

**Club kids and American Subcultures at the end of 20th and the beginning of the 21st Century.
„Project X” as a mean for designing the identity of New York’s Club Scene.**

The presented dissertation analyzes the American (sub)culture of club kids through the lens of their official magazine "Project X," published between 1988-1995. Known for their extravagant appearance and lifestyle, club kids created identities inspired by freakshows and celebrity culture. Utilizing E.G. Bormann's Symbolic Convergence Theory, the author of the work demonstrates that for marginalized individuals, fantasies are as significant as reality, helping them to cope with difficulties and potentially serving even as a form of protest.

In the work, club kids are being compared to other marginalized groups like The Cockettes and Harlem ball houses, positioning their activities within the context of American queer history.

A quantitative analysis of "Project X" was conducted using MAXQDA Analytics Pro, covering all journalistic and advertising content in 37 magazine issues. Additionally, a qualitative multimodal analysis based on the visual grammar principles developed by G. Kress and Th. van Leeuwen was applied to texts about club kids, their connections to ball culture, and the techno scene, which allowed a holistic interpretation of "Project X" with Bormann's concepts of fantasy theme, fantasy type, and rhetorical saga. Four main thematic focuses of the texts were established: fame, violence, return to childhood, and the future. The analysis also revealed the evolution of club kids' rhetorical vision and indicated that rivalry and internal violence played a key role in the group's downfall.

Keywords: #club kids, #Project X, #symbolic convergence theory, #visual grammar, #queer, #United States, #Michael Alig, #subcultures, #celebrities, #press .