

Interdisciplinarna  
naučna  
konferencija

# FILOZOFIJA MEDIJA: MEDIJI I USAMLJENOST

Fakultet pedagoških nauka, Jagodina  
Zavod za proučavanje kulturnog razvitka, Beograd

12–14. septembar 2019.



**Interdisciplinarna naučna konferencija  
FILOZOFIJA MEDIJA: MEDIJI I USAMLJENOST  
2019.**

***PROGRAMSKA KNJIŽICA***

**Interdisciplinary Scientific Conference  
PHILOSOPHY OF MEDIA: MEDIA AND LONELINESS  
2019**

***PROGRAMME BOOKLET***

Estetičko društvo Srbije

Fakultet pedagoških nauka u Jagodini, Univerzitet u Kragujevcu

NVO „Mladi grašak“, za umetnost, kulturu, medije i društvena pitanja

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12 – 14. 09. 2019.

Fakultet pedagoških nauka u Jagodini  
Zavod za proučavanje kulturnog razvitka, Beograd

Aesthetic Society of Serbia

Faculty of Education in Jagodina, University of Kragujevac

NGO "Green Pea" – an Association for art, culture, media and social  
issues

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Faculty of Education in Jagodina  
Center for Study in Cultural Development, Belgrade

## **Partnerske organizacije**

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# Filozofija medija: Mediji i usamljenost

Razvoj novih medija i digitalnih tehnologija reaktualizovao je problem usamljenosti u savremenom društvu. Promišljanje veze između medija i usamljenosti gotovo da nije prestajalo da privlači pažnju istraživača koji su, u skladu sa aktuelnim teorijsko-interpretativnim kretanjima, pristupali ovom problemu sa različitih pozicija. Razvoj društvenih mreža i savremenih komunikacijskih platformi otvorio je nove perspektive posmatranja odnosa medija i usamljenosti, istovremeno utičući i na izmenu društvenog konteksta tumačenja. Intenziviranje dinamike opštenja, usložnjavanje komunikacijskih kanala, te rast medijskih industrija tokom prvih decenija novog milenijuma, ponovo podvlači potrebu za dubljim razumevanjem odnosa medija i usamljenosti.

Uočavajući značaj i aktuelnost ove problematike, ovogodišnja konferencija Filozofije medija biće organizovana upravo na temu **Mediji i usamljenost**. Ovim povodom, predlažemo razmatranja sledećih pitanja, iako izlaganja ne treba da budu njima ograničena:

- Komunikacijske tehnologije i usamljenost
- Usamljenost i društvene mreže
- Medijske industrije i usamljenost
- Medijska estetizacija usamljenosti
- Usamljenost i virtuelna realnost
- Medijski diskursi i usamljenost
- Modeli medijskog prikazivanja usamljenosti
- Medijsko obrazovanje i usamljenost
- Otuđenje, usamljenost, mediji
- Solipsizam i nove medijske prakse
- Egzistencijalna usamljenost u medijskom okruženju

Prof. dr Divna Vuksanović  
Prof. dr Dragan Čalović  
Prof. dr Marko M. Đorđević

**Program skupa**

**Programme**



**Program skupa – 1. dan – Fakultet pedagoških nauka u Jagodini /  
Conference Programme – 1<sup>st</sup> day – Faculty of Education in Jagodina**

<b>10:00 – 11:00</b>	Registracija učesnika, Hol FPNJ / Participant registration, FEJ's lobby
<b>Svečano otvaranje, amfiteatar FPNJ / Opening ceremony, FEJ's amphitheater</b>	
<b>11:00 – 11:45</b>	Otvaranje skupa i pozdravne reči. Fakultet pedagoških nauka u Jagodini, amfiteatar / Opening ceremony and welcome speeches. Faculty of Education in Jagodina, amphitheater
<b>11:45 – 12:00</b>	Koktel dobrodošlice, zbornica FPNJ / Welcome drink, FEJ's assembly room
<b>12:00 – 13:00</b>	Otvaranje umetničke izložbe <i>LEISTUNG</i> , autor Predrag Terzić, Galerija FPNJ / Art exhibition <i>LEISTUNG</i> – opening, author Predrag Terzić, FEJ's gallery.
<b>13:00 – 13:45</b>	Projekcija filma <i>The Canal</i> Zorana Sudara / Film projection – <i>The Canal</i> by Zoran Sudar
<b>13:45 – 14:00</b>	Pauza / Break
<b>14:00 – 15:30</b>	Okrugli sto <i>Mediji i otuđenost</i> / Round table <i>Media and Alienation</i>

Program / Programme

Petak / Friday  
13.9.2019.

**Program skupa – 2. dan – Zavod za proučavanje kulturnog razvitka,  
Beograd /  
Conference Programme – 2<sup>nd</sup> day – Center for Study in Cultural  
Development, Belgrade**

<b>10:00 – 10:30</b>	Registracija učesnika, Hol Zavoda za proučavanje kulturnog razvitka / Participant registration, Center for Study in Cultural Development's lobby
<b>10:30 – 11:00</b>	Dubravka Đurić, performans <i>Rekonstrukcija samoće: Glas u prostoru</i> / Dubravka Đurić, performance <i>Solitude Reconstructed: Voice in Space</i>

**Sekcija A / Section A**

*Predsedava / Chairperson: Vlatko Ilić*

<b>11:00 – 11:10</b>	<b>Divna Vuksanović.</b> Mediji, usamljenost, otuđenje / Media, Loneliness, Alienation
<b>11:10 – 11:20</b>	<b>Fahira Fejzić Čengić.</b> Kreativno osamljivanje (halvet) kao viši stupanj ličnosti / Creative Isolation (halvet) as a Higher Degree of Personality
<b>11:20 – 11:30</b>	<b>Marko M. Đodrević, Dobrivoje Stanojević.</b> Tragedija selfija / The Tragedy of The Selfie
<b>11:30 – 11:40</b>	<b>Dragan Čalović.</b> Usamljeno zabavljanje / Lonely Entertainment
<b>11:40 – 11:50</b>	<b>Vlatko Ilić.</b> Usamljenost i industrija zabave / Loneliness and the Entertainment Industry
<b>11:50 – 12:10</b>	Rasprava / Discussion
<b>12:10 – 12:30</b>	Kafe Pauza / Coffee Break

<b>Sekcija B / Section B</b>	
<i>Predsedava / Chairperson:</i> Predrag Jakšić	
<b>12:30 – 12:40</b>	<b>Jadranka Božić.</b> Današnja visokotehnologizovana kultura u psihosocijalnom ključu / Today's High-Tech Culture in the Psychosocial Key
<b>12:40 – 12:50</b>	<b>Predrag Jakšić.</b> Zavisnost od usamljenosti / Addiction to Loneliness
<b>12:50 – 13:00</b>	<b>Dubravka Đurić.</b> Rekonstrukcija samoće: Glas u prostoru (performance) / Solitude Reconstructed: Voice in Space (performance)
<b>13:00 – 13:10</b>	<b>Jelena Jocić.</b> Globalni ekran – navigator života usamljene gomile / A Global Screen - a Life Navigator of a Lonely Crowd
<b>13:10 – 13:20</b>	<b>Sonja Tomović-Šundić.</b> Civilizacija spektakla / The Civilization of Spectacle
<b>13:20 – 13:30</b>	<b>Sanja Petkovska.</b> Figura muškog usamljenog šetača i ženski princip / A Figure of Male Lonely Walker and a Female Principle
<b>13:30 – 13:50</b>	Rasprava / Discussion
<b>13:50 – 15:00</b>	Pauza za ručak / Lunch Break

<b>Sekcija C / Section C</b>	
<i>Predsedava / Chairperson: Miroslav Vićentijević</i>	
<b>15:00 – 15:10</b>	<b>Miloš Agatonović.</b> Usamljenost, sloboda i internet: humboldtova ideja obrazovanja u doba informacionih tehnologija / Loneliness, Freedom, and the Internet: Humboldtian Idea of Education in the Age of Information Technology
<b>15:10 – 15:20</b>	<b>Ivana Đorđević, Dragan Lukić.</b> Interaktivni društveni mediji, budući učitelji i usamljenost / Interactive Social Media, Future Primary Teachers and Loneliness
<b>15:20 – 15:30</b>	<b>Predrag Ž. Živković.</b> Društveni mediji: rezilijentnost i samohendikepiranje studenata – budućih učitelja / Social Media Resilience and Self-handicapping Among Student Teachers Candidate
<b>15:30 – 15:40</b>	<b>Nenad Stevanović.</b> Razvoj socijalnih odnosa kroz pedagoški dizajn računarskih igara / Development of Social Relations Through the Pedagogical Design of Computer Games
<b>15:40 – 15:50</b>	<b>Miroslav Vićentijević.</b> Zašto očekujemo više od tehnologije nego jedni od drugih? / Why do We Expect More from Technology than from Each Other?
<b>15:50 – 16:00</b>	<b>Jelena Nikolić.</b> Virtuelni Drugi, daleki Drugi – pokušaj interpretacije relacija u tehnološki posredovanoj stvarnosti / Virtual Other, Distant Other – an Attempt of Interpretation Relations in Technologically Mediated Reality
<b>16:00 – 16:20</b>	Rasprava / Discussion
<b>16:20 – 16:30</b>	Pauza / Break

**Prateći program skupa – 2. dan – Zavod za proučavanje kulturnog razvitka, Beograd /  
Follow up Activities – 2<sup>nd</sup> day – Center for Study in Cultural Development, Belgrade**

<b>16:30 – 17:30</b>	Projekcija filmova studenata FDU / FDA student's film projection  <i>Divan dan</i> , režija David Jovanović / <i>A beautiful day</i> by David Jovanović <i>Brand New</i> , režija Nina Ognjanović / <i>Brand New</i> by Nina Ognjanović <i>Mi smo videli leto</i> , režija Nikola Stojanović / <i>Dog days of summer</i> by Nikola Stojanović
<b>17:30 – 19:00</b>	Milena Bjelgrlić, <i>Let's Music</i>

**Program skupa – 3. dan – Zavod za proučavanje kulturnog razvitka,  
Beograd /  
Conference Programme – 3<sup>rd</sup> day – Center for Study in Cultural  
Development, Belgrade**

10:30 – 11:00	Registracija učesnika, Hol Zavoda za proučavanje kulturnog razvitka / Participant registration, Center for Study in Cultural Development's lobby
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<p><b>Sekcija D / Section D</b> <i>Predsedava / Chairperson: Saša Milić</i></p>	
11:00 – 11:10	<b>Damir Smiljanić.</b> Audiosolipsizam. Kako se izolovati od sveta posredstvom slušalica / Audiosolipsismus. Wie man sich mittels Kopfhörer von der Welt isoliert
11:10 – 11:20	<b>Radostina Neykova.</b> Mediji i savremena filmska umetnost za decu i tinejdžere / Media and Contemporary Screen Art for Children and Adolescents
11:20 – 11:30	<b>Saša Milić.</b> Projektovana budućnost ili kako spasiti svet uz pomoć ili uprkos medija / Projected Future, or, How to Save the World Helped by, or in Spite of the Media
11:30 – 11:40	<b>Vladimir Kolarić.</b> Tuga je pobuna: herojska, aristokratska i prestupnička usamljenost u popularnoj kulturi / Sadness is Rebellion: Heroic, Aristocratic and Transgression Loneliness in Popular Culture
11:40 – 11:50	<b>Milena Jokanović.</b> Sam ili usamljen? – Posetilac u (virtuelnom) muzeju / Alone or Lonely? – A Visitor in (Virtual) Museum
11:50 – 12:10	Rasprava / Discussion
12:10 – 12:30	Kafe Pauza / Coffee Break

<b>Sekcija E / Section E</b>	
<i>Predsedava / Chairperson:</i> Biljana Đorović	
<b>12:30 – 12:40</b>	<b>Kamenko Bulić.</b> O uzaludnim nadama na mrežama i platformama / Forlorn Hopes on Webs & Platforms
<b>12:40 – 12:50</b>	<b>Biljana Đorović.</b> Narcis na mikrotalasima / Narcissus on Microwaves
<b>12:50 – 13:00</b>	<b>Milica Ilčić.</b> Usamljeni ili ne, pitanje je sad / Are We Lonely or Not
<b>13:00 – 13:10</b>	<b>Nataša Ružić.</b> Izveštavanje portala Javnog servisa o depresivnim poremećajima / Reporting of the Public Broadcaster's Portal on Depressive Disorders
<b>13:10 – 13:30</b>	Rasprava / Discussion
<b>13:30 – 14:00</b>	Završna rasprava i zatvaranje konferencije / Closing discussion and closing of the conference
<b>14:00 – 15:00</b>	Pauza za ručak / Lunch Break

**Prateći program skupa – 3. dan – Zavod za proučavanje kulturnog razvitka, Beograd /  
Follow up Activities – 3<sup>rd</sup> day – Center for Study in Cultural Development, Belgrade**

<b>15:00 – 16:00</b>	Koncert / Concert
<b>16:00 – 17:00</b>	Čitanje poezije / Poetry readings <b>Dragan Radovančević.</b> <i>Sam kao u zbarskoj stolici</i> <b>Predrag Jakšić,</b> <i>Letnja pita za lenju bubu i letnja buba u lenjoj piti</i> <b>Nemanja Dragaš,</b> <i>Antitela</i>



**Sažeci izlaganja**

**Paper abstracts**

## **Usamljenost, sloboda i internet: humboltovska ideja obrazovanja u doba informacionih tehnologija**

Prema humboltovskoj ideji obrazovanja, osnovna pretpostavka adekvatnog obrazovanja jeste nezavisnost obrazovnih ustanova. U okviru takve koncepcije obrazovanja naglasak je na sticanju i širenju znanja i oblikovanju karaktera samostalnim i slobodnim istraživanjem, u skladu sa Humboltovim geslom „usamljenost i sloboda” – Einsamkeit und Freiheit. Osnovna teza ovog rada jeste da je slobodan internet podsticajan za samostalno i slobodno opšte obrazovanje. Razvoj informacionih tehnologija je učinio da komunikacija putem interneta bude svima dostupna i da se ona slobodno odvija. Sa druge strane, razvoj informacionih tehnologija donosi i mogućnost zloupotrebe, u smislu nadgledanja i kontrole komunikacije koja se pomoću informacionih tehnologija odvija. U obrazovanju, informacione tehnologije svakako pružaju mnoge korisne mogućnosti, ali i probleme koji onemogućavaju samostalno i slobodno obrazovanje. Sloboda komunikacije je neophodna za ostvarenje humboltovskog ideala obrazovanja, te informacione tehnologije treba da bude u funkciji slobode komunikacije, slobode interneta, i, time, u funkciji samostalnosti i slobode u obrazovanju.

**KLJUČNE REČI:** Humboltovska ideja obrazovanja, Einsamkeit und Freiheit, internet, informacione tehnologije, tržišni univerziteti

## **Loneliness, Freedom, and the Internet: Humboldtian Idea of Education in the Age of Information Technology**

According to the Humboldtian idea of education, the basic assumption of adequate education is the independence of educational institutions. In this conception of education emphasis are on acquiring and expansion of knowledge and formation of character by the independent and free research, in accordance with Humboldt's dictum "loneliness and freedom" – Einsamkeit und Freiheit. The central thesis of this work is that the freedom of the Internet is stimulating for independent and free general education. The development of information technology made the Internet communication available and free in its practice. In education, information technology certainly provides many useful possibilities, but also the problems that unable the independent and free education. The freedom of communication is necessary for the realization of the Humboldtian ideal of education, and, so, informational technology should be in the function of the freedom of communication, the freedom of the Internet, and, therefore, should be in the function of independence and freedom in education.

**KEY WORDS:** Humboldtian idea of education, Einsamkeit und Freiheit, Internet, information technology, market university

## **Današnja visokotehnologizovana kultura u psihosocijalnom ključu**

Naš rad istražuje našu sve veću spremnost da (nežive) objekte tretiramo kao subjekte, a da jedni druge tretiramo kao objekte. Govorićemo i o ćutanju koje danas u doba »komunikativnog delirijuma«, paradoksalno, predstavlja vid otpora prema razularenom brbljanju i time, možda, poslednju odbranu smislene komunikacije.

Sledimo ideju Šeri Terkl da nećemo u potpunosti razumeti svoj odnos sa tehnologijom ukoliko se ne budemo bavili »unutrašnjom istorijom«, koja, po njoj, kombinuje antropologiju, psihoanalizu i studije sećanja.

**KLJUČNE REČI:** mediji, komunikacija, tehnologija, usamljenost, antropologija

## **Today's High-Tech Culture in the Psychosocial Key**

Our work explores our growing readiness to treat (inanimate) objects as subjects, and to treat each others as objects. We will also speak of the silence that, at the time of the "communicative delirium" paradoxically, represents a form of resistance to dissociative chatter, and thus, perhaps, the last defense of meaningful communication.

We follow the idea of Sherry Turkle that we will not fully understand our relationship with technology if we do not deal with "internal history," which, according to it, combines anthropology, psychoanalysis and memory studies.

**KEY WORDS:** media, communication, technology, loneliness, anthropology

## **O uzaludnim nadama na mrežama i platformama**

Razvoj digitalnih i internetskih tehnologija na prijelazu stoljeća rezultira najviše u masovnoj komercijalizaciji različitih društvenih realiteta. Najprofitabilnija je u oblastima gdje je moderni život prouzrokovao otuđenje i gdje ljudi ozbiljno pate zbog usamljenosti kao emocionalne reakcije na neželjenu izolaciju. Namećući se kao rješenje za usamljenost, mreže i platforme pretplatnicima nude izlaz iz usamljenosti preko postavljanja velikog broja vještačkih svjetova gdje korisnici mogu ostvariti druženja bez fizičkog kontakta sa drugom osobom. Tako kapitalistički potrošački mit manipulira svijest korisnika preko niza mehanizama koji će u ovoj prezentaciji biti teorijski analizirani: stvaranje i simuliranje virtuelne realnosti, manipulacija vremena i prostora, predlaganje zadovoljstva kroz vještačko socijaliziranje i učešća u iluzornim avanturama, estetizacija stvarnosti, konačno 'narcisizacija', 'zombizacija' i podređivanje kolektivnom razmišljanju i prosuđivanju. Društveno priznanje je nagrada za lojalnost i konformizam i prividno eliminira usamljenost. Na ovaj način se dolazi do konačnog 'rješenja' ljudske usamljenosti, stvarajući posljednji mit distopijskog liberalnog svijeta u kojemu su Mreže & Platforme novi opijum za mase, ako ne nešto mnogo gore i još poraznije čega još nismo svjesni ili nam nije dozvoljeno da saznamo.

**KLJUČNE REČI:** Komercijalizacija, Platforma, Manipulacija, Estetizacija, Validacija

## **Forlorn Hopes on Webs & Platforms**

The development of digital and Internet technologies at the turn of the century has prompted its massive application in all areas of modern life, particularly via the commercialization of a range of human conditions. This commercialization seems to be most profitable in the areas where modern life caused human suffering due to alienation and where the individuals seriously endure loneliness as an emotional response to unwanted isolation. Appearing as a solution to the loneliness, the webs and the platforms offer their subscribers a way out of their loneliness creating and downloading a myriad of artificial worlds in which the newly signed up followers will overcome their loneliness without even meeting another person in reality. The capitalist myth of consumerism, as a pathway to happiness, here manipulates the participants' consciousness via masterminded artificial images. A number of mechanisms are applied here will be theoretically analyzed: the creation of virtual reality by simulating the events, manipulation of space and time, the pleasure of artificial socializing and engagement into delusive adventures, the aesthetisation of reality, finally, the 'narcissation', 'zombiesation', and subjugation to collective thinking and judgments. Social validation is therefore the reward for loyalty and conformity seemingly eliminating loneliness. In this respect this 'final solution' to human unhappiness - expressed as loneliness and emptiness - is the latest myth of nowadays'

dystopian liberal world, the myth how the Webs & Networks have become the new opium for the masses, if not something worse and more detrimental of which we are still not aware of or not allowed to inquire about.

**KEY WORDS:** Commercialization, Platform, Manipulation, Aesthetisation, Validation.

## **Usamljeno zabavljanje**

U tekstu se polazi od pretpostavke da otuđeni oblici zabavljanja nužno vode usamljenosti. Pojmom otuđeni oblici zabavljanja obuhvaćene su različite prakse utemeljene u saglasju sa potrošnjom proizvoda industrije zabave i medijskih industrija. Budući zasnovane na (re)uspostavljanju modelâ, njihov konačni ishod iscrpljuje se u održanju simulacije zadovoljstva. Kako je svaki simulakrum, već po svom poreklu, utemeljen u prevladavanju autentičnosti, to je prihvatanje ovih praksi prepoznato kao proces udaljavanja od jastva, odnosno, kao svojevrsna manifestacija saglasja sa usamljenošću.

**KLJUČNE REČI:** Industrija, mediji, otuđenje, usamljenost, zabavljanje

## **Lonely Entertainment**

The author presupposes the assumption that alienated forms of entertainment necessarily lead to loneliness. Concept alienated forms of entertainment includes various practices based on the consumption of entertainment and media industries' products. Since these forms of entertainment (re)establish a mass-produced models, their final outcome is nothing but simulation of satisfaction. Since every simulacrum is overcoming of the authenticity, the acceptance of these practices is recognized as a process of distancing of itself, i.e. as a manifestation of willingly accepted loneliness.

**KEY WORDS:** alienation, entertainment, industry, loneliness, media

## **Interaktivni društveni mediji, budući učitelji i usamljenost**

Potreba za pripadnošću, predstavlja temeljnu želju ljudi, da učestvuju u stvaranju bilo kakvih društvenih veza. Upotrebom interneta, a posebno interaktivnih društvenih mreža, otvaraju se novi socijalni realiteti i prostor za komunikaciju. Pojedinač, čak istovremeno učestvuje u više paralelnih socijalnih prostora, koji se po programskom algoritmu, potencijalno vezuju za nova i nova komunikaciona polja. Dolazi do neverovatnog, komunikacionog fenomena, da je široko otvorena, istovremena razmena informacija, putem „tehnologija“, kako sa pojedincem koji je u neposrednom okruženju, tako i sa pojedincima i grupama, koje se nalaze ko zna, gde i udaljene su ko zna, koliko. Ukoliko nešto tu nedostane i javi se neugodnost i bol, reč je usamljenosti. Usamljenost je prema mnogim istraživačima i misliocima, neprijatan osećaj koji se javlja, kada ljudi percipiraju manjkavost svojih društvenih odnosa, kako u kvantitativnom, tako i kvalitativnom pogledu. U našem empirijskom istraživanju, koristeći IAT test zavisnosti od interneta i revidiranu UKLA skalu za usamljenost, na uzorku (N=147), sačinjenom od studenata svih godina Učiteljskih Fakulteta u Leposaviću i Jagodini, zbog same strukture, većinom ženskog pola ( $\bar{X}=83,22\%$ ), došli smo do podataka da je  $\chi^2=1,992$ ;  $df=3$ ;  $p=,574$ . Ovi podaci pakazuju statistički umerenu korelaciju i značajnu povezanost korišćenja društvenih mreža i osećaja usamljenosti.

**KLJUČNE REČI:** Društvene mreže, usamljenost u kolektivitetu, IAT test, UKLA skala usamljenosti.

## **Interactive Social Media, Future Primary Teachers and Loneliness**

The need for belonging is a fundamental desire of people to participate in creating close social ties. Using the Internet, and especially interactive social networks, opens up new social realities and a space for communication. An individual even participates in several parallel social spaces, which, according to the program algorithm, potentially bind to new and new communication fields. There is an incredible, communicative phenomenon, that there is a wide-open, simultaneous exchange of information through "technology", both with the individual in the immediate environment and with individuals and groups who are located who know where and how far away they know. If something is missing and embarrassment and pain arise, it is a loneliness. Loneliness is, according to many researchers and thinkers, an unpleasant feeling that occurs when people perceive the lack of their social relationships, both in quantitative and qualitative terms. In our empirical study, using the IAT Internet Dependency Test and the revised UKLA Loneliness Scale, on a sample (N = 147) of students of all years of the Faculty of Teacher Education in Leposavic and Jagodina, due to their structure, mostly female ( $W = 83.22\%$ ), we found that  $\chi^2 = 1,992$ ;  $df = 3$ ;  $p = ,574$ . These data suggest a statistically moderate correlation and a significant association between social network use and feelings of loneliness.

**KEY WORDS:** Interactive social media, collective loneliness, IAT test, UCLA Loneliness Scale.

## **Tragedija selfija**

Razvoj društvenih mreža, novih medija i komunikacijskih platformi, reaktuelizovao je problem usamljenosti savremenog čoveka, ali doprineo i nastanku novih pojava koje, iako ne neposredno, imaju veze sa usamljenošću. Jedna od njih je i smrt zbog selfija. Reč je o aktivnostima i radnjama pojedinaca koje dovode do tragičnog ishoda iako su prvenstveno zamišljene kao igra. Gotovo da bi se moglo govoriti o novom medijskom žanru, tragediji selfija, koji se, pored ostalog, može dovesti u vezu i sa antičkom tragedijom kao pozorišnim žanrom.

Svakodnevno do nas dolaze priče o "tragičnim junacima" koji su izgubili život slikajući se mobilnim telefonom, jednostavno želeći da zadive virtuelni auditorijum svojom "ludošću" i neobičnošću. U osnovi njihovog medijsko-dramskog performansa je poigravanje kategorijama stvarnog i iluzornog, ali i potreba za privlačenjem pažnje i izazivanjem utisaka kod drugih.

Tragični pad "junaka" tragedije selfija, kao i onaj "tragičnog čoveka" na pozorišnoj sceni u antičkim dramama, u vezi je sa određenom nesmotrenošću ili greškom koju svako može počinuti. I savremene junake i "osrednje karaktere" tragedije selfija, kao i one pre mnogo vekova u Eshilovim delima, može da zaslepi strašna Ate, boginja zaslepljenosti, duševnog nemira i obmane, i namami ih u svoje mreže i ponore.

U radu se nastoji da se objasne osobenosti ovog medijskog žanra. Selfi se dovodi u vezu sa antičkom tragedijom. Zastupa se teza da je savremeni čovek, iako u visokotehnološkom komunikacijskom okruženju, žrtva usamljenosti, a da je naš svet tragičan i podeljen.

**KLJUČNE REČI:** Tragedija selfija, antička tragedija, mediji, stilovi usamljenosti, usamljenička retoričnost.

## **The Tragedy of The Selfie**

The development of social networks, new media and communication platforms has reactivated the problem of loneliness of contemporary man, but also contributed to the emergence of new phenomena that, although not directly, have to do with loneliness. One of them is death due to selfies. It is the activities and actions of individuals that lead to a tragic outcome even though they are primarily intended as a game. It is almost possible to speak of a new media genre, the tragedy of the selfies, which, among other things, can be linked to the ancient tragedy as a theatrical genre.

Every day we hear the stories of "tragic heroes" who lost their lives by taking photos with their phones, simply wanting to amaze the virtual audience with their "craziness" and uniqueness. At the core of their media-dramatic performance is playing with the categories of the real and the illusory, but also the need to attract attention and to impress others.

The tragic fall of the "hero" of the tragedy of the selfies, as well as that of the "tragic man" in the theatrical scene in ancient dramas, is related to a certain recklessness or mistake that anyone can commit. Contemporary heroes and "mediocre characters" of the tragedy of the selfies, as well as those many centuries ago in Aeschyl's works, can be



blinded by the terrible Ate, the goddess of blindness, mental restlessness and deception, and lure them into their networks and abysses.

The author of this paper seeks to explain the peculiarities of this media genre. Selfie is brought to a vey with ancient tragedy. It is argued that the modern man, although in a high-tech communication environment, is a victim of loneliness, and that our world is tragic and divided.

**KEY WORDS:** TheTragedy of the selfie, ancient tragedy, media, styles of loneliness, rhetoric of loneliness.

## **Narcis na mikrotalasima**

U radu analiziramo poziciju čoveka dugotrajno podvrgnutom procesima medijizacije u uslovima uvođenja najnovije generacije bežičnog prenosa informacija. Starogrčki mit o Narcisu (narcissus-eng.: narkoza, utrnulost, ukočenost) konstitutivan je za razumevanje čovekove fascinacije tehnološkim iskustvom i tehnologijom koja je postala servo mehanizam za njegovu sopstvenu realizaciju ili sliku. Adaptirajući se na sopstvenu ekstenziju, čovek je postao zatvoren sistem kojim dominira utrnucé percepcije koje omogućava da se kontrola i inženjering novog globalnog poretka sprovedu bez otpora. Gde savremenog Narcisa vodi fascinacija ekstenzijom u visokim frekvencijama mikrotalasnog zračenja najnovije generacije koje možemo svrstati u „tiho oružje za neme smrti“ prema istoimenoj doktrini koju je usvojio Komitet za politiku Bilderberške grupe tokom svog prvog poznatog sastanka 1954. godine?

**KLJUČNE REČI:** Narcis, bežična tehnologija, percepcija, kontrola, inženjering

## **Narcissus on Microwaves**

The paper analyzes the position of a man, subjected for a long time to the mediatization in the conditions of introduction of the latest generation of wireless technologies. The ancient Greek myth of Narcissus (narcissus: narcosis, numbness) is constitutive for understanding a man's fascination with technological experience and technology that has become a servo mechanism for his own realization or image. Adapting to its own extension, man has become a closed system dominated by a numb perception that allows the control and engineering of the new global order to be carried out without resistance. What is the future of the modern Narcissus, fascinated with the latest generation of high-frequency microwave radiation which can be classified as a 'Silent Weapons for Quiet Wars' according to the doctrine of the same name adopted by the Policy Committee of the Bilderberg Group during its first known meeting in 1954?

**KEY WORDS:** Narcissus, wireless technology, perception, control, engineering

## **Rekonstrukcija samoće: Glas u prostoru (performance)**

U govornom/teorijskom performansu "Rekonstrukcija samoće: Glas u prostoru" korišću se hibridnim žanrom u kojem mešam (pseudo)autobiografiju sa savremenim teoretizacijama statusa pesničkog izvođenja. U središtu pažnje je problematika uspostavljanja naracije posredstvom njene fragmentarnosti. U fragmentima (pseudo)autobiografije bavim se fragmentima lične memorije koja se vezuje za odrastanje i problematiku usamljenosti u kontekstu autofikcionalizacije i autofiguracije. U fragmentima u kojima teoretizujem, bavim se problematikom pesničkog i teorijskog izvođenja. U delovima koji se bave sećanjem, mapiram specifična geografiju i prirodne ambijente koji podležu dramatičnim promenama u eri savremene brutalne neoliberalne eksploatacije. U teorijskom delu bavim se pitanjem pokreta, statusom fotografije kao autodokumentarnog žanra, telom u prostoru, glasom i serijalnošću kao umetničkim postupkom.

**KLJUČNE REČI:** glas, memorija, samoća, telo u prostoru,

## **Solitude Reconstructed: Voice in Space (performance)**

In my talk/theoretical performance govornom/teorijskom performansu "Solitude Reconstructed: Voice in Space" I will use hybrid genre in which I will mix (pseudo)autobiography with contemporary theoretizations of poetry performance. In the focus will be the problematics of establishing narrative through narrative fragmentation. In fragments of (pseudo)autobiography I will deal with personal memory connected with growing up and problems of solitude within the context of self-fikcionalization and self-figuration. In the fragments in which I will theoretize, I will deal with the problematics of poetry and theory performance. In parts of the performance I am dealing with memory, the specific geography will be mapped along with the natural environment which is now dramatically changing in the context of contemporary severe neoliberal exploitation. In theoretical parts I will deal with the questions of movement, status of photography as self-documentary genre, with body in space, telom in space, voice and seriality as artistic device.

**KEY WORDS:** voice, memory, solitude, body in space

## **Kreativno osamljivanje (halvet) kao viši stupanj ličnosti**

Neko se osamljuje jer ne voli ljude. Neki imaju slast samoće. Oboje je bolesno. Takva usamljenost je odnos. I traži mas medije. Neko se osamljuje da bi uvećao znanje iz nevidljivog svijeta. Kad je osamljivanje stupanj ličnosti onda je to kreativno postignuće. Takvih stupnjeva sufije vele da ima preko hiljadu.

**KLJUČNE REČI:** usamljesnot – odnos, usamljenost -stupanj, mediji

## **Creative Isolation (halvet) as a Higher Degree of Personality**

Someone gets isolated because he does not like people. Some have the solace of loneliness. Both are sick. Such loneliness is a relationship. And looking for mass media. Someone is being isolated to increase knowledge from the invisible world. When isolating the level of personality then it is a creative achievement. Such degrees of Sufis say they have over a thousand.

**KEY WORDS:** loneliness - relationship, loneliness - attitudes, media

## **Usamljeni ili ne, pitanje je sad**

Društvene mreže postale su sastavni deo našeg života i verovatno je mnogima od nas nezamislivo da u 21. veku živimo bez društvenih mreža. U današnje vreme, ako se neki događaj, bio on privatn ili javn, nije pojavio na društvenim mrežama – on se nije ni desio. Svesni toga ili ne, previše vremena dnevno trošimo izgrađujući svoj digitalni identitet. Idealn identitet prema psiholozima je onaj koji mi želimo da dostignemo, onaj kojem kroz život stremimo. Prema teoriji ličnosti Karla Rodžersa, svako ljudsko biće ima bazičan instinkt da sebe poboljša i ostvari svoj pun životni potencijal. Korisnici društvenih mreža, u želji da se prikažu u najboljem svetlu u digitalnom svetu, zaboravljaju svoj autentičan identitet i često se način prikazivanja na društvenim mrežama ne poklapa sa njihovim realnim životom. Royal Society for Public Health i Young Health Movement sproveli su istraživanje u Velikoj Britaniji početkom 2017. godine koje je pokazalo da je Instagram mreža koja ima najveći negativni uticaj na mentalno zdravlje mladih ljudi jer narušava percepciju tela, povećava strah od propuštanja i ima štetan učinak na san. Ovaj rad ima za cilj da prikaže da li i na koji način Instagram, kao najpopularnija društvena mreža danas, izaziva usamljenost kod svojih korisnika. Autor knjige „Filozofija usamljenosti“ (Svensen) ukazuje na činjenicu da društvene mreže doprinose širenju kontakata i da se „osnovni problem našeg doba možda i ne sastoji od toga što imamo previse usamljenosti, već što imamo premalo samoće“.

**KLJUČNE REČI:** Društvene mreže, Usamljenost, Digitalni identitet, Novi mediji

## **Are We Lonely or Not**

Social networks have become an integral part of our lives and it is probably unimaginable for many of us to live in the 21st century without social networks. Nowadays, if an event, private or public, did not appear on social networks – it seems like it didn't even happen. Whether aware of it or not, we spend too much time every day in building up our digital identity. According to psychologists, ideal identity is the one we want to achieve, the one we strive for in life. According to Carl Rogers' personality theory, every human being has a basic instinct to improve himself and achieve his full potential. Social network users, in order to show themselves in the best light in the digital world, forget their authentic identity and often the way they appear on social networks does not match their real life. The Royal Society for Public Health and the Young Health Movement conducted a survey in the UK in early 2017 that showed that Instagram is a social network that has the biggest negative impact on the mental health of young people as it disturbs the perception of the body, increases the fear of missing out and has a detrimental effect on sleep. This presentation aims to show if and in what way Instagram, as the most popular social network today, make its users lonely. The author of the book "The Philosophy of Loneliness" (Svensen) point out the fact that social networks contribute to the spread of contacts and that "the basic problem of our time may not consist of the fact that we have too much loneliness, but that we have too little solitude".

**KEY WORDS:** Social network, Loneliness, Digital identity, New media

## **Usamljenost i industrija zabave**

Jedan od paradoksa svojstvenih industriji zabave ogleda se u tome što njeni produkti naizgled afirmišu ideju zajedništva, bilo da je reč o struci ili o novim modelima i oblicima porodičnog života, dok je njihova potrošnja prvenstveno namenjena pojedincima. Različito od predstave zajednice koja biva sve prisutnija na današnjem medijskom tržištu, savremeno udruživanje se u sve većoj meri odigrava posredstvom brendova, medijskih proizvoda ili tehnoloških platformi – kao što je to slučaj sa, na primer, industrijom video igara, online forumima ili popularnim televizijskim serijama koje postaju povod okupljanja (neretko virtualnog) njihovih obožavalaca. Ovom ćemo prilikom zato pažljivije ispitati odnos usamljenosti i industrije zabave, polazeći od kritike tehnološkog posredovanja međuljudskog opštenja.

**KLJUČNE REČI:** Usamljenost, zajednica, industrija zabave, medijska industrija, medijska kultura

## **Loneliness and the Entertainment Industry**

One of the paradoxes of the entertainment industry is that even though its products apparently promote the idea of togetherness, whether in a professional environment or when it comes to new models and forms of family life, they are nevertheless intended for individual consumption. Contrarily to the images of community that are becoming more present on the media market today, the contemporary togetherness is being enacted mainly through brands, media products or technological platforms – as, for instance, in the case of the video game industry, online forums, or popular television series that are the reason behind the gatherings (often virtual ones) of their fans. For that reason, we will look more closely into relations between loneliness and the entertainment industry, starting from the critique of technological mediation of human interaction.

**KEY WORDS:** Loneliness, community, entertainment industry, media industry, media culture

## **Zavisnost od usamljenosti**

Bolesti zavisnosti su obeležje života savremenog čoveka. Zavisnost od medija jedna je od njih, bilo da je u pitanju televizija, mobilna telefonija, internet, video igre. Usamljenost savremenog obezduhovljenog čoveka usmerava ga na medije, no savremeni mediji su istovremeno i primarni proizvođači usamljenosti, bilo sadržajima koje emituju, bilo ciljevima svog postojanja. Ne radi se dakle samo o zavisnosti usamljenog čoveka od medija, već o zavisnosti od usamljenosti koju proizvode mediji. Čovek je podvrgnut oboljenju, a zatim se ta njegova bolest zavisnosti eksploatiše - prvo je agresivno podvrgnut otuđenju i životu u usamljenosti, a zatim je razvio zavisnost od nje. Mediji, zavisnost i usamljenost su perpetuum mobile savremenog čoveka, dok se iza svega se krije obmana.

**KLJUČNE REČI:** mediji, zavisnost, usamljenost, eksploatacija, obmana

## **Addiction to Loneliness**

Addictive disorders are a mark of the modern person's life. Media addiction is one of them, whether it's television, mobile, internet, video games. The loneliness of a modern, spiritless person directs them to media; however, modern media is the primary producer of loneliness, whether through the content broadcasted, or the goals of its existence. It is not just about the addiction of a lonely person to media, but the addiction to loneliness produced directly by the media itself. The person is subjected to becoming ill, and then their addiction is exploited - they are first aggressively subjected to alienation and life in loneliness, followed by the development of an addiction to such a life. Media; addiction and loneliness are the perpetuum mobile of the modern person, with nothing but lies hiding behind the facade.

**KEY WORDS:** media, addiction, loneliness, exploitation, deception

## **Globalni ekran – navigator života usamljene gomile**

Makluanova vizija o svetu kao „globalnom selu“ postala je naša realnost i svakodnevica. On pojavu globalnog sela vidi kao svojevrsni povratak audio-taktilnoj kulturi i ponovnom uspostavljanju organske zajednice i u okviru nje kolektivnog identiteta koji ima plemensku bazu. Spajanje moderne tehnologije komuniciranja sa predmodernim obrascem društvenosti stavlja akcenat na njen palanački karakter, a ne na globalnu interakciju. Stanovnik globalnog sela živi u zatvorenom svetu sličnom svetu palanke, u kojoj događaje prenose oni koji ih i kreiraju, sami seljani, što se može uočiti na primeru društvenih mreža: pripovedači se smenjuju, ali priče se ponavljaju, jer ih povezuje ista nit – nastojanje da se ostavi trag u virtuelnoj realnosti.

Nastupilo je vreme globalnog ekrana dostupnog u svakom momentu i na svakom mestu. Kao posledica uspona globalnog ekrana javlja se globalna izolacija. Ovaj fenomen je zabeležen u zemljama širom sveta. Karakteriše ga novi oblik individualizma na početku novog milenijuma i direktno je povezan sa nastankom najmlađeg medija koji menja način na koji mislimo i doživljamo svet oko sebe. Zavodljivi ekran zadire u sve domene ljudske aktivnosti od ekonomskog do svakodnevnog života ukidajući granice između realnog i imaginarnog. On je toliko prisutan u našim životima da smo propustili da primetimo da je naš sluga zapravo još (o)давно postao naš gospodar.

Tragika savremenog pojedinca se ogleda u tome što je dugo nosio masku, koja je skrivala njegov identitet i prave namere, na balu koje društvo priređuje. Dok pir traje on igra svoju ulogu, koja mu dopušta da bar za vreme zabave zaboravi na sopstveno biće. Ali, ovaj, tragika i jeste u tome što se ovaj bal nikada ne završava, samo se menjaju muzika i kostimi, u skladu sa promenom epoha, i on sve više tone u apatiju, ravnodušnos i beznađe, sve dok ne zaboravi na sopstveno postojanje. U vremenu izgubljenih iluzija, svako živi svoju samoću.

**KLJUČNE REČI:** globalni ekran, mediji i samoća, globalno selo, društvene mreže, virtuelna realnost

## **A Global Screen - a Life Navigator of a Lonely Crowd**

Makluan's vision of the world as a "global village" has become our reality and everyday life. He sees the occurrence of the global village as a kind of return to an audio-tactile culture and the re-establishment of the organic community and within the framework of the collective identity that has a tribal base. The merging of modern communication technology with a pre-modern social model puts emphasis on its Palanic character, not on global interaction. A resident of a global village lives in a closed world to a similar world of Palanic, in which events are transmitted by those who create them, the villagers themselves,



as can be seen on the example of social networks: narrators are changing, but the stories are repeated because they are linked by the same thread - leave a trace in virtual reality.

The global screen time is available at any moment and anywhere. As a result of the rise of the global screen, global isolation occurs. This phenomenon is recorded in countries around the world. It is characterized by a new form of individualism at the beginning of the new millennium and is directly related to the emergence of the youngest media that changes the way we think and experience the world around us. The seductive screen affects all domains of human activity from economic to everyday life by eliminating the boundaries between real and imaginary. He is so present in our lives that we have failed to notice that our servant has in fact become our Lord long ago.

The tragedy of a contemporary individual is reflected in the fact that he had been wearing a mask for a long time, which hid his identity and true intentions, on the ball that society organized. While the feast lasts, he plays his role, which allows him to forget about his own self while at the party. But , the tragedy is that this ball never ends, only the music and costumes change, in line with the change of the epoch, and he is increasingly sinking into apathy, indifference, and hopelessness, until he forget about his own existence. In the time of lost illusions, everyone lives their solitude.

**KEY WORDS:** Global screen, media and solitude, a global village, social networks, virtual reality

## **Sam ili usamljen? – Posetilac u (virtuelnom) muzeju**

Još od kabineta čudesa, preteča modernih muzeja, posetilac je onaj koji kontemplira hodajući kroz odaje ispunjene nagomilanim predmetima. Za razliku od publike u teatru, koja masovno u određenom vremenskom intervalu doživljava delo, u modernim muzejima pojedinac može samostalno koračati kroz postavku tumačeći razičite značenjske odnose između predmeta. Pojavom sajber muzeja pak, samoću posetioca u kontemplativnom činu nadržava usamljenost posmatrača pred ekranom. Kao i tradicionalni muzej, ovaj tehnološki konstrukt zamišljen je da komunicira ljudske vrednosti i istoriju čoveka, ali uz pomoć kliktanja miša i piksela koji predstavljaju slike artefakata. Interakcija sa drugima, ali i sa samim, fizički prisutnim predmetima okruženim aumom, prilikom posete virtuelnom prostoru - izostaju. U radu ćemo pratiti odnose koji se vremenom uspostavljaju između muzeja kao medija i njegovih, sve usamljenijih, posetilaca.

**KLJUČNE REČI:** Muzej, posetilac, medij, publika, virtuelni prostor

## **Alone or Lonely? – A Visitor in (Virtual) Museum**

Already from the time of cabinets of wonders, the predecessors of modern museums, a visitor is the one who contemplates while walking through chambers filled with numerous objects. Contrary to the theater audience that massively enjoys the work of art in a precise time interval, in modern museums a visitor can independently walk through the setting interpreting different significations of object relations on his own. With the invention of cyber museum however, the alone visitor in his contemplative act becomes a lonely screen observer. As a traditional museum, this technological construct is as well thought to communicate human values and the history of a man, but now with the help of mouse click and pixels that represent images of artifacts. Interaction with others, as well as with physically present objects surrounded with their aura, throughout the visit of the museum – are missed. In this paper, we will follow relations made between the museum as a medium and its', every day more lonely visitors.

**KEY WORDS:** Museum, visitor, medium, audience, virtual space

*Vladimir Kolaric*

## **Tuga je pobuna: herojska, aristokratska i prestupnička usamljenost u popularnoj kulturi**

U radu se predlažu pojmovi herojske, aristokratske i prestupničke usamljenosti, kako bi se opisale neke od važnih ideja koje su obeležile zapadnu umetnost u prethodna dva veka. Istražuje se odjek tih ideja u savremenoj popularnoj kulturi, posebno na primeru popularne muzike i filma.

**KLJUČNE REČI:** usamljenost, popularna kultura, dandizam, estetika, umetnost

## **Projected Future, or, How to Save the World Helped by, or in Spite of the Media**

The paper proposes the concepts of heroic, aristocratic and transgression loneliness, in order to describe some of the important ideas that Western art has marked in the past two centuries. The echo of these ideas in contemporary popular culture is explored, especially in the case of popular music and film.

**KEY WORDS:** loneliness, popular culture, dandism, aesthetics, art.

## **Projektovana budućnost ili kako spasiti svet uz pomoć ili uprkos medija**

Film Long Shot, kod nas preveden kao Zavedi me ako možeš, trenutno završava svoje prikazivanje u beogradskim bioskopima. Reklamiran je isključivo kao dobra romantična komedija, dok političko okruženje u kom se radnja odvija nije čak ni pomenuto. Ali, u anglosaksonskom svetu kritičari su bili veoma podeljeni, od onih iz BBC-ja koji tvrde da su politika, mediji i klimatske promene svi prisutni u priči, ali nebitne za film, do kritičara iz LA Times-a koji kaže da film održava snažnu vezu sa (političkom i medijskom) realnošću. U filmu Šarliz Teron, na početku vrlo uspešna, ali usamljena političarka, ostvaruje svoje političke ciljeve, pobeđuje u svetu nemilosrdnih i kontrolisanih medija i usput, naravno, nalazi sebi srodnu dušu i na tradicionalan, ali osavremenjen način, rešava svoj egzistencijalni problem. Glavni fokus rada je način na koji se vrlo suptilno, i samo naizgled banalno, gledalac vodi kroz film, i na koji mu se nude odgovori na jedno od dva pitanja ključna za opstanak čovečanstva, što, mora se priznati, nije nimalo nevažno ni frivolno.

**KLJUČNE REČI:** Film, politika, mediji, klimatske promene, romantična komedija

## **Projected Future, or, How to Save the World Helped by, or in Spite of the Media**

The movie Long Shot, in Serbia translated as Zavedi me ako možeš, currently finishes its run in Belgrade cinemas. It has been marketed exclusively as a good romantic comedy, while its political setting has not been mentioned at all. But, in anglosaxon world, the critics have been substantially divided, ranging from those from BBC, which claimed that politics, media and climatic changes are all present in the story, but unimportant for the film, to the critic of LA Times, who claims that film maintains strong link with (political and media) reality. In film, Charlize Theron, at the beginning a very successful, but lonely politician, achieves her political goals, triumphs in the world of unscrupulous and controlled media and on her way, of course, finds her soulmate and in a traditional, but brought up to date fashion, resolves her existential problem. The main focus of the paper is the way in which, very subtly, and only deceptively banally the viewer is consorted through the film, which offers answers to the one of two questions crucial to the survival of mankind, which admittedly is not in the list unimportant or frivolous.

**KEY WORDS:** Film, Politics, Media, Climatic Changes, Romantic Comedy

## **Mediji i savremena filmska umetnost za decu i tinejdžere**

Ovaj tekst istražuje kako razviti umetnost ekrana i medija za decu s razvojem modernih digitalnih tehnika. Analizirani su ključni primeri savremene medijske umetnosti za decu.

**KLJUČNE REČI:** digitalna tehnika, djeca i tinejdžeri, savremena filmska umjetnost, umjetnost ekrana, umjetnost medija

## **Media and Contemporary Screen Art for Children and Adolescents**

The article consider how to develop screen and media art for children and teenagers with the development of modern digital techniques. Key examples of contemporary media art for children are analyzed.

**KEY WORDS:** contemporary screen art, children and adolescents, media art, modern digital techniques

## **Virtuelni Drugi, daleki Drugi – pokušaj interpretacije relacija u tehnološki posredovanoj stvarnosti**

Internet nije samo komunikacioni medij. Njegova najznačajnija idiosinkratičnost ogleda se u tome što je omogućio konstituisanje specifičnog prostora (kiber) koji, iako je tehnološki posredovan, nudi i mogućnost socijalnog umrežavanja, komuniciranja i samoekspresije. Ipak, čini se da u interakciji sa informaciono – komunikacionom tehnologijom, očekivanja mnogih bivaju izneverena. Naime, osim činjenice da se njenim posredstvom lakše i brže komunicira (što dovodi do ukidanja prostora i vremena), dolazi i do pojave ambivalentnih osećanja koja se izražavaju sledećim stavovima: „tehnologija guta moje vreme“, „tehnologija nas otuđuje“, „tehnologija me troši“. Ipak, i pored očiglednih uviđanja da tehnologija i surogati realnog života (virtuelna komunikacija, virtuelni Self i virtuelne relacije) ne mogu da zamene živu reč, dodir, bliskost, intimnost, mnogi savremeni pojedinci i dalje intenzivno upotrebljavaju svoje „pametne“ sprave – u cilju zadovoljenja socijalnih potreba - sa kojima neretko ulaze u simbiotski odnos (From). Terkelova (Terkel, Š., 2011.) smatra „da se plašimo rizika i razočaranja koja nose odnosi sa drugim ljudima, te, zato očekujemo više od tehnologije, a manje jedni od drugih“. To znači da se od tehnologije očekuje da supstituiše ono što nedostaje u stvarnom životu. Prema Patrisiji Veles (Patricia Wallace, 1999.) internet predstavlja mesto na kome se ljudi neretko ponašaju iznenađujuće drugačije u odnosu na realnost. Takođe, savremeni društveni poredak postulira vizuelno opazljivo, te je moto *esse est percipi* postao dominantna paradigma prema kojoj savremeni pojedinci usmeravaju svoje delovanje. Usvajanje takvog perspektivizma izaziva tenziju da li je slika koja se prezentuje zadovoljavajuća što rezultira postavljanjem distance sa Drugim jer ranjivost, slabost i nesavršenost nisu poželjne. Tako usamljenost postaje breme tehnološki posredovane stvarnosti.

**KLJUČNE REČI:** internet, tehnološki posredovana stvarnost, umrežavanje, virtuelne relacije, usamljenost

## **Virtual Other, Distant Other – an Attempt of Interpretation Relations in Technologically Mediated Reality**

The internet is not just a communication medium. The most significant idiosyncraticity of internet is reflected in the fact that it has allowed the constitution of a specific space (cyber), which, although technologically mediated, offers the possibility of social networking, communication and self-expression. However, in the interaction with information and communication technology, the expectations of many people seem to be disappointing. Namely, besides the fact that through technology mediation, communication is easier and faster (which leads to the abolition of space and time), there arises the emergence of ambivalent feelings that are expressed in the following attitudes: "technology devours my

time", "technology alienate us", "technology consumes me". Nevertheless, despite the apparent insights that technology and surrogates of real life (virtual communication, virtual self and virtual relations) can not replace lively words, touch, closeness, intimacy, many contemporary individuals continue to intensively use their "smart" devices in order to satisfy their social needs, and they often enter the symbiotic relationship with them (Fromm). Terkel (Turkle, Sh., 2011) thinks that "we are afraid of the risks and disappointments that carry relationships with other people, and that's why we expect more from technology, but less one from the other." This means that technology is expected to supersede what is missing in real life. According to Patricia Wallace, the Internet is a place where people often behave surprisingly differently than they behave in reality. Also, modern social order postulates visually noticeable, so the motto *esse est percipi* has become the dominant paradigm according to which contemporary individuals direct their actions. Adoption of such perspective creates a tension in whether the image presented is satisfactory, which results in distance-setting with the Other, because vulnerability, weakness and imperfection are not desirable. So loneliness becomes the burden of technology-mediated reality.

**KEY WORDS:** internet, technologically mediated reality, networking, virtual relations, solitude

## **Figura muškog usamljenog šetača i ženski princip**

Premda ćemo se u radu baviti tumačenjem i interpretacijom jednog pisma koje je poslato na autorkinu adresu, rad će se zapravo kroz analizu životnog iskustva komunikacije sa jednim umetnikom baviti pitanjem vlasništva onoga što stvaramo tokom potrage koju sprovodimo u virtuelnom prostoru, pre svega produkujući iskustvo kroz društvene mreže. Autorka kao ženski subjekt u potrazi za kognitivnim i umetničkim doživljajima pristupa obradi iskustva poznanstva jednog od poznatijih alternativnih umetnika i aktera nezavisne post68 novosadske scene. Ova potraga završila se suočavanjem sa pitanjem kome pripada crtež koji je u formi pisma dobila pre skoro 20 godina, na kojem se nalaze i identitetski podaci umetnika koji možda više nisu važeći. Analiza će biti sprovedena suprotstavljanjem figure mizoginog usamljenog šetača kakav je na primer Žan Žak Ruso figuri usamljene i introvertne ženskosti (kakve su priče većine ženskih modernih umetnica) koja dobija sasvim drugačije potencijale u sajber prostoru.

**KLJUČNE REČI:** Usamljeni šetač, uzori post 68., žensko iskustvo

## **A Figure of Male Lonely Walker and a Female Principle**

Although the work will deal with the interpretation and analysis of a letter sent to the author's address, the work will, in fact, through the examination of the life experience of communication with one artist, address the ownership of what we create during the pursuit throughout a virtual space, primarily via producing experience through social networks. The author as a female subject, in search of cognitive and artistic experiences, approaches the processing of the experience of acquaintance of one of the well known alternative artists and actors of the independent post68 Novi Sad scene. This quest ended with the question of who owns the drawing she received in the form of a letter almost 20 years ago, which also contains the identity info of the artist, which may no longer be valid. The analysis will be conducted by contrasting the figure of a misogynist lonely walker, such as Jean Jacques Rousseau, in opposition to a figure of a lonely and introverted womanhood (such as the stories of most female modern artists), which receives quite different potentials in cyberspace.

**KEY WORDS:** Lonely walker, post 68 idols, female experience



## **Izveštavanje portala Javnog servisa o depresivnim poremećajima**

Prema podacima Svjetske zdravstvene organizacije depresija je jedna od vodećih bolesti današnjeg doba. Ova bolest nije zaobišla ni Crnu Goru u kojoj je u 2016. godini registrovano oko 2 000 oboljelih, ali ono što posebno brine je činjenica da svakog trećeg dana jedna osoba izvrši samoubistvo.

Psiholozi vide uzrok ovoj bolesti u genetici, socijalnom, ekonomskom faktoru, zloupotrebama psihoaktivnih supstanci i alkoholom, poremećajima u porodičnim odnosima. Tehnologija, kao i mediji, odnosno savremeni način života takođe se razmatraju kao jedan od faktora koji može doprinijeti pogoršanju stanja. Mnogi teoretičari poput Herberta Markuze i Umberta Eka kritikovali su tehnologiju zbog njenog otuđujućeg karaktera.

Imajući u vidu ozbiljnost situacije u ovom radu ćemo analizirati način izveštavanja portala Javnog servisa o depresivnim poremećajima.

**KLJUČNE REČI:** depresija, tehnologija, suicid, portal RTCG, portal Vijesti

## **Reporting of the Public Broadcaster's Portal on Depressive Disorders**

According to the data of the World Health Organization, depression is one of the leading illnesses of today. This illness has not left Montenegro unaffected either—where 2016 saw the registration of around 2,000 cases—but what is especially alarming is the fact that every three days one person commits suicide.

Psychologists see the cause of this illness in genetics, social and economic factors, drug and alcohol abuse, family dysfunction. Technology—as well as the media—or more precisely modern lifestyles have also been considered as one of the factors which could contribute to the deterioration of the condition. Many theoreticians such as Herbert Marcuse and Umberto Eco have criticized technology on account of its alienating character.

Having the gravity of the situation in mind, this paper shall attempt to analyze the manner in which the Public Broadcaster's portal reports on depressive disorders.

**KEY WORDS:** depression, suicide, technology, RTCG portal, Vijesti portal

## **Audiosolipsizam. Kako se izolovati od sveta posredstvom slušalica**

U poznoj moderni primetan je trend estetizacije izolacije subjekta od okolnog sveta. Individue sve više pronalaze užitek u povlačenju u svoje „unutrašnje“, privatne svetove. Kao primer za to može da posluži slušanje muzike. Kako bi se muzika što bolje „konzumirala“, potrebno je isključiti uticaj okolnog sveta na slušaoca. Slušalice su medij koji pojedincu pomaže da uživa u muzici – a to je naposljetku uživanje u samom sebi. Zadatak priloga je da se kritički preispita estetika samoizolacije i da joj se suprotstavi „svetootvarajući“ karakter (muzičke) umetnosti.

**KLJUČNE REČI:** Umetnost, otvorenost prema svetu, izolacija od sveta, užitek u sebi, slušalice

## **Audiosolipsismus. Wie man sich mittels Kopfhörer von der Welt isoliert**

In der Spätmoderne ist ein Trend zur Ästhetisierung des Isolierung des Subjekts von der Welt bemerkbar. Die Individuen finden immer mehr Gefallen an der Flucht in ihre „inneren“, privaten Welten. Als Beispiel dafür kann das Musikhören genommen werden. Um die Musik besser zu „konsumieren“, muss die Einwirkung der Außenwelt auf den Hörer ausgeschlossen werden. Die Kopfhörer sind ein Medium, dass dem Einzelnen beim Musik-, letztlich beim Selbstgenuss hilft. Die Aufgabe des Beitrags ist die kritische Hinterfragung der Ästhetik der Selbstisolierung und ihre Kontrastierung mit dem „weltöffnenden“ Charakter der Kunst (der Musik).

**KEY WORDS:** Kunst, Weltöffnung, Weltflucht, Selbstgenuss, Kopfhörer

## **Razvoj socijalnih odnosa kroz pedagoški dizajn računarskih igara**

Rad se bavi problemom iskorišćavanja potencijala računarskih igara za razvoj socijalnih odnosa i konstrukciju sistema vrednosti kod dece i dorašlih. U radu se polazi od pretpostavke da računarske igre imaju ključnu ulogu u konstrukciji znanja i vrednosti u savremenom društvu. Zbog toga se ističe značaj iskorišćavanja razvojnih potencijala i minimiziranje neželjenih efekata kroz pedagoški dizajn računarskih igara. Posebno se naglašava povezanost računarskih igara i drugih savremenih informaciono komunikacionih tehnologija sa sve uočljivijom pojavom usamljenosti. U prvom delu rada izlažu se nalazi relevantnih domaćih i stranih istraživanja iz skorijeg perioda koji se tiču ove problematike. U drugom delu rada prezentuju se rezultati kvalitativnog empirijskog istraživanja u okviru kojeg su korišćene tehnike analize sadržaja, učesničkog posmatranja i intervjuisanja dece i odraslih u interakciji sa računarskom igrom. Rezultati ukazuju da dizajn računarskih igara, kao i okruženje u kome se odvija interakcija imaju ključnu ulogu u konstrukciji socijalnih odnosa i mogu delovati preventivno na pojavu usamljenosti. Pored prezentovanja rezultata u rad se izlažu i smernice za pedagoški dizajn računarskih igara u cilju. Na kraju rada iznose se otvorena pitanja u vezi sa temom, kao i ograničenja istraživanja.

**KLJUČNE REČI:** Računarske igre, socijalni odnosi, pedagoški dizajn, usamljenost, vrednosti

## **Development of Social Relations Through the Pedagogical Design of Computer Games**

The paper deals with the problem of harnessing the potential of computer games for the development of social relationships and the construction of value systems in children and adults. The paper assumes that computer games play a key role in the construction of knowledge and values in contemporary society. Therefore, it emphasizes the importance of harnessing development potentials and minimizing unwanted effects through the pedagogical design of computer games. Particular emphasis is placed on the connection between computer games and other modern information and communication technologies with the increasingly noticeable phenomenon of loneliness. The first part of the paper presents the findings of relevant domestic and foreign research from the recent period concerning this issue. The second part of the paper presents the results of a qualitative empirical research that used techniques of content analysis, participant observation and interviewing of children and adults in interaction with computer games. The results indicate that the design of computer games, as well as the environment in which interactions take place, play a key role in the construction of social relationships and can act as a preventive measure for loneliness. In addition to presenting the results, guidelines for the pedagogical design of computer games are also presented. The end of the paper deals with open questions regarding the topic as well as the limitations of the research.

**KEY WORDS:** Computer games, social relations, pedagogical design, loneliness, values

## **Civilizacija spektakla**

Civilizacija spektakla unosi promjene u modernim političkim zajednicama vezano za medije i njihovu ulogu u društvu. Nedostatak smisla, medijska slika, koja zamjenjuje suštinu, znak ispred značenja. U estetskom smislu estetsko zamjenjuje etičko i moralne vrijednosti.

**KLJUČNE REČI:** Civilizacija spektakla, usamljenost, znak, značenje, suština

## **The Civilization of Spectacle**

The civilization of the spectacle fills the void. The void means no sense, production of form without the essence, ispeted meaning, and estetically replace ethics and moral values.

**KEY WORDS:** Civilization of spectacle, solitude, symbol, meaning, essence

## **Zašto očekujemo više od tehnologije nego jedni od drugih?**

Tehnologija nam se nudi za arhitekturu naše intimne sfere. Tehnologija je zavodljiva kada mogućnosti koje ona pruža podilaze ljudskoj ranjivosti, a kako se ispostavlja, mi smo i te kako ranjivi. Usamljeni smo se, ali se plašimo bliskosti. Digitalne veze nude iluziju druženja bez obaveza koje nosi prijateljstvo. Naš umreženi život nudi mogućnost da se sakrijemo jedni od drugih, iako smo privezani jedni za druge. Umnožavamo broj onih koji nas prate na Fejsbuku a nismo sigurni u kojoj su nam meri ti koji nas prate prijatelji. Iznova stvaramo sebe kao online persone i dodeljujemo sebi nova tela, domove, poslove i ljubavne odnose. Dok distribuiramo sebe, moglo bi nam se dogoditi da napustimo sebe. Zamućivanje granice između bliskosti i samoće može dobiti najoštrij izraz onda kada se robot nudi kao intimni partner. Izgleda da svaka prevara potiče od opčinjavanja (Platon).

**KLJUČNE REČI:** tehnologija, umreženost, usamljenost, robotika.

## **Why do We Expect More from Technology than from Each Other?**

Technology is being offered to us for the architecture of our intimate sphere. Technology is seductive when the opportunities it offers flatter human vulnerability, and as it turns out, we are very vulnerable. We are lonely but afraid of closeness. Digital connections offer the illusion of socializing without the obligations that friendships carry. Our networked life offers the opportunity to hide from one another, even though we are linked to one another. We multiply the number of those who follow us on Facebook yet we are not sure to what extent our followers are our friends. We recreate ourselves as online personas and assign ourselves new bodies, homes, jobs and love relationships. As we distribute ourselves, it may happen that we abandon ourselves. Blurring the boundary between closeness and loneliness can get the sharpest expression when a robot is offered as an intimate partner. Every deceit seems to start with enchantment (Plato).

**KEY WORDS:** technology, networking, loneliness, robotics

## **Mediji, usamljenost, otuđenje**

Pojam usamljenosti ne može se, po našem mišljenju, posmatrati izolovano, jer on uvek pretpostavlja nešto prema čemu se određujemo – u ovom slučaju to određenje je izolovanost u odnosu na nekoga ili nešto. Naša polazna hipoteza jeste ta da mediji danas bitno utiču na čovekovu izolaciju i samoizolaciju. Ako se mediji posmatraju kao alatka ospoljavanja naših vlastitih organa, onda je svakako reč o nesvesnoj samoizolaciji. U odnosu na nju, odgovarajući osećaj, psihološki gledano, jeste usamljenost. Izolacija i samoća, mogu se takođe razmatrati i sa egzistencijalističkog stanovišta, pri čemu mediji pojačavaju osećaj izolovanosti, uprkos tome što treba da služe podizanju kapaciteta komunikabilnosti. Mi ćemo se u istraživanju baviti ne samo psihološkim i egzistencijalnim aspektom usamljenosti u eri novih komunikacionih tehnologija, već i vezom rada, uživanja, usamljenosti i otuđenja u vremenu medijacentrizma.

**KLJUČNE REČI:** mediji, usamljenost, otuđenje, filozofija medija, kritika

## **Media, Loneliness, Alienation**

The concept of loneliness can not, in our opinion, be viewed isolated, because it always presupposes something to be determined - in this case that determination is an isolation in relation to someone or something. Our main hypothesis is that the media today have a significant impact on human isolation and self-isolation. If the media are perceived as a means of empowering our own organs, it is certainly a question of unconscious self-isolation. With respect to this, a sense of belonging, psychologically, is loneliness. Isolation and loneliness can also be considered from an existentialist point of view, where the media enhance the feeling of isolation, despite the need to increase the capacity of communicability. In the research, we will deal not only with the psychological and existential aspect of loneliness in the various new communication technologies, but by the connection of work, pleasure, loneliness and alienation in the time of media domination.

**KEY WORDS:** media, loneliness, alienation, media philosophy, criticism

## **Social Media Resilience and Self-handicapping Among Student Teachers Candidate**

Protagonistička uloga u obrazovnom kontekstu najčešće je pripisana nastavnicima, iako se čini da oni u nastavnoj praksi ne nailaze na adekvatne odgovore za narastajuće zahteve. Iz tih razloga smo se odlučili da istražimo rezilijentnost nastavnika-budućih učitelja u medijskom i okruženju socijalnih mreža, koja je u radu percipirana kao sposobnost pojedinca da prevlada teškoće i stvarnu usamljenost, uprkos doživljenim stresnim situacijama, ali i kao jedan od načina na koji se može unaprediti i ojačati unutrašnji svet budućih nastavnika, i putem koje je moguće razvijati strategije (pre svega protektivne) kojima bi oni uspešno odgovorili na izazove koji ih čekaju u novom medijskom okruženju. Na uzorku od 258 studenata preddiplomskog i poslediplomskog nivoa Fakulteta pedagoških nauka u Jagodini ispitivana je izraženost različitih aspekata rezilijentnosti budućih učitelja (staloženost, istrajnost, samopouzdanost i egzistencijalna samobitnost), kao i njihov međudnos sa samohendikepiranjem. Dobijeni rezultati mogu poslužiti kao preporuke za šire i sistematsko sagledavanje rezilijentnosti budućih nastavnika u obrazovnom i medijskom kontekstu.

**KLJUČNE REČI:** rezilijentnost, samohendikepiranje, studenti, protektivne strategije.

## **Social Media Resilience and Self-Handicapping Among Student Teachers Candidate**

The protagonist roles in the educational context is most often attributed to teachers, although it seems that they do not find adequate answers to the growing demands in teaching practice. For these reasons, we have decided to explore the resilience of the future teachers in the media and social networking environment, which is perceived as an individual's ability to overcome difficulties and real loneliness, despite experiencing stressful situations, but also as one of the ways in which it can be to improve and strengthen the inner world of teachers, and through which it is possible to develop strategies (primarily protective) in order to successfully respond to the challenges that await them in the new media environment. On the sample of 258 undergraduate and postgraduate students at the Faculty of Pedagogical Sciences in Jagodina, the distinct aspects of the resilience of future teachers were examined (saturation, perseverance, self-confidence and existential self-reliance) as well as their interrelation with self-handicapping. The obtained results can serve as recommendations for a wider and systematic review of the resilience of future teachers in the educational and media context.

**KEY WORDS:** resilience, self-handicapping, students, protective strategies.

**Učesnici**

**Speakers**



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Miloš Agatonović je rođen 1986. godine u Kruševcu. Studije filozofije počeo je da pohađa 2005. godine na Filozofskom fakultetu Univerziteta u Beogradu, gde je diplomirao 2012. godine. Svoju doktorsku disertaciju Ničeova etika i kritika morala odbranio je marta 2017. godine.

Agatonović je bio zaposlen kao nastavnik filozofije i logike u Ekonomsko-trgovinskoj školi u Kruševcu i kao nastavnik filozofije u Gimnaziji u Kruševcu.

Učestvovao je na naučnim skupovima Filozofsko-književne škole u Kruševcu, naučnim simpozijumima Filozofije medija u Jagodini i naučnoj konferenciji Estetičkog društva Srbije "Estetsko i stvarno" u Beogradu.

Oblasti Agatonovićeovog užeg interesovanja jesu Ničeova filozofija, normativna etika, metaetika, transhumanizam, filozofija medija, filozofija vaspitanja i obrazovanja.

Objavio je više naučnih radova iz oblasti filozofije u stručnim časopisima

Miloš Agatonović was born in 1986 in Kruševac. Agatonović began to study in 2005 on the Faculty of Philosophy at the University of Belgrade and graduated in 2012. He successfully defended his doctoral dissertation, Nietzsche's Ethics and Critique of Morality, in March 2017.

Agatonović was a professor of Philosophy and Logic in the School of Economics and Trade in Kruševac and a Philosophy professor in the Grammar School in Kruševac.

Agatonović participated in the scientific conferences of the Philosophy-Literature School in Kruševac, the scientific symposiums of the Philosophy of Media in Jagodina, and the scientific conference of the Aesthetical Society of Serbia "Aesthetical and Real" in Belgrade.

Areas of interest: Nietzsche's philosophy, normative ethics, metaethics, transhumanism, philosophy of media, philosophy of education.

Agatonovic has published many scientific articles from the area of philosophy in scientific journals.

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Jadranka Božić je studirala komparativnu književnost i kulturnu antropologiju. U Narodnoj biblioteci Srbije (Beograd) radi na mlađim književnim rukopisima. Objavljuje naučne radove u periodici i učesnik je brojnih naučnih skupova.

Jadranka Božić studied comparative literature and cultural anthropology. In the National Library of Serbia (Belgrade) she works on young literary manuscripts. She publishes

scientific papers in the periodical and participates in numerous scientific meetings.

### **Kamenko Bulić**

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Kamenko Bulić, alma mater u političkim znanostima i novinarstvu Univerzitet u Beogradu, Fakultet političkih nauka. Napušta Jugoslaviju tijekom građanskog rata i izučava rekonstrukciju identiteta u stvaranju novih post-jugoslovenskih dijaspora na Zapadu (magisterij u socijalnim znanostima na Sveučilištu u Amsterdamu). Bulić brani doktorat u socijalnoj psihologiji i antropologiji kulture na Amsterdamskoj školi za istraživanja u socijalnim znanostima. Njegov referencijalni uradak je u teoriji novinarstva na Open University o estetizaciji stvarnosti u modernim mainstream medijima.

Kamenko Bulić received his BA at the University of Belgrade where he studied political sciences and journalism. At the eve of the Yugoslav civil wars he moved to the West and explored and studied the reconstruction of identity and the creation of the new post-Yugoslav diasporas (MA in social sciences at the University of Amsterdam). Bulić accomplished his PhD at the Faculty of Behavioral Sciences at the Amsterdam School for Social Sciences Research in cultural anthropology. His seminal work is in theory of journalism at the Open University UK on aesthetisation of reality in the modern mass media.

### **Dragan Čalović**

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Dragan Čalović je rođen 1976. godine. Diplomirao je Slikarstvo na Fakultetu likovnih umetnosti 1998. godine i Arapski jezik i književnost na Filološkom fakultetu 2006. godine. Magistrirao je Teoriju umetnosti i medija 2005. godine na Interdisciplinarnim studijama pri Univerzitetu umetnosti u Beogradu, a na istoj grupi je doktorirao u oblasti Teorije umetnosti 2008. godine.

Kao redovni profesor zaposlen je na Fakultetu savremenih umetnosti u Beogradu, gde predaje Teoriju novih medija i Savremene teorije umetnosti. Član je Estetičkog društva Srbije i Hrvatskog filozofskog društva. Objavio je četiri monografije i preko 60 tekstova u naučnim časopisima u oblasti teorije umetnosti, teorije medija i islamske umetnosti.

Dragan Čalović was born in 1976. He was graduated from Faculty of Arts with a Bachelor's degree in Fine arts in 1998, and from Faculty of Philology with a Bachelor's degree in Arabic language and literature in 2006. In 2005 he was graduated from University of Arts in Belgrade, Interdisciplinary studies with a Master's degree in Theory of Arts and Media. He obtained his PhD in Theory of art at the University of Arts in Belgrade, Interdisciplinary doctoral studies in Theory of Arts and Media, in 2008.

Dragan Čalović is a full professor at the Faculty of Contemporary Arts in Belgrade, where he teaches Theory of New Media and Contemporary Theories of Art. He is a member of Aesthetical Society of Serbia and Croatian Philosophical Society. He has published four monographs and over 60 scientific papers in the fields of theory of art, theory of media and islamic art.

### **Ivana Đorđević**

Ivana Djodjevic je diplomirala na Učiteljskom fakultetu u Leposovaču, a master rad odbranila na Filozofskom fakultetu u Kosovskoj Mitrovici, Radi kao saradnik u nastavi na predmetu Likovna kultura na Učiteljskom fakultetu u Leposaviću, a obavlja poslove koordinatora za profesionalnu praksu studenata.

Student je druge godine doktorskih studija na Filozofskom fakultetu, na odseku Pedagogija u Kosovskoj Mitrovici.

Ivana Djodjevic graduated from the Faculty of Teacher Education in Leposovic, and defended her master's thesis at the Faculty of Philosophy in Kosovska Mitrovica. She works as a teaching associate in the subject of Fine Arts at the Faculty of Teacher Education in Leposavic, and works as a coordinator for students' professional practice.

She is a second-year PhD student at the Faculty of Philosophy, Department of Pedagogy in Kosovska Mitrovica.

### **Marko M. Đorđević**

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Marko Đorđević je rođen 9. septembra 1978. u Kruševcu. Diplomirao je 2003. godine na Filološkom fakultetu Univerziteta u Beogradu na Grupi za srpsku književnost i jezik. Magistrirao je 2008. godine na Univerzitetu umetnosti u Beogradu (Grupa za teoriju umetnosti i medija).

Na Fakultetu političkih nauka Univerziteta u Beogradu (Odeljenje za novinarstvo i komunikologiju) odbranio je 2012. godine doktorsku disertaciju.

Dr Marko M. Đorđević je vanredni profesor na Fakultetu pedagoških nauka Univerziteta u Kragujevcu. Predaje Osnove komunikologije, Medijsku pismenost i Govorne veštine i komunikaciju.

Objavio je tri naučne monografije; "Kulturni obrasci u vremenu medijskog spektakla", "Politika i umeće ubeđivanja" i "Od znaka do hiperteksta" (koautorski sa Mirkom Miletićem), i više stručnih radova iz oblasti Komunikologije, Nauke o medijima i Književnosti u istaknutim časopisima u zemlji i inostranstvu. Živi u Beogradu

Marko M. Đorđević was born on 9 September 1978 in

Kruševac.

He graduates from the Faculty of Philology in Belgrade, Department for Serbian Literature and Language in 2003. He gets a Masters degree of the University of arts in Belgrade (Department for Theory of Arts and Media) in 2008.

In 2012 he defends his PhD dissertation on the Faculty of Political Sciences of the University of Belgrade (Department for Journalism And Communicology).

Marko M. Đorđević, PhD is an Associate Professor at the Faculty of Education of the University of Kragujevac. He teaches courses Basics of Communicology, Media Literacy and Conversational Skills and Communication.

He has published 3 scientific monographs: Cultural Patterns in Times of Media Spectacles, Politics And Arts Of Convincing, and From sign to hypertext (co-authored with Mirko Miletic) and more scientific papers in the field of Communicology, science of media and literature in eminent newspapers in the country and abroad. He lives in Belgrade.

### **Biljana Đorović**

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Biljana Đorović, urednik je Obrazovno-naučnog programa Radio Beograda 2 i član redakcija nedeljnika „Pečat“, magazina „Geopolitika“ kao i Internet portala FB Reporter, specijalizovanih za politička i društvena pitanja, geopolitička, medijska i strateška istraživanja. Jedan je od osnivača prvog nezavisnog internet radija u Srbiji „Snaga naroda“.

Autorka je knjiga *Atlantis protiv Levijatana*, (Catena Mundi, Beograd, 2012); *Inforatnica.*, (Pešić i sinovi, Beograd 2015) i *Mediji: ubice stvarnosti* (Pešić i sinovi, Beograd, 2018).

Strateške analize i intervjui Biljane Đorović objavljene su u knjigama *Genetski modifikovani poredak, opasnost od GMO* (Catena Mundi, Beograd, 2013, 2015); „*Hronika razorene Troje 1-2*“ (Centar slobodarskih delatnosti, Kragujevac; Logos, Bačka Palanka, 2012).

Publikovala je više naučnih radova u naučnim časopisima i tematskim zbornicima.

Dobitnica je nagrade za novinarstvo časopisa „Zbilja“ za 2018.godinu, za „izvanredan inforatnički doprinos u istraživanju novog globalnog poretka“.

Biljana Đorović, PhD, is the editor for Radio Belgrade 2 Educational and Scientific Program and a member of the editorial board of the weekly "Pečat" and magazine "Geopolitika", as well as the FB Reporter Internet portal, specializing in political and social issues, geopolitical, media and strategic research. She is one of the founders of the first independent internet radio in Serbia, "The Power of the People."

She has published numerous articles and three

books: "Atlantis v. Leviathan", (Catena Mundi, Belgrade, 2012); "Infowarrior, (Pesic & Sons, Belgrade, 2015) and „Media: The Killers of Reality“ (Pesic & Sons, Belgrade, 2018).

Her strategic analysis and interviews are published in the books "Genetically Modified Order, The Danger of GMOs" (Catena Mundi, Belgrade, 2013, 2015); "Chronicle of Destroyed Troy 1-2" (Center for Libertarian Affairs, Kragujevac; Logos, Backa Palanka, 2012). She has participated in numerous scientific meetings, and has published several scientific and professional articles in domestic periodicals She is the winner of the 2018 Magazine Reality Journalism Award for "Outstanding info-warrior contribution to researching a New Global Order."

### **Dubravka Đurić**

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Dubravka Đurić (1961), diplomirala i magistrirala na Filološkom Fakultetu u Beogradu, doktorirala na Filozofskom fakultetu u Novom Sadu. Redovna je profesorka na Fakultetu za medije i komunikacije. Bavi se teorijom medija i eksperimentalne književnosti, feminističkim teorijama i teorijom roda, kao i postjugoslovenskom komparativistikom. Objavila je 6 zbirki poezije i 6 naučnih monografija. Inicirala je Ažinovu školu poezije i teorije u kojoj je sa mlađim pesnikinjama razvijala eksperimentalne načine pisanja i pisanja poetike kao posebnog žanra. Objavila je 6 zbirki poezije, 6 naučnih monografija o poeziji i popularnoj i medijskoj kulturi. Sa Miškom Šuvakovićem uredila je knjigu *Impossible Histories: Historical Avant-Garde, Neo-Avant-Garde and Post-Avant-Garde in Yugoslavia 1918-1991*, a sa Biljanom D. Obradović priredila je antologiju srpske poezije *Cat Painters*. Prevodi američku eksperimentalnu poeziju.

Dubravka Đurić (1961), got the BA and Magister diploma at Faculty of Philology in Belgrade, got her PhD degree at Faculty of Philosophy in Novi Sad. She is a professot at Faculty of media and Communication, Singidunum University, Belgrade. Works in the field of media studies, studies of experimental poetry, feminist theories, and gender throry, as well as post-Yugoslav comparative studies. She published 6 books of poetry, and 6 scientific monographs. She initiated AWIN's School of Poetry and theory, working with younger poets on experimental poetry and writing of poetics as specific literary genre. With Miško Šuvaković coedited *Impossible Histories: Historical Avant-Garde, Neo-Avant-Garde and Post-Avant-Garde in Yugoslavia 1918-1991*, and with Biljana D. Obradović coedited an anthology of Serbian poetry *Cat Painters*. Translates American experimental poetry.

### **Fahira Fejzić Čengić**

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Redovna profesorica na Odsjeku komunikologije. Autor 11 knjiga, velikog broja članaka, analiza, eseja. Učesnica brojnih komunikoloških, kulturoloških i religijskih skupoova, konferencija.....

A full-time professor at the Communication Department.  
Author of 11 books, a large number of articles, analyzes,  
essays...Participant in numerous communication, cultural  
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### **Milica Ilčić**

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Milica Ilčić, rođena 25. marta 1990. godine u Beogradu od  
novembra 2016. godine zaposlena je na Fakultetu  
dramskih umetnosti na poziciji asistenta na Katedri za  
menadžment i produkciju pozorišta, radija i kulture. Godine  
2015. upisuje doktorske akademske studije na matičnom  
fakultetu na Katedri za menadžment kulture i medija. Od  
2014. godine do danas bavi se odnosima sa javnošću kroz  
konsultantski rad u PR agenciji Right.

Milica Ilčić, born on March 25, 1990 in Belgrade, has been  
working at the Faculty of Dramatic Arts since November  
2016 as assistant at the Department of Management and  
Production in Theater, Radio and Culture. In 2015 she  
enrolled at doctoral academic studies at the Department of  
Culture and Media Management. Since 2014 she has been  
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PR agency.

### **Vlatko Ilić**

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Vlatko Ilić je vanredni profesor na Fakultetu dramskih  
umetnosti Univerziteta umetnosti u Beogradu. Oblasti  
njegovog interesovanja su: teorija kulture, estetika, filozofija  
medija kao i izvođačka praksa. Ilić je autor knjiga:  
*Savremeno pozorište: estetsko iskustvo i prestupničke  
prakse* (Sterijino pozorje, Novi Sad 2018) i *Uvod u novu  
teoriju pozorišta* (Nolit / Altera, Belgrade 2011).

Vlatko Ilić, PhD, is an Associate Professor at the Faculty of  
Dramatic Arts, University of Arts in Belgrade. His fields of  
interests are: theory of culture, aesthetics, philosophy of  
media, as well as performing arts practice. Ilić is the author  
of the books: *Contemporary Theatre: Aesthetic Experience  
and Transgressive Practices* (Sterijino pozorje, Novi Sad  
2018) and *An Introduction to New Theory of Theatre* (Nolit /  
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### **Predrag Jakšić**

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Predrag Jakšić je diplomirao dramaturgiju na Fakultetu  
dramskih umetnosti u Beogradu. Na istom smeru završio je  
i master studije. Trenutno je na doktorskim studijama  
Teorije kulture i medija na istom fakultetu. Piše i pesme,  
drame, scenarija i bavi se filmskom režijom.

Predrag Jaksic graduated at Dramaturgy Department, Faculty of Dramatic Arts in Belgrade, Serbia. He finished his Master studies at the same department. He is currently working on his PhD thesis in Theory of Culture and Media, at the Faculty of Dramatic Arts. He, also, writes poetry, plays, screenplays and directs movies.

### **Jelena Jocić**

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Jelena Jocić je rođena je u Jagodini 29.7.1990. godine. Osnovne akademske studije je završila na Fakultetu za kulturu i medije Megatrend Univerziteta u Beogradu, a master studije na Filozofskom fakultetu u Nišu, smer Novinarstvo, kao student generacije. Student je treće godine Doktorskih akademskih studija Mediji i društva na Filozofskom fakultetu u Nišu. Urednik je elektronskog blog časopisa za književnost „Bez limita“. Oblasti njenog interesovanja su medijska kultura, sociologija kulture i umetnosti.

Jelena Jovic was born in Jagodina on July 29, 1990. She completed her basic academic studies at the Faculty of Culture and Media Megatrend University of Belgrade, and a master degree at the Faculty of Philosophy in Niš, Department of Journalism, as a student of the generation. She is a student of the third year of Doctoral Academic Studies of Media and Society at the Faculty of Philosophy in Niš. She is the editor of an e- blog magazine for the literature "No Limit". The areas of her interest are media culture, sociology of culture and art.

### **Milena Jokanović**

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Milena Jokanović je istraživačica na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu. Doktorirala je istoriju umetnosti, a završila i master studije menadžmenta u kulturi. Njena interesovanja stoga, u domenu su muzeologije, kulture sećanja, upotrebe istorijskih modela kolekcioniranja u modernoj i savremenoj umetnosti i menadžmenta kulturnog nasleđa. Autorka je brojnih naučnih i stručnih radova, nekoliko izložbi i menadžerka nekoliko projekata u kulturi.

Milena Jokanović is a researcher at the Art History Department, Faculty of Philosophy, University of Belgrade. She holds PhD in Art History and MA in Cultural Management. Her research interests therefore span the museology, theories of memory, use of the historical models of collecting in modern and contemporary art and cultural heritage management. She, has written many papers, curated several exhibitions and has created and managed few cultural projects.

## **Vladimir Kolarić**

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Vladimir Kolarić, teoretičar kulture i umetnosti, prozni i dramski pisac i prevodilac. Naučni saradnik, organizator istraživanja u Zavodu za proučavanje kulturnog razvitka i docent na Visokoj školi za komunikacije. Doktorirao na temi „Film i književnost: Transformacija književnog teksta F. M. Dostojevskog u filmovima Živojina Pavlovića“ (Fakultet dramskih umetnosti, Beograd, 2013). Autor knjige „Hrišćanstvo i film“ (2017).

Vladimir Kolarić, theoretician of culture and art, prose and dramatic writer and translator. Research associate, organizer of research at the Center for the Study in Cultural Development and Assistant Professor at the Faculty of Communications. He received his PhD on "Film and Literature: Transformation of the Literary Text of F. M. Dostoevsky in the Films of Živojin Pavlović" (Faculty of Dramatic Arts, Belgrade, 2013). Author of the book "Christianity and Film" (2017).

## **Dragan Lukić**

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Dragan Lukić diplomirao je na Filozofskom fakultetu, odsek pedagogija u Kosovskoj Mitrovici, a takodje je završio osnovne i master studije na Fakultetu pedagoških nauka u Jagodini. Obavlja poslove saradnika u nastavi na predmetima: Domska pedgogija i Metodika domskog vaspitača.

Student je druge godine doktorskih studija na Filozofskom fakultetu, na odseku Pedagogija u Kosovskoj Mitrovici.

Dragan Lukić graduated from the Faculty of Philosophy, Department of Pedagogy in Kosovska Mitrovica, and also completed his basic and master's studies at the Faculty of Pedagogical Sciences in Jagodina. He is a teaching assistant on the subjects: Boarding school educator and Methodology of work boarding school teacher.

He is a second-year PhD student at the Faculty of Philosophy, Department of Pedagogy in Kosovska Mitrovica.

## **Saša Milić**

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Saša Milić je diplomirao na Fakultetu dramskih umetnosti u Beogradu, na grupi za filmsku i TV produkciju. Doktorske studije filma završio je u SAD, na Univerzitetu u Ajovi gde je u decembru 2006. uspešno odbranio doktorsku disertaciju pod nazivom „Situacioni modeli u filmu: Dijegetski svetovi i perspektive gledaoca“. Njegova osnovna polja istraživanja se narativna teorija i semiologija filma, posleratni evropski film i pitanja odnosa medija i modernosti. Od 2008. do 2018. godine radio je kao docent i vanredni profesor na



Fakultetu savremenih umetnosti (bivša Akademija lepih umetnosti) u Beogradu gde je predavao predmete iz filmske produkcije i istorije filma. Objavio je radove u časopisima kao što su *Senses of Cinema*, *Kultura*, *Zbornik Fakulteta dramskih umetnosti*, časopis za filozofiju *Arhe*, *Routledge Encyclopedia of Films* i drugim.

Saša Milić graduated at the Faculty of Dramatic Arts in Belgrade, group for film and TV production. He earned his PhD degree in film studies at The University of Iowa, Iowa where in December 2006 he successfully defended his PhD thesis with the title "Situation Models in Cinema: Diegetic Worlds and Viewer Perspectives." His main fields of research are narrative theory and semiotics of film, Post-War European Cinema and questions of media in Modernity. From 2008 to 2018 he worked as an assistant professor at the Faculty of Contemporary Arts (former Academy of Fine Arts) in Belgrade where he teaches courses in film production and film theory. He has published his articles in various journals such as *Senses of Cinema*, *Kultura*, *Anthology of Essays by Faculty of Dramatic Arts*, journal of philosophy *Arhe*, *Routledge Encyclopedia of Films* and others.

### **Radostina Neykova**

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Radostina Neykova graduated from the National Academy for Theatre and Film Arts "Kr. Sarafov" with an MFA in Film Studies and Animation Directing. She is Scientific secretary and Assoc. Professor, PhD in the Institute of Arts Studies at the Bulgarian Academy of Science. Radostina Neykova teaching "Dramaturgy of animated film" and "Animation techniques" in the National Academy for Theatre and Film Arts "Kr. Sarafov".

Radostina is the director of the awards wined animated shorts. She makes children's Animation workshops in Bulgaria, Serbia, Bosnia and Herzegovina, Georgia, Russia and Germany. Radostina Neykova is a member of the Union of Bulgarian Film Makers, Animation Guild; Union of Bulgarian Journalists - Film Section, Association of Bulgarian professors and associate professors in cinema "Akademika 21" and Member of the board of directors of Bulgarian Association of Film, Television and Radio scriptwriters - BAFTA.

#### **MONOGRAPHS:**

*Neykova, Radostina*. Contemporary Cinema for Children. Sofia: Petko Vnedikov Publishing house, 2016, ISBN 978-954-9870-90-9

*Neykova, Radostina*. Comic books on the Contemporary Screen. Sofia: Prosveta, 2009, ISBN 978-954-01-2295-3

### **Jelena Nikolić**

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Jelena Nikolić je rođena u Beogradu 1986. godine, gde je završila osnovnu školu i gimnaziju. Master studije je završila 2013. godine na Fakultetu za kulturu i medije, odbranom Master rada pod nazivom „Uloga uvođenja

principa nenasilne komunikacije u korporativne organizacije“. Trenutno radi na izradi doktorske teze na Fakultetu za kulturu i medije. Do sada je izdala tri naučna rada i učestvovala je kao predavač na dve naučne konferencije. Već deset godina se bavi odnosima s javnošću, internet marketingom, copywriting-om, kao i edukacijama iz pomenutih i oblasti ličnog razvoja. Osim toga, usavršava se i u oblasti psihoterapije (Transakciona analiza).

Jelena Nikolić was born in Belgrade in 1986, where she finished elementary school and high school. She finished her Master studies in 2013., at the Faculty of Culture and Media, where she defended Master's Degree titled "The role of introducing principles of non-violent communication in corporate organizations“. Currently, she is working on the doctoral thesis at the Faculty of Culture and Media. Until now, she has published three scientific papers and she was the speaker on two scientific conferences. She has been engaging in public relations, internet marketing, copywriting, as well as educations from the mentioned and the field of personal development for ten years. In addition, she is also improving in the field of psychotherapy (Transactional Analysis).

### **Sanja Petkovska**

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Sanja Petkovska je doktorirala na programu za studije Kulture i medija Fakulteta političkih nauka Beogradskog univerziteta 2017. godine na temu uticaja globalizacije na istraživački rad u Srbiji. Bila je višestruka državna stipendistkinja, saradnica brojnih nevladinih i međunarodnih organizacija, sa pristojnom količinom objavljenih originalnih naučnih radova na srpskom i engleskom jeziku.

Sanja Petkovska holds a PhD in Culture and Media from the Faculty of Political Sciences at Belgrade University awarded in 2017 on the topic of impact of globalization on research work in Serbia. She was a multiple state scholarship recipient, an associate of numerous non-governmental and international organizations, with a decent amount of published original scientific papers in Serbian and English.

### **Nataša Ružić**

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Nataša Ružić rođena je 9. marta 1979. godine u Baru, Crna Gora. Diplomirala je na državnom Univerzitetu „Družba narodov“ na Studijskom programu Novinarstvo u Moskvi 2004. godine. Osnovne studije je završila sa odličnim uspjehom i nastavila školovanje na postdiplomskim studijama na istom univerzitetu. Magistarski rad odbranila je s najvišom ocjenom u junu 2006. godine.

Tokom studija radila je u informativnom programu na radiju *Golos Rossii*, a vodila je i svoju autorsku emisiju „Naši u dijaspori“ i „Rusija i ja“. Osim toga, radila je i kao glavni i odgovorni urednik omladinskog lista *Zerkalo*.

Doktorsku disertaciju, pod naslovom: „Internet kao jedan od faktora podsticaja nasilja u društvu“, odbranila je u novembru 2010. godine na Fakultetu političkih nauka u Podgorici.

U septembru 2011. godine izabrana je u zvanje docenta za predmete: Uvod u novinarstvo, Istorija novinarstva, Mediji u kriznim situacijama, Novinarska etika, a u martu 2017. godine u zvanje vanrednog profesora.

Nataša Ružić, PhD, was born on 9 March 1979 in Bar, Montenegro. She graduated from the state University “Družba narodov” at the study program Journalism in Moscow in 2004. She completed her undergraduate studies with honours and continued her education on postgraduate studies at the same University. She defended her master’s thesis with the highest grade in June 2006.

During her studies, she worked in the news programme of the radio *Golos Rossii*, and she also had her own programs “Our people in diaspora” and “Russia and me”. In addition, she covered the position of the editor in chief of the youth paper *Zerkalo*.

She defended her PhD dissertation, titled: “Internet as a factor stimulating violence in the society” in November 2010 at the Faculty of Political Science in Podgorica.

In September 2011, she was awarded the title of assistant professor for the following subjects: Introduction to Journalism, History of Journalism, Media in Crisis Situations, Journalistic Ethics, and in March 2017 the title of associate professor.

## **Damir Smiljanić**

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1991-1998: osnovne i magistarske studije  
Filozofije/Teatologije i nauke o medijima/Sociologije na  
Fridrih Aleksandar Univerzitetu Erlangen-Nirnberg  
(Nemačka)

1998-2005: doktorske studije Filozofije na istom  
univerzitetu

Od 2007. zaposlen na Odseku za filozofiju Filozofskog  
fakulteta u Novom Sadu; od 2017. redovni profesor

Oblasti istraživanja: Metafilozofija, Teorija saznanja,  
Filozofija medija

1991-1998: Grund-, Haupt- und Magisterstudium der  
Fächer Philosophie/Theater- und  
Medienwissenschaft/Soziologie an der Friedrich-Alexander-  
Universität Erlangen-Nürnberg (Deutschland)

1998-2005: Promotionsstudium der Philosophie an derselben Universität

Ab 2007 beschäftigt an der Abteilung für Philosophie der Philosophischen Fakultät in Novi Sad; seit 2017 ordentlicher Professor

Forschungsgebiete: Metaphilosophie, Erkenntnistheorie, Medienphilosophie

## **Dobrivoje Stanojević**

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Dobrivoje Stanojević je rođen u Lipama kod Smedereva 1958. godine. Diplomirao je 1981. na Filološkom fakultetu u Beogradu (Grupa za jugoslovenske i opštu književnost). Na postdiplomske studije Filološkog fakulteta upisuje se (smer za nauku o književnosti) i dobija stipendiju Zadužbine "Ivo Andrić" 1981. godine.

Od oktobra 1982. godine zaposlen je u Domu kulture "Studentski grad" kao urednik Književne tribine. Organizovao je i vodio više od 1000 razgovora sa poznatim piscima, novinarima, ličnostima iz kulturnog i javnog života.

Doktorat književnih nauka stekao je na Filološkom fakultetu u Beogradu 2000. godine ("Stilski i retorički postupci u romanu Zlatno runo Borislava Pekića").

Nagrađen je "Zlatnom strunom" na Međunarodnom festivalu poezije Smederevska pesnička jesen.

Redovni je profesor Fakulteta političkih nauka u Beogradu. Živi u Lipama kod Smedereva.

Dobrivoje Stanojevic was born in Lipe near Smederevo in 1958. He graduates from the Faculty of Philology in Belgrade (Department for Yugoslavian and General Literature) in 1981. He enrolls on post-graduate studies at the Faculty Of Philology on the Department for Literature Science and is granted the scholarship from Endowment Fund 'Ivo Andric 'in 1981.

Since October 1982 he has been employed in the Centre of Culture 'Studentski grad '(Students' city) as an editor of Literature Lectures. He has organised and held more than thousands of interviews with famous authors, journalists and people from the field of culture and public life.

In 2000 he acquires a PhD degree in literature sciences (PhD thesis „Methods of style and rhetoric in the novel Golden Fleece by Borislav Pekic“) at the Faculty of Philology in Belgrade.

He gets 'Golden String 'award at the international poetry festival Smederevo Poets Autumn.

He is a Full Professor at the Faculty of Political Sciences in Belgrade.

He lives in Lipe near Smederevo

**Nenad Stevanović**

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Nenad Stevanović radi kao univerzitetski nastavnik na Fakultetu pedagoških nauka u Jagodini. Pored nastavnog i naučno-istraživačkog rada angažovan je na realizaciji nekoliko međunarodnih razvojnih i bilateralnih projekata. Obavio je više akademskih poseta i stručnih usavršavanja na univerzitetima u Finskoj, Kipru, Mađarskoj i Izraelu. U okviru međunarodnih Tempus i Komenius projekata radio je na razvijanju projekata za obrazovanje predmetnih nastavnika, liderstva u obrazovanju, inovacija u predškolskom vaspitanju, osnovnom i srednjem obrazovanju, kao i na unapređenju univerzitetske nastave. Koautor je i realizator više akreditovanih programa stručnog usavršavanja za nastavnike u osnovnim i srednjim školama. Učestvovao je u kreiranju obrazovnih politika u oblasti Politika škola – obrazovanje nastavnika u Srbiji. Član je saveta Fakulteta i više stručnih tela u okviru Fakulteta na kome je zaposlen. Posebno se interesuje za efekte informaciono-komunikacionih tehnologija na vaspitanje i obrazovanje u savremenom društvu. Doktorirao je na temi *Pedagoška funkcija računarskih igara* na Filozofskom fakultetu Univerziteta u Beogradu 2016. godine.

Nenad Stevanovic works as a university teacher at the Faculty of Pedagogical Sciences in Jagodina. In addition to teaching and research, he has been engaged in the implementation of several international development and bilateral projects. He has undertaken several academic visits and advanced training at universities in Finland, Cyprus, Hungary and Israel. Within international Tempus and Komenius projects, he worked on developing programs for subject teacher education, leadership in education, innovation in pre-school education, primary and secondary education, as well as enhancing university teaching. He is a co-author and implementer of several accredited professional development programs for primary and secondary school teachers. He participated in the creation of educational policies in the area of School Policy - Teacher Education in Serbia. He is a member of the Faculty Council and several professional bodies within the Faculty where he is employed. She is particularly interested in the effects of information and communication technologies on upbringing and education in contemporary society. He holds a PhD in Computer Pedagogical Function from the Faculty of Philosophy, University of Belgrade in 2016.

**Sonja Tomović-Šundić**

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Rođena je 28.05.1964. godine u Beranama. Školske 1982/83. god. upisala je Filozofski fakultet Univerziteta u Beogradu - smjer za filozofiju. Postdiplomske studije na Filozofskom fakultetu u Beogradu upisala 1987. godine i završila 1990. a magistarski rad pod nazivom „Aristotelovo učenje o tragediji i njegov kasniji uticaj“ odbranila u junu 1990. Doktorsku disertaciju pod nazivom „Produktivna moć recepcije u savremenim teorijama“ odbranila 12.01.1999. na Filozofskom fakultetu u Beogradu.

Iz oblasti antropologije, filozofije, estetike ima veliki broj stručnih knjiga i tekstova objavljenih u različitim naučnim publikacijama. Objavila veliki broj članaka i priloga u štampi, učestvovala na brojnim domaćim i međunarodnim kongresima, simpozijumima i seminarima.

Stalni radni odnos zasnovala na Filozofskom fakultetu u Nikšiću 1989. godine. Za asistenta na Odsjeku za filozofiju i sociologiju Univerziteta Crne Gore izabrana 11.04.1996. godine.

U akademsko zvanje redovni profesor Univerziteta Crne Gore, za predmete: Politička antropologija, Estetika, Filozofija i Studije roda, izabrana 24.06.2010. godine. Od 01.07.2006. godine angažovana na Fakultetu političkih nauka gdje izvodi nastavu na više predmeta.

Dekan je Fakulteta političkih nauka u Podgorici od 2010-2013.

She was born on May 28, 1964. in Berane. School 1982/83. year she enrolled at the Faculty of Philosophy of the University of Belgrade – department of philosophy. She completed her postgraduate studies at the Faculty of Philosophy in Belgrade in 1987 and graduated in 1990 and with the master thesis entitled "Aristotle's Learning of Tragedy and Its Later Impact" in June 1990. PhD studies successfully ended presenting Dissertation titled "Productive Reception Power in Modern Theories" on January 12th. 1999. at the Faculty of Philosophy in Belgrade.

- In the field of anthropology, philosophy, aesthetics, there are many professional books and numerous articles published in various scientific publications. She has published a large number of articles and articles in the press, participated in numerous domestic and international congresses, symposia and seminars.

- Permanent employment was established at the Faculty of Philosophy in Niksic in 1989. As an assistant at the Department of Philosophy and Sociology at the University of Montenegro, she was elected on April 11, 1996. year.

- In academic title, full professor at the University of Montenegro, in the area of: Political Anthropology, Aesthetics, Philosophy and Gender Studies, elected 24.06.2010. year. From 01.07.2006. She has been engaged at the Faculty of Political Sciences for several years.

- Dean of the Faculty of Political Sciences in Podgorica from 2010-2013.

## **Miroslav Vićentijević**

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Miroslav Vićentijević rođen je u Beogradu 1975. godine. Učesnik je i izlagač na naučnom, internacionalnom i interdisciplinarnom simpozijumu Filozofija medija od 2011. godine do danas; takođe, redovni je učesnik i izlagač na naučnom skupu Estetičkog društva Srbije od 2013. godine.

Miroslav Vicentijevic was born in Belgrade in 1975. He is a participant and exhibitor at the scientific, international and interdisciplinary symposium on Philosophy of Media from 2011 to date; also, he has been a regular participant and exhibitor on the scientific conference of the Aesthetic Society of Serbia from 2013.

## **Divna Vuksanović**

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Divna Vuksanović je rođena u Beogradu. Diplomirala je na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu i na Filozofskom fakultetu Univerziteta u Beogradu. Magistrski rad je odbranila u oblasti teatrologije, a doktorat u domenu savremene filozofije i estetike. Radi kao redovna profesorka na Fakultetu dramskih umetnosti u Beogradu, na predmetima: Estetika, Teorija kulture i Filozofija medija.

Predsednica je Estetičkog društva Srbije i NGO „Mladi grašak“ – Udruženje građana za umetnost, kulturu, medije i društvena pitanja iz Beograda. Urednica je nekoliko časopisa: *In medias res* (Hrvatska), *Medijski dijalozi* (Crna Gora) i *Zbornik radova Fakulteta dramskih umetnosti* (Srbija).

Objavila je preko stotinu naučnih i stručnih radova, 11 knjiga u oblasti literature (poezija, poetska proza, kratke priče, romani za decu), dve radio drame, pet naučnih studija iz oblasti filozofije, a uredila je i desetak publikacija u domenu teorije medija i estetike.

Divna Vuksanovic was born in Belgrade. She graduated from Faculty of Dramatic Arts and Faculty of Philosophy, University of Belgrade. She holds the master of dramatic arts in the field of teatrology and doctorate of philosophical sciences in the domain of contemporary philosophy and aesthetics. She works as a full time professor at the Faculty of Dramatic Arts, University of Art in Belgrade, being a lecturer in aesthetics, theory of culture and philosophy of media.

She is the president of the Aesthetic Society of Serbia and NGO "Young Peas" - Citizens' Association for Arts, Culture, Media and Social issues, based in Belgrade. She is the editor of several magazines: *In medias res* (Croatia), *Media Dialogues* (Montenegro) and *Anthology of Essays by Faculty of Dramatic Arts* (Serbia).

She has published over one hundred scientific and professional papers and eleven books in the field of literature (poetry, poetic stories, short stories and novels for children), two radio plays, five scientific studies in the field of philosophy and edited a dozen scientific publications in the field of media theory and aesthetics.

**Predrag Ž. Živković**

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Predrag Živković je rođen 1970. godine u Jagodini. Magistarsku tezu *Samovrednovanje i pedagoški takt nastavnika* odbranio je 2007.godine, a doktorsku disertaciju *Profesionalni identitet nastavnika* 2011.godine. Objavio je tri monografije i više desetine stručnih i originalnih naučnih radova u domaćim i međunarodnim naučnim časopisima.

Predrag Živkovic was born in 1970 in Jagodina. MA Thesis *The self-evaluation and teachers pedagogical tact* were defended in 2007, and the doctoral dissertation *Professional Identity of Teachers* in 2011. He published three monographs and dozens of professional and original scientific papers in domestic and international scientific journals.





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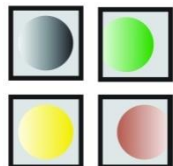
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**Izdavači:**

Estetičko društvo Srbije, Beograd  
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**Za izdavača:** Divna Vuksanović

**Urednici:** Divna Vuksanović, Dragan Čalović, Marko M. Đorđević

**Dizajn korica:** Miloš Đorđević

**Prelom teksta:** Dragan Čalović

**Štampa CD nalepnice i narezivanje diskova:** Štamparija Kameleon, Jagodina

**Tiraž:** 200

**Godina izdanja:** 2019.

**ISBN** XXXXXXXX

CIP - Katalogizacija u publikaciji - Narodna biblioteka Srbije, Beograd

# FM 2019

MEDIJI I USAMLJENOST