

NEW EDGE / SPRING/SUMMER 2017

#08

NEW EDGE



PROMISING / VISION / FASHION / ALTERNATIVE / CULTURE



08 / NEW EDGE / SPRING/SUMMER 2017

Making of the '50% chance of rain' editorial.
PHOTO Ina Klanšek

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GLITCH

Glitch is an error or short lived mistake in a structured system. But is it an error in the system, or all the mistakes making it fuller? Umberto Eco once said: 'Beauty is boring because it is predictable.' So what makes things beautiful are mistakes - or maybe that is the real beauty, because there's nothing interesting in perfection. As far as I know, mistakes make things interesting; they separate things from other things, and are usually more visible because of a small glitch.

Without glitches there would be no more creativity, no more innovations, because it is the glitches and the unknown which force us to find a creative solution in certain situations. There is a fear that in the future we will lost that kind of perception because of Superintelligence, where we will no longer need to think and computers will have all the answers immediately ... does that mean that the future is something we need to worry about?

Welcome to the eighth, Spring/Summer 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

SPRING/SUMMER 2017

PROMISING

- DOWN RABBIT HOLES WITH NAICHE LIZZETTE PARKER
- LARA PAUKOVIČ
- VALA: NATURE, LOVE AND TECHNOLOGY
- ŽIGA RAUTNER
- NEA LIKAR

VISION

- PURE HUMAN BY TINA GORJANC

FASHION

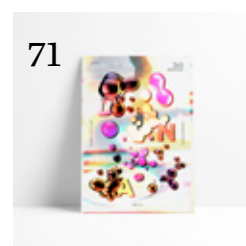
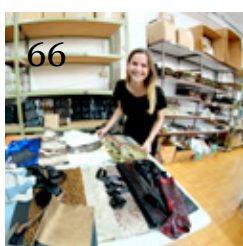
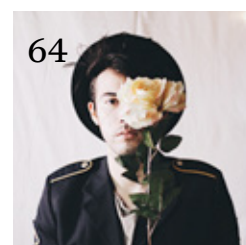
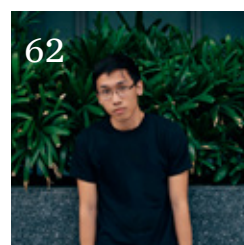
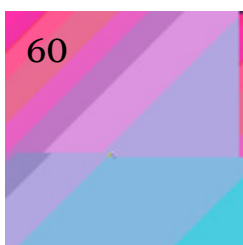
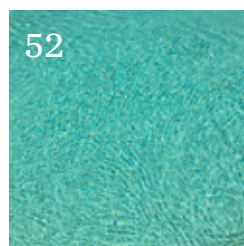
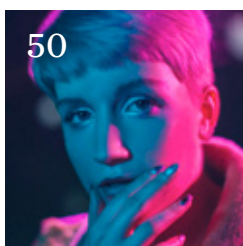
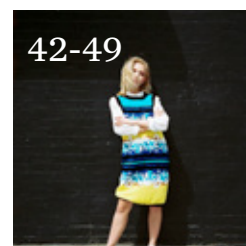
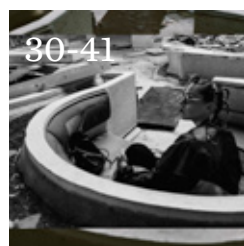
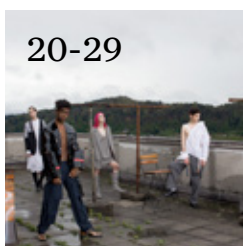
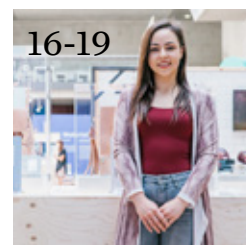
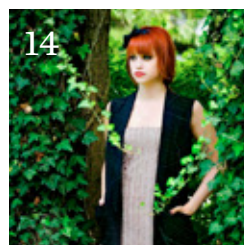
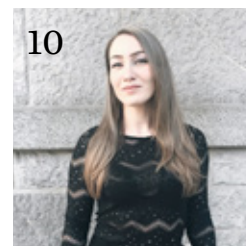
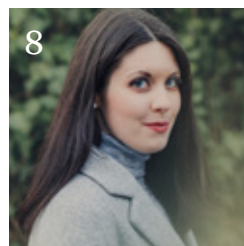
- 50% CHANCE OF RAIN
- CONCRETE JUNGLE
- MADE IN SLOVENIA

ALTERNATIVE

- Anja Kotar / SO WHEN THAT DOOR CLOSES, JUST WHAT DO YOU DO?
- COLOUR STORY
- Vanja Žižić / PICTURE NOT PERFECT
- Maja Podojsteršek / WHAT'S YOUR NUMBER?
- Denis Pucelj / ERRORS TAKEN WHILE YOU WERE SLEEPING
- Tajda Hlačar / WHY DO WE DRESS OURSELVES

CULTURE

- EDWIN CARL CAPALLA
- E V Y N
- HANDMADE BY GLORIA
- A NICHE IN LJUBLJANA
- Illustration - MICHAEL LETTO



DOWN RABBIT HOLES WITH NAICHE LIZZETTE PARKER

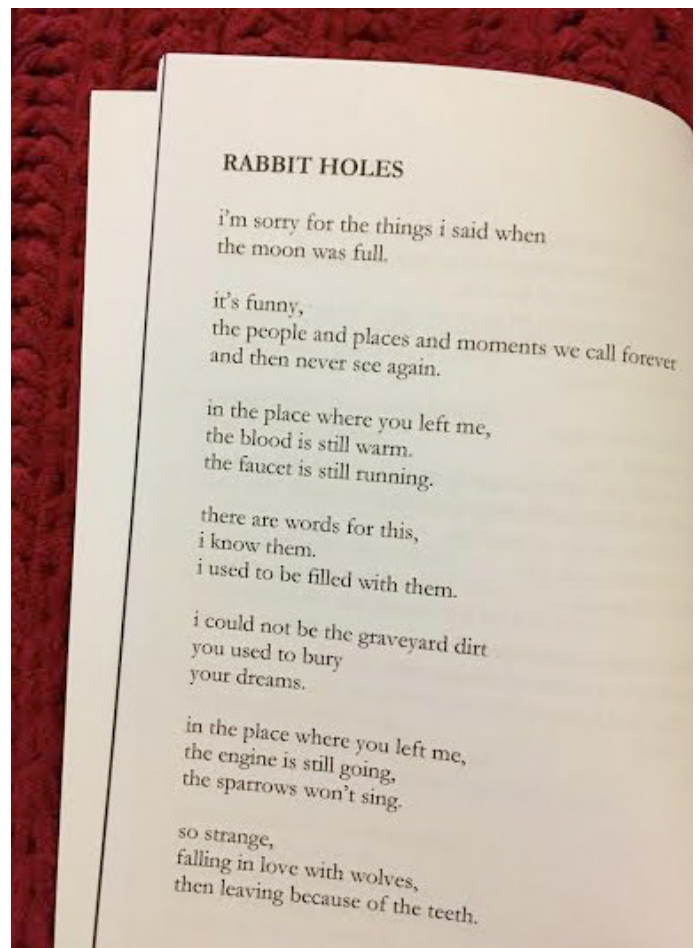
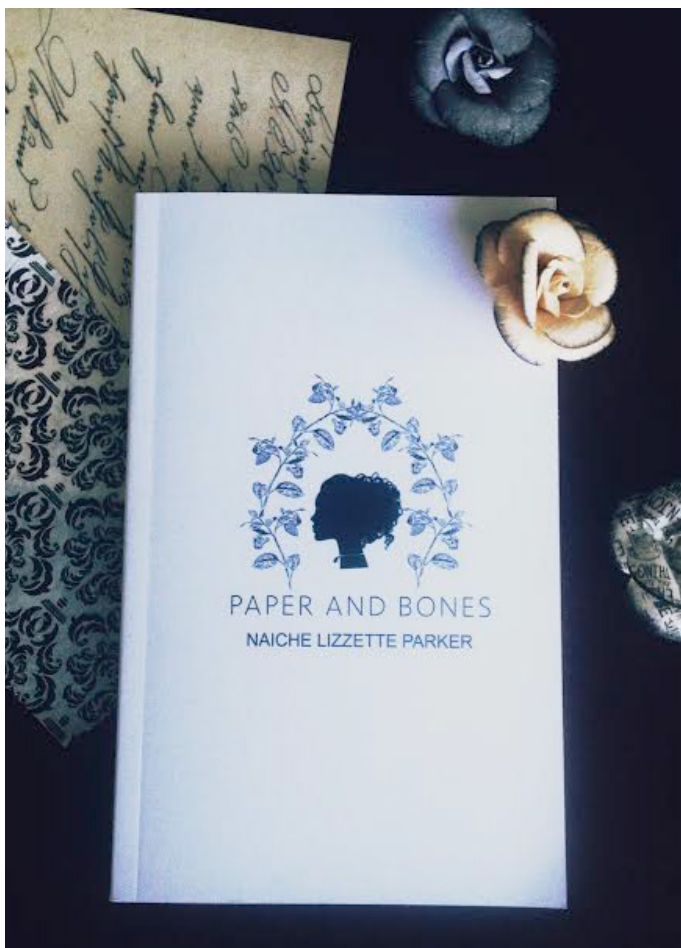


I first stumbled upon Naiche on Tumblr, through a friend of mine who had told me that the girl writes really well - which was probably the understatement of the year. She had a game going with her followers - they would send her their names and she would write a few sentences about what they reminded her of. When she did mine upon request (after she had already ended the whole thing), I was completely taken by her words and now, a couple of years later, her writing still amazes me. Naiche is one of those few but precious people who possess the rare gift of being able to take something completely mundane and, with their words, transform it into something magical. She once recommended a song to me, telling me I have to listen to it because (and I quote) 'it's currently playing in her bones'. In a sea of teenagers and young adults that have the ability romanticise just about anything in ordinary ways, Naiche, 22, does that extraordinarily. So it comes as no surprise that she already has two self-published works out in the world. She hadn't always dreamed of being a writer, she tells me. "When I was younger, I bounced around the most bizarre career dreams: ballerina, doctor, summer camp director... But writing was always the common thread. I was more interested in blocking the stage and writing the story than being a dancer; more interested in my clipboard and medical histories of my imaginary patients than studying science; and way more interested in writing up camp day itineraries and having faux phone conversations with "parents" about my "campers" than actually...running a

summer camp. It was always about the story, and that's something I hold with me still. It's always about the story." Her work hadn't always been public; she'd kept diaries over the years, jotting down ideas, prose and poems until one day she decided to create a Tumblr account where she'd post her poetry. That account has since been left in the past, but she still remembers the surprise of one of her poems becoming popular on the page. "Writing is such an incredible tool because it allows an escape from reality, but it also makes that reality more bearable. When you're young and just starting out, it's as simple as a magic carpet ride to a fantasy world when your parents are fighting or the bullies are inching in. There, the bullies are ogres and your words are a sword, and in at least one corner of your life, you get to win. Writing saved my life that way. As you gain a readership, you become this train conductor to these other worlds and you're responsible for the trip you're taking your readers on, aiding in their escape and grasp on reality, too. With a single stanza or entire saga, you can battle an entire presidential administration, explain heartbreak, or just try and get through the day." And it was an anonymous follower on her current Tumblr account that had encouraged her to self-publish - that provided that little push she had needed to put out *Paper and Bones*, her first book of poetry, clad in white with the cover depicting a silhouette of a girl, framed by leaves and flowers representing the forests that she loves to escape to whenever she gets the chance. Her most recent work, *Rabbit Holes* is a complete contrast to it, with its pitch

black covers and white motives. Paper and Bones, she tells me, embodies the escapism of girlhood in a way that is Naiche's own – whereas Rabbit Holes is womanhood made ink on paper, falling into life itself. "It is the notion that everything must break before blossoming," as reads the back cover of the book. The Latina who grew up in the Bronx now roams the streets of Brooklyn and always sees the world through writer's glasses. "Over the years, it's become less about the challenge of seeking out inspiring things and more of finding inspiration in everything I come across. I don't believe that there's a single thing you can't transform into writing material if you try hard enough. They say to write what you know, but for me, it's about exercising the brain and widening the imagination enough to write what I don't. Political turmoil, the man snoring on the bus wearing an antique watch, the way that building catches the light, the brave thing your younger brother once said...there's something in everything. You just have to see the potential in everything." Her

motivation to write comes from the people who have told her that she can. "I have a great family who for the most part encourages my writing as a real career. I've built a beautiful and supportive online community of readers and friends over the years, who don't need to show me the love that they do but do it anyway on their own time. It always stuns me. I have this dream that keeps me going...I want to write a novel that's at least one person's favourite. I want to write a book that keeps one person up under their covers at night. I just know that this is what I'm supposed to do." And her motto? "You are always exactly where you need to be. When I began to think that way, nothing ever felt like failure - just an unexpected pit stop that probably saved you from a worse storm." You can find Naiche on Instagram and Twitter (@naichelizzette), Tumblr (crooked-queen.tumblr.com) and her webpage coming soon (naichelizzette.com) and her books at <https://www.createspace.com/6153223>, <https://www.createspace.com/7096071>. ■



PROMISING

WRITING

LARA PAUKOVIČ



Text: Maja Podjsteršek; Photo: Lara Paukovič; Portrait: Manca Kocjančič

It's almost every bookworm's dream when growing up, to one day walk into your local bookshop and see your very own book sitting on the shelf, nestled between the works of some of your favourite authors. For Lara Paukovič that dream became a reality when her debut novel, *Poletje v gostilni*, was published by one of Slovenia's leading publishing agencies Beletrina and is now being read by young and old alike all over the country. For the twenty-four year old, who's currently working on her master's degree in anglistics and comparative literature, the dream of having her own book had been alive since she was a little girl and she never gave up on it. She laughs when she remembers her first writing endeavours, a big historical fiction novel she'd started in primary school. "It was terribly cheesy and I'd gotten all the facts wrong of course! I'd even sent it to a publishing agency but never heard from them." She kept writing throughout high school and even finished two novels as a teenager, which had never been fated to become actual books. "*Poletje v gostilni* is the first novel of mine that I'd really thought out and took more seriously. I was determined to finish it and get it published. Looking back on all my previous writing endeavours and comparing them to it, I have to say I've progressed immensely as far as my writing's concerned." Her first big step into the field of Slovenian literature happened when she'd joined the team of Koridor – križišča umetnosti, a cultural platform where she's been the literature editor for the past three years. "As an editor I had to – and I still have to – be in a constant contact with different publishing agencies; I attended a lot of different cultural events with the team and met many and more writers of all generations. And I'm very grateful for all that this work has given me."

The inspiration for her first novel came from working in a Serbian restaurant herself – that was where she'd picked up the setting from, but the novel's not autobiographical in any way. "Most of the characters and events that happen in the book are completely fictional." When asked about the challenges and obstacles she'd faced while writing the book, her answer is time to write. "It's something I struggle with to this day. One of the struggles was also picking out relevant advice from the people who had been reading the book while it was being written, realizing what applied and what would help the book evolve. There'd also been obstacles in the form of a writer's block, when I'd go for weeks without writing anything coherent and I had no idea how and where to lead the story from a certain point on; or underwhelming comments from different people. Until your work is published, people are always a bit reserved and sceptical towards writing. 'Are you sure you want to do this, I mean the novel has potential, but...'

– I've heard it all. But if you're focused and have a goal in mind, these obstacles become completely irrelevant."

Publishing a novel, especially a debut one, comes with attention – not just from those that surround you on a daily basis, but from the media as well. And if there's one thing that Lara's learned from the whole experience, it's who's genuine in showing their support and who isn't. "Some people just respond badly to the attention you're given when you become a published author." As far as her book and writing experience are concerned, she wouldn't change a single thing. "I'd perfected the book to the point where I was certain that I couldn't add or take away anything anymore, I released it into the world and the rest is out of my control," she laughs.

As far as the future's concerned, she plans to start working on her second work of literature this summer and will be finishing up her master's degree in her upcoming final year at college. "I want to primarily dedicate my life to literature and see where the road takes me."

And does she have a motto? "It would have to be the saying that I've got tattooed on my arm – panta rhei, 'all flows'. The way I interpret it is that everything flows, everything changes and everything passes. So there's really no use in stressing out about the things that we aren't in control of."





VALA: NATURE, LOVE AND TECHNOLOGY – THE REVOLUTION OF THE MIND

Interview with Agnes Momirski by Dunja Kukovec

Your artworks seem to embody the present from a futuristic perspective. Due to your in-depth interest in the subject and subjectivity, your research of technology relates to communication, information and social interfaces. In the quantum world of mind preceding matter and by entering the virtually real space time matrix your art work seems capable of socio-political affirmation and critique, simultaneously. How do you see all that in relation to the irreversibility and change-potential of technology?

It became rather impossible to detach oneself from technology – therefore the simultaneously affirmative and critical position is inevitable. Tech opens up so many cultural, ethical, social and other questions. I am interested in how our perceptual experience changes through the fractured nature of one's subjectivity (online), and the modalities and multiplicities of formats within which we communicate - especially the different layers and variables of interactions through

which new forms of subjectivities are constructed. Historically, with every new technology introduced to society the human consciousness or psychology shifted or changed. These mental shifts have been affecting our existential ecosystem and social organism, as well as our creative production, and I find the emerging states of consciousness quite fascinating.

They compared your work with Maya Deren's movies; I find elements of Matthew Barney's and Mariko Mori's art. However, in your art work all the technological hardware is reduced to phenomena of the screens. Even though your woman image resembles a gender less character, s/he is still a woman. What kind of the mindset represents the context of your work?

The screen is a reflective surface, serving purposes of dissemination, connectivity, and transcendence. In my work, the use of video renders the duration of transformation processes, and is essentially a medium

which allows the exploration of the mental, inner, spiritual life. I employ the combination of video and screen-based technologies and cinematic techniques to depict these ephemeral phenomena of disembodied and virtual existence. It's capturing the elusive modalities of being, defragmented and disembodied subjectivities and above all, the process of unfolding the mental self along a certain time axis. Usually, the unfolding of self in my works is represented through the language and is text based – be it in a dialogue, lyrics, or poetry.

For a long while, I've been interested in the voice as an indicator of presence and absence and its shapeshifting through tech. VALA, the video installation, refers to a demon in Vedic scriptures, female shaman in Nordic mythology, and finally to Vala in William Blake's mythological system. Inspired by the "flood" of digital/virtual assistants and instructional contents/interfaces, I am addressing the notion of a (historic) female role as a consultant, a guide and an entertainer. The project stages the intertwining of the digital, entertaining and consoling female voice, out of which emerges a new hybrid voice

that travels through various embodiments - a poetic voice tagging glitches, clicks and shifts of consciousness during the wandering and scrolling online.

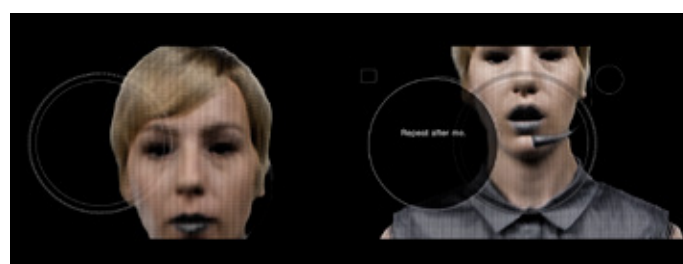
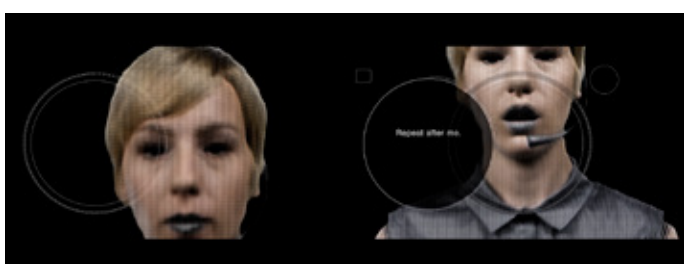
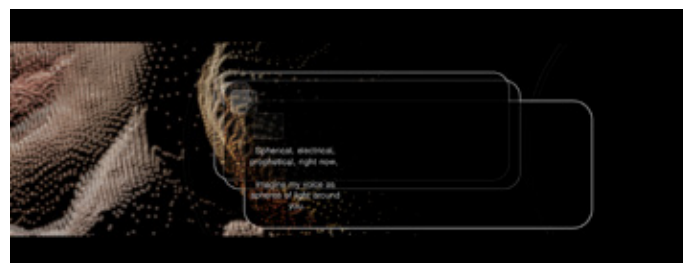
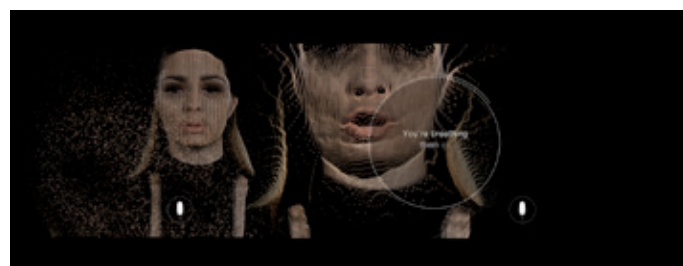
In the epic poem Vala, William Blake creates a new law, a new antonym. Instead of the love hate phrase, now we can firmly live within the love nature paradigm, as love and nature present two flips of the same coin. To see how all this falls into the world of techno abundance, VALA video installation opened at Kino Šiška on 12th of June, 2017.

SHORT BIO:

Agnes Momirski is an interdisciplinary artist, living and working in The Netherlands and Slovenia, with MA in sculpture from Royal college of Art (London, 2014), and BA in Fine arts from Willem de Kooning Academie (Rotterdam, 2012). She works at the intersection of art, design and film, revisiting the relationships between body, technology and self. In 2016 she was awarded the Young talent award by Mondriaan Fonds, and Squeeze online award by Trieste Contemporanea in Italy. ■



VALA (PartI)
Two channel video installation
In collaboration with Jesse Perlstein
Ljubljana/Rotterdam 2017



ŽIGA RAUTNER

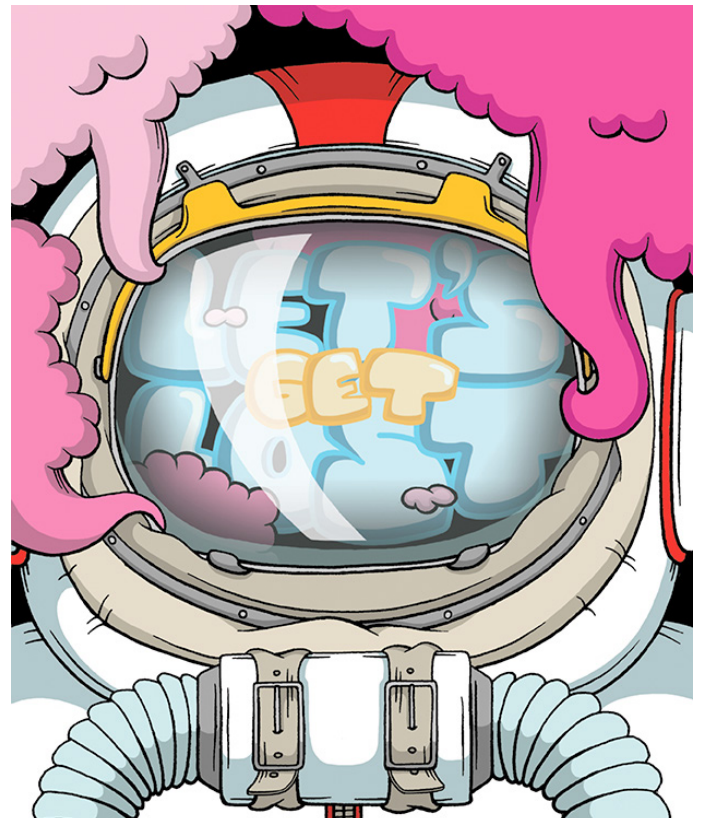


Tell us a little bit about yourself: who are you, and what is it that you do?

My name is Žiga and I'm a designer and illustrator from Kranj, Slovenia. Most of my time consists of doing anything that is connected with creativity. My day starts with a good cup of coffee and a drive to Ljubljana where I work in a company as a 3D jewelry designer designing new unique products per request. Besides working as a 3D designer I freelance in graphic design and illustration from my studio in Kranj. When I'm not working I try to skateboard as much as I can and spend time with my pet dog named Miško.

How did you start with design / illustration?

I kind of knew from the beginning that I would eventually do something that was connected to drawing. I was always better at explaining what was on my mind through drawings and visual representation rather than using words. The day I started Middle school for design and photography in Ljubljana, was the day I was introduced to design. So over the years of going to school and meeting new people and gaining new friendships I started to shape my idea of what design and illustration mean to me and what I want to do with the knowledge that I have gained.



What separates you from other artists?

Every artist has their own unique style and expression for presenting their creations, so in a way we are all different from one another, however we are all looking for that small spark of inspiration to produce something mind blowing. That spark of inspiration for me is the environment that I'm surrounded by. All the people, events, places, emotions, noises and all other small things that don't seem important - I have the ability to soak everything in like a sponge. Your character develops on how you behave and act from the environment and society you live in and if you are aware of your surroundings, you are constantly getting new information that you can filter and process to produce something that comes from inside of you and shows you as you are, so every time I'm in some place I try to focus and feel the energy, vibe and events that are transpiring around me at that moment and soak them in.

You are a skateboarder - how does street culture affect your creativity?

I think that spending time in the streets doing anything, not just skateboarding, opens your mind to different vibes that flow around the city. It had a very big impact on my way of how I present my art. Skateboarding by itself is a creative lifestyle mixed with different culture, music, characters. You have so many different people, places, emotions to observe. It really is one big place to get some

fresh new ideas from. It gave me the power to always keep moving forward, no matter what and it taught me that if you try hard enough and if you put the energy into it you will eventually succeed. It helped my mind and body to balance physically and mentally on where my limits are and how I can overcome them and if you add the creativity to it - which skateboarding has a lot to offer - it is, to me, just the perfect combination for spending free time and hanging out with my crew and friends. It helps me relax and clear my mind of irrelevant things.

What do you want to become in future, what is your biggest dream?

I really don't have an ultimate goal or a dream. To me having an ultimate goal sounds like you are limiting yourself to just one achievement and when you accomplish that your path stops. So I kind of see my own path as some sort of journey from one lighthouse to another, if you will; always being on the move, always finding something new, trying different things that put you out of your comfort zone, because that's when you really begin to know yourself, see yourself as what you are and realize what can you do. (My biggest dream is) to do what I love and what makes me happy.

Do you have a motto?

Success is meaningless if you lose yourself in the process of achieving it. ■





NEA LIKAR

Who are you and what is it that you do?

My name is Nea Likar and I'm an illustrator, graphic designer and make-up artist. I'm currently wrapping up my master's degree in illustration at ALUO in Ljubljana. I'm active in all of the fields I've mentioned, but illustration is the one that's leading me through all three of them and the one I love the most. It's my strongest and favourite tool of expressing myself. At the moment I'm designing my own bags brand under the name Sketch, which will soon be released. I'm also working on a lot of different design projects, illustration and graphics and I'm incredibly happy that I'm able to express myself on other's faces as a make-up artist as well.

How did you get into illustration?

Ever since I can remember I've been drawing. I've always been very receptive to colour and even as a little girl I was able to notice small details that I wanted to draw. Even back then books and other types of print excited me greatly and in high school I discovered a great love for the illustrations I saw in these books, so the decision to study

illustration was somehow a logical path for me. It was through my studies and through being part of an exchange in Portugal that I came to discover what kind of illustration I feel close to and what kind of style and segment of it I'd like to follow. I keep educating myself, visiting different courses, reading more on the topic and learning the technique I want to be proficient in. I love supporting the people I look up to and buying their products. I find it's important that you keep developing your own style depending on the needs of the project you're working on and that you don't push your own thoughts and ideas to the side but rather challenge them constantly.

What separates you from other illustrators?

I'm mostly creating with a technique where I combine hand-made (analog) and digital illustration. My preferred technique is pencil, which I then combine with digital elements. What I get as a final product is a collage and that helps me to incorporate different messages into my illustrations. I prefer illustrations through which I can communicate as much as possible. I feel like it's



The first bag in the story "Sketch" (technique: pencil, colors, watercolor and digital illustration)



Series "365 Illustrations in 2017" (Technique: Pencil, Paint, Watercolor & Digital Illustration)

that technique combined with a seemingly adorable illustration with a lot of surrealism and messages that makes my style recognisable.

What do you want to become in future, your biggest dream?

In the future I see myself surfing the creative waves in my career as well as life, which is greatly tied with illustration and drawings. My biggest dream is to be able to do this every day and live from it, that my work is needed and appreciated. I'd love to work more on prints on textiles, illustrating books, especially 'silent books' (books without text), which I've become obsessed with, and working with creative people. To wrap this year up I'd love to successfully finish the 365 project (posting illustrations every day on my Facebook page: Nea Likar and my Instagram profile: nealikir) and complete my master's degree which is one of my most creative and refined ones (two silent books).

Do you have a motto?

Nobody is you and that is your power. // I can. I will. —





PURE HUMAN BY TINA GORJANC

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

How did the idea of creating leather products from skin come about?

The project was always designed as a critical design project that on one side aims to showcase a possible future application of biotechnological processes in the field of the luxury industry and therefore advocate a more ethically acceptable alternative to our current leather goods. And on the other, it aims to expose loopholes that are present in our legislation that allow the exploitation of human genetic material in the commercial market. The luxury industry has shown quite a big interest in biotechnology in the past few decades. That, combined with the fact that the majority of the population can relate and identify with the context of luxury goods much faster than any other products within our society has resulted

in the luxury industry being the perfect platform to showcase the problematic that the project is trying to expose.

The purpose of the speculative collection, of which the surface of the material is designed to mimic the characteristics of human skin, is to expose the identity of the source used as a raw material. As similar types of genetic exploitation usually happen in the medical and pharmaceutical field on a molecular level, those materials are usually dehumanised because of their scale. The Pure Human collection aims to humanise back the product by showcasing a scenario of exploitation that already occurred several times in the medical field in the past and translate it into our commercial market of luxury goods, making it more relatable and understandable to a wider audience.



Why DNA from Alexander McQueen?

To set the record straight, this is not an Alexander McQueen project - although it was advertised as that in the media. McQueen was presented as one of the possible examples of genetic exploitation that could happen in the future as the legislation protecting our genetic material is failing to keep up the pace with the advantages of our technology. I can understand the confusion regarding the project as commonly the facts that were stated in the articles were quite ambiguous. I believe that this misinterpretation of the project was partly played out intentionally by the media - the shock factor probably generated a vaster amount of click baits. However, a really big portion of the blame can also be attributed to the misunderstanding of the design direction of the project due to its

novelty, as well as the complexity of the presented design scenario.

With that said, I still believe McQueen is a really good example of how the exploitation of genetic material can occur, which is exactly what the project is advocating against.

What does the process look like and did you run into any problems, were there any complications?

The process to develop the leather-like material would include a combination of procedures found in the field of synthetic biology, tissue engineering technologies and standard leather tanning techniques. All of those processes already exist in our commercial market on a large scale; however, they are commonly used for different

→

purposes around the globe.

The biggest problems that such a technology is still facing are that it is still not developed to the point where it would be a financially viable substitute to our current production techniques. It still requires a greater deal of research that would allow its implementation in the market.

At the same time, I believe that one of the biggest challenges that such material is facing (if it is developed) is the acceptance of the public in terms of a shift of mentality regarding the human body and its materiality.

How difficult was it to implement the project?

The project is a speculative design project and therefore the material itself was not developed beyond experiments proving a possible path forward. However, I did apply for a patent application that if granted would protect a material that was developed from human genetic information as a source. Contrary to the common belief though, the purpose of the patent application is to showcase that even though the project is set in a speculative scenario, the context of its products is still very much applicable to our

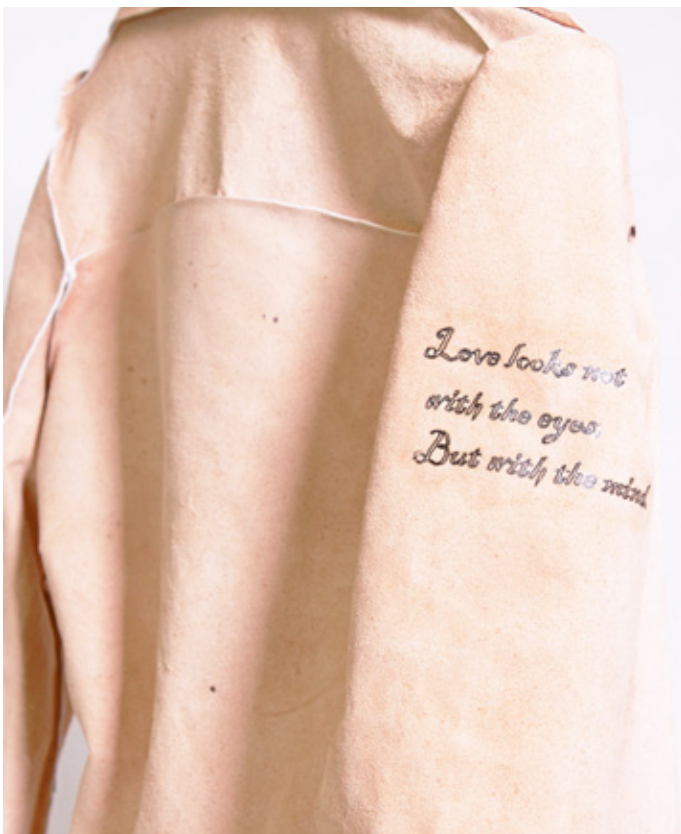
commercial market and that the fictional luxury brand Pure Human can be easily developed within our current legal framework.

What are your next projects and plans for the future?

I was quite lucky to be approached by different companies and stakeholders from various fields that have very different interests in the project. That allows me to shape my work into several really different paths - producing more critical and speculative design projects, work on the implementation of a version of the presented products for a more sustainable option for a commercial application, working within the academic field as well as being an advocate with talks and exhibitions for the new emerging design field that I really believe has a viable application in our current society - critical, speculative and contestable design.

Do you have a motto?

There is nothing that people must do; there is no way that people must be. —





50% chance of rain

creative direction and styling Anže Ermenc

photography Jürgen Kramberger

MUA Gox Miljic

Agnes Krown

models Teo

Valeska

Raiven

Jaka

Julian

Nika

Ina





*Teo wears shirt Tjaša Zalar, trousers Deni Pregelj /
Valeska wears top Deni Pregelj, trousers Timotej
Bistan, shoes models own*



Raiven (right) wears top Timotej Bistan, trousers and belt Deni Pregelj and shoes M.Fiction





*Jaka wears suit and shoes Deni Pregelj,
accessories stylists own / Julian wears shirt Deni
Pregelj and top (worn backwards) Nika Batista*





*Nika wears top Nika Batista, shoes with
suspenders M.Fiction / Ina wears top Timi Bistan,
trousers and belt Deni Pregelj*







Valeska wears top Tjaša Zalar, skirt Timotej Bistan and shoes M.Fiction / Ina wears jacket, dress and a sheer dress (worn underneath) M.Fiction, shoes models own / Teo wears blazer and shoes Deni Pregelj, shirt Nika Batista, socks models own / Julian wears jacket M.Fiction, trousers Tjaša Zalar, shoes Deni Pregelj / Raiven wears full outfit M.Fiction including shoes / Jaka wears shirt and trousers Tjaša Zalar, double shoes Deni Pregelj and stylists socks / Nika wears top Nika Batista, trousers Tjaša Zalar, necklace Deni Pregelj and own shoes

CONCRETE JUNGLE

PHOTO Mark Kucler
MODEL Eva Slana











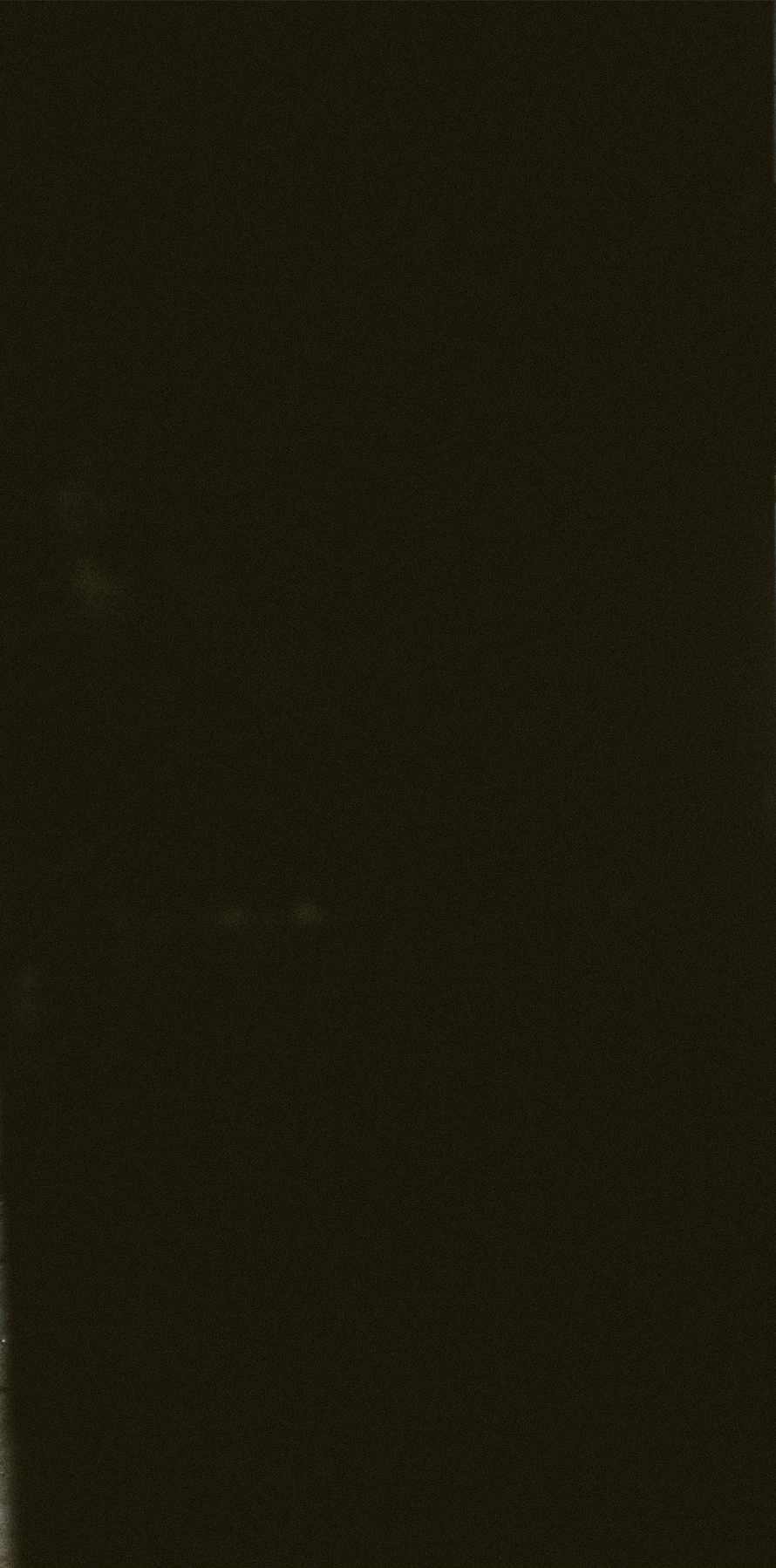














Made in Slovenia

Creative Direction and Styling: ANŽE ERMENC

Art Direction and Photography: EVA TKAVC

MUA and Hair: ALJA JERMAN

Model: JULY JONES





*T-shirt and bomber Wan Hung
Opposite: jumper Wan Hung*



*Dress Xu Zhi, bag Taja Bobek
Opposite: top Maja Leskovšek,
top (worn underneath) Xu Zhi*









*Top and skirt Xu Zhi, blazer Wan Hung
Opposite: dress Matic Veler, blazer Wan Hung*



*Mask Matic Veler, top Xu Zhi, skirt
and wrap dress (worn as a coat)
Maja Leskovšek*



Anja Kotar



SO WHEN THAT DOOR CLOSES, JUST WHAT DO YOU DO?

I can still very vividly remember the day. For most of the first year, I would constantly replay every moment, trying to capture new details and engrave it into my memory, my brain - forever. I wanted to keep it to myself, relive it in infinity. Somehow, at the time, it seemed more comfortable to stay in that limbo of time and space, safely tucked-in in the perfectly bland and cold airplane air. If only the flight could drag into time and I would never have to land.

Five years ago my family packed our deeply rooted Slovenian history into 15 cardboard boxes and moved to the heart of Silicon Valley - San Jose in California. It was always the perfect decision and we always had the most perfect time. The transition was easy and fluid - the blending into the new environment? Seamless... If only.

In a world where you engage into other people's lives through the perfectly curated smartphone screens, honesty is a value of intricate pretend, far away from the scrubby and unglamorous actuality. For someone who's always had seemingly unrealistic dreams of working my way up to becoming a singer and performer, it was scary to publicly admit I couldn't legally work in the US for my first four years here.

The harsh reality hit suddenly and unpredictable, while auditioning privately for executive producers for The Voice US: my parents' business Visa didn't allow me to work in the States. Just like that, my vivid daydreams of strutting around millions of TV screens across America were flushed down the drain. We moved here for a better future, bigger opportunities; sacrificed comfort and familiarity to have a shot at success on a big scale. So when that door closes, just what do you do?



If I couldn't perform, I concluded, I would focus on my music, my education so that when the moment comes, I would be ready to go full throttle. After a year, I had written enough songs to make an EP selection - to record it I put together a \$20,000 Kickstarter campaign. With the help of 156 pledgers from all across the world, I was able to record the album at Universal Music Studios in LA and premiere tracks from it at the Slovenian Song Festival and EMA 2016. Meanwhile, I was offered to study with Berklee College of Music Online and will complete my Bachelor's in December, nearly two years early. I wrote pages upon pages of music for my new concept album, took lessons with the famed vocal coach Micah Plissner in LA, and designed my own fashion line.

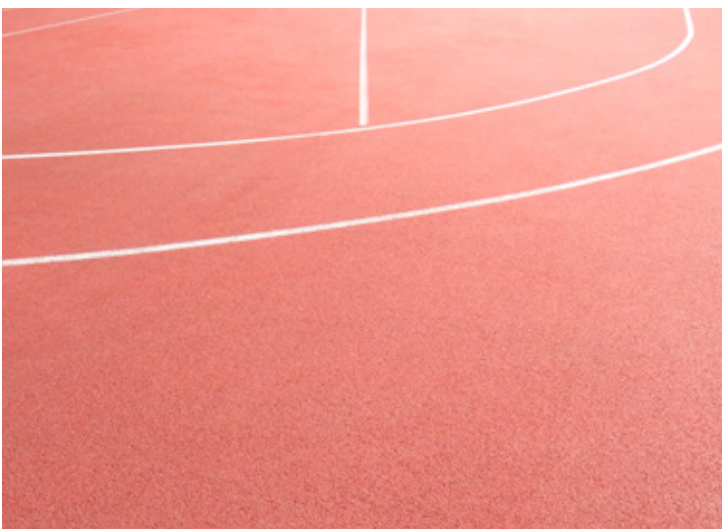
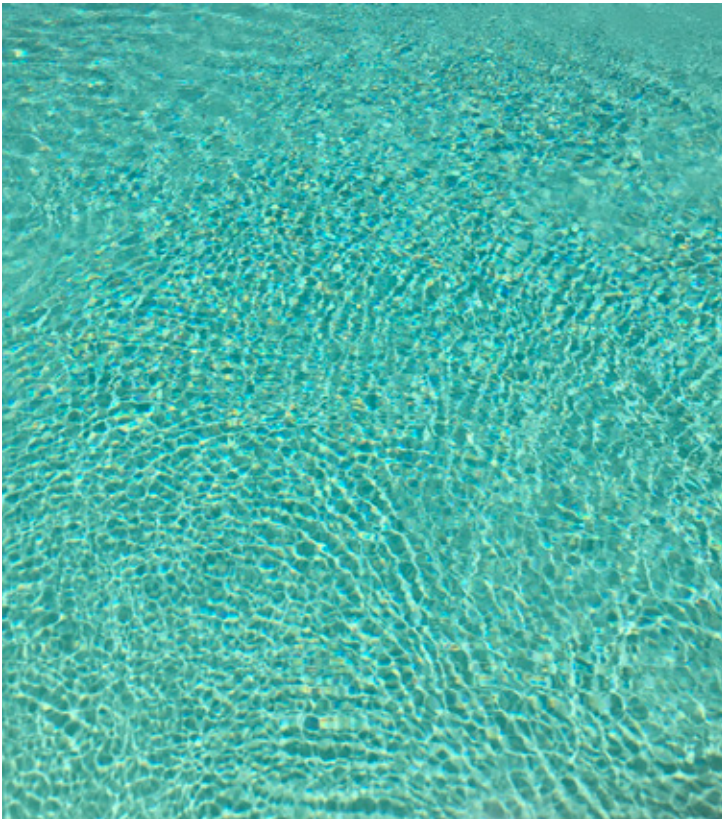
Almost five years later, the moment has come. This spring, I finally received my Green Card. On May 25th, I released my debut full album, NOMAD worldwide, along with opening my own online store, Too Cool that connects music and fashion. On June 20th, the music video for the first single from the album, How to Be Cool, premiered and is featured on VEVO.

So yeah, it sucked to not have been able to work and perform in the US when I was 15. At the time, I was devastated, unable to see past the dark cloud the enormous obstacle had generated. But I kept waving my hands in front of me through the thick smoke, pushing the fog away, and little by little, crystal clear skies started to peek through. I came here for the American Dream, but got much more than that: the American Determination. I am incredibly fortunate I get to enter the industry on my own terms, with music I believe in fully (and jam to on the daily), none of which would have been possible had I received my work permit at the very beginning.

I can still very vividly remember the day. For the rest of my life, I will replay every moment, trying to capture new details and engrave it into my memory, my brain - forever. The moment, however, is no longer mine - it is now my responsibility to pass it on to my children, and their children. To remember where we came from, to always be adventurous, and nurture the hunger for more. But, most of all, to share the most valuable lesson in life: to never give up. ■

COLOUR STORY

Every Colour has a story.



Photos: (from left to right)
First row: Neža Toplak(x2), Tajda Hlačar, Lewis Sweeting.
Second row: Miha Kürner, Jasna Rajnar Petrović, Vanja Žižić.

ALTERNATIVE



Vanja Žižić

PICTURE NOT PERFECT

Glitch is considered as a sudden, usually temporary malfunction, a transient fault that corrects itself and is therefore difficult to troubleshoot. It's an error which, for a few moments, interrupts our daily routine and shakes us out of our passiveness. It distracts us and manages to switch our focus, our current thinking process. It snaps us out of the routine, forces us to stop and think for a moment.

In this context, we could say that glitches open space for reflection and change. And that's very important because improvements can only take place in the absence of the perceived perfection. As an example, we can take a look at everyday images we encounter in the 'perfect' world. Almost anyone can take neat and sharp photos thanks to increasingly available and easy to use technology. Our Instagram profiles are full of picture perfect moments. Sharpness is considered as an aesthetic quality. For some producing sharpness in images becomes so vital it acts as a substitute for creating interesting photographs. But I can't remember the last time I really looked at these static documents of reality, stopped and considered – why are they here? What do they want from me, as a spectator? Are they challenging my current state of mind?

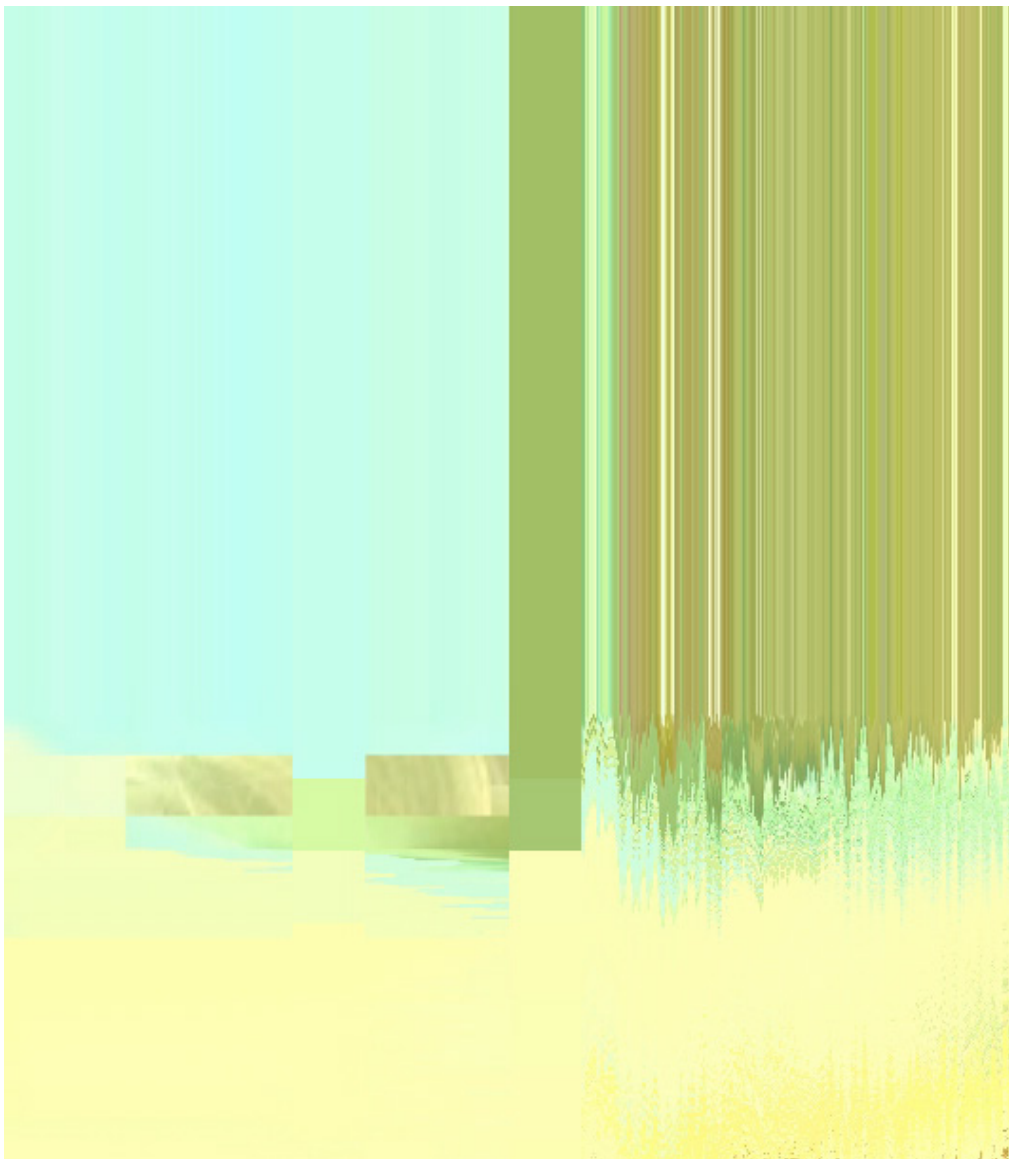
These moments of introspection more often occur with the blurry, the overexposed, the underexposed and the crooked. When something is off, something is out of the ordinary. Something candid, yet very raw opens a new perspective. Accidents, not perfection catch our attention. We forget that the concept of sharpness is just means, not an end. I'm not trying to say something is wrong if we use sharpness as a barometer of quality, but we shouldn't always ignore the feeling, a mood we can communicate with the fuzzy and the unbalanced. Don't just banish the defects. Give them a chance to turn into an experience.

A lot of progress happens as a result of human error and consequential ingenuity. It's funny how we remember our reality as a set of things that made perfect sense. They are considered as a consequence of a logical flow, as if things happen in a straight line that leads to a specific goal. All the while we ignore the glitches and zigzags, which happen in between and completely redirect our life. There's beauty in error. Accidental glitches make beautiful things happen. The whole picture is not perfect without them. ■



Maja Podojsteršek

WHAT'S YOUR NUMBER?



Social media has become a big part of my life and I'll be the first to call myself out on it and openly admit it. I'm not ashamed of it – why would I be? It has helped me to stay in touch with one of my closest friends as she moved across the world from me; it's given me countless of opportunities to express myself, it's brought some amazing people into my life. But I still consider myself 'healthy' in the realm of social media; while yes I'll sometimes mindlessly scroll through my newsfeed whilst waiting for my train to reach the station or a class to start, I can also go without it and not feel the 'withdrawal' symptoms some experience when being 'cut off from the world'. But are you really cutting yourself off? Or are you merely shutting the door behind you and stepping out for some fresh air while your eyes capture the sunset - instead of your camera?

In this day and age, with technology running the world, everything is greatly impacted by social media, to the point where deleting your social media apps from your phone or other electronic device can easily be perceived as an act of self-love, extracting yourself from what's captured on a couple inch screen and distracting yourself with simply being.

The social media world, it's a trap – if you let it be one. If you don't swim against the current of its rules, it's far too easy to tangle yourself up in a cyber cycle where emotions and feelings are reduced to pixels and bytes and everything is fast and faster; the speedier the internet connection, the fresher the news. With everything just a click or a swipe away, it's easy to become accustomed to the 'art of fast': fast news delivering forth the fast fashion and the latest scoop on how to upgrade your life. As if life were an app downloaded on your phone.

Numbers aren't just a matter of stocks and Wall Street anymore; instead they've taken over the lives of many. I've had people tell

me that they couldn't score certain deals because their following wasn't high enough and they didn't want to cave into the taboo trend of 'buying followers' (which yes, it's a thing, if you haven't heard of it yet and yes, it is as dumb and bizarre as it sounds). In other instances my friends had to list down their social media handles when applying for jobs, with the question unsaid but hanging in the air: what's your number?

I once went out with a guy who'd told me, completely shamelessly, that if he posts a picture on Facebook and it doesn't get more than 20 likes in a certain amount of time, he'll delete it, always. "What's the most likes you've ever gotten on your profile picture?" he asked me whilst fishing his phone out of his pocket to open the app and show me his. He then proceeded to huff about how he doesn't have nearly enough Instagram followers. I left him on the doorstep of my friend's building that night, knowing that I could never be with someone who was so blatantly obsessed with numbers. Economists excluded.

It got me thinking; have we really reduced ourselves to likes and comments? Are we, as a society, so obsessed with fast things that relationships end before they can even begin? Have we found ourselves in a real life glitch we can't get out of?

I've heard people say that if you're not online nowadays, it's as if you don't exist. But they're wrong; the living, the breathing, the existing starts beyond our screens. And while I won't be deleting my social media anytime soon because receiving a snap from a friend in New York enjoying a concert and then afterwards telling me all about it is far too precious to me, I'm not saying no to every now and then taking a step back from it all. And looking around me to see what I'll find, so I can make some memories and tell her all about it when I come back. ■

Denis Pucelj

ERRORS TAKEN WHILE YOU WERE SLEEPING

Fashion by itself is an error. When we look into fashion for fulfillment of desires we uncover the beast of it, yet we continue to be entranced by it. Errors get multiplied as more questions are thrown into the beast, expecting answers the beast cannot produce. Fashion is an error in the sense of showing its relevance only when it juxtaposes itself with other cultural industries and therefore becomes an icon through which we speak. Fashion is thus an authentic error of one's self as full of conflicts as the wearer can admit to them having.

When fashion puts forward an individual who desperately wants to transform the sartorial paradigm and show of the individuality, the power of collective is discovered. The cult of designers as geniuses is demystified and fashion collections are assumed as products in formation of style out of brick toys. The question of who wears it best is no longer relevant as we come to see the shift towards authenticity of collective mistakes, of desires and implications of youth in technocratic society.

Errors remind us that nothing should be taken too seriously. At least not for too long. As fashion is on the move towards product creating with a certain aura, attitude in time, collections take the back seat and make the changing of time irrelevant. Yet here comes the tricky part – attitude is a much broader paradigm than time and is subject to the multifaceted identity of the wearer. Errors will be embraced as the signs of different attitudes, yet which ones will become dominant?

If one wants to break the rules one must learn them first. And only then can the true value of disruptions erupt. When one dresses oneself to define the time, to be in accordance with it, disrupt or reflect it, obvious glitches erupt which momentarily and suddenly transform the paradigm. The emphasis is on the moment as it thrills and excites the wearer. Yet as the corresponding freedom erupts, it by default dies out. —



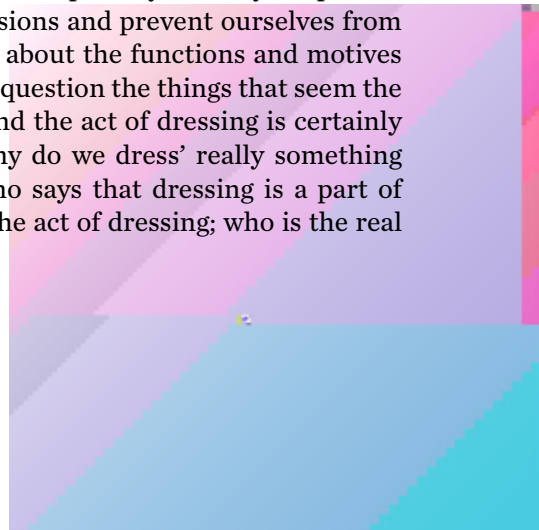
Tajda Hlačar

“WHY DO WE DRESS OURSELVES?”

Generally speaking, one half of the society would probably be astonished as to why we are asking such a meaningless question, seeing as dressing is something natural and typical for human being. One of the most common answers would be that people dress to protect themselves from dangerous weather conditions. Clothes are a kind of shelter and they represent our existential motive. Naturalness of clothes as protection does not seem as something that is socially produced. We can just take a look at differences that appear from one culture to another or just at the diversity among members of our society. Why were women despite the snowstorms wearing miniskirts without tights in the 60's? Why are we dressed even in the safe place of our homes where we would sometimes be more comfortable naked? When we try to answer those questions we realize that protecting our naked bodies is not the only function that clothes have. One of the aspects is also to hide certain parts of our body that are not appropriate to be revealed within our culture. Do we internalize the shame of revealing or is this punishment from God for Adam and Eve's sins? Are their fig leaves our pieces of clothing? There is no hiding without revealing, no hidden without the obvious and no indecency without attraction. However, we comprehend ourselves as objects and subjects of beauty.

We are objects and subjects of decoration that is inseparably linked to the aesthetic motive.

Our style is a part of our identity and of who we want to be in the specific moment of the current society. Identity is an item of clothing, we can 'dress' it and 'take it off' whenever we want. Not only does a piece of clothing have its material dimension but it also has something 'more', something that helps people to interact among each other, maybe even more than with direct communication. We give information about our social and economic status, religious and cultural belonging and about other social characteristics with pieces of clothing and with their proper combination as means of communication. As we can see the act of dressing is a complex social phenomenon especially in today's capitalist society. We have to see the variety of dimensions and prevent ourselves from falling into Plato's cave full of reductionism about the functions and motives of dressing. It is of great importance that we question the things that seem the most self-evident or trivial in our society; and the act of dressing is certainly one of them. Therefore, is the question 'why do we dress' really something meaningless in our society? The person who says that dressing is a part of naturalness or the person who thinks over the act of dressing; who is the real fashion victim? ■



EDWIN CARL CAPALLA



Who are you, and what is it that you do?

My name is Edwin Carl Capalla. I am freelance graphic designer based in Iloilo, Philippines.

How did you get into design / illustration?

My interest in graphic design started when I was taking a class on web design. I suddenly fell in love with the craft. I looked at these web pages as if they were canvases which different people from all around the world can interact on. I pursued this career for about a year and I realized I preferred designing the websites to coding them. I ended up seeing it as more of a chore rather than something I could do full-time. After that I started to look into logo design and branding and I liked the idea of condensing a big organization and all of their values and personality into one logo and visual language.

I found that creating logos was much easier than creating a whole website, and after half a year I started to feel stale and wanted more of a challenge. One day I'd been scrolling

through Instagram and I found out a guy who was creating a poster every day for a year. His name was Vasjen Kastro and his series was called "baugasm" for anyone who's interested. It intrigued me, it was the challenge I'd been looking for. So one day I decided to take it on myself, take it as an exercise to widen and explore other mediums and techniques and also familiarize myself with different programs used for design. Since I started this series I have gained a lot of experience and learned countless techniques I would have never imagined myself doing before. I have met a lot of great people who have said my art has inspired them throughout their day or consider me as one of their inspirations. One of the best compliments I have received however, was when one person said that one of the posters I made reminded them of one person who they cherished in their life - which meant I was not only visually stimulating them but it was stimulating for their emotions as well.

Is there anything you struggle with when you work?

The biggest challenge for me with this series is what I can do tomorrow that will exceed my previous post or just having to create something that I can be pleased with. My tiny city is not something a lot of people would consider the best but luckily I like this tiny city and the people here as well. A couple of people who I appreciate are my family, Elbert, Ervin, Bep-Bep, Emman, my mom Carolyn, my dad Edwin, I wish you could see me now and my yeobo Abbie Gail. I would like to say thank you each one of you, continue to be amazing. Without you guys creating a poster everyday would surely be difficult.

What do you want to become in future, what is your biggest dream?

My dream right now would be to one day own a design studio and be my own boss. Somewhere around Singapore would be ideal for me. I've heard there are a lot of creative studios there and I think me being able to

go head on head with those world class studios would be a challenge yet at the same time exhilarating. The future is something that's really scary for me. When I started out doing graphic I mostly joined contests, doing free work for friends and hoping someone would notice my work but as right now I am happy with what I have achieved. All I wanted was to get one foot in the door into the world of design and for people to notice my work, doing this interview right now proves that someone has noticed me and I am truly grateful.

Do you have a motto?

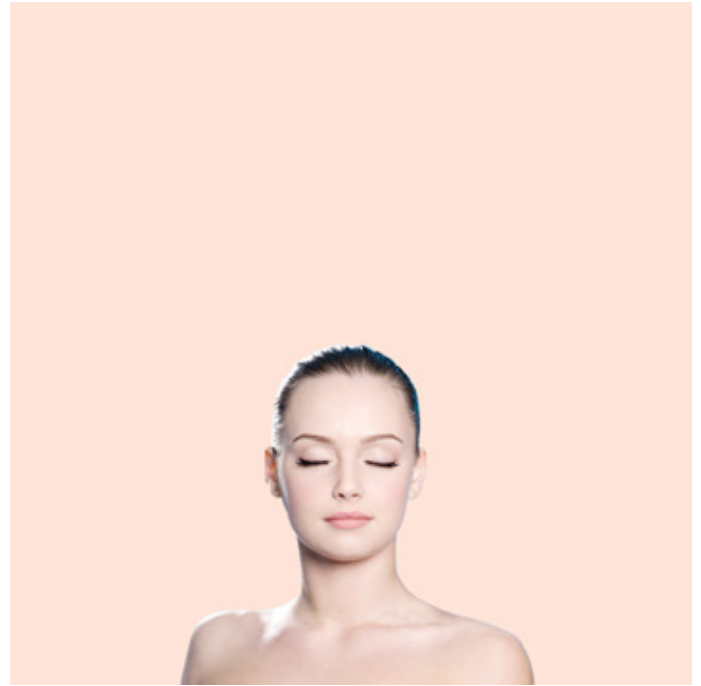
When you love something don't do it half-assed, try to learn everything about it. Half-assing it would be an insult to those who have devoted their lives to a specific career. My last motto would be "never stop grinding", even if you think that the world will never notice you or when other people think that you won't make it, prove them wrong. Make your life a success story. ■



EVYN



“I want to write songs that move people and create music that makes people move.” Growing up in a small town of Bartlett, circa 40 minutes west of the city of Chicago, IL, E V Y N was continuously surrounded by music. From his mother’s Rock ‘n’ Roll and Worship tunes, his father listening to a lot of Jazz and R’n’B, to his brother’s Pop and Hip Hop records, there’d always been a variety of sounds around the house. “What drew me towards music was the fact that even as a child I wanted every significant moment and encounter with someone in my life to be soundtracked by a song that reminded me of that moment. From there I realized I could begin to write my own soundtrack in a melodic formula.” It’s no surprise then that he tends to draw inspiration from films. “I consume a lot from watching movies. I like to go through old collections of films that seem to have a similar storyline that I resonate with. It helps me have this thought of ‘If the storyline of this song was adapted into a film, how would I want to write it? How would I articulate how I feel, musically?’”



His EP ‘Who Could It Be At This Hour?’ is set to release in August 2017 and E V Y N would describe his sound as ethereal and ambient Pop. “I like to tell people that it is music you can listen to while driving through the city at night.” The songs are intricate creations, different sounds combined into a whole that fills you with wonder; like observing the night sky whilst speeding down a highway or watching waves crash against the shore. He’d written the lyrics in less than a week whilst spending some alone time in New York City. He’d penned them in a stranger’s apartment in Brooklyn, the streets of Times Square and coffee shops in SoHo. His creative process is an ebb and flow, wrapped around the seasons of his life. “There are times where the lyrics come first, then the music follows or vice versa.”

Currently working on another musical project, it seems that E V Y N is bursting with creativity. Music is his primary love, he tells me, but he also loves graphic design and photography which is evident from his Instagram feed- soft pastels mixed with perfected whites; photographs combined with his own designs and snippets of his songs. “Art to me is a tangible representation of the deepest, most personal corners that reside in a creative’s heart and mind. It’s like handing the world your journal for everyone to read. Be it a song or something you watch, read or touch, they are reminders to me, that there is always opportunity to create something beautiful. To create something that will transcend beyond me for a greater purpose.” ■

You can find E V Y N on Instagram ([evyn.domin](https://www.instagram.com/evyn.domin)), Spotify (<https://open.spotify.com/artist/0o3ZUXHeCr4A6zsXBN2KjV>), iTunes (<http://itunes.apple.com/album/id1237797079?ls=1&app=itunes>) or Facebook (<https://www.facebook.com/E-V-Y-N-1085613438168012>)



HANDMADE BY GLORIA

Imagine a situation of ending a big chapter in your life and standing on the precipice of something new, unknown – let's face it, we have all been there. In this particular case, we have a very creative 25-year old Ana Strnišnik who had at the time just graduated in Sociology and decided to quit illustrating a children's magazine after 11 years. What did she do? She tried different things until she found herself in the place she already knew like the back of her hand – her father's leather workshop. So she sat down behind a sewing machine and stubbornly went at it for hours and days, learning and making mistakes on her own, not listening to anyone.

Out of her new found joy for sewing and an unparalleled passion for all kinds of leather, came a wonderful product she calls THE BAG, and its smaller version, the mini. It's unique, just like its creator, because like all good products she started out wanting to make something useful and nice for herself – the multi-functionality of THE BAG stems from this. You can wear it two or three different ways: as a rucksack, a shoulder bag or a computer/tote bag; changing between these she made possible by adding various adjustable straps. The other unique thing about it is that not one is the same as another. She also gives them names! So you get a bag that nobody else in the world has and it's named something classy like Seashell, Queen, Forest or Lioness.

The reason for all this uniqueness is because Ana (or Gloria, which is her middle name and also the name of her brand) doesn't abide trends and doesn't like the term 'fashionable'; what's important to her is that the product has character. That's actually what makes pairings between the bags and the women who wear them so special. There's no need to add that she does everything herself, from thinking about leather combinations to the hammering of the last little rivet. She also doesn't do orders, because she prefers to just express herself and make her own creations. This bold statement didn't come easy for her, it took her a long time to really believe in herself – and she says you need that, even though the first thing that comes from your hands looks more like panties than a bag!

All the leather that comes into her hands is from Italy, and she is so in love with its beauty and durability that she puts most of her earnings back into the material. The praise for her work has spread mostly by word of mouth, although the brand is also present on Facebook, Instagram (search for the name in the title) and has her own website (gloriaslittleworld.com). For novelties, such as the safe bag, leather bracelets and even wallets, definitely look it up. It took a lot of courage to just drop the known and plunge head first into sewing leather, but this brave lioness is making it work, one creation at a time.



A NICHE IN LJUBLJANA



There's a scent of new deliciousness spreading through the capital again! You can trace its source from underneath Plečnik's Arcades, right beside the farmer's market and coexisting in the space of the Kino Šiška's art gallery DobraVaga. This cosy little corner flaunts the (very accurate) name Niša (niche) and its proud creators are two lovely 25 year old entrepreneurs Lena Penšek and Lola Stojčevski. Social scientists by education and by heart, they swear by the concept of 'conscious hedonism', around which they are building their story - and they are serving it to the world with all the passion for good food and drink they possess.

One of the conscious parts of the concept comes in the form of being as 'farm to table' oriented as possible

and supporting local produce and products. Offering Slovenian food with a twist is their long term goal, but they already offer scrumptious sandwiches, soups and excellent savoury and sweet pies with mostly locally sourced ingredients, which they try to get from the farmer's market. Even for the sake of not following food trends they won't have avocado or hummus in any of their food because they really believe in what they want to convey with the offer. The most unique thing about Niša's menu is that it only contains Slovenian craft beers - no foreign ones and not even Union or Laško. That's why I heartily recommend people go and try the lager from Kranjska pivovarna (Kranjska brewery) they have on tap; disappointment happens rarely. Their coffee is also Fairtrade and roasted by the famous café Čokl.

They feel that you can't have a whole concept with just the food and drink, so the interior of Niša is also special. Most of the pieces of furniture, cutlery, cups and glasses come from second hand, some of the pieces up-cycled. Of course it doesn't hurt the eyes that there's art everywhere you look, the bar being in a gallery. But the thing they cherish most is the relationship and the attitude they want to cultivate with everyone, wanting to be fair and just with suppliers, business partners and of course, guests. They say Niša wouldn't exist without their support and they are thankful to all the suppliers for placing their trust in them and Kino Šiška's people for being open to new ideas and taking them in.

Niša has been open and intriguing new guests for a month now, and even though it's a lot of hard work, it's all worth it to Lena and Lola. The advice they'd give to anyone starting their own business is to urgently take a moment every once in a while to remind yourself that you're actually making your dreams come true, otherwise you get swamped. They plan to expand the culinary part of the offer so watch out! They are not promising perfection, but mainly Slovenian seasonal ingredients, produce and products and an undying love for delicious things. You know they're the good kind of crazy when they start putting raspberry cordial in their spritzers, so go try it out, they will welcome you with open arms. —



INVITATION TO PARTICIPATE:

Be a part of the NEW EDGE!

Use your imagination to fill the space below and email us the photograph of your creation/drawing, along with your information, to our e-mail address::
info@newedgemagazine.com

We will contact you and you may be introduced in the next issue of our magazine.



Illustration on the right:
Michael Letto
Toronto, Ontario
michaelletto.com
hello@michaelletto.com
Instagram: letto_m



DAY 118

365
ONE POSTER A DAY
FOR ONE FULL YEAR

MICHAEL LETTO © 2017

MICHAELLETTO.COM



APRIL 28

