

**Glej, Off
show sept
12–14
2025**

***Nova Gorica,
Ljubljana***

12. September / 5 pm / 90 min

Rafut park, Kostanjeviška cesta 18, Nova Gorica (Goriška)

Neja Tomšič: Untangling a garden III

A storytelling guided tour of the Rafut Park, dedicated to stories of trees.

More than 1100 trees grow in Rafut Park, known as one of the first exotic gardens on Slovenian territory. It is usually associated with the architect Anton Laščak and his villa, but the story of the park is older and, even after his departure, extremely rich. Until recently, Rafut Park, like any "abandoned and fenced off plot of land", was shrouded in mystery and its histories were intertwined. But in reality, the park has never been isolated. People visited and cared for it. Its trees bear witness to all this. The trees themselves have a rich symbolism, linked to myths, fairy tales and personal stories. In exotic and botanical gardens we usually read where the tree comes from, but what does it mean? Untangling a Garden III, designed as a guided tour of Rafut Park, where we will listen to the stories of trees. They will be narrated by Ana Duša, Silvia Viviani, Katja Šulc, Maja Čehovin Korsika, Ana Čavić, Katarina Nahtigal and Rok Kušlan, and accompanied by the vocal group Ardeo.

About the author:

Neja Tomšič is a research-based visual artist, storyteller, performer and ritual maker, working with drawing, objects and sound, interested in long processes and slow work. Her practice reflects on dominant historical narratives, researches into particularities, and creates situations in which new understandings of the present can be formed.

She is the author of Opium Clippers, an artistic research project she has staged across 16 countries in more than 120 events. For her eponymous book, Tomšič won two awards for best artist's book in Slovenia (P74 and Slovenian Book Fair, 2019). In 2022, her theatre essay Circle, coproduced by Bunker and Cluj Cultural Centre, was staged as part of the Stronger Peripheries international cooperation project.

She is a member of the Nonument Group, an art collective that maps, researches and intervenes into nonuments - public space, monuments and architecture that underwent a shift in meaning due to political and social changes. The group was honoured with the Plečnik Medal, the highest national award for architecture and will be representing Slovenia at the Venice Biennale in 2026.

Neja also co-founded MoTA - Museum of Transitory Art, where she worked as a producer and international projects coordinator between 2007 and 2020, and was the director of SONICA festival from 2017 to 2021. She lives and works in Ljubljana.

Credits:

Idea and concept: Neja Tomšič
Storytellers: Neja Tomšič, Ana Duša, Ana Čavić, Maja Čehovin Korsika, Katja Šulc, Katarina Nahtigal, Rok Kušlan in Silvia Viviani
Vocalists: Vocal group Ardeo
Composer: Gašper Torkar
Dramaturgy: Tery Žeželj
Production support: Barbara Poček

The project is part of the official programme of the European Capital of Culture 2025 Nova Gorica - Gorizia and organised in collaboration with Slovene National Theatre Nova Gorica and KB1909.

13. September / 6 pm / 30 min
Glej Theatre, Gregorčičeva 3, Ljubljana

Ana Čavić: A thread without end (acts I. and IV.)

Acts I. and IV. of a potential never ending visual storytelling cycle

A thread without end, is Čavić's ever evolving and potentially never-ending performance storytelling cycle in which a mythopoetic creation story about two archetypal characters, a woman and an anthropomorphic fox, unravels across four discrete performances to date (Act I-IV), like a thread without an end.

Čavić's "visual performance storytelling" is a contemporary interpretation of *cantastoria*, a traditional theatrical storytelling style in which the performer tells a story while pointing to a visual aid that both illustrates the narrative and prompts the performance by serving as a mnemonic device – a 'story map'. In each act of *A thread without end* Čavić similarly uses visual aids to guide the audience through four different story maps: an analogue large-format hand-painted scroll (Act I), a digitally enhanced graphite drawing in the shape of a large, tiled map (Act II), a digitally augmented paper-cut theatre (Act III), and a set of folding hand fans (Act IV). At the same time, Čavić turns towards new, digitally augmented storytelling possibilities. In Act II and Act III, she re-images digital technologies as an extension and enhancement of her performances by introducing digital soundscapes triggered by touch and gesture.

About the author:

Ana Čavić is a visual artist, poet, performance storyteller and academic. Her interdisciplinary practice combines visual, performing and literary arts and she works across different media and fields, including art, literature and theatre. She creates cut-up poetry, collages, papercuts, artist publications, digital poetry animations, interactive poem objects and theatrical storytelling performances. Her eclectic practice is unified thematically through her sustained interest in presenting female narratives, informed by her continuing research into female characterisation in orature and literature.

As a contemporary performance storyteller following in the fabulist tradition, she creates original stories accompanied by sumptuous visuals – whether on the page or the stage. Since 2017, she has been exhibiting and performing *A thread without end*, an ongoing cycle of theatrical storytelling performances in various analogue and digitally augmented formats. Originally based in the UK, since moving to Slovenia in 2019 she has exhibited locally, most recently participating in the EKO Triennial (UGM, Maribor) and the U3 Triennial (MG+, Ljubljana), and continues to exhibit and perform both nationally and internationally. In 2023, she published her first book, *Mythopoeias* (Rostfrei Publishing), a hybrid book of poetry and collage featuring contemporary reinterpretations of stories about female characters from myths, legends, folk tales and fairy tales from around the world. She is the recipient of artistic and research fellowships and scholarships, including the SqW:Lab Fellowship (Mumbai, 2020) and the Onassis Foundation International Cavafy Summer School (Athens, 2023).

She has a BA in Fine Art (2008) from the Slade School of Art, UCL (London, UK) and a PhD in Art (2024) from Winchester School of Art, University of Southampton (Southampton, UK) researching historical and contemporary *cantastoria* performance storytelling traditions.

Credits:

Act I.
Author: Ana Čavić

Act IV.
Author: Ana Čavić
Technical support: Žan Rantaša
Production support: Barbara Poček
Producer: Sektor Institute
Co-producer: Glej Theatre
Support: City of Ljubljana

13. September / 8 pm / 60 min

Old City Power plant, Slomškova ulica 18, Ljubljana

Počemučka Collective: 150 BPM

How to Survive in a world of Excess?

150 BPM is a musical-theatrical lecture with a heartbeat. At its core, both symbolically and literally, lies the theme of skin — a sensory organ, canvas, and boundary of the body — used as a lens to explore contemporary issues, including the overflow of external stimuli, fleeting information, and imagery. Rather than providing answers to the questions it raises, the lecture subverts them into an obsession. It counters the monopoly of the visual in the (Western) world with a haptic balance, starting with the performers' bodies, which serve as focal points of the political, public, and intimate spheres. Skin is no longer a boundary but a passage between the imaginary interior and the real exterior, with sweat as the most obvious link between the two.

Where does the body begin and end? If skin is the most important sensory organ and crucial for socialization, it can be seen as the foundation of community. Going a step further, we can recognize our reflection in the "inanimate" world: in the 40,000 dead skin cells shed every minute, which turn into dust.

The unstoppable and contagious rhythm of 150 beats per minute strives for liberation — not a verbalized statement, but an embodied need to move, a celebration of the body in motion, an attempt to form a communal body and to feel a shared pulse. How do we understand a body that continuously seeks to surpass its limits and porously merge with its surroundings? How can we use a suffocatingly saturated environment to benefit the pulsating body? And finally, what kind of skin would we give to the communal body?

About the Authors:

Počemučka is a theatre collective founded by Aljoša Lovrič Krapež, Domen Novak, Filip Mramor, and Klemen Kovačič, who began their collaboration during their studies in 2019. The group gained wider recognition with their performance *Under Construction* (2021, Gledališče Glej), which earned them a special jury award at the 52nd Week of Slovenian Drama and multiple awards at the 12th Biennial of Slovenian Puppetry Artists. In their work, the collective questions traditional theatrical structures and explores contemporary theatrical approaches, combining elements of text-based, physical, and object theatre.

Credits:

Authors: Počemučka / Aljoša Lovrič Krapež, Klemen Kovačič, Filip Mramor, Domen Novak,
Pedro Gramegna Ardiles, Karolína Kotrbová
Performers: Aljoša Lovrič Krapež, Klemen Kovačič, Filip Mramor, Domen Novak
Dramaturgy: Pedro Gramegna Ardiles
Set and costume design: Karolína Kotrbová
Lighting design: Pedro Gramegna Ardiles
Selection of music and sound design: Aljoša Lovrič Krapež
Voice on the recording: Hana Bučinel Vrbnjak
Acknowledgments: Martin Podrzavnik, David Ficek, Tina Vrbnjak, Borut Bučinel
Production support: Barbara Zonta
Photo: Marijo Zupanov
Video: Borut Bučinel

Co-produced by: Glej Theater and
Anton Podbevšek Theater
Co-production with space: Bunker

Supported by: Ministry of Culture, Municipality of Ljubljana, Municipality of Novo Mesto
General sponsor of APT: Krka, d. d., Novo mesto

14. September / 6 pm / 50 min
Glej Theatre, Gregorčičeva 3, Ljubljana

Natalija Vujošević, Tara Langford, Neja Tomšič: Jadran Resort

A novel in a Landscape.

An unusual gathering of an unborn service worker, a cruise ship baptised by Margaret Thatcher, Mr Satoshi, and a guest trapped in an infinite introspective abyss.

How does history flow through our fears, and how have we learned to dance through these currents? How does the present reveal the paths to our destinations, and will the conductor wake us up when we arrive? How many “worlds” do we hold within ourselves, what are the locked places in which we meet, and why do we never venture there? Explorations and daydreams towards a single destination, an evolving territory, and a vanishing history— the walk-in novel Jadran Resort.

Jadran Resort explores the transformation of territories and societies whose future is shaped by the investment risks of international developers and the subordination to the needs of temporary tourists. Its symptoms are temporary forms of residence (for example in ready-made places such as Portopiccolo near Sistiana), wellness resorts and citizenship as an investment. Crypto-millionaires and cruise ships (e.g. MS Satoshi) also find shelter in Montenegrin ports to continue their journey to illegal shipbreaking yards in Bangladesh.

The novel in landscape is an attempt to move between various experiences in a collection of moments that deactivate the elaborate myth of reciprocity.

Jadran Resort explores a walk through this landscape, in the form of a ‘novel in landscape,’ situated amidst the images associated with the idea of the Mediterranean experience. Elastically connected to the context of contemporary Montenegro, Jadran Resort amplifies our complicit and implicit positions within these processes. On a changing coastline and seascape, narratives are overlapping, imprinting, and dividing, all in an asymmetrical composition.

Credits:

Authors: Natalija Vujošević, Neja Tomšič, Tara Langford

Contributor: Uroš Prah

Sound Design: Samo Dernovšek

Light Design: Brina Ivanetič

Technical Execution for Audio Elements: Igor Vuk

Voice: Barbara Poček, Rok Kunaver

Choir: Artforms Leeds Youth Singers

Led by: Diane Paterson and Emma Sargison

Recorded by: Matt Boyle

Recorded at: Music House, Leeds, West Yorkshire, U.K.

Sewing: Martin Podržavnik

Metal Elements Manufacturing: David Drolc, Uroš Mehle

Sound Design Assistance: Gašper Torkar,

Vukša Vujošević, Luka Bernetič

Production support: Barbara Poček

Video: Borut Bučinel

Photo Documentation: Marijo Zupanov

Audio Recordings: Tara Langford,

Neja Tomšič, Barbara Poček