

Studying History and Literature in Edinburgh, one of the most iconic cultural cities in Europe known as “the Athens of the North,” has always been part of my academic aspirations. My



eagerness to learn about the history of Scottish clans and the evolution of Edinburgh as the capital grew even stronger during my classes on the history of Edinburgh. This module introduces visiting students at the University of Edinburgh to numerous historical landmarks and their meaning in the formation of Scottish identity while providing us with an immersive experience. Part of this module was both a group walk along the historical Royal Mile during which our tutor enriched us with various stories that took place there and a compulsory individual search for historical sites outside the curriculum. The possibility of looking for historical sites that personally interest us enabled me to stumble upon a beautiful 18th-century temple inspired by Greco-Roman style called “Bernard’s Well” which also played a part in the witchcraft history of the city as the water in the Well was believed to have healing powers.

Alongside my historical and literary studies, I was also inspired to take part in activities that I hadn’t done during my time in Dublin, one of which was contributing to the university’s radical student magazine “The Rattlecap.” The pitches put together by the creative editorial team were captivating as they provided me with a space where I could focus on contemporary aspects of Arts and Culture. My first published article in this magazine is a comparison of the works of Serbian experimental artist Marina Abramović and a 2021 award-winning body-horror *Titane* written by Julia Ducournau exploring the modern idea of sexualization of pain. By choosing such a topic, I could step out of my comfort zone, engage with contemporary artistic expressions, and examine their commentary on society’s regression.

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Exciting suffering: the sexualization of pain

Writing by Vivienne Čorgoová. Artwork by Kate Granholm.



‘Someone cut my neck with the knife and sucked the blood. I still have the scar.’ (Abramović 69) This is one of the memories of Marina Abramović, an experimental and conceptual performer