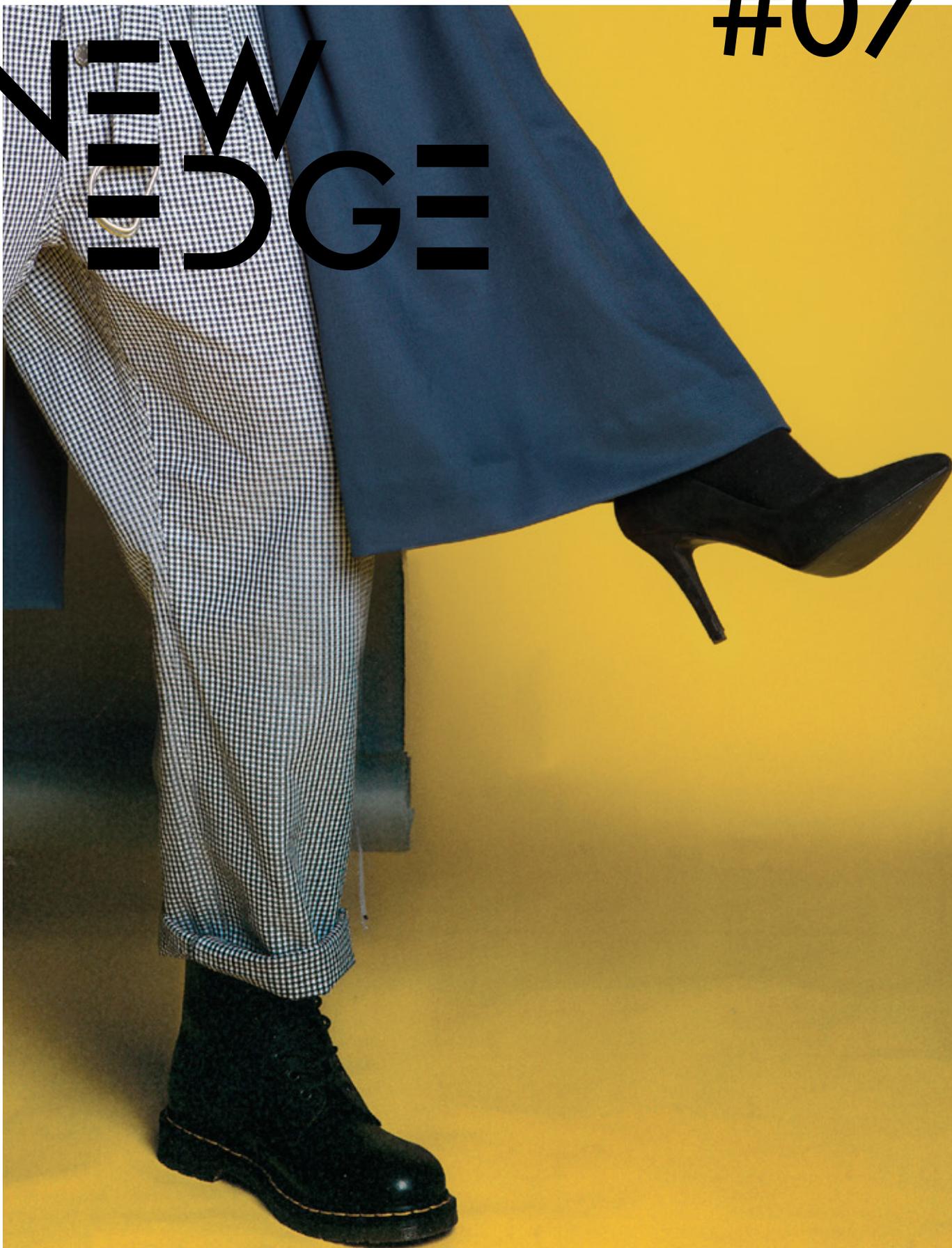


NEW EDGE / AUTUMN/WINTER 2016/17

#07

NEW
EDGE



PROMISING / VISION / FASHION / ALTERNATIVE / CULTURE



07 / NEW EDGE / AUTUMN/WINTER 2016/17

Making of the 'let's run away together' editorial.



07 / NEW EDGE /
AUTUMN/WINTER 2016/17

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LECTOR Maja Podojsteršek

NEW
EDGE

NEW EDGE IS CELEBRATING TWO YEARS



FEW MOMENTS FROM 1 - 7



NEW EDGE



NEW EDGE
BY NOW:

16,035
IMPRESSIONS

1,054
FOLLOWERS

AND COUNTING



NEW EDGE



POWER

What we have learned this year is that things won't always be the way you want them to be; that it won't be easy, there won't be luck and coincidences, mainly just hard work and small victories that help you pull through and keep on going.

... There is no such thing as a complete good year - there will always be ups and downs but those precious few moments that excel make all the difference. Sometimes there is more of good ones and sometimes less of them. If we keep striving for more, just maybe, there will once come a complete good year. We get power from the constant positive feedback by our readers and that gives us drive like nothing else does. We joined forces once again so we can present you the new powerful issue.

And for the year to come to have a better flavor we will add a cup of prudence, a teaspoon of observation and a pint of communication.

Be strong, persevere, the Power is on!

Welcome to the seventh, 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

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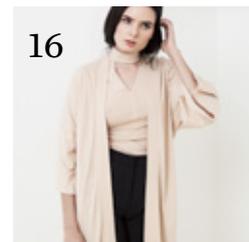
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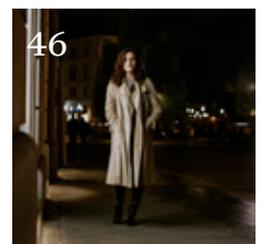
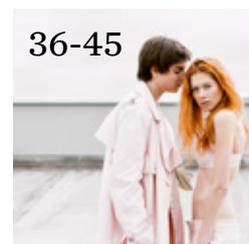
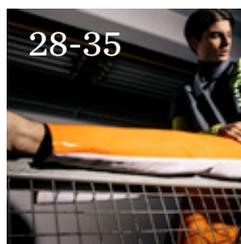
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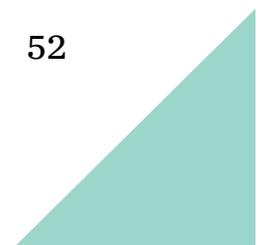
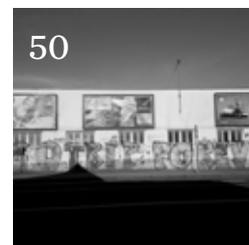
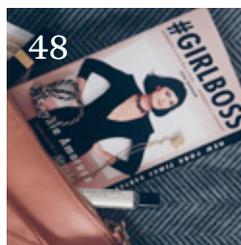
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PROMISING

ART

THE UNIVERSAL ATELIER OF STREET ART



Text: Jasna Rajnar Petrović; Photos: Jasna Rajnar Petrović

There is a place in Ljubljana, where the concepts of art and creativity converge with the principles of community. A bright space, open to everybody. Sounds like a fairytale or maybe a modern marketing pitch, aimed at the young hipster crowd, but it really isn't. It's a warm and inspiring reality, made possible by people who work hard and believe that things can get done, that they can be done for the good of more than just one person and that they can do it together.

UAUU – Univerzalni atelje uličnih umetnosti (for the English translation look at the title) started with a group of people who just wanted to get a place of their own where they could work and create. All different profiles; from architects, interior and textile designers, seamstresses, graffiti and tattoo artists, musicians, to photographers and advertisers, or more of these combined. From the initial idea they came to realise that they could use the room in the front as a gallery, to exhibit art from young and unrenowned artists. On the 22nd of December they celebrated their 2nd birthday, and in the past two years they've put on 24 exhibitions, usually month-long ones and also 4 pop-ups, which were only set for a few days. They've also hosted different art workshops and art courses for students, a first preview of a movie, showrooms and pop-up shops, and a (Funky) flea market among other things. Currently on display is Marko Lekič's exhibit Črtica, and January's artist will be Maksim Azarkevič – Azo.

As long as they see the quality and expression of an artist, they are on board. They also set up the exhibit thing

together with them, think it through and collaborate, so the end 'product' comes about organically. What's important to the UAUU crew is forming bonds, doing things together for the long term, and to give the young artist that joy of seeing their work up on the walls – with all that the artists gain confidence, new opportunities and even sell some of their artwork. They're not afraid of the flow of artists drying up anytime soon, in their eyes Ljubljana is hyperproductive when it comes to creativity, and the people have a lot to say, a lot to express. Moreover, they don't want to be limited to the capital their goals for the future are to connect more with people from all over Slovenia and to delve into other new creative areas.

Putting the emphasis on the fact that everything they do is a learning experience for them as well as for the artists, they insist on being each other's friends, mentors and co-workers. The knowledge that they have to swallow their egos sometimes to work together is what makes them special. They feel that people should also get used to Slovenian art and design and start buying it – if we are more and more aware of the importance of buying local food, then we can do the same with design! - that's why they want to set up a shop of their own as a part of the gallery. So don't be afraid to come look at what they're doing (you can also do this on Facebook - <https://www.facebook.com/UateljUU/?fref=ts>), pet their beloved gallery cat Po, have a chat or a deep philosophical debate – they are the experts in ideas as well as making them a reality, and they always welcome people who have the balls to get something done. ■



PROMISING

PRODUCTION COMPANY



Text: Anja Korosec; Photo: Mark Kucler

MATEJ MARINKO

<http://www.brightvisuals.com/>

Introduce yourself to our readers?

I'm Matej Marinko, a part of Bright Visuals – a team which forges an interesting visual story that translates in our society in a creative way. We make advanced and innovative digital video contents and thus help different brands expand their visibility on the market and combine talent for a long-term purpose. We collaborate globally as well as locally. My role in the team is that of the executive producer, but I also do a lot of other different things, such as accounting, economy matters, leadership and project execution. We really put an emphasis on constant education in our own fields so we can get better and better and face any challenges that come our way. The field we work in is unpredictable but at the same time fun; we're constantly facing new... I wouldn't call them obstacles, but rather challenges. We have a sort of 'sense' in our team that we always need to combine; we constantly motivate each other and that is the key to getting good results. A good relationship between teammates works wonders.

How do you wrestle the amount of work and deal with the deadlines?

That is actually one of the challenges as time's always lacking. I use time management procedures where we organise ourselves and in the shortest amount of time possible do our best, because you can't do everything on your own. Other solutions to taking care of our time management issues include financial support, with which we can work better and faster. That's when you realize that time really is money. Despite that, I find that it's better to invest in people, in their education, rather than the equipment because knowledge is worth so much more. Equipment is a base without which you simply cannot create but it's much more important that a person can learn and then work even better.

How do you educate yourselves?

We live in the age of the internet and technology so knowledge is easily accessible – there are a lot of webinars and online courses that we take, but we also visit conferences and invest in learning programmes which we then try out in praxis. I think getting education like that is important because we get motivated; it sparks ambition and makes us work even better.

What are your plans for the future?

I have many plans for the future, and I don't leave anything to coincidence. I put a lot attention to dreaming, planning and then translating that to reality. For that I always have to work hard and so does the rest of the team, because we are aware of the fact that you can't skip steps. It is true that we are big dreamers but we try to stay as realistic as possible, which is why we give ourselves realistic goals. Step by step we're slowly but surely constantly moving forward.

Do you have any hobbies?

My biggest passion is surfing. When I surf I can be totally myself and without worries. The only thing that matters at that moment is the "now". That is why I always take time for my long surf trips. They help me to be even better at my work, rested of course. But when there is no surf around I enjoy reading business books and easy living magazines.

How did you get into filming?

It all started and evolved because I liked standing before the camera. I got interested in these things and thus the background, behind the scenes work of it all. That is how I got closer to this world of art, creativity and new knowledge. I've always been creative and involved in different creative processes, so I wanted to find a way to combine that with my passion for economy and business.

Have you received any awards?

Last year we got one on SOF (Slovenian Advertising Festival) – for precision handcrafting Calypso Crystal. But every project is an award in itself – I'm especially fond of our project for the record player MAG-LEV.

Do you have a motto?

Many of them. But the one I always return to is "The real skill is that people want to work with you, not just because of your skills but because of who you are as a person." I find it important that I can translate client's vision to reality and at the same time they have the best possible communication and work experience with us. That is how I find every project we take amazing; each individual I work with contributes a small piece to the bigger picture and when the puzzle pieces and details come together it can really become something grand. ■

PROMISING

CREATIVE



Text: Anja Korosec; Photos: Eva Gradisar

BOR KLEMENC MENCIN

What are you currently doing?

I'm currently working as a copywriter at an advertising agency. In my free time I try to work on some projects on the side and just do as much traveling as possible.

Where does your creativity derive from?

I don't know... I think I always liked to hang out with interesting people, not just creative types. When I look at the friends I have now, I think most people would consider them as sticking out in one way or another. Actually, I'm probably the most "normal" guy in the bunch. And, for the people who really know me, that's saying a lot. That's why I think my creativity actually comes from the people I'm surrounded with, because it gets you to a point where you start feeling like you want to create something as well. Also, creativity is like a muscle - if you don't exercise it, it'll wither away, eventually. My job lets me exercise it every single day.

So you won an award at a competition of Young Creatives?

When still in college, my friend Klemen came to me and suggested we sign up, since the main prize was attending the Cannes Lions Festival, which is kind of a big deal in the ad world. So we tried - after all, we had nothing to lose. The theme was youth and alcohol and we had to present a digital solution - in our case, that was a fake website for a "new brand" of vodka, where we got people to fill out a form in

order to receive a free sample. After pressing the 'send' button, a mistake appeared in your name with a side note saying *you make mistakes when you're durnk. Next to it was a bubble listing the most common mistakes people make under the influence (such as texting your ex, peeing in public etc.). Fortunately for us, the jury liked the idea and sent us off to Cannes. Two years later, the theme was social media addiction and we decided to do it again. Our idea was to create a box that you'd put on a bar table to charge your phone. The catch is: the phone doesn't begin to charge until after you've closed it in the box. The aim was to encourage face-to-face communication by giving the user the benefit of charging their phone for free. This project was also a winner and the great thing about it is that we're actually trying to make it happen, which is really exciting!

What are your plans for the future?

We are where we are right now, but looking forward... I'd like to try more things where I can do stuff on my own terms with people who are passionate about what they do. And have fun and make a bunch of mistakes along the way.

Do you have a motto?

I don't believe in mottos. But I guess the main thing that guides me is I try my best to do cool stuff in original ways with interesting people. And no, it doesn't always happen :) —



LIANA SAJE WANG



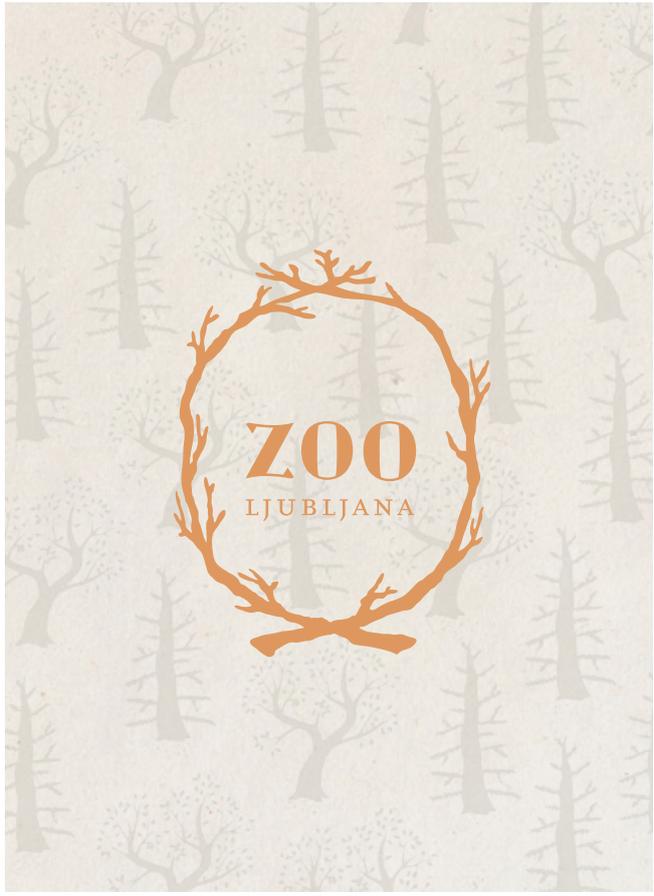
As a little girl, Liana had always paid attention to artwork – be it in books she'd read or cartoons she'd watched, graphics and art was something that had always interested her. She didn't imagine that it would be something that she'd study, but after encouragement from her parents (her mother is also an illustrator and artist, hailing from China), she enrolled in the Academy of Fine Arts and Design in Ljubljana. Experiencing what most of us experience during our studies, the new environment helped her realize what direction she wanted to take on in her career and find herself – her style as well as her voice, the philosophy of her art.

This year, she finished her degree, combining three different spheres of design: graphic design, illustration and information design. The first being what she studied at the Academy, the second being something she loves to do and the latter something that interests her. She's always loved natural sciences and saw the potential in ZOOs, using the Ljubljana ZOO as a base for her degree. Information design is an area which really interests her because it's functional and always evolving but it also combines different mediums and industries. It's about collaboration and making things more user- friendly, logical and systematic. She designed maps, info-boards and a logo, paying special attention to illustration and how she incorporated it to

spark interest - but that didn't go without research. She thoroughly researched illustration in natural sciences and based her own illustrations off of them. The info-boards also read well, like an encyclopaedia. Her mom heard about a youth design exhibition contest in China and urged her to apply with this degree – and Liana was one of the five winners, which gave her the drive and motivation to send her works to another exhibition. She's now proudly displaying at the Illustration Biennale in Ljubljana.

Despite growing up surrounded by technology and modern techniques of design, she always finds herself going back to illustration; paper is her favourite medium and lately she's trying her hand at aquarelles, which she admits are challenging but interesting and she wants to perfect it. Liana's a firm believer that art needs to communicate; a picture can be beautifully done in technique but if it doesn't communicate, it's just that: a pretty picture. When looking at an artwork, it's important that it touches her, makes her feel something. What inspires her is when she can capture what she's feeling and translate it on paper, in order to create something.

And her motto? To be aware that she's learning every day and that she shouldn't be her own enemy. It's okay to be your own critic, so long as you don't harm yourself.



ZOO

SURIKATA
Suricata suricatta

LC

DESCRIPTION
The suricate is a small mammal, 15-20 cm long, with a long tail. It has a distinctive black and white striped pattern on its back and a long, pointed snout. It is known for its ability to hibernate during the winter months.

ACTIVITIES
The suricate is a diurnal animal, active during the day. It is known for its unique behavior of hibernating during the winter months.

DIET
The suricate is an omnivore, feeding on a variety of insects, small mammals, and plants.

REPRODUCTION
The suricate is a social animal, living in groups called troops. It has a long gestation period of approximately 70 days.

CONSERVATION STATUS
The suricate is listed as 'Least Concern' (LC) on the IUCN Red List.

MAP OF SETTLEMENT
The suricate is native to southern Africa, specifically the regions of South Africa, Lesotho, and Swaziland.

ILLUSTRATION HABITAT
The suricate is typically found in open, grassy areas with scattered trees and shrubs.

SOCIAL STRUCTURE
The suricate is a social animal, living in groups called troops. The social structure is based on a hierarchy, with a dominant male and female at the top.

Empty section
Placeholder for additional information.





ORGANIC TEXTILES BY JANJA VIDEĆ

<http://janjavidec.com/sl/>

The collection Basic by Janja Videc is comprised of five different designs in black, grey and powder. What they all have in common is that they are made of organic cotton bearing the GOTS certificate which represents the highest quality standard in terms of organic textiles. The whole production chain, from the manufacturing of the material to the dyeing, is ethical, which means that it does not harm the environment nor does it exploit labour. The final product does not contain pesticides, formaldehyde or other chemical products which can potentially irritate the skin. The collection is manufactured in Slovenia, promoting the local textile industry. The clothes are designed in a minimalist style and represent a solid basis for combination with other pieces. Despite its simplicity, each piece bears a detail in the designer's personal style, which makes it unique.

The reason that the collection came into existence was the lack of modern designer pieces made of organic materials, which is why the designer decided to create them herself while also considering the preservation of the traditional textile industry in Slovenia, which had disappeared predominantly due to the import of mass produced clothes from foreign textile chains that may offer a lower price, but at the same time cause harm to the environment, exploit their workers and harm everyone who wear their clothes. With this collection, the designer is trying to find a new, more humane approach and offer an alternative for everyone who thinks similarly. —

VISION





let's run away together

creative direction anže ermenc

photography lucija rosc

assistants matic pandel and teja miholič

make up gox miljic

models patricija and matija

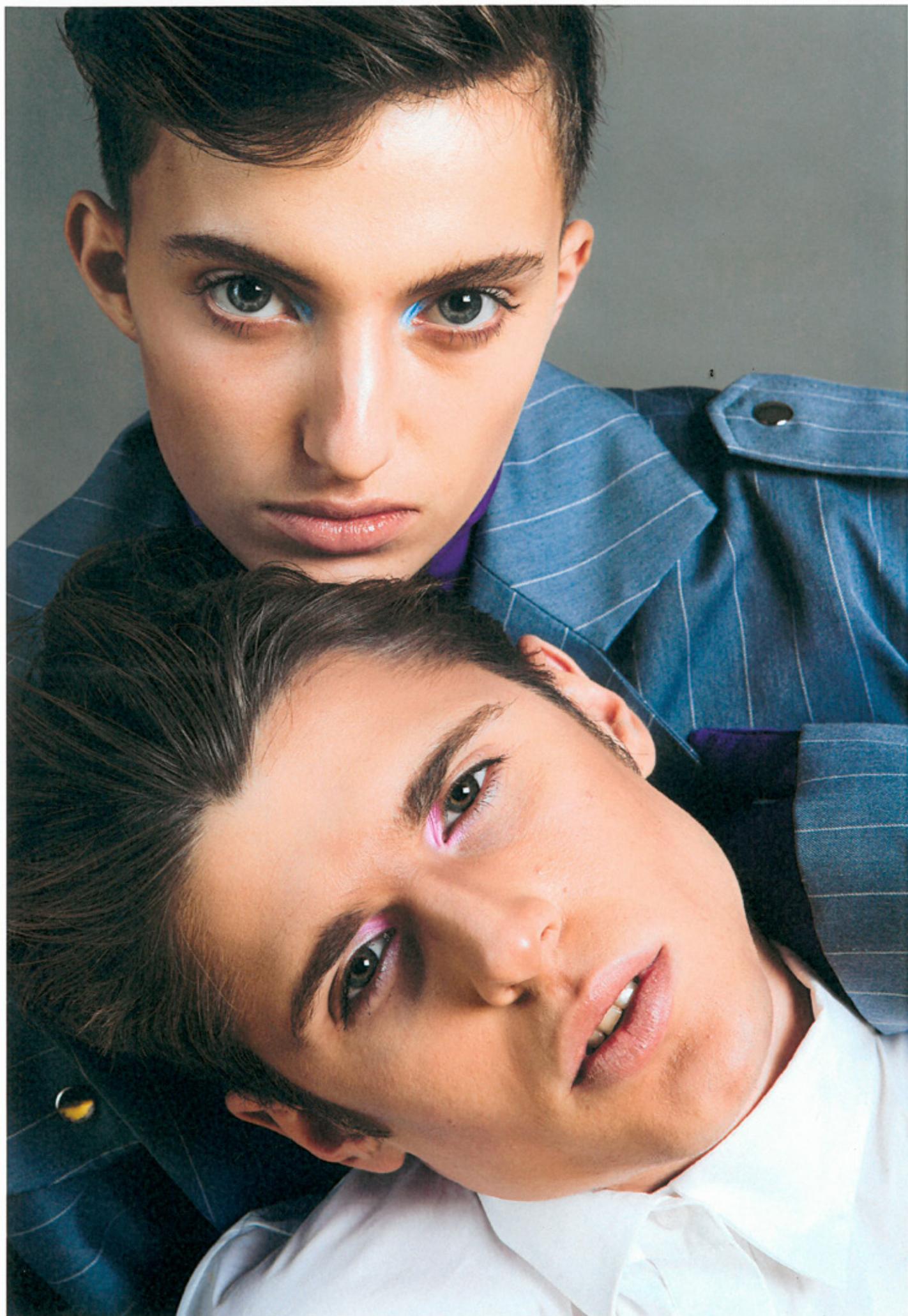
@ immortal model management

all clothing by Young@SQUAT

maja leskovšek, sara valenci, barbara krmelj, timotej bistan

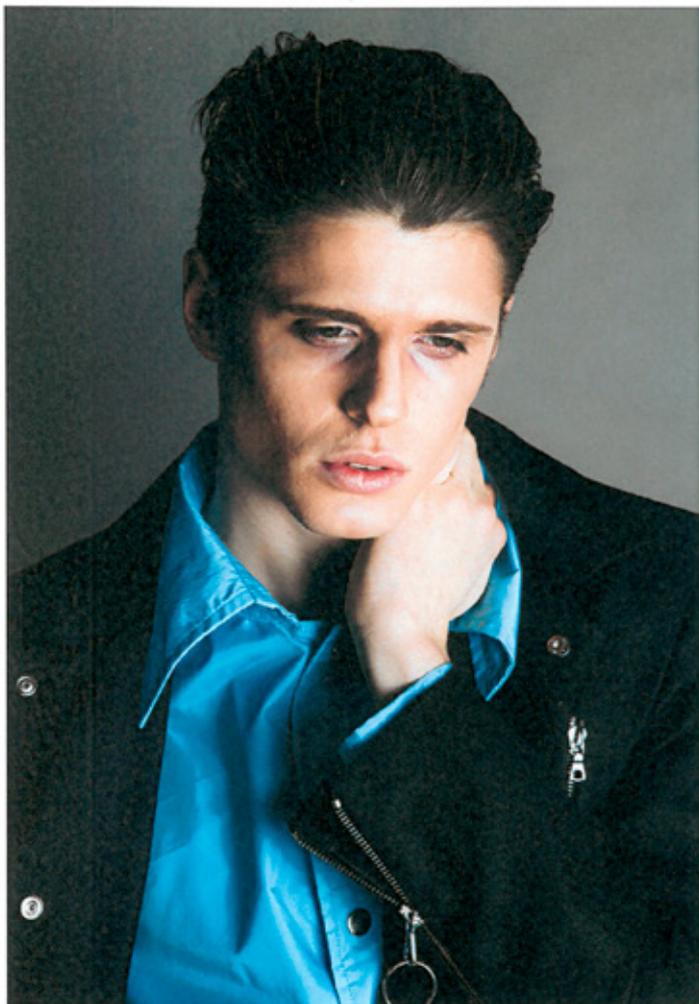
shoes Mass



















BEAUTIFUL TRASH

PHOTOGRAPHY Urša Premik
MODEL Domen @ Immortal Model Management
STYLING Lara Ula Vidrih
CLOTHES Tina Vraneš
MAKE UP Mateja Pozeb
HAIR Luka Škvorc
ASSISTANT Dare Sintič

















sad

chronicle

PHOTOGRAPHY Janez Kocbek
MODELS Andreja Slavič and Lin Japelj
STYLING Tadeja Ogrizek and Medeja Rečnik Obrecht



LIN trousers and coat Nejc Šubic
ANDREJA trousers Nejc Šubic, bra H&M



LIN Trousers Nejc Šubic, hoodie and hat Lantrn Handcrafted
ANDREJA Dress Zara, sweatshirt Lantrn Handcrafted





LIN trousers Nejc Šubic
ANDREJA sweatshirt Nejc Šubic





LIN Sweatshirt Lentrn Handcrafted, overalls H&M
ANDREJA Hoodie Lantrn Handcrafted, jacket and trousers H&M







ON THE IMPORTANCE OF PRINCESS LEIA...



... And why every girl is a space princess.

Growing up female is not an easy thing. Before you throw me a temper tantrum about how growing up being a guy isn't either, let me just quickly state that: I wouldn't know and I'm not saying that being a boy is a walk in the park – I'm sure it comes with its own struggles.

Now don't get me wrong, I like being a girl. It's how I feel on the inside, it's how I am on the outside so in that retrospect I was blessed. I'm privileged and was also blessed enough when it came to my parents – my mom never made me wear colours I didn't like and generally, my upbringing has been a lovely one. No complaints there. I got to play with dolls, and because I have a younger brother I also got to play with cars, and because in kindergarten it doesn't really matter who hangs out with who, I also got to play with boys who really liked a certain legendary space odyssey which later on in more ways than one greatly impacted my life. I still remember when one time during play time, two of my mates were playing with their action figures and when I asked where those were from, they told me it wasn't for girls.

Naturally, I watched every Episode.

It was later in life that I realized, how during my growing up, there had been a huge gap to fill in terms of a positive female influence. I mean, granted, I had my mom, but I'm speaking about fictional heroines. And I'm forever grateful to those two boys for introducing me to one that is so important in the lives of so many, boys and girls alike.

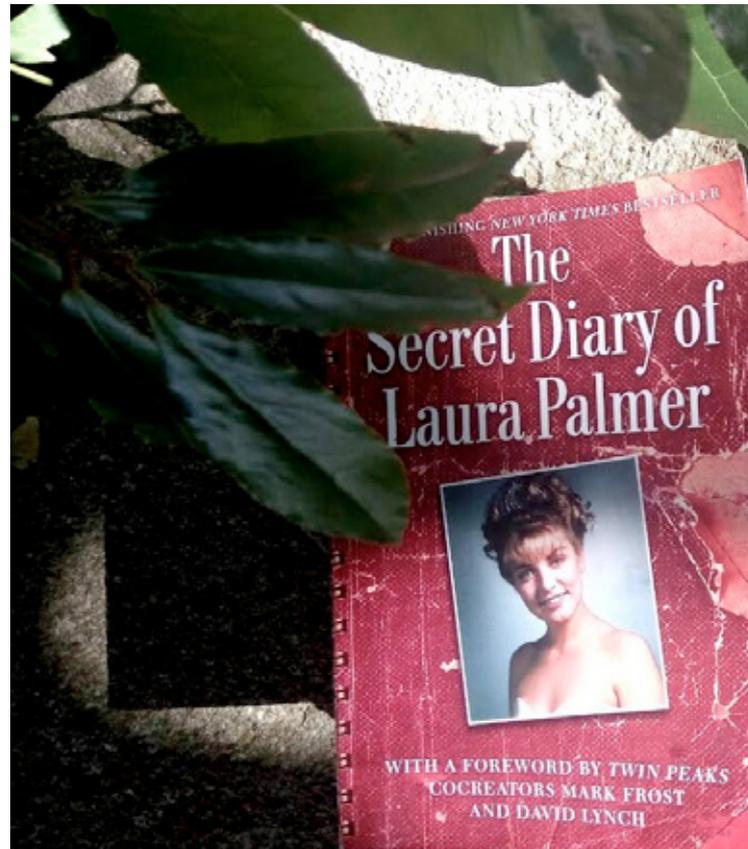
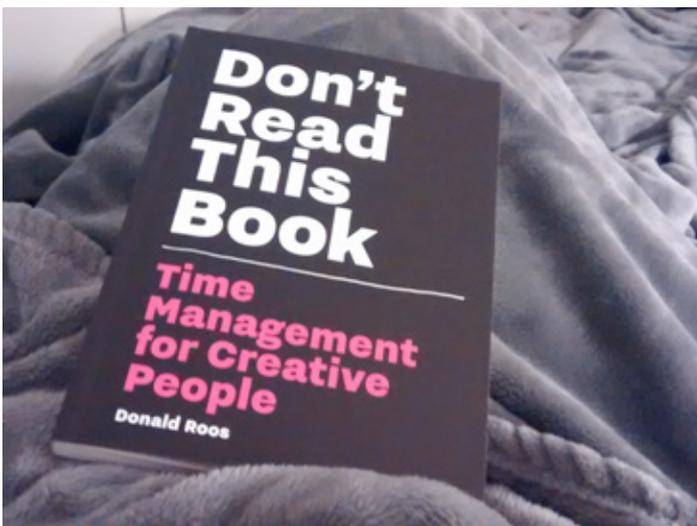


She's taught me so many things. I think now, at twenty-one I realize that more than ever. I, like many of my peers, have been dealing with some sort of existential crisis lately – in terms of what I'm going to do with my life once I wrap up college and asking myself if my dreams and goals are even achievable. A downwards spiral of 'I can't do this' and other nasty negative thoughts, all while watching as others succeed – some even younger than I am. At twenty-one I also still can't seem to be able to shake some of the more negative comments made about me whilst growing up and I'm thoroughly thinking about how if I ever have a daughter, I'll bestow onto her that every girl is a space princess, no matter what shape and size, and should always be treated as such. Girls shouldn't tear each other down; they should encourage each other to be better, support one another, and help each other out in fighting for their goals and dreams. Preferably while wearing their hair wrapped up in the shape of cinnamon rolls over their ears.

After all... it takes great courage, seemingly endless amounts of fighting and a great amount of patience mixed with a whole lot of stubbornness - and a little help from your friends - to bring down empires and raise galaxies. ■

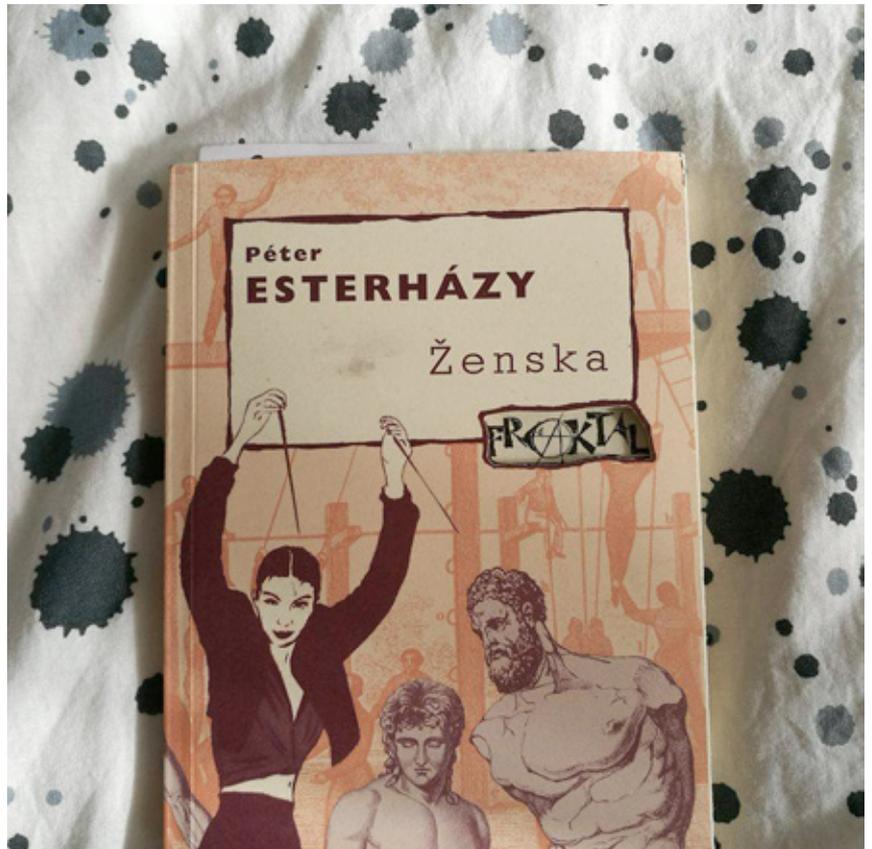
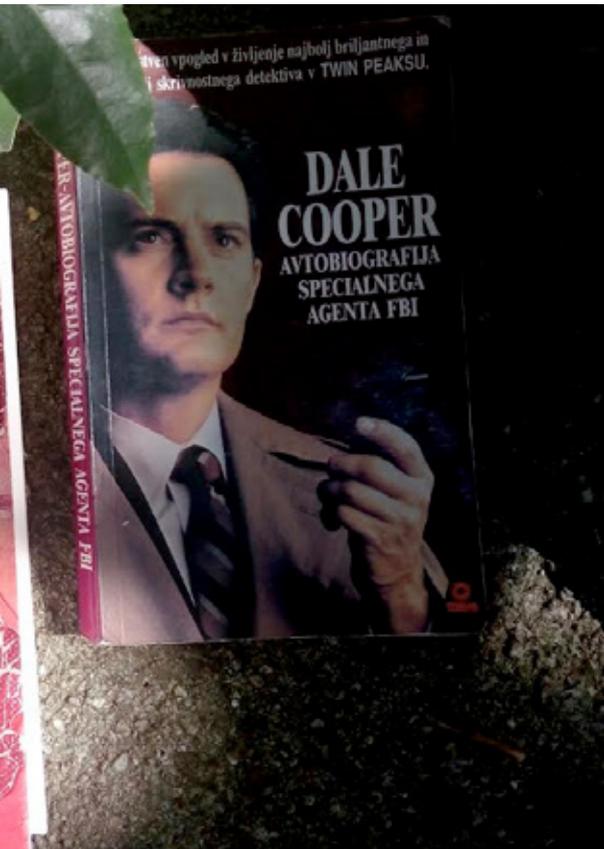
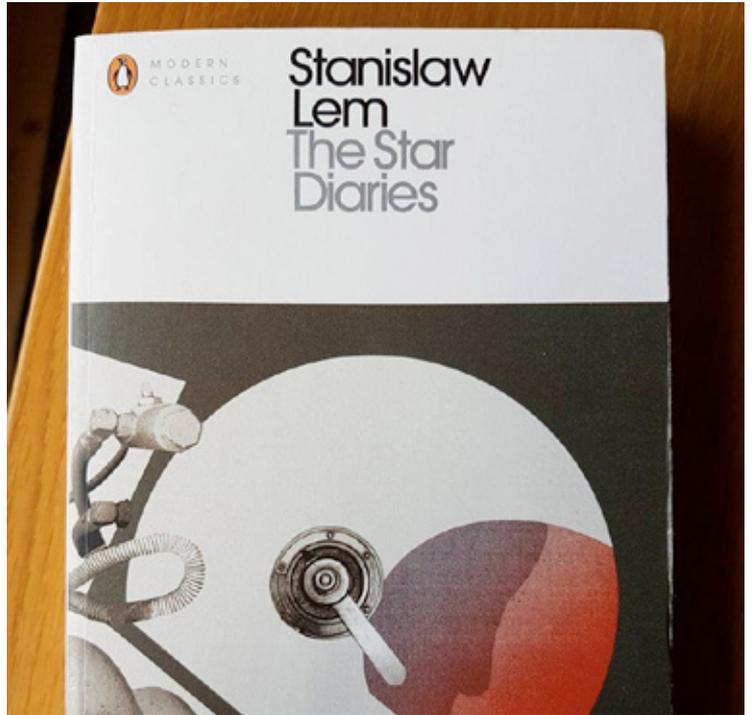
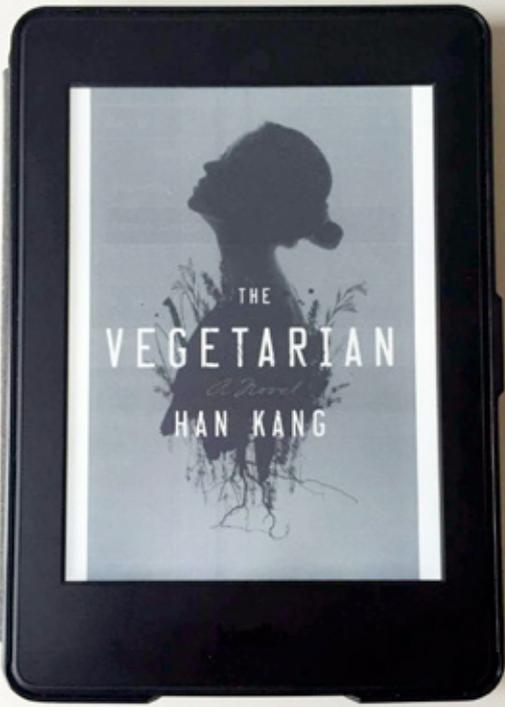
BOOK STORY

Every Book has a story.



Photos: (from left to right)
First row: David Kobe, Maja Podojsteršek, Denis Pucelj, Miha Tome.
Second row: Anja Korošec, Pirate Piška, Vanja Žižić.

ALTERNATIVE



ON VISIBILITY AND SHARING SPACE

Images have been around us since we can remember. A lot of what we call memories nowadays consists of snapshots, pictures and images. We like them and share them on our social networks to stay connected. We are happy to engage in our online socializing, as long as we get the chance to respond to it and control it.

Yet a lot of imagery can't be so easily avoided. We see posters on bus placards, on billboards, when we walk around the city or just go for a drive. We can decide not to watch television anymore (and there's some of us who actually don't), listen to the radio, read magazines, or newspapers and look at all the horrible photos and slogans that surround us on our daily bases. Nevertheless, we still live somewhere in between the virtual and public space and we can't control all of what's visible to us. We wish we could just forget some of them, because all slogans and images aren't really communicating to us. They are not forming a dialogue. Sometimes they are so forceful we can't bare it. We would rather just ignore them. They do on the other hand affect our lifestyle as consumers and as citizens. They are so glamorous and seductive (and pleasing to the eye) they managed to revolutionize the whole human social communication. The mainstream bombards us with subtle messages and makes it clear what is "appropriate" and "inappropriate". Just by evoking an emotional reaction they influence our opinion. We might not be aware of it, but just because it's not written down somewhere it doesn't mean it isn't real. Eventually all of this shapes what we think and what we believe in. Political correctness of how we are supposed to be impoverished us of our real emotions. By following the rules of "good taste", we lie to ourselves and to each other and feel a great dissatisfaction throughout. There's a void this image culture full of promises created, so we try to avoid it and record our presence only in theory. We are dealing with a very specific model of constructed reality, whether we decide to think about it or not. Although this isn't just something that's transmitted only from the outside, with passive acceptance and ignorance we confirm it and strengthen it. "There's not much we can do about it" is a remark we often hear against romantic impulses of resistance. If we say or write something "wrong" we might not get a job we wanted and everything we worked so hard for. But let's stop for a minute and ask ourselves, how does all of this make us feel? How long can we suppress and accept everything we don't want to be?

Throughout this accumulation of images that surround us, we forget the real power of visual messages and how big of an impact they can have by not being just another marketing move. (Visual) communication should be a two-step process, a process of sending and receiving information consciously. Some of it is already out there. Let that graffiti on the street, made to provoke and wake us from wandering, remind us, there is plenty of space where we can talk and create a genuine dialogue. Let's go out there and really share it. ■



THE PANTSUIT IS DEAD. LONG LIVE PANTSUITS.

Fashion history can be seen as evolving in a very linear manner. Eclectic 80's style gave way to rave and party fashion of the 90's, near the millennium resulting in a cleaner aesthetic finally exploding in the "everything goes" of the 2000 era. Yet why should we mystify our sense of time when it is clear that nothing waits as everything is erupting? All meaning has always been unstable as long as human beings learned to read and fantasize about being someone other than himself or herself. Or rather began questioning which forces exactly held them accountable for performing a certain societal role.

We interject meaning in fashion garments. Information is a much bigger currency today than money. We search for it, we brag with it, we modify it, we use it to our advantage and also disadvantage. Information or rather the quest for it is always setting our place in the construct that is reality. Yet when all seems accessible, the question what seems to be hidden is of urgent importance. If we believe the naysayers who say we hide in our fashionable clothes, who or what legitimizes their populist opinion? And what exactly is the role of hiding in modern society? Is fashion the modern cave for global citizens who when confronted with fire hide in their Vetements rain coat? As it becomes increasingly clear each day, when dealing with opinions rather than facts, statement is not an argument. Those who are loudest are the ones hiding the truth.

Fashion is the vehicle through which we drive through the powers that define today. Let's make it clear – we are not making it easier for ourselves.

Social media is booming with news stories (all fictionalized to some degree, no matter the source or content) on the one hand and fashion choices on the other. In a world where social media imposes us as major news outlet editors, we seem to find that world catastrophes go hand in hand with fashion outfits. When we are given the power to change, we rather go search for fun. Rather than see fashion a cultural force we see it as money transformed into cotton.

When change (social, economic, and cultural) is the only constant in our lives, fashion is the clear indicator of our own understanding of the world. More than ever all ancient fashion archetypes are in their own process of redefining. What is classic? What is retro? What is formal? What is casual? Who cares? Why should we care? All is in search of new meaning and rather than setting an individual's place in society, they show us how we need to see them as enablers who help us understand the complexities of modern day and society. The pantsuit travels the distance between the bourgeoisie and the rebel and helps us see the irony of today's world. Forget subversion, as that word has no place in 2016. Fashion today subverts nothing – as it rather fetishizes, mystifies and objectifies meanings they once had. Yes, we are a culture that is too sensitive and cannot understand a joke to save its life. Yet we are also a culture, which is confronting historical constructs and trying to make peace with it. That is the starting point through which a garment truly becomes powerful once again. Yet who can handle all the power?

The pantsuit is dead. Long live pantsuits. —

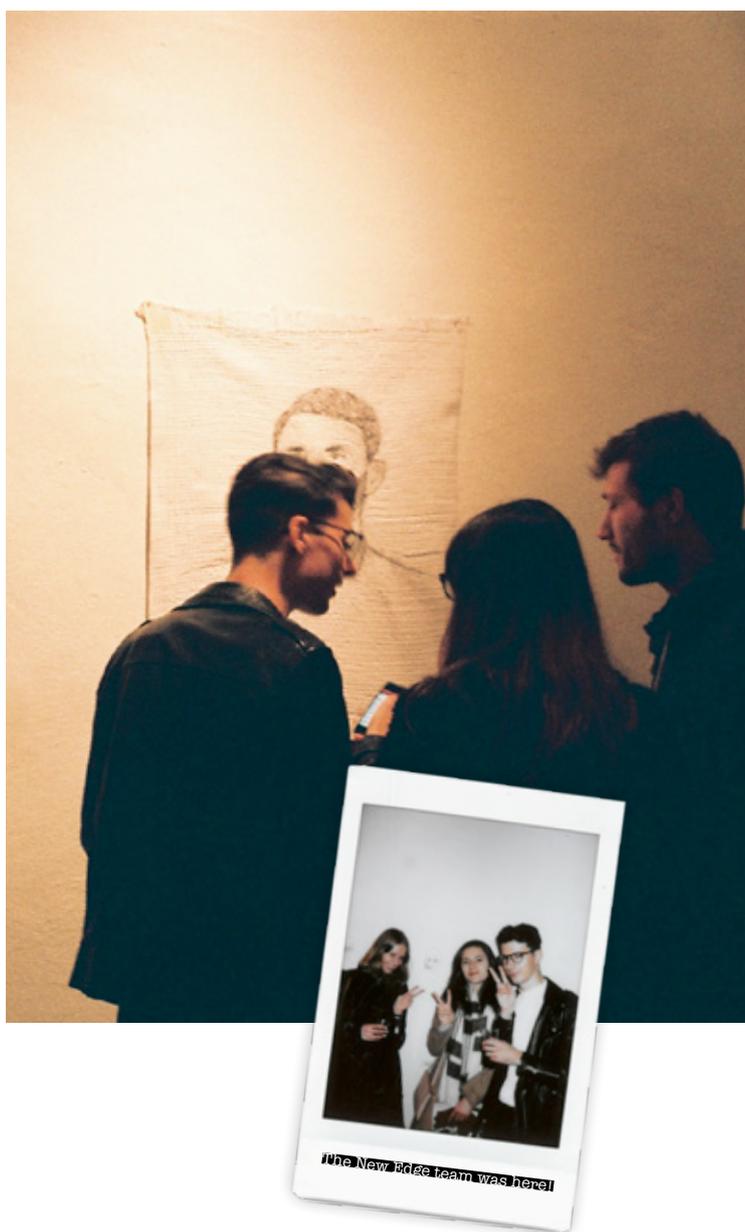
WHAT'S UP ?

ART

THE OTHER SELF – a textile perspective on exploring identity and belonging

The 29th of November had seen a small but soulful exhibition open its door to the visitors of the Alkatraz gallery in Ljubljana, Slovenia. New Edge's very own Anže Ermenc teamed up with Jan Bejšovec to present a double exhibition of textile portraits, which was based on dissimilar experiences and interests. Bejšovec is a German artist who came to Ljubljana from Berlin while Ermenc is a Slovenia native who moved to Manchester to finish his studies and pursue his career – and the two of them had never met before. What connects the two is their interest in contemporary textile art and the showstopper at the exhibition was definitely the experiment that they presented the crowd, which featured each other's effigy to explore the identity of the counterpart whilst knowing only his oeuvre. They gave each other templates of their images to work with and were completely free to create a textile portrait based off that. They didn't exchange any details about the work while it was being created and so they both, not just the public, saw 'themselves' for the first time at the opening day of the exhibition. That was how the audience got the chance to see and experience two different kinds of textile artwork. Ermenc treats his embroideries as a way to reflect upon discomfort and personal experiences by displaying satiric messages and auto portraits. Bejšovec uses different fabrics and creates collages of controversial persons from history and politics.

"For a textile portrait the essence of a person must be even more condensed and linked to both the individual character and appearance. With their experiment Jan Bejšovec and Anže Ermenc are referring to that process." ■



MUSIC

JEBOTON

What is Jeboton and who are your members?

Jeboton is a (dis) organisation of friends gathered around music, buffoonery and joy. There's 20 members divided into 7 different bands (Antidepresiv, Spremište, Porto Morto, Peglica i Komandos, Trophy Jump, Sfumato, Lobotomija) and we're not connected by genre since some of us play punk, others hard rock, some of us are concentrated on funk. Our street ensemble Jeboton is where we all come together to play acoustic versions of different songs of our bands.

When and how did it all begin?

We've known each other from high school or nights out, some of us already played music and we decided to get organised and help each other out and so, in 2006, Jeboton was formed. We started playing concerts together and throwing Jeboton parties which are still being maintained when we have our big annual concert of all of our bands.

How would you describe your music?

As I've mentioned before, each band plays their own music, their own genre. The ensemble is a different story though as we took a mix of all these genres and made it into our own sound. Our repertoire offers a little bit of everything, from ska, punk, funk, rock'n'roll and pop, but we've been labelled as regressive rock in the past as well. As an ensemble, what also matters, aside from our music, is our appearance, since

there are plenty of us and we're loud and positive so we attract the attention and smiles from the onlookers.

What's your favourite crowd to play for and where do you love to perform the most?

The most gratifying crowd of the Jeboton ensemble are people in their first stages of life – basically those just barely walking (and dancing) and up until the age of nine. When people turn ten years old they become aware of themselves and their surroundings and are embarrassed of dancing in public, on the streets but when you're younger than that nothing's stopping you! Our favourite places to perform at are new cities, places we've never visited before and we do that during our summer tour when we travel the cities of Dalmatia (in Croatia) and every time we try to find a new spot, a place where we've never been heard before.

What are your current projects and what are your plans and goals for the future?

The projects are different from band to band; some bands are taking a break, others are playing gigs. As far as future plans go for Jeboton, for the next year...we're not sure yet. 'Go with the flow.' As an ensemble we keep on playing, people invite us to do gigs or we just take over the streets to play for the fun of it. We don't have a set goal, we just want to play music and that's what we'll keep on doing until we no longer can or want to. ■



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