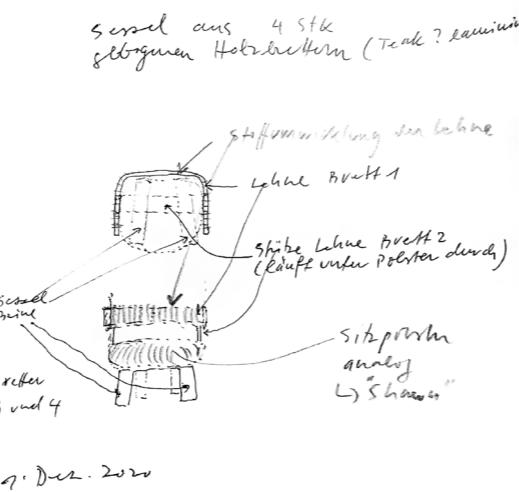
"Do sada smo nameštaj – stolice, stolove, lampe – kreirali potpuno spontano, intuitivno i uvek kao odgovor na lične potrebe ili za specifične projekte na specifičnim lokacijama. To je razlog što se geografska referenca često pojavljuje u nazivima našeg nameštaja i predmeta. Porta Volta je izuzetak: želeo sam da dizajniram stolicu sa rukonaslonima, jer malo koji od postojećih modela mi se dopada. Želeo sam da ona istovremeno bude udobna i prostrana." objasnio je Žak Hercog.

The Porta Volta Chair by Herzog & de Meuron marks a new chapter of collaboration between the historic brand Molteni&C and the renowned international architectural firm, long-term partners of the Molteni Group.

"So far, we have created furniture – chairs and stools, tables and lamps – spontaneously, intuitively and always in response to a personal need or a specific project in a specific place. This is why a geographical reference often figures in the names of our furniture and objects. The Porta Volta Chair is an exception: I wanted to design a chair with an armrest because there are hardly any that I like. I wanted it to be comfortable, welcoming and commodious." Jacques Herzog explains.



Autor / Author MOLTENI&C  
Fotografije / Photos MOLTENI&C



Kod Porta Volta modela naglašen je odnos između tapaciranog sedišta i leđa, izrađenih od punog drveta, koji predstavlja najvažniji dizajnerski momenat. Noge i naslon za leđa su blago povijeni ka spolja, čime daju utisak stabilnosti i dodatne udobnosti. Za izradu strukture stolice korišćeno je puno drvo, visokog kvaliteta: eukaliptus, hrast u crno bojenoj, sunrise ili grafit verziji, kao i američki orah – čime je dobijena izdržljivost i dugovečnost. **Bogato postavljeno sedište, pažljivo obrađeno da pruži maksimalnu udobnost, može biti tapacirano u tekstilu ili koži.** Za potrebe ove stolice napravljena je ekskluzivna kolekcija tekstila koja obuhvata četiri boje: jarku sunčano-žutu, nežnu roze, kraljevsko plavu i srebrno sivu.

Porta Volta stolica Hercoga i De Meurona, rezultat spoja nesvakidašnje pažnje ka detaljima i izuzetnih materijala, je sofisticirani dodatak svakoj trpezariji, životnom prostoru ili kancelariji.

The Porta Volta Chair highlights the relationship between the upholstered seat and the solid timber back, the defining element of the design. The legs and the support for the back are angled slightly outwards, to give a sense of stability and generosity while adding extra comfort. The structure is crafted from high-quality solid woods - eucalyptus, black oak, sunrise oak, graphite oak or American walnut - ensuring exceptional durability and longevity. **The thick padded seat, carefully rendered for the utmost comfort, is available in a wide range of fabrics, leather and in a special selection of Mohair velvet.** The exclusive fabric collection is composed of 4 special custom-made colours: a bright sunflower yellow, a playful daisy pink, a deep royal blue and a silver grey.

The Porta Volta Chair by Herzog & de Meuron, resulting from unparalleled attention to detail and exceptional materials, will add a sophisticated addition to any dining room, living space, or office.



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# O KOMPROMISIMA

## ABOUT COMPROMISES

Fotografije / Photos EMILija STANIŠić



TRIFUNOVIĆ

Čovek se tokom čitave evolucije prilagođavao. To je nužna stvar koja je uklesana u naš genetski kod, samo od osobe do osobe zavisi dokle će da ide.

Throughout his evolution man has been always adapting. It is a necessary thing that is embedded in our genetic code, and it just depends on a person how far it will go.

**Osnovni put ka kompromisu je da se niko ne oseti ugroženo. On postaje dogovor samo ukoliko postoji zajednički cilj između dve strane. Kada se dogovaraš sa sobom, onda si mnogo čvršći i nepokolebljiviji.** Zato je i neophodno podmiriti sebe i znati da nisi savio kičmu previše da bi neko uradio nešto preko tvojih leđa, da bi ti srušio snove, želje i ideje.

U potrazi za mirom, koja je propraćena strahom za egzistenciju, tragamo za utočištem, sigurnom lukom. Kao rezultat toga sveli smo se na pravljenje kompromisa i prilagođavanje dominantnoj kulturi. Ali i to je evolucijski proces, samo ga na ovaj način vraćamo unazad i ka nečemu od čega smo otišli. Pluralizam kulture ne postoji, **ukoliko misliš drugačije od većine, bivaš proglašen za neko niže biće koje ne treba da bude tu, niti da ima stav.**

Naš narod ne voli da dobije „šamar realnosti“, da istinu gleda na taj način da je odmah proguta. Zato, kada se kompromisi prave, treba biti vešt, pametan da dobiješ sve što želiš i da ostaviš poruku na nekom drugaćijem nivou. Lično, na takvu vrstu kompromisa bih i ja pristao, iako ih u umetnosti nisam pravio previše. Takav dogovor mogu da napravim, jer u tom kompromisu ču i dalje reći to što sam mislio, samo je način drugačiji i prihvatljiviji. Postoje

**The basic path to achieving compromise is that no one feels threatened. It becomes an agreement only if there is a common goal between the two parties.** When you agree with yourself, then you are much firmer and more resolute. That is why it is necessary that you should be satisfied with yourself knowing that you have not bent your knee too much, so that someone could exploit you, destroy your dreams, wishes and ideas.

In the search for peace, which is accompanied by fear for our existence, **we are looking for a sanctuary, a safe harbor.** As a result we have reduced ourselves to making compromises and adapting to the dominant culture. However, it is also an evolutionary process, only in this way we go backwards and move towards something from which we left. There is no pluralism of culture. **If you think differently from the majority, you are declared a lower being who should not be there, nor should have an opinion.**

Our people do not like to get a "slap of reality", to see the truth in such a way that they immediately adopt it. That's why when making compromises you need to be skillful, wise enough to get everything you want and leave a message on a different level. Personally, I would consent to that kind of compromise, even though I didn't make too many of them in my art. I can make such an agreement, because with that kind of a compromise I will still say what I mean, only in a different and more acceptable manner of saying. There are also situations when it is wiser to do that kind of easier shaping of opinion, in order to get a result that



i situacije u kojima je pametnije da napraviš tu vrstu lakšeg oblikovanja, kako bi dobio rezultat koji će doći do mnogo više ljudi. Kompromisom će poruka koju želimo da pošaljemo više odjeknuti.

Upravo iz tog razloga ne verujem u konstantnu nepokolebljivost, jer vaša poruka tada bude vidljiva za dve osobe i niko drugi je neće videti. Kao da slikas u svojoj sobi i nikad ne pokažeš tu sliku, a to nije baš dobro.

Kroz godine naučio sam da prvo postavim svoje principe, bez narušavanja drugih oko mene. Tek nakon toga razmišljam o tome šta mogu da uradim za društvo, a ne obrnuto kao što sam nekada. U jednom momentu samo shvatiš da društvo ne ceni žrtve pojedinaca koji funkcionišu u „javnom prostoru“, ono nije sposobno to da radi.

**Društvo neće biti zahvalno za tvoju žrtvu.**

will reach many more people. By virtue of compromise, the message we want to send will resonate more.

That is why I do not believe in constant resoluteness, because then your message will be visible to two people only and no one else will see it. It's like painting a picture in your room and never showing that picture to anyone, and that's not very good.

Throughout the years I have learned to set my principles first, without disturbing others around me. Only after I have done that do I think about what I can do for society, and not the other way around, as I used to do. At one point, you just realize that society does not appreciate the sacrifices of individuals who function in the "public space", it is incapable of doing so.

**Society will never be grateful for your sacrifice.**



## NOVE KOLEKCIJE

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# MAŠINA I LI ČOVEK? MACHINE OR HUMAN?

Razgovarali smo sa VLADISLAVOM KRSMANOVIC I MILICOM BADŽA ATANASIJEVIĆ:

Nas dve se bavimo biomedicinskim inženjerstvom, i AI (veštačka inteligencija) postaje jedan od ključnih alata kojim radimo. AI predstavlja set tehnologija zasnovanih na složenim matematičkim operacijama.

We spoke to VLADISLAVA KRSMANOVIC AND MILICA BADŽA ATANASIJEVIĆ:  
The two of us are in biomedical engineering, and AI is becoming one of the key tools we use in our work. AI is a set of technologies based on complex mathematical operations.

Autor / Author TIJANA DURAKOVIĆ  
Fotografije / Photos EMILija STANIŠIĆ

Inteligentni sistemi utemeljeni na AI mogu da obavljaju složene zadatke iz različitih oblasti, kao što su prepoznavanje govora, klasifikacija kategorija, predikcija numeričkih vrednosti, detekcija objekata ili anomalija, sinteza podataka i drugo. Algoritmi AI uče da rešavaju zadate probleme pronašavajući karakteristične obrazace u velikoj količini podataka. Ti podaci su dobijeni na osnovu prethodnih iskustava i upravo u tome se krije trenutni problem sa veštačkom inteligencijom – zaključak će biti dobar onoliko koliko su podaci dobri. To se i u našem radu pokazalo kao jedan od najvećih izazova – prikupljanje velike količine podataka koji na adekvatan način opisuju problem koji pokušavamo da rešimo. Oko AI su se uvek vodile različite polemike i nesporno je da se određene etičke dileme koje se tiču odgovornosti, vlasništva i zaštite podataka i privatnosti moraju razrešiti. Zato razvoj AI zahteva udružen rad velikog broja aktera kako bi se osiguralo da se ove tehnologije razvijaju i koriste odgovorno i da doprinose čovečanstvu. Ubrzani razvoj veštačke inteligencije, pre svega algoritama dubokog učenja, u određenim oblastima doneo je izvanredne rezultate, naročito u oblasti obrade slike. Ona je deo naše svakodnevice, većina ljudi nije ni svesna u kojoj meri kroz različite aplikacije koristi njenu moć. Mogla bi da se primeni na bilo koje poslovanje i da unapredi određene procese i doprinese smanjenju resursa.

Nas posebno raduje što je razvoj AI našao svoju primenu u medicinskoj i zdravstvenoj praksi. Veštačka inteligencija u kombinaciji sa preciznim uređajima i senzorskim sistemima može pružiti informacije o stanju i ponašanju pacijenata koje ljudsko oko ne može da uoči. Pored toga, AI može doprineti rešavanju nekih od savremenih problema zdravstva – veliki troškovi, preopterećenost lekara, kompleksnost, velika količina medicinske dokumentacije i informacija i sve veća potreba za personalizovanom medicinom. Ipak, **ljudski kontakt i ekspertiza predstavljaju nezamenljiv deo svakodnevnog kliničkog rada, a sistemi zasnovani na veštačkoj inteligenciji mogu da posluže kao asistenti lekarima, ali ne i da donose konačnu odluku.**

AI-based intelligent systems can perform complex tasks in various fields, such as speech recognition, category classification, numerical value prediction, object or anomaly detection, data synthesis, and more. AI algorithms learn to solve given problems by finding underlying characteristic patterns in vast amounts of data. The data is obtained based on previous experiences, and it is where the current problem with artificial intelligence lies - the conclusion will only be as good as the data. This proved to be one of the greatest challenges in our work as well - gathering a large amount of data that adequately describes the problem we are trying to solve. AI has always been a controversial topic, and it is indisputable that particular ethical dilemmas concerning liability, ownership and data protection and privacy must be resolved. For this reason, AI development requires joint efforts of numerous actors to ensure these technologies are developed and used responsibly and contributing to humanity. The rapid development of artificial intelligence, primarily deep learning algorithms, demonstrated extraordinary results in certain areas, especially in image processing. Although it is part of our everyday life, most people are not even aware of the extent to which they utilize its power through various applications. It could be applied to any business, improve certain processes, and contribute to the reduction of resources.

We find it especially convenient that AI development has found its application in medical and healthcare practice. Artificial intelligence combined with precision devices and sensor systems can provide information about patient conditions and behaviour not perceivable by the human eye. In addition, AI can contribute to solving some of the contemporary healthcare issues – high costs, physician overload, complexity, overwhelming medical records and information, and the growing need for personalized medicine. Nevertheless, **human contact and expertise are indispensable in daily clinical practice, and AI-based systems can serve as assistants to physicians but cannot make the final decision.**



Milica Badža Atanasić je istraživač u Inovacionom centru ETF-a u Beogradu i doktorand na ETF-u. „Danas AI koristim za suočavanje sa izazovima modernog inženjerstva. U okviru doktorata se bavim razvojem naprednih algoritama, koji imaju cilj da označe i kvalitativno opišu karakteristične elemente na slikama **koje mogu ukazati na potencijalne promene zdravstvenog stanja dece**“.

Milica Badža Atanasić is a researcher at the Innovation Center of the School of Electrical Engineering in Belgrade and a PhD student at the School of Electrical Engineering. "Today, I use AI to get to grips with the challenges of modern engineering. As part of my PhD, I am developing advanced algorithms aimed at marking and qualitatively describing characteristic elements in images that can **indicate potential changes in the health condition of children**".

Jedan od najskorijih probajnih dostignuća je svakako Chat GPT. Chat GPT sintetiše odgovore na osnovu dostupnih tekstualnih podataka i funkcioniše po principu automatizovanog servisa gde ljudi mogu da postavljaju pitanja i traže objašnjenja za određene teme. Popularnost je stekao od samog početka jer daje podršku za rešavanje različitih problema (prevodenje, prikupljanje informacija i drugo). Ipak, u praksi se pokazalo da ne daje uvek tačne rezultate.

**Kao i većina AI entuzijasta, volimo da čakamo sa GPT-om.** S obzirom na to da je tema mašina ili čovek uvek aktuelna, a naročito sa pojmom Chat GPT-a, mi smo pitale GPT da nam odgovori na pitanje

One of the most recent breakthrough achievements is certainly Chat GPT. Chat GPT synthesizes answers based on available textual data and operates on the principle of an automated service where people can ask questions and seek explanations on various topics. It gained popularity from the very beginning as it provides support in solving various problems (translation, information gathering, etc.).

However, it has been shown in practice that it does not always give accurate results.

**Like most AI enthusiasts, we love chatting with GPT.** Given that the machine or human topic has always been current, especially now with Chat GPT's appearance, we asked GPT to answer the question "Will machines replace humans in the future?"

# DA LI ĆE MAŠINE ZAMENITI LJUDE U BUDUĆNOSTI?

Odgovor je bio:

„Potencijal mašina da zamene ljude u različitim zadacima i industrijama je tema tekućih debata i spekulacija. Iako je istina da je napredak u veštačkoj inteligenciji i automatizaciji doveo do automatizacije mnogih rutinskih i ponavljajućih zadataka, malo je verovatno da će mašine u potpunosti zameniti ljude u bliskoj budućnosti.“

The answer was the following:

"The potential for machines to replace humans in various tasks and industries is a topic of ongoing debate and speculation. While it is true that advances in artificial intelligence and automation have led to the automation of many routine and repetitive tasks, it is unlikely that machines will completely replace humans in the near future".



Vladislava Krsmanović je doktor nauka elektrotehnike i računarstva, naučna saradnica zaposlena u Inovacionom centru ETF-a u Beogradu. Ona razvija nove metode i sisteme za podršku lekarima tokom kliničkog odlučivanja, evaluacije i praćenja stanja pacijenata obolelih od neurodegenerativnih bolesti. „Kada se učenje matematičkih operacija napokon pretvorí u rešavanje realnog problema, shvatiš koje su mogućnosti veštačke inteligencije“.

Vladislava Krsmanović is a PhD in electrical engineering and computer science and a research associate at the Innovation Center of the School of Electrical Engineering in Belgrade. She develops new methods and systems to support physicians in clinical decision-making, evaluating and monitoring patients suffering from neurodegenerative diseases. "When mathematical operations learning finally turns into solving a real problem, you realize what artificial intelligence is capable of."



GALERIJA

Mašine su trenutno dobre u obavljanju zadataka koji uključuju analizu podataka, prepoznavanje obrazaca i donošenje odluka na osnovu unapred definisanih pravila. **Međutim, još uvek im nedostaju kreativnost, empatija i veštine kritičkog mišljenja koje su neophodne u mnogim poslovima koji uključuju ljudsku interakciju, kao što su nastava, zdravstvena nega i socijalni rad.**

Štaviše, mašine mogu da rade samo u granicama svog programiranja i nisu u stanju da se priloge neочекivanim situacijama ili da se bave složenim i dvostršenim informacijama. **Takođe im je potreban ljudski nadzor i održavanje kako bi se osiguralo da ispravno i bezbedno funkcionišu.**

Sve u svemu, iako mašine mogu nastaviti da zamenjuju određene poslove, malo je verovatno da će u potpunosti zameniti ljudе u radnoj snazi. Umesto toga, verovatnije je da će mašine i ljudi raditi zajedno na poboljšanju efikasnosti i produktivnosti u različitim industrijskim područjima.

Mi bismo se složile. Naša želja je da **odgovoran i savestan razvoj** ovih tehnologija u budućnosti omogući zajednički rad mašina i ljudi i na taj način doprinese unapređenju industrije i društva.



Machines are currently good at performing tasks that involve analyzing data, recognizing patterns, and making decisions based on predefined rules. **However, they still lack the creativity, empathy and critical thinking skills necessary in many jobs that involve human interaction, such as teaching, healthcare and social work.**

Furthermore, machines can only operate within the limits of their programming and are unable to adapt to unexpected situations or deal with complex and ambiguous information. **They also require human supervision and maintenance to function properly and safely.**

Overall, while machines may continue to replace specific tasks, they are unlikely to replace humans in the workforce entirely. Instead, it is more likely machines and humans will work together to improve efficiency and productivity across industries.

We agree. We wish for the **responsible and conscientious development** of these technologies in the future to facilitate the joint work of machines and humans and thus contribute to the improvement of industry and society.

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# SUBVERZIJA KULTURE KROZ ULIČNU UMETNOST

## SUBVERSION OF CULTURE THROUGH STREET ART

Ništa nije tako dobro da ne bi moglo biti i bolje, a valjda je normalno da uvek treba težiti ka tom boljem. Ta iskrica u nama koja nas pokreće i vodi, rađa se željom i buntovna je svojim opredeljenjem. Kakav bi život bio koji bi prolazio tapkanjem u mestu ili još gore, hodanjem unazad. Svaki trenutak je novi početak, ako se ide u korak sa vremenom, ali društvo očigledno nije pratilo znakove pored puta. Nismo li tako upali u klopku „zlatnog doba”, koje se sada antipodom svoje tame preliva u svet digitalnog gde bi nam sudbina konačno bila zapečaćena. Mrak film je sve vreme na repertoaru da nas izluđuje, a prosvetari i umetnici izopšteni su na društvenim marginama. Strašne stvari se nekako uvek dešavaju preko

Nothing is ever so good that it couldn't be made better, and I guess it's normal that we should always strive for that better. That spark in us that drives us and guides us, is born out of desire and is rebellious by determination. What kind of life it would be if it was spent stuck in the same place or worse, walking backwards? Every moment is a new beginning if you keep up with the times, however, society clearly hasn't been observant of the road signs. Haven't we fallen into the trap of the "golden age", which is now spilling over into the digital world through the antipode of its darkness, where our fate would finally be sealed? Scary

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Fotografije / Photos EMILija STANIŠIĆ

THE ROAD TO FREEDOM  
leads through the street, and the only true fight in life is the fight for freedom, no matter what it's called.



**PUT KA SLOBODI**  
vodi ulicom, a jedina prava borba u životu je borba za slobodu, ma kako se ona zvala.



KADA JE REČ O GERILSKOJ UMETNOSTI,  
ONDA BI SE MOGLO REĆI DA JE GALERIJA  
JEDAN OD LEGALNIH IZLOGA GERILSKOG  
STVARALAŠTVA, ZAPRAVO POZORNICA ZA  
NJEN SVEČANI NASTUP.

WHEN IT COMES TO GUERRILLA ART, WE MAY  
SAY THAT A GALLERY IS ONE OF THE LEGAL  
SHOWCASES OF GUERRILLA CREATIVITY,  
ACTUALLY A STAGE FOR ITS CEREMONIAL  
PERFORMANCE.

noći, ali je dobro da posle uvek dođe istinito i otrežnjujuće jutro i da na pravom mestu postoji spremna da odgovori intelektualna i budna gerila. Inspirativna je pomisao da jutra donose novu nadu za spas od onoga što nas pritiska i tiši i da je to poenta njihovog dolaska, a umetnost je tu da nam otvara oči, da ne klonemo duhom i ne zastranimo.

Sve što je osporavano i zabranjeno ima subverzivnu moć. U tom kontekstu se može govoriti i o ulici i njenom zakonu koji se poštuje, jer uvek važi za sve. Analogno tome se može gledati i na uličnu umetnost, jer ona ima svoj jedinstven izraz, pravičan i smeđ. U otvorenosti ulice i leži njena subverzivna moć, jer se kod nje sve zna i ništa ne zaboravlja. Uostalom svi smo mi njena deca. Ona upravlja našim životnim kodom koji nas neminovno vodi na njenu jednu ili drugu stranu, sunčanu ili senovitu – subverzivnu.

Kada je reč o gerilskoj umetnosti, onda bi se moglo reći daje galerija jedan od legalnih izloga gerilskog stvaralaštva, zapravo pozornica za njen svečani nastup. Prirodni ambijent gerile je ulica gde se stvara iza kulisa mraka, koji je i suštinski izazov i potreba takvog načina rada. Ulica je žila kucavica jednog grada i prva linija sučeljavanja racija i emotivnog, pravila koja se nameću i onog što nas pokreće i čini ljudskim bićima. Prirodni izraz tog antagonizma u nama, te borbe koja je uvek živa dok je i nas, dok hodamo, otvara ulicu i čini je beskrajnom. Put ka slobodi vodi ulicom, a jedina prava borba u životu je borba za slobodu, ma kako se ona zvala. Galerije bi onda bile oslikani zidovi ili spomenične postavke sećanja na bitke te naše ikonske borbe. Ulice odjekuju našim koracima, a galerije trepcu našim uzdasima.

Osmeh nije samo poslednja prava pobuna protiv haosa, on je lek za sve, ali je trenutno nestaćica tog magičnog leka, za koji ne važi da je pre upotrebe neophodno konsultovati se sa lekarom ili farmaceutom. Trenutno je zavladao neki haos, zbog neočekivano velikog pada vrednosti životnih akcija, ali sve se kreće i menja, jer dobri duh Smajli je uvek tu negde uz nas, samo ga treba prizvati mišlju na njegov hešteg #usrecise.

**PROBAJTE, JEDNOSTAVNO JE I LAKO.**

TRY IT, IT IS AS SIMPLE AND EASY AS THAT.

movie is always in the repertoire to drive us crazy, and teachers and artists are shunned on the social margins. Terrible things somehow always happen at night, but it's a good thing that an honest, sobering morning always rises afterwards, that there is an intellectual guerrilla ready and alert and in the right position to respond. It is an inspiring thought that the mornings bring new hope for salvation from whatever oppresses and overwhelms us and that is the purpose of their arrival, and art is there to open our eyes, so that we do not lose heart and do not go astray.

Everything that is challenged and forbidden has a subversive power. In this context, we can also talk about the street and its law, which is observed, because it always applies to everyone. Street art can be viewed analogously, because it has its own unique expression, just and bold. The subversive power of the street lies in its openness, because street knows everything and forgets nothing. After all, we are all her children. It governs our life code, which inevitably takes us to one or the other side of it, sunny or shady - subversive.

When it comes to guerilla art, we may say that a gallery is one of the legal showcases of guerilla creativity, actually a stage for its ceremonial performance. The natural ambience of the guerrilla is the street where it is created behind the curtain of darkness, which is both the essential challenge and the need for such a way of work. The street is the lifeblood of a city and the first line of confrontation between reason and emotions, imposed rules and what drives us and makes us human beings. The natural expression of that antagonism in us, that struggle that will exist as long as we do, opens the street and makes it endless. The road to freedom leads through the street, and the only true fight in life is the fight for freedom, no matter what it's called. Galleries would then be painted walls or memorials erected to commemorate battles and our primal struggle. The streets echo with our footsteps and the galleries blink with our sighs.

Not only is a smile the last real rebellion against chaos, it is a cure for everything, however, there is currently a shortage of that magical cure, for which you do not need to consult a doctor or pharmacist before using it. Now, we are in a state of chaos, due to an unexpectedly large drop in the value of life shares, but everything is moving and changing, because the good spirit Smiley is always there with us, you just need to call him using your mind at its hashtag #usrecise.



NA IŠARANIM ZIDOVIMA BEOGRADA IZDVAJAJU SE MURALI PIJANISTE, ULIČNOG UMETNIKA, ALI I PREDAVAČA, VLASNIKA DOKTORATA I OCA. SPREJ I BOJA, MEĐUTIM, NISU JEDINA SREDSTVA, KAO ŠTO NI ZID NIJE JEDINI MEDIJ NA KOM ANDREJ JOSIFOVSKI SEBE REALIZUJE. NJEGOVA SKULPTURA „**PESNICA**“ POKLONJENA JE NOVAKU ĐOKOVIĆU, NJEGOVA JE BILA SCENOGRAFIJA NA KONCERTU BEOGRADSKOG SINDIKATA U HANGARU, NJEGOVA SERIJA CRTEŽA „**ANĐELI TAME**“ BILA JE IZLOŽENA U GALERIJI „HAOS“, NJEGOVE SU BILE INSTALACIJE IZ SERIJALA „**ZLATNO DOBA**“ ISPRED NARODNE SKUPŠTINE, NJEGOVA JE BILA **KOLOSALNA LEGO FIGURA** NA VRHU DEPONIJE...

ON THE GRAFFITI-MARKED WALLS IN BELGRADE, THE MURALS OF THE PIANIST, A STREET ARTIST, BUT ALSO A LECTURER, A PHD HOLDER AND A FATHER STAND OUT. SPRAY AND PAINT, HOWEVER, ARE NOT HIS ONLY TOOLS, JUST AS THE WALL IS NOT THE ONLY MEDIUM ON WHICH ANDREJ JOSIFOVSKI EXPRESSES HIMSELF. HIS SCULPTURE „**THE FIST**“ WAS PRESENTED TO NOVAK ĐOKOVIĆ, HE WAS THE CREATOR OF THE SCENOGRAPHY AT THE CONCERT OF BEOGRADSKI SINDIKAT BAND IN THE HANGAR, HIS SERIES OF DRAWINGS „**ANGELS OF DARKNESS**“ WAS EXHIBITED IN THE CHAOS GALLERY, HE WAS THE AUTHOR OF THE INSTALLATIONS FROM THE „**GOLDEN AGE**“ SERIES IN FRONT OF THE NATIONAL ASSEMBLY, HE MADE THAT COLOSSAL LEGO FIGURE ON TOP OF A LANDFILL...



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## FASHION TRENDS

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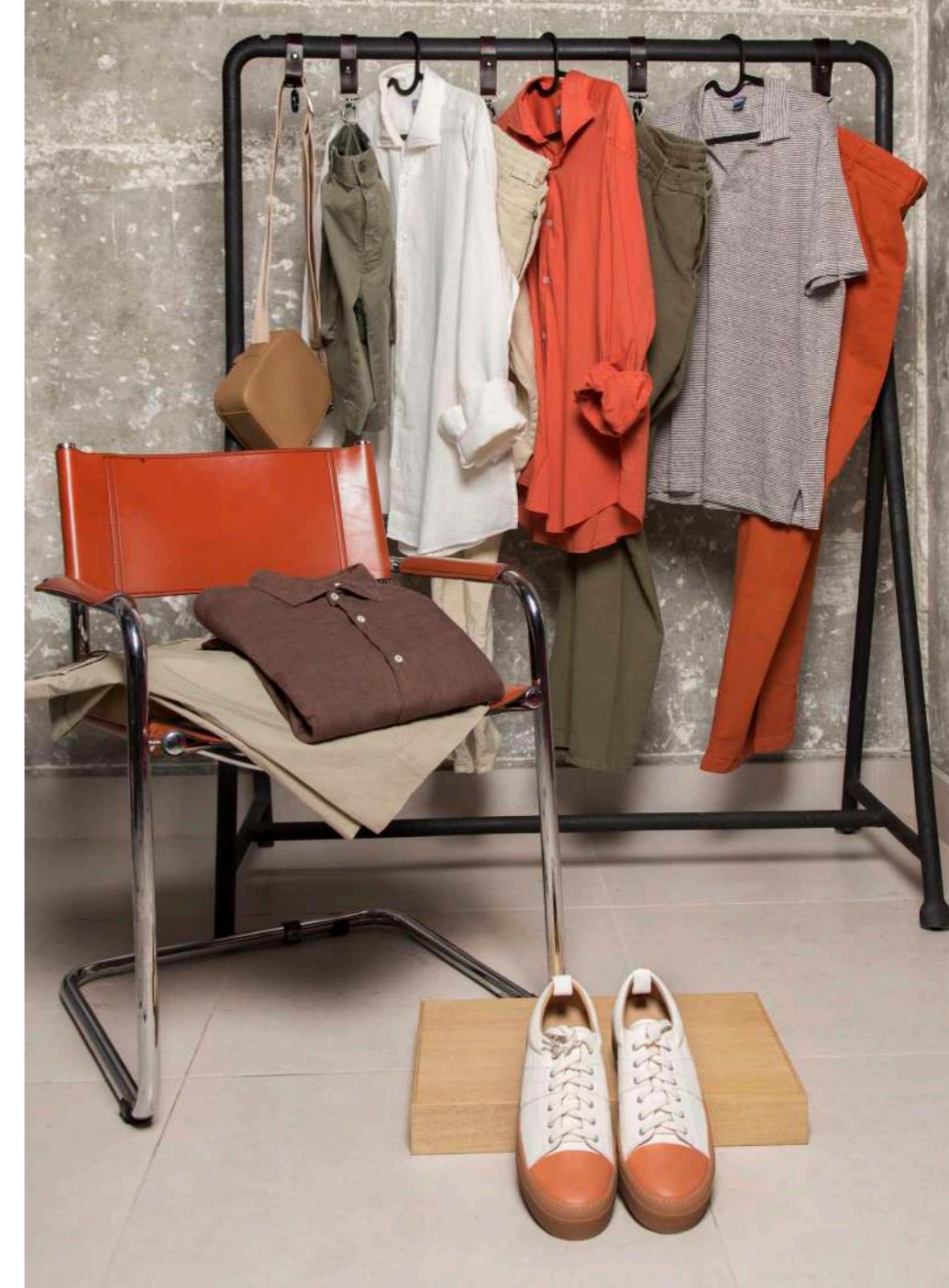


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# GUTENBERGOVA GRANDIOZNA ILUZIJA

NI TESLA, NI OPENHAJMER, PA NI GUTENBERG, NITI BILO KO OD IZUMITELJA NEKE NOVE TEHNOLOGIJE NE BI SMEO BITI KRIVAC ZA TO KAKO ĆE ČOVEČANSTVO ISTU (ZLO)UPOTREBITI. SVAKA INOVACIJA ZAHTEVA EVOLUCIJU, A DESI NAM SE REVOLUCIJA. REVOLUCIJA JE UVEK OPASNOST I NOSI SA SOBOM HAOS. IMAJUĆI U VIDU SVE TO, CHATGPT NE MOŽE SNOSITI ODGOVORNOST ZA KULTURNE PROMENE KOJE NEMINOVNO SLEDE. ODGOVORNOST ZA NJIH PRIPADA DRUŠTVU.

NEITHER TESLA, NOR OPPENHEIMER, NOR GUTENBERG, NOR ANY OF THE INVENTORS OF SOME NEW TECHNOLOGY SHOULD BE BLAMED FOR HOW HUMANITY WILL (MIS)USE IT. EVERY INNOVATION REQUIRES EVOLUTION, HOWEVER, WE END UP WITH A REVOLUTION. REVOLUTION IS ALWAYS DANGEROUS AND BRINGS CHAOS THEREWITH. THAT BEING SAID, CHATGPT CANNOT BE HELD RESPONSIBLE FOR THE CULTURAL CHANGES THAT WILL INEVITABLY ENSUE. THE RESPONSIBILITY FOR THEM LIES WITH SOCIETY.

Autor / Author MIHAJLO MILOSAVLJEVIĆ  
Fotografije / Photos arthistoryproject.com

**Lažne vesti nisu novost.** Senzacija je odavno postala pokretački mehanizam javne sfere, kao dominantni model plasiranja novosti; već dugo je osnov kojim se plasiraju informacije iz sfere zabave, način na koji nam se nude novi proizvodi, ali nažalost i sve ono što spada u domen politike i društva. **Osnovni simptom fasadne demokratije je: izgled vredi više nego suština.** Kad je vizura čoveka postala mozaička i nelinearna, uvid u stvarnost postao je fragmentaran. Sve delove slagalice više nije moguće sklopiti, jer je umnožavanje delova sve brže.

Težnja ka pojednostavljuvanju zamršenih fenomena kako bi ih ljudi razumeli, olakšana je razvojem kompjutera. Ali omasovanje izvora informisanja imalo je svoj uspon mnogo pre digitalnog doba – poslednjih dana srednjeg veka. Štampa pokretnim slovima uvela je svet u novo, snoliko stanje.

Pošto društvo ima potrebu za snivanjem, spektakl služi vlasti za emitovanje snova. Podrazumeva se da se spektakl koristi za besprekidno nametanje odgovarajućih tema. **Za to vreme, mitovi – neizostavni činioci kulture – koriste se za dnevnapolitičke ciljeve.** Prebacujući težiste iz racionalnog u sferu emotivnog, stvaraju se neophodne iluzije koje su u potpunosti podredene željenom narativu.

**Fake news is not a novelty.** Sensation has long ago become the driving mechanism of the public sphere, as a dominant model for publishing news; it has for a long time been the basis for making information from the entertainment sphere public, the way in which we are offered new products, but unfortunately also everything that belongs to the domain of politics and society. The main symptom of facade democracy is: the appearance is valued more than the substance. **When the vision of man became mosaic and non-linear, insight into reality became fragmented. All the pieces of the puzzle can no longer be put together, because the speed in which the pieces multiply constantly increases.**

The aspiration to simplify complicated phenomena so that people can understand them has been facilitated by the development of computers. Nevertheless, massive increase in information sources had seen its rise long before the digital age – far back in the last days of the Middle Ages. Movable type printing brought the world into a new, dreamlike state.

Since the society's need to dream is ever-present, the spectacle serves the authorities to broadcast dreams. Needless to say that the spectacle is used to continuously impose only appropriate topics. **All the while, myths – indispensable elements of culture - are used for daily political goals.** By shifting the focus from the rational to the emotional sphere, necessary illusions are created that are completely subordinated to the desired narrative.



# REČ GODINE

WORD OF THE YEAR

# 2016.

## POSTISTINA

STANJE U KOM SE VIŠE VERUJE OSEĆANJIMA  
NEGO ČINJENICAMA.

## POST-TRUTH

A STATE IN WHICH FEELINGS ARE MORE TRUSTED  
THAN FACTS.



# 2017.

## POPULIZAM

POLITIČKI PROGRAM ZASNOVAN NA  
PODILAŽENJU ŠIROKIM MASAMA.

## POPULISM

A POLITICAL PROGRAM BASED ON APPEALING  
TO THE MASSES.

# 2022.

Johan Gutenberg je verovao da je mehaničkim procesom, koji je neuporedivo brži od rukom pisanih knjiga, moguće približiti ljudima duhovna dobra. Prva štampana knjiga većeg tiraža bila je Sveti pismo. Ali dve godine ranije, na molbu i zahtev eminentnog kardinala Kuzanskog, Gutenberg je odštampao indulgencije koje će imućni vernici kupovati, ne bi li njihovi gresi bili oprošteni, a vreme u čistilištu skraćeno. Ono za šta bi skriptorijumu punom monaha trebalo mesec dana da ispišu, štamparska presa štancovala bi za popodne. Za Katoličku crkvu, ali i za izumitelja, to je bilo lukrativno. Kardinal Kuzanski bio je među retkim teologima tog vremena koji su smatrali da štampana knjiga može doneti dobro.

Čim je prvi tiraž knjiga izašao iz štampe, sredinom XV veka, oni sa njuhom za unosne prilike shvatili su potencijal nove tehnologije. **Onima koji su bili dovoljno vešti, štampa je dozvolila da ostvare monopol nad komunikacijom – a samim tim i nad tumačenjem istine. Čije su ovce, njegova je i planina.**

Prva posledica Gutenbergovog izuma bila je pojave neočekivane nove kategorije – publike koju danas zovemo javnošću. Zloupotreba informacija bila je sledeći logičan korak za one koji su razumeli sve koristi koje donosi manipulacija. Pod velom demokratizacije znanja, štampa je omogućila ubrzanje u moći nametanja odobrenih istina masama, dovodeći do produbljivanja podela u društvu. Umrežavanje društva začeto je u odsustvu arbitra.

**Istina je u toj atmosferi postala i ostala iscepvana i maglovita. Javna scena preobrazila se u nešto što funkcioniše isto kao i cirkuska arena.** U rukama publike, magija tehnološkog razvoja često se pretvara u svoju suprotnost istog trenutka kada izade iz laboratorije u svet. Ni Marija Kiri, ni Albert Ajnštajn sigurno nisu sanjali Hirošimu dok su pokušavali da stvore novu vrstu energije koja je trebalo da pošalje čovečanstvo **u svetliju budućnost.**

Johannes Gutenberg believed that with a mechanical process, which is incomparably faster than handwritten books, it is possible to bring spiritual assets closer to people. The first printed book in larger circulation was the Bible. However, two years earlier, at the request of the eminent Cardinal of Cusa, Gutenberg had printed indulgences that wealthy believers would buy in order to be absolved of their sins and for their time in the Purgatory to be shortened. What would take a scriptorium full of monks a month to write, a printing press would print in an afternoon. Both for the Catholic Church and for the inventor, it was a lucrative business. The Cardinal of Cusa was among the few theologians of the time who believed that a printed book could bring good.

As soon as the first run of books came off the press in the mid-15th century, those who could smell lucrative opportunities realized the potential of this new technology. **The press allowed those who were adroit enough to achieve a monopoly over communication - and therefore over the interpretation of the truth. The pasture belongs to the one whose sheep graze it.** \* (a Serbian proverb meaning that you can take over something that it is not rightfully yours by outnumbering others).

The first consequence of Gutenberg's invention was the emergence of an unexpected new category - the audience we now call the public. Abuse of information was the next logical step for those who understood all the benefits of manipulation. Under the guise of the democratization of knowledge, the press enabled that the power to impose approved truths on the masses get accelerated, leading to the deepening of divisions in society. The networking of society was conceived in the absence of an arbitrator.

**In that atmosphere, the truth became and remained fragmented and blurred. The public sphere has been transformed into something that functions the same as the circus arena.** In the hands of the audience, the magic of technological development often turns into its opposite the moment it leaves the laboratory to enter the world. Neither Marie Curie nor Albert Einstein certainly dreamed of Hiroshima while trying to create a new kind of energy that was supposed to send humanity **into a brighter future.**



## GASLAJTING

PSIHIČKA MANIPULACIJA, POPULARNO:  
SLUĐIVANJE.

## GASLIGHTING

PSYCHOLOGICAL MANIPULATION, POPULAR:  
DRIVE SOMEONE MAD.

## SUZANA ADŽIĆ,

PSIHIJATAR NA KLINICI ZA PSIHIJATRIJSKE BOLESTI „DR LAZA LAZAREVIĆ“ /  
A PSYCHIATRIST AT "DR. LAZA LAZAREVIĆ"  
CLINIC FOR PSYCHIATRIC DISORDERS

Higijena somatskog i mentalnog zdravlja čini neraskidivu vezu koja je neophodna za potpuno zdravlje. Optimistično za nas kao psihijatret je to što je sve manje predrasuda, ali stigma još uvek postoji. Verujem da će narednih godina psihijatrijska pomoć i lečenje biti u potpunosti prihvaćeni kod ljudi. Glavni zadatak stručnih lica je da kroz medije, stručne radove, ali i kroz rad sa ljudima podižu svest o značaju nege našeg uma.

Somatic and mental health hygiene forms an indivisible bond that is necessary for one to be completely healthy. What we psychiatrists see as optimistic is that there is less prejudice, but the stigma still exists. I believe that in the coming years psychiatric help and treatment will be fully accepted by people. The main task of health professionals is to raise awareness about the importance of our mental hygiene through the media, professional papers, and working with people.

# PITALI SMO WE ASKED IH... THEM...

U POSLEDNJIH NEKOLIKO GODINA, SVEDOCI SMO VELIKIH PROMENA KOJE SU ZAHVATILE GOTOV SVE INDUSTRIJE. BRZINA SMENE TREDOVA I TEHNOLOŠKI NAPREDAK UTICALI SU NA NAČIN NA KOJI ŽIVIMO, RADIMO I KOMUNICIRAMO.

STRUČNJAKE IZ RAZLIČITIH OBLASTI PITALI SMO ŠTA PREDVIĐAJU DA ĆE SE DESITI U NJIHOVOJ PROFESIJI U NAREDNIH TRI DO PET GODINA?

IN THE PAST FEW YEARS, WE HAVE WITNESSED MAJOR CHANGES SPREADING TO ALMOST ALL INDUSTRIES. THE SPEED OF CHANGING TRENDS AND TECHNOLOGICAL PROGRESS HAVE INFLUENCED THE WAY WE LIVE, WORK AND COMMUNICATE.

WE ASKED EXPERTS FROM VARIOUS FIELDS WHAT THEY PREDICT WILL HAPPEN IN THEIR PROFESSION IN THE NEXT THREE TO FIVE YEARS.

### MADLENA DAŠIĆ,

MULTIMEDIJALNA UMETNICA, GRAFIČKA DIZAJNERKA I PROFESORKA / A MULTIMEDIA ARTIST, GRAPHIC DESIGNER AND PROFESSOR

Veliki je teret jutrići budućnost prevremeno. „Tržište“ umetnosti ne daje publici vremena da apsorbuje određene koncepte pre nego što je već „next big thing“ emitovan. Nadovežaću se rečima francuskog filozofa Yves Michaud, a to je da je umetnost najčešće refleksija socijalizacije i stanje čovečanstva. Verujem da će to biti situacija i budućih tokova vizuelnih komunikacija, gde će se publike sve više angažovati i imati lične interakcije sa konceptima. Mislim da će se autori više okrenuti unutrašnjem stanju duha i misli, i da će kroz neku svoju introspekciju učiniti da aura umetnosti ostane živa. Radujem se autentičnosti, kršenju pravila i konceptima koji bude sva čula, a istovremeno edukuju sve koji dolaze u dodir sa njima.

It is a great burden to chase the future prematurely. The art “market” does not give the audience time to absorb certain concepts before the “next big thing” is presented. I will refer to the words of the French philosopher Yves Michaud, who said that art is most often a reflection of society and the state of humanity. I believe that this will also be the case with future trends in visual communications, where the audience will become more and more engaged and have personal interactions with the concepts. I think that the authors will turn more to the inner state of mind and thoughts, and that through their introspection, they will keep the aura of art alive. I look forward to authenticity, rule-breaking, and concepts that awaken all the senses while simultaneously educating all those who come into contact with them.

### KRISTIJAN ŠUJEVIĆ,

MENADŽER U KULTURI / A CULTURE MANAGER

Postoji mogućnost za preporod kulturnog sektora u Srbiji, ali uspeh će zavisiti od opšte ekonomske situacije, političke stabilnosti i društvenih stavova. Ukoliko sagledamo trenutno izdvajanje države za kulturu, nisam previše optimističan. Sve više zaostajemo, pre svega u poređenju sa zemljama bivše Jugoslavije. Tek kada postavimo jasne ciljeve i strategiju, možemo da izademo iz ove situacije i da razgovaramo o drugim važnim fenomenima u kulturnom sektoru.

The possibility for the revival of the cultural sector in Serbia does exist, but its success will depend on the general economic situation, political stability and social standpoints. If we look at the current state budget allocation for culture, I am not overly optimistic. We are falling further and further behind, especially when compared to the countries of the former Yugoslavia. Only when we set clear goals and strategy can we get out of this situation and discuss other important phenomena in the cultural sector.

### MIŠA OBRADOVIĆ,

FOTOGRAF / A PHOTOGRAPHER

Verovatno će AI (veštačka inteligencija) zauzeti primarno mesto. Kreativnost će se izgubiti ili će je preuzeti preko AI oni koji znaju lepo da pišu i jasno definisu šta im je tačno potrebno. Ipak, nadam se da će stručni pravili i izvornih fotografa postojati bar na paralelnom koloseku. Najveća želja mi je da se čovečanstvo odupre veštačkoj inteligenciji na svim nivoima, ali bojim se da je želja naivna.

It is likely that AI (Artificial Intelligence) will prevail. Creativity will be lost or it will be taken over by AI by those who know how to write well and clearly define what they need exactly. However, I hope that the faction of real and original photographers will still exist at least on a parallel track. My greatest wish is for humanity to resist artificial intelligence at all levels, but I'm afraid my wish is naive.

### DRAGANA KATIĆ,

TRASH HERO ORGANIZACIJA / TRASH HERO ORGANIZATION

Ljudi postaju svesniji i odgovorniji, i verujem da će biti sve teže za proizvođače da proguraju lažna rešenja umesto pravih. Takođe, verujem da ćemo imati definisanu regulativu o jednokratnoj plastici, kao i zakone o proširenju odgovornosti proizvođača. Održivost i briga o životnoj sredini konačno postaju trend, „low waste“ i „zero waste“ principi života nisu više samo za romantične i zaluđene, oni postaju način života modernih i savesnih ljudi.

People are becoming more aware and responsible, and I believe it will be increasingly difficult for manufacturers to push fake solutions instead of proper ones. I also believe we will have defined regulations on single-use plastics, as well as laws on extended producer responsibility. Sustainability and environmental care are finally becoming a trend, “low waste” and “zero waste” principles of life are no longer only for the romantics and the fanatics, but they are turning into a way of life for modern and conscientious people.

### ALEKSANDRA ILIĆ,

POMOĆNIK DIREKTORA U JUGOSLOVENSKOM DRAMSKOM POZOVIŠTU / THE ASSISTANT DIRECTOR AT THE YUGOSLAV DRAMA THEATRE

Pretpostavka je da će određena usporenost, koja je imanentna teatru i koja danas deluje kao diskrepanca u odnosu na činjenicu da nam se život ubrzava u velikom naletu, u budućnosti biti i glavni kvalitet teatra. Postoji opravdana nada da će baš ta „tromost“ sačuvati biće pozorišta.

The assumption is that a certain slowness, which is immanent in the theatre and which today feels like a discrepancy considering the fact that our life is speeding up in a great rush, will be its main quality in the future. There is a reasonable hope that this very “sluggishness” will preserve the essence of theatre.

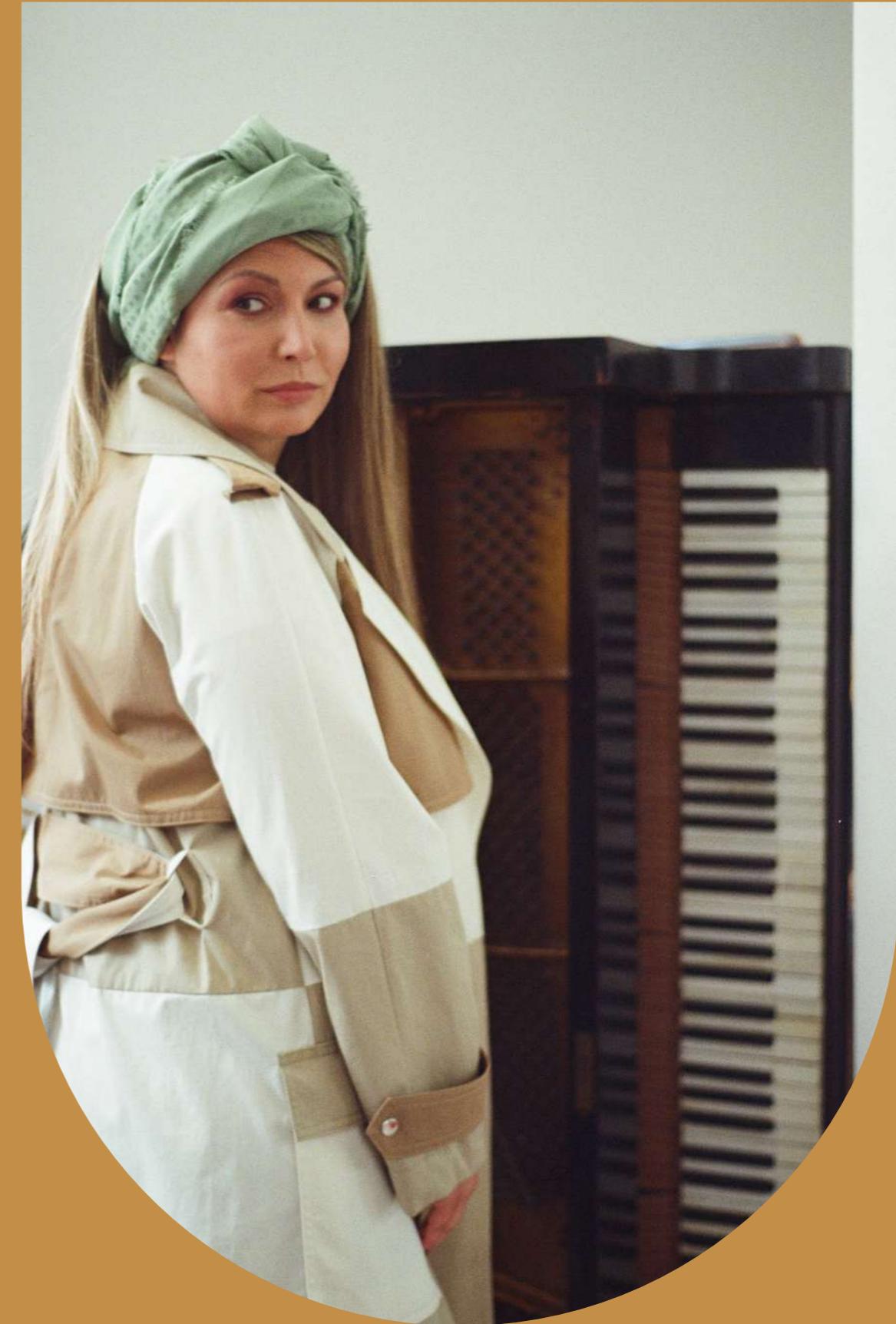
# ELEKTRO- ŠOKOVI I DUBINE PODZEMLJA

ELECTROSHOCKS AND  
THE DEPTHS OF THE  
UNDERGROUND

OD MUZIČKE REVOLUCIJE DO KRIZE IDENTITETA  
FROM A MUSIC REVOLUTION TO AN IDENTITY CRISIS

Zorica Čanadanović,  
komunikolog / comunicologist

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Fotografije / Photos EMILIJA STANIŠIĆ



# SUPKULTURA > DOMINANTAN SISTEM

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Iako devedesete godine pamtimo po najoštrijoj političkoj krizi, ratovima, sankcijama, degradaciji sistema vrednosti, kulturnoj izolovanosti, opštoj popularizaciji kiča i šunda u društvu, paralelno s tim dešavao se i uspon elektronskog zvuka i rekv kulture. U tom periodu turbo-folk predstavljao je dominantan muzički izraz srpskog društva, dok je negde van granica naše zemlje stvarana nešto drugačija muzika koja je sjajno rezonovala sa omladinom otvorenog uma.

Budući da su mnogi strani bendovi flertovali sa plesnom muzikom u svom uobičajenom gitarskom aranžmanu, osetila se potreba za nekom novinom koja će tu fuziju generisati i izvesti beskompromisno, surovo i poprilično kontroverzno. Iako smo svedoci brojnih žanrovske sinteze, **rok i plesna muzika bili su dva nedodirljiva entiteta – retko ko je slušao i jedno i drugo, dok je folk bio antipod.**

Širom sveta nastajao je pokret koji je probio sve muzičke barijere mnogo intenzivnije nego što se očekivalo. Kako je u isto doba, tvrdi nju-metal i hardkor zvuk dobijao na popularnosti, paralelno sa hip-hopom, gerila britanske rekv/art omladine je dočekala svoje momente slave zahvaljujući pretežno The Prodigy, a zatim Faithless, Massive Attack, The Chemical Brothers, Stereo MCs.

Ne samo da su svoju „čudnu“ muziku vrlo brzo plasirali na vrhove svih relevantnih top lista, već su svojim uticajem stvorili poligon za masovnu popularizaciju drugačije vrste provoda.

**Tokom devedesetih došlo je do „eksplozije“ jednog posebnog kulturnoškog pokreta, talas rekv žurki obuhvat je manje-više čitavu planetu.** U drugom, paralelnom univerzumu, sankcije koje je naša zemlja trpela, predstavljale su svojevrstan zid čije je probijanje omladina željna glasne muzike, oznojenih plafona, celonočnog plesanja, dočekala među mračnim zidovima gradskih andergraund klubova stvarajući lokalnu tehno scenu.

Nastanak „beogradskog“ tehno pokreta i razvoj klupske kulture u pejzažu novokomponovane turbo-folk zabave bio je **fenomen koji je promenio Srbiju, upalio svetlo našoj omladini koja je dugo tumarala po mraku i otvorio im prozor u svet.**

Although we remember the 1990s for the most acute political crisis, wars, sanctions, degradation of the value system, cultural isolation, the general popularization of kitsch and schund in society, the rise of electronic sound and rave culture was happening simultaneously. In that period, turbo-folk music represented the dominant music expression of the Serbian society, while somewhere beyond the borders of our country, somewhat different music was created that resonated marvelously with open-minded youth.

Since many foreign bands flirted with dance music in their standard guitar arrangements, a need emerged for some novelty to be introduced that would generate and perform this fusion without compromise, harshly and quite controversially. Although we are witnesses of numerous genre syntheses, **rock and dance music were two untouchable entities – rare were those who listened to both genres, while folk was their antipode.**

A movement was emerging around the world that broke all music barriers much more intensely than expected. As at the same time the harder new metal and hardcore sound was gaining popularity, together with hip hop, the British rave/art youth guerilla welcomed their moments of glory mostly thanks to the Prodigy, then Faithless, Massive Attack, The Chemical Brothers, Stereo MCs.

Not only did they rocket their “strange” music very quickly to the top of all relevant charts, but thanks to their influence they created a proper base for the mass popularization of a different kind of entertainment.

During the 1990s there was an “explosion” of a special cultural movement - a wave of rave parties splashed more or less the entire planet. In another, parallel universe, the sanctions that were imposed on our country represented a sort of a wall, the breaking of which the youth hungry for loud music, sweaty ceilings, and all-night dancing, welcomed among the dark walls of the city’s underground clubs, creating a local techno scene.

The emergence of the “Belgrade” techno movement and the development of clubbing culture in the

Gradski disk-džokeji bili su predvodnici novog kulturnog talasa.

Uz tu vrstu kulturnoškog šoka, i uz pomoć povlašćenih disidenata koji su muziku uglavnom ilegalno prenosili preko granica, ploče sa haus, techno, elektro i trens muzikom „vrtele“ su se po manjim žurkama. „**Suština rejava bila je sloboda**“ govorio je svojevremeno producent i DJ Laurent Garnier. U tom kružoku muzika je imala značaj. Elektronska muzika je bila muzika budućnosti.

**U vazduhu se osećalo da će ova supkultura ubrzati postati dominantan sistem.** Ritam mašine i sampleri mogli su se čuti na pojedinim pobunjeničkim radio stanicama, a dospeli su i na televizijske ekrane. Entuzijazam malog procenta mladih bio je jedan od ključnih faktora koji su omogućili reju da čvrsto postavi svoje temelje u pop kulturi.

Prirodom stvari, našu zemlju počeli su da posećuju strani izvođači elektronske muzike, što je naišlo na dobar odziv kod publike koja je rezonovala sa pobunjeničkim tonom koju ti zvuci nose. Kako je to postala profitabilna delatnost, došlo je do omasovljavanja događaja, što je popularizovalo tu vrstu muzike. Elektronska muzika je evoluirala, infiltrirala se svuda, ušla u sve pore i preuzeila „pravila“ pop estetike.

Tokom poslednje dve-tri decenije, **od ideje kulturne avangarde i novih tendencija u muzici, prešli smo dug put i stigli do nekakve „krize identiteta“.** Klupska kultura

environment of newly composed turbo-folk entertainment was a phenomenon that changed Serbia, turned on the light to our youth who had been stumbling in the darkness for so long, and opened them a window to the world.

The city's disc jockeys were the leaders of a new cultural wave.

With this kind of cultural shock, and with the help of privileged dissidents who transferred music mostly illegally across borders, records with house, techno, electro and trance music were “playing” at small parties. “**The essence of rave was freedom**”, a producer and DJ Laurent Garnier used to say. In that little circle, music was important. Electronic music was the music of the future.

**You could feel in the air that this subculture would soon become the dominant system.** Drum machines and samplers could be heard on some rebel radio stations, and they also made it onto television screens. The enthusiasm of a small percentage of young people was one of the key factors that allowed rave to firmly establish its foundations in pop culture.

As it happened, international performers of electronic music started coming to our country, which met a good response from the audience that resonated with the rebellious tone that these sounds carry. As it became a profitable activity, the events started to become massive, which popularized this type of music. Electronic music





i undergraund pokret pronašli su svoje mesto u muzičkoj industriji. Takozvana „tehno“ kultura se ustoličila u pop kulturi, preuzeala „obrasce“. **Elektronska muzika postala je globalni fenomen, a rejvoi koji su bili sinonim slobode i zadovoljstva, postali su industrija zabave i biznis model.**

Producenți su hitmejkeri, DJ-ovi su rock zvezde, dok su se intimna klupska muzička putovanja pretvorila u stadionske nastupe. **Od virtuosa za gramofonima do superstarova i influensera čija se „veličina“ neretko meri lajkovima i pregledima. Ponekad se čini da se izgubila čar zavođenja publike kroz muziku, jer ne dolazimo ni do kakve katarze. I da postoji samo forma bez suštine.**

Kultura noćnog života u Beogradu, pa i širom Srbije poprimila je razmere svetskih prestonica klubbinga, dok je sveprisutno stapanje urbane muzike i trendi elitizma. Neki bi rekli spektakl, dok drugi percipiraju kao dekadenciju. **Prolazna moda ili novi oblik kulture? Muzika je više nego ikada podložna mutacijama, fuzije su trendovi, a derivati su postali novi paradoxalni izrazi.**

Iako su mnogi nostalgični za „starim vremenima“, novo vreme je donelo i nove muzičke fenomene. Uvidamo li obrazac i suštinu savremenih muzičkih tendencija i pitamo li se kako su izumrle „groznice rejvova“? Postoji li novi pokret koji dominira kulturnom scenom Srbije ili su hiperprodukcija muzičkih sadržaja i konzumerizam novih generacija od naizgled širine zapravo kreirali jedan zatvoren i ograničen ekosistem kroz koji svi cirkulišu? Gde se denula ideološka kompleksnost? Čini se da „tehno“ koji predstavlja simbol jedne muzičke i društvene revolucije „drma“ kriza identiteta i da nije više muzika budućnosti.

Možda je potrebno setiti se odakle je sve poteklo – **da su u pitanju uvek isti pokretači – duša, ljubav i zajedništvo, želja za slobodom ili bes i pobuna.** Imamo li na kolektivnom nivou ono što je neophodno za još jednu muzičku revoluciju? Da li je potrebno resetovati kompletan sistem vrednosti, ukoliko ponovo tumaramo po „mraku“? I vratiti se baš tamo gde je suština sloboda, gde smo opet slobodnog i neukrotivog duha, i gde nisu dominantni obrasci zapravo šabloni okruženja u koje se tako lako uklapamo.

evolved, infiltrated everywhere, entered every pore and took over the “rules” of pop aesthetics.

During the past two or three decades, we have come a long way from the idea of cultural avant-garde and new tendencies in music and reached a kind of “identity crisis”. Clubbing culture and the underground movement have found their place in the music industry. The so-called “techno” culture established itself in pop culture, took over the “patterns”. Electronic music became a global phenomenon, and raves, which were a synonym for freedom and pleasure, became an entertainment industry and a business model.

Producers are hitmakers, DJs are rock stars, while intimate club music journeys have turned into stadium gigs. From virtuosos behind turntables to superstars and influencers whose “greatness” is often measured by likes and views. Sometimes it seems that the charm of seducing the audience through music has been lost, because we do not reach any catharsis and that there is only form, without substance.

The night life culture in Belgrade, and all over Serbia, has reached the proportions of the world's clubbing capitals, while the fusion of urban music and trendy elitism is omnipresent. Some would say a spectacle, while others see it as decadence. **A passing fashion or a new form of culture? Music is more than ever susceptible to mutations, fusions are trends, and derivatives have become new paradoxical expressions.**

Although many people are nostalgic for the “good old days”, this new time has also brought new music phenomena. Do we see the pattern and essence of contemporary music tendencies and wonder how the “rave fever” died out? Is there a new movement that dominates the cultural scene in Serbia, or has the hyper-production of music content and the consumerism of new generations from a seemingly broad system actually created a closed and limited ecosystem through which everyone circulates? Whatever happened to ideological complexity? It seems that “techno”, which represents a symbol of a music and social revolution, is “shaken” by an identity crisis and is no longer the music of the future.

Perhaps we should remember where it all started from... that always the same drivers are in question – the soul, love and togetherness, the desire for freedom or anger and rebellion. Do we have what it takes on a collective level for another music revolution? Do we need to reset the entire value system, if we are stumbling in the “darkness” again? And go back to the very place where the essence is freedom, where our spirit is free and untamed again, and where the dominant patterns are not actually the patterns of the environment into which we fit so easily.

Prolazna moda ili novi oblik kulture?  
Muzika je više nego ikada podložna mutacijama.

A passing fashion or a new form of culture?  
Music is more than ever susceptible to mutations.

# MATEO TABLE

DIZAJN:  
VINSENT VAN  
DOJZEN  
  
VINCENT  
VAN DUYSEN

Autor / Author MOLTENI&C  
Fotografije / Photos MOLTENI&C

**Vincent van Dozzen**, dizajner i kreativni direktor kompanije Molteni&C predstavio je novi model stola koji svojim dizajnom daje novi karakter modernim trpezarijama.

Mateo sto ima blago prošireno cilindrično postolje, vertikalno podeljeno na dve celine. Formirani od zakriviljene strukture od iverice, simetrični volumeni se sastaju u otvorenoj brazdi, stvarajući potpuno nov i neočekivani vizuelni efekat. Ploča – dostupna u ovalnoj ili okrugloj verziji – blago je istanjena na rubu, čime dobija na eleganciji i lakoći.

**Vincent Van Duysen** reconfigures and adds character to the modern dining room with a new table design, available in two different versions and two heights.

The Mateo table is composed of a slightly flared cylindrical pedestal base, which has been divided vertically in two. Made of a curved plywood structure, the symmetrical halves meet in an open furrow, creating a completely new and unexpected design element. The top - available in both rounded and oval versions - tapers subtly at the edges, allowing it to blend in perfectly with a wide range of environments.

Koreni koji su duboko usađeni i koji podržavaju dinamični pristup budućnosti.

Roots that are deeply anchored, and which support a dynamic approach to the future.

Unutrašnjost je dodatno ojačana skrivenim nosačem od lakiranog metala, koji daje čvrstinu na mestu spoja ploče i baze. "Prilikom dizajniranja baze stola," izjavio je van Dozzen, "**bio sam inspirisan snagom ovog porodičnog brenda koji iza sebe ima istoriju dugu skoro 90 godina. Koreni koji su duboko usađeni i koji podržavaju njen dinamični pristup budućnosti!**"

Završne obrade Mateo stola variraju od hrasta u coffee verziji, sa toplim braon tonovima, preko svetlog hrasta u sunrise obradi, sjajnih lak površina u jednoj od Molteni&C boja do raznih vrsta mermera. Predstavljena su i dva nova tona, kao dodatak Molteni&C paleti boja: Pine Green, koji asocira na tamno zelenu boju četinara u zimskom periodu i Almond White, sa svojom sofisticiranom mlečnom nijansom.

The internal frame is further strengthened by a hidden rod in lacquered metal, ensuring stiffness where the base meets the top. "When making the central pedestal," stated Van Duysen, "**I was influenced by the strength of a company with almost 90 years of history behind it. Roots that are deeply anchored, and which support its dynamic approach to the future.**"

The finishes range from coffee oak, which embodies warm brown facets and tones, to a warmer sunrise oak to glossy lacquers in the entire Molteni&C range, as well as different marbles. In addition, two new colours have been introduced to the lacquer palette: Pine Green, which recalls the typical dark green colour of coniferous trees in the winter, and Almond White, a sophisticated milky shade.





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diokritet, nego  
boden. Lakše je  
kao mediokritet  
biti sloboden. Lakše je

LAKŠE JE ŽIVETI KAO  
MEDIOKRITET, NEGO BITI  
SLOBODAN

IT IS EASIER TO LIVE AS A  
MEDIOCRITY THAN TO BE FREE

Autor / Author OGNJENKA LAKIĆEVić  
Fotografije / Photos EMILija STANIŠić



# „VESTI SUROVE, UZBUNE IZ ZEMLJE I SVETA, NAPADI NA NAS GOLORUKE, PITOME, USLUŽNI HUŠKAČI, VATRENE PROPAGANDE POSVUD, LAŽ KAO MATERNJI JEZIK, KO ĆE NAS PRONAĆI, KO SPASITI, MI SMO LJUDI KOJE NIKO NE PITA, ZAMISLI KAKO JE TEK ŽIVOTINJAMA“.

Ne sme jedan kamen da ostane neokrenut, nepodignut, nijedno pitanje neodgovoren, nejasno, ne bi smelo ništa da stoji na putu ka upoznavanju samog sebe. Uvek će biti pitanja, ali opsesija istinom i odgovorima nam donosi samosvest. Ako imamo otpor ka upoznavanju sebe, bićemo podložniji usvajajući tudi h vrednosti i života, a onda čemu sve, ako sebi nisi dozvolio autentičnost, ako ne živiš svoju istinu, svoje potrebe. **Čiji život živiš, i zašto si se odrekao svog? Nekad ljudi ne znaju ni ko bi bili, da nisu slušali strah, da im nije bilo važnije šta će drugi reći. Ljudi se često održu svog identiteta, ne proučavaju ko su. Žene se i dalje, najčešće, identifikuju prvenstveno s tim da su majka, supruga, a to je samo deo identiteta. Ti si prvo ti, pa tek onda tvoje uloge.** Vidi se kako je postalo kao neka životna neophodnost da umemo da se lepo lažemo i kreiramo pseudoselfove. Generalno se ljudi plaše da žive istinito, i da ne budu deo mase, da ne budu mediokritet, jer život koji je „drukčiji“ nosi nekakvu cenu izolovanosti, samoće, i to samo ljudi sa velikim integritetom mogu da iznesu.

Brojna velika dela su upravo govorila o tragediji čoveka gde su ljudi skloni da prodaju svoj život, sreću, svoj smisao, najbljiže ljude, svoju autentičnost, samo zato što nemaju hrabrosti da se ne prepuste konformizmu koji donosi diktiran način života. Lakše je provesti život kao mediokritet, ići utabanom stazom, ugušiti sebe, nego biti sloboden. Okrenuti se sebi, svojim strahovima, odbiti sigurnost zarad istine i preispitivanja onoga šta se podrazumeva, ogroman je zadatak. **Ljudi najčešće biraju lakši način. Lakše ne znači bolje. Sloboda je najskuplja, nju imaju samo najhrabriji, oni koji hrabrošću tope sram.**

Pored slobode istina je najskuplja. Do nje se dolazi peške i uz dosta nelagodnosti, ali to je pravi osećaj života, ja sve mislim da sam se zato rodila. Ljudi uglavnom preziru istinu, iako tvrde suprotno. Kad god istina iole uznemirava, a mora da uznemirava, jer to je njena priroda, ljudi okreću glavu i leđa. **Masa prati neke svoje mediokritete koji im sve lepo spakuju, svakako nešto što ih neće mnogo zamisliti. Sistemu ne trebaju misleći ljudi, to nije sigurno glasačko telo.**

Danas je i alternativna kultura vrlo upeglana, pacifikovana, i ona je nekako mejnstrim, samo manje komercijalna. Zato me pogoda što sve manje vidim taj pank, sve je kako se prodaš, kakav ti je PR. Čini mi se da,

## “CRUEL NEWS, ALARMS FROM THE COUNTRY AND THE WORLD, ATTACKS ON US WHO ARE BARE-HANDED AND TAME, SERVILE INSTIGATORS, HEATED PROPAGANDA EVERYWHERE, LIES AS A MOTHER TONGUE, WHO WILL FIND US, WHO WILL SAVE US, WE ARE PEOPLE THAT HAVE NO VOICE, IMAGINE HOW IT MUST BE LIKE FOR ANIMALS”.

Not a single stone should be left unturned, unraised, no question unanswered, unclear, nothing should stand in the way of getting to know yourself. There will always be questions, but the obsession with truth and answers brings us self-awareness. If we demonstrate resistance to getting to know ourselves, we will be more susceptible to adopting other people's values and lives, then why all this, if you haven't allowed yourself to be authentic, if you don't live your own truth, your needs? **Whose life are you living, and why did you give up yours? Sometimes people don't even know who they would be, if they hadn't listen to fear, if it wasn't more important to them what others would say. People often renounce their identity, they don't explore who they are. Women are still, most often, identified primarily by the fact that they are mothers, wives, but that is only a part of their identity. You are you, firstly, and only then you are defined by your roles.** We can see how it has become a sort of a life necessity to be able to lie wonderfully and create pseudo-selfies. In general, people are afraid to live truthfully, and not to be part of the mass, not to be a mediocrity, because a life that is "different" comes at the cost of isolation, loneliness, and only people with great integrity can endure that.

Many great works dealt with the tragedy of people who tend to sell their life, happiness, their meaning, the closest people, their authenticity, just because they do not have the courage not to resist the conformity that a dictated way of life brings. It is easier to spend life as a mediocrity, to follow the well-trodden path, to suffocate yourself, than to be free. To turn to yourself, to your own fears, to reject certainty for the sake of truth and to question things taken for granted, is a huge task. **People usually choose the easier way. Easier does not mean better. Freedom is the most expensive thing, only the bravest have it, those who melt shame with their courage.**

Along with freedom, the truth is the most expensive. It is reached with great effort and with a lot of discomfort, but it is a true feeling of life, I think that is why I was born. People generally despise the truth, even though they claim otherwise. Whenever the truth is even a bit disturbing, and it must be such, because that is its nature, people turn their heads and backs. **The masses follow some of their mediocrities who digest everything nicely for them, which is certainly something that many of them will not**

ako i nešto drugačije prođe, prođe jer ima neku foru, moraš da imaš neku vizuelnu priču, ne možeš samo da dođeš i napraviš dobru pesmu i pokušaš da kažeš nešto bitno, duboko. **Veliki broj ljudi mrzi da troši vreme na razmišljanje, to je propast. Ali zato ona manjina koja traži smisao, kvalitet, to su ti ljudi koji svetle u mraku, svici.**

Ljudi najčešće biraju lakši način.  
Lakše ne znači bolje. Sloboda je najskuplja.  
People usually choose the easier way.  
Easier does not mean better.  
Freedom is the most expensive thing.

bother to ponder about a lot. The system does not need thinking people, it is not a safe voting body.

Today, alternative culture is also very neat, pacified, and it is somewhat mainstream, only less commercial. That's why it affects me that I see punk less and less, it's all about how you sell yourself, what kind of PR you have. It seems to me that even if something different gets accepted, it is accepted because it has some momentum, you have to have some visual story, you can't just come and make a good song and try to say something important, profound. **A lot of people hate spending time thinking, it's a catastrophe. But that's why the minority that search for meaning, quality, are the people who shine in the dark, like fireflies.**



Poezija je prvenstveno lepota, osećanje života, podsetnik na to da smo ljudi, odnosno na to da treba da smo **povezani sa sobom, osećanjima, razmišljanjima, preispitivanjima, osećajem za estetiku, žudnjom za istinom i istinitim životom**.

Nekada najvažnije stvari nastaju iz nelagodnosti i postaju najveća lepota, one nikad nisu bile razdvojene. Integrисati i teskобу i lepotu, a iznad svega – **smisao**.

Poetry is primarily beauty, a feeling of life, a reminder that we are human, that **we should be connected to ourselves, feelings, thoughts, questioning, a sense of aesthetics, a desire for truth and a true life**.

Sometimes the most important things emerge from discomfort and become the greatest beauty, they were never separated. We need to integrate anxiety and beauty, and above all - **the meaning**.



Masa prati neke svoje mediokritete koji im sve lepo spakuju.

The masses follow some of their mediocrities who digest everything nicely for them.



Š LEASING | 20 GODINA U SRBIJI

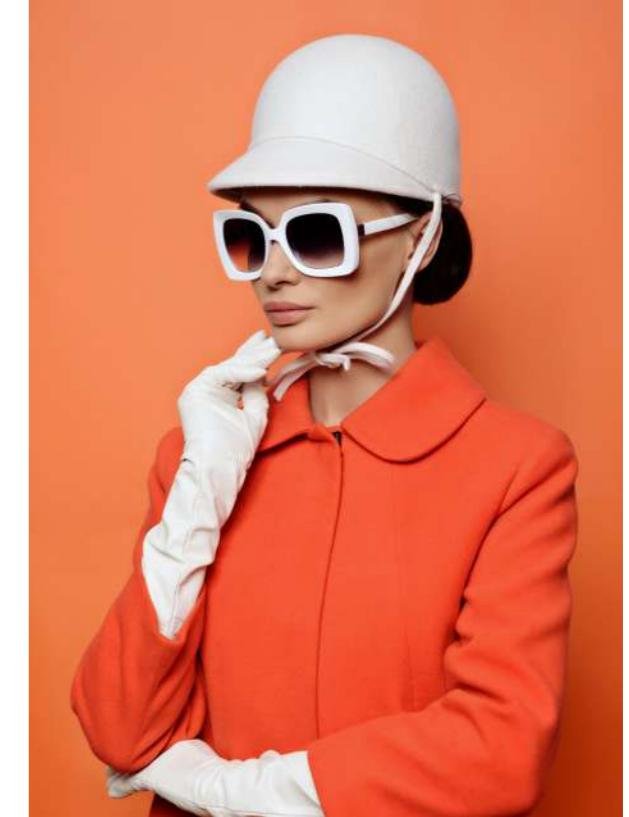
Trajemo zajedno!

# PUNK ISN'T DEAD

FROM PUNK TO GOTH: EVOLUCIJA SUPKULTURA U MODI

FROM PUNK TO GOTH: EVOLUTION OF SUBCULTURE IN FASHION

Autor / Author TAMARA VUKOSAVLJEVIĆ  
Fotografije / Photos SHUTTERSTOCK, VOGUE



Da li bi poruka „God save the queen / The fascist regime!” ikada imala tu težinu da su je otpevali neki fini dekadentni momci obučeni u nešto „otkačeno”? **Pitanje je, naravno, retoričko, pošto momci iz grupe „Sex pistols” nisu izgledali tako. Njihova estetika je u svakom segmentu dosledno disala pankom, prljavim, svesno ružnim i beskompromisno provokativnim.**

Tokom razvoja civilizacije nastajali su različiti pokreti mladih koji su se obraćunavali sa dominantnim standardima dobrog ukusa, tradicije i kulture. Uvek je to manifestovano kroz izbor odeće i prepoznatljiv stil. Povod za to bile su pobuna i potreba za promenom, a nastajući stilovi (muzike, odevanja i popularne kulture) predstavljali su samo logičnu manifestaciju. Poslednja spontana kontrakultura bio je već spomenuti punk, koji je nastao iz pobune protiv nadolazećeg konzervativizma i konzumerizma. **Pocepana odeća, smela grafika, sirovi i oštiri izgled bili su absolutni kontrast uglađenom i glamuroznom stilu koji su favorizovali imućni.** Pank estetika suprotstavlja se tradicionalnim predstavama o rodu, porodici i hijerarhiji. Ekstremne frizure, pirsinzi i agresivan stav testirali su granice društvene prihvatljivosti. Biti oklevetan zbog svog stava je bio znak časti, a ne osuda.

U tom kontekstu moda se uklapa u širi pejzaž kulture kao nit koja povezuje ljude i zajednicu. Kroz lični stil osoba se identificuje kao jedinka sa osećanjem ekskluzivnosti i autentičnosti ili, što je takođe legitiman izbor, sa vrednostima grupe kojoj želi da pripada. Proučavanje kulture mladih je u velikoj meri proučavanje preseka identiteta. **Mnogi su definisali supkulturne identitete kao „stilove otpora”. Različiti stilovi razvijaju značenja i postaju blisko povezani sa osećajem pripadnosti, ili identitetom, ali na takav način da postaju pečat jednog vremena.**

Would the message: “God save the queen / The fascist regime!” ever had that kind of weight if it had been sung by some nice decadent guys dressed in something “wacky”? **Naturally, the question is merely rhetorical, because the guys from the band “Sex Pistols” looked anything but. Their aesthetics in every segment consistently breathed punk - dirty, deliberately ugly and uncompromisingly provocative.**

During the development of civilization, various youth movements were formed that fought against the dominant standards of good taste, tradition and culture. This has always been manifested through the choice of clothing and recognizable style. The reason for it was rebellion and the need for change, and the emerging styles (in music, clothing and popular culture) were only a logical manifestation. The last spontaneous counterculture was the already mentioned punk, which originated from a rebellion against the rising conservatism and consumerism. **Ripped clothes, bold graphics, raw and edgy looks were an absolute contrast to the polished and glamorous style favored by the rich.** The punk aesthetics opposes traditional notions of gender, family and hierarchy. Extreme hairstyles, piercings and an aggressive attitude tested the limits of social acceptability. To be slandered for one's attitude was a matter of honor, not condemnation.

In this context, fashion fits into the wider cultural landscape as a thread that connects people and community. Through personal style, a person can identify as an individual with a sense of exclusivity and authenticity or, which is also a legitimate choice, with the values of the group the person wants to belong to. The study of youth culture is to a large extent a study of cross-section of identities. Many have defined subcultural identities as

**All that jazz...**

Može se reći da se **prva velika tiha revolucija dogodila sa „little black dress“**. Neki se pitaju da li je to ipak bio onaj trenutak kada se počeo slušati džez uz otvoreno preispitivanje vladajućih društvenih normi? Devojke su radile stvari koje do tog trenutka nisu bile deo inventara „prihvatljivog“ i „poželjnog“ ponašanja. Termin „flapper“ – novi tip devojaka koje su nosile skandalozno kratke haljine – **istovremeno je podrazumevao i promenu načina života cele generacije** u kojima su polovi postali mnogo ravnopravniji u svim aspektima. Skinuviši dugačke haljine i korsete koji su obeležile „gilded age“ za žene je značilo i da nepovratno menjaju svoju poziciju iz objekta u subjekt.

**The Beatles and more...**

Na istom idejnom talasu u svet mode uplovile su i čuvene „swinging 60s“. Pripremu za pravi tektonski udar, još pedesetih, započeli su pokreti poput modsa i rockabilija. Međutim, udar se desio onog momenta kada je Meri Kvant stvorila mini-suknju i započela revoluciju. Modernost, optimizam i hedonizam bili su sveto trostvo, a različite supkulture ugledale su svetlost dana. Deceniju su obeležili i hipiji koji su se borili za mir, ljubav, seksualno oslobođenje i slobodu – otuda šarenilo i lepršavost.

“styles of resistance.” **Different styles develop meanings and become closely related to a sense of belonging, or identity – in such a way that they become the mark of our time.**

**All That Jazz...**

We can say that **the first major silent revolution happened with the “little black dress”**. Some wonder if perhaps it was actually the moment when people started listening to jazz openly challenging the governing social norms? The girls started doing things that, until that moment, were not part of the inventory of “acceptable” and “desirable” behavior. The term “flapper” - a new type of girls who wore scandalously short dresses – **at the same time implied a change in the life style of an entire generation**, in which the sexes became much more equal in all aspects. The act of taking off the long dresses and corsets that marked the “gilded age” meant for women that they irretrievably changed their position from object to subject.

**The Beatles and More...**

The famous “swinging 1960s” drifted into the world of fashion on the same wave of ideas. The preparations for a real tectonic impact started already in the 1950s with the movements such as Mods and Rockabilly. However, the impact actually occurred when Mary Quant designed the mini skirt and started a revolution. Modernity, optimism and hedonism were the holy trinity, and different subcultures saw the light of day. The decade was also marked by hippies who fought for peace, love, sexual liberation and freedom - hence the colorfulness and casualness.

**... Goth or No Goth?**

After punk, all subcultures were without the idea to question the governing values. Thus, from the sea of superficiality and excess, the goth culture was born, embracing a dark look, rejecting the idea that beauty must be bright and shiny.

**... goth or no goth?**

Nakon panka, sve supkulture bile su bez ideje da preispitaju vladajuće vrednosti. Tako se iz mora površnosti i ekscesa rodila gotička kultura, prihvatajući mračan izgled, odbacujući ideju da lepota mora biti svetla i vesela.

Kako su se približavale devedesete, ali i novi milenijum, **supkulture su nastavile da se razvijaju, ali njihovo preispitivanje kanona vladajućih standarda lepote nikada nije odmaklo dublje od površine**. Dok je pank bio „revolucija unutar društva“, svi pokreti nakon njega bili su samo identifikovanje sa estetikom nekog već postojećeg fenomena.

**Where are we now?**

Moda različitih potkultura izazvala je status quo i pružila izlaz za samozražavanje i kreativnost. Međutim, u današnjem onlajn svetu, supkulturna moda postala je sve više komodifikovana i međnstrim, što otežava razlikovanje istinskih od pukih imitacija. Sa druge strane **supkulturni identiteti nisu ni singularni ni statični, jer je tumačenje i izražavanje, kao odgovor na svet koji se stalno menja, neprekidan ciklus**.

Ono što daje nadu su pripadnici generacije „Z“ koji revolucije izvode unutar svojih mikrokosmosa. Oni veruju da se svaka prava promena dešava unutar pojedinca. **„Tiha“ promena počinje ispitivanjem svih odnosa koje svako ima sa svetom oko sebe**. Moda i stil su svestan izbor u kojem emocija kreće od osećaja dopadanja sebi i vrednostima koje biramo. Zato ulazimo u vreme tihog lukuza i pažljivo izabranih komada odeće koje je neko pre nas nosio. **Od novog koje kupujemo očekujemo da položi težak etički i ekološki test pre nego što stigne u naš garderober**.

As the 1990s and the new millennium were approaching, **subcultures continued to develop, but their questioning of the canon of governing beauty standards never went deeper than scratching the surface**. While punk was a “revolution within society”, all movements that followed were merely identification with the aesthetics of an already existing phenomenon.

**Where Are We Now?**

Fashion of different subcultures challenged the status quo and provided an outlet for self-expression and creativity. Nevertheless, in today's online world, subcultural fashion has become increasingly commodified and mainstream, making it difficult to distinguish the original from mere imitations. On the other hand, **subcultural identities are neither singular nor static, because interpretation and expression, as a response to an ever-changing world, is a continuous cycle**.

What gives hope are members of generation “Z” who start revolutions within their own microcosms. They believe that every real change happens within the individual. **“Silent” change begins by examining all the relationships that each person has with the world around them**. Fashion and style are a conscious choice in which the emotion starts from the feeling of liking ourselves and the values we choose. That is why we are entering a time of quiet luxury and carefully selected pieces of clothing that someone wore before us. **From the new things we buy we expect that they pass a tough ethical and environmental test before they find their place in our closet**.



OVO JE  
JEDNA  
POSPANA  
**SRBIJA**

WE LIVE IN ONE  
DROWSY SERBIA

Autor / Author MAŠA GULAN  
Fotografije / Photos EMILIJA STANIŠIĆ

DEBITANTSKI AUTORSKI FILM MLADOG REŽISERA LUKE MIHAJLOVIĆA BAVI SE DVEMA GENERACIJAMA ROĐENIM NA PRELAZU DVA Veka – INDIGO I KRISTAL GENERACIJA. ONE PREDSTAVLJAJU RAZLIČITE STEPENE U EVOLUTIVNOM RAZVOJU DRUŠTVA PREMA PSEUDONAUČNOM KONCEPTU „NEW AGE“, KOJI SE RAZVIO PEDESETIH GODINA PROŠLOG Veka. PRVO SU BILE ALFA I BETA GENERACIJE, A ONDA SU NA RED DOŠLE I INDIGO I KRISTAL GENERACIJA. INDIGO DECA PREDSTAVLJAJU PREDRATNU GENERACIJU KOJA JE ROĐENA IZMEĐU 1988. I 1998. GODINE I SKLONA JE ZATVARANJU U SEBE I AUTODESTRUKCIJI. KRISTALNA DECA ROĐENA SU IZMEĐU 1998. I 2008. GODINE, NAKON RATova I SPREMNA SU DA IPAK ISPOLJE EMOCIJU NA SEBI SVOJSTVEN NAČIN. I JEDNOJ I DRUGOJ GENERACIJI ZAJEDNIČKO JE DA SU ODRASLI U ZATVORENOM KRUGU IZ KOJEG NIJE POŽELJNO IZAĆI.



THE DEBUT FILM D'AUTEUR OF THE YOUNG DIRECTOR LUKA MIHAJLOVIĆ IS ABOUT TWO GENERATIONS BORN AT THE TURN OF TWO CENTURIES - THE INDIGO (CARBON COPY) AND CRYSTAL GENERATIONS. THEY REPRESENT DIFFERENT STAGES IN THE EVOLUTIONARY DEVELOPMENT OF SOCIETY ACCORDING TO THE PSEUDOSCIENTIFIC CONCEPT OF "NEW AGE", WHICH WAS DEVELOPED IN THE 1950S. FIRST WE HAD THE ALPHA AND BETA GENERATIONS, AND THEN THE INDIGO AND CRYSTAL GENERATIONS CAME. INDIGO CHILDREN REPRESENT THE PRE-WAR\* GENERATION BORN BETWEEN 1988 AND 1998 AND IS PRONE TO INTROVERSION AND SELF-DESTRUCTION. CRYSTAL CHILDREN WERE BORN BETWEEN 1998 AND 2008, AFTER THE WARS\*, AND ARE READY TO EXPRESS THEIR EMOTIONS IN THEIR OWN WAY. WHAT BOTH GENERATIONS HAVE IN COMMON IS THAT THEY GREW UP IN A CLOSED CIRCLE FROM WHICH IT IS NOT DESIRABLE TO GET OUT.



Indigo i kristal generacija. One predstavljaju različite stepene u evolutivnom razvoju društva prema pseudonaučnom konceptu „New age.“

Indigo (carbon copy) and crystal generations. They represent different stages in the evolutionary development of society according to the pseudoscientific concept of the "New age".

### **Šta je sve za tebe „ulica“?**

Ulica je zapravo druga strana novčića života, ako gledamo da je prva strana ono što predstavljaju kuća i porodica. Ulica je neki javni život bez kamera. Ulica je nešto neminovno i što svi živimo. Ona ima svoja pravila, a mi biramo da li smo igrač te igre i koliko jesmo. Ona može da bude samo put od kuće do posla. Iako ste u tom slučaju naizgled samo prolaznik, vi ste i učesnik i tu se život odvija. Ulica je nepredvidiva i ona je škola života.

### **What is the "street" for you?**

The street is actually the other side of the coin of life, if we look at it as if the first side was what represents the home and family. The street is a kind of public life only without cameras. The street is something inevitable and something we all live in. It has its own rules, and it is up to us to choose whether we will play that game and to what extent. It can also be only a path we take from home to work. Although it may seem that in that case you are only



### **Kada kažemo „indigo“ prvo nas asocira na indigo papir, mlađe generacije ga verovatno nikada nisu koristile. Služio je za preslikavanje. Da li smo se mi danas postali preslikači kultura?**

Sama umetnost je preslikavanje realnosti samoizražaja čoveka. U tom ciklusu preslikavanja dolazimo i do originalnosti. Umetnička sloboda je u tome da ti uzmeš nešto i interpretiraš na svoj način. Jako je teško to uraditi dobro, a istovremeno i odati poštovanje originalu.

### **Kako vidiš ukrštanje ulične kulture i psihologije i kako ono utiče na ponašanje onih koji se identifikuju sa supkulturnom?**

Kada su u pitanju i kultura i nekultura – od kuće sve kreće. Dobra komunikacija sa roditeljima je ključna, međutim, često i nepostojeca, i zbog toga deca odlaze u druge krajnosti, traže svoje supkulturne gde god one bile. Svoj beg često mladi pronalaze na ulici i tamo upoznaju svoje saborce.

### **Dosta njih se bavilo temom ulice. Za tvoj film kažu da je prvi koji je na potpuno realan način prikazao kulturu ulice uspevši da pošalje snažnu pouku. Kako si „iskristalisao“ jasnu poruku o obrascima ponašanja i nekulturi kojih postoje u društvu?**

To je zato što sam ovaj film pravio za dve generacije, ali ponajviše za „matorce“ koji najmanje razumeju indigo i kristal ljude. Imam utisak da bi film mogao različite stvari da uradi za različite ljude, samo kada bi se oni probudili. Ovaj film je tu da pokaže kako ne treba da se radi i kako ne mora da se radi. Iskristalisana poruka filma bi bila da „Nije sloboda da radiš ono što hoćeš, već da ne radiš ono što nećeš.“

### **Da li se ti osećaš slobodno?**

Sloboda je privilegija.

### **Kada bismo današnje društvo posmatrali kao jedinku - koju bi joj dijagnozu odredio?**

Današnje društvo je u stanju jedne velike „junkie“ hibernacije. Klinci gledaju samo da budu u stanju izmenjene svesti, a stariji da se naključaju sedativima. Svi su u begu od problema i niko ne želi da oseća.

Mrtvi smo iznutra, a bude nas hir i agresija.  
Ovo je jedna pospana Srbija.

Dobra komunikacija sa roditeljima je ključna, međutim, često i nepostojeca, i zbog toga deca odlaze u druge krajnosti.

Good communication with your parents is crucial, however, often it does not exist and because of it, children go to other extremes.

a passer-by, you are also a participant and that is where life takes place. The street is unpredictable and it is the school of life.

### **When we say indigo we first think of carbon paper, and the younger generations probably never used it. It was used for copying. Have we become copycats of cultures today?**

Art itself means copying the reality of human self-expression. In that cycle of copying, we also achieve originality. Artistic licence is that you take something and interpret it in your own way. It's very difficult to do it well and at the same time pay respect to the original.

### **How do you see the intersection of street culture and psychology and how does it affect the behaviour of those who identify with the subculture?**

When it comes to both culture and non-culture - everything starts at home. Good communication with your parents is crucial, however, often it does not exist and because of it, children go to other extremes, looking for their subcultures wherever they are. Young people often find their escape in the streets and meet their comrades there.

Many artists dealt with the theme of the street. Your film is said to be the first to portray the street culture in a completely realistic way and it succeeded in sending a strong message. How did you "crystallize" a clear message about patterns of behaviour and non-culture that exist in society?

That's because I made this film for two generations, but mostly for the "old folks" who least understand indigo and crystal people. I believe that the film could do different things for different people, if only they would wake up. This film is here to show how things should not be done and how they do not have to be done. The crystal clear message of the film would be that "Freedom does not mean doing whatever you want, but rather not doing things you don't want."

### **Do you feel free?**

Freedom is a privilege.

### **If we were to look at today's society as an individual - what diagnosis would you give it?**

Today's society is in a state of one big "junkie" hibernation. The kids only want to be in an altered state of consciousness, and the older ones to get drugged with sedatives. Everyone is running away from problems and no one wants to feel anything.

We are dead inside, and we are only awakened by whim and aggression.

We live in one drowsy Serbia.

**\*Translator's note:** The writer refers to the wars that took place in the former Yugoslavia between 1991 and 1999.

# FEELS LIKE — SMOKVICA HOME

Autor / Author NINA RADOJČIĆ  
Fotografije / Photos SERGEJ RADOVIĆ

Ljudi imaju vrlo različita poimanja reči „dom“. Ipak, jedna stvar je univerzalna – osećanja koje budi – udobnost, toplina, ušuškanost...

Potrebu da od različitih prostora stvaram mesta za život, čini mi se, nosim oduvek u sebi. Prvi put sam je osvestila pri nizu specifičnih životnih okolnosti kada je trebalo da u drugom gradu i državi iznova svojoj porodici i sebi stvorim novi dom.



People have very different ideas of "home". Nevertheless, one thing is universal - the feelings it evokes - comfort, warmth, coziness...

I believe that the need to make places to live in from different spaces has always existed in me. I became aware of it for the first time when I encountered a series of specific life circumstances, when I had to make a new home for my family and myself in another city, another country.

Prvi restoran Smokvica u Ulici kralja Petra je pre svega ponudom i konceptom privukao goste. Osećajem „kao kod svoje kuće“ vodili smo se i pri dizajniranju enterijera narednih pet lokala. Svaki ima svoju specifičnost, a stalna pitanja o pojedinim komadima nameštaja, čašama, tanjirima, podstakla su me na ideju o radnji gde ćemo ih ponuditi.

**Smokvica home koncept store** je kutak u zadnjem delu baštne restorana u Molerovoj 33. Osim nameštaja i predmeta za dekoraciju različitih brendova iz Francuske, Holandije i Belgije, u ponudi je i velika selekcija pića, posebno odabranih vina iz regiona, a i šire, kao i najkvalitetnije italijanske paste i maslinova ulja. Sa druge strane oni vanvremenski delovi, doradeni i restaurirani, daju posebnu draž čitavom konceptu. Uopšteno govoreći, nismo fokusirani na trendove, već na činjenicu da svaki komad ima svoju priču koju unosi u odabranu dom. Jedan segment posvećen je i dizajniranom nakitu i garderobi.

**Smokvica home** stvoren je za ljude kojima je doživljaj doma i enterijera prvenstveno vezan za osećaj lepote i sklada u kojem se osećaju zaštićeno, voljeno i opušteno, bez robovanja nametnutim diktatima estetike, cene i brendova. Za nas je dom prvenstveno ono što nosimo u srcu i ljubav koju smo spremni da podelimo sa drugima!

**„DOM“ BUDI OSEĆAJ UDOBNOŠTI,  
TOPLINE, UŠUŠKANOSTI.  
"HOME" EVOKE COMFORT,  
WARMTH, COZINESS.**

What primarily attracted guests to the first Smokvica restaurant in Kralja Petra Street was the menu it offered and the concept. When we were designing the interior of the next five Smokvica restaurants we were also guided by the "feels like home" sentiment. Each one is specific in its own way, and questions we constantly get about certain pieces of furniture, glasses, plates, encouraged me to come up with the idea of a store where we can offer them.

**Smokvica Home Concept Store** is a corner in the back part of the garden of our restaurant at 33 Molerova Street. In addition to furniture and decorative items of different brands from France, the Netherlands and Belgium, we also offer a large selection of drinks, particularly selected wines from the region and beyond, as well as the best quality Italian pasta and olive oil. On the other hand, those timeless parts, upgraded and restored, give a special charm to the whole concept. In general, we are not focused on trends, but rather on the fact that each piece has its own story it brings to the chosen home. One segment is dedicated to designer jewelry and wardrobe.

**Smokvica Home** was created for people whose experience of home and interior primarily conjures up the feeling of beauty and harmony in which they feel protected, loved and relaxed, without being slaves to imposed dictates of aesthetics, prices and brands. For us, home is above all what we carry in our hearts and the love we are willing to share with others!



O UKUSU NE TREBA RASPRAVLJATI (DE GUSTIBUS NON EST DISPUTANDUM) – CITAT ZA KOJIM POSEŽEMO OLAKO, NESVESNI DA POSTOJI VELIKI VEROVATNOĆA DA GA KORISTIMO U POGREŠNOM KONTEKSTU. DA LI JE MIT DA SU RELATIVNOST I SUBJEKTIVNOST UKUSA I NJEGOVA DEMOKRATSKA KATEGORIJA ZAPRAVO KREIRANI OD LJUBITELJA LAŽNE UMETNOSTI – KIČA? ŠTA AKO ESTETSKI DOŽIVLJAJ TREBA DA BUDE OBJEKTIVAN I RACIONALAN, TE DA SE ZATO O NJEMU NE TREBA GOVORITI?

KIČ – DELO DOSTOJNO PREZIRA  
KITSCH - A WORK WORTHY OF CONTEMPT

# KIČ PREZIRANO

Autor / Author ĐURĐA MILANOVIĆ  
Fotografije / Photos Pexels

THERE IS NO ACCOUNTING FOR TASTE (DE GUSTIBUS NON EST DISPUTANDUM) – A QUOTE WE TEND TO USE LIGHTLY, UNAWARE THAT IT IS HIGHLY PROBABLE THAT WE EVEN USE IT IN THE WRONG CONTEXT. IS IT A MYTH THAT THE RELATIVITY AND SUBJECTIVITY OF TASTE AND ITS DEMOCRATIC CATEGORY WERE ACTUALLY CREATED BY THE LOVERS OF FAKE ART - KITSCH? WHAT IF THE AESTHETIC EXPERIENCE SHOULD BE OBJECTIVE AND RATIONAL, AND HENCE SHOULD NOT BE DISCUSSED?

Umetnost bi trebalo da daje smisao savremenom načinu života, da ima terapeutsko delovanje. Kič, sa druge strane, banalizuje stvarnost i parazitira na onim formama koje, za razliku od „elitne“ spadaju u „popularnu“ kulturu. Cilj stvaraoca pseudoumetnosti jeste globalno neuništiva dopadljivost koja garantuje trenutno dejstvo na posmatrača, ili ti potrošača. Zato je neizbežno govoriti o onome ko ga stvara – „kič-čoveku“.

Kič danas definije ljudsku kreativnost, seže do svih pora društva tako što manipuliše kulturnim vrednostima: od estetskih i moralnih, preko naučnih i političkih, pa sve do religijskih.

Promoviše osrednjost i prosečnu vrednost kao ideal. Kič podrazumeva sve ono što nije autentično – kopiju, hibrid, prisvajanje, komercijalnost, koncept za čije značenje ne treba mnogo razmišljanja da bi se shvatio. Sa jedne strane ovog fenomena su prijemčivost, zabava, ideal izobilja, sladunjavost, dok se sa druge strane medalje krije agresivnost, netolerancija, totalitarnost i spektakularnost koja je sama sebi svrha.

„Kič-prodikt“ banalizuje pravi smisao umetnosti, drugim rečima, treba mu se samo lagano prepustiti. Bez intelektualnog ili duhovnog napora postiže se rezultat: prenaglašen efekat trenutnog, jednokratnog dejstva.

U kiču nema istine, tuge, brige, ironije i pitanja koja podstiču na razmišljanje ili sumnju. Ovaj fenomen obećava ugodan doživljaj jer u svetu u kom egzistira, nesretna ljubav ima isključivo srećan kraj, rastanak uvek podrazumeva da će uslediti sastanak, raskoš je svuda i cveće ne vene. Zato zasluzeno nosi titulu „umetnost (lažne) sreće“.

Iako poprima oblike stilova i trendova koji se menjaju, glavna karakteristika kiča je da u svojoj biti uvek ostaje isti. Proizveden mehanički, serijski i industrijski, postaje izvor profita, a svojom masovnošću lako prodire na tržišta. Isključivo je kreiran tehnikama masovne proizvodnje i u tom smislu se ne razlikuje od bilo kog drugog proizvoda.

Stvari su postale još komplikovanije onog trenutka kada su „visoka“ umetnost i njeni autori prigrili kič i počeli da mu daju nove, ironične ili sarkastične kontekstualizacije koristeći kič kao način da se postave određeni fenomeni u novi kontekst.

Danas je teško razlikovati o kojoj formi kiča se radi, jer je podjednako prisutan i kod „dobrih“ i kod „loših“ umetnika. Može se prepoznati jedino ako uspemo da dekodifikujemo krajnju namenu umetnika: ako postoji svesna namera da postoji dok je isplativ i da je motiv za njegovo kreiranje isključivo materijalan, onda sa sigurnošću možemo govoriti da se radi o malignoj formi kiča. Kako je za većinu ljudi lakše da konzumiraju kulturu koja se može kupiti, nego da je shvate kao dvosmerni proces koji traži posvećenost, i da je, u krajnjoj liniji, kultura način života. Za to vreme onaj drugi deo čovečanstva provodi život u paničnom bekstvu od stvarnosti kroz različite forme režiranih verzija njene „ulepšane“ slike, koje „kič-čovek“ prihvata kao apsolutnu istinu.

„Kič-produkt“ banalizuje pravi smisao umetnosti. A „kitsch product“ trivializes the true meaning of art.

Art should give meaning to the modern way of life and have a therapeutic effect. Kitsch, on the other hand, banalizes reality and parasitizes those forms that, unlike "elite" belong to "popular" culture. The goal of a pseudo-art creator is a globally indestructible appeal that guarantees an immediate effect on the spectator, or the consumer. Thus it is inevitable to talk about the one who creates it - the "kitsch person".

Nowadays kitsch defines human creativity, it reaches all the pores of society by manipulating cultural values: from aesthetic and moral, through scientific and political, all the way to religious.

It promotes mediocrity and average value as an ideal. Kitsch implies everything that is not authentic – a copy, a hybrid, appropriation, commercialism, a concept the meaning of which does not require much contemplation in order to understand it. We have receptiveness, entertainment, the ideal of abundance, sweetness on one side of this phenomenon, while the other side of the coin hides aggressiveness, intolerance, totalitarianism and spectacularity, which is an end in itself.

A "kitsch product" trivializes the true meaning of art, or to rephrase it, one should only give oneself up to it lightly. The result is achieved without any intellectual or spiritual effort: an exaggerated outcome of a momentary, one-time effect.

There is no truth in kitsch, no sadness, concern, and irony, no questions that make you think or provoke doubt. This phenomenon promises an enjoyable experience because in the world in which it exists, ill-fated love always has a happy ending, parting always suggests that a meeting will ensue, luxury is all around and flowers never wilt. That is why it deserves the title "the art of (false) happiness".

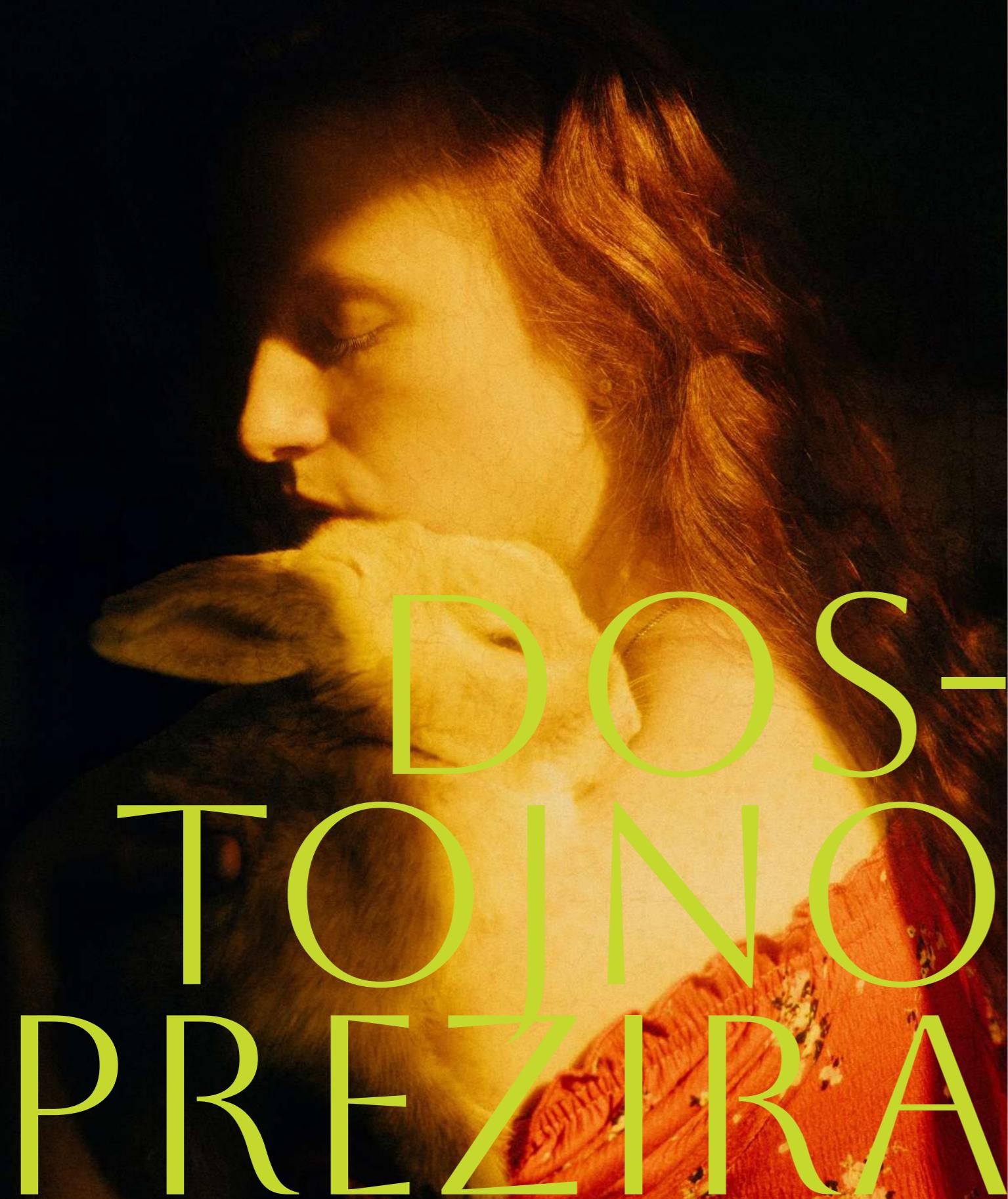
Although it takes shape of changing styles and trends, the main characteristic of kitsch is that its essence never changes. Produced mechanically, serially and industrially, it becomes a source of profit, and due to its mass occurrence it easily penetrates the markets. It has been exclusively created using mass production techniques and in that respect it is no different from any other product.

Things got even more complicated the moment "high" art and its authors embraced kitsch and started giving it new, ironic or sarcastic contextualization using kitsch as a way to put certain phenomena in a new context.

Today it is difficult to distinguish which form of kitsch we see, as it is equally present in "good" and "bad" artists. It can only be recognized if we manage to decode the ultimate intention of the artist: if there is a conscious intention for kitsch to exist while it brings profit and that the motive for its creation is exclusively material, then we can safely argue that it is a malignant form of kitsch. Most people find it easier to consume culture that can be bought, than to appreciate it as a two-way process that requires dedication, and to comprehend that, ultimately, culture is a way of life. At the same time, the other part of humanity spend their lives trying in panic to escape from reality through various forms of directed versions of its "beautified" image, which the "kitsch-person" accepts as the absolute truth.

Izlaz se nalazi jedino u stvaranju društva sa velikim brojem kulturnih mogućnosti. Samo u takvom svetu kič malaksava. **Jaka kulturna konkurenčija ga nadjačava i smanjuje mu snagu, čineći ga moralnim i estetskim posrnućem** – delom dostojnog prezira.

The only way out is to create a society that offers an abundance of cultural possibilities. Only in such a world does kitsch fade. **Strong cultural competition overpowers it and diminishes its strength, making it a moral and aesthetic failure** - a work worthy of contempt.



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