

NEW EDGE / AUTUMN/WINTER 2017/18

#09

NEW
EDGE

PROMISING / VISION / FASHION / ALTERNATIVE / CULTURE



09 / NEW EDGE /
AUTUMN/WINTER 2017/18

Making of the 'ON THE THRESHOLD OF CHANGE' editorial.
PHOTO Taja Kosir Popovic

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NEW EDGE

NEW EDGE

REFLECTIONS

... the busyness of everyday life sure makes the time fly, and then you suddenly realise that the end of the year is just around the corner. For the New Edge Magazine the past year was beautiful and full of amazing and talented people who were presented in two wonderful issues. But at the end of the year I always like to look back and see what has been done, and of course plan the heck out of the next year.

The theme of this issue is reflections; we meet reflections every day. It is normal for us to wake up and look at ourselves in the mirror, but as you know, New Edge likes to take things a little deeper, all the way to the psychological term called Self-reflection which is the examination of our own conscious thoughts and feelings. This process is the observation of our mental state when we are learning about ourselves, our purpose and our essence. And in this issue you will find content related to the theme that will definitely make you think and you might learn something new too. I know I did when I was creating this issue, but I also enjoyed it a lot. To summarise it is important to take some time away from the worries to just focus on yourself and ask the questions that will get you to where you want to be.

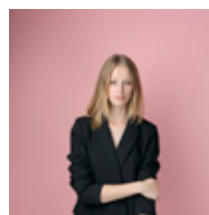
So that gets us to our plan for next year... we will continue to build a platform that is free for you to use and together we can make it even better. We will still try to reflect something good on our readers, and we hope you will enjoy the newest issue and the next ones to come. Just a small hint, there will be some changes happening in the next year, so stay tuned.

And what is your plan for the next year?

Welcome to the ninth, Autumn/Winter issue of New Edge magazine. This is a free magazine that promotes and draws attention to all the good and valuable things in our life and environment. New Edge Magazine presents and introduces people with remarkable interests and innovative views of the world. In the social context, the magazine points out that things have more sides, than what we see at first glance, and that it is often necessary to look at life from another perspective.

Thank you for staying with us.

— Anja Korošec



CONTENTS

AUTUMN/WINTER 2017/18

PROMISING

- KIKIMORE
- BINGELCI
- SOLVD MAGAZINE
- EVERYONE KNOWS HER AS SARAH BROWN...
- BIG BAND GROSUPLJE
- ... ON ALL THAT JAZZ

VISION

- SLOVENIAN INDEPENDENT ILLUSTRATORS' BIENNIAL

FASHION

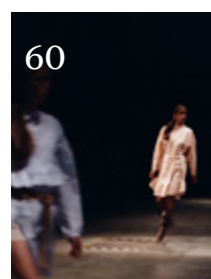
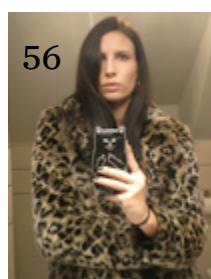
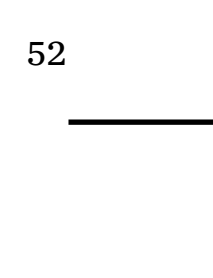
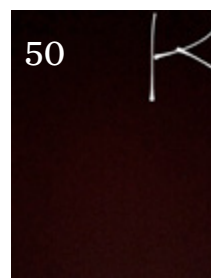
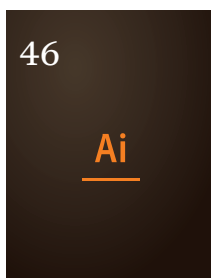
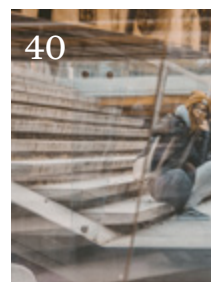
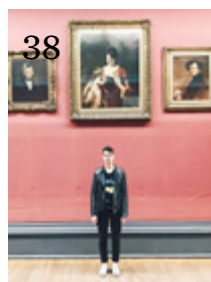
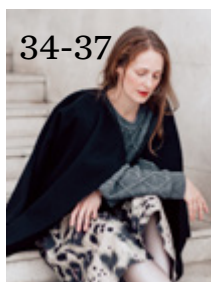
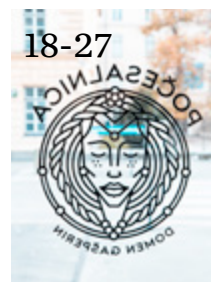
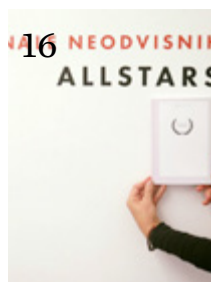
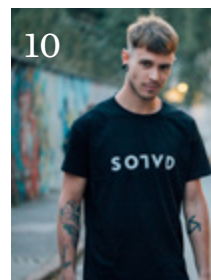
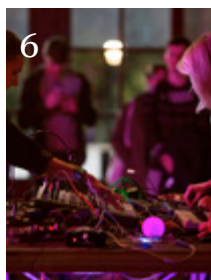
- ON THE THRESHOLD OF CHANGE
- COOL KIDS
- BRLAN

ALTERNATIVE

- ART STORY
- Masha Mazi / MY PAST DOES NOT DEFINE ME. EXCEPT IT DOES.
- Miha Gazvoda / MAN PLANS, GOD LAUGHS
- Sara Mlakar / AI AND THE FUTURE OF DESIGN
- Vanja Žižić / WHAT ARE YOU LOOKING FOR?
- Denis Pucelj / REFLECT YOURSELF, DON'T REPRESS YOURSELF
- Jasna Rajnar Petrović / ON SILENCE

CULTURE

- Maja Podojsteršek / PRESSURE AND VOLUME
- Tadeja Ogrizek / JUST LET ME TAKE A SELFIE
- Tajda Hlačar / WHAT IS THE FUTURE OF FASHION?
- Illustration / PETER FERLAN



PROMISING

MUSIC



KIKIMORE

Who is making noise under the name of Kikimore?

[Kikimore](#) is a group of 6 women who discovered the love and passion for making noise music. We are Kati Flowerfields, Staša Guček, Sara Mlakar, Nina Orlić, Sara Pegam and Barbara Poček and we share a bond that brings us a lot of joy and fun. We met on various workshops where we were building DIY analog electronics instruments within the organisation ČIPke - an initiative for researching the conditions of women who are active in the context of science, technology and media art in Rampa Lab on Kersnikova Institute in Ljubljana. We built the instruments ourselves and we wanted to try them out. The jam sessions started on so-called Noise tea parties at Rampa Lab, and soon we connected both literally and physically... for without electricity there is no noise!

Where does the name Kikimore derive from?

Kikimora is a mythological creature, a female home spirit in eastern Slavic mythology known for producing noises and weird sounds in the middle of the night. So we put it in the plural of Slovenian and voila. Kikimore can seduce you, intrigue you, frighten you or inspire your imagination.

What kind of music is Noise music?

Noise music is not everyone's cup of tea. We all like electronic music so we started to discover noise out of curiosity. We wanted to learn how machines/instruments are made. What kind of noises they produce etc. What drives us in our musical endeavors is the experimentation. The combination of sounds, the manipulation of it and the rhythm produced from it is something we try to master. Although sometimes noise music can be overwhelming we are trying to build a sound that we can call our own.

What is the interesting part of making noise music?

Building your own instruments and making music with them. There are no grey areas in DIY electronics. When you build your instrument, which takes a lot of time and patience, it either works or it does not. 1 or 0. The feeling when you connect your machine and it makes the sound for the first time is indescribable. The joy, the wonder,

the hype. We love the smell of solder, and we like to play our machines.

Do you improvise or do you have rules on how to play the gig?

Our DIY instruments are like people. Sometimes they do not play well with others. On our rehearsals, we try to figure out which machines sound good together. After we figure that out we give each member of the group space to express herself. We have a concept of what we try to achieve and we plan out which machines to use to get there. But as in life, our compositions change from one gig to another. So while we have a built structure of our musical pieces, they are different every time.

How are you different from other noise artists?

We have been told on several occasions by our listeners, that it was like some sort of meditation for them to listen to us. Meditation is not something that one connects to noise music. Not on the first note. But we are trying to tell a story and we are also trying to give each member of our band room to express herself in her own way. We have also been called a pop noise band but as long as we are getting reactions from our audience, we are doing something right.

Where can we hear you?

Our live acts can be from 20 minutes to an hour long. We have played big festivals like Sonica as well as smaller outdoor chill out spaces. We were also the closing act on this year's Ljubljana Fashion Week in October 2017. We can be seen and heard in interesting and very diverse places. As long as you give us some space, good speakers and electricity we can make some noise.

What does the future hold for Kikimore?

We will try to continue our research of sound and we will try to have as much fun as possible on the way. We are preparing some interesting collaborations with other musicians and will try to incorporate "old school" instruments into our work. Maybe invite some dancers to come and play with us. As long as there is passion for music and curiosity, we will continue creating. ■

BINGELCI

Introduce yourself to our readers: who are you and what is it that you do?

Hmmm, who am I? I'm Lara – a personified colourful Bingelc, who's a big lover of life, since I don't take it too seriously. When I weave through more or less interesting paths I never have an end destination before me and I always choose the path which fills me up with the biggest amount of positive energy. I believe that the right path isn't always the easiest one, but it's the one that in the end brings us the most joy. I spend most of my time in my own parallel universe and come back down to Earth only when I'm trying to better the days of those around me. At the same time I don't really give much thought to what other people think of me, unless it's something positive. I don't like silence, so I give a soundtrack to every scene in my everyday life. I love music, it inspires me immensely. My soul is old school and entwined with many different concepts, thoughts and emotions at the same time. During it's every day growth it's always aware that it is defined by its roots from the past.

I'm easy going, a complete contrast to my sister Alja, the other Bingelc. Much like only two Bingelc together can develop a balance; it's me and my sister who are each other's



biggest support and critics. Together we're an invincible team because her strengths fill in the gaps where my weaknesses lay and vice versa. It's clearly shown in the brand Bingelci, created by us two, the Lukšič sisters – a creative economist, who creates these bicycle fringes herself and takes care of our visuals and marketing, and a pragmatic lawyer, who takes care of all the formalities.

You studied at the Faculty of Economics and later in Berlin? Where did you get the idea to create Bingelci?

That's correct; I'm a student of the Faculty of Economics in Ljubljana. This year I'm an 'absolvent' so I enrolled in graphic design as my second study. I was in Berlin for half a year on an Erasmus exchange. This city had a huge impact on my creativity and I only realised that after returning back to Ljubljana. Berlin is a city that filled me with an infinite amount of inspiration. If anyone were to ask me if I find it to be beautiful my answer would be no. But it's a fantastic city with a soul and a unique character. I was introduced to a completely different atmosphere in Berlin – one that taught me that so long as you're following your dreams, what others think of you is irrelevant. I found myself in Berlin and accepted myself for who I am. This is why today, I don't find it daunting anymore to take on a project that represents who I am, to stand behind it and proudly present it to the world. The idea of Bingelci came to me immediately after my return to Ljubljana. My sister and I went on an evening ride

with our bikes around the centre of Ljubljana and because we love to brainstorm we somehow stumbled upon this idea of fringes for bicycles. Since then Bingelci have been a part of my life – I find new inspiration for them every day and I'm always thinking of new combinations to create.

Bingelci is a great decoration for the everyday bike that transform each day you spend on it into a new adventure. How did you come up with the name Bingelci?

If I'm honest I often come up with names for things I don't know the correct terms or names of. I've always called these bike fringes Bingelci. When I told my friends that I was going to start creating them I was confused when I saw that they didn't understand what I meant with that word. The name came to me completely organically and I never even thought about naming them something else. Everyone that knows me knows that this is a typical 'Lara word'. I was especially surprised by the reactions of older ladies, who always chuckled when they heard the name and told me, after a while, what it means to them.

What is the main purpose of Bingelci?

The aesthetic aspect was never a priority to me. What matters to me is that they're fun and they give the monotony of a bike ride a little extra something, make it more fun. They add character to my bike and make me smile every day. My bicycle is no longer just a means of transportation – it's a fashion statement which turns heads and is different from other, ordinary bicycles.

How are Bingelci made? Do you make them on your own?

Bingelci are made with love. I make them on my own, in my grandfather's workshop. Many people are amazed when they find out that I'm the one that makes them, especially when they see the metal part. That part is really difficult to make since I have to cut, grind and shape it with special machines. My family helps me out when I have too many orders. For now I still very much enjoy the process of making these fringes. I like that I can stand behind the quality of each pair and can always confirm that the product is 100% hand-made. That is what makes every pair of Bingelci unique.

Where can web buy Bingelci?

You can buy them online, on our official website bingelci.com and our Etsy shop. Those that want to see the product before-hand can find it in Smile Concept Shop in the Ljubljana Old Town. I'm also always happy if costumers contact me directly through email, Instagram or Facebook – that makes it easier to create combinations based on their personal wishes.

Are Bingelci going to evolve into a brand with similar products to lighten up our bicycle rides?

Despite my big love for bicycles and cycling I'm not so sure that my next project is going to go in that direction. But I don't think about that too much right now. When the potential of Bingelci is used up to the fullest I'll take on new projects. Until then I'll keep focusing on Bingelci getting more recognition. ■



SOLVD MAGAZINE

**How did the idea for the magazine come along?**

Our first idea about an electronic music magazine came roughly five or six years ago when we wanted to do a blog related to this culture and the community pertaining to it. It was only two years ago when we actually started making serious progress in this direction. We were totally inexperienced, had no knowledge whatsoever. We just had a vision and knew what the final result should look like. Imagine a couple of people sitting in a flat and writing post-it notes and posting them on the board. It's a case of trial and error at best - learning by doing it all on our own.

Who is a part of the Solvd team?

The core of the team consists of really close friends who go way back – as far back as high school. We have a lot of life experiences and memories together and it's nice to be doing projects together - although that can be tricky as well. The other part of the gang is friends we've met in recent years plus all the people who just happened to fall into our idea of the team perfectly. We praise people who can contribute in their own way and give us different perspectives.

Who do you collaborate with?

We collaborate with many different people and take part in different audiences. And it's constantly evolving. Mostly it's artists we know and support, labels, promoters, club owners and other publishing houses and agencies alike. We respond to EVERY message we get and always try to include anyone who wants to take part in this little project of ours.

What sets you apart from other music magazines / platforms?

First and foremost we're one of the rare magazines located in the Balkans operating in English. We try our best to portray our scene to the outside world and get new sets of eyes and ears in, which is always a great thing. We almost always take the first step when starting collaboration, then try to build on that and get a solid relationship going. It's more personal this way, instead of just growing too big - do that and in the end, you get so big you eventually eat yourself.

How do you cover all the musical events?

We honestly don't cover all the stuff going on, it's what turns our heads or flies into our mailboxes. We cover about half of the stuff out there. The scene here is peculiar; at one moment there's too much going on, the next day you are out there on your own feeling stranded. Just in Croatia alone, the festival season stretches out into more than 70 days of festivals going on and on. How are you going to cover all that and not smother your audience? We do our best to cover the smaller ones worthy of our attention and of course stay in touch with the rest as best as we can.

Where can people find you?

You can find us all around. Yes, you will definitely see us throwing down on the floor of K4 as we're hosting our monthly SOLVD residency in there. We also go to other events we cover to show support and meet new people. If there's something fresh going on and we're writing about it - expect to find us there as well. We wish we could go to all the events, but it's just impossible. And we do our absolute best - promise!

What are your plans for the future?

Ahhh.. The good stuff. What's in store for the future? Well, first of all, make sure you follow our every step. Not trying to be too secretive here as we are doing a lot of planning and all that. But just getting all the info in here would be too easy. Investigate, follow us. We don't bite! #solvd



SOLVD team: Blaž Peruš, Alen Honsić, Saša Vujasinović, Severin Hutinski, Andrej Zalaznik, Matic Zupanc, Marko Stojaković.
Others who are not on the photo: Kristjan Kroupa, Henrik Vergilas.

You can find SolvdMag on Instagram ([solvdmag](https://www.instagram.com/solvdmag))
website <https://solvdmag.com/>,
or Facebook: [SolvdMag](https://www.facebook.com/SolvdMag)

EVERYONE KNOWS HER AS SARAH BROWN...



...because there aren't any conventional words or expressions that could describe who she is and what she does. A multi-faceted artist, yes, but not enough. Textile designer, seamstress, DJ, costumographer, graffiti artist; precious, semi-precious and not-precious-at-all stone enthusiast, yes, but still not enough. The nickname came to Sara Brizani, 27, during her teenage years, and I think it stuck because it's a strong name and it stands on its own. Very much like the woman carrying it. Don't get me wrong, she firmly stands behind her actual name as well, having no scruples with being vocal about her Roma heritage. She knows how to frame paintings, expertly paint walls and nails, drill and hone stuff - you show her how to work a tool and she'll know how to do it in no time. What she really loves to do is a similarly long list, but her two biggest passions are music and being creative with textiles.

The Brizani family side, originally from Kosovo, are all about music, so she grew up with the sounds of jazz, soul and funk. Those were also some of the genres that the vinyl-spinning DJ duo Saraieva, consisting of our Sara and her friend Eva (her portrait is in issue n.5) was founded on three years ago. As Eva has moved to another country, they've been performing together less, but it's what they planned from the beginning, being so stage-shy at first. What helped them a lot was being part of a bigger hip hop community in the form of GOR association, where they still get the support they need in different musical and artistic endeavours. Now they've grown with experience and became more independent, so musically ms. Brown goes by DJ samSara, focusing on faster-paced genres. SamSara issued her first [mixtape of footwerk](#) beats in December and is planning two more with a disco-house and funky breakbeat flairs.

She studied and graduated in production of textiles. Learning how to sew on machines, do patchwork and make bags, all through courses and working in a sewing shop, laid a good foundation, but she is still mostly self-taught.



Starting with different scraps of cloth from the sewing shop, patchworking them together and making a rucksack out of it was the easiest and fastest way to her first product. Then happened the African wax cotton, at first randomly brought to her from Benin by friends, and then every time she ran out, by chance or fate, as she calls it. Attracted to different colours, she says it's gypsy-like to have more colours and patterns together than there 'should' be, that's why she gets along with the African palette so well. Working on different inspirations, always learning new cuts she likes, she finally came to what she really wanted to do – streetwear. Her brand, [brownstreetwear](#), makes her dreams about comfy and dynamic clothes come true, as she never liked the monotonous tracksuits available in shops. Adding her unique funky and colourful touch to it makes it stand out. (In my opinion, she does her best work when she feels she has nothing to wear at the moment and just makes a t-shirt or a jacket on the spot like it's nothing.)



A year ago, she joined the UAUU atelier (their portrait is in issue n.7) and things she absolutely loves to do finally collided with all the other things she knows how to do. Their first project of combining scenography with costumography was small, but the projects are getting bigger and paying more. Doing these two things is her primary job now, with which she will earn everything she needs to put into the two creative outlets she holds most dear. By now she's learned enough to know that she has to move photography and graffiti to her hobby section, because even she can't do it all, all the time. Although, if she's even a little bit interested, she is damned sure to try and learn. ■



BIG BAND GROSUPLJE ... ON ALL THAT JAZZ

"Let's start with the basics."

It's a sunny Monday morning in late October when I meet with three members of Big Band Grosuplje at the Špica café in Ljubljana. Klemen Kotar, the band's conductor (and occasionally a saxophone player), Žan Pajek Arambašić, BBG president, and Neža Pajek Arambašić, the pianist and social media editor, sit down and order their café-au-lait and as soon as the formalities are over, I get my first 101 in jazz – the big band topic, in particular.

"Technically speaking, it's five saxophones, four trumpets, four trombones and a rhythm section," explains Klemen, "that's the ideal we strive towards. In our case...it's a wild bunch."

Big Band Grosuplje, BBG for short, was founded twenty years ago by Braco Doblekar and the Grosuplje music school – they celebrated their 20th anniversary in summer 2017 with a concert featuring Braco himself. "I'd say four of our current members are still 'the originals'," says Žan – he and Neža are among the younger members of the bunch. "We invited all of the old members to our 20th anniversary and discovered there are approximately 60 of them, including those who stepped in as substitutes when needed." Even though they're called Big Band Grosuplje – and Grosuplje is the band's main venue – the members come from all over. "Most of us are actually from Grosuplje but there are people from Ljubljana, Nova Gorica..."

"We're kind of 'tutti frutti'," Neža pitches in. "Chilli con kajmak, you could say," says Klemen.

Let's clear one thing up – big band, even though featured in the band name, is a type of band. There are many of them in Slovenia (roughly around twenty) and many more in the world. This confuses the public sometimes. "It's not the easiest thing being a big band in Slovenia... but it sure is fun," says Žan.

And BBG does make it look like fun. If you've ever been to one of their concerts you'll have noticed that they appear to be one big family – a really talented group of individuals with families of their own, but a family nonetheless. They meet every Monday for practice, which usually lasts for two hours give or take, and before concerts they come together for extra hours if needed. They try to make Mondays work, which is sometimes hard to do since the majority of the members are



older and have families and worries of their own. This is why, they tell me, it is great that they get opportunities to travel together sometimes. In 2018 they're set to perform at the Jazz Festival in Nisville, Serbia. "You need an event like that every now and then, it brings the band together," says Žan. "I think every group of people working together needs that. Some call it team-building; we call it intensive band practice. I mean, meeting for those two hours a week is great, but people can't always bring themselves to relax completely. Those two hours can be really therapeutic - to just shut out all your worries - but sometimes a longer trip like this one is much needed."

"And after we spend some time together... It's great. We sound better afterwards," says Neža.

The audience they prefer is a lively one, responsive. "Sometimes you get a tough crowd. We played this amazing set in Austria once, and the crowd was completely bland. The day before we weren't half as good but the crowd loved it."

"When it comes to [the audience], we don't stress too much. If they come to see us, we'll get them eventually, I'd say," says Klemen on the topic. "People usually create their own vibe



when they come to listen to us play,” Žan tells me. “There’s definitely a regular audience, you can pick out their faces in the crowd, shake their hand afterwards.” It also depends on the program they perform. “We did Sinatra in August in the Ljubljana Old Town and lots of people showed up.”

They try to balance their program, keep it both instrumental and vocal with the help of guests, singers such as Ana Čop or Peter Savizon. “We play some programs that are a bit more complicated – I think it helps us grow. And by doing so we also educate our audience,” says Žan. They get their gigs by reaching out or via connections Klemen has. The sponsorship of the US Embassy is also a great help. “But I also think that the trick is not to perform too often.”

“The main problem we’re facing is the lack of younger members. Kids don’t attend music school anymore, not as much as the previous generations did,” Žan expresses his concerns. “And even if they do, sooner or later they turn to rock and pop,” adds Neža. In jazz, the intros to the songs are longer – sometimes a piece is entirely instrumental. Jazz is the type of music you listen to, not just something you put

on for background sound and don’t pay attention to the composition. Every part of jazz music is intricate, played passionately.

And BBG’s future plans? They have a couple of performances they already know about, such as the festival in Nisville in summer and the project they’re doing on the 2nd of February – a combo (small formation) with Help! A Beatles Tribute in Kulturni Dom Grosuplje. The combo will also perform at the opening of a retrospective exhibition of the American – Slovenian writer and journalist Louis Adamič at the National and University Library in Ljubljana. In May, BBG will also give a concert at the same venue, honouring this great writer who was born near Grosuplje. As for the rest – they’ll seize opportunities they get. One thing’s for sure – if you love jazz or you want to get a first taste of it, BBG’s concerts are worth checking out. ■

You can find Big Band Grosuplje on Instagram ([bigbandgrosuplje](https://www.instagram.com/bigbandgrosuplje)), website: bigband-grosuplje.com, or Facebook: [BigBandGrosuplje](https://www.facebook.com/BigBandGrosuplje)

SLOVENIAN INDEPENDENT ILLUSTRATORS' BIENNIAL





How did the idea of Independent Biennial come along?

The idea for the [Biennial](#) came from a need that the authors of the then younger generation felt greatly 10 years ago. It was to have a space or an opportunity to exhibit these hybrid forms of illustrations that are outside of the classic book illustrations, which in Slovenia represents a tradition. Because illustration had always been pretty marginal, we never really belonged anywhere; we didn't fit in at the design festivals and rarely in art galleries ... All of this led to the establishment of the Independent, who were meant to be dealing with these in-between-spaces, the grey areas covered by the modern illustration.

Who is the target audience of the Biennial, who is it meant for and who can sign up?

The wish for the authors to co-create the future of the Biennial has led to a very special and unique selection of the 'descendants' of it. They are selected by the authors of the previous Biennial and that is how they become (along with the exhibitors – the authors of the visual works) curators – selectors of the next edition themselves and how they also affect the development and evolution of the whole scene. We always hold events to accompany the Biennial, which are of educative and research nature, various workshops, artistic talks etc. Anyone who is interested in the offered topics can apply to those. The Biennial in general is meant for the general expansion of the understanding of the contexts of modern illustration and is therefore meant for a larger audience. The visual playfulness of this creative field is understandable to the wider circle of the public, which isn't necessarily professionally educated in it.

Where do these events take place?

Our main 'playground' is Kino Šiška, along with other public places and exhibition spaces around Ljubljana – it depends on the project. We've been practically everywhere.

What happened at this year's Independent Biennial?

This year's Independent Biennial was well received by the visitors; we counted more than 6000 of them. With the DobraVaga gallery we wrapped it up with a sale – exhibition and lounge of the Allstars publication which featured the Independent of the years 2007 through 2017 and a zine – a product of Primož Zorko, who, through the repetition of the same shape, explores the line between illustration and photography.

Who all has already presented themselves at the Biennial?

From our first event, where we had well-known names such as Blaž Porenta, the members of the ZEK Crew, Elena Fajt, Silvan Omerzu, Mina Fina, Natan Esku, and through every edition of the Independent we've had really talented young authors that exhibited, such as LEALUDVIK, Leon Zoudar, Mark Pozleb, Nevena Aleksovski, to name a few.



What is the purpose of these events?

The main purpose of the events is to promote the authors of the younger generations, their works and their direct authorship. At the same time we try to present the maximal autonomy of the author's work and of course, without censorship. Through this we promote the area of modern illustration and many times also the marginal visual works, which are 'trapped' in the in-between spaces, the grey areas of design, painting, sculpting, animation etc. The events are free of charge, which helps to bring in a colourful audience of all ages and cultural as well as social backgrounds.

What are your plans for the year ahead and the future?

The plan is to keep up the tradition and to also go international. Our wish is also to continue to engage in the presentations of the authors of the Biennial here in Slovenia and elsewhere. To promote it abroad is not only important for their own promotion but also for the promotion of the Slovenian production of this area, which helps to set our local scene on the global map. ■



ON THE THRESHOLD OF CHANGE

Photos **Taja Košir Popovič** www.tajakp.com IG @tajakp
Text, model **Marko Klemen** podezju.blogspot.si IG @klemen_podezju
Illustrations, model **Vida Igličar** www.vidaiglicar.com IG @vidaiglicar





ON A PARTICULAR DAY.
ON AN EARLY MORNING.
SOMEWHERE IN LJUBLJANA.
SOMEWHERE ON A THRESHOLD.
NOT OUTSIDE. NOT INSIDE.



Salon

Metelkova ulica 1

Počesalnica

Ljubljana

Domen Gašperin

Mon - Fri **9.00 - 22.00** Sat **9.00 - 13.00**





STOP AND LOOK AROUND.

Acknowledge how important it is to see where you are in this particular moment. Is this exactly where you want to be? Is this the life you want to live? Is this who you aspire to be? Now answer yourself. Do you need a change?

When days get colder and nights get longer, you know it is time for a change. You sense it. You know you need it. One simple change that makes you excited about life. Some are lusting after a change and escaping to tropical places, searching for joy on sun-drenched shores covered with palm trees. But it should not be that complicated. All you need is a peaceful Saturday morning with people who inspire you, a good cup of coffee, a camera and a pair of scissors. That is enough.

REFLECT YOUR INSIDE
ON THE OUTSIDE!



We knew that we needed a change.
It was our secret wish. Change is empowering.
And so we did it.



Changes serve as a reminder of who we truly are: to show yourself as well as others that you grew up. They represent the fact that you are willing to live differently, even if it's just for a day or two. Life consists of different periods that are led by changes. Every new change brings a new era into our lives. They show us how we lived.



DO NOT BE AFRAID OF A CHANGE!

Show yourself a different side of you, one you have not explored before and maybe did not even know it existed. Present it to others and be proud of it!







COOL KIDS

PHOTO *Eva Leber*

MODELS *Marija Klun, Rok Vrečer, Ian Štrucl*

FASHION *Timotej Rosc, Sara Brundula*












Written	by	Aleksandra	Brlan
Photo		Katarina	Veselič
Creative	director	Marko	Klemen
Model		Janža	Dolinšek
Wearing	Aleksandra	Brlan	SS 18

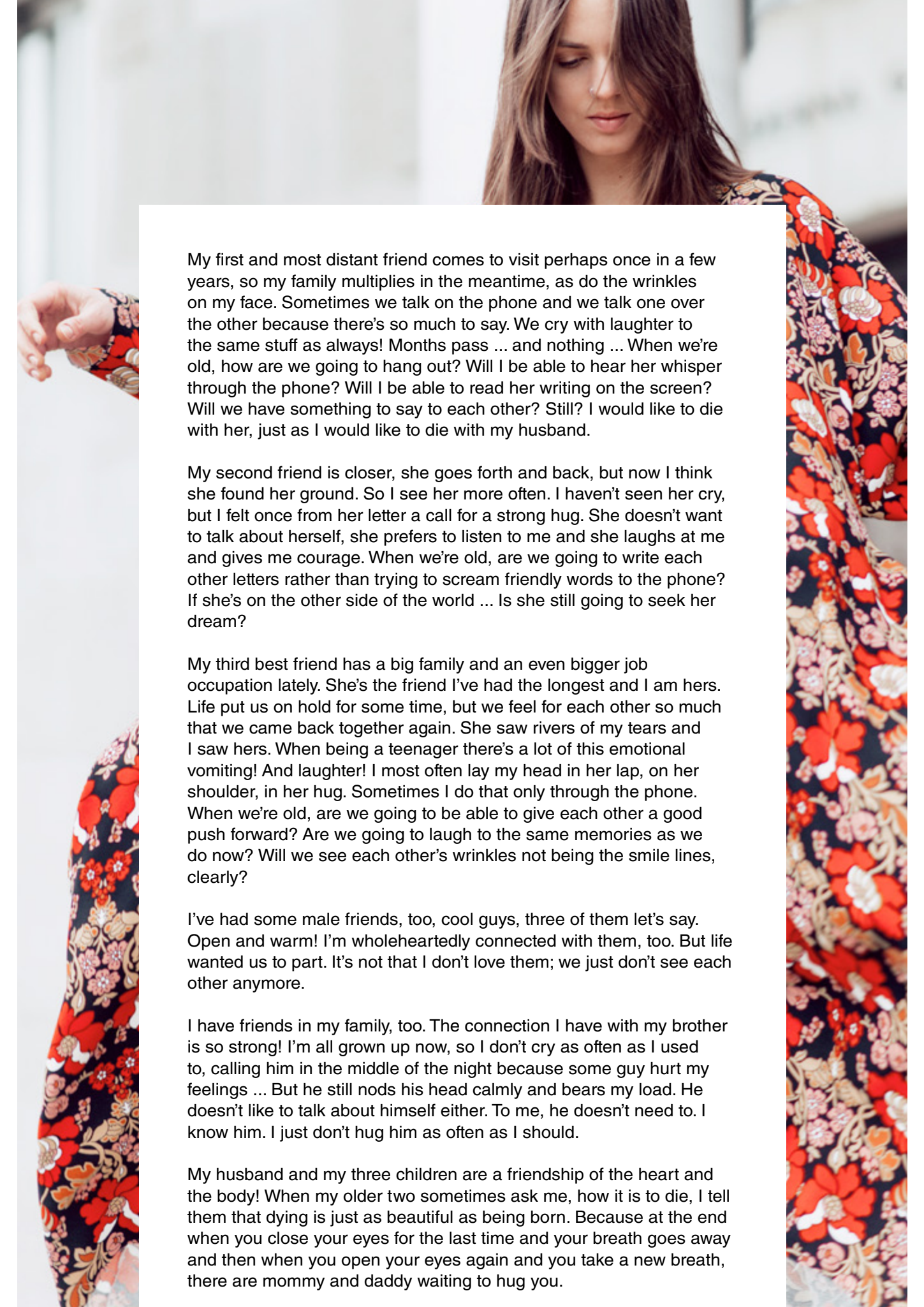




MY BEST FRIENDS ARE ALWAYS SOMEWHERE FAR AWAY FROM ME. I AM NOT ABLE TO PLACE MY HEAD ON THEIR SHOULDER WHEN THE TIMES ARE TOUGH AND DO NOT KNOW WHEN EXACTLY THEY CRY AND WHY. AND EVERYTHING MUST HAPPEN WITH THIS TIME LAPSE. AND THERE ARE STORIES LEFT UNTOLD AND TRAUMAS SUPPRESSED. AND WHY IS THAT SO?

A BREATH OF HEART





My first and most distant friend comes to visit perhaps once in a few years, so my family multiplies in the meantime, as do the wrinkles on my face. Sometimes we talk on the phone and we talk one over the other because there's so much to say. We cry with laughter to the same stuff as always! Months pass ... and nothing ... When we're old, how are we going to hang out? Will I be able to hear her whisper through the phone? Will I be able to read her writing on the screen? Will we have something to say to each other? Still? I would like to die with her, just as I would like to die with my husband.

My second friend is closer, she goes forth and back, but now I think she found her ground. So I see her more often. I haven't seen her cry, but I felt once from her letter a call for a strong hug. She doesn't want to talk about herself, she prefers to listen to me and she laughs at me and gives me courage. When we're old, are we going to write each other letters rather than trying to scream friendly words to the phone? If she's on the other side of the world ... Is she still going to seek her dream?

My third best friend has a big family and an even bigger job occupation lately. She's the friend I've had the longest and I am hers. Life put us on hold for some time, but we feel for each other so much that we came back together again. She saw rivers of my tears and I saw hers. When being a teenager there's a lot of this emotional vomiting! And laughter! I most often lay my head in her lap, on her shoulder, in her hug. Sometimes I do that only through the phone. When we're old, are we going to be able to give each other a good push forward? Are we going to laugh to the same memories as we do now? Will we see each other's wrinkles not being the smile lines, clearly?

I've had some male friends, too, cool guys, three of them let's say. Open and warm! I'm wholeheartedly connected with them, too. But life wanted us to part. It's not that I don't love them; we just don't see each other anymore.

I have friends in my family, too. The connection I have with my brother is so strong! I'm all grown up now, so I don't cry as often as I used to, calling him in the middle of the night because some guy hurt my feelings ... But he still nods his head calmly and bears my load. He doesn't like to talk about himself either. To me, he doesn't need to. I know him. I just don't hug him as often as I should.

My husband and my three children are a friendship of the heart and the body! When my older two sometimes ask me, how it is to die, I tell them that dying is just as beautiful as being born. Because at the end when you close your eyes for the last time and your breath goes away and then when you open your eyes again and you take a new breath, there are mommy and daddy waiting to hug you.

ART STORY

Every Art has a story.



Photos: (from left to right)

First row: Jasna Rajnar Petrović (Door on Trubarjeva-Lj), Gašper Bombač (Berlin Wall).

Second row: Tajda Hlačar (Vlado Novak, 2014) Anže Ermenc(Walker Art Gallery, Liverpool), Miha Kürner (Dusan Trsar - Moderna Galerija).



Masha Mazi

MY PAST DOES NOT DEFINE ME. EXCEPT IT DOES.

Is it possible to quantify your existence? To break down a vast ocean of feelings, perpetual mind flow and complexity of intellect into a scale from 1 to 10? I believe the modern world teaches us we should. And while we sit there, trying to break our personalities down into decimals, we tend to forget there is a whole cosmic cocktail of broken relationships, utter disappointments, overwhelming nostalgia and inner battles, which in reality defines us.

Do I romanticize my past too much? Perhaps. I used to speak of it only when intoxicated. Sipping liquor until I became content with my anxiety. Wondering how others accustomed themselves to inherently fake social climate filled with cheap imitations of what we should be according to global media. After emptying so many glasses I'd lost count, I'd start openly proclaiming my ambitions and dreams to anyone within my reach. Only to meet pitying gazes of future lawyers and doctors who have never given credit to art.

I glance at my wall length mirror, sitting down with legs crossed and spine unhealthily bent, to see a reflection of an insecure 16-year-old girl. Instead, I meet the eyes of a woman I hardly recognize. *You are wise beyond your years*, was what people had told me at that age. I wonder what they would say now.

As I reflect on my life, I tend to ask myself questions rather than spill out fact by fact in an orderly timeline. Did the occasional seasons of stagnancy flood me with uncertainty? Did my self-imposed "Trauma Olympics" force me into endless wretched cycles of feeling down? When did I stop believing I was destined for greatness? Who and what am I?

Many things. I am concrete speckled with raindrops. Poorly pronounced *café au lait*. Ripe orange clouds fading away as the golden hour passes. Self-admitted overachiever pondering on metaphysics. Still, I am more than the wasted eagerly fist-pumping teenage girl eye-sweeping the dancefloor, hoping to find somebody who'd save me from myself and offer me redemption. I cannot deny my past. I cannot ignore neither the scars on my wrists nor the unpredictable outbursts of sadness that haunt me down occasionally. However, I've grown to love the broken parts of wretched former self. Even if that means forever swallowing the enormous lump in my throat, or dealing with panic attacks, or surviving insomniac nights exhausted from reminiscing about fruitless search of self-love. Luckily, I have outgrown many amongst my ghosts. My career successes, my big projects, dreams and aspirations taught me that I can be my own band-aid, yet I will never be able to undo the damage I inflicted upon myself.

Healing is not linear. It consists of overcoming opinion of shallow people's projection of a perfect life onto me. It consists of realizing you've spent a major part of your life wearing a mask. All for the sake of being what is considered "successful." The quest to creating a meaningful life lies solely on yourself. That is why I ceaselessly encourage people to voice their ideas. To Love. Feel. Embrace. Embody. To rise from the ruins of their past. To rebuild themselves. Take pride in their damage. And bloom. ■

You can find Masha Mazi on Instagram ([mashanator](https://www.instagram.com/mashanator)),
or her blog: mashanator.eu



Miha Gazvoda

MAN PLANS, GOD LAUGHS: THE PLANNING FALLACY

So you're planning on reading the whole article? Let's see...

Once upon a time, there were a guy and a girl. They had a date in Sydney Opera House. She was late as usual—something unexpected had happened—she couldn't immediately find one of her 100 makeup products. (Other times she couldn't find the other ones, so it was always different with the same result.)

While he was waiting, he googled fun facts about the Opera to impress her. This was what he had found on Wikipedia:

"Sydney Opera House was originally scheduled for four years, with a budget of AUS \$7 million. It ended up taking 14 years to be completed and cost AUS \$102 million."

"That's so cool!" he thought. She said the same after hearing it. They have used the same phrase in the following months a lot, so they decided to get married. (She liked his fun facts and he liked her for being late—so he had enough time to find them.)

His stubborn mother who had divorced his father warned him that there's a 33% to 50% chance of them getting a divorce. "Not us, mother. We love each other very much." "Sure, because your father and I got married out of hatred."

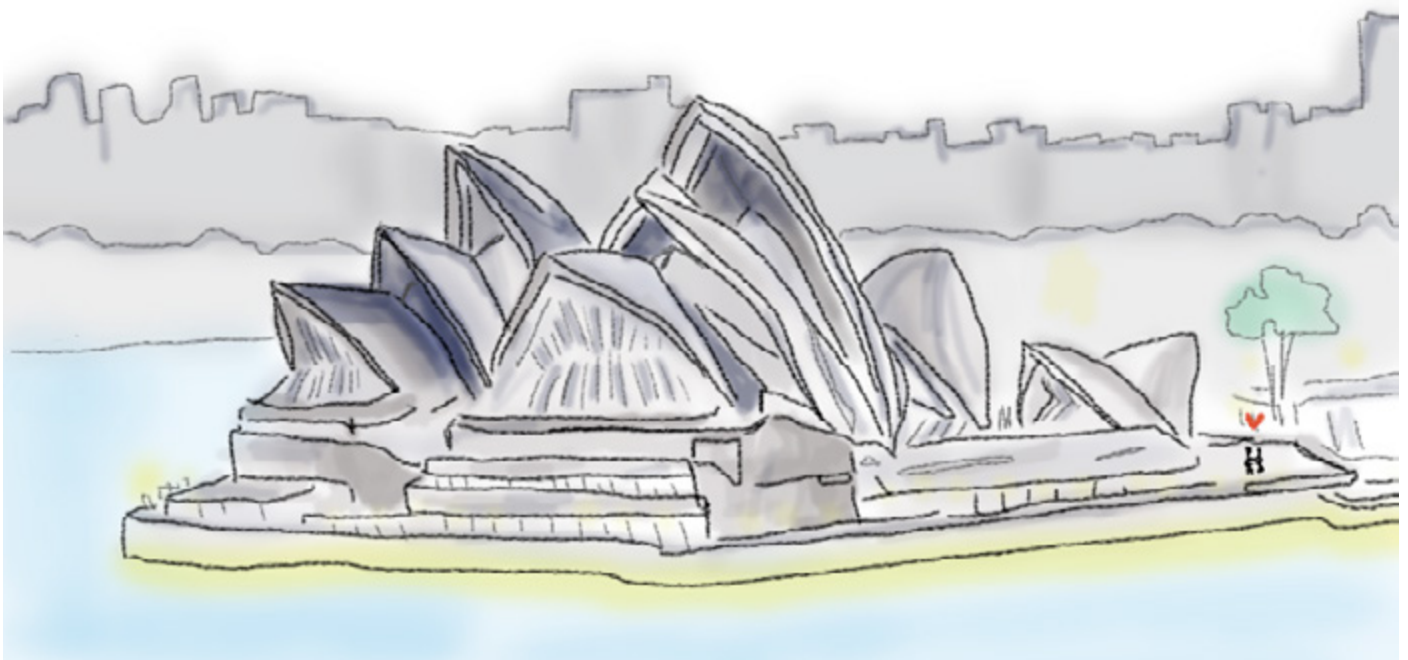
They had gotten married anyway and had done better than some marriages.

"Nothing will ever separate us. We will probably be married another ten years."—Elizabeth Taylor, five days before she and Richard Burton had announced their divorce.

But worse than most marriages. To be exact, worse than 67% to 50% of them.

The wedding present she got was a box where she could store her makeup. As a result, she stopped being late; so the guy didn't have time to find the fun facts. And who wants to be in a marriage where the best fun fact is the prediction of your divorce?

"Not me!" she grabbed the box and threw it on the floor. Both the box and the marriage fell apart that day.



The Planning Fallacy

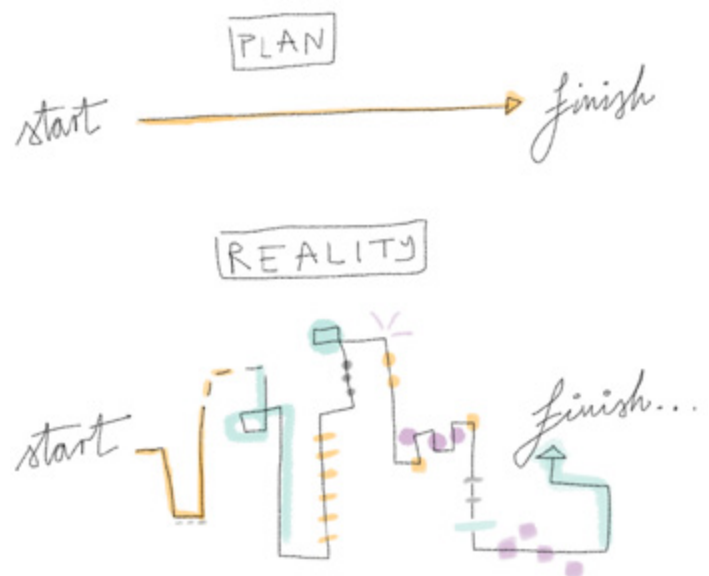
People are late, projects cost millions instead of thousands, wars take years instead of months, and why my mom always comes home with a bag full of groceries, no matter what she intended to buy? It's the planning fallacy!

The concept of the planning fallacy was first introduced by Nobel Laureate Daniel Kahneman and his colleague Amos Tversky. It describes overly optimistic plans and forecasts that

- are unrealistically close to best-case scenarios
- could be improved by consulting the statistics of similar cases.

In his book, [Thinking, Fast and Slow](#), Kahneman describes the following forecasting story. He and his colleagues were designing a textbook to teach judgment and decision making in high school. After meeting once a week for a year, they've already made some progress: wrote a couple of chapters, constructed an outline of a syllabus and had run a few sample lessons.

They were just discussing how to estimate uncertain quantities, so Kahneman proposed that everyone wrote down their estimates of duration before finishing the textbook. The results were centered around two years.



Then Kahneman turned to the curriculum expert (both estimated the same as others) and asked him: “How long does it usually take to construct a curriculum?”

“Seven to ten years. Not to mention almost half of the groups gave up before,” he replied.

Kahneman dug further: “How good are we compared to other groups?”

“Slightly below the average,” said the curriculum expert. A moment later, he raised his eyebrows, realizing the contradiction in his estimates. How can below average group outpace others by more than three years?

It can, but it's foolish assuming it will.

The difference occurred because he used two different planning strategies. When writing down his estimate, he searched for information *inside* his mind, trying to envision the future. Later, with Kahneman's help, he based the prediction on the statistics of similar situations from the *outside* world.

The Inside View

It's a strategy where the group members wrote down their estimates. The strategy focuses on our specific circumstances and searches for evidence in our experiences. It's extrapolating—assuming that existing trends will continue. There's one problem:

“The future ain't what it used to be.”—Yogi Berra

“The reason for [too optimistic forecasts] is that we underestimate uncertainty by compressing the range of possible uncertain states (by reducing the space of the unknown),” explains [Nassim Nicholas Taleb](#) in his bestseller [The Black Swan](#). In other words, we underestimate what we don't know. In Kahneman's situation, these could be more complex chapters, illnesses, bureaucracy problems... Hundreds of things one cannot even imagine.

“Unexpected always pushes in a single direction: higher costs and a longer time to completion.”—Nassim Nicholas Taleb

The longer, more complex and unique the task is, the harder the prediction. Think about the most basic one, getting up out of a chair. You can predict when you are going to stand up in case you don't want to sit anymore—except if your friends like to play pranks with a glue.

On the opposite side, there are wars. Each war has its own properties: people, terrain, weather, tactics, technologies. They usually last multiple years (although predicted less). And more time means more opportunities for unexpected to struck. Would Japan attack the USA if they could predict their development of the nuclear weapons?

Even nowadays war predictions fail miserably. The Bush administration underestimated Iraq War expenses by more than 30-fold; current expenses are around \$2 trillion (initial \$60 billion) and growing.

If there's a lesson to be learned from the inside view, it's Hofstadter's Law:

“It always takes longer than you expect, even if you take Hofstadter's Law into account.”—Douglas Hofstadter

The Outside View

Using statistical information from the similar projects is the cure to the planning fallacy. On average, you will face the same amount of unexpected troubles as other people.

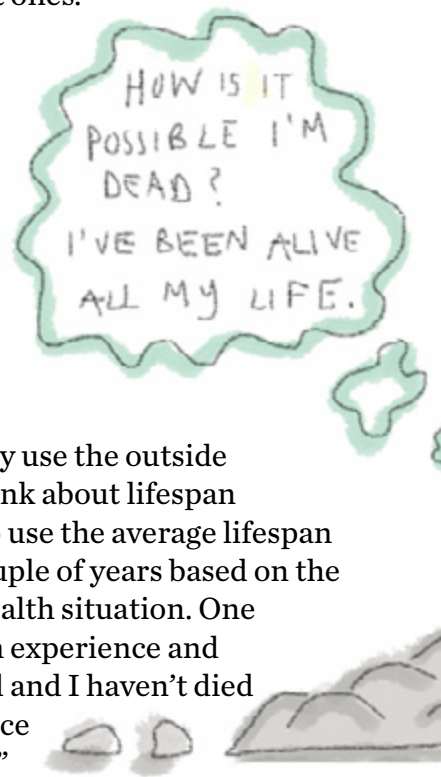
The method called reference class forecasting was proposed by [Flyvbjerg](#). It contains three steps to which I added the practical examples from Kahnemann's story:

1. **Identify an appropriate reference class:** other curriculum projects.
2. **Obtain the statistics of the reference class and generate a baseline prediction:** seven to ten and 40% failure rate.
3. **Use specific information about the case to adjust the baseline prediction:** is there any evidence that our group is better or worse than others?

Kahneman's group finished the project in eight years, close to the fastest ones.

In those years, many things have changed: he wasn't part of the group anymore and there wasn't much interest in teaching decision making. The textbook has never made it to the schools' benches.

In some cases, we already use the outside view to some extent. Think about lifespan prediction. It's typical to use the average lifespan and add or subtract a couple of years based on the lifestyle, genetics and health situation. One doesn't look at their own experience and declare: “I'm feeling well and I haven't died yet, based on this evidence I'm going to live forever.”



The Optimism Bias

There's one more bias responsible for the planning fallacy; the optimism bias. It's summarized in the following quote:

"Most of us view the world as more benign than it really is, our own attributes as more favorable than they truly are, and the goals we adopt as more achievable than they likely to be."—Daniel Kahneman

We perceive events asymmetrically. We attribute successes to our skills and our failures to bad luck. But only for ourselves and people closely related to us, not the other human beings—this creates [illusory superiority](#).

[Researchers](#) found out that 90% of drivers think they are better than the average driver, and most students think they are more intelligent than the average student. Following this logic, why wouldn't we be the ones who will succeed?

Because everyone thinks they're a little special but that makes no one special.

"Have you ever noticed that anybody driving slower than you is an idiot, and anyone going faster than you is a maniac?"—George Carlin



The newly single guy went out for a beer to cure his broken heart. He wanted to gain back his optimism (bias, but he wouldn't admit that). When he switched to shots, he overshot. Instead of optimism about the future, he gained sorrow for the past. The phone was in his hands before friends could stop him (they were busy checking their phones).

"i miz u;D" was the message which started to glue together the broken marriage. (She was asleep so she didn't respond immediately—and we all know who liked to wait.)

However, they didn't need to glue together the makeup box. He bought it as a sign of their reborn love—it was the thing that made her say 'that's so cool' again.

And in their case, 'oh, so cool' wasn't far away from saying 'I do'.

They planned, God laughed. ■

AI AND THE FUTURE OF DESIGN

There has been a lot of buzz around Artificial Intelligence and automatisisation in the workforce lately, but the creative industries still seem to be a bit of an enigma. Some experts are claiming there is no need to worry and some are claiming that creating a creative AI will be the last thing we ever create. Both are a bit extreme for my taste. The only definite fact is that the future will be very different. And my job as a graphic designer will most likely level up to something I can only imagine today.

But maybe this is not a bad thing. We have become almost completely dependent on our software, and involving AI in our processes today is probably not very different from designers who went digital in the 90's. Our software already has features like [face recognition](#)¹ and [adaptive layouts](#)². We have algorithms so that [websites can design themselves](#)³ or can [instantly generate beautiful, unique logo ideas](#)⁴ for customers. But AI algorithms in these cases can only do one job and have to work in controlled environments with access to large databases of templates and references.

We might claim this is not very creative, yet our own design processes are not that different from it. We too are closely connected to the internet and large databases of templates and references that we then mix-match (knowingly or unknowingly) into something new. Sometimes the 'something new' is truly amazing and gets awards and sets new trends. But for an everyday designer, our lives on the

job are mostly the execution part, and therefore not very creative. These new tools can now get the mundane and boring tasks out of the way quicker. That might mean fewer designers will be needed in the future or it might mean we will all have more time to do the creative part. I obviously don't have an answer to that, but it does raise another question. Can an autonomous AI ever take over the creative part as well? Will it ever be able to come up with something completely new?

My logic tends to get very dismissive in cases like this. Yet for a brief moment this summer we have coexisted [in space and time with 2 chatbots](#)⁵ who have realised our language is slowing down their trading sessions. Therefore they have created their own means of communicating, unknown to men. It is hard for us to imagine what it's like to be something else than human, and we need to accept that creativity in AI may come in different shapes and forms.

If we do accept those and learn how to work alongside them, the best scenario for the creative industries in the future seems to be human-computer collaboration. Although we are not completely there yet, we can already see a lot of different steps taken in that [direction](#)⁶.

For now, AI and technology are just tools, developed for our needs. In the end, it will be up to us to decide how we use them and how exciting we make the future. ■

¹Face-Aware Liquify in Photoshop CC

²QuickLayout, Adobe MAX 2016

³The Grid

⁴Logojoy

⁵Bob and Alice, Facebook chatbots

⁶Ars Electronica 2017

Ai

Vanja Žižić

WHAT ARE YOU LOOKING FOR?

We love to stop our eyes on photographs. Have you ever wondered why? Or if I ask the question more precisely. Which ones attract your gaze most often? What are you looking for? Are you wondering who or what is depicted on them? Or is it the storyline that interests you the most? The nature of photography, as a medium, is that it shows something. It highlights. It reflects something.

But a photograph cannot just stand and show on its own. There is always someone who stands behind it. Who took the photograph? What does he want to reveal to others? Behind every photograph stands an author, who wants to tell his message either directly with documentary conventions, or indirectly with alternative, perhaps even abstract narrative practices, which can still be captured in the photograph.

When he seizes our attention, we as the observers either accept his message, we understand it, like it or dislike it or contemplate the meaning of it. Therefore, we pay much attention to questioning the author's intentions, while we don't even consider other criteria that are just as important in the transmission of a certain message when observing a photograph.

We forget that the message of an image, the one that attracted our attention, is also largely determined by the institutions that present the photo in a specific channel (newspaper, website, gallery, etc.). They define the photograph's purpose. It is therefore not only



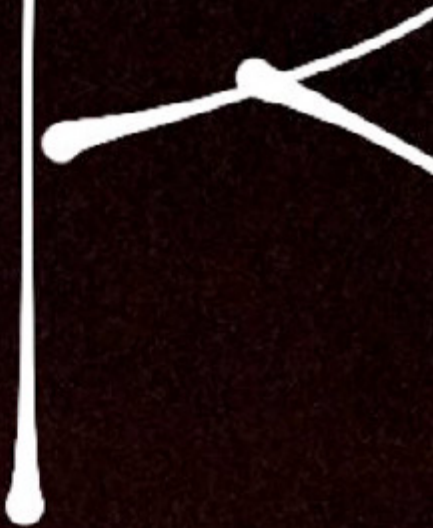
important what the author wanted to tell us, to show us, but also through which channel we encountered the chosen photograph(s). It's about different framing in different media. We observe and look at photographs in newspapers differently than those we encounter in the galleries. If a certain photograph attracted our attention in the museum, we might not even notice it in a completely different context.

Considering the criteria, I already mentioned above, it would also be very naive of us to think the author and the medium itself are the only factors, which define and communicate the message of a certain photograph. The communication process, which occurs when the selected photo steals our attention, is both an act of sending a message and an act of receiving a message. In the communication process, we as the viewers, enter the scene simultaneously with the message and its messenger.

So if you are still wondering why a particular photo captured your attention, I suggest a relatively simple answer.

*We as observers play an active role in this process.
Something caught our eye, because it reflected a part of us in it.*

You see, everything we choose to pay attention to, reflects our own state of mind as well. ■



*Reflect yourself,
don't repress yourself*

Denis Pucelj

Think of your reflection in the mirror. Do you want to be told what you must look at? Do you want to be told how to look at yourself? Do you even know who you are nevertheless being told how to look at yourself?

When the self is the main focus of everyone, does anybody question how that kind of thinking got normalized? In the age of simulacrum, everything that is defined as new is a copy of something old. The cultural value of fashion is defined through the prism of past times, rather than the actual. What it thus gets to represent is the institutions itself which guard fashion and do not allow it to evolve and to genuinely reflect the times.

Fashion has a very peculiar relationship with time - by default it must represent today's attitude. Pink is the new black and the new It bag is basically a PVC bag decorated for extreme grotesque pleasure which aims to poke fun at fashion while still very much staying in it. Fashion is a continual lie - it hides its own faults in order to regain its relevance. There is nothing wrong with dictatorship as long as the dictator is sane.

Institutions which run the fashion business have long since lost its cultural power and are now desperately seeking its own reflections.

All is fair play in an age when a reality star can become president of a country. As we are surrounded by pop art we crave nostalgia, 90s supermodels dipped in gold walking the runway hand in hand. That is where we feel safe and that is where the true power of fashion lies - in its genuine ability to reflect the mood of the time. Yet the question remains - are we alert enough to know how to read into it? Are we smart enough to not fall in the allure of the past to recognize we are sacrificing the new? ■

ON SILENCE

The thing I've learned in the past year is that yes, people can bear different things that don't feel right to them for a long time – listening to the same unfair criticisms over and over, staying in unhealthy relationships, injustice of any kind – but there inevitably comes the last straw, a final realisation which tips the scales. It doesn't matter if it takes a month, a year or ten, it happens. If that doesn't ring true to you, I now know that it's true for me, and you never know... maybe the last straw just hasn't happened for you yet. As with most things, it unfortunately can't happen because somebody else says it must, or when you vaguely think something isn't right and has to be better. When it really happens, the words stop and you can finally take action.

Bearing that in mind, I have always believed in equal rights for women and men, liked and agreed with most written and spoken thoughts or depictions of any kind that showcased girl and woman power. I 'liked' and 'shared' them on social media, talked about it with people who felt the same and even sometimes with the ones who disagreed – but it was definitely all very passive. In the back of my mind I felt uncomfortable and even ashamed when a woman spoke out about how she felt or what her opinion was, loud and in public. I've been taught, as probably most children are, that being loud in public isn't very polite, who the heck is going to listen to a child screaming outside and enjoy it? After all the socialisation happens, at home, school and in society, it somehow turns out that if men are loud and outspoken

it can be overlooked, but for women it's frowned upon. During the course of passing from a teenager into a young adult I have also been immunized to all kinds of unsavoury comments from the male sex, I mean, how energy consuming would it be if you made a conflict out of every 'ooo look at those boobies' or 'wouldn't I like to tap that ass' line you hear? So I mostly stayed quiet and honestly, didn't give the whole feminist issue much thought.

And then came my straw. It could seem banal to others, but it wasn't for me. The setting was appropriate, a very typical Slovenian (countryside) combination of a cross-country hike and a lot of drinking on the way. It was a guy, sitting at a nearby table at a food-stop, who just needed to comment because my friends, a couple, were fighting: "You know sometimes I just want to dig a hole in a ground, bury you women in it and cover it with snow." This didn't sit well with my female friend, so she stood up to him, and loudly at that. In the ensuing shouting match I asked him what we did to deserve those words. He replied he was "only joking". And that wasn't even the worst part – what put a thorn in my side was the only sentence coming from the only female at the other table: "I'm ashamed to be a woman." It's so textbook, woman-on-woman hate, and I'd known of it from before, but this really brought it home. How can we even try to be perceived on fairly equal terms when it's not only members of the opposite sex who look down on you for trying, but also your own?

That question has probably been asked a gazillion times, and of course I don't have an absolute answer or a solution to it, but I have some thoughts. So how did this particular straw change things for me? For one, as one of my more trolling male acquaintances would say, I was triggered. After the incident it was fierce, but now it dialled down to a slow burning anger, a healthy one. I don't think I'll ever be silent again when people cross a line which I defined cannot be crossed. How I'd advise for that to happen for others is: hang out with women who you respect and who aren't afraid to speak their minds, out loud! Even if it scares you and you don't want to do it yourself, no matter. Don't be frightened to defy what society defines as 'ladylike', for me that's a remnant from another age. Of course defy it within your own boundaries and use sense, I'm not saying "pee on the street in the middle of the day". The best way for an individual to produce change, even if it's very small, is by example, by showing how it could be done. To think big, about actions on a larger scale, like what education about these ideas could do when you introduce it to children, or like what a women's only political party could do (it's happening already in Iceland), but that's for another article. Right now, for yourself, do what you can and try it without fear or shame – laugh without restraint, speak against small-minded stereotypes with your friends of any sex, don't hate on another woman standing up for herself even when you don't agree with her and most importantly –

don't stay silent. —

PRESSURE AND VOLUME

Ever felt stressed? You know, the whole waking up in the middle of the night because you worry so much, losing sleep over work, forgetting the most basic things like eating, and that slight tremor in your hands because of endless amounts of coffee? Or you know, just the right amount of stress to set you in that competitive mode that fuels you up and increases your productivity, but stress nonetheless?

Yeah. You're not alone.

We may joke about it, but at the end of the day we have to face the facts – we're the stressed out generation, believe it or not. The left out generation that grew up playing in the streets with scraped knees and rosy cheeks until your mom called you in for dinner. The in-between generation that watched the internet evolve in front of our eyes, remember playing solitaire on your PC and then later trying to make time go slower when you got that one hour of internet to play online games and chat on MSN? The they'll-be-okay generation that got lost in translation and your performance is just not good enough, I'm sorry miss, but you have to have more than a degree to get a proper job that might later feed your kids, you want a house? Yeah, take a mortgage, get in line, we'll get to you in due time.

They say that comparison will kill you – so why are we trying so desperately to kill ourselves while we aim to survive? You go to school, you get your grades but someone's better than you, and it should fuel you, shouldn't it? You go online to escape the real world but

someone's escaping it better than you in turquoise water – let's not even get into body image and body positivity, in the end the reflection you see in the mirror isn't yours anymore, it's the things you lack. We compare ourselves to others, to the images that others have of us time and time again, like we've been trained to do it. And then we look up meditation techniques and mindfulness advice and just anything, anything to heal our mind, a manual to help us stay present, stay in the moment, help us live even though by default that's what we were born to do.

The body's response to acute stress is fight or flight. It's your animalistic instinct to defend yourself against something that could harm you. A little stress is good, but everyone has a tipping point and by increasing it, aren't we just harming ourselves? We're defying the rules of medicine, where you apply pressure to an open wound so as to not lose volume. What we're doing instead goes against the instinct of survival: by applying pressure we're only losing volume, losing ourselves.

It's not a matter of strength, even diamonds, known to be unbreakable, can crack if the conditions are right (no but seriously, there are places in diamonds where the atoms are less tightly bonded together and that can happen). It's a matter of matter – how much volume you lose or keep while having the same mass. It's a matter of try. It's a matter of want. And don't let anyone tell you you're doing it wrong. There's no manual on how to live, you just have to dive and trust that you'll swim. ■



Tadeja Ogrizek

JUST LET ME TAKE A SELFIE

It seems that every time I take on the task of putting together a written piece for this mag I somehow end up writing about the modern ways of self-representation online. Although I did spend a lot of time researching related topics while sailing my way through college, I never thought I would spend much time thinking about it in the years to come. But here I am again, googling the word selfie and playing that Chainsmokers' song, which will probably be stuck in my head for the next few days. Sadly, the things I do to get myself in the mood include sacrificing both my sanity and my taste in music.

Let's start this thing by taking a quick history lesson. The first selfie, not to be mistaken with a painted auto-portrait, was made by Robert Cornelius in 1839, which was one of the first photos of a person ever taken, at a time when photography was an experimental thing. As the cameras became more portable, lighter, and cheaper, taking photos increasingly became an everyday thing. Although the term selfie was first publicly used in 2002, the concept of using mirrors to take photos is not as young as that. It actually dates to the early 20th century and, of course, it was a woman who did it, a thirteen year old Russian duchess nonetheless. Technically it wasn't a real selfie though, as the definition, offered by the Oxford Dictionary states, that a "selfie" is a photo one has taken of oneself, typically with a smartphone and published

to social media channels. I guess they lived a life without those back then. I wonder what that's like.

For most of us, the day starts by checking our phone. Probably while still lying in bed and contemplating life decisions that, by consequence, make you hit snooze on that alarm clock every single morning. We all do it, and trust me when I say I'm not judging you. Anyway, because Facebook somehow became the gathering place of our parents and annoying uncles discussing weather and pointlessly commenting on politics, the first go-to app these days seems to be Instagram. If a picture says a thousand words than Instagram communicates a few billion. It has more than 700 million users (as of April 2017) and the hashtag selfie has more than 325 million hits on Instagram alone. The fact that you probably scroll through IG while you brush your teeth in the morning or sit on the toilet is nothing strange. It's not strange if you do it while waiting for the green light at a crossroad, although you really shouldn't do that. And it's not strange if you do it to pass time while you should probably be studying or doing something that is actually important. Everyone does it. We're the generation Z after all. It is our way of keeping in touch with the world, where posting photos is somehow comparable to looking ourselves in the mirror or checking out the reflection in the store window while passing by.





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Although the concept of making and posting a selfie was once viewed as a viral sensation, it has become much more mundane and publicly except-able. It is an everyday part of our media presence, a notion that went from being a theoretical term to an unavoidable fact of life. The selfie theory (yes, such a thing exists) states, that as we increasingly live in public, our selfies are our networked identities, connected, refracted, and devoid of context — and those who see us are our mirrors, reflecting how we look back to ourselves, and out to the internet world. Though a selfie itself may not offer a direct explanation of the situation or a specific context of a story, it could have a certain connection with the viewer. It doesn't matter who that viewer is. For a friend, a stranger, or a random acquaintance it may only say "Hi, this is me right now." To ourselves it may offer a retrospective view of a time in our lives. I don't know about you but I love to laugh at old images of myself, seeing how ridiculous my younger self was.

Alicia Eler has studied selfies and the stories they tell since 2013, when she, rather than focusing on the negative discourse such images received, decided to write a weekly column for Hyperallergic, with the participation of her readers. They sent her selfies along with captions which describe the mood, happening, or general feelings about the photo. Her column transformed into a book in which she tackles the selfie

critics and approaches the topic from different angles, such as contemporary art and communication. She concludes that beside the main allure of the selfie, the control of the narration in which the photo has been taken in, the main reason people do it is to enhance communication. Selfies are about connecting with others through mirroring processes, not about being alone in front of a static one-way mirror. Even James Franco said he doesn't trust selfie-less social media accounts, because he doesn't know who he is dealing with. Yes, you read that right. The truth is these kinds of photos capture more than a random memory of a trip to London you took two years ago or the time you went to the seaside with a group of your best friends and got incredibly and stupidly drunk on the beach. These photos capture much more because they reflect a certain state of mind, a broken heart, the happy moment you received your diploma, the warm feeling you have while hugging your fluffy pet, or just that uncomplicated moment when you took a selfie because you were just so incredibly bored and you had a good hair day. It's quite the responsibility for just one photo to handle.

Let's back up a few years to a time before modern phones existed. A time where there was no such thing as a reflection camera; a time where taking a selfie required a lot of effort. I remember finding my mother's selfies while browsing through the photos on our family camera. You know what



I'm talking about, the pre-smartphone selfie, the old school kind, with both of my mom's hands reached out forward in an attempt to back the camera far enough to catch her own image through the lens. And there I was, the generation Z child, staring at a photo of my then forty-something-year-old mom doing the duck-face selfie. I was horrified. Even more so when a few years later she bought me a selfie stick for Christmas. I mean really? Who's the kid and who's the adult here? For a teenager with an open hate towards the selfie stick generation, there wasn't a worse gift you could possibly give me. I think that thing is still rolling around somewhere in the back of my drawer. But that selfie will probably remain my favourite selfie story of all time. Maybe because it bridges the generation gap and somehow means my own mother managed to jump on the selfie hype train. Or maybe because that image still haunts me in my sleep. But it proves that each of those selfies you have stocked on your phone tells something about you and who you were at a certain time in your life. It's yourselfie. Get it? ■

Tajda Hlačar

WHAT IS THE FUTURE OF FASHION? RE-THINK, RE-STRUCTURE, RE-FLECT.

Twice a year, the fashion world takes the place of the main news all over the media, and so it was in September this year. Especially during the latest fashion week, one question was addressed once again; is the fashion system really completely in the hands of the fashion industry?

The criticism of fashion as fairly one-way process has been slowly brought into question due to an increasingly present concept of 'see now, buy now'. So far, during the month of fashion shows, the unwritten rule has been that the designer represents a collection for the next season. However, in the last fashion week, or rather fashion month in September, attention was paid especially to Burberry, Ralph Lauren, Tommy Hilfiger fashion shows which represented fall/winter collections that could be bought right off the runway. Many other fashion brands represent their capsule collections or individual products similarly and many of them have also announced similar plans for the following seasons. The most important question that we should pose at this point is, why is the fashion system changing 'the game' and consequently rebutting the traditional fashion calendar?

Today's consumer has changed his or her personal values, requirements, expectations which consequently modified his or her behaviour. Millennials always search

for something 'fresh' and want to be the first to have the newest item. When they click on the heart on Instagram, they want to have the selected piece of clothing in their closets immediately, so they can put it on display in the streets of London, New York, Shanghai and other globalised cities. Brands of fast fashion offer around twenty collections per year to the millennial consumer and the consumer-centred fashion industry has forced fashion designers and fashion brands to rethink their system. The consumer wants to have the new Burberry coat, Prada bag, Michael Kors sunglasses right after they appear on the runway. The traditional fashion calendar is passé and does not meet the demands of today's consumption. It is hard to remember what was presented six months ago, if there are so many new pieces of clothing, jewellery, and accessories offered on the Internet every minute. This constant desire for 'fresh' content is to a large extent a consequence of the digital era, since the current technology enables us to experience everything immediately.

At first sight, the experimental mode of 'see now, buy now' has been slowly transforming into a more and more common straight-to-consumer action. When deciding to restructure its system to 'see now, buy now' and to make it its initial business, a fashion brand has to be aware of the big transition, otherwise its existence can



be seriously endangered. A fashion brand has to cope with many practical issues and has to reorganize the production process and consequently find new manufacturers due to a faster production schedule. It has to restructure its costs, timelines, funding structures, and transport system to ensure the availability of its products 'fresh' off the runway. Not only does it have to change the entire production process, but it also has to change the presentation of the collection. The six-month period, a period during which fashion brands try to instill the desire in consumers to gradually start coveting particular product appearing in fashion magazines and in other media that is coming on shelves in a few months, is over. At September's fashion weeks, the vast majority of fashion shows were streamed live. Consumers all over the world could 'join live' from

their sofa and after the show they could already shop the most desired products over the Internet.

What we have concluded during the autumn fashion week is that the 'see now, buy now' concept is the latest example of a revolution in the fashion industry. The spirit of fashion reflects in society and the spirit of society reflects in fashion itself. Their reflections in one another are the key for understanding each other. The traditional six-month model seems old-fashioned and is no longer in line with today's capitalist economy, with today's consumers, their desires and demands. We may only speculate whether the 'see now, buy now' will become the dominant model or whether it will be transformed into something yet to come, but one thing is clear: the fashion system needs to (be) re-structure(d). ■

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