

VOICES

MAGAZINE FOR ALL YOUNG PEOPLE AROUND THE WORLD

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April
2019

BEHOLD: THE DRAGONFLY

LET'S ROLL KAVADARCI

THE MAGIC OF DREAMS

LIGHTS AND SHADOWS OF FOREIGNNESS



EDITORIAL



ВАФИРЕ МУХАРЕМИ - УРЕДНИК НА „ВОИСЕС“

VAFIRE MUHAREMI - EDITOR OF "VOICES" MAGAZINE

Dear reader,

Every issue of Voices is the result of hard work behind the scenes and it always is a learning journey. For me this edition was about learning to better structure my time. Or rather it was about not saying 'no' to too many tasks and demands from others. Don't get me wrong its great to help others out and be able to get many things done in a short time. But I realized that all these small things got in the way of my main task, taking care of and coordinating this edition of Voices. This resulted in a last minute push and some stressful moments. But I am grateful nonetheless, for this experience showed me how to prioritize and plan better next time. And after all, that you read these lines right now shows that we managed together to push it through in time. So, take a rest from your work and relax with this colourful and lighthearted edition of VOICES. Follow the jumps and tricks of the new skating community in Kavardarci. Learn about Easter traditions from around the world. Read about how emotions and feelings govern our behaviour and how to not let them overwhelm you. Indulge in the colourful world of architect and painter Hundertwasser or follow the flight of the dragonflies. Enjoy!

Mathis Gilsbach

Драг читателу,

Секое издание на Voices е резултат на напорна работа и животно учење. Јас преку ова издание на Воисес научив дека треба да поставам приоритети кои ќе ги реализирам навремено. Во суштина научив дека треба да кажам НЕ на задачите и обврските кои ми се зададени ако немам доволно време. Прекрасно е да се помага на другите, и да направиш неколку работи во кратко време, но јас сфаќив дека токму тие ситни моменти ми одземаат време и ме застрнуваат од патот на исполнувањето на мојата главна задача Воисес. Стресот и брзањето беа резултат на сето тоа. Сепак, штом го читате ова значи дека мисијата била успешна, успеавме да го издадеме априлското издание на Воисес. Во него ќе прочитате за скејтерите во Кавадарци, Велигденските традиции низ светот, како емоциите и чувствата управуваат со нашето однесување, нурнете во колоритниот свет на архитектурата. Следете го летот на вилнските коњчиња и уживајте во Воисес!

Матис Гилсбах



Erasmus+

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LIGHTS AND SHADOWS OF FOREIGNNESS

Have you ever heard somebody complaining about the experience of a trip or a stay overseas, how awful it made them feel? No, right? Until recently, I hadn't either. Now that I have, I must talk about it.



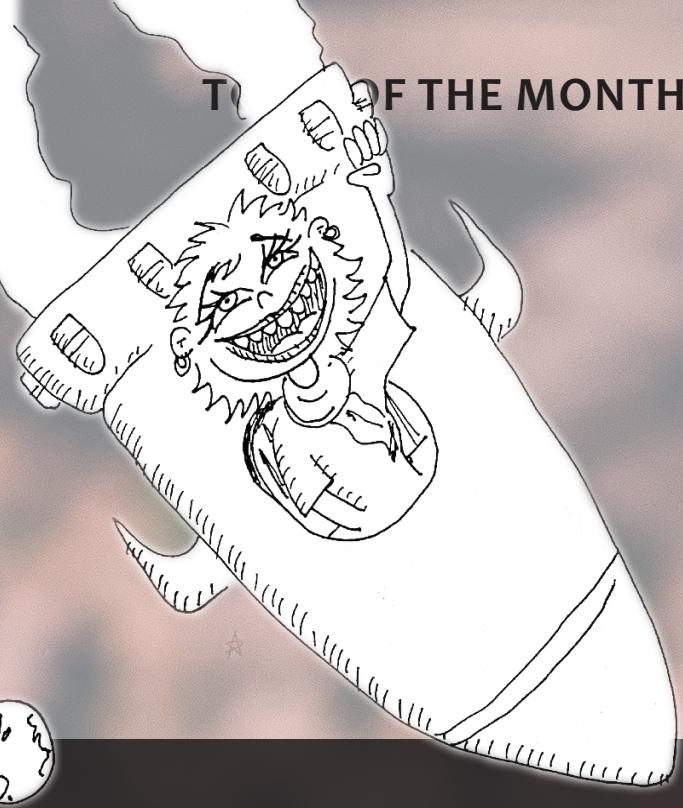
Day 2, 9am – Whatsapp group of Brazilians

- Does anybody in this group want to move too or have a free room in the flat?
- Ah, not me, bro, sorry. But why, what is going on?
- Nothing. It is just I am living with a guy from Iran. He's nice, but he cooks weird stuff and he has funny manners. I have to say I am tired of so much multiculturalism. We are already in Germany for God's sake and before coming here I was in a hostel with Russians and Ukrainians, and right now just would like to be with another Brazilian to be more at ease.

Day 13, 5pm – school corridor, end of a long day in the course

- Hi, D! How is it going? Tired, crazy to go home?
- You mean, home, Brazil or home, flat after this?
- Ah... I meant the second but...
- Both, actually. Can't wait for this to end, really. Can't understand how you all enjoy this.
- Why, what is bothering you?
- Everything. I don't know these people. My house is not my home. I don't have a stable routine. It takes so long to find and understand stuff at the supermarket. Everything is so... different. Can't stand this.

ROWS OF TEETH



I love traveling. Living abroad has been a source of curiosity, a dream and a goal for me ever since I started existing. Now that I have done a bit of both, I must say I love it and even feel a bit addicted to it. So, it could not be but with utter astonishment that I read and heard the aforementioned, without being able to understand or relate to these feelings in the very least. Very much intrigued by this colleague that seemed an E.T. to me at first – but turned out to be fully and nicely human – it is as an exercise of empathy that I write to you today about the ups and downs of living and traveling abroad.

When you are in foreign land, it feels like you're a child again. Everything is new and intriguing, you do not walk the streets completely indifferent to what's around you. It seems you are opening your eyes again for the first time. You need help with the most basic things (precisely those nobody bothers to explain to you!), ranging from how to put out the bin, do the laundry, take public transport, address people in several situations. You pay attention to people's behaviour, the subjects they talk about, their gestures and expressions in a way you rarely do in your home country, simply because they are not familiar to you and you do not immediately understand them. Few things are obvious to you and because you don't share experiences and cultural references with those around you, there's a lot to ask and talk about. Besides, your understanding about the culture you grew up in comes to a whole different level. We define ourselves, often, by contrast, by being exposed to our opposites. And everything that was entirely natural to us is put into question, deconstructed, relativized.

This is beautiful, very mind-opening, enriching and stimulating. On the other hand, however, it can be as well tremendously draining. Stressful. It takes a lot of energy to be a foreigner, traveling or living, especially

if you have just arrived. Having to make an effort just to get your message across, be it a usually straightforward and practical question or a subjective, complex one. Buying exactly what you want to buy without misunderstanding the labels or menu. Getting familiarized and used to strange things. Understanding the dynamics of the place, its rhythm and geography and how you get around it. Figuring out how and where and with whom you best fit in and investing into forming bonds, building your community and sense of belonging. Dealing with the distance from the people and place you left and missing them every so often... If you think about it this way, about the little frustrations and consistent challenges that arise out of simple things, this state of "outsiderness" that takes so long to overcome... Suddenly it is no wonder my colleague D. felt so overwhelmed by the experience and longed for the comforts and stability of his good old home.

The lights and shadows, the delights and pains of foreignness are, as most things in life, closely related to one's personality, experience and point of view. There is no absolute intrinsic joy in it. Nor misery. And we should not – as I have almost done with D. – rule out people's personal feelings about it, just because we don't get it. Every experience and sensation is legitimate and has a reason to be. The core thing is, as far as possible, to actually get out there and try out everything we can to better know ourselves, recognize what suits us or not, and be respectful to others.

Vitória dos Santos Acerbi

Illustrations: Santiago S. Belmonte Calderon

Let's Roll Кавадарци



Дорота Лучак

Натпревар по „скејтјање“? Зошто да не? Кога има млади креативни луѓе, многу љубов, страст, забава и нема време - ништо не е невозможно. Оваа сончева сабота на 23 март беше прилично добар пример за тоа. Да почнеме од почеток. Што може да ги поврзе двајца волонтери од Франција и германски? Се разбира, освен заедничкиот континент. Може да има нешто, страст и љубов за споделување. Што може да произлезе од ова? Нешто големо и неверојатно, верувајте ми.

Јас сум Жермен Пикот, јас сум волонтер во Прилеп од Франција. Главната идеја на овој настан беше да се врати скејтјањето во македонската култура, поради тоа што има многу млади луѓе кои се почетници, но тие навистина немаат место за вежбање. Исто така настаните како овој натпревар, обично се само за професионалци, па сакаме да го промовираме спорот и да им помогнеме на почетниците да веруваат во себе. Навистина сум горд на овој проект, мислам не беше сè како што сакав да биде, но секогаш е така. Најважно е дека доколку имате страст

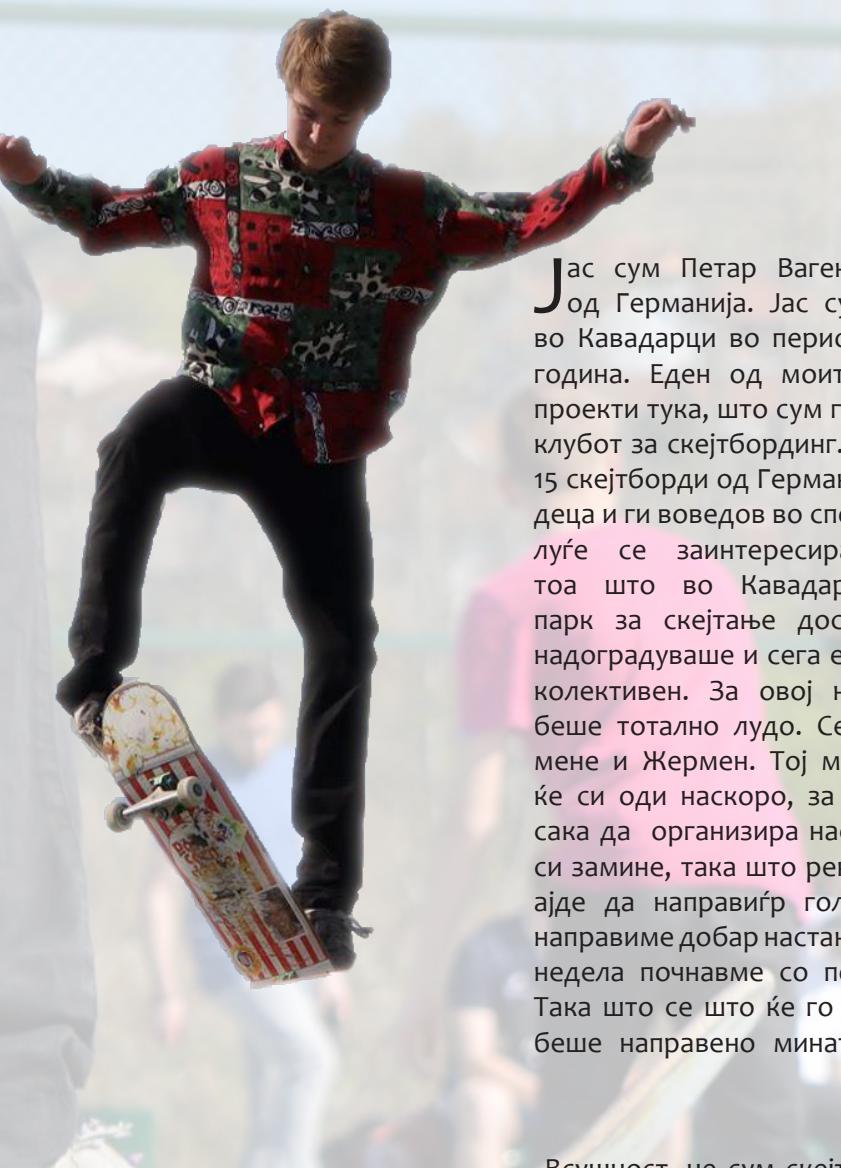
и верувате во себе, можете да направите се! Скејтбордингот е неверојатен спорт, уште повеќе е неверојатно кога сте млади, затоа што ви дава мотивација за живот и ви помага да верувате во себе. Мислам, тажното е што овде во Македонија нема промовирање. Не станува збор само за скејтјање, туку за секое хоби, било тоа уметност, танц или поезија. Младите се повеќе фокусирани на наоѓање на работа и заработка на пари отколку подобрување на нивните вештини и остварување на нивните соништа. Се надевам дека овој настан покажа, дека тие можат да се забавуваат, да имаат свои хоби и да уживаат во нивниот живот!

Петар ме праша дали можам да го оставам да го организира овој настан на ова место. Всушност не му помогнав со организирањето, но го одржувам местото. Сакав да му помогнам бидејќи ја почитувам неговата работа и мислам дека младите понекогаш треба и да се забавуваат, да одат на журка (забава) и да уживаат! **Ланче, 20 од Кавадарци**

Тука сум да зборувам со млади луѓе и да се забавувам, скејтам веќе 2 месеци и земав учество на натпреварот, целосниот настан беше неверојатен (прекрасен). **Сара, 16 години, Прилеп**

Почнав да скејтам пред еден месец, бидејќи сестра ми ми даде скејтборд како подарок. Вежбав постојано со Петар во Прилеп. Денес таа ме донесе тука и ме поддржуваше во текот на натпреварот во кој бев најмладиот учесник. **Матеј 9 од Прилеп 2. место**





Јас сум Петар Вагенер, јас сум од Германија. Јас сум волонтер во Кавадарци во период од 1 ипол година. Еден од моите најголеми проекти тука, што сум го направил е клубот за скејтбординг. Јас донесов 15 скејтборди од Германија, поканив деца и ги воведов во спортивот. Многу луѓе се заинтересирани поради тоа што во Кавадарци немаше парк за скејтање досега. Тоа се надоградуваше и сега е комплетено колективен. За овој настан ... се беше тотално лудо. Се започна со мене и Жермен. Тој ми кажа дека ќе си оди наскоро, за жал, и дека сака да организира настан пред да си замине, така што реков: "во ред, ајде да направиѓи голем, ајде да направиме добар настан". Пред една недела почнавме со подготовките. Така што се што ќе го видите овде беше направено минатата недела,

освен рампата. Целиот град беше вклучени и зборуваше за тоа, имаше толку многу луѓе, не можев да бидам посреќен.

Имавме класичен натпревар по скејтбординг и учествуваа над 20 луѓе. Тие беа меѓу 8 и 28 години, но нема погрешна возраст за скејт! Победниците добија награди, благодарение на нашите спонзори. Имавме многу мали игри, а крајот беше со неверојатна огнена манифестација од група од Прилеп. Главната идеја беше дека во Кавадарци воопшто не постоеше некаква заедница за скејтање, па затоа сакавме да го направиме Кавадарци место за скејтање. Сакавме да им покажеме на луѓето како да скејтуваат и да им дадаме можност да се придружат за бесплатно. Само за промовирање на културата. Работата е во тоа што ваквите настани вообичаено се во Скопје и сакавме да ги пренесеме во помалите градови, за да подигнеме нови генерации скејтери овде.



Всушност, не сум скејтер, туку сурфер, но моите драги волонтери ми кажаа дека денес ќе има добра забава, каде што можам да се запознаам со многу луѓе и дека ќе биде опуштено. Дојдов во Македонија затоа што сакав да го сменам мојот живот, бидејќи студирањето инженерството беше малку досадно и сакав да ги подобрам моите ликовни вештини. **Хозе, волонтер во Прилеп од Шпанија**



Дојдов тука да се забавувам бидејќи во нашиот град немаме многу што да правиме. Не скејтам ама забавата беше неверојатна, а огненото шоу беше најдобар! **Кристијан, 8, од Кавадарци**

Овој натпревар беше навистина неверојатен, никој не го немаше направено ова предходно. Кога почнав да скејтам, немаше скејтање, а потоа Жермен дојде во Прилеп и тој го поврза и ја однесе напред целото наше општество. Тоа беше навистина интензивно. Научив многу нови трикови и вежбав многу. Освојување на првото место денеска беше сосема неочекувано. Јас не сум воопшто професионален, па тоа беше убаво изненадување. Тоа е поентата, ваквите настани ни даваат можност да веруваме во себе. **Никола 18, од Прилеп 1. место**

The Painter-King with the Five Skins

Friedensreich Hundertwasser (1928-2000) was an Austrian artist and architect. He believed that we can be like kings and queens in our own kingdoms that necessarily need to be close to the nature and colorful. “I want to show how basically simple it is to have paradise on earth”, he once wrote.

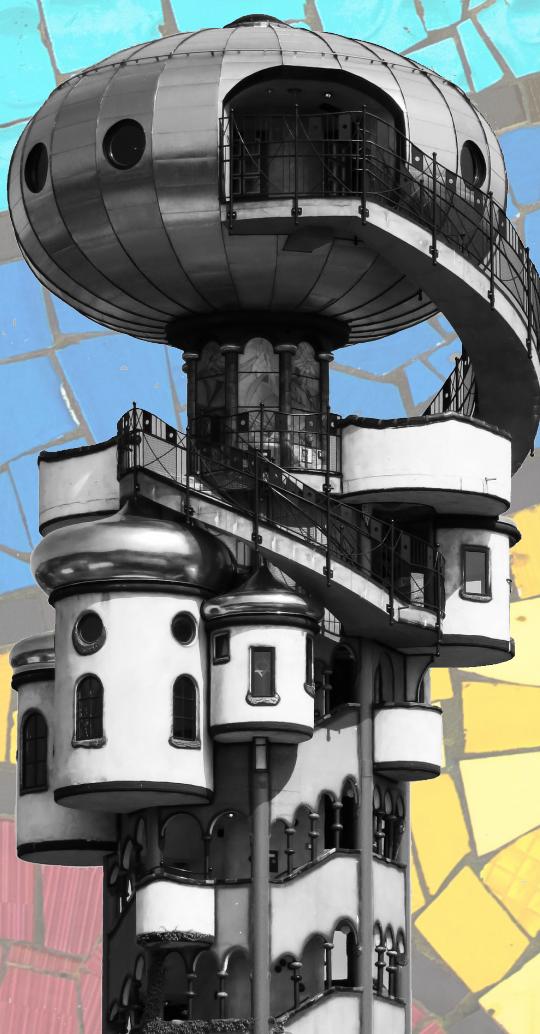
Basically, through his works he wanted to show to the people that beauty can be found in the everyday, in something very common, whether it's regular living houses or railway stations or even public toilets. His architecture is so captivating, that his name is mentioned next to artists such as Gaudi, Dessau or Eisenstein. He didn't like symmetry, straight lines, regular shapes and angles, he avoided it in his works. So that we can admire wavy-shaped buildings in multicolor, with windows in different shapes and sizes. What he wanted to achieve is to create buildings somehow “growing out” of a lush vegetation. The nature and architecture were unity to him. His creation was in opposition to dull and tendentious modern architecture. “Human is only a guest of a nature” – he said. We can call him one of a kind eco-architect. Nature is somehow “taken away” in the process of building, so it ought to be replaced in some way, according to his “ecological compensation” rule. Buildings should be a part of nature, to contribute to the greenery in the city and not to reduce it, while taking space. As he said “Everything horizontal under the sun, under the open sky belongs to nature. Roads and roofs should be planted with trees. It must be possible to breathe forest air in the city again...” In many Hundertwasser buildings we can see greenery on the roof or even in niches of the wall. As an eco-visionary he used recycled glass

in his designing.

Once he said “I give houses back to the people” and this should be a reminder to every human being how important our home is and not only home, but any other place – whether it is some kind of building or outside space – where we spend time. Everything around can be aesthetic and creative and buildings should not only be designed to be inhabited or used, but to make us feel good inside. Everyone of us can be the creator of his own world and according to Hundertwasser, unification of urban space is almost a crime as it kills imagination and creativity.

I could give you many more examples of Hundertwasser's genius. If you will ever go to Vienna, search yourself for all the colorful, funny shaped buildings created by this artist. One of the most popular is Hundertwasserhaus, which is an apartment house. Austria is a home for his artistry but he created many things abroad, mostly in Germany, but also in Japan, Switzerland, Israel and others.

One of the most known worldwide, is the Green Citadel in Magdeburg, Germany, which in fact is not green but pink. It was created to make a colorful change among unattractive flats from the post-war era in Magdeburg. This residential complex was created not only for living, but also to inspire people to think more about their living environment. It was one of the rules which



Hundertwasser followed in his creation and he followed it to the end, as the Green Citadel was his last work.

There are not only living and commercial buildings touched by the colorful mind of Hundertwasser, but also buildings of other use, even sacral ones. St. Barbara Church in Bärnbach, Austria, is as colorful as it can be and contrasts coziness and an appealing look with the sublimity of a sacral building. All around it there are symbols of different religions of the world. The most characteristic part of this church is its golden dome, also called golden "onion".

In the small town of Uelzen one of the ten most beautiful railway stations in the world can be found. It was destroyed during the Second World War. Following a design by Hundertwasser, it was redesigned and rebuilt and has become one of the biggest tourist attractions in the area.

Even power plants can be an attraction for tourists, as there is one in Vienna redesigned by Hundertwasser after it was destroyed in a major fire in 1989. With its uncommon appearance it shows that energy production can be an art as well. The other example is the redesign of a Motorway Restaurant and gas station in Bad Fischau, which naturally attracts more customers now. It's simply a nicer place to rest on a long journey than any other more common place on the road.

The only Hundertwasser project in the US is the Quixote Winery, which is located in Napa Valley, California. The process of building lasted 10 years and the winery is basically covered in colorful ceramic tiles and also features the characteristic "onion dome".

Hundertwasser started his career as a street performer in Paris, organizing happenings and giving manifests usually being completely naked. From the beginning he was a strong individual, with his very quirky ideas. As it happens in our world – different is strange, so he wasn't understood and very often teased. Beautiful mind and beautiful personification of chaos – I like to call him like that. All he ever wanted is to make the world beautiful and bring back to the human being his own place in this beauty. He was saying about himself, that he is healing the architecture and we can



guess that he was trying to heal humanity as well. According to him, every human has five skins – epidermis, clothes, houses, identity, Earth. Everyone explores them in different ways and in different stages of life.

Ewelina Chańska

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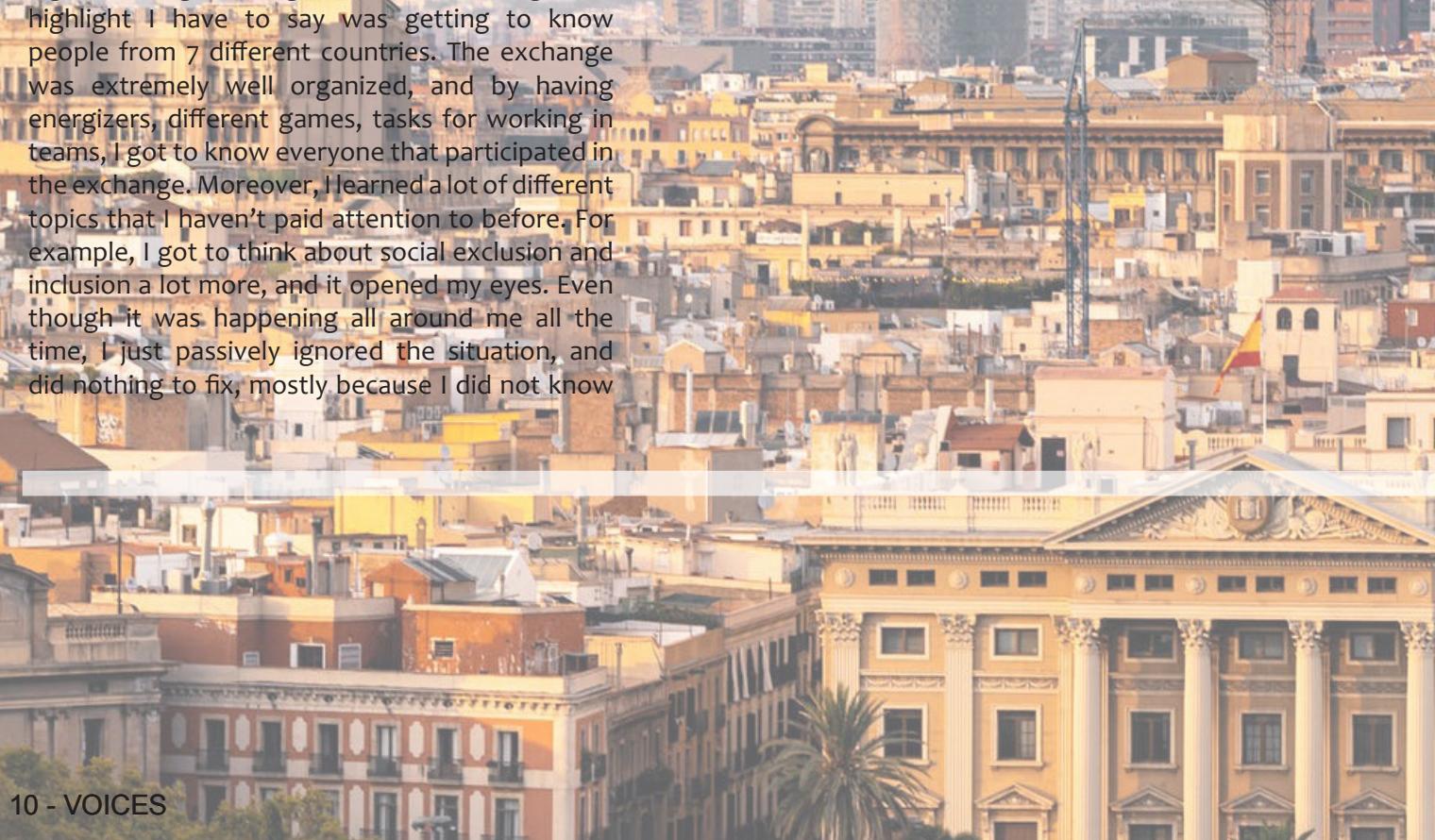
Storytelling, a youth exchange in Barcelona

One of the greatest gifts you can give people, is give them your time. This is a mindset I personally live by, and it inspired me to do more. When I was in high school, I got to know more about the volunteering opportunities, organizations in Skopje had to offer. I engaged in many activities they did, and I just enjoyed meeting new people, spreading positivity and learning from others. Now, because I study computer science at university, I have less time to participate, but thankfully Volunteering Center Skopje, gave me the unique opportunity to take a part of a youth exchange called "Storytelling" in the heart of Barcelona, Spain.

Since it was my first exchange I can say that I am impressed and very thankful for the opportunity I got. Among learning a lot of new things, the highlight I have to say was getting to know people from 7 different countries. The exchange was extremely well organized, and by having energizers, different games, tasks for working in teams, I got to know everyone that participated in the exchange. Moreover, I learned a lot of different topics that I haven't paid attention to before. For example, I got to think about social exclusion and inclusion a lot more, and it opened my eyes. Even though it was happening all around me all the time, I just passively ignored the situation, and did nothing to fix, mostly because I did not know

how. But with the discussions with my peers at the exchange, I can proudly say that I learned a lot of new ways to understand social injustice, and more importantly how to try to fix it. The thing I liked most about this youth exchange was the opportunity to debate, to express your feelings while knowing people are listening and that your opinion matters. I got the opportunity to channel my creativity, my reasoning and thinking, all at the same time and most importantly, I felt safe and knew I was doing something for the greater good. I can proudly say that I had the best experience ever. I am beyond thankful, and I hope that everyone gets the chance, at least once to feel the way that I felt during the exchange.

Jovana Marojevikj





Behold: The Dragonfly

Insects, you love them or you hate them. Well, most people seem to hate most of the small little crawlers with their tiny antennae and many legs. But insects are important, for ecosystems, for agriculture and who knows maybe for food in the future. For all their importance they are also declining, rapidly. A long-term study in Germany has estimated that over the last 27 years the amount of flying insects has decreased by a staggering 60%. Time to highlight the fascinating life of at least one family of insects.

One species of insects is often revered for its beauty and grace while it flies around, catching prey and having sex. Dragonflies are colourful, fast and often murderous. But even though we admire them most of us don't know much about them.

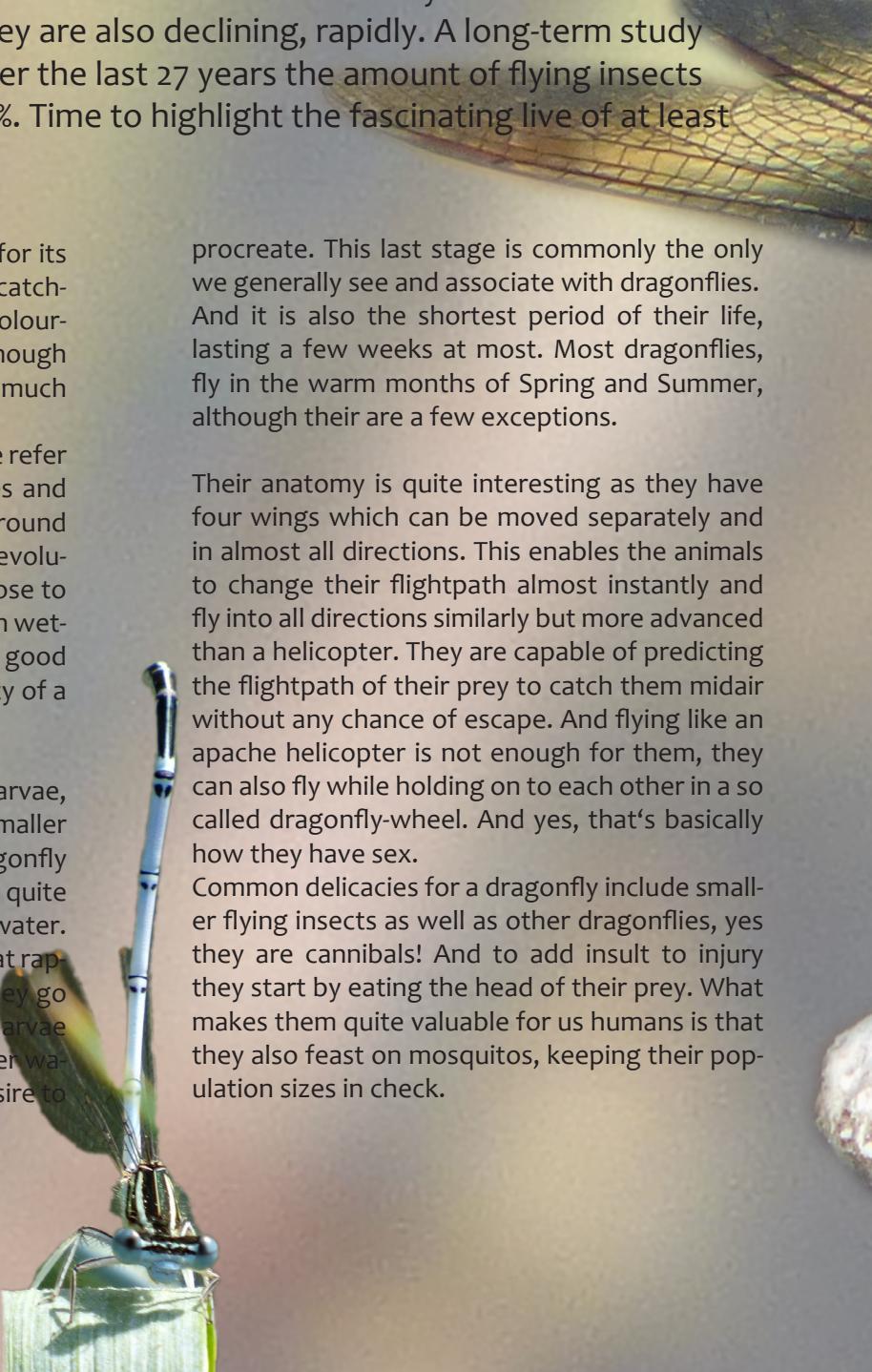
In fact when speaking about dragonflies we refer to two distinct species, the big dragonflies and the smaller damselflies. They have been around for over 300 million years with only small evolutionary changes. They usually live in and close to watersources such as ponds, and streams in wetlands. Most dragonfly species depend on a good water quality and as such are a good quality of a healthy ecosystem and a high water quality.

Most of their lives dragonflies spend as larvae, so called nymphs under water, eating smaller insects and sometimes other smaller dragonfly nymphs. Some of them have developed quite ingenious ways of moving around under water. They suck in water in their butt and eject it at rapid speed to make a quick forward dash. They go through multiple development stages as larvae and can live many months up to years under water before emerging with wings and the desire to

procreate. This last stage is commonly the only we generally see and associate with dragonflies. And it is also the shortest period of their life, lasting a few weeks at most. Most dragonflies, fly in the warm months of Spring and Summer, although there are a few exceptions.

Their anatomy is quite interesting as they have four wings which can be moved separately and in almost all directions. This enables the animals to change their flightpath almost instantly and fly into all directions similarly but more advanced than a helicopter. They are capable of predicting the flightpath of their prey to catch them midair without any chance of escape. And flying like an apache helicopter is not enough for them, they can also fly while holding on to each other in a so called dragonfly-wheel. And yes, that's basically how they have sex.

Common delicacies for a dragonfly include smaller flying insects as well as other dragonflies, yes they are cannibals! And to add insult to injury they start by eating the head of their prey. What makes them quite valuable for us humans is that they also feast on mosquitos, keeping their population sizes in check.



How do they fare in the big insect dying? Unsurprisingly not to well. The retreat of wetlands due to expanding agriculture threatens many dragonfly species with extinction. Also, chemicals or an increase in salination On the other hand there are some species which might benefit by a warming climate because their potential habitat range increases by increasing average temperatures in some areas. Case in point is the scarlet dragonfly which originally was only found in South-Europa and Northern Africa but since the 1990's has been increasingly seen up North in for example Germany and the UK. Nonetheless it can only expand its range if it finds habitable wetlands where the larvae can live.

Dragonflies are not only fascinating to watch but their role as indicators of water quality and natural enemies of the likes of mosquitos show the importance of protecting their habitats for the future. Similar stories could be told of many types of insects, and not only those with enchanting looks are worth preserving but all that crawls deserves a chance.

Mathis Gilsbach

Photographs: Vera Liebigt

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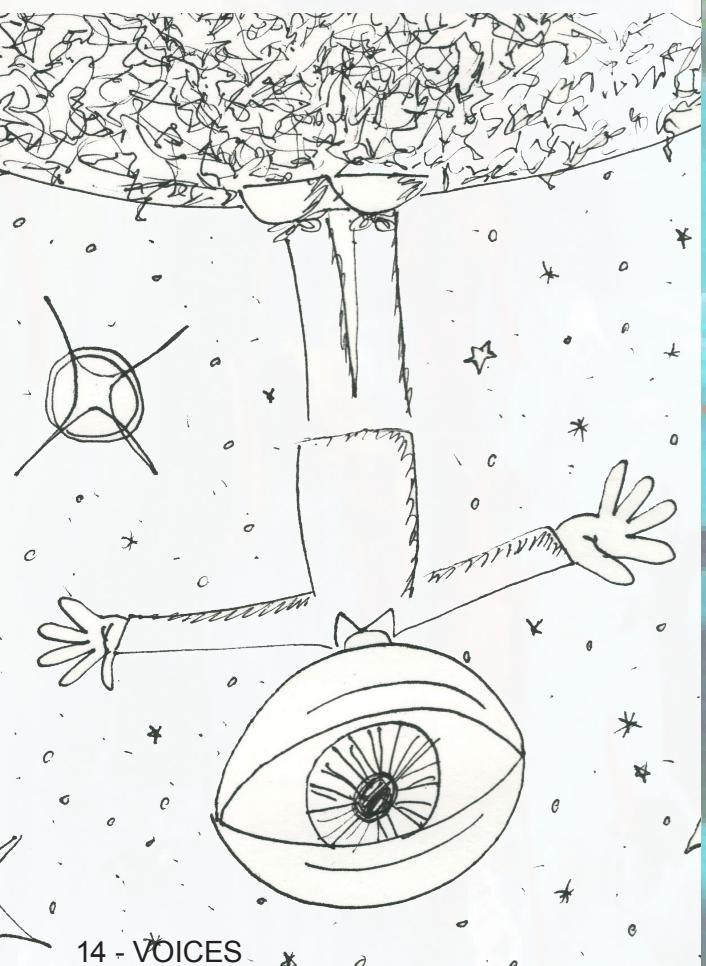
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НАБЉУДУВАЈ, НАБЉУДУВАЈ, НАБЉУДУВАЈ

Долго време изработував работници за цртање и боење со деца. Тоа беше прекрасно искуство и имам многу добри мемории кои ми помогнаа да научам повеќе за децата. Добро се сеќавам на една случка која се случи со децата за време на првиот час за цртање. Побарај да донесат со нив овошје за часот и скоро сите одбраајabolko за часот.



Во најголемиот број на случаи, децата јаболкото веднаш го нацртаа во форма на срце, со лист и гранка и го обоиа црвено, иако повеќето од јаболката беа зелени или жолти. Понекогаш додаваа црв кој излегуваше од јаболкото и се смееше, иако ниедно јаболко немаше црв. Исто така сакам да нагласам дека скоро сите јаболка имаа гранка, но ниедно од нив немаше лист. Некои од јаболката дури имаа и насмеано лице на нив. Можеби мислим дека на овој начин децата ја изразуваа својата креативност, ги согледуваа работите на поразличен начин, но се работеше за сосема спротивна ситуација.

Кога ги прашав зошто го нацртале јаболкото на тој начин, нивниот одговор секогаш беше дека така ги научиле во училиште. Побарај од нив да го разгледаат убаво јаболкото, и реално да видат како изгледа; тие ми рекоа дека тоа не е начинот на кој што се учени. Морав да инсистирам да го набљудуваат внимателно јаболкото, да го видат пред да го нацртаат и да сфатат дека „нема формула за цртање на јаболка“. Нема формула за цртање на ништо, се е процес на набљудување и внимателно пренесување на тоа што е разгледано. Кога согледавме што се случи со јаболката, јас донесов ананас. Децата не ни пробаа да нацртаат нешто, затоа што ми кажаа дека „во училиште не ги учат да цртаат ананас“. Повторно морав да инсистирам да го искористат методот како кога цртавме јаболка, тој метод ќе им овозможи да нацртаат што сакаат: луѓе, пејсажи или други овошја.

Кога имав друга прилика, побарај од нив да си ја нацртаат својата кука. Мојата идеа беше да видам дали тие се набљудувачи кога се работи за предмети кои ги имаат во своето секојдневие. Повеќето од нив нацртаа кука на два спрата со покрив во европски стил, кој обично не се наоѓа на Американскиот континент и скоро не постои во Мексико. Ниедно од овие деца не живее во таква кука, со таков покрив, повеќето од нив живеат во станови. Меѓутоа на училиште ги имаат научено дека така се црта кука. Пробавме и други различни начини на цртање и секогаш се случуваше истото: цртаа цвеќиња како што биле научени во училиште, зима со снег иако никогаш немаа видено снег, плави облаци и бело небо, се ова затоа што на училиште биле научени дека тоа е најбрзиот начин. Кога ќе ги прашав за слободен цртеж се појавуваше фигурата на сунѓерот Боб. Мојот одговор на нивните цртежи секогаш беше „Набљудувај, набљудувај, набљудувај“.

Многу е чудно како поголемиот дел од сегашниот едукационен систем не учи преку претходно дефинирани формули, кои мораме да ги запамтиме



како рецепт и на тој начин ќе успееме во се кон кое што целиме, само доколку ја запамтиме формулата. Интуицијата, интернализацијата и сите други вештини кои ги добиваме преку набљудување, не се важни за овие системи. Растеме во заштитен балон каде што работите, луѓето и ситуациите се само проблеми кои можеме да ги решиме преку формула. Ги дехуманизираме луѓето, се изолираме и на крајот не успеваме да го разбереме животот, градејќи едно празно гнездо искреирano од нездадоволството кое што расте се повеќе и повеќе, кога ќе сфатиме дека фрустрациите во животот не можеме да ги решиме преку едноставна формула. Иако мислиме дека сме требале да згрешиме во некоја точка од целиот процес.

Набљудувањето не е важно само за цртањето, тоа ни помага да уживаме во животот и во луѓето, ни помага да ги решиме нашите мали дневни проблеми; како и големите и важни проблеми. Одете во прошетка; истражувајте ги животните, луѓето, зградите, пејзажите. Излетајте од животот за еден момент и станете набљудувач на светот, пред повторно да се вратите во него (бидејќи нема поента да се биде само набљудувач, мораме да го примениме тоа што ќе го научиме преку набљудување, и додека го применуваме, да продолжиме да набљудуваме). Дали имаш проблем кој мислиш дека е страшен? Даали живееш во ситуација која те задушува? Дали ја имаш изгубено желбата да направиш нешто? Дали имаш проблем да сфатиш некоја личност или да ги сфатиш луѓето во глобала? Дај си време, да набљудуваш, да дишеш, заборави го проблемот на кратко и приближи се до него како набљудувач, размисли како другите гледаат на него, размисли за сериозноста на темата кога ќе ја споредиш со огромниот пејзаж на универзумот; и тогаш соочи се со него, или само заборави го ако си сфатил дека не е доволно важен. Потоа живеј! Биди среќен! Учи од твоите грешки и од твоите триумфи. Дај си себеси уште една шанса, па уште една, па уште една.

На крајот од овие работилници постигнавме прекрасни работи со децата, можеби не сите тие ќе станат уметници, некои можеби никогаш повеќе нема ништо да нацртат, но јас сум сигурен дека ќе набљудуваат повеќе, ќе ги набљудуваат луѓето и ситуациите, компликациите и веселбата која им ја дава животот. Никогаш не заборавајте да набљудувате!

Сантиаго Белмонте Цалдерон

преведувачка: Маја Колеска

Илустрации: Сантиаго Белмонте Цалдерон





THE MAGIC OF THE DREAMS

*“If you can’t sleep at night it’s because you are awake
in someone else’s dream”*

- Japanese proverb

Life as we know it happens here and now, with our presence or without, in this dimension. And still the scientists argue on how many and what other dimensions are possible out there for us. Well since the beginning of time, maybe not aware but still we are blessed to have a getaway, teleportation or access to another mysterious dimension: the dream.

The dream is defined as a sensory experience created by our subconscious mind while the physical body is in state of sleep. It is the story that the brain tells during the sleep, a compilation of emotions, memories, images, ideas, sensations, all together connected in a strange way and still not fully understood. Still the million dollars question remains: Why we dream? Or what causes the dream? It is one of the greatest mysteries about us.

There are several theories on that question like processing and sorting out all the info and impressions we receive during our daily active life, reflection of our emotions, preparation for possible future threats, even adaption to the environment.

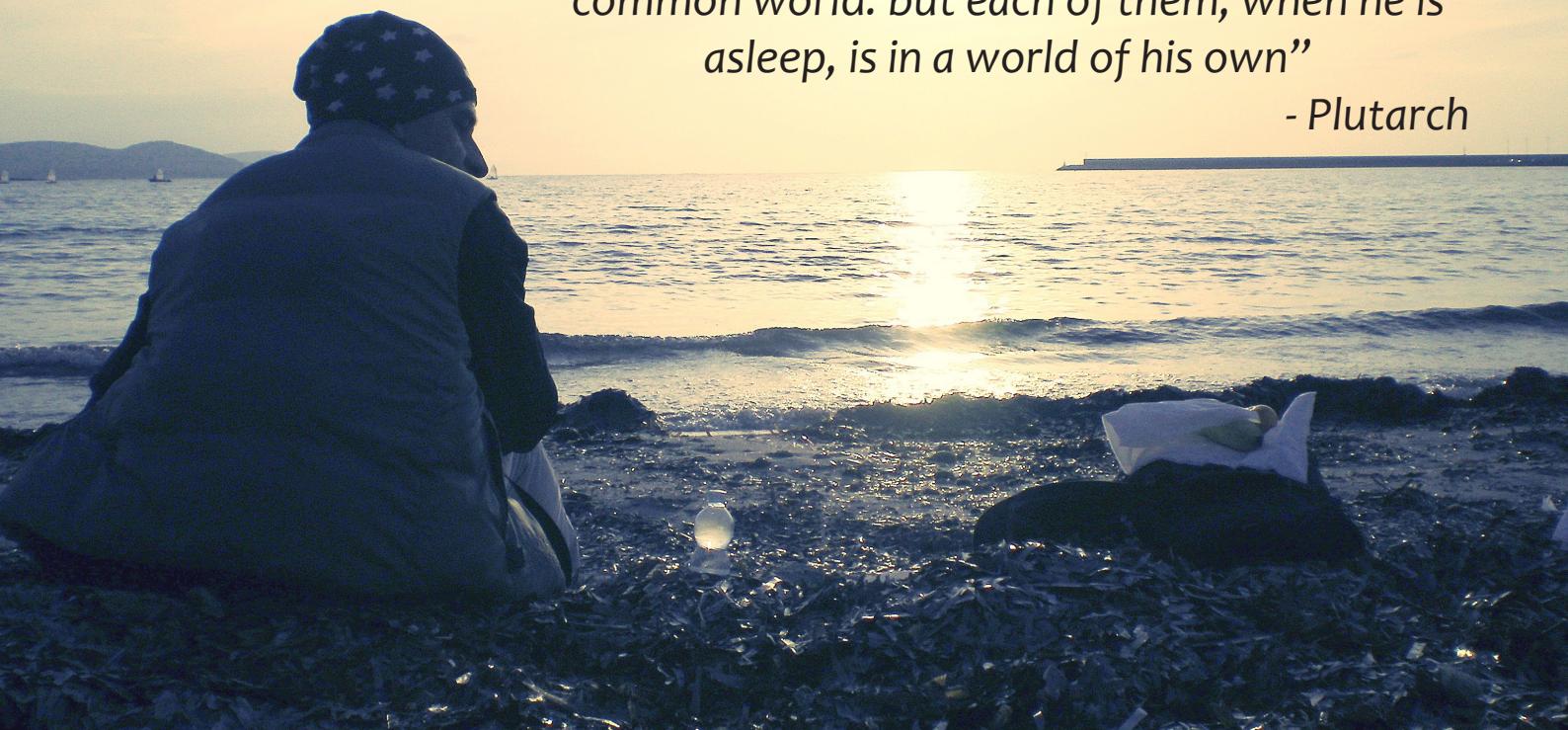
Scientists agree that everybody’s dreaming, multiple times every night, but most of that we cannot remember when awake. And some dream in color, some black & white mode, with the sound on or in silence. Whether the dreams are result of physiological, biological or psychological nature certainly it have some importance, so the interpretation can be a step further to understand ourselves and as presumed, to understand the message that subconscious mind and the soul leave for us, subtle and mysterious or very clear and easy to understand.

The interpretation of the dreams is present in many cultures and religions. It is believed that the Egyptians created the first “Dream Dictionary” around 4.000 years ago, containing symbols and specific elements with certain meaning. The researchers say that dream interpretation can help us reveal our repressed memories or the fears in our subconscious that control us and stop us from taking action. It can also improve our intuition or connection with the inner voice. The dreams can open the door of a large database of info about us and the outside world that normally we cannot access while awake in the physical realm. And of course, it improves the physical condition of the body and the brain as we need healthy sleep to survive. It is believed that during the sleep, by switching off the consciousness the body can heal the wounds and detox easily by releasing the right hormones and redistributing the blood flow.

Still the dream interpretation is not something exact and straightforward method that you can rely on because everyone’s unique, with personal emotions, beliefs, capacities and tasks to fulfill.

“All men whilst they are awake are in one common world: but each of them, when he is asleep, is in a world of his own”

- Plutarch



And yet, there are some typical types of dreams like: Lucid dreams, when we are aware that we dream and actively guide or participate in it, then Nightmares, disturbing, stress-hormones releasing and frightening dreams like a response to a trauma or ignoring to accept real life situation or fear that needs to be confronted. Recurring or Signal dreams occur repeatedly with variations of the story and pointing out on issues that bother us, to be resolved or decisions to be made. Very interesting category are the Prophetic dreams that have no logical background explanation, precognitive and predicting the future events that are about to happen. And some people really have a good connection with their subconscious mind, dreaming symbols, events, images or similar that point out on what comes next.

Probably most of our dreams are Downloading or Normal dreams that provide psychic relief. Our active walking life faces us during the day with so many people, information, impressions and stimulants that occupy our nervous system. All of them have to be sorted by importance or discard to make a space for more incoming data.

And as an astrologist the most interesting part for me is the relation of the dreams with the Zodiac Signs. It is notable that different zodiac elements have certain types of dreams. Briefly said, the Water element signs (Scorpio, Pisces and Cancer) tend to have more prophetic dreams. The Fire element (Leo, Sagittarius and Aries) often dream recurring dreams. Their subconscious is trying to tip them with solutions for

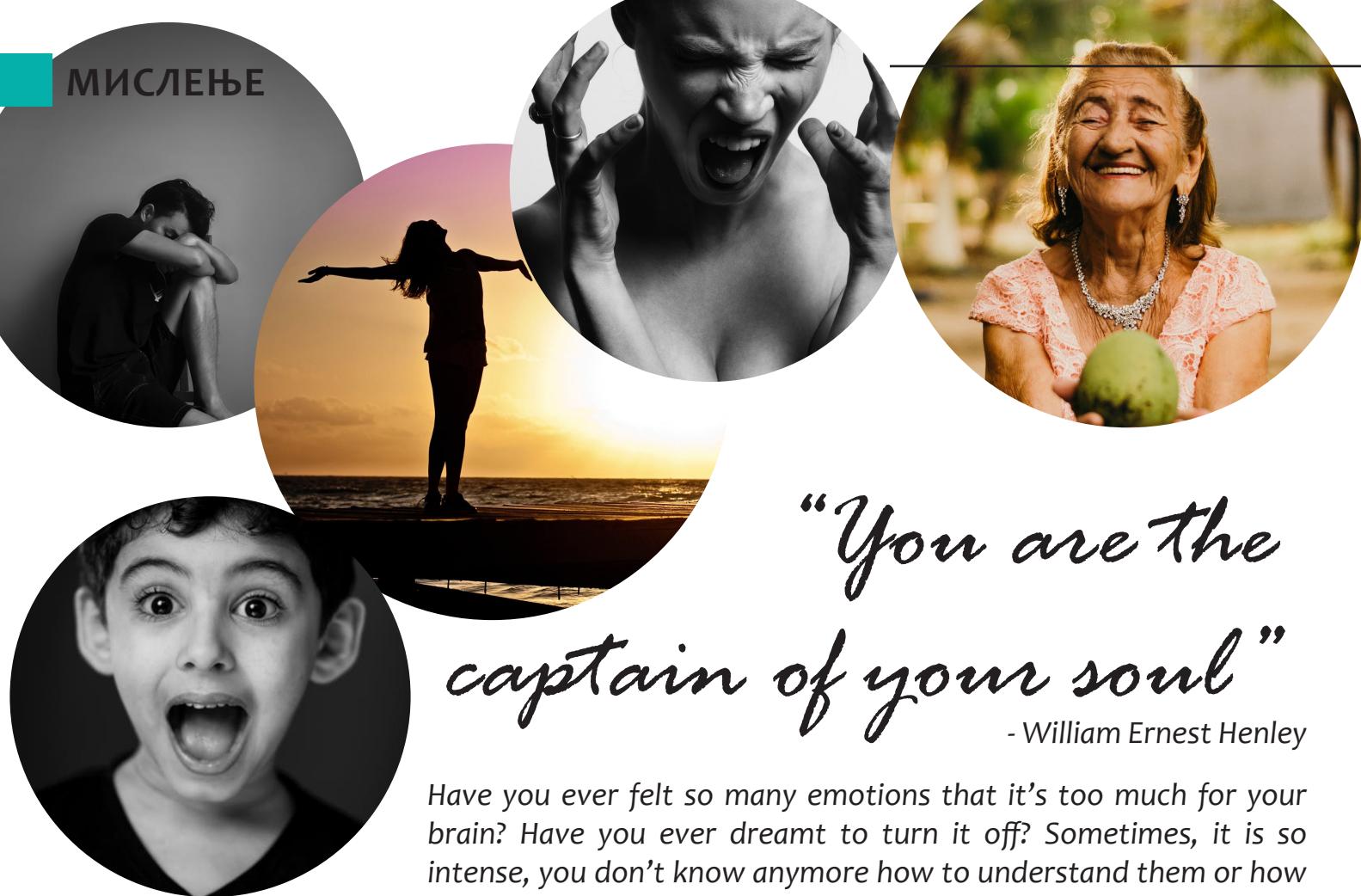
issues that should not be ignored. Capricorn, Taurus and Virgo of the stable Earth element dream about normal life practicalities or sometimes too much involved in the real life experience the downloading dreams. More complex for interpretation are the dreams of the Air element (Aquarius, Gemini and Libra) as there's more science, fiction and fantasy present.

Whatever your dream means and represents, in my experience the most important is the general feeling when you wake up and become aware that you had a dream. The feeling is always an indicator before everything else pops up to our minds. Of course, try to recycle the waste of the information collected in your brain during the active daytime.

And me....I love those dreams with open eyes during the day. Soon enough maybe you will find your dream just like that, while walking down the streets. That's what I do: dream, contemplate and process or execute. Scientists say that Daydreaming could be up to 120 minutes every day but in a good and inspiring day I can go even further.

Pay attention to your dreams. There's always something to learn about ourselves or to get a tip in which direction is better to go. When the night falls and the God of dreams Morpheus comes to you, no matter whether you take the blue or the red pill of dreams, just don't forget that the dream is the only state of our existence that raises only one question: Why not?

Goran Galabov



“You are the captain of your soul”

- William Ernest Henley

Have you ever felt so many emotions that it's too much for your brain? Have you ever dreamt to turn it off? Sometimes, it is so intense, you don't know anymore how to understand them or how you could express.

The word emotion comes from Latin “motio” which means “movement” and e- which mean “that come from”. So it means “what is making us in movement”. Psychologists agree about six primary emotions which are: joy, fear, sadness, angry, disgust and surprise. They are automatic and unconscious like reflexes and born directly in our brain. Inborn, they belong to our animal size cause we share them with all species. What makes us different from animals is fact that we are just able to feel more complex emotions, which are a combination of several primary emotions like culpability, gratefulness, disappointment... Despite the cultural dimension which influences how we express them, they also constitute a universal language beyond any language barrier. Have you ever noticed the feelings behind foreign words you couldn't understand? Anyway, with the help of brain imaging, science has shown that our brains detect feelings quicker than noticing if they see a known face or not.

What are our emotions for? We feel them so they must be useful, right? So, what are they good for? They answer to a need for survival. Prehistoric men had to be surprised and scared about predators if they wanted to survive. They had to be angry to cross obstacles. The joy and sadness answer to social needs which are the third need in Maslow pyramid of needs. However life, is it only to breathe, eat, drink and sleep? Beyond to survive, emotions keep us alive, making

our life's tastier. Anyway, our brain keeps memories much better of events which are connected to strong emotions. Indeed, areas in the brain responsible for emotions and memories are very close to each other: amygdala which detect new events and hippocampus which take care of our long term memory. Emotions give value to our memories.

Furthermore, how could we recognize joy if each day is a nice day? Bad days permit us to enjoy more good moments! But, our animal side kept our primitive reflexes. That's why, humans pay more attention to “dangerous” situations and we are less attentive to successful ones. But dangerous situations, are they really so dangerous? Is your security at stake? Most of the time it's not. It doesn't mean that you're wrong to feel negative emotions. Actually, there aren't wrong or negative emotions; all of them have an origin and a purpose. It's just more or less comfortable to feel. You're not responsible for what you feel because it's kind of a reflex, but you are responsible for what you will do with these feelings.

Uncomfortable emotions indicate that a need isn't satisfied which leads us to be angry or scared. They are like a signal which drives us to adapt in each situation and push us to act. For example, let me tell you how much I was worried about language barrier when I arrived in Macedonia! Actually, I'm still worried about that, but I'm the only one who is able to act to improve

the situation. No one will learn for me. So my fear pushes me to work harder to learn the language.

So, it means don't let your prehistoric side react emotionally and take time to observe what's happening within you in specific situation. Which of your needs isn't satisfied? Each of your days, you will feel so many emotions. Sometimes they go as quick as they come. Many things happen and influence how you feel, often in unexpected ways. Be open for changes! That's why we should try to overcome our spontaneous reactions. Not being stuck on our first emotions helps us to adopt an assertive behavior. Assertively is the capacity to listen to your own emotions and to find an acceptable way to express them while being considerate of others. Mostly uncomfortable feelings don't come from emotions themselves but from the consequences of expressing them too quickly and strongly. Have you never felt angry about being angry?

As a sensitive person, I totally understand how difficult it can be, specifically because emotions are like energy charges. They cause tension inside of you. Then, your brain sends neuronal messages which will impact all of your body. Depending on the situation, you can notice changes in blood circulation, heart rhythm, breathing... That's why it's so important not to keep them for yourself. If you do, the risk is that the emotion could come back later with much more intensity. It creates a lag between the situation and what you felt before.

Otherwise, cognitive sciences proved that social success is linked to our emotional intelligence; our capacity to recognize our emotions and others. Indeed, humans don't have only one form of intelligence. So emotional intelligence should be promoted from the youngest age, but school doesn't teach us how to improve it. We should help our children to understand what is happening inside and to teach them to express their emotions in an acceptable way. Every situation can be solved by dialogue. Violence is a failure of thought and could be the result of a lack of words.

Our visual and self-centered societies, tell us to control them. We are not supposed to show to others how vulnerable or sensitive we can be. You have to be strong and that pressure is even

tougher on guys. Though, who can say what's really happening behind all our happy and gleeful pictures on social networks? Would you really share an Instagram story about how horribly bad you feel?

We should just be conscious about this. We don't need to share all the shades of our soul on social networks, but it is important to have friends with whom we're close enough to dare to be ourselves without fears of being judged. Or to find other ways of expressing our full range of emotions and feelings. Writing, painting, acting... The most important is to find your own way. Many things can be helpful to leave our noisy environment, so full of temptations and can give us the opportunity to take time to listen and observe what's happening inside. Personally, I really appreciate hiking to empty my head of all these worries or questions I often have... So don't be scared about your emotions, observe and listen to them, accept them, embrace them, understand them, and answer them respectfully!

Astrid Chappot



Love filled heart In Opera

Ilina Mitrevska is an inspiring, 17 years old, sweet young woman that is learning opera music in Skopje.



How did your opera singing start - when did you discover your talent, when did you start practice and at what age?

All my life I've had singing as a way of expressing the joy, the sadness, the excitement. I remember the first time I saw an opera, I was very young and I thought it was surreal, majestic. I had never seen such world full of drama, fantasies. I truly realized the power of the human voice, the powerful, extraordinary emotion. You could say I knew all the words to "Rigoletto" Or "La Traviata" Ever since I was nine years old. So, of course, from singing Shakira or Lady Gaga I shifted to beautiful operatic arias that I tried my best to imitate. At the age of 15 was when I actually started studying, and I would say it is a good age to start. I was accepted at the high school of musical arts in Skopje - Ilija Nikolovski Luj. I was practicing every day wanting to even skip ahead, wishing to be closer and closer to the stage. Although it is a fact that my talent was only 10-20%, the rest was truly hard work and dedication.

What fascinates you about Opera singing and why did you choose to pursue this fine art?

You ask me this and I think to myself - how can I not be fascinated? First of all, to be fair, I am an extremely emotional person, and opera is so much more than singing and acting, as some might say. Opera singers don't just put themselves in a costume; they put their heart and soul into the sound. They literally use the voice to cry, to scream, to laugh. It fascinates me how singing an aria is a process that requires 100% of your concentration while at the same time complete relaxation and ease. A process that lets your mind transfer into freedom. Singing satisfies me completely - that's as concise as it gets. I feel more myself when I'm singing Verdi, Puccini, Mozart, Donizetti, than when I'm actually talking.



Who are your role models that you look up to?

They are the people that in a way motivate me each and every day. The people that bring me joy make me want to perfect my technique so badly... I have to mention some of my icons: Anna Netrebko is someone whose emotions touch my heart so deeply, that woman gives me goosebumps, often makes me cry. Diana Damrau is someone who fascinates me so much; you can see how she feels at home when she's on the stage. Then of course I have to mention Lucia Popp, Kathleen Battle - the women I associate simply with the word ease. It is incredible how lightly they open their mouth and let out a sound made for the heavens. Elina Garanča or simply said - the woman that represents drama. I have to mention Dimitri Hvorostovsky, he owned the stage and I honestly cry to this day when I think of him and how he played with his voice, enjoyed it to the fullest. Of course I bow down to legends like Pavarotti, Maria Callas, Joan Sutherland, one of the greatest faces of Opera. And as for the rising stars- the bold sound of Anita Rechvelishvili's voice, Pretty Yande and the magical enthusiasm in her eyes.

What are the most interesting and the most difficult things in your studies?

I would say that an opera represents pure magic that lasts 4 hours, but stays, lives in your heart. It is so much more difficult than it looks. As my teacher says- we think of minimum 10 things before we even open our mouth. The technique we use to make even a single sound, needs to be so perfect so that each and every person in the crowd can hear it as though they're sitting right next to us. Quite frankly, it is a true compliment when people look at us and think - that doesn't look that hard! Because the second most important thing is to do all that with ease, the voice should be floating on top of the orchestra. And as for acting, an opera singer acts mostly through the voice, the movements and facial expressions come after. So it is truly difficult, but as for me, there is no possible way to let that stop me.

Which effort do your studies require? How does it affect your personal life?

Well, it affects my life on a higher level. Unlike other students, opera students have to take care of themselves rigorously. Certain actions like partying, staying up late, not eating well can be extremely consequential for singers. In a way, our voice is a "living instrument" Many things affect our voice, from our lifestyle to the way we're standing while singing... It is truly fascinating. Furthermore there is our psychological situation. It affects us on a deep, emotional level. It is fair to say that every time I disappoint myself while singing it affects my overall mood, I've had days where I've felt like



crying all day just because I couldn't hit a note the right way. Anyway I've been told it is quite normal to take something like that so emotionally, after all, opera is not something that I just study, it represents something that is mine and only mine, my greatest purpose.

What are your future plans after your studies, how do you imagine your future career and where?

I would say that I dare to dream. I definitely have many goals regarding my success with opera. I would definitely call myself a beginner, there is so much more to experience and I am so excited to learn more. My main goal of course is to have an effortless technique, the ability to "play" with my voice. And as for the near future I hope to get accepted at a conservatory where I would fit in, above all I expect to continue my studies with a mentor that would concentrate on me, understand me deeply, I certainly feel like a good relationship between the student and the mentor is crucial. I want to spend as much time as I can "exploring the beauty of the stage" and one day hopefully be a part of a production at one of the most renowned opera houses in the world such as the Wiener Staatsoper, the Sydney Opera house, the Metropolitan Opera, the Teatro alla Scala, The Royal Opera, etc.... I'm happy doing what I love and I feel lucky to have found out at this age that my true passion is Opera. Above all, I have to be grateful for having the chance to continue my journey. Thankfully I have wonderful parents who support me.



ИНТЕРВЈУ

What kind of advice or words of wisdom do you have for young people and their parents that would like to pursue a similar path?

To every aspiring musical artist out there: - Try to understand and accept the fact that it is hard. It is brutal; your success will depend on many factors. You will have to fall and stand up straight many times. Even sacrifice some things. - If you see it as work, as a job rather than pleasure - you're better off without it. Make sure you enjoy it because you'll constantly need to practice, that is the only right way. - Being a true Opera singer requires much more than just a good voice. To study the crucial opera languages such as Italian, French, German, Latin, Spanish. To be able to communicate with the audience and show them what you're feeling, expressing an emotion. Make sure you do it thoroughly or don't do it at all. Be a professional even at a young age - Know what you want and go for it. Confidence is essential. It's fair to say that with this profession, confidence is the thing that will keep you alive. Believe in what you're doing, there will be a lot of criticism, so just learn from it instead of letting it bring you down. Be realistic. It's the surest way to keep on improving yourself, thus going forward. Be happy with your results but try to find something about your performance to criticize, In other words - try to combine the confidence with some self-criticism. Ignore the negative comments. Even at this young age of mine, I've had people that bring me negative energy.



There will be people with mean comments, people that will try to get under your skin... after all everyone wants to be at the top spot. It is crazy how many "Stories of extreme jealousy" I've heard. It is quite normal in the end of the day. Try to see it as an everyday logical occurrence. -BE PATIENT! This is truly the key. Just don't try to skip ahead. After all it requires maturity, experience.... It simply requires so much time for the art to start growing as a part of you.

As for the parents: Don't expect your child to be a prima donna, a maestro, or simply a renowned artist at the age of 16. The only real path to success is the one that comes naturally, so let your child to first of all be a beginner, an amateur, to then one day become a real professional. In the words of the legendary Operatic Soprano -Kathleen Battle -" at 16 years of age, your voice should sound like 16 years, at 20 your voice should sound like 20, at 35 years your voice should sound like 30. Just don't force you're children thinking that will make them better. From what I've learned - it is not the best ones that make their way to the top, but rather the patient ones, the ones that keep pushing forward. Simply said - the ones that don't quit.

Interview by Madis – Siim Kull

GENDER AS AN ANALYTICAL CATEGORY

I met with Prof. Erzsébet Barát during the International Week which was held at the Philosophical Faculty in Skopje. The topic of this event was “Challenges of teaching and research in humanities and social sciences”



Photo by Igor Pop Trajkov

Where do you see the problem that still occurs in majority of SE Balkan's countries- in establishing gender studies at the state-owned educational institutions?

I wish I could answer the question about the region. I am not familiar enough with the social-cultural context. But I still would say that it is a moment when the governments' research and education policies are hostile to humanities and social sciences in the Global North. What is more, the impossible requirement for the academics in the various disciplines to be 'productive' resonates with a general hostility and suspicion towards intellectuals who are seen as the group of potentially most critical class of society, of which feminist scholarship has been known to be innovative not only for its critiques of gender and sexuality relations of power but also for its self-criticism. Critique is an integral element of gender studies, which is the target of governments in the region in so far as they are part of right-wing populism in Europe.

Where do you find the linkage between gender studies and me-too movement? Is there any connection? If not please elaborate why?

The pervasive practice of sexual violence that most recently has been exposed by the "me too" movement is to be studied from within gender studies. If we want to expose the structural violence and go beyond the apparent self-preservation of the „me“ we can explore

Barát's areas of competence are: gender studies, discourse analysis, qualitative research methods, and media studies. Her areas of specialization are critical discourse analysis, social theory of meaning making, lavender linguistics, language and gender, interdisciplinary approaches to discourse, theories of gender and sexuality. She is Associate Professor in the Department of English, at the University of Szeged and since 2000 Recurring Visiting Professor at Central European University. She holds a PhD in Linguistics from the Social Sciences Faculty at Lancaster University in UK.

the institutional practices of sexually mediated power in gender studies. It is the long history of feminist debates and activism about and against sexual violence that can explore the bewilderment and anger of women, the social group that is predominantly (though definitely not exclusively) assaulted by sexual violence.

I attended some governmental sessions regarding the issue of sexual discrimination (regarding women and LGBT) and we found out that the reason for it was the absence of corruption in these two- not the sexual (gender) issue. Namely there are many powerful, successful ones from these "groups" but they know how to play the game. Don't you think this is the global situation too?

"Gender" has been conceptualized in the history of feminist movements and scholarships as an analytical category for the explanation and critique of the unequal distinctions and practices of gender; it is one key category for exposing unequal relations of power. However, that is only one social practice that structures our life that is intertwined by multiple other relations of power, such as practices of radicalizing or classing renders people in asymmetrical relations of power. It is this multiplicity that results in differences within women or the political elite. So, it is perfectly possible that one's privileges in terms of social networking may 'compensate' for their disadvantage in terms of gender or sexuality distinctions with other members of their class and vice versa. The power potential of a male politician in a government, for instance, may



make up for his non-normative or even criminalized gay sexuality, or a woman prime minister may cope with the expectations for 'caring for' her family and pay for the care taking work of a migrant woman.

- What is the methodological difference between British and Eastern European academies regarding the gender studies?

I am afraid I could answer this question if I had been extensively part of the British academic system and have some living experience to reflect on.

- Why the linkage between religion and gender is not well examined? Perhaps because the linkage between law and religion is not examined as well.

I think there has been an important scholarship on the relationship between various faiths and gender, such as feminist re/readings of the Bible or the Qur'an and the Sunna; the latter includes studies by Islamic feminists that draw on post-colonial scholarship. At the same time, these critical engagements with highly canonized writings of both faiths can easily meet with resistance not only from within their own cultural spaces but with discrediting attempts by the modernist legacy of scientific discourses as well, jointly making it all the more difficult for these studies to be visible.

- Do you think studying in general should become much cheaper regarding the newest technological achievements?

I am afraid the internet mediated forms of communication are not inherently open to do more democratic interaction, such as easier access to education. If they are enmeshed in hierarchical matrix of power, they can be appropriated for gate-keeping mechanisms of disciplining power a lot more easily. The most recent example in case could be the 2018 law in Turkey that enforces centralized technologies of monitoring and regulating access to social media, for instance.

Interview by Igor Pop Trajkov

A Disney DILEMMA

As someone born in the '90s, I can honestly say that Disney movies will always hold a special place in my memory. Although the first Disney film was produced more than 50 years earlier (*Snow White and the Seven Dwarves*), the 1990s introduced a 'Second Golden Age' for Walt Disney Animation. Creating hits such as *Beauty and the Beast*, *The Little Mermaid*, *Mulan* and *Hercules*, Disney reached the eyes of millions of children around the world.

Now, however, when we're grown up and we look back on these movies, we notice that some things do not entirely match up. Stereotyping, glorification of violence, even traditional male dominance are some of the disturbing aspects these movies show. *Aladdin*, Disney hit from 1992, can be seen as a good example of such stereotyping.

The story tells us of a boy living on the streets in Baghdad, growing up without friends or family. *Aladdin* is accompanied by his pet monkey, stealing food and running from the law on a daily basis. Without spoiling the plot of the movie too much, we can name just a few examples of stereotypes found in the movie. The introduction song of the film, for starters, promises Arabian nights that are 'hotter than hot in a lot of good ways' and describes Arabia as 'barbaric'. The original Disney hit *Arabian Nights* also described the region as 'where they cut off your ear if they don't like your face'. This was later changed to 'where it's flat and immense and the heat is intense', due to protests from the American-Arab Anti-Discrimination Committee (ADC). A sketchy vendor tries to sell an overpriced piece of junk. This is followed by a scarcely dressed and imprisoned princess, and a society where petty crimes meet cruel punishments, led by an incredibly rich Sultan and an evil Vizier.

In the 1990's, it was not just Disney who portrayed the region this way. These are just a few examples of Western dominant thinking towards the Middle-East. The scholar Edward Said called this way of thinking 'orientalism', and he flared up a spark in the





Said, Edward W. 2003. *Orientalism*. London: Penguin
https://variety.com/1993/film/news/aladdin-lyrics-altered-108628/?fbclid=IwAR3SBwCt-ItxbT9O2dtCCO5H5y8d3MaMvzm65nEpwUThmiYNo4GwFURTg_Q

academic world that sizzled through cultural, political, even economic contexts. In his book *Orientalism* he gives numerous examples of this practice, by which he means that a stereotypical, untrue image of the Middle East has dominated Western thinking for decades, popping up in cultural, political and academic texts and discussions. Furthermore, Said argues that such discourse has not only had the effect of wrongful representations of 'The East', but of Western domination over countries in the Middle East as well. By regarding Middle-Eastern people and cultures as 'the other', Western countries have justified their imperial actions to the world. Representations of 'the other' know many discriminatory forms, and are often spurred by fear of Islam fundamentalism. According to Said, the image of the Orient is something that has been created, not observed by Western scholars. He accuses these academics of taking exceptional circumstances and portraying them as something normal for Middle Eastern people. In doing so, they create a justification for their imperial motives and they are able to dominate the East.

The topic has been a controversial one, with a lot of support and a lot of criticism. Wherever your personal standpoint, it could be an interesting exercise to find Aladdin and the Vizier in our everyday newspaper coverage about the Middle East. Without banning long-beloved Disney movies from our lives, it is clear that any story about the unshakeable good guy versus the inherently bad guy is probably told by a sketchy tradesman and should belong to the world of fairy tales.

R.C. WildeboerSchut



EASTER

traditions in different countries



Easter is the oldest and most important holiday of Christianity. The history of it goes all the way back to the 1st century and its yearly holiday that celebrates the resurrection of Jesus from the dead. The time of Jesus death cannot be determined with certainty, but the most probable dates are Friday 7th of April on year 30 or 3rd of April on year 33. According to the Synoptic Gospels, on the evening of the previous day Jesus spent the Passover meal with his twelve students and was executed on the cross the next day. Easter is preceded by a quiet week in many churches, the content of which is in Christ's Passion, culminating in the Good Friday, the historic Jesus Crucifixion Day. The actual Easter begins on Easter Sunday, when Christians celebrate Jesus resurrection and follow the second Easter day. These days are holidays in many countries with different traditions.

FINLAND

In the Palm Sunday children in Finland dress up as a good witches or another Easter characters and go around from house to house to bless the house and drive out the evil with willow twigs that they have decorated themselves. There goes a jingle with the tradition, and after that children will get candy and chocolates in exchange of the willow twig they give as gift to the house. Beside these, other decorations for Easter include Easter flowers, painted eggs, Easter bunnies and chicks and a specific grass that they grow their selves. Traditional Easter meals are Finnish Easter pudding, egg milk, fresh bread and roast lamb. Since the 1970s Easter plays have been part of the celebration in Finland, where the public can participate in Christ's suffering story.

Selina Niemi

POLAND

Celebrating Easter in Poland starts from Palm Sunday. Polish people maintain the tradition of taking palms to churches for to sprinkle them with holy water. According to the common beliefs, palm is to bring health and protection. Palm Sunday opens Holy Week and people remain in waiting mood for what is going to come the next days. Traditional breakfast on Easter Sunday gathers the whole family. There is a tradition of food blessing just a day before. At Holy Saturday families carry to church nicely decorated baskets with food inside. In the basket should be bread, eggs, sausages, salt and pepper, horse-radish, but also bunny-shaped or sheep-shaped chocolate or piece of bakery. Baskets are sprinkled with holy water by a priest and the food is saved for a Sunday morning. Except food from the basket, families eat traditional soup called borsh (barszcz biały), in some regions of Poland also beetroot soup. In Poland is important to spend the time with family, so we share the food, but also prepare everything together before, bake Easter pastry like cheesecake or mazurek and paint eggs (pisanki). Monday, which Polish people also call Wet Monday (Lany Poniedziałek or Śmigus-Dyngus) is quite a funny celebration, especially welcomed with enthusiasm among kids. For the wish of good health people freely pour some water on the closest ones and sometimes also strangers. It's quite a normal view on the streets this day to see someone chasing the other one with a vase full of water, especially in the villages this tradition is well-preserved.

Ewelina Chanska

<https://nami-nami.ee/otsi/pasha>
<https://evm.ee/est/sundmused/uritused.e/lihavotted/726>
<https://fi.wikipedia.org/wiki/P%C3%A4%C3%A4si%C3%A4inen>
<http://estoniancooking.blogspot.com/2012/04/pasha.html>
https://fi.wikipedia.org/wiki/P%C3%A4%C3%A4si%C3%A4inen_perinteet
<http://eestikultuurist.ut.ee/rahvakalender/index.php/et/lihavotted-ehk-munapuehad>

ESTONIA

Easter is a moving holiday; it is celebrated on a different date every year. We have a lot of different names for Easter in Estonian, like lihavõttepühad (in a short version lihavõtted), paasapühad, kevadpühad, munadepühad, kliigepühad. Since Estonia is not a religious country, people, especially children, enjoy it as fun holidays. We are painting boiled eggs with special colors or by boiling them with onion peels. Later we give them as gifts for our friends and family members. There is also a tradition to hit the eggs between each other, it is called egg cracking and see which one is the strongest one. The one that breaks first loses. Nowadays it is also popular to eat chocolate eggs and grow special kind of grass. Estonians also bring willow tree branches inside to decor the house. The popular foods to eat are, of course, boiled eggs, egg butter and different foods made out of cottage cheese, like for example pasha. Pasha is made out of farmer's (sometimes called pot cheese) or ricotta cheese (curd cheese/quark), butter, raw egg yolks, sugar, sour cream, whipping cream, vanilla extract or 1 vanilla pod, chopped almonds (optional), dash or salt, raisins or currants or both, grated orange peel, etc., to taste.

Triine Viisma

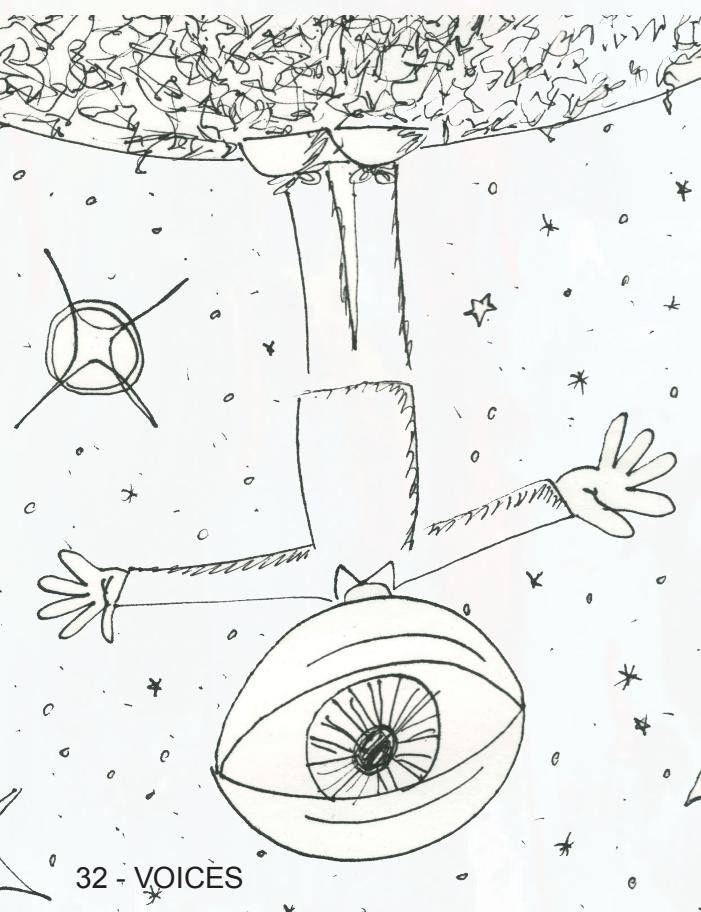
GERMANY

Traditions in Germany are quite varied depending on where you go. Many of them have to do with setting the world on fire. Or at least a few haystacks and woodpiles. The Easter fire dates back to ancient traditions to welcome spring and the new harvest. People will construct giant piles of wood and light them on fire as a symbol of the resurrection of Jesus. In many rural regions people construct giant wheels of wood and hay which on Easter Sunday are set on fire and rolled down a hill. This tradition is said to be over 2000 years old. If the wheel tips over it is a bad sign for the upcoming harvest if it doesn't the harvest will be plentiful. On Easter Sunday people either sleep in or go to church and afterwards come together with their family and often some guests for a traditional Easter brunch with painted eggs, chocolate eggs and the Paschal lamb. The latter is a cake shaped like a lamb which symbolizes the Lamb of God aka Jesus, taking away all our sins (and to thank him for that we eat him, obviously). Especially for children the eggs are hidden around the house or garden for them to search and find. Sometimes it happens that they don't find all eggs and they are only rediscovered a few years later. The day is concluded by the Christmas dinner with usually either lamb or Easter bunny – rabbit I mean.

Mathis Gilbach

Observe, Observe, Observe

For a long time I gave children's drawing and painting workshops. It was an incredible experience, I had many good memories and I think that I really learned more than children. I remember very well something that happened to me with almost all the children during the first drawing class. I asked them to bring a fruit for these classes, and they almost always chose an apple.



In the majority of the occasions, the children immediately drew the apple in the form of a heart, with a branch and a leaf and painted it red although most of the times the fruit was green or yellow. Sometimes they added a smiling green worm that was not there either, besides it is necessary to mention that few of those apples had a piece of branch, and none had leaves. Many of these drawn apples even had smiling faces. Maybe we could think that it's about children expressing their creativity, seeing things in a different way, letting their imagination fly. However, it was precisely the opposite.

When I asked them why they had made the apple in that way, they responded that it was because they had been taught in school that it should be that way. I invited them to observe the apple, to really see what it was like; they told me that this was not how they had been taught. I had to insist a lot on what they had to observe, they really had to see the fruit in front of them before they drew it, that there are no "formulas for drawing apples" or in fact for drawing anything that the only process is to observe and to capture. As we more or less managed to assume what happened with the apples, I brought them a pineapple. The children did not dare to try to draw them since they said that "at school they had not been taught to draw pineapples". I insisted again that the method we had applied to draw apples would help them draw what they wanted: people, landscapes, other fruits.

On another occasion I asked them to draw their house, my idea was to see if they were observers with the things they have around normally. Most of them drew a two-story house with a European-style roof very difficult to find in a most places on the American continent, and almost non-existent in Mexico. None of these children lived in a house with a roof like that, many even lived in apartments. At school however they were taught that this is how a house is drawn. We tried other forms of drawing and the same thing happened: they drew flowers as they had been taught at school, the winter with snow even though they had never seen snow, blue clouds and white sky because at school they were told that this was the fastest way. When asked for a "free drawing" the omnipresent "Sponge Bob" appeared. My answer was always the same "Observe, observe, observe".



It is incredible how most of the current educational systems teach us that everything happens through predefined formulas, that we simply have to memorize these recipes and we will succeed in everything that we aim for, if only we know the formula. Intuition, internalization and all these skills that the exercise of observation gives us are not important in these systems. We grow up in a self-centered bubble where things, people and situations are only problems that we must solve with formulas. We dehumanize people, isolate ourselves and end up not understanding life, nesting a void produced by a dissatisfaction that grows more with the frustration produced when life tries to show us that our formulas can't solve everything. Although we simply think that we should have been wrong at some point in the process.

Observing does not only serve us to draw, it also helps us to enjoy more of life and of people, to solve our most trivial and daily problems; as well as the most complex and extraordinary. Go for a walk; observe the animals, the people, the buildings, the landscapes. Jump out of life for a moment and become an observer of the world before re-entering it (because there is no point being only an observer, we have to apply what we learn with observation, and while applying it, continue observing). Do you have a problem that you think is terrible? Do you live a situation that seems to suffocate you? Have you lost the desire to do something? Do have trouble understanding a particular person or all people in general? Take some time to observe, breathe, forget your problem a bit and then approach it as an observer, think about how others look at it, think about the seriousness of your subject when comparing it in the immense canvas of the universe; and then confront it, or just forget it if you realized it was not worth it. And live! Be happy! Learn from your mistakes, but also from your triumphs. Give yourself another chance, and another, and another.

At the end of those workshops we achieved wonderful things with these children, perhaps most of them will not become artists, and maybe they will never ever draw something again. But I am sure that now they will observe more the things, the people and the situations, complications and joys that this life is presenting to them. Never forget to observe!

Santiago Belmonte Calderon
Illustrations by Santiago Belmonte Calderon

Let's Roll Kavadarci



Text by Dorota Łyczak

Skateboard contest? Why not? When there are young creative people, a lot of love, passion, fun, and no time - nothing is impossible. This sunny saturday 23rd of March was a pretty good example for that. Let's start from the beginning.

What can connect 2 volunteers guys from France and German? Of course, except for the common continent. There can be something, passion and love to share. What can arise from this? Something big and amazing, trust me.

I'm Germain Picot, I'm an EVS volunteer in Prilep from France. The main idea of this event was to bring skateboarding back to Macedonian culture. Because there are a lot of young people that are beginners, but they don't really have place to practice. And events like this contest, are usually only for professionals, so we want to promote the sport and help beginners to believe in themselves. I'm really proud of this project, I mean not everything was like I wanted it to be, but it's always like that. The most important is that if you have passion and

you believe that you can do everything! Skateboarding is an amazing sport, it's even more amazing when you are young, because it gives you motivation in live, and helps you to believe in yourself. I think it is sad that here in Macedonia, there is no promotion. That goes not only for skating, but for every hobby, be it art or dance or poetry. Young people are more focused on finding a job and earning money than developing their skill and chasing their dreams. I hope this event has shown, that they can have fun, have their hobbies and just enjoy their life!

Peter asked me if I can let him to organise the event at this place. I didn't actually help with organization, but I take care of this place. I wanted to help him, because I respect his work and think that young people sometimes need to have fun, go to a party and just relax!

Lanche, 20 years Kavadarci

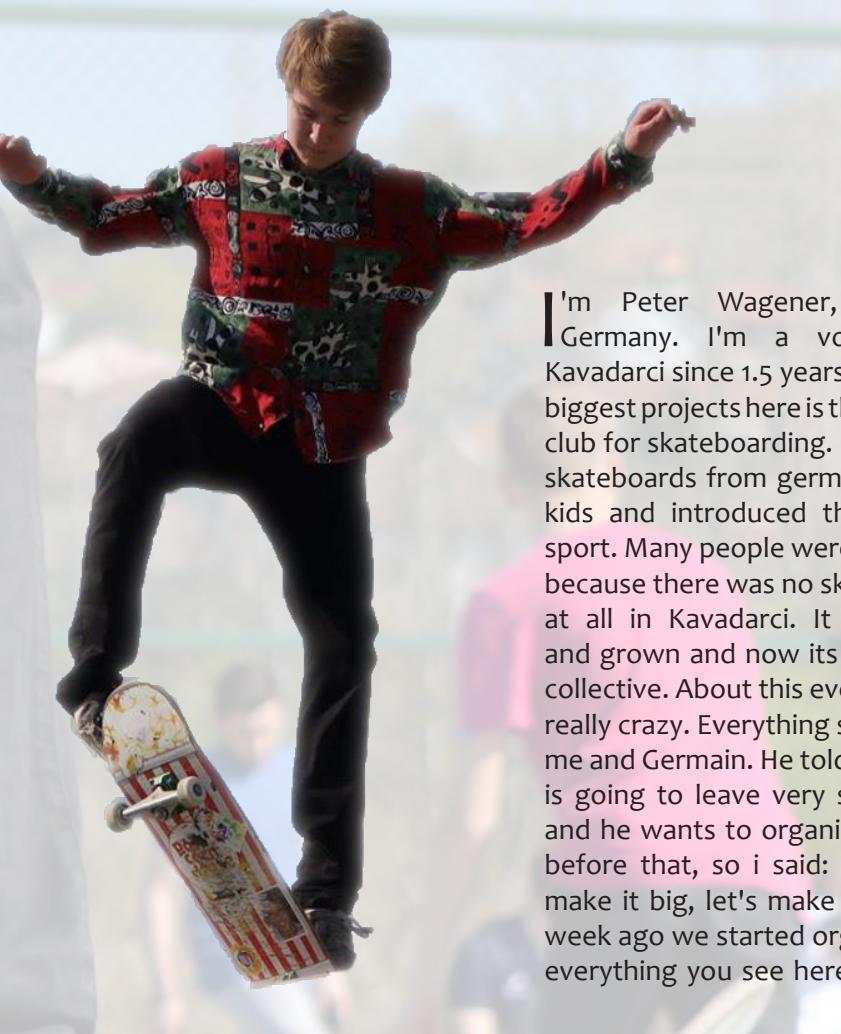
I'm here to talk with the young people and have some fun, I'm skating since 2 months and took part in the competition, the whole event was amazing!

Sara 16 years old Prilep

I started skating one month ago because my sister gave me a skateboard as a present. I practised all the time with Peter in Prilep. Today she brought me here and supported me during the competition in which I was the youngest participant.

Mathey 9 years old, prilep 2nd place





I'm Peter Wagener, I'm from Germany. I'm a volunteer in Kavadarci since 1.5 years. One of my biggest projects here is that I made a club for skateboarding. I brought 15 skateboards from Germany, invited kids and introduced them to the sport. Many people were interested because there was no skating scene at all in Kavadarci. It has grown and grown and now it's a complete collective. About this event... it was really crazy. Everything started with me and Germain. He told me that he is going to leave very soon, sadly, and he wants to organise an event before that, so I said: "okay, let's make it big, let's make it good". A week ago we started organising. So everything you see here was made

last week, except for the ramp. The whole town got involved and talked about it, and there were so many people, I couldn't be happier. We had a classical skateboarding competition and over 20 people participated. They were between 8 and 28 years old, there is no wrong age to skate! The winners got a price, thanks to our sponsors. We also had a lot of little games, and it ended with an amazing fire show by a group from Prilep. The main idea was that in Kavadarci there was no skating community at all, so we wanted to make Kavadarci skate again. We wanted to show people how to skate and give them the opportunity to join for free. Just to promote the culture. The thing is that usually events like this are in Skopje and we wanted to bring it to smaller cities, to raise a new generations of skaters here.

Actually I'm not a skater but a surfer, but my fellow volunteers told me that today there will be a good party, where I can meet some people and chill. I came to Macedonia because I wanted to change my life, because studying engineering was a little boring and I wanted to improve my art skills.
Jose, volunteer in Prilep from Spain



I came here to have some fun, because in our city we don't have a lot of things to do. I'm not skating but the party was amazing, the fire show was the best!
Christian 8 years old Kavadarci



This competition was really amazing, nobody did it before like that. When I started skating there was nobody skating and then Germain came to Prilep and he connected and moved our community. It was really intense. I learned a lot of new tricks and practiced a lot. Making the first place today was completely unexpected. I'm not really professional so it was a nice surprise. That's the point, this kind of events give us the opportunity to believe in ourselves.
Nikola 18 Prilep 1st place

СВЕТЛАТА И СЕНКИ ЖИВЕЕЊЕТО ВО СТРАНСТВО

Сте слушнале ли некогаш некој да се жали за неговото искуство на патување или престој во странство, за тоа колку ужасно се чувствуval?



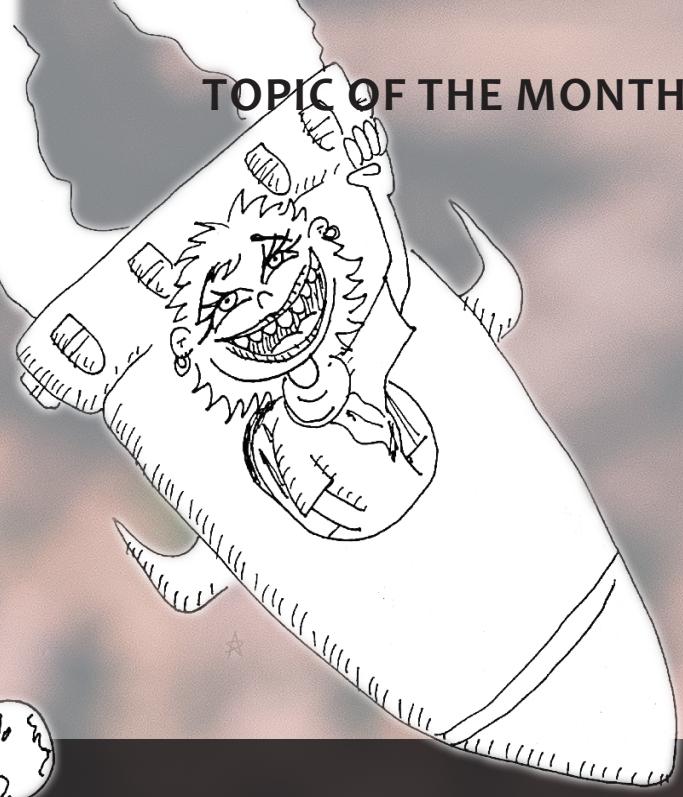
Ден 2, 09:00 - група бразилци на Whatsapp

- Дали и некој од вас сака да се пресели или има слободна соба во неговиот стан?
- Ax, јас не брат, извини. А зошто, што е работата?
- Ништо. Само тоа што живеам со еден иранец. Добар е, ама готви чудни работи и има смешни навики. Морам да кажам дека сум уморен од олку мултикултурализам. Веќе сме во Германија да му се сневиди и пред да дојдам овде бев во хостел со руси и украинци, а сега би сакал да бидам со друг бразилец за да ми е полесно.

Ден 13, 17:00 - школскиот ходник, крај на долгот ден на курсот

- Здраво, Ди! Како е? Уморен, едвај чекаш да си одиш дома?
- Дома мислиш Бразил или дома во станот после ова?
- Ax...мислев на второто, но...
- Всушност, двете. Едвај чекам да заврши ова. Не ве разбираам како уживате во сето ова.
- Зошто, што ти пречи?
- Се. Не ги познавам луѓево. Мојот стан не е мојот дом. Немам стабилна рутина. Ми треба многу време да ги најдам и да ги разберам работите во супермаркет. Се е толку...различно. Не можам да го поднесам ова.

ТЕ НА СТРАНСТВО



Јас обожавам да патувам. Живеењето во странство за мене отсекогаш било извор на љубопитност, ми било сон и цел. Сега кога имам поживеано и во странство, морам да кажам дека го обожавам тоа, дури се чувствувам и малку навлечена на тоа. И баш затоа со апсолутна зачуденост го прочитав и слушнав претходно наведеното, без да можам ни најмалку да ги разбераам или да се пронајдам со овие чувства. Заинтригирана од колегата кој ми изгледаше на вонземјанин - но, напротив испадна да е целосно човек - денес ви пишувам за подемите и падовите на патувањето и живеењето во странство во знак на емпатија. Кога си во странска земја, повторно се чувствуваш како дете. Сети е ново и сплеткано; одиш по улица и на ништо не си рамнодушен. Како првпат да ги отвораш очите. Потребна ти е помош за најосновните работи (токму оние за кои никој не се залага да ти ги објасни), од тоа каде да го фрлиш губрето, како да ги испереш алиштата, возење со јавниот превоз, до како да им се обраќаш на луѓето.

Обраќаш внимание на однесувањето на луѓето, темите на коишто зборуваат, нивните гестикулации и изрази, на начин на кој што ретко го правиш тоа дома, едноставно бидејќи не ти се познати и не можеш одеднаш да ги разбереш. Малку работи ти се јасни и бидејќи не си споделувал слични културни искуства со тие околу тебе, имаш многу за прашување и разговарање. Покрај тоа, твоето разбирање за културата во која си пораснал достигнува сосем различно ниво. Често си се дефинираме себеси по контраст, изложувајќи се на нашите спротивности. И се што ни било нам природно е ставено на прашање, расклопено, релативизирано. Ова е прекрасно, умоотворачко, збогатувачко и стимулирачко. Од друга страна, пак, може да биде и премногу исцрпувачко. Стресно. Потребна е многу енергија да се биде странец кој патува или престојува, особено кога ќе стигнеш на местото.

Било тоа да направиш напор само за да пренесеш одредена порака, дали едноставна и практична или субјективна и комплексна. Или да го купиш токму тоа што сакаш да го купиш, без погрешно да ги разбереш етиката или менито. Или да се запознаеш со она што е околу тебе и да користиш чудни работи. Да ја разбереш динамиката на местото, неговиот ритам и географијата и како да се снајдеш наоколу. Да дознаеш како и каде и со кого најдобро се вклопуваш и да инвестираш во креирање врски, градење на заедница и чувство на припадност. Да се соочиш со оддалеченоста од луѓето и местото кои си ги напуштил и да ти недостасуваат толку често... Ако размислуваш за тоа на овој начин, за малите фрустрации и постојаните предизвици кои произлегуваат од едноставни работи, таа состојба на отпадништво, отуѓеност, за која треба многу време да се надмине... Одеднаш и не е чудо што мојот колега Ди се чувствуваше поплавен од искуството и копнееше за удобностите и стабилноста во неговиот дом.

Светлата и сенките, задоволството и болката на странствувањето се, како и повеќето работи во животот, поврзани со личноста, искуството и личниот став на единката. Не постои апсолутно интринзично задоволство во тоа. Ниту мизерија. И не треба - како што за малку ќе направев со Ди - да ги исклучиме личните чувства на луѓето, само затоа што не ги сфаќаме. Секое искуство и доживување е легитимно и има причина за да биде такво. Суштинската работа е, колку што е можно, да излеземе во светот и да испробаме се што можеме за да се осознаеме подобро, да препознаеме што ни одговара, а што не и да ги почитуваме другите.

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