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UVODNIK

Veseli nas, da nam je na Fakulteti za humanistiko Univerze v Novi Gorici uspelo obuditi študentsko revijo *Artepakt*. Cilj, ki smo ga želeli doseči pri pripravi revije, je v prvi vrsti bil, da tako vsem povezanim s fakulteto kot tudi širši javnosti pokažemo, kaj se na naši fakulteti dogaja. V revijo smo tako vključili ne le prispevke študentov, temveč tudi izdelke profesorjev. Samo revijo smo poskušali sestaviti z mislijo na poslanstvo same fakultete, ki je »*misliti_čez_*«. V reviji so tako zbrani prispevki različnih posameznikov iz različnih starostnih skupin, najrazličnejših ozadij in izvora, najrazličnejših maternih jezikov ter najrazličnejših mnenj in pogledov na svet.

V duhu čezmejnosti in dostopnosti revije bralcu smo v revijo vključili prispevke v slovenščini, angleščini in makedonščini. V reviji lahko najde vsak nekaj zase, pripravili smo vse od teoretskih člankov, poezije in literature ter družbene kritike do kratkih umetniških besedil. Teoretski članki tako izkazujejo del raziskovalnega dela na fakulteti.

Izdelki izpod rok študentov so odraz njihovega študija na sami ustanovi

in njihovega do sedaj pridobljenega znanja. Študentom je bila z revijo dana tudi možnost, da se prvič preizkusijo v pisanju za revijo, kar jim bo zagotovo prišlo še kako prav pri njihovem delu v prihodnosti. Tudi sama sva z revijo dobila možnost, da sva se prvič preizkusila v ustvarjanju takega izdelka. Upava, da se je naš poskus obrestoval in bo *Artepakt* res zaživel ter v prihodnosti izhajal vsako leto ali celo vsak semester.



Neja Vodopivec in Gordan Stefanov, glavna urednika revije ARTEPAKT

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O slovničnem spolu in družbeni percepciji seksističnega jezika v slovenskem jeziku: raziskava o percepciji poimenovanj za poklice v slovenščini

Anika Černigoj in Nina Bonifacio



Anika Černigoj

Mnoge raziskave so pokazale, da je družba tvorba, katere dejanja in vedenje se odražajo v jeziku. Zato bi bilo mogoče, da bi z opazovanjem jezika lahko opazovali družbene lastnosti in njene spremembe. Eno izmed mnogih družbenih vprašanj, ki je v zadnjih časih aktualno, se ukvarja z uporabo spolno pristranske terminologije, ko gre za opredelitev moških in žensk v družbi. Zato je bila izvedena raziskava, s katero sva želeli ugotoviti, ali slovnični spol lahko vpliva na družbeno dojetje imen za poklice v slovenščini. Cilj članka je predstaviti nekaj iztočnic v zvezi s to temo in nekatere ugotovitve, ki bi pripomogle k orisu te problematike.



Nina Bonifacio

Ena glavnih funkcij jezika je omogočanje sporazumevanja med posamezniki v družbi.

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Z jezikom namreč posamezniki vsakodnevno delijo vsakdanje misli, dodeljujejo naloge ali delijo naročila. Prav tako lahko slog izražanja odraža tudi nekatere značilnosti družbene ureditve ali celo osebne miselnosti. Tak primer je denimo poimenovanje moških in žensk glede na družbene vloge, ki jih zasedajo. Vprašanja

glede spolno nepristranskega poimenovanja in predstavljanja se pogosto pojavljajo v tistih jezikih, ki imajo slovnični spol in tvorijo ženska poimenovanja iz moških oblik z morfološki priponami.

Slovnični spol opisuje klasifikacijo samostalnikov, ki je prisotna v večini evropskih jezikov, čeprav v različnih oblikah. V slovenščini se slovnični spol izraža z morfosintaktičnimi končnicami – samostalniki ženskega spola imajo v imenovalniku ednine običajno končnico -a, samostalniki srednjega spola končnico -e ali -o, samostalniki moškega spola pa ničlo končnico (torej soglasniško končnico): npr. miz-a.F.NOM.SG, stol.M.NOM.SG, okn-o.N.NOM.SG.

V nevtralnih situacijah slovenščina običajno uporablja moško edninsko obliko, saj se smatra kot generična in neoznačena oblika. Takšno rabo je mogoče najbolje opazovati pri poimenovanjih za poklice, saj so morfološke končnice, ki jih moške in ženske oblike uporabljajo, eden najboljših prikazov spolno pogojene rabe jezika. V slovenščini ima večina imen poklicev obrazila tako za moški kot za ženski spol: kuhar. M.NOM.SG – kuharica.F.NOM.SG. Takšno pristranskost lahko opazimo tudi v slovarjih, kjer so ženski poklici pogosto označeni kot izpeljanke iz moške oblike, pri čemer je treba tako slovnični kot biološki spol posebej označiti s priponskim obrazilom k moški obliki.

Da bi lahko opazovali družbeno percepcijo seksističnega jezika, je bila

izvedena raziskava¹, kjer so materni govorniki slovenščine ocenjevali spolno pristranskost na poimenovanjih za poklice, ki imajo tako v moški kot v ženski slovnični obliki enako obliko (npr. vodja.m/ž). Takšni samostalniki predstavljajo v slovenščini izjemo, zato bi bilo opazovanje spolne pristranskosti lahko natančnejše, saj bi z izključitvijo morfosintaktične končnice lahko pozornost posvetili bolj družbeni percepciji kot pa tudi jezikovnim faktorjem.

Za najino raziskavo je bilo izbranih sedem samostalnikov z enakim korenem besede (vodja) in šest izpeljank: zborovodja, knjigovodja, poslovodja, računovodja, strojevodja in vojskovodja. Za oblikovanje vprašalnika, ki sva ga uporabili, je bil vsak samostalnik postavljen v dve povedi – enkrat v vlogo osebk in enkrat v vlogo predmeta.

Na vprašalnik je odgovorilo 129 posameznikov. Od tega je bilo pravilno izpolnjenih 124 vprašalnikov, ki so bili nadalje obdelani. Vprašalnik ni vseboval nobenih omejitev, kljub temu pa so bili udeleženci vprašani za nekatere osebne podatke: spol, starost, materni jezik, družbeni status in družbeni status staršev udeležencev. 77,5 % udeležencev je bilo ženskega spola, kar ustreza 100 odgovorom, preostalih 22,5 % je bilo moških (29 odgovorov). Večina udeležencev je

¹ Raziskava je temeljila na predhodni raziskavi Misersky et al. (2014), „Norms on the gender perception of role nouns in Czech, English, French, German, Italian, Norwegian, and Slovak“. *Behavior research methods*, vol. 46, pp. 841–871.

bila bodisi v starostni skupini 11–20 let (to je 82 odgovorov, 63,6 %) bodisi v starostni skupini 21–30 let (32 odgovorov, 24,8 %), skoraj vsi preostali udeleženci so bili starejši od 40 let (12 odgovorov, 9,3 %). Kar zadeva socialni status, so bili mlajši udeleženci večinoma srednješolci ali študenti, poklici ostalih pa so bili zelo različni. Merila za oceno pristranskosti glede na spol so temeljila na starosti, spolu in družbenem statusu udeležencev.

Rezultati so pokazali, da so bile razlike med spoloma na splošno majhne, zlasti v primerjavi s kasnejšimi, bolj natančnimi analizami. To bi lahko bil pokazatelj, da moški poimenovanj za poklice ne zaznavajo bistveno drugače kot ženske. Glede na starostno skupino pa je največje razlike med percepcijami pokazal vzorec iz starostne skupine 21–30 let, medtem ko so mlajši in starejši bili manj naklonjeni k diskriminaciji. Na koncu sva rezultate razvrstili glede na

družbeni položaj udeležencev – manjšo razliko v percepciji so v povprečju pokazali posamezniki z višjim družbenim statusom. Na splošno pa sta samostalnika strojevodja in vojskovodja veljala kot „najbolj moška“. Po drugi strani so udeleženci z nižjim družbenim statusom predstavili nekaj izredno visokih ocen, kot je računovodja, ki je bil označen kot pretežno ženski poklic.

Na splošno je raziskava pokazala nekaj razlik v družbenem dojemanju samostalnikov vlog glede na različna vrednotenja, čeprav niso bile pretirano vplivne. Nadaljnje raziskave bi se lahko osredotočile na razširitev obsega na večjo in bolj uravnoteženo populacijo, zagotovitev več samostalnikov in izpopolnitev meril za analizo. Uporaba seksističnega jezika je še vedno problem in večja ozaveščenost o njegovi rabi bi lahko spremenila družbeno dojemanje diskriminacije na podlagi spola.

On grammatical gender and social perception of sexist language in slovenian: a case study on the perception of role nouns in slovenian language

Many studies have shown society being an entity whose actions and behaviours are reflected through language. Hence, it might be possible that observation of linguistic traits might reveal something about the social picture of a population. One social issue that has recently been much debated is the usage of gender-biased terminology when it comes to

the definition of men and women in society. Therefore, a case study was carried out in order to observe whether grammatical gender might have any influence on the social perception of role nouns in Slovenian. The main aim of the present article is to present some concerns on the topic and some findings to the problem.

One of the main usages of language is to allow for communication among individuals in a society.

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In fact, it is mainly through language that everyday thoughts are conveyed, duties are assigned, or orders are placed. The manner language might also reflect certain traits of social organisation or even of the personal mindset. One such example would be the denomination of men and women in terms of social roles. Issues in gender-unbiased denominations and representations arise often in languages that possess grammatical gender and form the masculine and feminine denotations through morphological affixing.

Grammatical gender refers to a type of noun classification, which is present in most European languages, albeit in different forms. In Slovenian, grammatical gender is expressed with morphosyntactic suffixes – feminine nouns normally get an -a suffix in the Nominative singular, neuter nouns feature the suffixes -e or -o in the Nominative singular, and masculine nouns a null suffix (that is, a consonant ending): miz-a (table.F.NOM.SG), stol (chair.M.NOM.SG), okn-o (window.N.NOM.SG).

With the notion of grammatical gender, issues regarding sexist use of language are frequent in everyday communication. In neutral situations, Slovenian normally uses

masculine singular forms, namely the generic unmarked form. Such usage could be best observed in role nouns, since morphological endings used with such words are one of the ideal representations of gender-biased usage of language. In Slovenian, most role nouns have forms for both male and female gender: kuhar – kuhar-ica (cook.M.SG.NOM – cook.F.SG.NOM). Such bias can also be observed in dictionaries, where female occupations are often marked as derivatives of the male form, where both grammatical and biological gender have to be indicated separately with a suffix to the male form.

In order to observe the gender bias in the social perception, a case study was carried out with the main aim of observing gender bias in the social perception, among native Slovenian speakers, of role nouns that had both in the masculine and in the feminine the same grammatical form (e.g. vodja, „leader.M/F”). Such role nouns present an exception in Slovenian and observing gender bias could therefore be more accurate if morphosyntactic changes in „regular” role nouns are excluded, thus making it more likely for the focus to fall on the social component.

To carry out such observations, seven role nouns with the same grammatical form were chosen: vodja („leader.M/F”), and six derivatives of the noun, namely zborovodja, knjigovodja, poslovodja, računovodja, strojevodja, and vojskovodja. To form the questionnaire for the present case study, each of the seven nouns were inserted into two sentences, one that featured the noun

in the subject position and one in the object position.

A total of 129 individuals answered the questionnaire. Out of these, 124 questionnaires were correctly filled out and thus further processed. No limits were posed to the questionnaire, nevertheless, the participants were asked some personal data: their gender, age, native language, social status, and social status of their parents. 77.5% of the participants were female, which corresponded to 100 answers, the remaining 22.5% were male (29 answers). Most of the participants were either in the age group 11-20 years old (that is 82 answers, 63.6%), or in the age group 21–30 (32 answers, 24.8%), almost all remaining participants were above 40 years of age (12 answers, 9.3%). As for the social status, the younger participants were mostly high-school or university students and the others' professions varied greatly. The criteria for the evaluation of gender bias was based on the age, gender, and social status of the participants.

The results showed that gender differences were overall relatively low, especially compared to further analyses. This might be an indicator that men did not view role nouns considerably different from women. Furthermore, the role nouns in the age group 21–30 represented the highest percentages, that is, the nouns were ranked as being the most feminine, except for the noun *knjigovodja*, that was ranked most feminine by

the age group 40+. Such results might be due to linguistic professions being more often associated to women than men. The present division presented the greatest discrepancies in the results – the greatest use of the sexist language seems to have resulted from the age group 21–30, while the 11-20 and the 40+ did present less sexist results (except for the noun *knjigovodja*). Finally, the results were sorted according to the social status of the participants. Lower scores were given by individuals with a higher social status, except the nouns *vodja*, *strojevodja*, and *vojskovodja*, which scored higher. The nouns *strojevodja* and *vojskovodja* were generally seen as the most male-perceived role nouns. On the other side, the participants with a lower social status presented some remarkably high ratings, such as *računovodja*, which was indicated to be a predominantly female profession.

Overall, the case study has shown some variation in the social perception of role nouns according to different evaluations, despite not being overly impactful. Further research might be focused on extending its range over a larger and more balanced population, providing more role nouns, and refining the analysis criteria. Usage of sexist language still is an issue and a greater awareness of its usages might change the social perception with regards to the gender discrimination.

O čem govorimo, ko govorimo o krindžu?

doc. dr. Primož Mlačnik in doc. dr. Ivana Zajc

Predmet Študije krindža je v letošnjem zimskem semestru doživel prvo izvedbo in kdo ve, koliko trenutkov krindža se je pripetilo ob pedagoškem procesu. S krindžem namreč ne moremo znanstveno upravljati. Ne moremo ga izmeriti, ne moremo ga docela pojasniti. Krindž se preživlja kot pijavka, ki se prisesa na vse dobre in slabe namene. Načrtovati ne moremo niti užitka v krindžu, da bi se lahko skupaj smejali tarči nekega vica (*the butt of the joke*). Medtem ko skuša govorec (v tem primeru pedagog) z (ne)domiselnim vicem in njegovo tarčo doseči, da bi se skupaj z majhno in začasno skupnostjo smejal svoji šali, običajno nevede postane tarča novega vica, ki se je oblikoval med njegovim občinstvom. Krindž je anarhističen postmodernist – nepodredljiv, demokratičen, neposreden, piratski, campovski, intertekstualen in vedno kodiran dvojno.

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Študije krindža se zato ne ukvarjajo z zdravorazumskim in obstoječim. Ne predstavljajo le zmesi znanstvenih povzetkov o obstoječih raziskavah krindža, ki se podajajo kot »objektivno znanje«. Teh raziskav je v literarni vedi in kulturnih študijah malo, saj je

krindž raziskovalni objekt, ki ga je težko zaobjeti in preučevati. Zato Študije krindža izhajajo iz poststrukturalistične epistemologije, v središču katere je jezik kot ustvarjalec družbenega sveta. Zanima nas, kakšen svet gradi »tekst krindža«, o čem priča in kako se umešča v različne kontekste. Krindž je morda res prazni označevalec, ampak njegovi pomeni se verižijo in razmnožujejo. Ko govorimo o krindžu, pogosto govorimo o povsem drugih rečeh, ki jih iz kopice razlogov ne moremo imenovati ali o njih razpravljati.

Kako torej opredeliti krindž, ta sizifovski objekt znanstvenega spoznanja? Krindž se bolj ali manj uspešno prevaja v različne jezike (skremž ali kremž, *sosram*, *sich kuschen* ali *peinlich*, *genânce* ali *malaise*, *imbarazzante*, itd.). Običajno se opredelitve krindža nanašajo na izkustva sramu, ki ga občutimo v družabno občutljivih položajih zase ali za druge. To pomeni, da izkušnja krindža ni ena sama – vedno enaka –, temveč se nanaša na toliko raznolikih abstraktnih ali konkretnih tarč krindža, kolikor je posameznikov in skupnih identitet. Krindž lahko občutimo ob enostavnih zadregah in spodrslih (jezikovnih, fizioloških, situacijskih) ali ob različnih manifestacijah psiholoških lastnosti posameznikov (npr. nebrzdani narcisizem), v izkustvu *povzpetniškega korporativnega duha*, ob *mansplainingu*, ob slepi (rasistični, razredni,

you name it) ignoranci, v različnih položajih medgeneracijskih nesporazumov, ob nenamerni goloti ali seksualnih konotacijah, in tako dalje. Z izkustvom povezani družbeni statusi, vrednote in norme posameznikov ali skupnosti so ključnega pomena v različnih manifestacijah krindža.

„Krindž se pogosto pojavi ob eksplicitni ali implicitni kršitvi tabuja, vendar v študijah krindža ni tabuiiziranih raziskovalnih tem.“

Literarnih, vizualnih in filmskih manifestacij je ogromno in povezane so z raznolikimi konteksti. Namen Študij krindža je odkrivati te (literarne, filmske ali resničnostne) kontekste in ugotoviti, kakšno vlogo ima krindž v teh kontekstih. S katerimi pomeni je povezan, katere poglede na svet potrjuje, katere zavrača, s katerimi ideologijami se pogaja? Krindž v različnih kontekstih ustvarja različne vezi med subjektom in objektom krindža. Zato nas zanima, kaj nam lahko pove izkustvo sekundarnega sramu o subjektih in objektih krindža ter o naravi njihove vezi. Manifestacije ali reprezentacije izkustva krindža so nasičene s političnimi, razrednimi, etničnimi, seksualnimi ali celo sadističnimi konotacijami. Preučujemo jih lahko npr. s teorijo afektov Sare Ahmed ali z Barthesovim razumevanjem mita. Možnih pristopov je več in odvisni so od zmožnosti njihove aplikativne rabe, pa tudi od študentske znanstvene ustvarjalnosti. Krindž se pogosto pojavi ob eksplicitni ali implicitni kršitvi tabuja, vendar v študijah krindža ni tabuiiziranih raziskovalnih tem.

Študije krindža so predmet, ki predstavi psihološke, antropološke in sociološke študije sramu (pomenljivo je razlikovanje s krivdo!). Povezati jih skuša z različnimi družbenimi praksami (npr. *oversharing*) in literarnimi (npr. avtofikcija)² žanri. Da ne pozabiva omeniti ključne komponente izkustva, afekta ali čustva krindža, ki mu daje pomen v popularni kulturi in na družabnih omrežjih – humor.

„Da ne pozabiva omeniti ključne komponente izkustva, afekta ali čustva krindža, ki mu daje pomen v popularni kulturi in na družabnih omrežjih – humor.“

Krindž je v 21. stoletju (predvsem, vendar ne izključno v Zahodnih družbah) tako pomeljiva izkušnja vsakdanjega življenja, da je sooblikoval filmski žanr, kjer je najbolj viden in prek katerega se je (poleg spletnih memov) verjetno najbolj populariziral. Pri Študijah krindža imajo študenti možnost analizirati filmsko strukturo in reprezentacije krindža v t. i. krindž komedijah (*cringe comedies*) oziroma

² Krindž je na primer povezan s trendom ustvarjanja in upravljanja z lastnimi podobami na družabnih omrežjih in drugod. V literaturi se kaže v porastu avtofikcije. Primer tega pojava je preprosto iskanje, ki ga je mogoče opraviti na spletni strani Google Books Ngram Viewer, ki »bere« množico angleških knjig od leta 1800 do danes – knjig, ki so del zbirke Google Books. Če preverimo uporabo besede »jaz« v teh delih, lahko vidimo, da se je od leta 2000 uporaba te besede v primerjavi z njeno uporabo v preteklih stoletjih zelo povečala.

zasmehovalnih dokumentarcih (*mockumentaries*) – bodisi v seriji *Nikar tako živahno* (*Curb your enthusiasm*) (in njej podobnimi) bodisi v (morda prvi slovenski) zasmehovalni seriji *Moje asocialno življenje*.

Študije krindža so zasnovane kot študijski predmet, kjer se srečajo kulturne študije in literarne vede s poudarkom na kvalitativnih in teoretskih, vselej neizčrpnih pristopih. Slednji študentom nudijo konceptualne okvirje za identifikacijo, analizo

in interpretacijo krindža kot pomensko preobloženega ali izpraznjenega afekta ali čustva na posameznih študijah primerov. V kritični refleksiji pa ne smemo pozabiti, da so različne manifestacije krindža in študije krindža nastale tudi kot proizvod (iskanja in) trženja psevdouporniških novitet, kar je že samo na sebi – krindž! Res je, vse nas bi moralo biti pošteno sram.

„Res je, vse nas bi moralo biti pošteno sram.“

What we talk about when we talk about cringe?

The course Cringe Studies had its first edition this winter semester, and who knows how many cringe moments have occurred during the teaching process. Because cringe cannot be scientifically managed, we cannot measure it or fully explain it. Cringe makes its living as a leech, sucking on all the good and bad intentions. We cannot even plan the pleasure of the cringe to laugh together at the target or butt of the joke. While the speaker (in this case, a pedagogue) with a (un)imaginative joke and its target to get a small and temporary community to laugh together at his joke usually unknowingly becomes the target of a new joke that has formed among his audience. Cringe is an anarchist postmodernist - insubordinate, democratic, direct, piratical, camp, intertextual and always double-coded.

„Cringe is an anarchist postmodernist - insubordinate, democratic,

***direct, piratical, camp, intertextual and always double-coded.*”**

Therefore, Cringe studies are not concerned with the commonplace and the known. They are not a simple amalgamation of scientific summaries of existing research on cringe, presented as 'objective knowledge'. Such research is sparse in literary and cultural studies due to the intricate nature of cringe as a research object. Hence, Cringe studies are firmly rooted in a post-structuralist epistemology, with language as the progenitor of the social world at its nucleus. We are intrigued by the world shaped by the 'cringe text', its testimonies, and its placement in diverse contexts. The cringe may indeed be an empty signifier, but its meanings branch out and proliferate. When we engage with cringe, we often find ourselves discussing entirely different aspects that we are unable to label or explore for a myriad of reasons.

How do we define cringe, this Sisyphean object of scientific knowledge? Cringe is more or less successfully translated into various languages (*skremž* or *kremž*, *sosram*, *sich kuschen* or *peinlich*, *genânce* or *malaise*, *imbarazzante*, etc.). Usually, definitions of cringe refer to experiences of shame felt in socially sensitive situations for oneself or others. This means that the experience of cringe is not a single one - always the same - but refers to as many different abstract or concrete targets of cringe as there are individuals and shared identities.

„This means that the experience of cringe is not a single one - always the same - but refers to as many different abstract or concrete targets of cringe as there are individuals and shared identities.”

We can experience cringe in simple embarrassments and slip-ups (linguistic, physiological, situational) or in various manifestations of the psychological characteristics of individuals (e.g. rampant narcissism), in the experience of a parvenu corporate spirit, in mansplaining, in blind (racist, classist, you name it) ignorance, in various situations of intergenerational misunderstandings, in unintentional nudity, or sexual connotations, and so on. The experientially related social statuses, values and norms of individuals or communities are crucial in the various manifestations of cringe.

Literary, visual and cinematic manifestations are numerous and linked to

various contexts. The Cringe Studies aim to discover these contexts (literary, film or reality) and determine what role cringe plays in these contexts. Which meanings is it connected to, which worldviews does it affirm, which does it reject, and which ideologies does it negotiate with? In different contexts, cringe creates different bonds between the subject and the object of cringe. We are therefore interested in what the experience of secondary shame can tell us about the subjects and objects of cringe and the nature of their bond. Manifestations or representations of the experience of cringe are saturated with political, class, ethnic, sexual or even sadistic connotations. They can be studied, for example, through Sara Ahmed's theory of affects or Barthes's understanding of myth. There are several possible approaches, and they depend on their applicability and the students' scientific creativity. While cringe often occurs in the context of an explicit or implicit violation of taboo, there are no tabooed research topics in cringe studies.

Cringe studies is a subject that presents psychological, anthropological and sociological studies of shame (the distinction with guilt is meaningful!). It seeks to relate them to various social practices (e.g. oversharing) and literary (e.g. autofiction)³

³ An example of this phenomenon is the simple search that can be done on the web page Google Books Ngram Viewer, which „reads“ a multitude of English books from 1800 to the present that are part of the collection Google Books. If we check the usage of the word „I“ in all these books, we can see that since 2000, the usage of this word has

genres. Not to mention the critical component of the experience, the affect or emotion of cringe that gives it meaning in popular culture and on social networks - humour.

„Not to mention the critical component of the experience, the affect or emotion of cringe that gives it meaning in popular culture and on social networks - humour.”

In the 21st century (especially, but not exclusively, in Western societies), the cringe is such a meaningful experience of everyday life that it has co-shaped the film genre, where it is most visible, and through which (alongside online memes) it has probably been most popularised. In Cringe Studies, students have the opportunity to analyse the cinematic structure and representations of cringe in so-called cringe comedies or mockumentaries - either in the series *Curb Your Enthusiasm* (and alike) or in the (perhaps first Slovenian) mockumentary series *Moje asocialno življenje*, 2008 (*My Asocial Life*).

Cringe Studies is conceived as a course where cultural studies and literary studies meet, emphasising qualitative and theoretical, always non-exhaustive, approaches. The latter provides students with conceptual frameworks for identifying, analysing and interpreting cringe as a semantically overloaded or emptied affect or

increased tremendously compared to its usage in centuries past.

emotion in individual case studies. In critical reflection, however, it should not be forgotten that the various manifestations of cringe and Cringe Studies have also emerged as a product of the (search for and) marketing of pseudo-rebellious novelties, which is in itself - cringe! Really, we should all be ashamed of ourselves.

„Really, we should all be ashamed of ourselves.”



Doc. dr. Ivana Zajc



Doc. dr. Primož Mlačnik

„Nastal je drug svet. Ne boljši, ne slabši.“ Hardcore, zini in odraščanje v Novi Gorici devetdesetih: Intervju z Markom Rusjanom

Jani Toplak, Emilija Vučičević

Magistrska študenta na Fakulteti za humanistiko, Jani Toplak in Emilija Vučičević, sta opravila intervju z Markom Rusjanom v okviru svojega raziskovanja novogoriškega fanzina 13. brat, ki ga izvajata pri predmetu Humanistični seminar.

Marko Rusjan, rojen 23. februarja 1974 v Šempetru pri Gorici, je leta 2012 magistriral na Pravni fakulteti Univerze v Ljubljani, smer kriminologija. V kulturno sfero je vstopil prek alternativne kulture kot soustvarjalec glasbene scene na Goriškem v 90. letih prejšnjega stoletja. Od leta 2002 do 2006 je bil direktor Masovne, zavoda, ki upravlja Kulturni center Mostovna v Solkanu. Po nekaj letih službovanja na Ministrstvu za promet je leta 2013 postal pomočnik direktorice Moderne galerije v Ljubljani. Sodeloval je pri produkciji mnogih večjih razstav, tako doma kot v tujini, med drugim je bil producent predstavitve Republike Slovenije na mednarodnem likovnem bienalu v Benetkah leta 2017 in 2019. Zadnji dve leti je delal kot strokovni sodelavec poslanske skupine Levica v Državnem zboru ter bil v mandatu 2018–2022 izvoljen za mestnega svetnika Levice v Mestni občini Nova Gorica. Bil je član Sveta Kulturnega doma Nova

Gorica. Sodeluje v več mestnih odborih in komisijah.

Jani: Najprej za začetek: kako je bilo biti mlad v devetdesetih letih v Novi Gorici? Kaj ste počeli, kam ste zahajali in še, kako ste prišli v stik s subkulturama hardcore in skate?

Marko: To je moja generacija, letnik 74, in začeli smo obiskovati srednjo šolo. V tistem času se začneš malo formirati in zanimati za muziko. (...) Največ je bilo metalcev, če lahko rečemo, pripadnikov določene subkulture. In potem je bilo še nekaj teh starih panksov in vse druge skupine, ki so takrat prišle v stik z aktualno muziko. Ne samo hardcore, tudi grunge se je takrat začel pojavljati in ti prvi bendi, kot so Soundgarden in Nirvana, so v letih 88/89 že imeli prve plošče. V bistvu je bilo kar veliko dotoka idej, nove muzike in mi smo v srednji šoli predvsem nabirali čim več muzike na kup in potem hodili na koncerte. Čas srednje šole ni bil zelo produktiven z vidika, da bi sami nekaj razvijali, in smo bolj bili potrošniki vsega tega. Hodili smo na koncerte in začeli malo bolj sanjariti o svojih bendih. (...)

Imeli smo to srečo, da je v tem času v Šempetru bil Center za Razvoj Mladinske Kulture (CRMK), ki je nastal leta 1984 in je takrat bil še aktiven, tako da smo začeli tja zahajati malo bolj redno za vikende. Poleg občasnih koncertov drugje, ki so jih tudi začeli organizirati. In to na relaciji Nova Gorica–Ajdovščina (Klub Jutro), pa tudi Bunker v Desklah, na Humu pa se je imenoval Klub Strelišče. Torej, v vseh teh prostorih. Tam so bile lokalne skupine in posamezniki, ki so te koncerte organizirali. Prihajali so tudi tuji bendi. Ker prej večine teh bendov, ki so igrali po Evropi, na ameriške mislim predvsem, še ni bilo pri nas, ker so imeli težave na mejah. Potem pa, ko je bila Slovenija že neodvisna, so še vedno kakšnega zavrnilo na meji. Prej pa je bila Jugoslavija. V teh nekaj letih pred vojno so tudi bendi iz cele Jugoslavije še igrali v naših krajih. Hrvaški, pa tudi srbski bendi, sicer srbski potem zaradi vojne malo manj, za nekaj časa. Tako da se je vse mešalo. Po drugi strani smo tukaj imeli Italijo zraven, kjer smo spoznali furlansko sceno in tam navezali stike. Z bendi iz Vidma. Tja smo hodili na koncerte in smo tudi tam dobili različne kontakte oziroma je to povezovanje na ta način počasi raslo. Po koncu srednje šole se je začela bolj resna zadeva. Kaj je bilo takega še v tem obdobju? Začeli smo se bolj družiti s skejterji. In potem smo cele dneve viseli zunaj v centru, na Bevkovem trgu. Pri sedemnajstih letih sem postal vegetarijanec in ta moment je bil tudi nekakšen mladostniški statement.

Emilija: *Lahko vprašamo kar zdaj glede meje in Italije. Govorili ste o kontaktih z bendi iz Jugoslavije, ampak mi tudi govorimo o Novi Gorici kot o mestu na meji. Kakšni so bili kontakti z mladimi čez mejo ali iz drugih mest v Italiji, s Trstom recimo? Ali to vam ni bilo tako pomembno?*

Jani: *Da, pa tudi kontakti z manjšino.*

Marko: Hmm, z manjšino nismo imeli nekih kontaktov. Kar se pa tiče meje, je bil prvi tak moment nakup plošč v Italiji. Prvo ploščo od Sex Pistols sem nabavil v stari Gorici in sem jo potem veliko gulil, ker je drugje pri nas nisem dobil. Potem pa koncerti v Vidmu, tam je bil tudi ta socialni center (Centro Sociale), bil je neke vrste skvot, v devetdesetih letih je bil zelo aktiven. In smo tudi tja šli na koncerte, tam sem bil na mojem drugem koncertu tujega benda, v času še srednje šole. Tako smo tam spoznavali nove ljudi. Potem so tudi v CRMK-ju igrali bendi iz Vidma, stare Gorice in iz ostalih krajev iz Italije. Tako da so bili kontakti in so prihajali Italijani na koncerte v Slovenijo tudi. Smo se srečevali precej z Italijani.

Emilija: *Kaj pa glede izmenjave fanzinov. Vemo, da je bil prvi fanzin v Novi Gorici tako imenovani D'iks, in potem ste vi naredili še večji fanzin, 13. brat. Kako ste prišli v kontakt s fanzini? Od kod ste jih dobili? Kako ste jih naročali?*

Marko: Najprej sem prišel v stik s temi glasbenimi revijami, ne samo slovenskimi,

jugoslovanskimi, tudi s srbskimi in hrvaškimi. Na primer ena izmed teh je bila *Ritam*. In v teh revijah so se pojavljali tudi oglasi fanzinarjev. Spominjam se, da sem potem naročil fanzin *Vrnitev odpisanih* iz Ljubljane in sem ga dobil po pošti. In preko *D'iksa* sem prišel potem v stik tudi s ljudmi, ki so ga pisali. Tale Aleksij, on je začel pisati *D'iks*. Obiskoval je oblikovno srednjo šolo v Ljubljani in tako je prišel že prej v stik z fanzinom *Vrnitev odpisanih* in s hardcore sceno v Ljubljani. Konec osemdesetih so imeli na primer Fugazi (kultni hardcore bend iz Washingtona, ZDA) koncert v Ljubljani. Tako da smo mi prišli z rahlim zamikom v stik s to sceno. V nadaljevanju sem začel vedno več teh fanzinov naročati in potem v zgodnjih devetdesetih si že dobil slovenske fanzine v novo odprti trgovini glasbenih plošč v Novi Gorici, ki se je imenovala Rock'n'roll.

Emilija: *A se je v tej trgovini lahko nabavilo tudi fanzine iz držav bivše Jugoslavije?*

Marko: Nekaj si jih dobil tudi ja, iz bivše Juge. Ko si dobil en fanzin, si dobil notri recenzije drugih fanzinov in tako si prišel v stik z ostalimi, si dobil naslove in nato si jih naročil in tako je to potekalo. Preprosto. Ko smo začeli delati naš fanzin, smo imeli že precej stikov.

Emilija: *Kdaj ste pričeli z vašim fanzinom?*

Marko: Fanzin smo začeli delati konec srednje šole. Nekateri sodelujoči so bili tudi mlajši. Prva številka je izšla malo pred koncem

leta 1993. Prva številka je bila lepljena. Ni bila še narejena na računalnikih, oziroma je že bila delno, ampak se je rezalo. Nato smo šli s tistim vzorcem v CRMK in tam smo še malo popackali z računalnikom ... (smeh). Tako se je potem kopiralo z malce poškodovano matrico.

Emilija: *Glede redakcije fanzina, kako je to potekalo? Koliko vas je bilo?*

Marko: Vedno je bilo isto jedro ljudi, ki smo bili pri vseh številkah kot uredniki. Trije, štirje smo bili v tem jedru in pa še več sodelavcev, ki so pripravljali prispevke. Ti so bili občasno samo pri določenih številkah.

Emilija: *A ste kdaj zavrnil kakšen članek za objavo?*

Marko: Da, eno recenzijo plošče punk benda Rancid. Ker so bili že preveč komercialni. To je en moj frend napisal in potem je bil jok glede tega ... (smeh). Ampak ni bilo naročenih člankov, ker smo jih večinoma sami pisali in je bilo že zmenjeno z ostalimi. Mislim, da nekaj intervjujev nismo objavili, ker se nam niso zdeli dobri, vendar to ni bilo pogosto.

Emilija: *Opazila sva, da je bilo dosti ilustracij, stripov, poezije ... A vendarle so recenzije albumov in koncertov najbolj pogoste vsebine v vašem fanzinu. So kateri bendi koristili vaš fanzin za promocijo? Ste sami izbirali bende? Je bil kakšen pritisk za objavo recenzij?*

Marko: Ne, vse smo sami izbirali. Ni bilo nobenih pritiskov. Nismo imeli financiranja s strani založb. Ko smo imeli v kasnejših številkah večjo naklado, so nas kontaktirale tudi založbe in nam poslale albume, vendar smo kljub temu sami izbirali, kaj bo objavljeno. Sklenili smo, da bomo promovirali predvsem neodvisno produkcijo, ker je bila potrebna večje promocije. Druge fanzine smo brali zaradi tega, da smo prišli v stik z novimi bendi. To je bil poglobitni namen zinov. Takrat še ni bilo interneta. Plošče, katerih recenzije smo spremljali tudi v tujih fanzinih, smo naročali po pošti. Ti tuji fanzini so objavljali novo produkcijo neodvisnih založbenih hiš. To se je spremljalo, se je naročilo in potem so čez par mesecev prispele te plošče, še sveže ... (smeh).

Jani: *Ko smo pri temi naročanja iz tujine in pa prej, omenil si tale pomemben hardcore bend Fugazi ... Kot sem razumel, je bila hardcore punk scena in subkultura zelo vezana na ZDA. Več teh trendov v subkulturi je prišlo iz Amerike. Veliko bendov in založb je bilo v ZDA. Če bi lahko v nekaj besedah opisal, kako so potekali ti vplivi in komunikacija z ZDA? Glede na to tudi, da je bila to čezoceanska izmenjava in ni še bilo interneta ali pa je bil ta šele v povojih.*

Marko: Ok. Mogoče najprej, zakaj je bil z naše strani malo večji fokus na ameriški sceni v primerjavi z evropsko? Kar imam jaz v spominu, kakor smo takrat razmišljali, je naša skupina v primerjavi z ostalimi v Sloveniji pa

tudi z ostalimi v bivši Jugoslaviji, smo se mi navdušili nad Straight Edge filozofijo. Na živce nam je šla lastna preteklost pijančevanja ... (smeh). Se hecam. Ne, hoteli smo se približati tej sceni Fugazi/Washington D.C., ki je to etiko zagovarjala in je vključevala tudi svojo založbo ter neodvisno produkcijo. Torej, blizu nam je bil sam način delovanja te scene.

Jani: *To je vključevalo tudi vegetarijanstvo?*

Marko: Da, tudi vegetarijanstvo. Jaz sem bil že prej pod vplivom od teh angleških punk bendov, ki so zagovarjali vegetarijanstvo. Bili smo pa pod vplivom tega drugega hardcore vala s konca osemdesetih, za razliko od tistega prvega vala, ki je bil z začetka osemdesetih in je v Slovenijo prišel sredi osemdesetih. To je bila druga generacija. Iskali smo drugačen ter svoj pristop. In smo tako sledili tudi tej sceni, ki je bila takrat aktualna. Dodatna točka je pa mogoče ta, da se je za razliko od osemdesetih z devetdesetimi začel preboj grunge in kalifornijskega punka z Green Day in The Offspring. Vrnil se je kitarski rock zvok. To je prišlo na površje, v mainstream. Mi smo glede na tisto situacijo opazovali to dogajanje in skušali postaviti neke svoje pozicije. Naivno v tistem trenutku, če gledam z današnjega stališča. Z vidika, kar se je dogajalo na drugih scenah, kako graditi svojo neodvisno založbo in takratnih pogojev v glasbeni industriji, smo poskušali postaviti nekaj svojega. Mi smo delali to za naše veselje in nismo bili vezani na nikogar. In startali smo torej po tem principu kot pri Hardcore Washington D.C sceni. Začeli

smo s fanzinom in organizacijo koncertov. Nato smo ustanovili bende in potem še osnovali založbo. In je bilo zajeto vse: mediji, event, bendi, založba, produkcija, distribucija ... vse. Vsi ti elementi so morali biti.

Emilija: *Torej ta glasba se je izdajala neodvisno v kontekstu DIY (Do-It-Yourself), bendi so počeli bolj ali manj vse za razliko od mainstream produkcije, kot nekakšna alternativa. Če primerjamo s samoizdajanjem fanzinov takrat, kar se pa tiče vaših zadnjih treh števil fanzina 13. brat, so pa že tiskani in oblikovani konkretno ter izdani v kar visoki nakladi 500 primerkov na številko. Že skoraj kot resna „revija“. Prve številke so bile pa čisto DIY, kot si že maloprej povedal, ste jih sami tiskali. A so bile kakšne reakcije na ta prehod med DIY produkcijo prvih števil in teh zadnjih „tovarniško“ (v tiskarni) tiskanih števil? V kontekstu tudi tega, kot sva zasledila, so bile zadnje številke že finančno podprte s strani novogoriške občine. Kako se lahko to smatra še kot alternativna produkcija?*

Marko: Dejansko format prvih števil, četudi niso bile še tiskane v tiskarni, smo jih delali že takoj z računalnikom, v bistvu od druge številke naprej, razen prva številka je bila narejena s kolaži. Torej so bile delane z računalnikom v podobnem formatu. Zadnje tri številke so seveda bile precej boljše oblikovane z naprednejšimi računalniškimi programi. Dizajn je bil boljši in formati so bili malo bolj posebni. Glede tega ni bilo take

bistvene razlike med zadnjimi tremi številkami in predhodnimi. Kar se pa tiče financiranja, smo za zadnje številke res dobili podporo iz občine za del stroškov preko razpisov. Mi smo pa še vedno na enak način delali, tudi po tem, le da smo imeli malo boljše finančne in ostale pogoje. Naklada je bila za nas pomembna, ker smo hoteli čim bolj razširiti dostopnost. Ni se jih prodajalo v trafikah, prodajalo se jih je pa v Konzorciju na primer.

Jani: *Sploh te zadnje tri številke?*

Marko: Da, te zadnje številke so mogoče že presegle format fanzina in se približale nekakšnemu magazinu. Prodajale so se v nekaterih knjigarnah in trgovinah. Ni bila pa to ne vem kakšna distribucija. Naša želja je bila predvsem na takšen način pripeljati te vsebine do čim širšega kroga ljudi, ne da bi bili vezani na kakršnokoli drugo založbo. Odzivi od drugod so pa bili večinoma pozitivni, kar se spominjam. Mogoče je bila kdaj kakšna „šank“ kritika v smislu: „To je tiskano, so se prodali ...“. Ampak je bilo takih odzivov malo. Takrat je bilo veliko takšnih fanzinov, mi smo pa toliko let to počeli, da smo tudi rasli s to ustvarjalnostjo. In smo poskušali imeti svoje vsebinske prijeme, biti drugačni. Recimo, nekateri so pri dizajnu hoteli bolj umetniški pristop. Jaz in ostali smo bolj na vsebini delali. Zadnja številka se pa vidi, da je bila v bistvu „poslovilna“ izdaja. Se čuti, da nismo bili več takšen koheziven kolektiv, vsak je že imel svojo vizijo, tudi kar se tiče oblikovanja. Z časom to pride. Ni bilo pa

nekih resnih kritik, da bi bilo to problematično ali karkoli. Na drugi strani je bil pa časopis *Rock Vibe*, pri katerem so sodelovali tudi starejši kolegi iz Nove Gorice. Bil je mišljen kot „pravi“ glasbeni časopis. In je v tem smislu tudi res bil to.

Emilija: *Aha, dobro. Če se vrnem, smo v uvodniku zadnje osme številke brali, da planirate izid do vsaj desete številke in da bo to največji fanzin, da bo presegel Cicifuj ...*

Marko: To je bila bolj zajebancija (smeh).

Emilija: *(smeh) Ja, torej ste prišli samo do osme številke. Najprej nisva vedela, da je osma zadnja, ampak potem ko sva raziskovala naprej in ugotovila, da je to zadnja številka, sva se spraševala: zakaj niso več izdali? Kaj se je zgodilo po tej osmi številki? Po takšnih velikih nakladah, zakaj se je zgodba fanzina zaključila?*

Marko: To je bilo dokaj naravno. Mi smo to počeli kot družba, kolektiv prijateljev. In potem z leti vsak razvije svoje interese in ni več časa. Ta zadnja številka je bila kot nekakšen „reunion“ koncert. V bistvu ni bilo več to-to. Že pri sedmi številki se je začelo, na primer Jernej ni bil več oblikovalec pri sedmi in osmi številki, ker je študiral v Pragi. To je izhajalo potem enkrat na leto. Vsebine, ki so se nabirale čez celo leto. Pri prvih petih številkah je bilo to vse veliko bolj intenzivno. Bile so sicer manjše naklade, čeprav smo hoteli vedno pritiskati za višje naklade. Bilo je več

materiala, vsi intervjuji so bili narejeni v živo ... Potem za časa teh zadnjih številčk smo pa imeli že druge projekte, vezane na Mostovno. Delali smo Masinfo, ki je bil kot nekakšen časopis za Mostovno in je nekaj časa izhajal mesečno v zelo visokih nakladah, tudi po 3000 izvodov, ki se jih je razpošiljalo po celi Novi Gorici.

Jani: *Kakšen odnos ste imeli v kolektivu do tranzicije v Novi Gorici takrat v teh prelomnih letih konec osemdesetih, devetdesetih letih? Že na začetku si omenjal razmere v Novi Gorici v mladosti, prehod iz socializma v kapitalizem. V Novi Gorici pa imamo prav tranzicijsko spremembo iz socialističnega industrijskega mesta v mesto igralnic. Videla sva tudi, da si napisal magistrsko nalogo na temo kriminala v igralništvu. Kako ste to problematizirali? Ste se kritično odzivali na te spremembe?*

Marko: Da, v prvi številki fanzina *13. brata* sem napisal en kritičen tekst proti HIT-u (Hoteli Igralnice Turizem – poglavitno podjetje, ki se še vedno ukvarja z igralništvom v Novi Gorici) (smeh). Hoteli smo biti angažiran fanzin, ne da bomo pisali o „vojni v Iraku“, ampak predvsem kar smo zaznavali v našem okolju in kar nam ni bilo všeč tukaj. Česar mogoče nisem omenil prej na začetku. Mi smo se družili v centru Nove Gorice, skoraj vsak večer sem preživel tam. To mesto je bilo del nas takrat in seveda smo videli te spremembe in razvoj igralništva. Najprej je bil samo Hotel Park, potem ko pa se je odprla

Perla, je bil res razmah tega razvoja. Nato pa so se odprli tudi ostali igralni saloni, nočni klubi, prostitutija in vse, kar je spadalo zraven k tej industriji. Dosti posameznikov iz naše družbe je tudi delalo v igralnici, prek študentskega dela. Jaz sem eden redkih, ki ni nikoli delal tam. S tem razvojem smo bili kar prepleteni. Mesto se je spreminjalo na več načinov, mentalno in arhitekturno.

Jani: Kar je bilo prej kompleks Argonavtov ter velika betonska sončna ura zraven poslopja hotela, ki so jo potem zrušili in spremenili v zelo amerikanizirano arhitekturo hotela in igralnice Perla

Marko: Ja, spominjam se Argonavtov. Mi smo odraščali s temi spremembami in jih sprejeli za realno dejstvo. Hkrati pa je ta pojav povzročil, da se je kar naenkrat začelo stekati v Novo Gorico ogromno denarja. Ljudje, ki so začeli tam delati takoj po srednji šoli, so imeli več denarja kot inženirji in učitelji. Bilo je dosti tega. Pojavljale so se tudi kakšne napetosti v naši družbi, nekdo, ki je delal v igralnici, je imel dosti denarja in ostali smo bili vajeni živeti brez denarja. Nisem hotel delati za druge, da bi zaslužil, raje sem delal fanzine (smeh). Lahko, da sem bil tudi len. Izgleda, da nisem rabil toliko denarja. (smeh) Zdaj ko o tem razmišljam po toliko letih, mogoče smo bili tudi mi del tega. Ta klapa skejterjev, s katerimi smo se družili, so tudi te vplive potegnili iz Amerike, pa muzika ...

Jani: Torej, bi lahko rekli, da ste bili v „sozvočju“ (s Hitom)?

Marko: Hja, ne vem, če smo bili prav v sozvočju, ampak po drugi strani izgleda, da smo tudi mi privlekli ameriško kulturo v mesto. Skejt kulturo vsekakor. Hardcore muzika je bila tudi deloma iz ZDA. Tako da ja, ameriško mesto (Nova Gorica). Malo (smeh).

Jani: Kar se tiče še tega obdobja in vprašanja prostorov za mladinsko ter alternativno kulturo. V tistem času je potekal tudi boj za nove prostore, ker je po zaprtju CRMK-ja leta 1996 nastal vakuum, v mestu ni bilo več nobenega prostora namenjenega za te vsebine. Kakšen odnos ste imeli do občinskih oblasti, v kontekstu tega, da je to takrat zaradi naglega razvoja igralništva bila med najbogatejšimi občinami v Sloveniji in do tega vprašanja niso bili ravno odzivni?

Marko: Če gledam nazaj, mislim, da ni bilo ravno tako. V bistvu so bili drugi problemi. Problem Odeona (velika diskoteka v devetdesetih letih v centru Nove Gorice). Odeon so začeli graditi v začetku devetdesetih. In to ni bilo mišljeno, da bo profitna, zasebna diskoteka, ampak prostor za mladino. Tukaj pa je tranzicija odigrala svojo vlogo in je postalo to, kar je. Tukaj je bila vpletena ZSMS (Zveza Socialistične Mladine Slovenije), iz katere je potem nastala stranka LDS (Liberalna demokratska stranka). Oni so bili delni solastniki in so se potem morali umakniti iz podjetja, pri katerem so bili soustanovitelji,

zaradi nekaterih političnih očitkov. In na koncu je to postal disko, če se je politika umaknila, je prišlo gospodarstvo... To je bilo pač tako.

Jani: In ta Odeon je bil zgrajen s sredstvi študentov, iz samoprispevkov iz študentskega dela ...

Marko: Ja, študentski servis je bil pod ZSMS-jem. Ne vem, kako je bilo točno razdeljeno. Problem je bil, da bi se s temi sredstvi moralo zgraditi mladinski klub, ne pa, kar je potem nastalo, komercialna diskoteka. Projekt je propadel v tem oziru. In zato se je kar nekaj let izgubilo zaradi tega. In potem se je skupaj z zamiranjem CRMK-ja v Šempetru iskalo, kako postaviti nekakšno novo zgodbo, kje in kako pridobiti te nove prostore. In se je nato našlo v Solkanu Mostovno. In smo se potem začeli resno z občino pogovarjati. V bistvu je občina to kar dobro uredila. Pa tudi ne poznam primera v Sloveniji, kjer bi občina kupila prostore in jih obnovila ter jih dejansko dala v upravo NGO-ju (nevladnim organizacijam).

Jani: V knjigi Hardkor in upor poudarja razliko med pridobitvijo prostorov v Novi Gorici in na primer v Ljubljani na primeru Metelkove in v Mariboru na primeru Pekarne, tam se jih je skvotersko zasedlo najprej ...

Marko: To je bil prenos lastništva. Z vojske na državo in občino. Metelkova je razdeljena na pol. Spodnji del je državni, kjer so muzeji, etnološki muzej ... in Metelkova 6, kjer so pa

danesh alternativni prostori in so tudi nevladniki noter. Severni del je občinski in so tudi dali v najem. V Novi Gorici je pa občina odkupila od Rdečega križa tiste prostore (Mostovna) in jih potem obnovila.

Jani: A niso bili tisti prostori od Slovenskih Železnic?

Marko: Ne, zgradba je bila najprej od podjetja Mostovna. To podjetje je šlo v stečaj in je prišlo pod Rdeči križ. In Rdeči križ je to prodal občini. In nato je občina zgradbo obnovila. Če smo pošteni do ljudi, ki so takrat vodili občino, in do takratnega župana Črtomirja Špacapana, je občina to dobro opravila. Je pa res, da so imeli dosti denarja v občinski blagajni in se je to lahko vložilo v te prostore. To je bil projekt, ki je prišel od spodaj navzgor. Občina ga je prepoznala in ga sprejela ter izvedla.

Emilija: Za zaključek. Brala sva vaš fanzin. Vsebina je bila široka. Članki o anarhizmu, kritike neoliberalizma, obilo recenzij, ilustracije, poezija ... In raziskovala sva slovensko zinersko sceno. Zdi se nama, da je bil 13. brat verjetno največji slovenski fanzin. A ste se vi tega zavedali? Da bo to postal tako velik projekt? Zdi se mi, da je bil projekt najprej mladostniško naiven, vendar je v nadaljevanju postal velik in, z današnje perspektive gledano, je bil takrat vsekakor pomemben za celotno sceno.

Marko: Mi smo vedeli, da smo največji (smeh). Zaradi naklade in vsega.

Jani: *V Sloveniji?*

Marko: Da, v Sloveniji, seveda. Tudi če je razpadla Jugoslavija, smo bili pa še vedno prisotni v bivših republikah. V Srbiji in na Hrvaškem so naš fanzin naročali. Kljub temu da niso dobro razumeli slovensko, so ga naročali in smo ga dol pošiljali. Stike smo tako vzdrževali in smo imeli tam tudi distribucijo. Naivno je bilo, sploh z današnjega vidika, da, če rasteš, rasteš, rasteš ... da boš potem ti počasi spremenil družbo in ljudi. To je bila naivna pozicija. Ne samo to, da se nekaj napiše in da bo to ful vplivalo. Več kot se bo to bralo,

se vedelo in se posredovalo naprej. Da, to ljudje potrebujejo in komaj čakajo, da nas berejo in vidijo, kako smo pametni in kako imamo rešitve za vse ... (smeh) Vendar, mislim, da je to naivno prepričanje bilo potrebno. Če ne bi bilo te naivnosti, ne bi naredili nič. Ne bi naredili tega, kar smo. Mislim, da smo pravilno delali. Kot vse bi lahko bilo še boljše, če bi takrat še kaj več vedeli ... Je pa res, da je to bilo zadnje obdobje pred nastopom interneta. In nato so tudi zini večinoma izginili, razen mogoče art-zinov, ker so se uveljavili zaradi specifične vsebine. Vsi smo začeli brati z interneta. Tudi kar se tiče produkcije muzike in distribucije, vse se je spremenilo. Nastal je drug svet. Ne boljši, ne slabši.

„Another world has been created. Not better, not worse.“ Hardcore, zines and growing up in 1990s Nova Gorica.

Master's students at the Faculty of Humanities, Jani Toplak and Emilija Vučićević, interviewed Mark Rusjan as part of their research on the New York fanzine 13th Brother, which they are conducting as part of their Humanities Seminar course.

Marko Rusjan, born on 23 February 1974 in Šempeter pri Gorici, obtained his Master's degree in Criminology at the Faculty of Law of the University of Ljubljana in 2012. He entered the cultural sphere through alternative culture as a co-creator of the music scene in Goriška in the 1990s. From 2002 to 2006 he was the director of Masovna, the

institution that manages the Mostovna Cultural Centre in Solkan. After several years of service at the Ministry of Transport, in 2013 he became Assistant Director of the Moderna galerija in Ljubljana. He has been involved in the production of many major exhibitions, both at home and abroad, including the production of the presentation of the Republic of Slovenia at the International Art Biennale in Venice in 2017 and 2019. For the last two years, he has worked as an assistant to the Levica group in the National Assembly and was elected as a city councillor of the Left Party in the Municipality of Nova Gorica in the 2018-2022 term. He was a member of the

Council of the Nova Gorica Cultural Centre. He participates in several municipal committees and commissions.

Jani: First of all, to start with: what was it like to be young in the 1990s in Nova Gorica? What did you do, where did you go and how did you get in touch with the hardcore and skate subcultures?

Marko: That's my generation, '74, and we started high school. (...) Most of the metalheads, if you can say members of a certain subculture at that time, were metalheads. And then there were some of these old punks and all the other bands that came into contact with current music at the time. Not only Hardcore, Grunge was also starting to appear then and these first bands like Soundgarden and Nirvana had their first records in 88/89. Basically there was quite an influx of ideas, of new music and we were mainly in high school collecting as much music as we could, in a pile, and then going to gigs. High school wasn't a very productive time in terms of developing something ourselves and we were more consumers of it all. We went to concerts and started to dream a bit more about our own bands. (...) We were lucky that at that time there was a Centre for Youth Culture Development (CRMK) in Šempeter, which was founded in 1984 and was still active at that time, so we started to go there a bit more regularly on weekends. Apart from the occasional concerts elsewhere, which they also started to organise. And that was on

the Nova Gorica - Ajdovščina route (Klub Jutro), and also the Bunker in Desklah, and in Hume it was called Klub Strelišče. So, in all these places. There were local groups and individuals who organised these concerts. There were also foreign bands. Because before, most of these bands that were playing in Europe, the American bands I mean in particular, they weren't here because they had problems at the borders. Then, when Slovenia was already independent, they were still turned away at the border. Before that, it was Yugoslavia. In those few years before the war, bands from all over Yugoslavia were still playing in our towns. Croatian bands, and also Serbian bands, although Serbian bands were a bit less, for a while, because of the war. So everything was mixed up. Let's say, on the other hand, here we had Italy next door. Where we got to know this Friuli scene and we made contacts there. We went there for gigs and we got different contacts there too, or the networking slowly grew in that way. After the end of high school, things got more serious. What else was there during this period? We started to hang out more with skateboarders. And then we hung out all day in the centre, in Bevkov Square. I became a vegetarian at the age of 17, and that moment was also a kind of adolescent statement.

Emilia: We can ask now about the border and Italy. You were talking about contacts with bands from Yugoslavia, but we also talk about Nova Gorica as a city on the border. What were the contacts with young people across

the border or from other cities in Italy, Trieste for example? Was that not so important to you?

Jani: Yes, and also contacts with the minority.

Marko: Hmm, we haven't had any contact with the minority. But as far as the border is concerned, the first moment was: buying records in Italy. I bought my first Sex Pistols record in Old Gorizia and then I drank a lot of it because I couldn't get it anywhere else. Then the concerts in Udine, there was also this social centre (Centro Sociale), it was a kind of squat, it was very active in the nineties. And we went to concerts there too, I went to my second concert of a foreign band there, when I was still in high school. So we met new people there. Then bands from Udine, from Old Gorizia and from other places in Italy also played in CRMK. So there were contacts and Italians came to concerts in Slovenia as well. We met quite a lot of Italians.

Emilija: What about this fanzine exchange. We know that the first fanzine in Nova Gorica was the so-called D'iks and then you did an even bigger fanzine (13th Brother). How did you come into contact with fanzines? Where did you get them from? How did you order them?

Marko: First I came into contact with these music magazines, not only Slovenian, Yugoslav, but also Serbian and Croatian. For example, one of them was Ritam. And in these

magazines there were also fanzine advertisements. I remember that I then ordered the fanzine The Return of the Written-Off from Ljubljana, and I got half of it through the post. And through D'iks, I also got in touch with the people who wrote it. This Alexi, he started writing D'iks. He went to a design high school in Ljubljana, and that's how he came into contact with the fanzine Return of the Written-Off and the hardcore scene in Ljubljana. At that time in the late 1980s, for example, Fugazi (a cult hardcore band from Washington, USA) played a concert in Ljubljana. So we came into contact with that scene with a slight delay. Then I started ordering more and more of these fanzines and then in the early 1990s you were already selling Slovenian fanzines in a newly opened record shop in Nova Gorica called Rock'n'roll.

Emilija: Was it also possible to buy fanzines from the countries of the former Yugoslavia in this shop?

Marko: You got some from the former Yugoslavia, yes. When you got one fanzine, you got reviews of other fanzines inside and that's how you got in touch with the others, you got the titles and then you ordered them and that's how it worked. Simple. When we started doing our fanzine we already had quite a lot of contacts.

Emilija: When did you start your fanzine?

Marko: We started the fanzine at the end of high school. Some of the contributors were younger. The first issue was published just before the end of 1993. The first issue was glued. It wasn't done on computers yet, or it was already partially done, but it was cut. Then we went to CRMK with that sample and there we messed around with the computer some more...(laughs). So it was half copied with a slightly damaged matrix.

Emilija: *Regarding the fanzine editing, how did that go? How many of you were there?*

Marko: It's always been the same core of people who have been the editors for all the issues. There were three or four of us in that core, and then there were several other people who worked on the articles. These were only occasionally on certain issues.

Emilija: *Did you ever reject an article for publication?*

Marko: Yes, one review of a record by the punk band Rancid. Because they were already too commercial. But there were no commissioned articles, because we mostly wrote them ourselves and it was already agreed with the others. I think we didn't publish some interviews because we didn't think they were good, but that wasn't often.

Emilija: *We noticed that there were a lot of illustrations, comics, poetry... But still, album and concert reviews are the most frequent*

content in your fanzine. Which bands have used your fanzine for promotion? Did you choose the bands yourself? Was there any pressure to publish reviews?

Marko: No, we chose everything ourselves. There was no pressure. When we had a bigger print run in later issues, the labels also contacted us and sent us albums, but we still chose what was published. We decided to promote mainly independent productions because there was a need for more promotion. We read other fanzines to get in touch with new bands. That was the main purpose of the zines. At that time there was no internet. We ordered records by mail order, the reviews of which were also monitored in foreign fanzines. These foreign fanzines were publishing new production from independent labels. This was monitored, ordered and then a few months later these records arrived, still fresh...(laughs).

Jani: *Speaking on the topic of ordering from abroad, and earlier when you mentioned this important hardcore band Fugazi... As I understood it, the hardcore punk scene and subculture was very much tied to the US. Several of these trends in the subculture came from America. A lot of bands and labels were in the US. If you could describe in a few words how these influences and communication from/to the US took place? Considering also that this was an oceanic exchange and there was no internet or it was still in its infancy.*

Marko: OK. Maybe first of all, why was there a little bit more focus on the American scene from our side compared to the European one? What I remember, the way we were thinking at that time, is that our group, compared to others in Slovenia and also others in the former Yugoslavia, we were into the Straight Edge philosophy. We were getting on our nerves with our own history of drunkenness...(laughs). I'm kidding. No, we wanted to get closer to that Fugazi/Washington D.C. scene, which espoused that ethic and included having your own label and independent production. So, we were close to the way that scene worked.

Jani: *Did that include vegetarianism?*

Marko: Yes, also vegetarianism. I was already influenced by these English punk bands who advocated vegetarianism. We were influenced by this second hardcore wave from the end of the eighties, unlike the first wave that was from the beginning of the eighties and came to Slovenia in the middle of the eighties. It was the second generation. We were looking for a different and our own approach. And so we also followed this scene, which was current at the time. An additional point may be that, unlike the eighties, the nineties saw the breakthrough of grunge and Californian punk with Green Day and The Offspring. That guitar rock sound is back. It has come to the surface, into the mainstream. Based on that situation, we observed this happening and tried to establish some of our positions. Naive at the

time, if I look at it from today's point of view. From the point of view of what was happening in other scenes, how to build your own independent label and the conditions in the music industry at the time, we tried to set up something of our own. We did it for our own pleasure and were not tied to anyone. And so we started according to this principle, as with the Hardcore Washington D.C scene. We started with a fanzine and organizing concerts. Then we started bands and then we started a record label. And everything was covered: media, events, bands, label, production, distribution...everything. All these elements had to be there.

Emilia: *Okay, so this music was released independently in a DIY (Do-It-Yourself) context, the bands did more or less everything unlike mainstream production, as a kind of alternative. If we compare with the self-publishing of fanzines at that time, as for your last three issues of the fanzine 13. brat, they have already been printed and designed concretely and published in a rather high circulation of 500 copies per issue. Almost like a serious „magazine“. The first issues were completely DIY, as you said a little while ago, you printed them yourself. But were there any reactions to this transition between the DIY production of the first issues and these last „factory“ (in the printing house) printed issues? In the context of this as well, as we have seen, the last numbers were already financially supported by the*

municipality of Novogorje. How can this still be considered an alternative production?

Marko: In fact, the format of the first issues, even if they were not yet printed in the printing house, we worked on them immediately with the computer, basically from the second issue onwards, except the first issue was made with collages. So they were done with a computer in a similar format. The last three numbers were, of course, much better designed with more advanced computer programs. The design was better and the formats were a little more special. For that matter, there was no such significant difference between the last three numbers and the previous ones. As far as funding is concerned, for the last numbers we did get support from the municipality for part of the costs through tenders. But we still worked in the same way, even after that, except that we had slightly better financial and other conditions. Circulation was important to us because we wanted to expand accessibility as much as possible. They weren't sold in newsagents, but they were sold in the Consortium, for example.

Jani: Even those last three numbers?

Marko: Yes, these last issues may have gone beyond the fanzine format and approached a kind of magazine. They were sold in some bookstores and shops. But it wasn't, I don't know what kind of distribution. Our wish was, above all, to bring this content to as wide a

circle of people as possible, without being tied to any other publishing house. The reactions from elsewhere, however, were mostly positive, as I recall. Maybe there was some kind of „bar“ criticism in the sense of: „This is printed, they were sold... “. But there were few such reactions. At that time, there were many such fanzines, but we did it for so many years that we also grew with this creativity. And we tried to have our own approaches to content, to be different. Let's say some wanted a more artistic approach to the design. Me and the others worked more on the content. As you can see, the last issue was essentially a „farewell“ issue. One can feel that we were no longer such a cohesive collective, everyone already had their own vision, also in terms of design. It comes with time. But there wasn't any serious criticism that it was problematic or anything. On the other hand, there was the newspaper Rock Vibe, in which older colleagues from Nova Gorica also participated. It was intended as a „real“ music magazine. And in that sense, he really was.

Emilia: Aha, good. If I go back, we read in the editorial of the last eighth issue that you are planning the release until at least the tenth issue and that this will be the biggest fanzine, that it will surpass Cicifuj...

Marko: It was more of a joke (laughs).

Emilia: (laughs) Yes, so you only got to number eight. At first we didn't know that the eighth was the last, but after researching

further and realizing that it was the last issue, we wondered: why didn't they release more? What happened after that eighth issue? After such large circulations, why did the story of the fanzine come to an end?

Marko: That was quite natural. We did it as a company, a collective of friends. And then over the years everyone develops their own interests and there is no more time. This last number was like a kind of „reunion“ concert. Basically, it was no longer this-that. It already started in the seventh issue, for example Jernej was no longer a designer in the seventh and eighth issues, because he was studying in Prague. It was then published once a year. Contents that have been accumulated over a whole year. For the first five issues, it was all much more intense. There were smaller circulations, although we always wanted to press for higher circulations. There was more material, all the interviews were done live... Then during these last issues, we already had other projects related to Mostovna. We worked on Masinfo, which was like a newspaper for Mostovna and for some time was published monthly in very high circulations, even 3,000 copies, which were distributed all over Nova Gorica.

Jani: What kind of attitude did you have in the collective towards the transition in Nova Gorica at that time during those turning years at the end of the 1980s and 1990s? Right from the beginning, you mentioned the situation in Nova Gorica in your youth, the

transition from socialism to capitalism. In Nova Gorica, however, we are experiencing a transitional change from a socialist industrial city to a city of casinos. We also saw that you wrote a master's thesis on the topic of gambling crime. How did you problematize it? Did you react critically to these changes?

Marko: Yes, in the first issue of the fanzine 13. brata, I wrote a critical text against HIT (Hoteli Igralnica Turizem - the main company that still deals with gambling in Nova Gorica). (laughs). We wanted to be an engaged fanzine, not to write about the „war in Iraq“, but mainly what we perceived in our environment and what we don't like here. Which maybe I didn't mention earlier at the beginning. We hung out in the center of Nova Gorica, I spent almost every evening there. This city was a part of us back then and of course we saw these changes and developments in gaming. At first there was only Hotel Park, but after Perla opened, there was a real boom in this development. Then other gambling halls, nightclubs, prostitution and everything that came with this industry opened. Many individuals from our company also worked in the casino, through student work. I'm one of the few who never worked there. We were quite intertwined with this development. The city was changing in many ways, mentally and architecturally.

Jani: What used to be the Argonaut complex and the big concrete sundial next to the hotel building, which was then demolished and

turned into the very Americanized architecture of the Perla hotel and casino...

Marko: Yes, I remember the Argonauts. We grew up with these changes and accepted them as a reality. At the same time, this phenomenon caused a huge amount of money to flow into Nova Gorica all of a sudden. People who started working there right out of high school had more money than engineers and teachers. There was a lot of it. There were also some tensions in our society, someone who worked in the casino had a lot of money and the rest of us were used to living without money. I didn't want to work for others to make money, I preferred to make fanzines. (laughs) I could also have been lazy. Looks like I didn't need that much money. (laughs) Now that I think about it after so many years, maybe we were a part of it too. This group of skaters with whom we hung out also drew these influences from America, and the music...

Jani: *So, could you say that you were in „harmony“ (with Hit)?*

Marko: Hmm, I don't know if we were in perfect harmony, but on the other hand, it seems that we also attracted American culture to the city. Skate culture, definitely. Hardcore music was also partly from the USA. So, yes, an American city (Nova Gorica). A little. (laughs).

Jani: *As for this period and the issue of spaces for youth and alternative culture. At*

that time, there was also a struggle for new premises, because after the closure of CRMK in 1996, a vacuum was created, there was no longer any space in the city dedicated to these contents. What kind of attitude did you have towards the municipal authorities, in the context of the fact that at the time, due to the sudden development of the gambling industry, they were among the richest municipalities in Slovenia and they were not very responsive to this issue?

Marko: Looking back, I don't think it was exactly like that. Basically, there were other problems. The Odeon problem (a large discotheque in the 1990s in the center of Nova Gorica). Construction of the Odeon began in the early nineties. And it was not meant to be a for-profit, private disco, but a place for young people. Here, however, the transition played its role and it became what it is. ZSMS (Union of Socialist Youth of Slovenia) was involved here, from which the LDS party (Liberal Democratic Party) was half formed. They were part co-owners and then had to withdraw from the company they co-founded because of some political accusations. And in the end it became a disco, if the politics left, the economy came... That was just the way it was.

Jani: *And this Odeon was built with student funds, from self-contributions from student work...*

Marko: Yes, the student service was under ZSMS. I don't know exactly how it was

divided. The problem was that these funds should have been used to build a youth club, not what later emerged, a commercial discotheque. The project failed in this regard. And so quite a few years were lost to it. And then, along with the demise of CRMK in Šempetro, the search was on for how to set up some kind of new story, where and how to acquire these new premises. And then it was found in Solkan Mostovno. And then we started talking seriously with the municipality. In fact, the municipality arranged it quite well. I also do not know of a case in Slovenia where the municipality would buy premises and renovate them and actually put them under the administration of an NGO (non-governmental organization).

Jani: In the book (Hardkor and upor) you emphasize the difference between acquiring premises in Nova Gorica and e.g. in Ljubljana, in the case of Metelkova, and in Maribor, in the case of Pekarna, they were first occupied by squatters...

Marko: It was a transfer of ownership. From the army to the state and municipality. Meteljkova is divided in half. The lower part is state-owned, where there are museums, an ethnological museum,... and Metelkova 6, where today there are alternative spaces and even non-government people are inside. The northern part is municipal and has been rented out. In Nova Gorica, however, the municipality bought those premises

(Mostovna) from the Red Cross and then renovated them.

Jani: Weren't those premises from Slovenske Železnice?

Marko: No, the building was originally from the company Mostovna. This company went bankrupt and came under the Red Cross. And the Red Cross sold it to the municipality. And then the municipality renovated the building. If we are fair to the people who led the municipality at the time and to the then mayor Črtomir Špacapan, the municipality did a good job. However, it is true that they had a lot of money in the municipal coffers and it could be invested in these premises. It was a bottom-up project. The municipality recognized it and accepted it and implemented it.

Emilia: Okay. For ending. We read your fanzine. The content was broad. Articles about anarchism, critiques of neoliberalism, plenty of reviews, illustrations, poetry... And we explored the Slovenian zine scene. It seems to us that 13. brat was probably the greatest Slovenian fanzine. Were you aware of this? That it will become such a big project? It seems to me that at first the project was youthfully naive, but then it became big and from today's perspective, it was definitely important for the whole scene at the time.

Marko: We knew we were the biggest (laughs). Because of the circulation and all.

Jani: In Slovenia?

Marko: Yes, in Slovenia, of course. Even if Yugoslavia fell apart, we were still present in the former republics. Our fanzine was ordered in Serbia and Croatia. Despite the fact that they did not understand Slovenian well, they ordered it and we sent it down. That's how we maintained contacts and we also had distribution there. It was naive, especially from today's point of view, that if you grow, grow, grow... then you will slowly change society and people. It was a naive position. Not only that something is written and that it will have a huge impact. The more this is read, known and passed on. Yes, people need that and they can't wait to read us and see how smart we are and how we have solutions for everything... (laughs) However, I think this naive belief was necessary. If it weren't for this naivety, we wouldn't have done anything. We wouldn't do what we are. I think we did the right thing. Like everything, it could have been even better if we had known a little more at the time... But

it is true that this was the last period before the advent of the Internet. And then the zines also mostly disappeared, except maybe the art-zines, because they became established because of the specific content. We all started reading from the internet. Even as far as music production and distribution is concerned, everything has changed. Another world was created. Not better, not worse.



Jani Toplak in Emilija Vučičević

Avant-garde and experiment in the context of social and climate change

Anika Černigoj & Gordan Stefanov

„Avant-garde“ is a concept that seems to be extremely elusive - in the context of contemporary art production, this concept can have a different meaning for each artist and audience, regardless of its historical definition. This paper will deal with the avant-garde through a two-part art event that took place in May 2024 in Nova Gorica - the exhibition The Solar Share by the art-research collective Disnovation.org, which was accompanied by the student exhibition Avant-garde and Experiment, in which students of art and humanities from the University of Nova Gorica presented their projects.

"Izziv normam, poskus navdihovanja novih načinov razmišljanja, nekakšno razbijanje kalupov."

9. maja 2024 je bila v galeriji Xcenter v Novi Gorici odprta dvodelna razstava: prvi del je bil predstavitev najnovejšega raziskovalnega projekta The Solar Share mednarodno priznanega umetniško-raziskovalnega kolektiva Disnovation.org, drugi del - Avantgarda in eksperiment - pa je predstavljal skupni naslov za pet študentskih projektov, ki jih je ustvarila interdisciplinarna skupina študentov Univerze v Novi Gorici. Disnovation.org je predstavil predlog

trajnostnega ekonomskega modela, s katerim želi kolektiv opolnomočiti postrastne imaginarije in prakse, s katerimi želi izzvati prevladujoče tehno-rešiteljske ideologije. Disnovation.org je projekt v teku, ki se je začel leta 2012 v Parizu. Njegovi osrednji in še vedno delujoči člani so Maria Roszkowska, Nicolas Maigret, Baruch Gottlieb in Jerome Saint-Clair. Njihovo delo je mešanica sodobne umetnosti, raziskav in hekerstva. Pri vsakem projektu sodelujejo z različnimi strokovnjaki: akademiki, aktivisti, inženirji in oblikovalci. Njihovi projekti vključujejo umetniška dela, publikacije in kuratorstvo.

"Avantgarda je moja močna lastnost, ko gre za predmet raziskave."

Drugo razstavo na dogodku smo pripravili mi - študenti Fakultete za humanistične študije in Fakultete za umetnost Univerze v Novi Gorici (UNG). Predstavili smo projekte, na katerih smo delali en študijski semester pri predmetu "Avantgarda in eksperiment". V tandemih, manjših skupinah ali individualno smo razvili pet projektov, ki so opozarjali na različne krize, ki trenutno ogrožajo svet in so povezane s podnebnimi spremembami, kapitalističnim pridobivanjem, tehnologijo in vojno. Natančneje: Ana Evtić je

razstavila ukrivljen stol kot artefakt sedečega življenja; Polina Bakalski in Ivana Pavlović sta ustvarili kviz o obnovljivih virih energije, predstavili sta tudi video in plakat o obnovljivih virih energije; Brina Fekonja in Emilija Vučićević sta predstavili projekt, posvečen genocidu v Gazi; Tijana Mijušković, Živa Stubelj in Maksimilijan Zabukovec so predstavili kratek film o udomačevanju; in nazadnje je bil projekt avtorjev tega članka drugačne narave - na odprtju razstave smo ljudi vprašali, kaj jim pomeni avantgarda. Odgovore smo zbrali in jih interaktivno predstavili na semestrski razstavi Filozofske fakultete UNG 30. maja 2024, kjer so bili ponovno razstavljeni projekti „Avantgarda in eksperiment“.

"Avantgarda pomeni premikanje meja, gre za iskanje načinov, s katerimi lahko nekaj spremenimo."

Projekti, umetniki in raziskovalci obeh delov dogodka so bili povezani že na začetku tečaja „Avantgarda in eksperiment“. Skozi celoten semester smo imeli priložnost sodelovati s člani Disnovation.org Baruchom Gottliebom, Nicolasom Maigretom in Marijo Roszkowsko, ki so bili gostujoči mentorji poleg vodij predmeta doc. dr. Kristine Pranjić, doc. dr. Petra Purga in asist. Tery Žeželj, mag. Člani ekipe Disnovation.org so se s študenti srečevali prek spleta, osebno pa smo se srečali v tednu dogodka, ko smo skupaj postavili razstavo v Xcentru. Vsi mentorji so nas spodbujali h kritičnemu in ustvarjalnemu

razmišljanju o tem, kako se spopasti s krizami, s katerimi se srečujemo v sodobnem svetu, in kako se nanje odzvati.

"Avantgarda je kot svoboda pri ustvarjanju, pri pisanju. Je neomejen način možnosti, kako občutke iz notranjosti prenesti na papir."

Sam predmet „Avantgarda in eksperiment“ je bil zasnovan tako, da bi študenti pridobili teoretično znanje o eksperimentalnih praksah zgodovinskih avantgard in neoavantgard ter da bi na podlagi pridobljenega znanja izboljšali svojo inovativnost in ustvarjalnost. Posebej pomembna je bila povezava med umetnostjo, teorijo in družbenim kontekstom, različnimi krizami in dogodki, ki jih obravnava umetnost, ki uporablja različne avantgardne strategije za preseganje in kritiko realnosti. Avantgarda kot gibanje je umetniško in literarno gibanje, ki se je pojavilo konec 19. in v začetku 20. stoletja. Avantgardni umetniki in pisatelji so si prizadevali za odmik od tradicionalnih in uveljavljenih oblik, tehnik in tem ter pogosto raziskovali nove, eksperimentalne načine izražanja. Ključne značilnosti avantgarde so inovativnost in eksperimentiranje, zavračanje tradicije, provokacija in šok.

"Premišljen, a ne pretirano premišljen proces, ki ima aktivistično ozadje, ki ustvarja nekaj novega in temu pravimo umetnost."

V vsakem razredu smo imeli različne (skupinske) dejavnosti, s katerimi smo lahko širili svoja obzorja, kritično razmišljali in oblikovali ideje, ki so vodile do končnih projektov. Disnovation.org nas je dodatno spodbujal, da smo delali na svojih idejah in kritičnem razmišljanju o različnih krizah, ki se trenutno dogajajo v svetu, predvsem pa, kako lahko materializiramo svoje ideje in jih podpremo z aktualno literaturo, koncepti in teorijami, ustreznimi umetniškimi primeri, znanstvenimi podatki in raziskovalnimi projekti.

Skozi ta raznolik proces je nastal zgoraj omenjeni projekt. Ana Evtić je svoj projekt poimenovala Sede, ergo sum. Ana je zasnovala oziroma razrezala običajen lesen stol, tako da je bil ukrivljen in so lahko ljudje šele, ko so sedeli na njem, prebrali napis umetniškega dela. Anin projekt je bil zelo materialen in utelešen, hkrati pa je predstavljal igrivo miselno obliko, ki je predstavljala poskus prikazati negativne posledice, ki jih imata tehnologija in sedeči način življenja na nas. Poskušala je prikazati, kaj nam takšna drža in nenehno sedenje povzročata - sam nenavaden stol je bil presenetljivo udoben za sedenje, saj smo navajeni na ukrivljen položaj naše hrbtenice.

Namen projekta Ivane Pavlović in Poline Bakalski je bil interaktivno spraševati ljudi o podnebnih spremembah in obnovljivih virih energije. Imel je didaktični element in element igrifikacije. Njun projekt PowerPlayPlanet je izzival prednosti in slabosti potenciala obnovljivih virov energije.

Rezultat njihovega raziskovalnega in ustvarjalnega procesa je bila video kompilacija različnih (potencialnih) virov obnovljive energije, plakat in interaktivna kvizna igra o okolju prijaznih tehnologijah, kot sta sončna in vetrna energija. Obiskovalci so lahko skenirali kodo QR in odgovarjali na vprašanja, ki so videoposnetku dala dodatno razlago in kontekst. Cilj projekta je bil spodbuditi obiskovalce, da se jim pridružijo na izobraževalnem potovanju in se naučijo, kako lahko vetrna in sončna energija oblikujeta našo energetske pokrajino ter utirata pot v čistejšo in boljšo prihodnost.



Slika iz interneta, avtor dela ni znan

"Avantgarda je zame nekaj, kar je pogumno, vendar ne kot konkretni pogum, temveč kot nekaj, kar ima določen vpliv na ljudi."

Drugi projekt - Human Domestication, ki so ga pripravili Tijana Mijušković, Živa Stubelj in Maksimilian Zabukovec, se je ukvarjal z idejo udomačitve, ki je pomagala ljudem kolonizirati večino Zemlje.

"Nikoli ni nehala predstavljati tega, kar je bila prvotno, krik, poziv, provokacija, odpiranje oči z nečim, kar se zdi grdo in

nesprejemljivo, če sodimo po mnenju večine; sindrom rožnatoga mehurčka še ni počil in avantgarda nas ozavešča prav o tem.

Rezultat projekta je kratek animirani video z izvirno pripovedjo, ki domestikacijo obravnava kot evolucijsko prilagoditev, koncept kapitalizma pa kot najplodovitejšega domestika doslej. V videu je prikazana primerjava med težnjami, ki jih je porodila kapitalistična misel, in mehanizmi udomačevanja - gojenje ljudi za delo, denar in podatke, ki spominjajo na gojenje živine za meso, jajca itd. Nenazadnje je bil bolj diskurziven projekt SHOUT UP - but in silence, ki je želel odpreti vprašanje o pomenu avantgarde v javnosti in vprašati udeležence in obiskovalce dogodka, kaj jim pomeni avantgarda.

"Gibanje, ki ne pomeni nujno, da je umetniško, ampak ustvarja drugačne priložnosti za prihodnost in razloge za premik k boljši prihodnosti."

Za zaključek v nadaljevanju predstavljamo nekaj poudarkov iz zbranih odgovorov o pomenu „avantgarde“. Opozarjajo nas na dejstvo, da ima ta že nekoliko obrabljena beseda, ki je na samem začetku, preden je vstopila v umetniški besednjak, pomenila avantgardo vojske, zdaj pa lahko označuje skoraj vse, kar je "novo" ali „progresivno“, še vedno pomembno mesto za artikulacijo razmerja med krizo, socialno in ekološko nepravilnostjo ter uničenjem na eni

strani ter močjo umetniškega udejstvovanja in premagovanja teh kriz s pomočjo umetniškega ustvarjanja in kritične misli na drugi strani. „Avantgarda in eksperiment“ je tako postal neke vrste praksa in proces ter posoda in laboratorij za skupni razmislek o najbolj perečih družbenih problemih našega časa in eksperimentiranje z močjo umetnosti pri njihovem obravnavanju in reševanju. Nedvomno je tudi nas, študente in mentorje, povezal v interdisciplinarno celoto, ki je presegla meje naših disciplin in naših običajnih položajev umetnikov, mislecev, študentov itd. ter nam pokazal, da je takšen način skupnega dela verjetno najučinkovitejši za spopadanje s kompleksnostjo našega sodobnega sveta, ki potrebuje nova zaveznitva med ljudmi.

"Avantgarda je, ko se nenadoma nekoliko približamo temu, kar se dogaja zdaj, in temu, kakšna so zdajšnja vprašanja in izzivi, to je način, kako ustvariti to resinhronizacijo z nujnostmi in stvarmi, ki so v nastajanju in se pojavljajo, ki so nekoliko bližje tkivu sedanjosti."



Ana Evtič, *Sedeo, ergo sum* (Foto: David Verlič- Go! 2025)

Arabatazlakata

Neja Vodopivec



Neja Vodopivec

Dandanes nam je ljudem vse samoumevno. Vse nam pripada in mi smo vladarji Zemlje. A ljudje se niso zmeraj tako obnašali. Takšno obnašanje je posledica dolgega razvoja zgodovine, svoje izvore pa ima prav v moderni zgodovini. Nove in nove tehnologije, ki so začele prihajati z industrijsko revolucijo in po njej, so nam omogočile, da smo si postopoma podredili naravo, s katero so naši predniki živeli v sožitju oziroma do nje imeli strahospoštovanje, saj si naravnih pojavov še niso znali pojasniti.

Razvoj novih tehnologij seveda poteka še danes, a se danes svet tako hitro spreminja, da mu komaj sledimo. Te spremembe so bile v

preteklosti počasnejše in razporejene v daljša časovna obdobja, kar je tako ljudem kot živalim omogočalo lažje prilagajanje. Višek vseh teh sprememb po francoski revoluciji v Evropi predstavlja 1. svetovna vojna, kjer so se vse do tedaj nakopičeno človeško znanje in tehnološke inovacije združile v največjo destruktivno silo do tedaj in se obrnile proti človeku samemu.

„Višek vseh teh sprememb po francoski revoluciji v Evropi predstavlja 1. svetovna vojna, kjer so se vse do tedaj nakopičeno človeško znanje in tehnološke inovacije združile v največjo destruktivno silo do tedaj in se obrnile proti človeku samemu.“

Tehnologije, ki so omogočile boljše, daljše življenje vedno večjemu številu ljudi na našem majhnem planetu Zemlji, so se razvile do svoje končne forme: totalne pogube. In človek je postal svoja končna forma: sam sebi največji sovražnik, ki je tehnologijo izrabil za samouničenje. Če so skušali v filmih v drugi polovici 20. stoletja in na začetku 21. stoletja pokazati, da bodo človeštvo uničili in prevzeli roboti, se je izkazalo, da to sploh ni potrebno. Človek sam si je naredil samodestruktiven vzvod, ki je bil prvič uporabljen v 1. svetovni vojni. To ni bil izbruh samo totalne vojne, ampak izbruh oziroma prelom sveta. Prelom s tistim, kar je bilo prej, in s tistim, kar je prišlo potem.

Danes je ta prelom nam, ki tega nismo doživeli, najbolj viden skozi umetnost, prvič pa se pojavijo izpovedi tudi navadnih ljudi. Ti ljudje so bili tako izgubljeni, saj so nenadoma izgubili tla pod nogami, pred očmi se jim je spremenil svet, in ta novi svet ni bil več njihov. Postali so tujci lastnega življenja.

„Postali so tujci lastnega življenja.“

In tako je še danes. Danes niti ne vemo, kakšno je naše življenje, kakšen je sploh naš svet, kakšne so naše vrednote. Vse se tako hitro spreminja, da tega niti ne vidimo oziroma ne zaznamo. Vse grozote zadnjih 100 let so človeštvo ohromile in ljudje so otopeli. Otopeli, da ne vidijo več niti svoje sence. Živijo pravljično. Peter Pan se je vrnil in jih odpeljal s seboj na dolgo potovanje.

V 20. stoletju so verjeli, da bomo do leta 2024 imeli leteče avtomobile. Smo v letu 2024 in nimamo letečih avtomobilov. Cankarjeve drame se nam danes mogoče zdijo celo bolj aktualne, kot so bile 100 let nazaj. Na srečo človek še ni uspel nadvladati nad naravo, ki nam tako zmeraj znova pokaže svojo moč, ki pa jo preprosto ignoriramo, saj nas muči božji kompleks, ki ga imamo kolektivno kot družba in skupnost. Skupnost brez vrednot. Vrednota 21. stoletja je samoumevnost. Samoumevnost samega obstoja vsega.

„Kava je opij delavcev.“

„Kava za ljudi.“

„Kava za boljše življenje.“

„Kava je samo iluzija.“

Večina ljudi danes predstavlja delavski razred, a to ni delavski razred 20. stoletja, ampak 21. stoletja in kapitalizma. Vera že dolgo časa ni toliko v ospredju. Še zmeraj je močno prisotna, a je že izgubila svojo znatno politično moč v družbi. Vera ne predstavlja več opija ljudstva. Danes so ljudstvo delavci. Opij delavcev je kava. Kava, ki predstavlja iluzijo boljšega življenja. Še v 20. stoletju oziroma bolj natančno v drugi polovici 20. stoletja, je kava v Sloveniji, takrat v okviru Jugoslavije, predstavljala luksuz in poželenje po boljšem življenju.

Kava in boljše življenje sta bila v Italiji, ki je bila na zahodu. Jugoslavija je bila na vzhodu. Sosedji imajo zmeraj boljše, kar ni res. Prebivalci Goriške, ob meji z Italijo, so se za kavo med seboj povezovali v kriminalu. Kavo so tihotapili čez mejo iz Italije v Jugoslavijo. Kava je bila dragocena. Ljudem ni bila samoumevna. V Južni Ameriki so ljudstva v preteklosti kavo tako spoštovala, da so jo uporabljala kot plačilno sredstvo. Kava je v 20. stoletju predstavljala lažno boljše alternativo življenju. Življenje soseda, ki se nam zmeraj zdi boljše, kot je naše samo in kot v resnici je. Ljudje vzhodnega sveta so hrepeneli po življenju Zahoda, ki je na koncu tudi zmagal. Danes pa še nismo dobili alternativne možnosti realnosti, v kateri bi polovica sveta živela boljše kot druga. Danes pravičnemu svetu vlada 1 % ljudi. Vsi ostali imajo kavo.

Arabacatacafata

In today's world, we people find everything to be self-evident. Everything belongs to us and we are the kings of Earth. But people didn't use to act in this manner. This particular human behaviour is a consequence of a long lingering history which has its origins in modern history. Newer and newer technologies that we got after the industrial revolution have allowed us to subordinate the nature, that our ancestors used to live in coexistence with or have been in awe towards it because they didn't understand the natural phenomenon's which they couldn't comprehend and explain to themselves. Technological advancement is still going on today and the world itself started changing so fast today that we can barely follow.

These changes were happening slower in the past and fell in longer periods which allowed humans and animals to adjust better. The peak of all these changes after the French revolution in Europe represents the First World War where all accumulated human knowledge and technological innovations combined to form the biggest destructive force up to that point in history and turned to direct itself against humans.

„The peak of all these changes after the French revolution in Europe represents the First World War where all accumulated human knowledge and technological innovations combined to form the biggest

destructive force up to that point in history and turned to direct itself against humans.”

The technologies that allowed better, longer life for a growing number of people on our little planet Earth evolved to their final form: total devastation. The human became its final form: itself the biggest enemy, which used the technology for self-destruction. As the artists tried to depict in movies made in the second half of the 20. Century and at the start of the 21. Century that the human race would be wiped out by robots which would concur the world.

“For they have become strangers within their own lives.”

That is not necessary. The human alone made itself a self-destructive lever which was first totally used in the First World War. This was not just an outbreak of total war, but an outbreak or a break of the world. A break from what had been and a break from what came after. Today this break is seen best through arts for us who did not witness it. For the first time in history, however, we also have depositions of ordinary people. These people were so lost, that they suddenly lost the ground underneath their feet. The world had changed in front of their eyes and this new world was not theirs anymore. For they have become strangers within their own lives.

And this is the case still today. Today we don't even know our own life and our planet. What are even our values? Everything is changing so fast that we don't even see it or don't even perceive it. All these horrors of at least the last 100 years have paralyzed humanity and the people have gone numb. Numb, that they cannot even see their own shadow. They live in a fairy tale. Peter Pan has come and taken them on a long journey.

This journey was believed in the 20. Century would lead to having flying cars in 2024. Yet we are in the year 2024 and we don't have flying cars. The plays of Ivan Cankar seem to be today even more relevant as they have been in their publishing time 100 years ago. Luckily humans have not yet succeeded in hegemonising nature which shows us over and over again its power. We still choose to ignore time and time because of our god complex which we have collectively as a society. A society without values. The value of the 21. Century is self-evidence. The self-evidence of the whole existence of everything.

„Coffee is the opium of workers.“

“Coffee for people.“

„Coffee for a better life.“

„Coffee is just an illusion.“

Most people today represent the working class, but not the working class usually referred to as the working class of the 20. Century, but referring to the working class of the 21. Century and capitalism or even better neo-capitalism. Religion is now for

some time more in the background. It is still present but it has lost its political power in society of a hundred years ago. Today workers represent the people. The opium of workers is coffee. Coffee depicts an illusion of a better life.

In the 20. Century or to be even more precise in the second half of the 20. Century was coffee in Slovenia back then within Yugoslavia considered a luxury and was understood as a desire for a better life. Coffee and a better life were seen in Italy which was in the West. Yugoslavia was in the East. It was different. The neighbours always have it better and this is not right. The inhabitants of the Gorizia region, at the border with Italy, were involved in criminal activities because of coffee. They were transporting coffee from Italy to Yugoslavia illegally which is also called „švercanje“. Coffee was considered a luxury and was not self-evident to the people. In South America, the native tribes in history used to respect coffee so much so that they used it as a means of payment. Coffee depicted in the 20. Century a fake better alternative to life. The life of a neighbour which always seems to us better than our own life and as it in reality is.

The people from the East world were longing for the life of the West which did in the end win. Today we are still searching for a better alternative to the reality that we have today and in which half of the planet would live better than the others. Today the fair world is ruled by 1% of the people who also live luxuriously. The rest of us have coffee.

Midnight talks

Polina Bakalski



Polina Bakalski

Is there anything better we can do
Or are we lost forever in this prism?
Feels like the world just collapses
Each time I make a new decision.

Its so vast, the infinity scares me
It keeps me up at night
That we may never truly know
What this even is
The here and now we find so much comfort in,

This universe, this world.
Why are we, who are we?

I feel like we are children of a universe
That should't have awoken,
Children, thats all we are
Anything more is just a brutish insinuation
And a smug illusion.

I've touched the stars

And i've seen the blue sea
At least in my dreams
I can feel reality.
Because what's true and whats real
Has only forsaken me.

There in the imagination of ever flowing
thought my true self exists
There you will find me
Amongst the happy clouds
And in the shallow rivers,
Because there I might just find
somebody to tell me something,
Or tell me the truth or maybe lie,
That we are not just a coincidence
And that we are not alone in this cold dark
universe.
And that there is more, more, more!
That we are not just dust floating in
nothingness!

If only I could know
Just a fragment of your truth
Maybe than I can go to bed
Without so much agony.
Good night beautiful universe.

еден ден кога ќе остарам

gordan stefanov

One day I will be an old man
I would walk the streets recklessly,
Wearing colours that do not go well together,
Mixing patterns, even though it's forbidden;
But I will be an old man, one day
When I would be able to sleep in
And wake up when the sun hits noon,
Will have my coffee as per usual,
But the difference will be,
I won't be drinking it alone,
И така, еден ден кога ќе остарам,
Ќе имам сакани околу мене,
Кои константно ќе бидат засрамени,
Од лудите бои што ќе ги носам на моите алишта,
До лудориите што ќе ја напуштат мојата уста,
И така, еден ден, кога ќе остарам,
Тогаш можеби ќе погледнам назад во младоста
Каде солза ќе ми се стори во очите,
И тогаш ќе сфатам што се имам поминато,
Но не солзи од тага, солзи од среќа;
Каде што и насмевка ќе ми одсјаи на лицето,
Од задоволство и еуфорија
И среќа поголема од еднаш детското срце што го имав,
И така, еден ден, кога ќе остарам,
Се ќе е убаво како што еднаш беше.

nekega dne bom postal starec

gordan stefanov

Nekega dne bom postal starec,
brezskrbno bom hodil po ulicah,
nosil barve, ki se ne ujemajo,
mešal vzorce, čeprav je to prepovedano.

Toda nekega dne bom star,
ko bom lahko spal
in se zbudil, ko bo sonce odbilo poldne
in si bom privoščil kavo kot običajno,
a razlika bo,
da je ne bom pil sam.

In tako nekega dne, ko bom star,
imel bom ljubljene okoli sebe,
ki se bodo nenehno sramovali,
od norih barv, ki jih bom nosil na svojih oblačilih,
na norčije, ki bodo zapustile moja usta.

In tako nekega dne, ko bom star,
potem bi se morda ozrl v svojo mladost,
kjer se bo pojavila solza v mojih očeh
in takrat bom spoznal, kaj sem preživel,
ampak ne solze žalosti, solze sreče.

Kjer bo nasmeh zasijal na mojem obrazu od užitka in evforije.

In sreča večja od nekoč otroškega srca, ki sem ga imel.

In tako nekega dne, ko bom star,
vse bo tako lepo kot nekoč.

1345 besed

Tilen Lajevec



Tilen Lajevec

Točno toliko jih je potreboval moj pes, da mi je povedal, da sva enaka. Leta sem si mislil, da sem nekako pametnejši, bolj sposoben, morda celo bolj spreten, a sedaj, ko spet ležim na tleh ob treh zjutraj, v njegovih očeh ne vidim ničesar. „Ground Zero!“ zakriči lik iz filma, ki mu ponujam ravno toliko pozornosti, kot je ponujam svojemu zdravju. Medtem moj pes leži pri meni v naročju natanko tam, kjer je prej ležalo Ono.

Ko ga čoham po njegovi glavi, pričnem opazovati čudno svetlobo znotraj prostora. Leno se plazim skozi diskač in se s povešeno glavo izogibam pogledom ljudi. Kaj

me je pičilo, da sem spet tu? A bom kdaj zapustil ta barvit kraj? Alkohol znotraj mojega telesa počasi popušča in kar vidim okoli sebe, mi je vedno manj vseč. Ne prepoznam se več v ogledalu, ne prepoznam več, kje se začne in konča ta stvar, ki ji pravim jaz.

Ogledalo grdo strmi nazaj proti meni, ko si umivam zobe s krtačko moje bivše punce. Ob tej uri mi je vseeno, sprejel sem, da bom šel v službo s podočnjaki in potrebo po največji dozi kofeina ali celo česa močnejšega. Za sodelavce mi je prav mar, vem, da jih bom spet razočaral, da bom spet prepočasen, a kljub vsemu, kar se je včeraj zgodilo, se bom vsaj pojavil na trdnih tleh.

Trdnih tleh ... Tam že dolgo nisem bil. V diskaču je vse fluidno, vse se zmeraj giba, luč se zmeraj spreminja in obrazi drugih nikoli ne ostanejo enaki. Tista tla, tla, ki se zibajo kot morje ob premikih tujih nog, so mi do sedaj že znana. Hočem jih zapustiti, odlepiti obraz z njenega močnega prijema, ampak vem, da ko jih ne bo tam, jih bom pogrešal.

Zbudim se na tleh mojega stanovanja. Firma je bila dovolj prijazna, da je poskrbela za nastanitev blizu službe. Moj pes, na tleh z menoj, me zaskrbljeno gleda. Morda ga skrbi, da bom spet zapustil stanovanje za cel teden ali pa da me naslednjič, ko grem, ne bo več videl. Morda pa celo čuti, kar čutim jaz. Neizmerno potrebo čutiti in čutiti konstantno,

brez prestanka, brez premisleka, brez Onega, ki me je zapustilo.

Morda sem pa nor, si rečem na jutranjem sprehodu do službe. Morda so pa droge res že požgale moje možgane in morda se nikoli več ne bom vrnil iz tega prostora, podobnega ničemur. V službo pridem pravočasno. Vsi vedo, kaj se je zgodilo včeraj. Vsi vedo, da sem spet bil na plesišču, spet zapravil ves svoj denar, spet dajal stvari na jezik, ki niso prisotne na nobenem meniju. Saj tudi oni so enaki. Se primejo vsake ideje, ki jim da udobje in stabilnost. Dobro vedo, kaj delajo, pa vseeno to delajo. Brez prestanka, brez zamude, brez premisleka. Živijo v svojem svetu, ki jim je znan in udoben, brez zavedanja, da vsako mesto zglada drugače skozi oči tvojega soseda.

Ob meni. Pleše. Ne vidim njenega obraza, ne vidim niti tal, niti drugih. V momentu vse, kar čutim, je ples, ekstaza, sprostitve občutkov, besa, žalosti in sramu. Vse to gre ven z mojim znojem, medtem ko moje telo služi kot lutka spreminjajoči se glasbi. Od jutri naprej pa res neham, pa se res oddaljim od vsega tega. Nikoli več. Imel bom strukturo in ustvaril bom svoj ritem. Nič več plesanja njihovih plesov.

V trenutku, ko si to rečem, začutim prisotnost Onega. Tistega Onega, ki že dolgo ni bilo ob moji strani. Kocine mi skočijo pokonci. Za nekaj časa me prime občutek ponosa in upanja. Morda se še vrnem s tega plesišča živ. A v trenutku, ko to začutim, Onega ni več nikjer. Ne pride nazaj. Val žalosti

me zaobjame, ko dojamem, da je to bil le moment.

„Moment, samo moment vašega časa,“ mi reče majhen zaobljen možicelj z brki, medtem ko pripravljam trojni espresso za svojo šefico, ki čaka v pisarni. „Ali morda veste, kje lahko najdem gospo Hočevar?“ Naučeno mu odgovorim: »Gospa Hočevar je trenutno zaposlena, če jo želite videti, se lahko usedete pred pisarno in počakate ali pa najavite, kdaj bi imeli sestanek.« Majhen možicelj se nasmehne in pokima. Usede se na enega od stolov pred pisarno in mirno začne čakati. Moj obraz je vroč in moja koža se počuti kot tektonska plošča, ki jo počasi premika magma pod njo. Danes je beden dan, bedna služba in beden možicelj. Kar sedi tam, mirno. A sploh kaj čuti? A sploh ima tok misli? Ne morem ga gledati. Boli me, ko ga gledam.

Kava je dokončana. Ura je 4:56 zjutraj. Moj pes je že zaspal, jaz pa nisem očesa zatislil niti za minuto. Ob takih urah se občasno pojavi nazaj. Občasno sem spet zmožen misliti, sanjati, obstajati po svoje. A predobro vem, da bo takoj po sončnem vzhodu vse to šlo proč in spet bom plesal po ritmu drugih. Pogrešam starega sebe. Enosrčnega mene.

Preveč imam src in prehitro se strejo. Vse me zaboli, vse me spremeni, vsaka oseba me vidi kot nekaj drugega.

„Dost mam tega,“ reče moja šefica. „Zgledaš kot nek *junkie*, kdaj si nazadnje spal?“ so bile zadnje besede gospe Hočevar, preden me je odpustila. Dala mi je tri dni, da

se odselim. Kam bom šel zdaj, kaj bom naredil?

S psom in kovčkom polnim stvari sem stal pred diskačem. Od zunaj je zgledal kot zaraščena stavba iz petnajstega stoletja. Skozi zabarikadirana okna je sijala svetloba in zvok veselih ljudi me je vabil notri.

Pustil sem ga samega, da pazi na kovček. Na mrzel večer, brez hrane in vode. Le minuto, sem si mislil, le minuto in pridem nazaj ponj. Ples je prijal, kot še nikoli prej. Topel prostor s toplimi ljudmi. Bil je edini prostor poleg mojega stanovanja, ki mi je znan. Plesal sem kot še nikoli prej. Plesal sem dolgo v noč. Iz mene so lile vse skrbi. Nič več šefinje, nič več službe, nič več sodelavcev, ki mi bodo težili. Le jaz in glasba, le jaz in ta diskač. Moji gibi so počasi privlačili pozornost drugih in v daljavi sem videl neko svetlobo, nek znan sij. Ono. Ampak jaz nisem želel te pozornosti. Obrnil sem se stran in plesal naprej, a svetlobo sem še vedno čutil v svojem hrbtu. Svetlobo, ki se je bližala in bližala. Svetloba, ki me je pograbila za roko.

„Pepermint!“ sem zakričal sredi plesišča, ko sem se spomnil na svojega psa, ki me zunaj čaka že ... Pogledal sem na uro: tri dni. Tekel sem skozi temen diskač, sledeč beli svetlobi Onega, Onega, ki se je vrnilo. Ko sem prišel skozi vrata, me je dnevna svetloba zaslepila. Na plesišču nimaš občutka za čas.

Nekaj dni prej sem na poti na svoj zadnji dan v službi videl tistega smešnega

možiclja z brki. Spet je samo sedel in čakal. Na klopci na avtobusni postaji. Zgledalo je boleče dolgočasno. Ko sem šel mimo, me je možicelj prepoznal in pozdravil. Jaz sem ga začudeno odzdravil in nadaljeval svojo pot, ko je možicelj spregovoril: „Veš, po mojem se bi moral ti malo upočasniti.“ Nisem razumel, kaj je mislil. Z debelim prstom na debeli roki je pokazal na tla, kjer je ležal moj telefon. Ležal je v luži s počenim ekranom.

Pepermint je bil videti prestrašen in žalosten. Kovčka ni bilo več nikjer. Le on je ležal in se stiskal k drevesu. Objel sem ga in ga hitro odpel od drevesa. Komaj se je premikal. Zgledalo je, kot da se je sam poskusil rešiti s povodca na drevesu in se ob tem močno poškodoval. Ni bil videti dobro. Poskušal sem se spomniti, kje je najbližja bolnišnica, ko sem dojel, da je Pepermint pes in da je najbližji veterinar v sosednjem mestu. To je to, zajebal sem, totalno, sem si rekel. A dotik Onega je pustil svoj odtis. Zbral sem moč in poskusil poklicati taksi, za katerega nisem imel denarja. Telefon je zaradi počenega ekrana dvakrat poklical napačno telefonsko. V tretje mi je uspelo. Taksistu nisem lagal: „Prosim, samo pomagaj, prosim, ničesar nimam in moj pes ...“ Preden sem dokončal stavek, je že privolil. Na poti do veterinarja je Pepermint ležal v mojem naročju. Res sem si želel, da bo vse v redu.

1591 Words

That's exactly how many my dog needed to tell me we were the same. For years I thought that I was somehow smarter, more capable, maybe even more skilled, but now that I'm lying on the floor again at three in the morning, now I see the void in his eyes. "Ground Zero!" screams a character from a movie that I give as much attention to as I give to my health. Meanwhile, my dog lies in my lap exactly where IT used to lie.

As I pet his head I start to notice a strange light inside the room. I lazily crawl through the disco and with my head down I avoid people's eyes. What was I thinking, what am I doing here again? Will I ever leave this colorful place? The alcohol inside my body slowly subsides and I like what I see around me less and less. I no longer recognize myself in the mirror, I no longer recognize where this thing I call me begins and ends.

The mirror stares back at me, ugly as I brush my teeth with my ex-girlfriend's toothbrush. At this hour, I don't care; I've accepted that I'll go to work with dark circles under my eyes and the need for a maximum dose of caffeine, or even something stronger. I really don't care about my colleagues, I know that I will disappoint them again, that I will be too slow again, but despite everything that happened yesterday, and at least I will appear on solid ground.

Solid ground...I haven't been there in a long time. Everything is fluid in the disco, everything is always moving, the light is

always changing and the faces of others never stay the same. That floor, the floor that sways like the sea with the movements of foreign feet, is already familiar to me by now. I want to leave them, to peel my face away from her tight grip, but I know that when they're gone, I'll miss them.

I wake up on the floor of my apartment. The company was very kind to arrange accommodation close to work. My dog, on the floor with me, is looking at me worriedly. Maybe he's worried that I'll leave the apartment again for a whole week or that the next time I go, he won't see me again, or maybe he even feels what I feel. The immense need to feel and feel constantly, without stopping, without thinking, without IT that left me.

But maybe I'm crazy. I ask myself on my morning walk to work. But maybe the drugs really burned my brain and maybe I'll never come back from this place of nothingness. I get to work on time. Everyone knows what happened yesterday. Everyone knows I'm back on the dance floor, spending all my money again, putting my tongue on things that aren't on any menu. I guess they are all the same. They cling to any idea that gives them comfort and stability. They know what they are doing, yet they are still doing it. Without stopping, without delay, without thinking, they live in their own world, which is familiar and comfortable to them, without

realizing that every city looks different through the eyes of your neighbor.

Next to me. She dances. I can't see her face; I can't see the floor, or anyone else. At the moment, all I feel is dance, ecstasy, and release of feelings, rage, sadness and shame. All this goes out with my sweat, while my body serves as a puppet to the changing music. Starting tomorrow, I'm really going to stop, and I'm really going to distance myself from all of this. Never again. I will have a structure and I will create my own rhythm. No more dancing to their moves.

The moment I say this to myself, I feel the presence of IT. The IT that hasn't been by my side for a long time. I felt shivers down my spine. For a while I feel a sense of pride and hope. I might come back from this dance floor alive. But the moment I feel IT, IT goes away. It doesn't come back. A wave of sadness washes over me as I realize that it was only a moment.

„A moment, just a moment of your time“ says a small curvy man with a mustache to me as I prepare a triple espresso for my boss, who is waiting in the office. „Do you perhaps know where I can find Mrs. Hočevar?“ I answer him politely: „Ms. Hočevar is currently busy, if you want to see her you can sit in front of the office and wait or you can announce when you would like to have your meeting“. The little man smiles and nods. He sits down on one of the chairs in front of the office and calmly begins to wait. My face is hot and my skin feels like a tectonic plate, as magma slowly moves under it. It's a

miserable day, miserable work, and a miserable man. But does he even feel it. Is there even a train of thoughts underneath? I can't look at him. It hurts to look at him.

The coffee is finished. It's 4:56 in the morning. My dog has already fallen asleep; I didn't get a minute of sleep. At times like this, it occasionally reappears. From time to time I am able to think again, to dream, and to exist in my own way. But I know too well that right after sunrise, all this will go away and I will dance to the rhythm of others again. I miss my old self. The one hearted me.

I have too many hearts and they break too fast. Everything hurts me, everything changes me, and every person sees me as something different.

„I've had enough of this,“ says my boss. „You look like some junkie, when was the last time you slept?“ These were Mrs. Hočevar's last words before she dismissed me. She gave me 3 days to move out. Where will I go now, what will I do.

I was standing in front of the disco with my dog and a suitcase full of things. From the outside it looked like an overgrown building from the fifteenth century. Light shone through the barricaded windows and the sound of happy people beckoned me inside.

I left my dog alone to look after the suitcase. On one cold evening, without food or water. Just a minute I thought, just a minute and I'll come back for him. The disco felt exhilarating like never before. A warm place, with warm people. It was the only place besides my apartment that I was familiar with.

I danced like never before. I danced long into the night. All the worries poured out of me. No more boss, no more job, no more colleagues weighing me down. Just me and the music, just me and this disco. My movements slowly attracted the attention of others and in the distance I saw some light, a familiar glow. IT. But I didn't want IT's attention. I turned away and kept on dancing, but I could still feel the light in my back. The light that was getting closer and closer. The light that grabbed my hand.

„Laica!“ I screamed in the middle of the dance floor when I remembered my dog waiting for me outside... I looked at the clock: 2 days had passed. I ran through the dark disco, following the white light of IT, the IT which had returned. As I burst through the door, the daylight blinded me. You have no sense of time when in the disco.

A few days earlier, I saw that funny little man with a mustache on his way to work on his last day. Again, he just sat and waited. On a bench, at the bus stop. It looked painfully boring. When I passed by, a man recognized me and greeted me. I greeted him back, surprised, and continued on my way when the little man spoke: „You know, I think you

should slow down.“ I didn't understand what he meant. With a fat finger on his fat hand, he pointed to the floor where my phone lay. It was lying in a puddle with a cracked screen.

Laica, looked scared and sad. The suitcase was nowhere to be found. Only he was lying, huddled against the tree. I hugged him and quickly led him away from the tree. He could barely move. It looked like he had tried to free himself from the leash in the tree and had badly injured himself around the neck. It didn't look good. I was trying to remember where the nearest infirmary was when I realized that Laica was a dog and that the nearest vet was in the next town. That's it, I screwed up, totally. I told myself. But IT's touch left its mark. I gathered my strength and tried to call a taxi for which I had no money. The phone called the wrong number twice due to the cracked screen. I made it in the third try. I didn't lie to the taxi driver: „Please, just please help me, I have nothing and my dog ...“, before I finished the sentence he already agreed to the request. On the way to the vet, Laica lay in my lap. The scene had my full attention. And I really, really wanted everything to be okay.

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