

# Dialogue

Goran Vitanović and Branko Marković

**\_ = G = ? \* = B = ...**

Here is a dialogue in front of you I started in 2022 with my friend, the painter Goran Vitanović, as one of the series of conversations within Goran's project "Dialogue." I am grateful to him for the questions he posed and for giving me the opportunity to more clearly define my relationship to art and life. Besides the fact that it was enjoyable to spend time with Goran through the form of conversation, I realized that we shaped a thought I am ready to sign as a kind of personal manifesto about art.

### Who are the people you draw?

\*Usually from my head... I just posted my dad [on Instagram] when he was young... it is a photo, but drawn from memory... those who can be recognized are still meaningful to me as a kind of mental support—I mean what they did, for example Peter Brook, Saint-John Perse, or Branko Miljković... dad... and other drawings are purely people from my head, actually — lines-verses that rhyme with my unconscious...

I also use some words or verses from my never-published poems which will probably never be published outside of possibly pictures and drawings because poetry is primarily my main communication channel. I never managed to make it a whole — maybe I'll succeed through visual language one day, but poetry requires a certain degree of maturity I don't have... and it quickly burns you if you think you can control it; you shouldn't think that because it hears your thoughts. If you really want it, you have to work non-stop, otherwise — goodbye...

### You speak about it as if it's some beast.

\*Beasts lived brilliantly and the planet thrived with them, until we beautified the picture...

### In just 200,000 years we destroyed everything and call it progress.

\*I don't think poetry is a beast though... it is very generous and giving... you just can't fully use its intensity if you don't deserve it... so I use it exclusively to communicate with friends, with good intentions, and then it is ready to forgive everything, it is not spiteful...

### Now you flatter it. You have to be careful with beasts.

\*There is no definition for poetry except maybe one suggested by the French poet Alain Bosquet, and it roughly goes: poetry is victory over the poet. The poet always needs defeat... and poetry needs the poet... All of us have it inside, but not with the same intensity, and that's good.

### But does it have to be connected with defeat and pathos?

\*Defeat is not the same as pathos, but defeat can be an abyss. It can last... I know it's not the same. They say pathos is necessary. Sinking can last. Poets hope they won't reach pathos... Or maybe it just seems so to me...

Until a little while ago I was painting, fighting with a painting, but hopefully I will reconcile... Conflict is good...

\_By this you make something invisible visible. Does that increase or decrease poetry?

\*Visibility is not reserved only for the eyes... And it also depends on what light something is seen under...

\_Painting is precisely making visible from something invisible or difficult to grasp. Here, it's words that in relation with other visual forms become an image. How does that affect poetry?

\*Words, at least in my paintings, are actually lines that can sometimes become poetry in someone, together with other composed lines, or they may not... essentially, all the lines in my work are poetic and rely on the illusionistic medium — just as words in a publication rely on bound print... or on the projection screens and speakers of a cinema... or on the strings of gusle (traditional instrument)...

My truth is that no medium harms poetry if it is indeed poetry, but if something is not poetry and claims to be, no medium by itself can help it... But that doesn't have to be everyone's truth...

\_I'm also curious about that punk spirit, if it can be called that. The choice of materials, themes, and formats somehow leads me to that.

\*Come on, you're forcing me to elaborate! I try to escape into my own world and be crazy there in my own language... I realized this is primarily therapy, considering what I do "for bread" and my daily obligations, I had to start...

\_Then it follows that you have a diagnosis. Chronic pitta (anger). How much do you think about the viewer while painting?

\*While painting, I do not think about the viewer.

\_Do you call the process of creating these poetic works painting?

\*Yes, I call the process of this segment of my work painting, although I wouldn't necessarily call these works poetic. They might be, and I wouldn't stop anyone from finding poetry in them. Poetry is, for me, definitely the main communication channel, but I wouldn't define to what extent the visual presentations themselves are poetic.

We don't have a word for creating a poem as we do for creating a painting (something like "poeming"). I wonder if it makes sense to define the name of a creative process — maybe work itself is the happiest definition.

\_Do you have a name for this phase or series or process?

\*One of the names is "Yellow Paper of Yugoslavia." But I wouldn't put

special focus on the title; it appeared some months ago, but I don't know if titles/names have much use.

The more they are viewed, the more complex the works become. From the initial ease of verse-portrait to the final complex relationships of your own subconscious and your conscious.

\*I would say that, after being observed for some time, the works can reveal their complexity, which certainly comes from the sphere of the subconscious, the dreamlike reservoir which I carefully maintain in a kind of "fluid of freshness" so I can find inspiration in it. Of course, I'm aware that, to some extent, my subconscious heritage may correspond with similar material in potential viewers of the works.

What is your attitude towards success? Do you have set goals? Is there a strategy in your artistic practice? What are your ambitions regarding exhibitions, galleries, ranking in the art world, collectors, sales, and museums?

\*When we talk about success, I suppose you mean a successful painting career... I don't see success as a single point but as a series of small points or steps that, after some time, may be connected into a line of success. For me, success is when I manage to spend time in a quality way and be productive; when I hang out with family and friends, when I discover new perspectives on life. There is nothing in my work that I would define as strategy. I plan to work as much as possible as long as it fills me with energy and helps me define my own being.

The art world has not been local for some time, and having global ambitions seems frightening to me. If I had ambitions, they would be towards one goal: to provide happiness and love to my family and friends and be happy together with them (preferably living somewhere on the Adriatic coast). I have nothing against someone buying my painting if it makes them happy, or including it in a museum collection, but by itself, exhibiting in galleries or rankings do not make me happy, nor would pursuing such goals make me happy. Still, I would like to exhibit my works in a nice environment among happy people.

How far can we go with defining our own being? To whom and why is it necessary to explain it?

\*We don't know in advance how far we ourselves can define our being, but to define it as fully as possible, we need someone's well-meaning help. We can manage somewhat ourselves, and further with love. I don't know if such a definition would be needed by anyone other than ourselves, but I believe it can be useful.

\_The next question is very important. I must be careful how I ask it. It's about freedom. How free are you? What is your view on freedom? What is freedom? Is there such a thing as excessive freedom? What role does freedom have in painting? An important question is also the freedom of a believer. I think about this very often. An artist and a believer, how free is a believing person?

\*I don't believe there is freedom that would be excessive. Although it's not easy to define it, freedom is not recklessness nor immorality. It seems to me that freedom primarily represents lack of prejudice. I believe being free means being open and well-meaning. We all can feel parts of freedom with our senses, but I don't think we can ever fully grasp its contours. Freedom, as I see it, is completely opposed to aggression and that should especially be known by believing people — no matter what religion they practice — because religions primarily teach us about the unity of being.

While painting, I try to be completely free. If sometimes I overdo it and feel aggressive or primitive, I simply destroy that record, but during the work itself, it is very important for me not to have any reservations or limits and not to dilute the impulse of my language and handwriting.

The role of freedom is essential in every aspect of life, equally in the realm of painting.

\_You mention unity of being, what does that actually mean?

\*I meant unity of collective being and at least the declared teachings of religions... More or less something Tolstoy touched on in War and Peace, who will read 1000 pages, "mamichumu", but the fact that all our negativity, aggression, or attack is actually directed against ourselves — because all of us who live as humans, social beings, are one big organism on the third or some other planet from the sun...

\_Man is an aggressive being. Human history is the history of aggressiveness. That's what I picked up somewhere. From books, movies, songs, I only have shadows of thoughts I'm not sure where they came from.

\*Ha, yes, who will remember... I don't see man as an aggressive being... context and circumstances make him so, and man is a weak being...

\_Then human history is the history of weakness. What were you in a past life and where to after this phase of existence?

\*Faith, believing, conviction. Some instinct or "gut feeling" tells me I didn't exist before this life, but I'm not sure if that would be true. What I am made of, certainly has been around here for some time. On the other hand, what I am in a spiritual sense travels and leaves traces around, so I am probably a similar link in the chain.

\_What is your stance on RGB? Also, I'm curious about your opinion on undo? Can you have an undo in real life?

\*Generally, RGB is an excellent option, especially the Adobe RGB iteration of this color model. It provides the possibility of seeing white color by combining red, green, and blue. I somehow feel fluorescent colors differently. Unlike RGB, which I perceive as an artificial construct, I count fluorescent colors among those of organic origin. By organic I mean something that has come into existence by a certain process to continue on its own path, unlike RGB which disappears without its components, ending its path.

I think in real life you can have everything that can be clearly imagined... and undo has finished all that already by himself...

\_In your drawings, there is a strong expression of no return. No corrections, everything put there stays forever. How scary is it to have no return?

\*I don't think having no return is scary. Restarting or continuing is not a return or some kind of negation of something existing on a work, painting, drawing. I rather see it as an upgrade, when a work is reworked, restarted, continued. If something "lived through in one go" is better — I don't know.

\_With paintings, it's different. Do you use that possibility in fighting with the painting?

\*Fight is a good word. Drawing technique does not allow everything that painting with acrylic or oil colors allows. Thanks to broader possibilities, while painting, I really feel like I'm struggling with a work. In that sense, I could say a painting is finished when I feel that both the medium I paint with and I personally have conquered the most we could during the fight which lasts until such a feeling appears. On the other hand, while drawing, I don't feel like I'm fighting, rather I'm speaking in the most direct possible way.

\_Question about temporality. How important is comprehending time to you? What passed? What will be? How did you react before and how now? What did you think or feel before and what do you feel now?

\*Time is a constant which, over a certain interval, each of us fills with our life and work. I cannot comprehend it as a whole, but as far as I can reach, I try to see my surroundings and actions clearly. With time, a person gains experience and reacts accordingly. I try to react honestly, but sometimes it doesn't come easy. I try not to hurt people with my actions but that is sometimes impossible, so I do hurt them if I'm not honest. I believe I get more honest as I get older. I fight...

How moral must an artist be? How is it connected, or is it connected? You pay attention to the measure of aggressiveness, consideration is significant for you. Are these qualities of a civilized person and how unusual is it that someone even cares about it?

\*The only thing an artist must have is freedom. I don't believe a person who doesn't care about morality can be a good artist. I pay a lot of attention not to hurt anyone, and that may or may not be part of culture. Above all, I want to be tolerant, it's my choice but also a necessity. While creating, from my viewpoint, no obstacle should stop the most convincing manifestation of the artist's language; but when editing works and planning to exhibit or publish, one should be sufficiently experienced and, above all, well-meaning for something fruitful to emerge from their art.

Artworks are a form of communication, and if the artist is aware of this, they won't fall into the trap of becoming pretentious or aggressive. If an artist is ill-intentioned, it's best to be silent and not start communication, because they need some professional help. And can bad intentions be seductive? Oh yes — they can! Can a malevolent artist be happy and make someone happy? My answer is — no. Can a malevolent artist be free? Can you guess? Can we be well-meaning if we mention stupidity and mock it, if we are sarcastic or cynical? Can you guess?

How was your childhood? What decisively influenced your internal conception of life?

\*Childhood was beautiful, interwoven with difficult and happy days; I experience it as my homeland. If I had to single out what influenced me the most, it would be the fact that I was a loved child. The love of parents and family. Later, during childhood and youth — the love of friends. By chance, I was born under a lucky star.

Who is your greatest teacher?

\*My "greatest teacher" are my parents. I learned many things from them or people around them, very little from school. In the pre-internet era, I grew up with parents who themselves were people of very broad views, in a house whose walls were covered with paintings and drawings, full of books. What might look like a life concept — painting as a profession — was certainly conceived already in childhood.

If I interpreted this question as "who were the artists who influenced me as painters the most and from whom I learned the most," those would be: Henri Matisse, Mark Rothko, and David Hockney.

Tarkovsky says: if the world is fine, in harmony, it doesn't need art. Can we say art exists because the world is badly arranged?

\*I don't quite understand Tarkovsky's thought or what exactly he means by "world" and "harmony." If the world is the global society of today's civilization, and harmony means harmonious relations of all its structures, then I wouldn't agree with him. My stance is that artists need their own language, and that society as a whole needs (indefinitely, forever) a wealth of voices, whether dissonant or harmonious with the prevailing mood.

Is the world badly arranged — for some yes, for others — excellently arranged.

To clarify some of my views — I'm not a revolutionary; I'm always for pluralism of voices, though my sympathies are always with revolution and I do support substantial changes in global society. Revolutions generally don't bring the changes expected, and also "eat their children." Differences are what make us rich... The possibility of choice.

David Lynch: slow things down to see their beauty.

\*Things actually don't have the shape we see, but it is given to us to try to see some of them as a whole — because we are thousands of times bigger than molecules and various microscopic constructions. Yet, we can dream about the true nature of things. That's why impulses and instincts are really important when we try to relate to things and express ourselves, to say something.

Am I sensing that there is no real truth or true forms, only our representation influenced by impulses and instincts?

\*We see our truth. Remember when Konchalovsky visited Buñuel in his apartment, Buñuel roughly said to him — look at this apple — you see a fruit tree. But if you look at it under a microscope, you will see a whole strange surreal world: realism doesn't exist, only surrealism...

Does art help you comprehend your reality/surrealness?

\*I can only try to comprehend my own reality, whether real or surreal, through art. I don't know if I'm successful, but I certainly enjoy it.

Can you? Can you assess and name this period in art? Do we know what the achievements of this time are? How much does contemporary creation follow social events? Must the artist be conscious of the time he lives in?

\*The present moment in art is perhaps a variety of a mutated and escaped spirit educated within neoliberal capitalism aesthetics. Such a period, it seems to me, lasts from the late 1990s to today.



The achievements of the times we live in, in my opinion, are mixed. There are good and bad. This is a time of great technological progress but also moral decline, regression in human awareness.

In that sense, I believe it's good if an artist is aware of the time in which he creates.

In early childhood, I was told it was forbidden to destroy or damage banknotes. I think I drew on some banknotes. I became very intrigued with the idea of destroying things with material value. Even today, it's a challenge for me to destroy money. I relate it to destroying a painting during the creative phase. Sometimes there are several paintings under the final layer.

\*Really?! Generally, I haven't felt the need to destroy valuable things... on a painting, I feel that struggle as an upgrade, although sometimes there are multiple images/layers under the final coat...

Can you define the sound of your paintings?

\*My paintings, drawings, and records are definitions of sounds.

If I could define the sound I hear from my paintings as a common voice, it would say — I enjoyed this role and here is what I discovered about it.

Can you connect your work to some music, band, or musical direction?

\*Great question! I can try and I think I have a good answer. But can I first answer with a question — do you see a connection between my works and any particular music/direction/band? I think it would be interesting to hear, and I appreciate good feedback.

I know you know chords, but to me, this sounds mostly like punk. Not a particular band, more like an attitude and poetics.

\*Thanks for your answer. Punk music is sometimes my choice while working, but basically I see no connection between my process and punk music specifically.

On the other hand, I can find similarities between my works and practices which I suppose were done by guslars (traditional bards) over 100 years ago while reproducing folk poetry. With today's guslars, there is no connection because they try to preserve a certain tradition, and I mostly see today's gusle playing as a "funeral" activity, without freshness of impulse and mostly as imitation, through which, however, we can hint at what ancient guslar practice was like. I would add that I see punk music and the former movement primarily as one of the more valuable phenomena of popular culture.

\_Do you have guilt when you feel good? Is there creativity if the artist is comfortable?

\*I can't say I have guilt when I feel good. I try to make others feel good when I do, and I try not to harm or disturb anyone.

The best for me is when I'm with family and friends, when I play and discover new things, or when I creatively do something — paint, write, photograph... then I also explore, find new paths, essentially playing.

I like helping others to progress and get educated, that fulfills me.

If I considered guilt regarding sensory pleasures (countless as they are), I would only feel conscience problems if I realized that I am harming or offending someone.

\_Do you have doubts? How consciously and unconsciously are you changing?

\*Am I prone to doubt everything — yes. Not continuously, but I often question myself and generally accepted norms. I change constantly with awareness that the path I move on is quite twisted. How much I change unconsciously — I'm not sure, but when I notice change after some time, it is mostly one I perceive as positive.

\_Can the creator be allowed to feel good? Do you draw to feel good or do you feel good because you draw?

\*I absolutely believe it is allowed. I draw and paint because the process is more than therapeutic for me and because I feel both an organic and intellectual need for it.

It's unbelievably beautiful for me while painting and drawing, so I dare to say it's my "unscripted therapy."

I see no reason why there wouldn't be creativity if the artist is comfortable. Of course, if the artist is only comfortable when following the path of least resistance and sliding into mannerism or decoration, the artistic value of works becomes questionable.

My starting point is that the artist finds the struggle with himself pleasant.

\_How do Hockney and Hirst manage to keep quality despite living in comfort for decades? Hockney still compares and gets inspired by Van Gogh, who lived in poverty and with problems his whole life?

\*I believe they have an incredibly strong creative drive. For example, it's enough for me to look at several Hockney paintings, and I start feeling an intense need to draw and paint.

### What is the core of creativity?

\*When we seek the core of something, it requires us to concretely define it. Preferably with one word.

If I had to define it so concisely, it would be openness. Openness implying alertness, caution not to miss something, and a special sensitivity I would call obsession.

It provides us with dedication.

I see the core of creativity as a form of openness, free of prejudices and relieved of constraints but conscious of the past. Openness that is hungry, eager to explore and build.

Openness supported by our drive to speak our own language and tell our own story, to create our dimension of reality.

### How many dimensions do you function on?

\*Two dimensions: one in which I dream and one in which I'm awake.

Both are important and in both I try to understand my personality and social relations.

While dreaming, I listen to my voice. Awake, I try to speak.

### What do you do when you catch yourself lying in a painting? Mainly in a painting because lying on a drawing is hard?

\*I haven't thought much about lying, but I can compare it to the feeling that I slipped while painting but still keep performing stylistic moves, as if the fall didn't happen and I try to close my eyes because it seems easier.

However, that always shows on the work, so when I realize it, I try to start over instead of continuing to "play with missteps."

Sometimes I need help — to ask brothers and friends about their view of some work.

Sometimes I'm unable to distance myself enough to see the whole, but I take the liberty of asking for help.

I fully agree that it's much harder to be dishonest in a drawing.

In fact, if we are dishonest, it is much more obvious.

Drawing even goes a step further — it's difficult to silence what should be said, so although sometimes we wouldn't say an untruth, we also wouldn't

admit everything, a drawing simply leaves very little possibility to hide anything.

[\\_How would you react if someone asked you to make a drawing with a certain text or character? Like a commissioned drawing.](#)

\*There are two types of commissions: one is to perform a craft performance or illustration, which I would accept noting that it is not my personal, artistic work but a craft execution.

The second is to perform an intimate, personal work based on someone's idea that I would endorse as the author — that is simply impossible, so I would refuse such a commission.

I don't see space for co-authorship of an artistic work in my case.

[\\_Weren't most of Rembrandt's works commissions and also top artistic works? Not only him but many others.](#)

\*Rembrandt worked at a time when painting had its place in public relations.

In the context of that time — without mass media and technology we know today — Rembrandt's opus must be considered.

On the other hand, I definitely spoke exclusively in my own name, in response to a question — how I would respond to an artistic commission.

Of course, everyone must be free and decide as their sensibility dictates.

[\\_Work on commission is not strange to me. I am challenged to try to make a commissioned work that retains all elements of my authorship.](#)

\*I came up with the idea of a website where people could order a text or verse or word and an artist would perform it in their own spirit.

[\\_That could partly be a kind of humanitarian platform where donations are possible, and in return creativity and art are encouraged.](#)

[What's your stance on digital arts? Is just the idea enough? How much does craft matter?](#)

\*I'm not sure that the digital dimension of some art by itself means that only the idea is dominant and that realization doesn't have to be maximal.

Also, I wouldn't exclude craftsmanship just because of choosing digital media.

For example, 20 years ago, most of photographic production moved to the digital dimension, but that doesn't have to mean photography lost weight.

Thanks to digital media, everyone can use it for their work, similarly in other visual disciplines — drawing, painting... the fact that we all have equal possibilities only raised the bar necessary for our language to be seen at all due to today's general saturation of visual speech.

The technique of painting has changed over time and will continue to, but the essence should remain the same — quality must meet certain criteria.

Digital media hide a trap — it's easier than before to slip into decoration, mannerism, and take the path of least resistance...

Are “conceptualists” right?

\*To add to the previous question and answer, I don't see conceptualists as artists who use digital media, although many do use them.

I'm not sure in what sense they would be right or not.

Does it make sense to compare conceptual art with works functioning through matter?

\*Many conceptualists, like Joseph Beuys, used nothing but traditional materials... living beings, their own body and beings...

Indeed, I don't associate conceptualists with the digital dimension of new media...

I would answer that it makes sense to compare works of different origins.

The fact that a work belongs to the digital dimension (sometimes staying in it) doesn't make it less valuable.

Technology develops further, and that is all a path from pigment and cave walls to the infinite.

But if you asked me my stance on one digital artwork consisting, for example, of a pedestal with a device emitting and projecting a laser or other light line on a wall or surface, I would respond as if asked about a line drawn on a wall with charcoal.

In that case, such visual speech wouldn't be enough for me, and I would seek an interpreter's help.

If the interpreter were the artist himself, I would think that something lacked in his visual speech; if someone else interpreted it, I would feel grateful to that person and treat them to lunch, but wouldn't invite the author.

I don't mind either medium, digital or traditional, what is important to me is language and speech.

Also, I would add that insisting on the medium alone can indicate weakness in the visual narration.

Why is it a centuries-old legacy that art usually comes as a result of great struggle and that the creative process must be hard? What's wrong with creating with less resistance?

\*In my opinion, creating art should not be the result of great struggle and should not be hard.

Taking the path of least resistance is a metaphor which can depict a process I would compare to staying in the so-called comfort zone, where we feel safe and reluctant to take a step forward to expand that zone and progress as creators, opening new spaces.

There are also "sweet struggles," but the question doesn't seem to refer to them as far as I can read.

Struggling itself doesn't bring anything good, neither does running in place — if we want to move.

I wouldn't connect my stance with specific expressions or nervature of artists' handwriting.

However, as in life, it happens that while creating, we start repeating ourselves, stuck in one spot, instead of leaving a line behind.

As in life, if we're honest, we know learned and "safe" plays aren't interesting for long.

It seems to me that, as I once mentioned in a text as a much younger man, when the play disappears — the disease begins...

We must somehow mention our patents! You patented kitchen painting, and I patented dining room painting... The main trait of the dining room style is — hatching. (For example: "Marković retreats to the dining room and adopts hatching before venturing into hallway style..." )

Many artists lack support and good conditions for creation, so I jokingly invented kitchen painting where the kitchen late at night becomes a studio. Not very flattering and somehow sad, after the painting session the temporary studio must be cleaned and returned to its original function.

\*I totally agree it's sad when a workspace must be "packed away" and simply disappears.

I could connect to your kitchen painting with my so-called dining room style, as I am in a similar position.

However, from personal experience, I would add that having at least decent conditions for solid work alone doesn't guarantee we will be diligent.

I had the misfortune to lose a decent workspace, and only then did I realize that I hadn't used it properly — that I wasted luxury in terms of time and space.

Paradoxically, I'm more productive as a painter who must improvise than when solid conditions weren't enough motivation...

Still, I believe one should strive for a well-equipped studio where multiple works can be done simultaneously and where a painter can really be at home...

On the other hand, lack of support is always a current topic — because it's never easy to fight for one's place under the sun.

The lack of institutional support allows me to say I am completely independent. I answer to no one, my painting owes nothing.

\*We know everything counts. What are the elements that make you and your work? List about ten elements that define you most closely.

There are many elements influencing my work, but I'm not sure which are all the elements that compose it, so I will list about ten that most closely define my work and reflect my personality.

In no particular order: happiness, love, pain, the secret of poetry, family and friends, color, line, viewpoint, striving for freedom, travel, striving for life on the Mediterranean coast.

What is your F? I assume we all lean towards some mental disorder. What is yours? Are you aware of it?

\*No psychological illness is close to me in a way I could identify with its mechanisms and processes.

I believe mental illness is close to us all in the sense that we are too close to madmen who have a huge influence on the course of our lives.

The fact that we tolerate such closeness certainly indicates some kind of disorder, but I don't know if it belongs to the psychological or moral category. Maybe it is both.

I'm aware of certain disorders in my being, as well as the fact that many see them as flaws.

Some of them I see as advantages. For example — obsession with looking and observing, which actually has a compulsive dimension and often borders (or crosses) voyeurism.

True flaws I always realize too late.

\*(Branko asks) How do you see leadership? Is there or was there a leader you respect or somewhat admire? Is leadership possible in art? Is there a need for some kind of leader in the art world or the visual creation scene?

\_(Goran answers) I don't recognize leaders or leadership. Whenever I thought some leader was good enough, disappointment soon followed. Leadership implies following someone's work or persona. I don't see how it could be good, especially in art. I understand a certain kind of respect, but blindly adhering to others' principles is not close to me.

\_Are the mustaches for a role?

\*Yes, definitely because of a role.

That doesn't imply role and acting mean insincerity.

Certainly also due to my childishness which I decided some time ago not to suppress, on the contrary.

I don't know exactly why the mustaches are here, but I like myself better with them, and apparently others find me funny and they make me a little funnier... I would like to be even happier and have happier people around.

I want to encourage people to think about the need for happiness. To understand themselves. To understand their children. It's not easy, I know that well...

*I am somewhere here on the side.*

*The cigarette tempts me.*

*I approve of necessity.*

*If possible, I'd rather be with you.*

...



Kebra and Obojeni Program just sang to us: friend, your brakes don't work exactly.

Obojeni Program is a very important band... unusually important for Serbia, Belgrade, and Novi Sad... it's a phenomenon... At one moment I thought — a voice whispered to me — Obojeni Program deals with the ethnology of urban space. I had to write that down on a drawing. We were driving back through corn fields and a narrow newly asphalted winding road between fields. Kebra sang and I understood, it was literally whispered in my ear what it's about... and that it is a very important poetic act.

I don't diminish the poetic in the songs of Obojeni Program but I notice a pattern in the works of people who use various substances. For example, you can spot a pattern among those who use cocaine or for example alcohol or weed. Take some group or author and I can tell exactly what drug they use. Psychological research was done on people and patterns were observed. Spontaneous drawings of addicts look like they come from one author. And even broader in mentally ill people you can see similarity.

\*I believe you are right... but what do I know, all drugs are aids to awaken and, more or less, make our hormones go wild... sometimes a life situation also triggers a hormonal tornado, e.g. climbing the highest peak in the world... there are various circumstances, as well as our level of awareness.

Man is imperfect in every way but strives to create something he considers perfect.

Luckily, we are different... Disorders are reality and normality is not of much use if we want progress we ourselves can see...

Although I'm a complete opponent of drugs, I don't dare to condemn addicts. I somewhat fully understand them if they are not in it just for showing off and style...

We all tend to rely on patterns... among most normal people, depending on occupation and social context, a behavior and expression pattern will be easily noticed...

To have communication with someone, you must reveal yourself.

\*It seems I hid for some time, but now I no longer have that need.

On the other hand, the need for communication was always present.

How much and in what ways have the new generations helped us rediscover ourselves?

\*During the great student movement of 2024/2025, whose duration is still unknown, young people set an example for us. There is no better method than the one they used. They presented us with a great source of energy and invited us to join their struggle, reminding us that it is OK to engage in the fight just as we are. I feel sorry for those who have not taken this opportunity (or still hesitate) to become better and stronger, an opportunity offered to us by the new generations.