

AND
TRIGGER

2024

INTRODUCTION

Dear friends,
welcome to TRIGGER. The fifth edition of TRIGGER platform holds special significance for us as we have collaborated with our friends at IETM to bring the IETM Caravan to Ljubljana and Maribor during the platform. By doing this we are extending IETM's exploration of the region which started with the Belgrade Plenary in 2022 and continued with the Kosovo Caravan in 2023. We hope the programme of this year's TRIGGER will thus bring another piece to this puzzle.

We find ourselves in turbulent times, and TRIGGER is a reflection of these times. The platform was established just before COVID-19 and was influenced by an expiring mode of international touring. It thrived through the pandemic years as a rare place of gathering and contemplation of the future and the contextualization of Slovenian artists and their work in the evolving landscape of performing arts.

When we initiated TRIGGER, we recognized the importance of juxtaposing our reality with a multitude of other realities. We started in the present and contemplated where we aspire to go. We examined what defines us and what structurally and culturally limits us. This year, we delve into what defines us historically and ideologically.

What is clear is that none of us can escape the past. Deep history is implicit for all of us. The ideologies, politics, and structures we live in are inherited and inherent in the history of our cultures. While the differences within the Western context may sometimes seem nuanced, they are undeniably real.

Throughout the previous editions of TRIGGER, the issues of colonial pasts and the position of East vs West were part of several engaging late-night discussions, so we decided to place them at the centre of our exploration this year. Slovenia, along with the rest of the former Yugoslav countries, shares a specific political and ideological history, quite unique to the European landscape. However, it is often misconstrued with the ideologies of the Soviet Union and shadowed by the brutality of war with which the idea of brotherhood and unity dissolved.

Nevertheless, there was something distinct in the Yugoslav experience, something that might carry valuable lessons for the times ridden by polarization, precarisation and insecurities: while far from a perfect regime, it was fuelled by hope and idealism for a better future that stemmed from the power of the workers' movement and the self-management of companies which created a short-lived workers' utopia in which individuals felt empowered, included, and heard. This is still echoed in the strong and vibrant civil society in which essential services such as firefighters are provided on a voluntary basis.

Unlike most other post-WW2 socialist and communist regimes, Yugoslavia's experience of a better future (although short lived) was strong enough for the memory to survive the country's brutal end. Through our work with youngsters and young artists, we are witnessing a curious phenomenon in which the younger generation looks back at a country they never experienced with wonder, as well as a sense of hopelessness of their current position. The nostalgia is fuelled by their parents reminiscing of the times when companies provided housing, childcare and facilities along the coast, which the workers and their families could use almost for free. A time when workers' solidarity was ingrained in self-management and was based on the participation in the decision-making processes and when there was a strong belief that a better future was being built by the workers. While the years of transition left a sense of hopelessness rooted in wild privatization and the crumbling of the social state; the loss of political identity was made worse by the experience of not fitting neither in this narrative or any other dominant narrative.

As a response to this, the term Yugofuturism was recently coined in a series of explorations led by the Maska institute and placed alongside other movements such as Afrofuturism or Indigenous futurism, exploring the speculative futures and fictions in an attempt to find new narratives for the new generations, and to address the lack of visions of possible

futures. Yugofuturism reflects the philosophical and existential positions of the generations that emerged after the death of a country and are now living the consequences of the transition to a neoliberal present, in a world that seems oblivious of their experience and in the midst of narratives that cannot reflect it.

It is the need of these generations that urges us to rethink the past in a new way, to revisit this part of our history, and the ideas of solidarity, community and unity that were weaved into the way we think, create, dream, and interact with other realities and histories.

Therefore, TRIGGER is an invitation to explore the particular historical contexts of Slovenia and the ex-Yugoslavia region in greater detail. As you will witness during the showcase, many local artists are turning back to this history, reflecting on this experience and their positions within it.

For some of you, this might be your first contact with this territory and its complex history. This part of Europe has always been nested between the east and the west and for this reason it had always struggled to find its own voice. In many ways it still does, each country with its own specificities. Slovenia, for example, is the northernmost region of this area, with a particularly strange position. Its ego is undeniably Western, and its soul undeniably Balkan.

Welcome!

Barbara Poček,
program coordinator of TRIGGER



UVODNIK

2

Drage_i prijateljice_i, dobrodošle_i na peti ediciji platforme TRIGGER, ki je za nas še posebno pomembna, saj smo jo pripravile_i v sodelovanju z IETM ter v okviru TRIGGER-ja v Ljubljano in Maribor pripeljale_i IETM Karavano. S tem razširjamo raziskovanje regije, ki jo je IETM pričel s plenarnim srečanjem v Beogradu leta 2022 in nadaljeval s Karavano na Kosovu leta 2023. Upamo, da bo letošnji program dodal še en košček v to sestavljanke.

Živimo v turbulentnih časih in TRIGGER je odraz le-teh. Prvo edicijo smo izpeljale_i tik pred izbruhom covid-19 pod vplivom ideje mednarodnih sodelovanj, ki je takrat že postajala zastarela. Kljub temu se je v času pandemije uveljavil kot (takrat redko) mesto zbiranja in premišljevanja o prihodnosti ter kontekstualizaciji slovenskih umetnic_kov in njihovega dela v spreminjajoči se krajini uprizoritvenih umetnosti.

Ko smo pričele_i s TRIGGER-jem, smo prepoznale_i pomen soočanja naše resničnosti z množico drugih resničnosti. Začele_i smo v sedanosti in razmišljale_i o tem, kam želimo priti. Preučevale_i smo, kaj nas določa ter kaj nas strukturno in kulturno omejuje. Letos pa se posvečamo temu, kaj nas določa zgodovinsko in ideološko.

Nihče od nas ne more ubežati preteklosti. Globoka zgodovina je implicitna za vse. Ideologije, politika in strukture, v katerih živimo, so podedovane in inherentne v zgodovini naših kultur. Čeprav se razlike znotraj zahodnega konteksta včasih zdijo zanemarljive, so nedvomno resnične.

V prejšnjih izdajah TRIGGER-ja so bila vprašanja kolonialne preteklosti ter položaja Vzhoda in Zahoda del mnogih večernih pogovorov, letos pa jih postavljamo v središče našega raziskovanja.

Slovenija si skupaj z ostalimi nekdanjimi jugoslovanskimi republikami deli specifično politično

in ideološko zgodovino, precej edinstveno v evropskem prostoru, ki pa je pogosto napačno razumljena in prepletena z ideologijami Sovjetske zveze ter zasenčena z brutalnostjo vojne, ki je končala idejo o bratstvu in enotnosti.

Vendar pa je bilo v jugoslovanski izkušnji nekaj posebnega, nekaj, kar lahko prinaša dragocene lekcije za čase polariziranosti, prekamnosti in negotovosti. Čeprav daleč od popolnega režima, je bil ta čas poln upanja in vere v boljšo prihodnost, ki sta izhajala iz moči delavskega gibanja in samooskrbe podjetij, ki so, čeprav kratkoročno, ustvarila delavsko utopijo, kjer so se ljudje počutili opolnomočeni, vključeni in slišani.

To se še vedno odraža v močni in živahni civilni družbi, v kateri so mnoge storitve v javnem dobrem, kot so to na primer prostovoljna gasilska društva. Za razliko od večine drugih socialističnih in komunističnih režimov po drugi svetovni vojni je bila v Jugoslaviji vera v boljšo prihodnost (čeprav le za kratek čas) dovolj močna, da je ta spomin preživel brutalen konec države.

Danes skozi naše delo z mladimi in prihajajočimi generacijami umetnic_kov opazujemo pojav, ko te generacije s čudenjem pogledujejo nazaj v državo, ki je nikoli niso doživele, hkrati pa jih pesti občutek obupanosti nad trenutnim položajem in obeti prihodnosti.

Nostalgijo nedvomno omogočajo starši, ki se spominjajo časov, ko so jim podjetja zagotavljala stanovanja, varstvo otrok in turistične nastanitve ob obali, ki so jih s svojimi družinami lahko skorajda brezplačno uporabljali. Takrat je bila solidarnost delavk_cev zasidrana v samoupravi in temeljila na sodelovanju v procesih odločanja ter v močnem prepričanju, da delavke_ci gradijo boljšo prihodnost.

Leta tranzicije so pustila občutek obupanosti, zasidran v divjo privatizacijo, razpad socialne države in izgubo politične identitete. Občutek ujetosti je pogojen tudi z izkušnjo tega, da se prihajajoče generacije v tem z nostalgijo napolnjenem narativu preteklosti ne prepoznajo več, prav tako pa se ne prepoznajo v prevladujočih diskurzih sedanjosti. Kot odziv na to je bil skozi niz raziskav in konferenc, ki jih je organiziral Zavod Maska, skovan pojem »jugofuturizem« kot še eno od gibanj poleg na primer afrofuturizma ali staroselskega futurizma, ki raziskujejo spekulativne prihodnosti in fikcije s ciljem iskanja novih narativov za nove generacije. Prav tako tovrstna gibanja poskušajo nasloviti pomanjkanje vizij in možnih prihodnosti v družbah.

Jugofuturizem odraža filozofske in eksistencialne situacije generacij, ki so odrasle po smrti neke države in živijo posledice prehoda v neoliberalno sedanjost. V svet, ki se zdi neobčutljiv za njihove izkušnje, in v središče diskurzov, ki jih ne morejo zastopati. Prav potrebe teh generacij nas morajo spodbuditi, da znova pogledamo v preteklost in raziščemo ta del svoje zgodovine. Da prevetrimo ideje solidarnosti, skupnosti in enotnosti, ki še vedno odzvanjajo v načinu razmišljanja, ustvarjanja, sanjanja in v načinu, na katerega vstopamo v stik z drugimi resničnostmi in zgodovinami. Tako je TRIGGER povabilo, da se potopite v zgodovinske kontekste Slovenije in regije nekdanje Jugoslavije. Kot boste lahko videli_i tekom festivala, se mnoge_i lokalne_i umetnice_ki vračajo k zgodovini in izkušnjam ter razmišljajo o svojem položaju znotraj njih.

Za nekatere izmed vas je to morda prvi stik s tem območjem in njegovo kompleksno zgodovino. Ta del Evrope je od nekdaj na prepihu med Vzhodom in Zahodom in se nenehno bori za svoj glas, vsaka država na svoj način. Kot boste spoznale_i, to velja tudi za Slovenijo, ki jo kot najbolj severno državo tega območja zaznamujeta zahodnjaški ego in balkanska duša.

Dobrodošle_i!

Barbara Poček,

programska koordinatorica TRIGGER-ja

PROGRAMME

Thursday,
14th March 2024,
Maribor

14.00–15.30 (meeting point: Vetrinjski dvor)

Maribor Metropolis – A walk through town and its independent scene venues with Reisefiber guides

You could say that Maribor has everything that the great towns have. It is also slightly rough around the edges - just the way we like it. In this session, you will walk through a brief overview and memory of some of the 'pearls' that it managed to create in the field of culture.

Guides: Jure Golež, Katja Beck Kos

15.30–16.00 (location: Vetrinjski dvor)

Accreditation & Refreshments

Make this desk your first port of call to become accredited and ask any questions about the sessions or how to get around Maribor. Refreshments will be served while people are gathering.

16.00–17.00 (location: Vetrinjski dvor)

Let's Get to Know Each Other

Get to know the coordinates and context of the Slovenian independent performing arts scene through the eyes of TRIGGER partners and learn about the context of the Maribor independent scene. The event will also serve as a platform for presentation of the international guests and their working conditions with the aim to foster future exchange between the organisations and countries.

Moderator: Urška Jež, City of Women, Slovenia

17.30–18.40 (location: GT22)

Jorge Andrade: **Blood Stories** // docufiction storytelling //

duration: 70 minutes // co-production: Moment Maribor (Slovenia) and Mala voadora (Portugal)

Language: English

19.15–20.25 (location: SNT Maribor)

Brina Klampfer Merčnik, Vita Osojnik: **Nobody**

Whistles Anymore // theatre // duration: 80 minutes // production: City of Women

Language: Slovenian with English surtitles

21.00–21.50 (location: Vetrinjski dvor)

Tjaša Črnigoj, Lina Akif, Tea Vidmar, Tijana Todorović,

Barbara Kapelj: **Sex Education II – Ability** //

documentary lecture-performance // duration: 50 minutes // production: Mladinsko Theatre and Maska Ljubljana, co-production: City of Women

Language: Slovenian with English surtitles

22.00–00.00 (location: Vetrinjc - BarCoda)

Late Night Meeting Point

4

Friday, 15th March 2024, Ljubljana

00.00–23.59 (location: The walk can be started from any point in the city. You will need a smartphone, access to the internet and a pair of headphones.)

Tery Žeželj in conversation with Lea Leskovec: **If Trees Would Cry, We Would Cry Too** // sound walk // duration: 30 minutes // production: Bunker
Language: English and Slovenian-English



10.00–12.00 (location: Cukrarna)
Registration desk

11.00–11.45 (location: Cukrarna)
Who's There? // A short classical IETM speed dating exercise to get to know the local scene and other IETM Caravan participants.
Moderated by Susanne Næss Nielsen, Managing director of Davvi - Centre for Performing Arts

12.00–12.30 (location: Cukrarna)
Welcome to Ljubljana // Welcome words from the representatives of funders and hosts

13.00–13.45 (location: Cukrarna)
Keynote lecture: Gal Kirn: How to Deal with the Partisan Legacy: Yesterday and Today
The lecture will encompass the pivotal points of the "Yugoslav experiment," what Kirn refer to as three partisan breakthroughs: the National Liberation War (NOB), the Non-Aligned Movement, and self-management. The lecture will explore how these pivotal points, especially the NOB, have been "remembered," changed, and continued in cultural and artistic productions. Has utopia shifted into the realm of culture? The lecture will use some productive examples of this legacy from the socialist era (political films by Želimir Žilnik, monuments of the revolution, etc.) and some examples of how these legacies are approached today (gatherings, digital archives, the Women's Antifascist Front, memory activism).

13.45–14.30 (location: Cukrarna)
Lunch Break

14.30–16.30 (location: Cukrarna)
UTOPIAS AND VISIONS OF THE PAST AS TOOLS FOR THE FUTURE // working session
Following Gal Kirn's lecture, which will provide a perspective on the cultural and artistic production in Slovenia and beyond in the context of the legacies of the National Liberation War (NOB) and socialism, we will, together with our panel guests, address contemporary challenges in operating within the independent cultural and artistic scene in the region. By identifying shared experiences and sharing examples and experiments, we will try to formulate foundations for creating a more exciting future for independent performing arts production.
Moderator: Florent Mehmeti, ODA Theatre, (XK)
Panelists: Ksenija Đurović, Bitef (RS), Mirela Travar, Operacija Grad (HR), Zana Hoxha, Artpolis and FEMART Festival (XK), Alma R. Selimović, Bunker (SI), Alja Lobnik, Maska Ljubljana (SI)

5

17.00–18.30 (location: Old Power Station)
Primož Bežjak, Eero Epner, Branko Jordan, Mart Kangro, Katarina Stegnar, Juhan Ulfsak: **Fun Fact**
// theatre // duration: 90 minutes // production:
Bunker, Ljubljana; Kanuti Gildi SAAL, Tallin
Language: English

19.00–20.00 (location: Španski borci)
Jasna Žmak: **this is my truth, tell me yours** //
solo performance // duration: 60 minutes //
production: Centre for Drama Art, Zagreb; Via
Negativa, Ljubljana; City of Women, Ljubljana
Language: English

20.30–21.30 (location: Španski borci)
Maja Dekleva Lapajne, Alenka Marinič: **On the Ground** //
theatre // duration: 60 minutes // production: City of Women
Language: English

22.00–23.00 (location: Old Power Station)
Leja Jurišič: **Red Forest** // dance // duration: 60 minutes //
production: Pekinpah
Language: n/a

23.00–00.00 (location: Old Power Station)
Late Night Meeting Point

Saturday, 16th March 2024, Ljubljana

00.00–23.59 (location: The walk can be started from any
point in the city. You will need a smartphone, access to the
internet and a pair of headphones.)
Tery Žeželj in conversation with Lea Leskovec: **If Trees
Would Cry, We Would Cry Too** // sound walk //
duration: 30 minutes // production: Bunker
Language: English and Slovenian-English

6



11.30 - 14.00 (location: Cukrarna)
**Possibilities of Financing Your Collaborations in
Southeast Europe** // presentation and open discussion
Are you interested in learning about mobility and funding
opportunities within the performing arts sector in Southeast
Europe, or getting to know various funding bodies and
access their programmes? Our informative session will
guide you on where to find relevant information and foster
an open discussion about the regional challenges in cross-
border cooperation within the performing arts sector.
Moderator: Tanja Kos, Motovila Institute
Speakers:
Tanja Gavrilović; Program Coordinator,
Teatroskop / French Institute Belgrade
Marijana Jurčević; Support Programme Senior
Associate: Kultura Nova Foundation
Mateja Lazar; Head of CED Slovenia
and Director of Motovila Institute
Fanchon Lefevre; Culture Moves Europe, Deputy
Project Manager, Goethe-Institut Brussels
Florent Mehmeti; Founder and Director, ODA Theatre
Ása Richardsdóttir, Chair, Perform Europe &
IETM Secretary General
Caroline Sotta; Cultural Attachée at French Institute
Belgrade and Teatroskop Program Coordinator

14.30–16.30 (location: Cukrarna)

Lunch with Artists // Meet the local artists and producers over lunch in Cukrarna and dive deep into conversations on the local productions and realities.

17.00–18.00 (location: Old Power Station)

Neja Tomšič and Nonument Group: **Circle** // theatre essay // duration: 60 minutes // production: Bunker

Language: English

20.00–21.10 (location: The New Post Office)

Tjaša Črnigoj, Sendi Bakotič, Vanda Velagić, Tijana Todorović, Lene Lekše: **Sex Education II: Fight** // lecture // duration: 70 min // production: Mladinsko Theatre and Maska Ljubljana, co-production: City of Women

Language: Slovenian, Croatian with English surtitles

21.00–00.00 (location: The New Post Office)

Late Night Meeting Point

Sunday, 17th March 2024, Ljubljana

00.00–23.59 (location: The walk can be started from any point in the city. You will need a smartphone, access to the internet and a pair of headphones.)

Tery Žeželj in conversation with Lea Leskovec: **If Trees Would Cry, We Would Cry Too** // sound walk //

duration: 30 minutes // production: Bunker

Language: English and Slovenian-English



7

11.00–12.20 (location: Glej Theatre)

Počemučka / Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin:

Under Construction // devised performance //

duration: 80 minutes // production: Glej Theatre

Language: Slovenian with English surtitles

13.00–14.00 (location: Glej Theatre)

Farewell Brunch

PROGRAM

Četrtek,
14. marec 2024,
Maribor

14.00–15.30 (lokacija: Vetrinjski dvor)

Maribor – Sprehod po mestu in njegovih prizoriščih neodvisne scene z Reisefiber

Lahko bi rekli, da ima Maribor vse, kar imajo veliki. Nekoliko je grob, a tak nam je všeč. V tem sklopu se sprehodite skozi kratek pregled in spomin na nekatere bisere, ki mu jih je uspelo ustvariti na področju kulture. Vodiča: Jure Golež, Katja Beck Kos

15.30–16.00 (lokacija: Vetrinjski dvor)

Prevzem akreditacij in okrepičilo

Prva postojanka za akreditiranje in vsa vprašanja o programu ali o tem, kako se znajti v Mariboru. Med druženjem bodo na voljo prigrizki.

16.00–17.00 (lokacija: Vetrinjski dvor)

Spoznajmo se!

Spoznajte koordinate in kontekst slovenske neodvisne scene uprizoritvenih umetnosti skozi oči TRIGGER partnerjev in spoznajte kontekst mariborske neodvisne scene. Moderira: Urška Jež, Mesto žensk

17.30–18.40 (lokacija: GT22)

Jorge Andrade: **Krvne zgodbe** // biografska predstava // trajanje: 70 minut // koprodukcija: Moment Maribor (Slovenija) in Mala voadora (Portugalska)

Jezik: v angleščini

19.15–20.35 (lokacija: SNG Maribor)

Brina Klampfer Merčnik, Vita Osojnik: **Nihče več ne žvižga** // predstava // trajanje: 80 minut // produkcija: Mesto žensk

Jezik: v slovenščini z angleškimi nadnapisi

21.00–21.50 (lokacija: Vetrinjski dvor)

Tjaša Črnigoj, Lina Akif, Tea Vidmar, Tijana Todorović, Barbara Kapelj: **Spolna vzgoja II – Zmožnost** // predavanje-performans // trajanje: 50 minut // produkcija: Mladinsko gledališče in Maska Ljubljana, koprodukcija: Mesto žensk

Jezik: v slovenščini z angleškimi nadnapisi

22.00–00.00 (lokacija: Vetrinjc - BarCoda)

Srečanje pozno v noč

8

Petek, 15. marec 2024, Ljubljana

00.00–23.59 (lokacija: Na sprehod se lahko odpravite s katere koli točke v mestu. Potrebujete pametni telefon, dostop do interneta in slušalke.)

Tery Žeželj v pogovoru z Leo Leskovec: **Če bi drevesa jokala, bi jokali tudi mi** // zvočni sprehod //

trajanje: 30 minut // produkcija: Bunker

Jezik: angleščina, slovenščina - angleščina



10.00–12.00 (lokacija: Cukrarna)

Registracije

11.00–11.45 (lokacija: Cukrarna)

Kdo je tam? // Kratek klasičen hitri zmenek

IETM za spoznavanje lokalne scene in

drugih udeležencev karavane IETM

Moderira Susanne Næss Nielsen, direktorica

Davvi - Centre for Performing Arts

12.00–12.30 (lokacija: Cukrarna)

Dobrodošli_e v Ljubljani // Pozdravne besede predstavnikov financerjev in gostiteljev.

13.00–13.45 (lokacija: Cukrarna)

Osrednja beseda: Gal Kirn: Kako rokovati s

partizansko zapuščino: včeraj in danes // predavanje

Predavanje bo povzelo prelomne točke »jugoslovanskega eksperimenta«, kot Gal Kirn poimenuje tri partizanske prelome: NOB, gibanje neuvrščenenih in samoupravljanje.

Zanimalo nas bo, na kakšen način se je te prelomne točke, zlasti NOB, skušalo »spominjati«, spreminjati in po svoje nadaljevati v kulturno-umetniških produkcijah.

Se je utopija preselila v sfero kulture? Predavanje bo zbralo nekaj produktivnih primerov te zapuščine iz časa socializma (politični filmi Želimirja Žilnika, spomeniki revolucije itd.) in nekaj primerov, kako se zapuščine lotevajo danes (zbori, digitalni arhivi, AFŽ, spominski aktivizem).

13.45–14.30 (lokacija: Cukrarna)

Kosilo

14.30–16.30 (lokacija: Cukrarna)

UTOPIJE IN VIZIJE PRETEKLOSTI KOT

ORODJA ZA PRIHODNOST // okrogla miza

Po predavanju Gala Kirna, ki bo predstavil pogled na kulturno in umetniško produkcijo v Sloveniji in širše v

kontekstu zapuščine narodnoosvobodilne vojne (NOB) in socializma, bomo skupaj z gosti na panelu obravnavali

sodobne izzive delovanja v okviru neodvisne kulturne in umetniške scene v regiji. Z ugotavljanjem skupnih

izkušenj ter izmenjavo primerov in eksperimentov bomo poskušali oblikovati temelje za ustvarjanje vznemirljivejše

prihodnosti neodvisne produkcije uprizoritvenih umetnosti. Moderira: Florent Mehmeti, Teatri ODA, (XK) Panelisti_ke: Ksenija Đurović, Bitef (RS), Mirela Travar, Operacija Grad (HR), Zana Hoxha, Artpolis and FEMART Festival (XK), Alma R. Selimović, Bunker (SI), Alja Lobnik, Maska Ljubljana (SI)

9

17.00–18.30 (lokacija: Stara mestna elektrarna)
Primož Bezjak, Eero Epner, Branko Jordan, Mart Kangro, Katarina Stegnar, Juhan Ulfsak: **Fun Fact (Zanimivo dejstvo)** // predstava // trajanje: 90 minut // produkcija: Bunker, Ljubljana; Kanuti Gildi SAAL, Tallin
Jezik: v angleščini

19.00–20.00 (lokacija: Španski borci)
Jasna Žmak: **this is my truth, tell me yours** // solo performans // trajanje: 60 minut // produkcija: Centar za dramsku umjetnost, Zagreb; Via Negativa, Ljubljana; Društvo Mesto žensk, Ljubljana
Jezik: v angleščini

20.30–21.30 (lokacija: Španski borci)
Maja Dekleva Lapajne, Alenka Marinič: **Na tleh** // koncertna predstava // trajanje: 60 minut // produkcija: Mesto žensk
Jezik: v angleščini

22.00–23.00 (lokacija: Stara mestna elektrarna)
Leja Jurišič: **Rdeči gozd** // plesna predstava // trajanje: 60 minut // produkcija: Pekinpah
Jezik: n/a

23.00–00.00 (lokacija: Stara mestna elektrarna)
Srečanje pozno v noč

Sobota, 16. marec 2024, Ljubljana

00.00–23.59 (lokacija: Na sprehod se lahko odpravite s katere koli točke v mestu. Potrebujete pametni telefon, dostop do interneta in slušalke.)
Tery Žeželj v pogovoru z Leo Leskovec: **Če bi drevesa jokala, bi jokali tudi mi** // zvočni sprehod // trajanje: 30 minut // produkcija: Bunker
Jezik: angleščina, slovenščina - angleščina

10



11.30–14.00 (lokacija: Cukrarna)
Priložnosti financiranja kulturnega sodelovanja v jugovzhodni Evropi // predstavitev in odprta razprava
Vas zanimajo priložnosti za mednarodno mobilnost in viri financiranja v sektorju uprizoritvenih umetnosti in jugovzhodni Evropi? Želite spoznati različne organizacije, ki omogočajo financiranje, in izvedeti, kako dostopati do njihovih programov? Na informativnem srečanju boste izvedeli, kje najti ustrezne informacije in kateri so aktualni regionalni izzivi pri čezmejnem sodelovanju v sektorju uprizoritvenih umetnosti.
Moderatorica: Tanja Kos, Motovila
Govorci_ke:
Tanja Gavrilović; koordinatorka programa Teatroskop / Francoski inštitut Beograd
Marijana Jurčević; višja strokovna sodelavka programa Zaklada »Kultura nova«
Mateja Lazar; Motovila/CED Slovenija, direktorica Fanchon Lefevre; Namestnik vodje projektov Culture Moves Europe, Goethe-Institut Bruselj
Florent Mehmeti; Gledališče ODA, ustanovitelj in direktor Ása Richardsdóttir; predsednica Perform Europe in generalna sekretarka IETM
Caroline Sotta; kulturna atašejka in koordinatorka programa na Francoskem inštitutu Beograd in koordinatorka programa Teatroskop

14.30–16.30 (lokacija: Cukrarna)

Kosilo z umetniki // Ob kosilu v Cukrarni se spoznajte z mednarodnimi gosti ter se poglobite v pogovore o možnostih in realnostih mednarodnih sodelovanj.

17.00–18.00 (lokacija: Stara mestna elektrarna)

Neja Tomšič in Nonument Group: **Krog** // gledališki esej // trajanje: 60 minut // produkcija: Bunker
Jezik: v angleščini

20.00–21.00 (lokacija: Nova pošta)

Tjaša Črnigoj, Sendi Bakotić, Vanda Velagić, Tijana Todorović, Lene Lekše: **Spolna vzgoja II: Borba** // trajanje: 70 min // produkcija: Mladinsko gledališče in Maska Ljubljana, koprodukcija: Mesto žensk
Jezik: v slovenščini in hrvaščini z angleškimi nadnapisi

21.00–00.00 (lokacija: Nova pošta)

Srečanje pozno v noč

Nedelja, 17. marec 2024, Ljubljana

00.00–23.59 (lokacija: Na sprehod se lahko odpravite s katere koli točke v mestu. Potrebujete pametni telefon, dostop do interneta in slušalke.)

Tery Žeželj v pogovoru z Leo Leskovec: **Če bi drevesa jokala, bi jokali tudi mi** // zvočni sprehod //

trajanje: 30 minut // produkcija: Bunker

Jezik: angleščina, slovenščina - angleščina

11



11.00–12.20 (lokacija: Gledališče Glej)

Počemučka / Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin:

Under Construction // avtorska predstava //

trajanje: 80 minut // produkcija: Gledališče Glej

Jezik: v slovenščini z angleškimi nadnapisi

13.00–14.00 (lokacija: Gledališče Glej)

Poslovilni brunch

COMMUNITY

SKUPNOST

TRIGGER

TRIGGER

TRIGGER

TRIGGER

12

TRIGGER

TRIGGER

TRIGGER

TRIGGER

TRIGGER

13

TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER

SHOWCASE
ARTISTS AND
PRODUCERS

SHOWCASE
UMETNICE_KI IN
PRODUCENTKE_I

Blood Stories



14

Krvne zgodbe

ABOUT THE PRODUCTION

This is a biographical show, with many coincidences, a lot of blood and bloody connections, in which two artists fictionalise the past in order to tell their story and try to understand the history of human kind. They both performed a genetic test and investigated their past. One is from Slovenia reaching to Bosnia and the other from Portugal. By intertwining both countries and their histories they speak about migrations, trade routes, war and peace agreements. They tell us about love and betrayal, baby exchange, family rivalries, long journeys. They tell us what brings us together.

CREDITS

Author and director: Jorge Andrade
Authors and actors: Miranda Trnjanin, Pedro Moldão
Scenography and wardrobe: José Capela
Light design: João Fonte
Technical support: Luís Rabaçal
Technical management: Andrej Firm
Producer: Nika Bezeljak (Moment),
Sofia Freitas (Mala voadora)
Produced by: Moment Maribor (Slovenija),
Mala voadora (Portugal)

O PREDSTAVI

Pedro Moldão (Portugalska) in Miranda Trnjanin (Slovenija/BiH) sta opravila genski test. Raziskala sta svojo preteklost, od staršev do sorodnikov, ki so živeli pred več sto leti. Zdaj bosta na odru poskušala razumeti, kje sta se njuni osebni zgodbi križali, kam je pripeljal splet naključij, val migracij, trgovske poti, vojne in mirovni sporazumi. Pripovedovala bosta o ljubezni in izdajah, zamenjavi dojenčkov, družinskih rivalstvih in dolgoletnih potovanjih. *Krvne zgodbe/Blood Stories* je biografska predstava, v kateri dva umetnika raziskujeta (pa tudi fikcionalizirata) preteklost, da bi bolje razumela sedanost. Da bi nam povedala, kaj nas združuje.

KOLOFON

Avtor in režiser: Jorge Andrade
Avtorja in igralca: Miranda Trnjanin, Pedro Moldão
Scenograf in kostumograf: José Capela
Oblikovalec svetlobe: João Fonte
Tehnična podpora: Luís Rabaçal
Tehnična koordinacija: Andrej Firm
Producentki: Nika Bezeljak (Moment),
Sofia Freitas (Mala voadora)
V koprodukciji: Moment Maribor (Slovenija),
Mala voadora (Portugalska)

ABOUT THE ARTIST

Jorge Andrade is the artistic director of Mala voadora, an actor, director, playwright and event programmer (in that order). His work was presented in over twenty countries in Europe and broader. He also teaches at the IPL School of Theatre and Cinema in Lisbon. As a versatile creator he collaborates with other institutions and artists.

Miranda Trnjanin

studied acting at the Academy of Theatre, Radio, Film and Television in Ljubljana. She received several high ranked acting awards during her studies. In 2023 she, together with the Počemučka Collective, received an award for acting, an award for script and concept and a grand prix for the performance *Under Construction* at the Biennial of Puppetry Artists of Slovenia. Miranda works as an independent actress and creator, she collaborates with several city and national theatres, NGO theatres as well as works in film.

Pedro Moldão is

a Portuguese actor and creator. He studied acting at the IPL School of Theatre and Cinema in Lisbon. He started working in theatre, TV and cinema at a young age and remains active in all those fields until this day. In the last years he also worked as an assistant director alongside Jorge Andrade in Mala voadora.

O UMETNICAH_KIH

Jorge Andrade je

umetniški direktor Male voadore (Portugalska), igralec, režiser, avtor in pisec ter organizator dogodkov (v tem vrstnem redu). Njegovo delo na področju uprizoritvenih umetnosti je bilo večkrat nagrajeno ali nominirano za najvišje nagrade na Portugalskem, prikazano pa v več kot dvajsetih državah po Evropi in širše. Deluje tudi kot profesor na IPL School of Theatre and Cinema. Kot vsestranski ustvarjalec pa sodeluje tudi s številnimi drugimi institucijami in umetniki.

Miranda Trnjanin

je leta 2017 uspešno dokončala študij dramske igre na AGRFT Univerze v Ljubljani. V času študija je za svoje igralske stvaritve prejela študentsko Severjevo in Prešernovo nagrado. S kolektivom Počemučka pa je leta 2023 prejela več nagrad za predstavo *Under Construction* na 12. Bienalu lutkovnih ustvarjalcev Slovenije (nagrado za najboljšo uprizoritev, nagrado za igro in animacijo ter nagrado za izvorno dramsko predlogo in avtorski koncept). Deluje kot samostojna ustvarjalka, sodeluje s številnimi mestnimi in nacionalnimi gledališči ter nevladnimi producenti, prisotna pa je tudi na slovenski filmski sceni.

Pedro Moldão, rojen

leta 1993, je portugalski igralec in ustvarjalec. Študiral je igro na IPL School of Theatre and Cinema v Lizboni. Že od otroških let je sodeloval v gledaliških predstavah, na televiziji in v filmu, na vseh teh področjih pa je aktiven še danes. V zadnjem obdobju je deloval kot asistent režiserja Jorgeja Andradeja pri Mali voadori.

16



ABOUT THE PRODUCER

Moment Maribor's key mission is the production and development of independent theatre. We strive to bring contemporary performance practices close to as many people as possible, let them get to know these practices and deal with them critically. We connect people and the community with art and vice versa. Our main activities are regular production and post-production of performances, organization and implementation of trainings, workshops, education and contents of culture-art education, as well as organising the biennial international Prestopi/Crossings Festival. In Maribor, we run the Intimate Stage (Intimni oder), which has been growing in the public spaces of GT22 since 2014.

Mala voadora is a cultural organization funded by Jorge Andrade and José Capela in 2003, whose action encompasses arts, reflective thought and community work. At its genesis lies the conception of theatre performances but, slowly, Mala voadora expanded its range of activities, including working with other artists, organizing meetings and training activities, aiding people who find it hard to access artistic practices, testing post-disciplinary production-related topics, publishing books, dinners and other gatherings. It also often collaborates with several Portuguese theatre institutions and runs its own theatre in Porto and a residency and a cultural and residency centre in Campilhas Dam. The diversity of Mala voadora's shows stems from the diversity of national and international artists invited to its projects.

O PRODUCENTU

Temeljno poslanstvo Kulturno-umetniškega društva **Moment** je produkcija in razvoj neodvisnega gledališča. Stremimo k temu, da se s sodobnimi uprizoritvenimi praksami srečuje čim več ljudi, da jih spoznavajo in se z njimi kritično soočajo. Povezujemo umetnost z družbo in družbo z umetnostjo. Smo prostor skupnosti in družabnosti. Naše osnovne dejavnosti so redna produkcija in postprodukcija predstav, organizacija in izvedba usposabljanj, delavnic, izobraževanj in vsebin kulturno-umetnostne vzgoje ter organizacija bienalnega mednarodnega festivala Prestopi/Crossings. V Mariboru vodimo Intimni oder, ki od leta 2014 raste v skupnostnih prostorih GT22.

Mala voadora je neodvisno gledališče, ki sta ga leta 2003 ustanovila Jorge Andrade in José Capela. Mala voadora zajema tako umetnost kot družbeno refleksijo in delo v skupnosti. V osnovi se ukvarja s produkcijo predstav, vendar svoje delovanje širi tudi na področje sodelovanja z drugimi umetniki, z organizacijo srečanj in izobraževalnih aktivnosti, pomaga ljudem, ki jim je umetniška praksa težko dosegljiva. Mala voadora sodeluje s številnimi gledališči in partnerji, ob tem pa upravlja z gledališčem v Portu in s kulturnim in rezidenčnim centrom v Campilhas Damu.

17



Nobody Whistles Anymore

18



Nihče več
ne žvižga

Nobody Whistles Anymore is a performance created within the international project *Performing Gender*. The intergenerational community that was formed and trained itself over a three-year creative period, has completed its final phase under the theatre director Brina Klampfer Merčnik and choreographer Vita Osojnik. The central theme of all participating countries was the issue of how to perform gender. A group from Slovenia, with participants aged 27 to 74, explored the theme of performing gender in different ways: in the form of workshops, conversations, homework tasks, improvisations and through dance. They explored the common movement of an intergenerational group and tried to focus on what intrigues us all, regardless of gender and age. The result is an original performance, a collage of scenes and reflections on the given theme. This performance has already been on tour in Sweden (Umea) and England (Leeds). They have also run a workshop in the Netherlands ('s-Hertogensbosch).

19

CREDITS

Concept: Brina Klampfer Merčnik and Vita Osojnik
 Directed by: Brina Klampfer Merčnik
 Choreography: Vita Osojnik
 Co-authors: Teja Bitenc, Alenka Dereani, Josip Drabik
 Jug, Romana Humar, Alja Lacković, Majda Lekše, Tina Poglajen, Ankica Radivojević, Vesna Škreblin, Manca Trampuš
 Light design: Jaka Šimenc
 Original music and performance:
 Manca Trampuš in Teja Bitenc
 Scenography and video: Neža Dali Novak
 Scenic sculptor: Boštjan Nartnik
 Costumography: Tina Kolenik
 Movement assistant: Alja Lacković
 Costumes by: Alja Drame
 Photography: Nada Žgank
 Video: Tina Šulc
 Producer: Eva Prodan
 Artistic consultancy: Iva Kovač, Sara Šabec, Ana Lorger, Katja Lenarčič
 Concept: Teja Reba
 The performance is also based on the workshops with Teja Reba, TC Howard, Sindri Runudde and Maia Means
 Production: City of Women
 Cofunders: Performing Gender – Dancing in your shoes, Ministry of Public Administration RS, Municipality of Ljubljana, Ministry of Culture RS, Municipality of Ljubljana
 In cooperation with SNG Maribor

O PREDSTAVI

Nihče več ne žvižga je predstava, ki je nastala v okviru mednarodnega projekta *Uprizarjati spol – Ples v tvojih čevljih*. Medgeneracijska skupnost, ki se je urila in definirala v triletnem ustvarjalnem obdobju, je svojo finalno etapo zaključila z

gledališko režiserko Brino Klampfer Merčnik in koreografinjo Vito Osojnik. Osrednja tema vseh vpletenih držav je bila, kako uprizarjati spol. Skupina iz Slovenije, ki jo sestavljajo posameznice_ki med 27. in 74. letom starosti, se je raziskovanja lotila na različne načine: v obliki delavnic, pogovorov, domačih nalog, improvizacij in plesa. Raziskovale_i so skupni gib medgeneracijske skupine in se znotraj tako razvejane tematike skušale_i osredotočiti na tisto, kar nas vse intrigira, ne glede na spol in starost. Nastala je avtorska predstava, kolaž prizorov, njihovih razmislekov na dano temo. S predstavo so že gostovale_i na Švedskem (Umea), v Angliji (Leeds), na Nizozemskem ('s-Hertogensbosch) pa so izvedle_i delavnice.

KOLOFON

Koncept: Brina Klampfer Merčnik in Vita Osojnik
Režija: Brina Klampfer Merčnik
Gib in koreografija: Vita Osojnik
Soavtorice_ji: Teja Bitenc, Alenka Dereani, Josip Drabik
Jug, Romana Humar, Alja Lacković, Majda Lekše, Tina Pogljajen, Ankica Radivojevič, Vesna Škrebliin, Manca Trampuš
Oblikovanje luči: Jaka Šimenc
Avtorska glasba in izvedba: Manca Trampuš in Teja Bitenc
Avtorica besedila *Moj vibrator* in asistentka giba: Alja Lacković
Scenografija in video: Neža Dali Novak
Scenski kipar: Boštjan Nartnik
Kostumografija: Tina Kolenik
Izdelava kostumov: Alja Drame
Fotografije: Nada Žgank
Video vsebine: Tina Šulc
Producentka: Eva Prodan
Umetniško svetovanje: Iva Kovač, Sara Šabec, Ana Lorgar, Katja Lenarčič
Idejna zasnova projekta: Teja Reba
Predstava je nastala tudi na podlagi delavnic s Tejo Reba, TC Howard, Sindrijem Runuddejem in Maio Means.
Produkcija: Mesto žensk
Podpora: Program Ustvarjalna Evropa (projekt *Uprizarjati spol – Ples v tvojih čevljih*), Ministrstvo za javno upravo RS, Mestna občina Ljubljana
V sodelovanju s SNG Maribor.

20



ABOUT THE ARTISTS

Teja Bitenc, Alenka Dereani, Josip Drabik Jug, Romana Humar, Alja Lackovič, Majda Lekše, Tina Poglajen, Ankica Radivojevič, Vesna Škrebliin, Manca Trampuš are the co-authors of the original performance. They are an intergenerational community between the ages of 27 and 74 with different creative backgrounds and experiences, who were trained and defined during a three-year creative period.

Vita Osojnik is specialised as a dancer, choreographer, dance teacher, and street artist. She completed her studies in contemporary dance and choreography at the Salzburg Experimental Academy of Dance (SEAD). She works as a dance pedagogue and mentor within the Alma Mater Europaea – Academy of Dance, Qulenium dance society in Kranj and Šugla street theatre. She occasionally teaches in the Practicum programme (SVŠGUGL), Bitnamuun programme and at the Maribor Dance Centre, Summer Dance School in Ljubljana and Toscana Dance Hub in Florence. In October 2015, she was invited as a choreographer and pedagogue to the Tisch School of Arts (Broadway, New York) for a residency at which she worked with a group of postgraduate students. In September 2019 Dantzaz invited her to St. Sebastian where she created a choreographic piece *Hombre masa* which is still being performed. Currently, Vita is focusing on developing an educational programme for dancers, mentoring young artists as well as being on the artistic board in Dance Theatre Ljubljana. *Meals I Already Cooked* is the artist's first work in her solo trilogy 2022/2023, and she presented her work *Tilted* as part of Lighting Guerrilla festival.

Brina Klampfer Merčnik received a Master's degree in Theatre Directing as well as a Master's degree in Comparative Literature. She works as a director, dramaturg and producer in theatre. Her master's performance *Paloma* (her mentor was Tomislav Janežič)

was selected as the Noble Comedy (žlahtna komedija) by the jury at the 33rd Comedy Days in Celje, where it also received two main acting awards. She is the founder and president of KUD Krik, which is committed to the education and performance of (young) Slovenian playwrights. She is interested in working with different communities in theatre (*Nobody Whistles Anymore; Look, Slender Student*) and in creating original projects.

O UMETNICAH_KIH

Teja Bitenc, Alenka Dereani, Josip Drabik Jug, Romana Humar, Alja Lackovič, Majda Lekše, Tina Poglajen, Ankica Radivojevič, Vesna Škrebliin, Manca Trampuš so soavtorice_ji avtorske predstave. So medgeneracijska skupnost med 27. in 74. letom starosti z različnimi ustvarjalnimi ozadji in izkušnjami, ki se je urila in definirala v triletnem ustvarjalnem obdobju.

Vita Osojnik opravlja specializiran poklic plesalke, koreografinje, plesne pedagoginje in ulične umetnice. Zaključila je študij sodobnega plesa in koreografije na Salzburški akademiji za ples (SEAD). Pedagoško in mentorsko delo opravlja na Akademiji za ples pod okriljem Alma Mater Europaea in v plesnem društvu Qulenium v Kranju, Šoli sodobnih performativnih in uličnih umetnosti (ŠUGLA), programu Praktikuum sodobne plesne umetnosti (SVŠGUGL). Redno poučuje v programih v organizaciji Zavoda 0.1 Gib – lab in Gibosfera, občasno pa tudi v okviru programa Bitnamuun, v Centru plesa Maribor, na Poletni plesni šoli v Ljubljani in v Toscana Dance Hubu v Firencah. Oktobra 2015 jo je kot koreografinjo in pedagoginjo dekan Tisch School of the Arts (Univerze v New Yorku) povabil na rezidenco in delo z njihovo skupino študentov na podiplomskem študiju. Trenutno je v vlogi pedagoške vodje in organizatorke plesnih klasov in delavnic v okviru Plesnega Teatra Ljubljana. Prav tako je umetnica mentorica mlajšim ustvarjalcem pri prvencih in drugih koreografskih podvigih ter članica umetniškega sveta Plesnega Teatra Ljubljana.

Vse, kar se je že zgodilo/ Meals I Already Cooked je avtoričino prvo delo v solo trilogiji 2022/2023, na letošnjem festivalu Svetlobna gverila se je predstavila z delom *Izven osi*.

Brina Klampfer

Merčnik je absolventka magistrskega študija gledališke režije in magistra primerjalne književnosti. V gledališkem prostoru deluje kot režiserka, dramaturginja in producentka. Njena magistrska predstava *Paloma* (pod mentorstvom Tomislava Janežiča) je bila na 33. Dnevh komedije v Celju izbrana za žlahtno komedijo po presoji žirije in hkrati prejela dve glavni igralski nagradi. Je ustanoviteljica in predsednica Društva KUD Krik, zavzema se za vzgajanje in uprizorjanje (mlade) slovenske dramatike, zanima jo delo z različnimi skupnostmi v gledališču (*Nihče več ne žvižga*, *Glej, vitki študent*) in ustvarjanje avtorskih projektov.

ABOUT THE PRODUCER

City of Women

– Association for the Promotion of Women in Culture is a pioneering organisation focusing on feminism and gender equality in arts and culture.

The Association for the Promotion of Women in Culture – City of Women was established in 1996, a year after the first edition of the City of Women festival, with the intent to prepare and run the festival annually. Today, the association is a multifaceted organization that focuses on artistic, activist and theoretical **presentations** and **productions** by women* throughout the year while also expanding its activities to: **arts education** by running projects for youth and teachers; **community building** by initiating temporary communities which engage in the co-creation of art, **advocacy** by collaborating with different stakeholders and awarding women who are changing our society for the better; and **connecting** art and culture with other sectors, such as the social, educational and business sectors. Thanks to the donations of our supporters, we also host the City of Women – Special Library for Contemporary

Arts and Feminism which contains some unique jewels you might want to borrow.

*The term woman and other words written in the feminine grammatical gender are used inclusively and address anyone who identifies with the female gender, as well as non-binary, trans-, a- and intergender people.

O PRODUCENTU

Mesto žensk – društvo za promocijo žensk v kulturi je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi.

Društvo za promocijo žensk v kulturi – Mesto žensk je bilo ustanovljeno leta 1996, leto po prvi izvedbi festivala Mesto žensk. Sprva je bilo namenjeno pripravi in izvedbi festivala, postopoma pa se je prelevilo v večplastno organizacijo, ki se skozi vse leto osredotoča na umetniške, aktivistične in teoretske **dogodke** in **produkcije** žensk*. Hkrati svoje dejavnosti širi na druga področja: **kulturno-umetnostno vzgojo** z dejavnostmi in učnimi gradivi za mlade in pedagoginje; **grajenje skupnosti** z oblikovanjem začasnih skupnosti, ki soustvarjajo umetniška dela in dogodke; **zagovorništvo** v sodelovanju z različnimi deležniki ter tudi z nagrajevanjem žensk in ženskih kolektivov, ki spreminjajo družbo na bolje; ter **povezovanje** umetnosti in kulture s socialnim, izobraževalnim in gospodarskim sektorjem. Po zaslugi donacij naših podpornic je na voljo tudi specializirana knjižnica za področje sodobne umetnosti in feminizma, ki vsebuje nekaj edinstvenih draguljev.

*Izraz ženska in druge besede, zapisane v ženskem slovničnem spolu, so uporabljene vključujoče in nagovarjajo vsako osebo, ki se identificira z ženskim spolom, ter nebinarne, trans-, a- in interspolne osebe.

TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER

23



TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER

Sex Education II: Ability



24

Spolna vzgoja II:
Zmožnost

Ability is based on the stories of four women and their sexual coming-of-age, their relationship with their bodies, sexuality and relationships. The four women have in common that they all live with a disability and are thus, as Elena Pečarič stated in her essay *So Beautiful, Yet Disabled*, faced with double discrimination, as persons with a disability and as women. In Slovenia, the sexuality of people with disabilities is overlooked on the systemic level and sex education is particularly lacking in this area, while social care workers have discretion as to whether they help women with disabilities with their sexual practice, as this is not in their job description.

»In such a stifling atmosphere, a woman with disability literally has to fight windmills to express her sexuality, femininity, well-being or satisfaction with her appearance, herself and her body. [...] Why is it so difficult to understand and accept that a woman with disability can be happy with herself or her body as it is, feel good, beautiful, attractive or sexy.« (Elena Pečarič: *So Beautiful, Yet Disabled*)

CREDITS

Authors: Tjaša Črnigoj, Lina Akif, Tea Vidmar, Tijana Todorović, Barbara Kapelj
 Directed by: Tjaša Črnigoj
 Performer: Lina Akif
 Sound performer: Tea Vidmar
 Music: Tea Vidmar
 Visuals and Costume design: Tijana Todorović
 Set design: Barbara Kapelj
 Nura's voice: Katarina Stegnar
 Editing audio tapes and sound design: Jure Vlahovič
 Lighting design: Tjaša Črnigoj, Igor Remeta,
 Manca Vukelič, Barbara Kapelj
 Translation: Tina Malič
 Stage manager: Demijan Pintarič
 Producer: Tina Dobnik
 Production: Mladinsko Theatre and Maska Ljubljana
 Coproduction: City of Women
 Martina Piskač (together with Uroš Sedej), Nura, Suzana, Tjaša and Linda shared their experiences.

Sex Education II is part of the project *Testing Ground: Reparative Practices for New Cultural Ecosystem* which has been conceived and is carried out by Kurziv – Platform for Matters of Culture, Media and Society, Stanisław Brzozowski Association / Krytyka Polityczna and Maska Ljubljana, with the support of the EU programme Creative Europe.

Sources: Included are statements by expert-interviewees (Elena Pečarič, Jernej Hazimali and Steven De Weirdt) and excerpts from Elena Pečarič's essay *So Beautiful, Yet Disabled*, published in the Journal of Social Work, Volume 44, Issue 1/2.

Thanks: Lana Akif, Boštjan Bebar, Sendi Bakotič, Urška Brodar, Tina Dobnik, Jernej Hazimali, Urška Henigman, Interdisciplinary research team About feminist pleasure, Alja Lobnik, Tina Malič, Jaka Sotlar, Tibor Mihelič Syed, Borut Laznik, Borut Opetnik, Gabriele Fuso, Klara Otorepec, Elena Pečarič, The Sisterhood of the Proud Dolphin, Žiga Sedevečič, Katarina Stegnar, SVŠGUGL, Vanda Velagič, Steven De Weirdt

Zmožnost temelji na zgodbah štirih žensk o njihovem spolnem zorenju, odnosu do lastnega telesa, spolnosti in partnerskih odnosih. Štirim ženskam je skupno to, da živijo s hendikepom in so tako, kot pravi Elena Pečarič v svojem eseju *Tako lepa, pa invalid*, dvakrat diskriminirane, kot osebe s hendikepom in kot ženske. Pri nas je na sistemski ravni seksualnost oseb s hendikepom spregledana in na tem področju še posebej primanjkuje spolne vzgoje, delavke_c_i v socialnem varstvu pa se po lastni presoji odločajo, ali naj ženskam s hendikepom pri sami spolnosti pomagajo, saj tega v opisu njihovih delovnih nalog ni.

»V takem zatohlem vzdušju se mora hendikepirana ženska dobesedno bojevati z mlino na veter, da izrazi svojo seksualnost, feminitet, dobro počutje ali zadovoljstvo s svojim videzom, samo seboj in svojim telesom. [...] Zakaj je tako težko razumeti in sprejeti, da je lahko hendikepirana ženska zadovoljna sama s seboj oz. s svojim telesom, kakršno je, da se počuti dobro, da se počuti lepo, privlačno ali seksi.«
(Elena Pečarič: *Tako lepa, pa invalid*)

KOLOFON

Avtorice: Tjaša Črnigoj, Lina Akif, Tea Vidmar, Tijana Todorović, Barbara Kapelj
Režija: Tjaša Črnigoj
Performerka: Lina Akif
Zvočna performerka: Tea Vidmar
Glasba: Tea Vidmar
Likovna podoba in kostumografija: Tijana Todorović
Scenografija: Barbara Kapelj
Nuri glas posodila: Katarina Stegnar
Montaža zvočnih posnetkov in oblikovanje zvoka: Jure Vlahovič
Oblikovanje svetlobe: Tjaša Črnigoj, Igor Remeta, Manca Vukelič, Barbara Kapelj
Prevod: Tina Malič
Vodja predstave: Demijan Pintarič
Producentka: Tina Dobnik
Produkcija: Slovensko mladinsko gledališče in Maska Ljubljana
Koprodukcija: Mesto žensk
Svoje izkušnje so delile: Martina Piskač (skupaj z Urošem Sedejem), Nura, Suzana, Tjaša in Linda.

Spolna vzgoja II je del projekta *Testni poligon: Reparativne prakse za nov kulturni ekosistem*, ki ga s podporo EU-programa Kreativna Evropa razvijajo in izvajajo Kurziv – Platforma za vprašanja kulture, medijev in družbe, Združenje Stanisława Brzozowskega/Krytyka Polityczna in Maska Ljubljana.

Viri: Vključene so izjave sogovornic_kov iz stroke (Elene Pečarič, Jerneja Hazimalija in Stevena De Weirdta) in odlomki iz eseja Elene Pečarič *Tako lepa, pa invalid*, ki je bil objavljen v reviji Socialno delo, letnik 44, številka 1/2.

Hvala: Lana Akif, Boštjan Bebar, Sendi Bakotič, Urška Brodar, Tina Dobnik, Jernej Hazimali, Urška Henigman, Interdisciplinarna raziskovalna skupina O feminističnem užitku, Alja Lobnik, Tina Malič, Jaka Sotlar, Tibor Mihelič Syed, Borut Laznik, Borut Opetnik, Gabriele Fuso, Klara Otorepec, Elena Pečarič, Sestrovščina ponosnega delfina, Žiga Sedevčič, Katarina Stegnar, SVŠGUGL, Vanda Velagič, Steven De Weirdt

ABOUT THE ARTIST

Tjaša Črnigoj is a theatre director (AGRFT), philosopher and literary comparatist (UL Faculty of Arts). She is currently in training as a psychodrama psychotherapist (Slovenian Society for Psychodrama). As a theatre director and author, she works both on the institutional and independent scene. In recent years, she has directed *Gilgalovanje* (Glej Theatre, 2018), *Satirikonijada* (Moment and AGRFT, 2018), *Smrčuljčica* (SNG Nova Gorica, 2018), *Plesni stroj BUM BAM* (Mladinsko Theatre and Kino Šiška, 2019), *Bakice* (Savez udruga Molekula, Kolektiv Igralke, KUD Transformator, 2020), and the *WoW Awards* (City of Women, 2021). *Gilgalovanje* was included in the competition programme at the Maribor Theatre Festival (Borštnikovo srečanje), *Bakice* was performed at the Mladi levi Festival and was invited to the Theatertreffen's Stückemarkt festival in Berlin. In recent years, she has also worked as a dramaturg and as an assistant director and dramaturg or co-dramaturg with director Tomi Janežič (*Seven Questions about Happiness*, LGL 2020; *Beyond Human Power*, National Theatre Oslo, 2021). She was in residence at the Cité Internationale des Arts in Paris as a laureate of the French Institute, for which she also received a scholarship from the Jernej Šugman Fund, and where she completed her residency project, the transdisciplinary laboratory *Through The Eyes Of The Others*. She uses a creative approach known as devised theatre, and lately she has been focusing particularly on documentary theatre.

O UMETNICI

Tjaša Črnigoj je po izobrazbi gledališka režiserka ter filozofinja in literarna komparativistka. Trenutno se izobražuje tudi za psihodramsko psihoterapevko (Slovensko društvo za psihodramo). Kot gledališka režiserka in avtorica besedil deluje tako na institucionalni kot na neodvisni sceni. Predstava *Gilgalovanje* (Gledališče Glej, 2018) je bila uvrščena v tekmovalni program Borštnikovega srečanja, *Bakice* (Savez udruga Molekula, Kolektiv Igralke, KUD Transformator, 2020) so gostovale na Mladih levih, na različnih odrih na Hrvaškem in bile objavljene na Stückemarkt znamenitega berlinskega gledališkega festivala Theatertreffen. Tjaša je zadnja leta delovala tudi v vlogah dramaturške sodelavke, performerke, mentorice ter kot asistentka režije in dramaturgije oz. sodramaturginja z režiserjem Tomijem Janežičem (*Sedem vprašanj o sreči*, LGL in Slovensko mladinsko gledališče, 2020; *Onkraj človeške moči*, Narodno gledališče Oslo, 2021). Kot izbranka Francoskega inštituta in štipendistka Sklada Jerneja Šugmana je bila na umetniški rezidenci v Cité internationale des Arts v Parizu, kjer je zaključila rezidenčni projekt – transdisciplinarni laboratorij *Through the Eyes of the Others* (*Skozi oči drugih*). Ustvarjanja v gledališču se loteva izrazito snovalno, v zadnjem času pa se še posebej osredotoča na dokumentarno gledališče.



ABOUT THE PRODUCER

The New Post

Office, co-produced by Mladinsko Theatre and Maska Ljubljana, is a place of dialogue, meetings and confrontations, a place for thinking broader social events and responses to them. Within its programme, discussions, presentations and round tables, as well as workshops, thematic or genre focused cycles or festivals take place (such as The Days of Slovenian Nationalism, Sex and Theatre Festival and Performance Festival). We are also expanding the selected topics with new creations, guest performances and theoretical contributions. We are connecting with like-minded artists, particularly from the independent scene. The New Post Office also provides the venue for new pieces of devised theatre.

Curators: Urška Brodar (Mladinsko Theatre) and Alja Lobnik (Maska Ljubljana)

City of Women – Association for the Promotion of Women in Culture

is a pioneering organisation focusing on feminism and gender equality in arts and culture.

The Association for the Promotion of Women in Culture – City of Women was established in 1996, a year after the first edition of the City of Women festival, with the intent to prepare and run the festival annually. Today, the association is a multifaceted organization that focuses on artistic, activist and theoretical presentations and productions by women* throughout the year while also expanding its activities to: arts education by running projects for youth and teachers; community building by initiating temporary communities which engage in the co-creation of art, advocacy by collaborating with different stakeholders and awarding women who are changing our society for the better; and connecting art and culture with other sectors, such as the social, educational and business sectors. Thanks to the donations of our supporters, we also host the City of Women – Special Library for Contemporary Arts and Feminism which contains some unique jewels you might want to borrow.

*The term woman and other words written in the feminine grammatical gender are used inclusively and address anyone who identifies with the female gender, as well as non-binary, trans-, a- and intergender people.

Maska is a non-profit organization with diversified artistic, publishing, and educational activities, which has established itself on the domestic and international art scene as an organization that simultaneously affirms theoretical and artistic creativity. Throughout history, Maska has shown not only that it cares for the publishing and production of stage, interdisciplinary, and visual works, educates and researches, but often cuts directly into the cultural and political space within which it operates.

The Mladinsko

Theatre was established in 1955 as the first professional theatre for children and youth in Slovenia. In the first twenty-five years, it created for them. ... And then around 1980, it took a new step and deliberately expanded its programme, in which it linked – and continues to link – political criticism and provocativeness with innovative performative procedures and fresh poetics, to attract the audiences of all ages. Mladinsko is a theatre organism that tries to penetrate into the public space from the stage, so that for us, the public space becomes an equal space for performance.

O PRODUCENTU

Nova pošta, ki jo že sedmo sezono soustvarjamo Slovensko mladinsko gledališče in Maska Ljubljana, je prostor dialoga, srečevanj in soočanj, prostor za premislek o širšem družbenem dogajanju in odzivanje nanj. V okviru njenega programa se vrstijo tako pogovori, predstavitve in okrogle mize kakor tudi delavnice, tematsko ali žanrsko osredotočeni sklopi ali festivali, kakršni so bili v preteklih sezonah Dnevi slovenskega nacionalizma, Festival Seks in gledališče in Festival performansa; z novimi stvaritvami, gostujočimi predstavami in teoretskimi prispevki pa razpiramo izbrano problematiko. Povezujemo se s podobno mislečimi, zlasti na neodvisni sceni.

Kuratorici: Urška Brodar (Mladinsko gledališče) in Alja Lobnik (Maska Ljubljana)

Mesto žensk – društvo za promocijo žensk v kulturi je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi.

Društvo za promocijo žensk v kulturi – Mesto žensk je bilo ustanovljeno leta 1996, leto po prvi izvedbi festivala Mesto žensk. Sprva je bilo namenjeno pripravi in izvedbi festivala, postopoma pa se je prelevilo v večplastno organizacijo, ki se skozi vse leto osredotoča na umetniške, aktivistične in teoretske dogodke in produkcije žensk*. Hkrati svoje dejavnosti širi na druga področja: kulturno-umetnostno vzgojo z dejavnostmi in učnimi gradivi za mlade in pedagoginje; grajenje skupnosti z oblikovanjem začasnih skupnosti, ki soustvarjajo umetniška dela in dogodke; zagovorništvo v sodelovanju z različnimi deležniki ter tudi z nagrajevanjem žensk in ženskih kolektivov, ki spreminjajo družbo na bolje; ter povezovanje umetnosti in kulture s socialnim, izobraževalnim in gospodarskim sektorjem. Po zaslugi donacij naših podpornic je na voljo tudi specializirana knjižnica za področje sodobne umetnosti in feminizma, ki vsebuje nekaj edinstvenih draguljev.

*Izraz ženska in druge besede, zapisane v ženskem slovničnem spolu,



so uporabljene vključujoče in nagovarjajo vsako osebo, ki se identificira z ženskim spolom, ter nebinarne, trans-, a- in interspolne osebe.

Maska je nevladna organizacija z razvejano umetniško, založniško in izobraževalno dejavnostjo, ki se je na domači in mednarodni umetniški sceni utrdila kot ena redkih organizacij, ki hkrati afirmira teoretsko in umetniško ustvarjalnost. Maska je skozi zgodovino pokazala ne samo, da skrbi za založništvo in produkcijo tako scenskih, kakor tudi interdisciplinarnih in vizualnih del, ter ne le da izobražuje in raziskuje, temveč nemalokrat s svojimi vsebinami in dogodki neposredno zareže v kulturni in politični prostor znotraj katerega deluje.

Slovensko mladinsko gledališče je bilo ustanovljeno leta 1955 kot prvo poklicno gledališče za otroke in mladino v Sloveniji. Prvih petindvajset let je ustvarjalo zanje. ... Okoli leta 1980 pa je naredilo nov korak in svoj program, v katerem je povežalo (in povezuje) politično kritičnost in provokativnost z inovativnimi uprizoritvenimi postopki in svežimi poetikami, zavestno razširilo in pritegnilo občinstvo vseh starosti. SMG je gledališki organizem, ki skuša z odra prodirati – in prodira – v javni prostor, tako da ta za nas postaja enakopravni prostor uprizoritve.

If Trees Would Cry, We Would Cry Too

30



Če bi drevesa
jokala,
bi jokali tudi mi

ABOUT THE WALK

If Trees Would Cry, We Would Cry Too is a sound-walk, a site-sensitive walking activation that recalibrates the mind and body and makes them able to perceive things that have not been mourned or are impossible to mourn along the way. What is worthy of mourning in our society? How do we collectively deal with ecological grief? How can we mourn other bodies?

CREDITS

Author: Tery Žeželj in conversation with Lea Leskovec
Sound and technical support: Blaž Pavlica
Producer: Maja Vižin
Production: Bunker, Ljubljana
Supported by: Ministry of Culture RS, Municipality of Ljubljana, European Union – programme Creative Europe, Kultura, ACT – Art, Climate, Transition

O SPREHODU

Če bi drevesa jokala, bi jokali tudi mi je zvočni sprehod, umetniška aktivacija s hojo, da bi lahko ponovno nakalibrirali um in telo na zaznavanje stvari na poti, ki so neizžalovane in nezmožne izžalovanja. Kaj je v naši družbi vredno žalovanja? Kako se kolektivno soočamo z ekološko žalostjo? Kako lahko žalujemo za drugimi telesi?

KOLOFON

Avtorica: Tery Žeželj v pogovoru z Leo Leskovec
Zvok in tehnična podpora: Blaž Pavlica
Producentka: Maja Vižin
Produkcija: Bunker, Ljubljana
Podpora: Ministrstvo za kulturo, Mestna občina Ljubljana, Evropska skupnost – program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition

ABOUT THE ARTIST

Tery Žeželj (1995)

completed her undergraduate studies in Dramaturgy and Performing Arts at the Academy of Theatre, Radio, Film and Television in Ljubljana (Slovenia) and her master's studies in Contemporary Theatre, Dance, and Dramaturgy at the Utrecht University (the Netherlands). During her studies, she worked as a dramaturg in student and professional productions, and performed her internship at the Master's programme at *Framer Framed* in Amsterdam and on the project *How to exit a reality (Attempt 1 of 19)* by Andrea Božič and Julia Willms. Following the completion of her studies, she became self-employed in culture and worked primarily as a dramaturg (puppet shows *Ponočnjaki* and *Plastonci* directed by Peter Kus, dramaturgical companion in the project *The Torch, the Key, and the Snake* by Ainhwa Hernández Escudero), researcher (artistic research *Multispecies Landscapes* at Bunker, a longer research practice *the day after yesterday* together with Madison Jolliffe) and editor (Glej, magazine and online portal Sex Education II). In 2023 she became a member of the artistic council of Glej Theatre and she has been employed at the University of Nova Gorica as a young researcher since October 2023.

O UMETNICI

Tery Žeželj je zaključila dodiplomski študij Dramaturgija in scenske umetnosti na AGRFT Univerze v Ljubljani in magistrski študij Contemporary Theatre, Dance, and Dramaturgy na Univerzi v Utrechtu na Nizozemskem. V času študija je kot dramaturginja sodelovala pri študentskih in profesionalnih produkcijah, študijsko prakso na magistrskem programu pa je opravljala v *Framer Framed* v Amsterdamu in pri projektu *How to exit a reality (Attempt 1 of 19)* avtoric Andree Božič in Julie Willms. Po zaključku študija je bila samozaposlena v kulturi in delovala predvsem kot dramaturginja (lutkovni predstavi *Ponočnjaki* in *Plastonci* v režiji Petra Kusa, dramaturško sopotništvo pri projektu *The Torch, the*

Key, and the Snake Ainhwa Hernández Escudero), raziskovalka (umetniško-raziskovalni projekt *Mnogovrstne pokrajine* pri Zavodu Bunker, daljša raziskovalna praksa *the day after yesterday* skupaj z Madison Jolliffe), urednica (Glej, list in spletni portal Spolna vzgoja II) in članica umetniškega sveta Gledališča Glej. Oktobra 2023 se je zaposlila na Univerzi v Novi Gorici kot mlada raziskovalka.

ABOUT THE PRODUCER

Bunker is a non-profit organisation for the realisation and organisation of cultural events. Bunker produces and presents contemporary theatre and dance performances, organises different workshops and other educational programmes with a special focus on cultural and artistic education, participates in or leads numerous international projects, organises international discursive forums and discussion evenings, and produces one of the most prominent international contemporary performing arts festivals – the Mladi Levi Festival. Since 2004, Bunker programmes and manages the inspirational venue of The Old Power Station – Elektro Ljubljana.

O PRODUCENTU

Bunker je neprofitni zavod za izvedbo in organizacijo kulturnih prireditev. Zavod Bunker producira in predstavlja sodobne uprizoritvene gledališke in plesne predstave, organizira različne delavnice in druge izobraževalne programe s poudarkom na kulturno-umetnostni vzgoji, sodeluje v številnih mednarodnih projektih, organizira mednarodne forume in pogovorne večere ter oblikuje enega najvidnejših mednarodnih festivalov sodobne uprizoritvene umetnosti Mladi Levi. Od leta 2004 upravlja in programsko vodi navdihujoči prostor Stare mestne elektrarne – Elektra Ljubljana.

TRIGGER



TRIGGER

TRIGGER

TRIGGER

TRIGGER

33

TRIGGER



TRIGGER

TRIGGER

TRIGGER

Fun Fact



20

14

Fun Fact
(Zanimivo dejstvo)

ABOUT THE PRODUCTION

In collaboration with their Estonian colleagues Eero Epner, Mart Kangro and Juhan Ulfsak, Primož Bežjak, Branko Jordan and Katarina Stegnar prepared an international theatre co-production entitled *Fun Fact*.

Fun Fact is based on a shared situation in which – as always in theatre – questions are being asked, however, this time also answers will be given. What happened in the gloomy and foggy autumn of 1981? How many centaurs were killed during a wedding party that went wrong? What was here before we came and where has the old lady gone?

Small dramas will be forgotten. Big dramas will be remembered. But only when they are big enough to offer some interesting stuff for us to wonder about.

CREDITS

Concept and direction: Primož Bežjak, Eero Epner, Branko Jordan, Mart Kangro, Katarina Stegnar, Juhan Ulfsak
Performers: Primož Bežjak, Eero Epner, Mart Kangro, Katarina Stegnar, Juhan Ulfsak
Music and sound design: Jure Vlahovič
Costume design: Olja Grubič
Lighting design and technical direction: Andrej Petrovčič
Lighting consulting: Borut Bučinel
Production of scenic elements: Martin Podrzavnik
Graphic design: Jaan Evert
Proofreading of English text and translation to Slovene: Tadej Turnšek
Proofreading of Slovene text: Irena Androjna Mencinger
Executive producers: Maja Vižin (Bunker), Eneli Järs (Kanuti Gildi SAAL)
Assistant producer: Ajda Koloini
Public relations: Tamara Bračič Vidmar
Photo documentation: Ivian Kan Mujezinović
Video documentation: Gregor Gobec
Produced by: Bunker, Ljubljana; Kanuti Gildi SAAL, Tallin; Eero Epner, Juhan Ulfsak, Mart Kangro
Supported by: The Ministry of Culture of the Republic of Slovenia, City of Ljubljana, European Union – Culture Moves Europe programme, Cultural Endowment of Estonia, Estonian Ministry of Culture, Goethe Institute, Ridango
Thanks to: Aljoša Cetinski, ŠD Tabor, Mateja Bučar, Miha Kuhar, Dandelion, mala vrtna delavnica, Slavica Janošević, Mladinsko Theatre, Maria Arusoo, Tarmo Jüristo, Priit Raud

35

O PREDSTAVI

Primož Bežjak, Branko Jordan in Katarina Stegnar so v sodelovanju z estonskimi kolegi Eerom Epnerjem, Martom Kangrom in Juhanom Ulfsakom pripravili mednarodno gledališko koprodukcijo *Fun Fact (Zanimivo dejstvo)*.

Fun Fact temelji na situaciji, v kateri se, kot vedno v gledališču, postavljajo vprašanja, tokrat pa se nanje tudi odgovarja. Kaj se je zgodilo v mračni in megleni jeseni leta 1981? Koliko kentavrov je

bilo ubitih med spodletelim poročnim slavljem? Kaj se je dogajalo, preden smo prišli, in kam je odšla stara gospa?

Male drame bodo pozabljene. Velike drame bodo ostale v spominu.

Vendar le, če so velike.

Dovolj velike, da nam ponudijo dovolj zanimivega, o čemer se lahko sprašujemo.

KOLOFON

Zasnova in režija: Primož Bezjak, Eero Epner, Branko Jordan, Mart Kangro, Katarina Stegnar, Juhan Ulfsak
Nastopajo: Primož Bezjak, Eero Epner, Mart Kangro, Katarina Stegnar, Juhan Ulfsak
Glasba in zvok: Jure Vlahovič
Kostumografija: Olja Grubič
Oblikovanje svetlobe in tehnično vodstvo: Andrej Petrovčič
Svetovanje pri oblikovanju svetlobe: Borut Bučinel
Izdelava scenskih elementov: Martin Podrzavnik
Grafično oblikovanje: Jaan Evert
Lektura angleškega besedila in prevod v slovenščino: Tadej Turnšek
Lektura slovenskega besedila: Irena Androjna Mencinger
Izvršni producentki: Maja Vižin (Bunker), Eneli Järs (Kanuti Gildi SAAL)
Asistentka produkcije: Ajda Koloini
Odnosi z javnostmi: Tamara Bračič Vidmar
Fotodokumentacija: Ivian Kan Mujezinović
Videodokumentacija: Gregor Gobec
Produkcija: Bunker, Ljubljana; Kanuti gildi SAAL, Talin; Eero Epner, Juhan Ulfsak, Mart Kangro
Podpora: Ministrstvo za kulturo Republike Slovenije, Mestna občina Ljubljana, Evropska unija – program Kultura premika Evropo, Cultural Endowment of Estonia, Ministrstvo za kulturo Republike Estonije, Goethe Institute, Ridango
Zahvaljujemo se: Aljoši Cetinskemu, ŠD Tabor, Mateji Bučar, Mihui Kuharju, Dandelionu, mali vrtni delavnici, Slavici Janošević, Slovenskemu mladinskemu gledališču, Marii Arusoo, Tarmu Jüristu, Priitu Raudu

36



ABOUT THE ARTISTS

Katarina Stegnar

is an actress, performer, movement artist, researcher and creator who has been active in Slovenian theatre since 1999. Her creativity has left a mark particularly on the independent scene – she's one of the most active collaborators of the platform for research, development and production of contemporary stage art *Via Negativa*, a member of *Betontanc* and its spin-off *Beton Ltd.*, a collective that has staged a number of successful performances. She has collaborated with several Slovenian NGOs. Since 2014 she has been a member of the *Mladinsko Theatre Ljubljana* ensemble. She has created several acclaimed roles in films and is also actively teaching and sharing her knowledge, especially in devised theatre. In 2012 she became a part of *Via Negativa Lab*, developing creative processes and exploring strategies of contemporary performing arts together with other participants. In 2016 she received the *Prešeren Fund Award*, the most prominent award in Slovenia for work in culture.

Primož Bežjak is

one of the most sought-after artists on the contemporary performing art scene in Slovenia, in which he works as an actor, contemporary dancer, choreographer and performer. For the past 13 years, he has been working at the *Mladinsko Theatre (SMG Ljubljana)*. He was also a member of the *Betontanc* group for 20 years and is a member and cofounder of *Beton Ltd.*, a collective that has staged numerous successful performances, most recently *Grosse Erwartungen* and *Ich kann nicht anders*. He has collaborated with numerous NGOs and institutional theatres. In his 20 years of professional experience in the performing arts, he has collaborated with theatre directors such as Oliver Frličič, Boris Nikitin, Anja Suša, Wojtek Ziemilski, and in co-productions with many international groups such as *Ultima Vez*, *Wunderbaum*, *Signdancecollective*, *Malpelo*, *Les Ballets du grand Maghreb*, *Umka...* He received several awards

for his work in various performances and in 2020 he received the *Vesna Award* for Best Leading Actor at the 23rd Festival of Slovenian Film.

Juhan Ulfsak is an

actor and theatre director. In the 1990s and early 2000s he was one of the main driving forces behind the *Von Krahl Theatre*, which reshaped the Estonian theatre landscape. *Von Krahl Theatre* was a small group of actors who worked with different theatre directors (*Peeter Jalakas*, *Kristian Smeds*, etc.), searching for various new forms, including provocative and transgressive theatre languages. At the same time Ulfsak started his international career, working in Germany, Belgium, Finland, etc. and participating in several films, becoming one of the most engaged film actors in Estonia. In the 2010s he also established himself as a theatre director, working with small theatre groups as well as in large theatres in Estonia and elsewhere. He has directed works by *Houellebecq*, *Pasolini*, *von Trier* and others. In recent years, Ulfsak has won numerous awards for his acting and directing.

Mart Kangro,

performer and director, is not averse to radical change. In the early 2000s, he left his job as a dancer with the *Estonian National Ballet* and began his career as a performer by creating independent works. His productions established the first wave of theatre located at the intersection of performance and theatre in Estonia. Working on and beyond the borders of body, word, space, time, etc., Kangro quickly became a performer who worked and performed in numerous countries both in Europe and beyond. He has collaborated with *Christina Ciupke*, *Thomas Lehmen*, the contemporary classical musical collective *Ensemble U*: and others. Since the 2010s, Kangro has also been working as a director with theatre actors. His works are always based on concrete situations and performers, his texts are devised. Kangro has won several awards for his work.

Eero Epner is a dramaturge, art historian and journalist. He worked at Theatre NO99 between 2004 and 2018, and since then he has been working as a freelance dramaturge. He has curated exhibitions of both modern and contemporary artists in Estonia and abroad, written monographies, etc. As a journalist he mainly writes long articles on different topics. Ulfsak, Kangro and Epner have collaborated twice so far. *Workshop* (2018) and *It Stays As It Is* (2020) were internationally touring productions which emphasises the relation between performers, audience and space.

Branko Jordan is an actor and educator. Over the past twenty years he has worked extensively in various theatre fields and became one of the most prominent Slovenian actors of his generation. He has been a member of the ensembles of the Slovenian National Theatre Maribor and the Slovenian National Theatre Drama Ljubljana, among others, and has collaborated with numerous non-institutional groups and theatres in Slovenia and abroad. In 2018 he became an Assistant Professor at the Academy of Theatre, Radio, Film and Television (AGRFT) at the University of Ljubljana, where he teaches stage acting. In 2010 he co-founded the theatre collective Beton Ltd. (produced by the Bunker Institute), in which he works as co-director, co-writer and performer. Since 2020 he has also been a member of the Ljubljana City Theatre ensemble. He has received several prestigious awards for his theatre work.

O UMETNICAH_KIH

Katarina Stegnar je igralka, performerka, gibalka, raziskovalka in snovalka, ki je v slovenskem gledališkem prostoru aktivno prisotna od leta 1999. S svojo ustvarjalnostjo je zaznamovala zlasti neodvisno sceno – je ena najbolj dejavnih sodelavk platforme za raziskavo, razvoj in produkcijo sodobne scenske umetnosti Via Negativa, članica skupine Betontanc in njenega spin-offa, kolektiva Beton Ltd., ki je ustvaril številne uspešne predstave. Sodeluje

s številnimi slovenskimi nevladnimi organizacijami. Od leta 2014 je članica Slovenskega mladinskega gledališča. Odigrala je tudi nekaj vidnih vlog v filmih, zelo dejavna pa je tudi pri poučevanju in izmenjavi znanja, zlasti na področju snovalnega gledališča. Od leta 2012 sodeluje pri uprizoritvenem laboratoriju Via Negativa Lab, kjer skupaj z drugimi udeleženci razvija ustvarjalne procese in raziskuje strategije sodobnih uprizoritvenih umetnosti. Leta 2016 je prejela nagrado Prešernovega sklada, najuglednejšo nagrado v Sloveniji na področju kulture.

Primož Bežjak je kot igralec, sodobni plesalec, koreograf in performer eden najbolj prepoznavnih umetnikov na slovenski sceni sodobne uprizoritvene umetnosti. Zadnjih trinajst let je zaposlen v Slovenskem mladinskem gledališču (SMG) v Ljubljani. Dvajset let je bil tudi član skupine Betontanc in je član in soustanovitelj kolektiva Beton Ltd., ki je uprizoril številne uspešne predstave, nazadnje npr. *Grosse Erwartungen* in *Ich kann nicht anders*. Sodeluje s številnimi nevladnimi organizacijami in institucionalnimi gledališči. V dveh desetletjih, odkar poklicno deluje na področju uprizoritvenih umetnosti, je sodeloval z gledališkimi režiserji, kot so Oliver Frlijić, Boris Nikitin, Anja Suša, Wojtek Ziemilski, ter v koprodukcijah s številnimi tujimi skupinami, kot so Ultima Vez, Wunderbaum, Signdancecollective, Malpelo, Les Balets du grand Maghreb, Umka in druge. Za svoje gledališko delo je bil večkrat nagrajen, leta 2020 pa je na 23. Festivalu slovenskega filma prejel tudi nagrado vesna za najboljšo glavno moško vlogo.

Juhan Ulfsak je igralec in gledališki režiser. V devetdesetih letih prejšnjega stoletja in v prvem desetletju novega tisočletja je bil eden vodilnih ustvarjalcev v gledališču Von Krahl, ki je temeljito vplivalo na estonsko gledališko sceno. V gledališču Von Krahl je delovala manjša skupina igralcev, ki je sodelovala z različnimi gledališkimi režiserji (Peeter Jalakas, Kristian Smeds idr.) in iskala različne

nove oblike, tudi provokativne in transgresivne gledališke jezike. Hkrati je Ulfak razvijal mednarodno kariero – delal je v Nemčiji, Belgiji, na Finskem itd. in sodeloval v več filmih ter postal eden najbolj iskanih filmskih igralcev v Estoniji. Leta 2010 se je uveljavil tudi kot gledališki režiser, sodeluje z manjšimi skupinami ter tudi z večjimi dramskimi gledališči v Estoniji in tujini. Režiral je dramska dela Houellebecqa, Pasolinija, von Trierja in drugih. V zadnjih letih je prejel številne nagrade za igro in režijo.

Mart Kangro je performer in režiser, ki ne beži pred radikalnimi spremembami. V začetku leta 2000 je nehaj plesati v Estonskem nacionalnem baletu in s samostojnimi predstavami začel kariero performerja. Njegove produkcije so pomenile prvi val estonskega gledališča, ki se giblje na presečišču performansa in gledališča. Deluje na mejah in onkraj meja telesa, besede, prostora, časa in drugega ter je kmalu s svojimi predstavami delal in nastopal v številnih evropskih in drugih državah. Sodeloval je s Christino Ciupke, Thomasom Lehmenom, kolektivom sodobne klasične glasbe Ensemble U: in drugimi. Od leta 2010 deluje tudi kot režiser z dramskimi igralci. Njegova dela vedno temeljijo na konkretnih situacijah in izvajalcih, njegova besedila so snovalna. Kangro je bil za svoje delo večkrat nagrajen.

Eero Epner je dramaturg, umetnostni zgodovinar in novinar. Med letoma 2004 in 2018 je delal v gledališču NO99, od takrat pa deluje kot samostojni dramaturg. Kurira razstave modernih in sodobnih umetnikov v Estoniji in tujini, piše knjige itd. Kot novinar večinoma piše daljše, poglobljene članke o različnih temah. Ulfak, Kangro in Epner so doslej sodelovali dvakrat: v predstavah *Workshop* (2018) in *It Stays As It Is* (2020), s katerima so gostovali v tujini, je bil poudarek na razmerju med performerji, občinstvom in prostorom.

Branko Jordan je igralec in pedagog. V zadnjih dvajsetih letih je aktivno deloval na različnih

gledaliških področjih in postal eden najvidnejših slovenskih igralcev svoje generacije. Med drugim je bil član ansamblov SNG Maribor in SNG Drama Ljubljana, sodeloval pa je tudi s številnimi neinstitucionalnimi skupinami in gledališči v Sloveniji in tujini. Leta 2018 je postal docent na AGRFT Univerze v Ljubljani, kjer poučuje dramsko igro. Leta 2010 je soustanovil gledališki kolektiv Beton Ltd. (ki deluje v okviru zavoda Bunker), v katerem deluje kot režiser, scenarist in performer. Od leta 2020 je član igralskega ansambla Mestnega gledališča ljubljanskega. Za svoje gledališko delo je prejel več prestižnih nagrad.

ABOUT THE PRODUCER

Bunker is a non-profit organisation for the realisation and organisation of cultural events. Bunker produces and presents contemporary theatre and dance performances, organises different workshops and other educational programmes with a special focus on cultural and artistic education, participates in or leads numerous international projects, organises international discursive forums and discussion evenings, and produces one of the most prominent international contemporary performing arts festivals – the Mladi Levi Festival. Since 2004, Bunker programmes and manages the inspirational venue of The Old Power Station – Elektro Ljubljana.

O PRODUCENTU

Bunker je neprofitni zavod za izvedbo in organizacijo kulturnih prireditev. Zavod Bunker producira in predstavlja sodobne uprizoritvene gledališke in plesne predstave, organizira različne delavnice in druge izobraževalne programe s poudarkom na kulturno-umetnostni vzgoji, sodeluje v številnih mednarodnih projektih, organizira mednarodne forume in pogovorne večere ter oblikuje enega najvidnejših mednarodnih festivalov sodobne uprizoritvene umetnosti Mladi Levi. Od leta 2004 upravlja in programsko vodi navdihujoči prostor Stare mestne elektrarne – Elektra Ljubljana.



this is my truth,
tell me yours

20

20

Hi,

my name is Jasna and I would like to invite you to see my performance. It's my first solo theatre project and I'm quite excited about it. The title of the piece this is my truth, tell me yours is actually a quote of a quote, however, the piece itself does not deal with these quotes, but addresses some of my own »truths«. I have been working as a writer and a dramaturg for almost 15 years, but lately I have been thinking about doing something different, because I think art is really fucked up and because art really fucked me up. But then I made this piece about how art fucked me up, and I realised it's more of a love-hate relationship between me and art. I also realized I actually often really like art. (Although it also gets on my nerves quite often.) Some other topics that I explore in this piece are female orgasm, male masturbation, artistic responsibility and buzzing in the ears. I also mention Konstrakta, Jan Fabre, Oliver Frljić, Xanax, SPID and Jesus. In short, I would be glad if you would come to my show. (Below you'll find a more official description that my producer asked me to write.)

See you,
Jasna

41

this is my truth, tell me yours is a solo project by the dramaturg and writer Jasna Žmak, in which she explores her relationship with the artistic field, questioning the responsibilities and anxieties that the role of the contemporary artist implies. Leaning on her personal experience from 2011, when she started suffering from tinnitus and hyperacusis after firing a theatre gun during the performance *MandićMachine*, directed by Bojan Jablanovec and performed by Marko Mandić, in this piece Žmak creates her own version of *ŽmakMachine*, and explores the ways in which art forms the reality we are living in. Although seemingly not connected, the themes of tinnitus and patriarchy become the central motif of this work that operates at the intersection between stand-up comedy and a lecture performance. Appearing on stage in the role of the performer for the first time, Žmak deals with questions of truthfulness and representation, participation and responsibility, guiding us through her dramaturgical and sexual experiences, asking herself and the audience questions about the importance and meaning of artistic production in the era of wild capitalism.

CREDITS

Author and dramaturg: Jasna Žmak

Performer: Jasna Jasna Žmak

Light designer: Anton Modrušan

Support in movement creation: Ana Kreitmeyer

Producers: Romana Brajša, Špela Trošt (Via

Negativa), Barbara Zonta (City of Women)

Production: Centre for Drama Art, Zagreb; Via

Negativa, Ljubljana; City of Women, Ljubljana

Partners: KunstTeatar, Zagreb; VoxFeminae

festival, Zagreb; Zavod En-Knap, Ljubljana

Thanks to: Sanja Merčep, Zrinka Užbinec, mentors, participants and the team of PARL 2022, Ana Grbac, Nikola Podkrajac, Petar Sarjanović, Borut Šeparović, Vedrana Klepica, Barbara Matejčić, Katarina Pejović, Dunja Ribarić, Mirta Jambrović, Peščenica Cultural Centre – Knap, Youth Culture Centre »Ribnjak«, Krušče Creative Centre, Marko Mandić

This project was developed during PARL – Performance Art Research Ljubljana 2022.

This project was made possible with the funding support from the Ministry of Culture and Media of the Republic of Croatia, the Zagreb City Office for Culture, International Relations and Civil Society, the Ministry of Culture of the Republic of Slovenia and the City of Ljubljana.

O PREDSTAVI

Živijo,

sem Jasna in vas vabim na svojo predstavo. To je moja prva avtorska predstava in nad njo sem kar navdušena. Naslov predstave je this is my truth tell me yours, kar je pravzaprav citat citata, toda predstava nima nobene zveze s tistimi izvirnimi citati, ampak gre bolj za neke moje resnice. Ker sicer delam kot pisateljica in dramaturginja, to počnem že skoraj 15 let, ampak, iskreno, pred kratkim sem začela razmišljati, da bi se rada začela ukvarjati s čim drugim. Ker se mi zdi umetnost zelo zjebana in ker me je umetnost zelo zjebala. Potem pa sem naredila to predstavo, prav o tem, kako me je umetnost zjebala, in dejansko ugotovila, da je med mano in umetnostjo bolj love-hate odnos. In ta umetnost je zame še vedno pogosto dovolj ok. (Čeprav me še vedno pogosto moti.) Še druge teme, ki jih obravnavam v predstavi, so ženski orgazem, moško samozadovoljevanje, umetniška odgovornost in zvonjenje v ušesih. Omenim še Konstrakto, Jana Fabra, Oliverja Frlića, Xanax, SPID in Jezusa. V bistvu bi bila vesela, če prideš na predstavo. (Spodaj je nekoliko bolj uraden opis, za katerega me je prosil producent.) Se vidiva,

Jasna

this is my truth tell me yours je avtorski projekt dramaturginje in pisateljice Jasne Žmak, v katerem se ukvarja s svojim odnosom do umetniškega polja, pri čemer

42

prevprašuje lastne in tuje avtorske pozicije ter odgovornost in tesnobo, ki jih le-te implicirajo. Izhajajoč iz osebne izkušnje iz leta 2011, ko je kot gledalka predstave *MandićStroj* režiserja Bojana Jablanovca in igralca Marka Mandića zaradi strela z gledališko pištolo dobila tinitus in hiperakuzijo, Žmak v tokratnem *ŽmakStroju* raziskuje načine, kako umetnost oblikuje realnost, ki jo živimo. Čeprav na videz nepovezani, temi tinitusa in patriarhata postaneta osrednje okostje te predstave, ki deluje na meji med stand-up komedijo in predavanjem. Žmak, ki prvič stopi na oder v vlogi performerke, se ukvarja z vprašanji resnice in reprezentacije, participacije in odgovornosti in nas popelje skozi lastne dramaturške in spolne izkušnje, medtem ko sebi in občinstvu postavlja vprašanja o pomenu in smislu umetniške produkcije v dobi divjega kapitalizma.

KOLOFON

Avtorica in dramaturginja: Jasna Žmak
 Izvajalka: Jasna Jasna Žmak
 Oblikovalec luči: Anton Modrušan
 Svetovalka za gib: Ana Kreitmeyer
 Producentke: Romana Brajša, Špela Trošt
 (Via Negativa), Barbara Zonta (Mesto žensk)
 Produkcija: Centar za dramsku umjetnost, Zagreb;
 Via Negativa, Ljubljana; Društvo Mesto žensk, Ljubljana
 Partnerji: KunstTeatar, Zagreb; VoxFeminae
 festival, Zagreb; Zavod En-Knap, Ljubljana
 Hvala: Sanja Merčep, Zrinka Užbinec, mentorji in udeleženci
 PARL 2022, Ana Grbac, Nikola Podkrajac, Petar Sarjanović, Borut
 Šeparović, Vedrana Klepica, Barbara Matejčić, Katarina Pejović,
 Dunja Ribarić, Mirta Jambrović, Peščenica Centar kulture – Knap,
 Centar mladih »Ribnjak«, Ustvarjalni center Krušče, Marko Mandić
 Projekt je bil razvit v okviru programa PARL
 – Performance Art Research Ljubljana 2022.
 Projekt je nastal s finančno podporo Ministrstva za kulturo
 in medije Republike Hrvaške, Urada za kulturo, mednarodne
 odnose in civilno družbo mesta Zagreb, Ministrstva za
 kulturo Republike Slovenije in Mestne občine Ljubljana.

ABOUT THE ARTIST

Jasna Žmak is a writer, dramaturg and researcher from Zagreb, Croatia, who works in the fields of performance, dance, literature and film. She is an assistant professor at the Department of Dramaturgy at the Academy of Dramatic Art in Zagreb, where she teaches BA and MA courses on performance dramaturgy. She holds a PhD from the Faculty of Social Sciences and Humanities at the University of Zagreb. She has published several books, including *Lecture as Performance*, *Performance as Lecture – on the Production*

of Knowledge in the Arts (Leykam International, 2019) and *Dirty Words – Essays on Female Sexuality* (Fraktura, 2020). She has organized and/or mentored several programs and/or workshops in the fields of writing, dramaturgy, feminism and/or psychodrama. She is currently president of SPID – The Croatian Screenwriters and Playwrights Guild.



O UMETNICI

Jasna Žmak je pisateljica, dramaturginja in raziskovalka iz Zagreba, ki se udeležuje na področju gledališča, plesa, literature in filma. Je docentka na Oddelku za dramaturgijo na Akademiji dramske umetnosti Univerze v Zagrebu, kjer na dodiplomskem in magistrskem študiju uči dramaturgijo performansa. Doktorirala je na Fakulteti za družbene vede in humanistiko Univerze v Zagrebu. Je avtorica številnih knjig, kot sta *Predavanje kot izvedba, izvedba kot predavanje – o proizvajanju znanja v umetnosti (Predavanje kao izvedba, izvedba kao predavanje – o proizvodnji znanja u umjetnosti, Leykam International, 2019)* in *Tiste stvari – eseji o ženski seksualnosti (One stvari – Eseji o ženskoj seksualnosti, Fraktura, 2020)*. Organizirala je že več delavnic na temo pisanja, feminizma in/ali psihodrame. Trenutno deluje tudi kot predsednica hrvaške zveze scenaristov in piscev uprizoritvenih del – SPID.

ABOUT THE PRODUCERS

Founded from the need to articulate a theoretical-critical platform for contemporary movements in performing arts, the **Centre for Drama Art Zagreb** is an organization that, since it was founded in 1995, has been building a context for contemporary performing arts and providing support to the independent scene through advocacy activities in the field of cultural policies. The CDU participated in numerous platforms and networks, and two decades of publishing the *Frakcija* magazine counts among the association's most important achievements. In 2020, its publishing activity was renewed with the publication of the monograph of the BADco group. The *Imaginary Academy* project has been implemented since 1995, and in the 27 years of the organization's existence, a large number of different discursive and educational programs have been organized. The contemporary activity of the association focuses on production and presentation programs with an emphasis on interdisciplinary approach and issues of public, physical and virtual space. An equally important activity is the production of works by performing artists, members of the association.

VIA NEGATIVA: WE

OPERATE AS AN OPEN CREATIVE FIELD, WHICH CONNECTS ARTISTS WHO WALK ON THE EDGE OF DIVERSE PERFORMING PRACTICES, CROSS THEIR LIMITATIONS, AND REINTEGRATE THEM INTO THE FIELD OF UNEXPECTED, UNEXPLORED AND UNCONVENTIONAL PERFORMING STRATEGIES.

VN is a platform for researching, developing and producing contemporary performing arts. We are focused on devising and exploring different performing strategies, with an emphasis on the ethics and liveness of performance practices, procedures and genres. In addition to our productions, we also regularly conduct workshops, which take place annually in Ljubljana in the form of the VN Lab – the Via Negativa laboratory for contemporary performing arts.

City of Women is a pioneering organisation focusing on feminism and gender equality in arts and culture. The Association for the Promotion of Women in Culture – City of Women was established in 1996, a year after the first edition of the City of Women festival, with the intent to prepare and run the festival annually. Today, the association is a multifaceted organization that focuses on artistic, activist and theoretical presentations and productions by women* throughout the year while also expanding its activities to: arts education by running projects for youth and teachers; community building by initiating temporary communities which engage in the co-creation of art, advocacy by collaborating with different stakeholders and awarding women who are changing our society for the better; and connecting art and culture with other sectors, such as the social, educational and business sectors. Thanks to the donations of our supporters, we also host the City of Women – Special Library for Contemporary Arts and Feminism which contains some unique jewels you might want to borrow.

*The term woman and other words written in the feminine grammatical gender are used inclusively and address anyone who identifies with the female gender, as well as non-binary, trans-, a- and intergender people.

20

10

14

O PRODUCENTU

Centar za dramsku umjetnost, ustanovljen iz potrebe po artikulaciji teoretsko-kritične platforme za sodobna gibanja v izvedbenih umetnostih, je organizacija, ki že od ustanovitve leta 1995 gradi kontekst za sodobne izvedbene umetnosti in zagotavlja podporo neodvisni sceni z zagovorniškimi aktivnostmi na področju kulturnih politik. CDU je sodeloval v številnih platformah in mrežah, med pomembne dosežke društva pa štejeta dve desetletji izhajanja revije *Frakcija*. V letu 2020 je bila z izidom monografije skupine BADco obnovljena založniška dejavnost. Projekt *Imaginarna akademija* se izvaja od leta 1995, v 27 letih delovanja organizacije pa je bilo organiziranih veliko število različnih diskurzivnih in izobraževalnih programov. Sodobna dejavnost društva se osredotoča na produkcijske in predstavitvene programe s poudarkom na interdisciplinarnem pristopu ter problematiki javnega, fizičnega in virtualnega prostora. Kot enako pomembna dejavnost izstopa produkcija del uprizoritvenih umetnikov, članov društva.

VIA NEGATIVA:

POVEZUJEMO USTVARJALCE, KI HODIJO PO ROBU RAZNORODNIH UPRIZORITVENIH PRAKS, PRESTOPAJO NJIHOVE MEJE IN JIH ZNOVA INTEGRIRAJO V POLJU NEPRIČAKOVANEGA, NEZAZNAMOVANEGA IN NEKONVENCIONALNEGA UPRIZARJANJA.

VN je platforma za raziskavo, razvoj in produkcijo sodobne scenske umetnosti. Osredotočamo se na raziskavo in snovanje različnih strategij scenskega uprizarjanja, s poudarkom na etiki in živosti uprizoritvenih praks, postopkov in žanrov. Naša osnovna dejavnost je produkcija sodobne scenske umetnosti, organizacija delavnic in izobraževanje v obliki laboratorijskega dela v programu VN Lab.

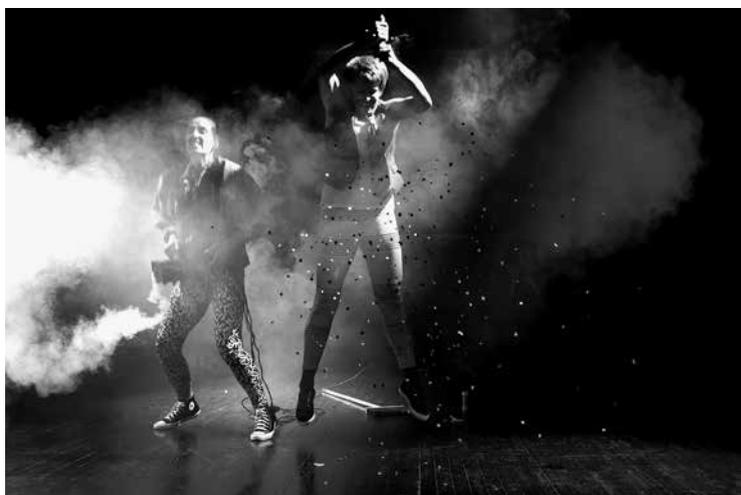
Mesto žensk – društvo za promocijo žensk v kulturi je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi.

Društvo za promocijo žensk v kulturi – Mesto žensk je bilo ustanovljeno leta 1996, leto po prvi izvedbi festivala Mesto žensk. Sprva je bilo namenjeno pripravi in izvedbi festivala, postopoma pa se je prelevilo v večplastno organizacijo, ki se skozi vse leto osredotoča na umetniške, aktivistične in teoretske dogodke in produkcije žensk*. Hkrati svoje dejavnosti širi na druga področja: kulturno-umetnostno vzgojo z dejavnostmi in učnimi gradivi za mlade in pedagoginje; grajenje skupnosti z oblikovanjem začasnih skupnosti, ki soustvarjajo umetniška dela in dogodke; zagovorništvo v sodelovanju z različnimi deležniki ter tudi z nagrajevanjem žensk in ženskih kolektivov, ki spreminjajo družbo na bolje; ter povezovanje umetnosti in kulture s socialnim, izobraževalnim in gospodarskim sektorjem. Po zaslugi donacij naših podpornic je na voljo tudi specializirana knjižnica za področje sodobne umetnosti in feminizma, ki vsebuje nekaj edinstvenih draguljev.

*Izraz ženska in druge besede, zapisane v ženskem slovničnem spolu, so uporabljene vključujoče in nagovarjajo vsako osebo, ki se identificira z ženskim spolom, ter nebinarne, trans-, a- in interspolne osebe.

On The Ground

46



Na tleh

On the Ground is a stage creation by two artists, colleagues, and friends of many years, Alenka Marinič and Maja Dekleva Lapajne. It is a down to earth concert/theatre piece that deals with the themes of precarious work, feminism, motherhood, and housing in late capitalism. It is a witty musical and theatrical event that records the present and states the obvious, makes room for collective questioning rather than imposing solutions, and that looks for playfulness even in the darkest and toughest of times.

Using musical and theatrical materials, the creators explore different topics by playing around with the various meanings of the title (which literally means »on the ground« in the original). Through the metaphor of the ground, they touch upon the themes of exhaustion, despair, and hopelessness. Being on the ground as in being knocked down in the era of brutal and intensifying capitalism, climate change, impossibly powerful corporations, and cuts in the field of social benefits. However, they also understand the ground as a supportive place where we are grounded, where we can firmly stand, and from where we can leap to rebel. Finally, the ground also symbolises the possibility of new life, the soil from which fresh ideas and places can sprout.

On the Ground is the second part of the trilogy by Maja Dekleva Lapanje and Alenka Marinič. In 2017, they launched into the performance and music album *Underwater* (*Pod vodo*) which was soon followed by the collaborative trilogy comprised of *Underwater*, *On the Ground*, and *In the Air* (*V zraku*). They also dream of creating an epilogue titled *Underground* (*Pod zemljo*), to be carried out by only one of them or even without the physical presence of either in this world.

CREDITS

Concept and performance: Maja Dekleva Lapajne, Alenka Marinič
 Costume and set design: Katarina Zalar
 Artistic counselling for movement: DISCOllective
 Artistic counselling for voice: Irena Tomažin
 Technical directing and light design: Špela Škulj
 Executive producer: Urška Jež / Eva Prodan
 Production: City of Women
 Co-production: CUK Kino Šiška, DU Narobov
 Co-funded by: Ministry of Culture of the RS, Municipality of Ljubljana

Na tleh je odrsko delo ustvarjalk, sodelavk in dolgoletnih prijateljic Alenke Marinič in Maje Dekleva Lapajne. Je zemeljska koncertna predstava, ki na osebni in humorni način predeluje teme prekarstva, feminizma, dela, materinstva in bivanja v času poznega kapitalizma. Je iskri glasbeno-gledališki dogodek, ki popisuje stanje in izreka očitno, bolj kot rešitve pušča odprt prostor za skupnostno vpraševanje ter išče igrivost v še tako temačnih in težkih časih.

Ustvarjalki se preko glasbeno-gledališkega materiala poigravata z različnimi temami, ki jih ponuja besedna zveza »na tleh«. Preko prispodobe tal se dotikata tem izčrpanosti, obupa in brezizhodnosti, obležanja na tleh v času brutalnega in stopnjujočega kapitalizma, podnebnih sprememb, velemoči korporacij in rezov na področju socialnih ugodnosti. Po drugi strani pa tla razumeta tudi kot prizemljenost in oporo, na kateri lahko trdno stojimo in nam daje možnost odriva in posledično upora. Ne nazadnje so tla tudi možnost novega življenja, zemlja, iz katere klijeje nove zamisli in prostori.

Na tleh je drugi del trilogije uprizoritvenih umetnic Maje Dekleva Lapajne in Alenke Marinič. Leta 2017 sta vstopili v predstavo in glasbeni album *Pod vodo* in kmalu zatem zasnovali trilogijo skupnega ustvarjanja: *Pod vodo*, *Na tleh*, *V zraku*. Sanjata tudi o epilogu *Pod zemljo*, ki ga morebiti izvede samo še ena od njiju ali pa se zgodi brez njune fizične prisotnosti na tem svetu.

48

KOLOFON

Soavtorstvo, izvedba: Maja Dekleva Lapajne, Alenka Marinič
Kostumografija in scenografija: Katarina Zalar
Umetniško svetovanje za gib: DISKOlektiv
Umetniško svetovanje za glas: Irena Z. Tomažin
Tehnično vodstvo in oblikovanje svetlobe: Špela Škulj
Izvršna produkcija: Urška Jež / Eva Prodan
Produkcija: Mesto žensk
Koprodukcija: CUK Kino Šiška, DU Narobov
Podpora: Ministrstvo za kulturo RS, Mestna občina Ljubljana

ABOUT THE ARTISTS

Maja Dekleva

Lapajne is a performer and director from Ljubljana. Her current projects include: *Underwater*, a submerged concert/performance about precarious living, motherhood, and art; *Along the Walk (Vzdolž poti)*, an international performance art project dealing with the theme of slowing down; *4play*, a show with an international cast dealing on the topics of sex and sexuality through the prism of feminism; *To Die for (Za crknt)*, an exploration of contemporary clown and cabaret formats; *Silver Gold (Srebrno zlato)*, a practice that offers a meeting place for various generations of dancers in which they can both exchange old and create new memories; *Refabricated Life (Predelano življenje)*, a stage and writing practice with Norbert Sven Fö exploring the topics of improvisation, revolution, and love; *From Water to Land (Iz vode na kopno)*, a creative research process on the way from the submerged piece *Underwater* to the grounded piece *On the Ground*.

Alenka Marinič is a graduate philosopher and historian, as well as an independent creator in the field of performing arts. As part of the Narobov Collective, she featured as a performer and co-author at many Slovenian and international venues. In 2013, she completed her education at the Helikos International School of Physical Theatre in Florence, Italy. Since then, she has been working with Justin Durel and Anja Bezova under the auspices of the Globus Hystericus society. She works in the fields of street, clown, and physical theatre. She is most commonly known for co-hosting the satirical TV show *What's Going on (Kaj dogaja)*, in which she jokingly discusses current events with Tilen Artač, and as a Red Noses clown.

O UMETNICAH

Maja Dekleva

Lapajne je performerka in režiserka iz Ljubljane. Njeni trenutni projekti so *Pod vodo*, potopljen koncertna predstava o prekarnem življenju, materinstvu in umetnosti; *Vzdolž poti*, mednarodni projekt uprizoritvenih umetnosti na

temo upočasnitve; *4play*, predstava mednarodne zasedbe na temo seksa in seksualnosti skozi prizmo feminizma; *Za crknt*, raziskovanje sodobnega klovnovstva in kabarejskih formatov; *Srebrno zlato*, praksa, kjer se srečuje več plesnih generacij ter se izmenjujejo in hkrati ustvarjajo novi spomini; *Predelano življenje*, odrska in pisalna praksa z Norbertom Svenom Föjem na temo improvizacije, revolucije in ljubezni; *Iz vode na kopno*, raziskovalno-ustvarjalni proces na poti od potopljenega dela *Pod vodo* do prizemljene stvaritve *Na tleh*.

Alenka Marinič je

diplomirana filozofinja in zgodovinarica ter neodvisna ustvarjalka na področju uprizoritvenih umetnosti. S Kolektivom Narobov je kot performerka in soavtorica gostovala na številnih slovenskih in mednarodnih prizoriščih. Leta 2013 je zaključila šolanje na mednarodni šoli fizičnega gledališča Helikos v Firencah. Odtlej sodeluje z Justinom Durelom in Anjo Bezlovo, s katerima ustvarja pod okriljem društva Globus Hystericus. Kot ustvarjalka deluje na področju uličnega, klovnovskega in fizičnega gledališča. Širša javnost jo pozna iz satirične TV-oddaje *Kaj dogaja* in kot klovneso Rdečih noskov.



ABOUT THE PRODUCER

City of Women is a pioneering organisation focusing on feminism and gender equality in arts and culture. The Association for the Promotion of Women in Culture – City of Women was established in 1996, a year after the first edition of the City of Women festival, with the intent to prepare and run the festival annually. Today, the association is a multifaceted organization that focuses on artistic, activist and theoretical presentations and productions by women* throughout the year while also expanding its activities to: arts education by running projects for youth and teachers; community building by initiating temporary communities which engage in the co-creation of art, advocacy by collaborating with different stakeholders and awarding women who are changing our society for the better; and connecting art and culture with other sectors, such as the social, educational and business sectors. Thanks to the donations of our supporters, we also host the City of Women – Special Library for Contemporary Arts and Feminism which contains some unique jewels you might want to borrow.

*The term woman and other words written in the feminine grammatical gender are used inclusively and address anyone who identifies with the female gender, as well as non-binary, trans-, a- and intergender people.

O PRODUCENTU

Mesto žensk je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi. Društvo za promocijo žensk v kulturi – Mesto žensk je bilo ustanovljeno leta 1996, leto po prvi izvedbi festivala Mesto žensk. Sprva je bilo namenjeno pripravi in izvedbi festivala, postopoma pa se je prelevilo v večplastno organizacijo, ki se skozi vse leto osredotoča na umetniške, aktivistične in teoretske dogodke in produkcije žensk*. Hkrati svoje dejavnosti širi na druga področja: kulturno-umetnostno vzgojo z dejavnostmi in učnimi gradivi za mlade in pedagoginje; grajenje skupnosti z oblikovanjem začasnih skupnosti, ki soustvarjajo umetniška dela in dogodke; zagovorništvo v sodelovanju z različnimi deležniki ter tudi z nagrajevanjem žensk in ženskih kolektivov, ki spreminjajo družbo na bolje; ter povezovanje umetnosti in kulture s socialnim, izobraževalnim in gospodarskim sektorjem. Po zaslugi donacij naših podpornic je na voljo tudi specializirana knjižnica za področje sodobne umetnosti in feminizma, ki vsebuje nekaj edinstvenih draguljev.

*Izraz ženska in druge besede, zapisane v ženskem slovničnem spolu, so uporabljene vključujoče in nagovarjajo vsako osebo, ki se identificira z ženskim spolom, ter nebinarne, trans-, a- in interspolne osebe.

TRIGGER
TRIGGER
TRIGGER
TRIGGER



51

TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER

Red Forest



52

Rdeči gozd

We, humans, encroach on the forest, but the power of the forest to shape people is also inevitable, stated Leja Jurišić when discussing the conceptual impulses that drove the creation of the *Red Forest*. In the forest we heal our wounds, in the forest wounds are created, the silence of the forest is not non-violent, and neither is the loudness of the world. A forest is mystical, fantastic, dangerous, wild, powerful, elevated, lonely, idyllic, natural, an animal kingdom, a place of retreat or longing, and also a place of exploitation and destruction. A forest is a place of solitude, entanglement, healing, regression, exaltation, spontaneous growth, and decay.

The attempt to stand out from the everyday realities of capitalism, its ideological and material catastrophes, and the desire to rest in the forest turns out to be an illusion: »Each subject who is sent to the forest considers it an important obstacle. Even though the forest is never conquered, the subject still has to travel through it. There is always a forest between defeat and success. In fact, it is the forest that makes the subject's success possible. Subjects enter the forest with little or no knowledge, and come out with acute self-awareness,« stated Jurišić, loosely quoting Erica Spelman. Five dancers and choreographers are faced with the *Red Forest*: Urška Centa, Žigan Krajncan, Gašper Kunšek, Kristýna Šajtošová, and Veronika Valdés. Coming to life is an omnibus of confrontations with the forest and the red, a series of individual entries that are infused with collective actions but require strong and sensitive individuals, the forest is complex, and all despair and disgust must be raised to the sun, they must be potentiated and irradiated so that the human gloating over the disaster finally ends. The human forest is a field of empty, consumer-oriented signals, empty political pamphlets, and empty promises. It is also a field of perception of these signals, pamphlets, and promises; participation in the choreography of one's own destruction. But not that of instant annihilation, because the human forest works continuously, according to the principle of inexhaustible dripping and devouring. The acceptance of horror is fuelled by one's own pleasure in horror, all in order to silence sensitivity, receptivity, and vulnerability, and to glorify a false sense of

endurance. *The Red Forest*, on the other hand, does not silence sensibility, but instead welcomes its glow and constructive potential in which we devise how to withstand the intensity of the world. *The Red Forest* tries to establish a situation where conventional social arrangements, which are most often also social arrangements of destruction, lose the charm of instant pleasure and the sense of insufficiency that follows it. Our direction is thus not turned towards the human forest but to the *Red Forest*.

CREDITS

Author and choreography: Leja Jurišič
Co-authors and performed by: Urška Centa, Gašper Kunšek, Žigan Krajnčan, Kristýna Peldová, Veronika Valdés
Set design, dramaturgy, costume design: Petra Veber
Music: Eduardo Raon
Songs used in the performance: *Žar ljubezni* (Žigan Krajnčan), *The Age Of Love* (Charlotte de Witte & Enrico Sangiuliano Remix)
Sound: Jure Vlahovič
Technical director: Igor Remeta
Producer: Žiga Predan
Produced by: Pekinpah
Pekinpah's multiannual program is co-financed by the Ministry of Culture of the Republic of Slovenia and the City of Ljubljana – Department for culture

O PREDSTAVI

Ljudje posegamo v gozd, a je tudi moč gozda, da oblikuje ljudi, neizogibna, pravi Leja Jurišič o konceptualnih vzgibih, ki so botrovali nastanku predstave *Rdeči gozd*. V gozd si gremo celit rane, v gozdu rane nastanejo, tišina gozda ni nenasilna, glasnost sveta prav tako ne. Gozd je mističen, fantastičen, nevaren, divji, močan, povzdignjen, osamljen, idiličen ... je rastlinsko in živalsko kraljestvo, prostor za odmik ali hrepenenje, a tudi prostor izkoriščanja in uničenja. Gozd je kraj samote, prepletenosti, zdravljenja, regresije, vzvišenosti, spontane rasti in propadanja.

Poskus izstopa iz vsakdanjih realnosti kapitalizma in njegovih ideoloških ter materialnih katastrof, ki bi mu sledil počitek v gozdu, se izkaže za iluzijo: »Vsak lik, ki je poslan v gozd, ga ima za pomembno oviro. Kljub temu da gozd ni nikoli premagan, mora lik še vedno potovati skozenj. Med porazom in uspehom je vedno gozd. Pravzaprav je šele gozd tisti, ki omogoča uspeh lika,« povzema Jurišič Erico Spelman.

Z *Rdečim gozdom* se sooča pet plesalk in plesalcev, koreografinj in koreografov: Urška Centa, Žigan Krajnčan, Gašper Kunšek, Kristýna Šajtošová in Veronika Valdés. Nastal je omnibus soočanj z

gozdom, individualnih vstopanj vanj, ki s seboj nosijo duh bodočih konstruktivnih kolektivnih akcij. Te zahtevajo močne in občutljive posameznike, kajti gozd je kompleksen, ves obup in gnus pa je treba dvigniti k soncu, treba ju je potencirati in obsijati, da bi se naslajanje nad katastrofo končno prekinilo. Človeški gozd je polje praznih, potrošniško naravnanih signalov, puhlih političnih pamfletov in obljub. To je tudi polje sprejemanja le-teh, sodelovanje v koreografiji lastnega uničenja. A ne nenadnega, kajti človeški gozd deluje kontinuirano, po principu nepresahljivega kapljanja in požiranja. Sprejemljivost groze se tam napaja iz lastnega užitka v grozi, vse to zato, da bi se utišalo občutljivost, dojemljivost in ranljivost ter povzdignilo lažno vzdržljivost. *Rdeči gozd* pa jih ne utiša, ampak izreče dobrodošlico njihovemu sijaju in konstruktivni potencialnosti, kjer snujemo, kako vzdržati intenzivnost sveta. *Rdeči gozd* skuša vzpostaviti razmere, kjer konvencionalni družbeni dogovori, ki so najpogosteje tudi družbeni dogovori destrukcije, izgubijo čar naslade, hipnega užitka in nezadostnosti, ki mu sledi. Zato iz človeškega v *Rdeči gozd*.

55

KOLOFON

Avtorica in koreografinja: Leja Jurišić
Soavtorji in izvajalci: Urška Centa, Gašper Kunšek,
Žigan Krajnčan, Kristýna Peldová, Veronika Valdés
Scenografinja, dramaturginja, kostumografinja: Petra Veber
Glasba: Eduardo Raon
Avtorski skladbi: Žar ljubezni (Žigan Krajnčan), *The Age Of Love* (Charlotte de Witte & Enrico Sangiuliano Remix)
Tehnični direktor: Igor Remeta
Producent: Žiga Predan
Produkcija: Pekinpah
Program Pekinpaha sofinancirata Ministrstvo za kulturo
RS in Mestna občina Ljubljana – oddelek za kulturo.

ABOUT THE ARTIST

Leja Jurišič (1978, Slovenia): Reaching beyond the everyday understanding of liminal corporeality, Leja Jurišič occupies various positions of radical performative expression, as if naturally, and almost effortlessly, belonging to the realms of dance, performance art, and political art at the same time. No stranger to critiques of the social, economic and political distortions of individual and collective liberties, Jurišič perceives the human body as a powerful emancipative mechanism for creating experiences of revolt - for the dancer(s) and audience member(s) alike. The holder of the title of the (last) National Champion of Yugoslavia in artistic gymnastics and a BA in Law, Leja Jurišič received prestigious national dance awards in Slovenia. Jurišič's works have been shown at institutions such as the U3 – Triennale of Slovenian Contemporary Art, Spring Utrecht, ImPulsTanz, Tanzquartier Vienna, Hellerau, Dresden, Tanzhaus NRW, Düsseldorf, BiennaleOnline Art+, New York,]performance space[, London, and The 32nd Biennial of Graphic Arts in Ljubljana. As a performer she has been collaborating with the likes of Forced Entertainment, Janez Janša, and Meg Stuart.

O UMETNICI

Leja Jurišič (1978, Ljubljana), deluje kot koreografinja in plesalka, ki se pri svojem delu pogosto udejstvuje na področju performativne in politične umetnosti. Avtorica, ki ji kritike družbenega, ekonomskega in političnega izkrivljanja svoboščin niso tuje, dojema človeško telo kot močno emancipacijsko orodje pri ustvarjanju izkušenj odpora. Njene uprizoritve črpajo iz telesa, ki ga avtorica razume kot politični stroj, pri čemer ostajajo hkrati zavezane tako raziskovanju osebnega oziroma intimnega kot tudi (bio)političnega. Svoje delo je odtlej predstavila na številnih prizoriščih po Evropi, ZDA in Mehiki in zanj prejela številne nagrade, med drugim Boršnikovo nagrado po presoji žirije, nagrado Društva gledaliških kritikov in teatrologov Slovenije, nagrado Ksenije Hribar in nagrado Gibanice.

ABOUT THE PRODUCER

Pekinpah (Ljubljana, Slovenia) brings together internationally acclaimed choreographers, dancers, musicians, designers, architects and theorists. Its main activities include dance production, as well as publishing and presenting theoretical and practical reflections on design. Pekinpah's dance productions have premiered at U3 – Triennale of Slovenian Art, Festival d'Avignon and ImPulsTanz and have received numerous national awards. Pekinpah is the initiator and organiser of the international performing arts festival, the Festival of Radical Bodies Spider, within which we continuously present to regional and international audiences some of the most interesting, unconventional, and radical authors in the fields of dance and performance. Pekinpah is continuously supported by multi-annual structural and programme grants from the Ministry of Culture of Slovenia and the City of Ljubljana – Department for Culture.

O PRODUCENTU

Društvo Pekinpah vse od leta 2007 združuje mednarodno uveljavljene ustvarjalce in teoretike s področij sodobnega plesa, glasbe in oblikovanja. Za svoje produkcije je Pekinpah prejel številne nagrade. Eno osrednjih dejavnosti društva Pekinpah predstavlja mednarodni Festival radikalnih teles Spider, v sklopu katerega slovenskemu občinstvu že več kot deset let predstavljamo najnovejše uprizoritvene prakse mednarodno uveljavljenih ustvarjalcev tako iz Slovenije kot tujine.

56

TRIGGER

TRIGGER

TRIGGER

TRIGGER

TRIGGER

TRIGGER

57

TRIGGER



TRIGGER

TRIGGER

TRIGGER

Circle



58

Krog

Circle is a theatrical essay that intertwines storytelling, visual art, architecture, and sociological research. The space is thus marked by sculptural structures made of building materials, which are connected by a live narrative.

It speaks of parks, which the visual artist Neja Tomšič and the interdisciplinary group of artists, architects and theorists Nonument Group understand as a field of different interests, ideas and policies. Both Nonument Group and Neja Tomšič speak about political and social ideas, movements and policies, whose changes are reflected in material reality – common public areas.

They began their initial research work in Cluj Napoca, in the abandoned Railway Workers' Park, which found itself at the intersection of neoliberal city interests and the racist attitude towards the Roma residents and the poor, crammed into a ghetto on the outskirts of the city. As a leitmotif, the park also accompanies other, personal stories of the narrators – as a legacy, a nonument, the trace of which remains in the memories of (former) users even after the change in land use.

At the same time, *Circle* remains a relevant work of art, as it contextualizes time and time again the place where it is staged – be it the history of the Cukrarna sugar factory, the former Tranzit House synagogue in Cluj, or Ljubljana's Old Power Station.

59

CREDITS

Authors: Nonument Group (Neja Tomšič, Martin Bricelj Baraga, Nika Grabar, Miloš Kosec)
 Script: Neja Tomšič
 Performing: Neja Tomšič, Nika Grabar, Miloš Kosec
 Sculptures: Martin Bricelj Baraga
 Sound design: Simina Oprescu
 Recordings: Neja Tomšič and Martin Bricelj Baraga
 Cluj Assistant researchers: Istvan Szakats, Flaviu Petean
 Documentary off-voice: Flaviu Petean
 Help with research in Alexandria:
 Mohamed Adel Dessouki, Sarah Baghat
 Statements: Viorica Zsiga, Adrian Dohotaru, Vlad Rusu, Istvan Szakats
 Voice of Viorica: Jadranka Gnezda
 Sound technician: Luka Seliškar
 Light design: Martin Lovšin
 Costumography: Dajana Ljubičić
 Technical director: Igor Remeta
 Technical coordinator: Martin Lovšin
 Technical crew: Luka Bernetič, Andrej Petrovčič,
 Duško Pušica, Manca Vukelič, Vid Starman
 Producers: Alma R. Selimović, Klara Drnovšek Solina, Ajda Koloini
 Thanks to: Barbara Poček, Barbara Tomšič, Maks Bricelj
 Public relations: Tamara Bračič Vidmar
 Produced by: Bunker, Ljubljana
 Co-produced by: Centrul Cultural Clujean, L'Arboreto – Teatro Dimora di Mondaino, MoTA – Museum of Transitory Art

The production was created within the frame of the international project *Stronger Peripheries: A Southern Coalition*.

Supported by: the European Union – Creative Europe Programme: Culture, *Stronger Peripheries: A Southern Coalition*, Ministry of Culture of Slovenia, City of Ljubljana, Cukrarna / Museum and Galleries of Ljubljana

O PREDSTAVI

Krog je gledališki esej, v katerem se prepletajo pripovedovanje, vizualna umetnost, arhitektura in sociološko raziskovanje. Prostor tako zaznamujejo iz gradbenih materialov sestavljene kiparske strukture, ki jih povezuje živa pripoved.

Pripoveduje nam o parkih, ki jih vizualna umetnica Neja Tomšič in interdisciplinarna skupina umetnikov, arhitektov ter teoretikov Nonument Group razumeta kot polje različnih interesov, idej in politik. Tako Nonument Group in Neja Tomšič pripovedujeta o političnih in družbenih idejah, gibanjih ter politikah, katerih spremembe se odražajo v materialni realnosti – skupnih javnih površinah.

Izhodiščno raziskovanje so pričeli v Cluju-Napoci, v opuščnem Parku železničarskih delavcev, ki se je znašel na preseku neoliberalnih mestnih interesov ter rasističnega odnosa do romskih prebivalcev in revnih, strpanih v geto na obrobju mesta. Park kot zapuščina, nonument, katerega sled se tudi po spremenjeni rabi prostora ohranja v spominih (nekdanjih) uporabnikov, pa kot lajtmotiv spremlja tudi druge, osebne zgodbe pripovedovalcev.

Obenem *Krog* ostaja aktualno umetniško delo, saj vsakokrat znova kontekstualizira tudi prostor, kjer je uprizarjan. Pa naj bo to zgodovina Cukrarne, bivše sinagoge Tranzit House v Cluju ali pa ljubljanske Stare mestne elektrarne.

20

20

20

KOLOFON

Avtorji: Nonument Group (Neja Tomšič, Martin Bricelj Baraga, Nika Grabar, Miloš Kosec)
Zasnova in scenarij: Neja Tomšič
Na odru: Neja Tomšič, Nika Grabar, Miloš Kosec
Skulpture: Martin Bricelj Baraga
Oblikovanje zvoka: Simina Oprescu
Snemanje: Neja Tomšič in Martin Bricelj Baraga
Asistenta raziskave v Cluju: Istvan Szakats, Flaviu Petean
Glas v dokumentarcu: Flaviu Petean
Pomoč pri raziskavi v Aleksandriji:
Mohamed Adel Dessouki, Sarah Baghat
Izjave: Viorica Zsiga, Adrian Dohotaru,
Vlad Rusu, Istvan Szakats
Glas Viorice: Jadranka Gnezda
Tonski tehnik: Luka Seliškar
Oblikovanje luči: Martin Lovšin
Kostumografija: Dajana Ljubičič
Tehnični direktor: Igor Remeta
Tehnični koordinator: Martin Lovšin
Tehnična ekipa: Luka Bernetič, Andrej Petrovčič,

Duško Pušica, Manca Vukelič, Vid Starman

Producentke: Alma R. Selimović, Klara

Drnovšek Solina, Ajda Koloini

Zahvale: Barbara Poček, Barbara Tomšič, Maks Bricelj

Odnosi z javnostmi: Tamara Bračič Vidmar

Produkcija: Bunker, Ljubljana

Koprodukcija: Centrul Cultural Clujean, L'Arboreto –

Teatro Dimora di Mondaino, MoTA – Museum of Transitory Art

Produkcija je nastala v okviru mednarodnega

projekta *Stronger Peripheries: A Southern Coalition*.

Podpora: Evropska unija – program Ustvarjalna

Evropa: Kultura, *Stronger Peripheries: A Southern*

Coalition, Ministrstvo za kulturo RS, Mestna občina

Ljubljana, Cukrarna/Muzej in galerije mesta Ljubljana

ABOUT THE ARTISTS

Neja Tomšič (1982)

is a visual artist, poet, and writer whose interdisciplinary practice merges drawing, photography, poetry and performance. By uncovering overlooked and often hidden stories from history, she shows her passion for rethinking the dominant historical narratives, researching into particularities, and creating situations where new understandings of the present can be formed. She approaches histories as maps depicting starting points and links. Performative elements in her projects explore the possible projections of history into the subjective present of individual visitors.

Her project *Opium Clippers*, a performative essay in the form of a Chinese tea ceremony, has toured 11 countries and was performed more than 55 times. Her artist book *Opium Clippers* was awarded Best Slovenian artist book in 2017/2018 and Best book design in the category Book as an Object at the Slovenian Book Fair.

She is a member of the Nonument Group, an art collective that maps, archives and intervenes in forgotten, abandoned or demolished 20th century monuments, public spaces and buildings, that have undergone a change in meaning.

Neja also works as a curator and producer and is a co-founder of MoTA (Museum of Transitory Art), a Ljubljana-based research and production platform devoted to transitory art. She lives and works in Ljubljana, Slovenia.



O UMETNICI

Neja Tomšič (1982)

je ustvarjalka s področij vizualne umetnosti, pesništva in pisateljstva, na katerih z interdisciplinarno prakso združuje risbo, fotografijo, poezijo in performans. Z odkrivanjem spregledanih in pogosto prikritih zgodb iz zgodovine je njena strast ponovno premisliti prevladujoče zgodovinske pripovedi, raziskati posebnosti in ustvariti situacije, v katerih se lahko oblikujejo nova razumevanja sedanjosti. Zgodovine se loteva kot zemljevida izhodišč in povezav. Performativni elementi v njenih projektih raziskujejo možne projekcije zgodovine v subjektivno sedanjost posameznih obiskovalcev.

Njen projekt *Opijske ladje*, performativni esej v obliki kitajskega čajnega obreda, je gostoval v 11 državah in doživel že 55 ponovitev. Njena umetniška knjiga *Opijske ladje* je dobila nagrado za najboljšo knjigo umetnika v letih 2017/2018 in nagrado Slovenskega knjižnega sejma za najlepše oblikovano knjigo v kategoriji knjiga objekt.

Je članica Nonument Group, umetniškega kolektiva, ki preslikava, arhivira in posega v pozabljene, zapuščene ali porušene spomenike, javne prostore in zgradbe 20. stoletja, ki so doživi spremembo pomena.

Deluje tudi kot kuratorica in producentka in je soustanoviteljica MoTA (Museum of Transitory Art), raziskovalne in produkcijske platforme v Ljubljani, ki se ukvarja s prehodno umetnostjo. Živi in deluje v Ljubljani.

ABOUT THE PRODUCER

Bunker is a non-profit organisation for the realisation and organisation of cultural events. Bunker produces and presents contemporary theatre and dance performances, organises different workshops and other educational programmes with a special focus on cultural and artistic education, participates in or leads numerous international projects, organises international discursive forums and discussion evenings, and produces one of the most prominent international contemporary performing arts festivals – the Mladi Levi Festival. Since 2004, Bunker programmes and manages the inspirational venue of The Old Power Station – Elektro Ljubljana.

O PRODUCENTU

Bunker je neprofitni zavod za izvedbo in organizacijo kulturnih prireditev. Zavod Bunker producira in predstavlja sodobne uprizoritvene gledališke in plesne predstave, organizira različne delavnice in druge izobraževalne programe s poudarkom na kulturno-umetnostni vzgoji, sodeluje v številnih mednarodnih projektih, organizira mednarodne forume in pogovorne večere ter oblikuje enega najvidnejših mednarodnih festivalov sodobne uprizoritvene umetnosti Mladi levi. Od leta 2004 upravlja in programsko vodi navdihujoči prostor Stare mestne elektrarne – Elektra Ljubljana.

TRIGGER



TRIGGER

TRIGGER

TRIGGER

TRIGGER

63

TRIGGER

TRIGGER

TRIGGER

TRIGGER

TRIGGER

Sex Education II: Fight

64



Spolna vzgoja II:
Borba

The fifth and final part in the lecture-performance series *Sex Education II* reconstructs the struggle for reproductive rights in Yugoslavia which only implicitly touched upon sexual rights, but paved the path for us to even be able to talk about sexual pleasure today. This struggle goes back to the time during and after World War II, when the so-called epidemic of (backstreet) abortions claimed many women's lives. At the time, abortion was illegal and carried a prison sentence, and the concept of marital rape did not legally exist. Using the biographies of Vida Tomšič, a partisan and an important Yugoslav politician, and Dr Franc Novak – Luka, a partisan, prominent gynaecologist and Vida Tomšič's second husband, the artists outline the development of the policy, progressive for that time: the development of the idea of family planning as a human right, and the right to sexual education that goes beyond the biologicistic notion of sexuality and focuses on the so-called human relationships between sexes. At a time when society is being re-traditionalised and policies are re-questioning the right to safe abortion and contraception, the idea that women's bodies belong to them alone cannot be taken for granted, but instead, as something that must still – and again – be fought for.

65

CREDITS

Authors: Tjaša Črnigoj, Sendi Bakotič, Vanda Velagić, Tijana Todorović, Lene Lekše
 Directed by: Tjaša Črnigoj
 Performed by: Sendi Bakotič, Vanda Velagić
 Set design: Tijana Todorović, Lene Lekše
 Costume design: Tijana Todorović
 Expert from the field: dr. Maja Vehar
 Respondent on the topic of Vida Tomšič and Franc Novak biographies: Živa Novak
 Vida Tomšič's voice: Draga Potočnjak
 Franc Novak's voice: Matej Recer
 The voice of the midwife: Nina Skrbinšek
 The voice of the broadcaster: Sara Horžen
 Music selection: Tjaša Črnigoj, Sendi Bakotič, Vanda Velagić, Tijana Todorović, Lene Lekše
 Language consultant: Mateja Dermelj
 Editing and postproduction of the audio recording: Jure Vlahovič, Silvo Zupančič
 Lighting designers: Tjaša Črnigoj, Igor Remeta, Manca Vukelič, Tijana Todorović, Lene Lekše
 Stage manager: Demijan Pintarič
 Technical directors: Manca Vukelič, Igor Remeta
 Producer: Tina Dobnik
 Production: Mladinsko Theatre and Maska Ljubljana
 Coproduction: City of Women
 Partnership: Kolektiv Igralke

Sex Education II is part of the project *Testing Ground: Reparative Practices for New Cultural Ecosystem* which has been conceived and is carried out by Kurziv – Platform for Matters of Culture, Media and Society, Stanisław Brzozowski Association / Krytyka Polityczna and Maska Ljubljana, with the support of the EU programme Creative Europe.

Peti in zadnji del serije predavanj-performansov *Spolna vzgoja II* rekonstruirala borbo za reproduktivne pravice v Jugoslaviji, ki se je spolnih pravic dotikala zgolj implicitno, a je utrla pot temu, da danes lahko sploh govorimo o pravici do seksualnega užitka. *Borba* se vrača v čas med drugo svetovno vojno in po njej, ko je t. i. epidemija (nestrokovno opravljenih) splavov terjala življenje številnih žensk. Takrat je bil abortus prepovedan, zanj je bila zagrožena zaporna kazen, koncept posilstva zakonskega partnerja pa v pravnem smislu ni obstajal. Ustvarjalke ob biografijah Vide Tomšič, partizanke in pomembne jugoslovanske političarke, in dr. Franca Novaka – Luke, partizana, pomembnega ginekologa in drugega moža Vide Tomšič, orišejo oblikovanje za tisti čas napredne politike na tem področju: razvoj ideje o načrtovanju družine kot človekove pravice ter o pravici do spolne vzgoje, ki presega biologistično pojmovanje spolnosti in v ospredje postavlja t. i. humane odnose med spoloma. V času retradicionalizacije družbe in politik, ki znova prevprašujejo pravico do varnega abortusa in kontracepcije, se zdi, da še zdaleč ni samoumevno, da telesa žensk pripadajo zgolj njim samim, pač pa se je za to še vedno in že spet treba boriti.

66

KOLOFON

Avtorice: Tjaša Črnigoj, Sendi Bakotič, Vanda Velagić, Tijana Todorović, Lene Lekše
 Režija: Tjaša Črnigoj
 Performerki: Sendi Bakotič, Vanda Velagić
 Scenografija: Tijana Todorović, Lene Lekše
 Kostumografija: Tijana Todorović
 Strokovna sodelavka: dr. Maja Vehar
 Sogovornica za biografiji Vide Tomšič
 in Franca Novaka: Živa Novak
 Vidi Tomšič glas posodila: Draga Potočnjak
 Francu Novaku glas posodil: Matej Recer
 Glas babice: Nina Skrbinšek
 Glas napovedovalke: Sara Horžen
 Izbor glasbe: Tjaša Črnigoj, Sendi Bakotič,
 Vanda Velagić, Tijana Todorović, Lene Lekše
 Svetovalka za jezik: Mateja Dermelj
 Montaža in obdelava zvočnih posnetkov:
 Jure Vlahovič, Silvo Zupančič
 Oblikovalke_ci svetlobe: Tjaša Črnigoj, Igor Remeta,
 Manca Vukelič, Tijana Todorović, Lene Lekše
 Vodja predstave: Demijan Pintarič
 Tehnični vodji predstave: Manca Vukelič, Igor Remeta
 Producentka: Tina Dobnik
 Produkcija: Slovensko mladinsko
 gledališče in Maska Ljubljana
 Koprodukcija: Mesto žensk
 Partnerstvo: Kolektiv Igralke
Spolna vzgoja II je del projekta *Testni poligon: Reparativne prakse za nov kulturni ekosistem*, ki ga s podporo programa EU Kreativna Evropa razvijajo in izvajajo Kurziv – Platforma za vprašanja kulture, medijev in družbe, Združenje Stanisława Brzozowskega/Krytyka Polityczna in Maska Ljubljana.

ABOUT THE ARTIST

Tjaša Črnigoj is a theatre director (AGRFT), philosopher and literary comparatist (UL Faculty of Arts). She is currently in training as a psychodrama psychotherapist (Slovenian Society for Psychodrama). As a theatre director and author, she works both on the institutional and independent scene. In recent years, she has directed *Gilgalovanje* (Glej Theatre, 2018), *Satirikonijada* (Moment and AGRFT, 2018), *Smrčuljčica* (SNG Nova Gorica, 2018), *Plesni stroj BUM BAM* (Mladinsko Theatre and Kino Šiška, 2019), *Bakice* (Savez udruga Molekula, Kolektiv Igralke, KUD Transformator, 2020), and the *WoW Awards* (City of Women, 2021). *Gilgalovanje* was included in the competition programme at the Maribor Theatre Festival (Borštnikovo srečanje), *Bakice* was performed at the Mladi levi Festival and was invited to the Theatertreffen's Stückemarkt festival in Berlin. In recent years, she has also worked as a dramaturg and as an assistant director and dramaturg or co-dramaturg with director Tomi Janežič (*Seven Questions about Happiness*, LGL 2020; *Beyond Human Power*, National Theatre Oslo, 2021). She was in residence at the Cité Internationale des Arts in Paris as a laureate of the French Institute, for which she also received a scholarship from the Jernej Šugman Fund, and where she completed her residency project, the transdisciplinary laboratory *Through The Eyes Of The Others*. She uses a creative approach known as devised theatre, and lately she has been focusing particularly on documentary theatre.

20

20

10

17

O UMETNICI

Tjaša Črnigoj je po izobrazbi gledališka režiserka ter filozofinja in literarna komparativistka. Trenutno se izobražuje tudi za psihodramsko psihoterapevko (Slovensko društvo za psihodramo). Kot gledališka režiserka in avtorica besedil deluje tako na institucionalni kot na neodvisni sceni. Predstava *Gilgalovanje* (Gledališče Glej, 2018) je bila uvrščena v tekmovalni program Borštnikovega srečanja, *Bakice* (Savez udruga Molekula, Kolektiv Igralke, KUD Transformator, 2020) so gostovale na Mladih levih, na različnih odrih na Hrvaškem in bile povabljene na Stückemarkt znamenitega berlinskega gledališkega festivala Theatertreffen. Tjaša je zadnja leta delovala tudi v vlogah dramaturške sodelavke, performerke, mentorice ter kot asistentka režije in dramaturgije oz. sodramaturginja z režiserjem Tomijem Janežičem (*Sedem vprašanj o sreči*, LGL in Slovensko mladinsko gledališče, 2020; *Onkraj človeške moči*, Narodno gledališče Oslo, 2021). Kot izbranka Francoskega inštituta in štipendistka Sklada Jerneja Šugmana je bila na umetniški rezidenci v Cité internationale des Arts v Parizu, kjer je zaključila rezidenčni projekt – transdisciplinarni laboratorij *Through the Eyes of the Others* (*Skozi oči drugih*). Ustvarjanja v gledališču se loteva izrazito snovalno, v zadnjem času pa se še posebej osredotoča na dokumentarno gledališče.



ABOUT THE PRODUCER

The New Post

Office, co-produced by Mladinsko Theatre and Maska Ljubljana, is a place of dialogue, meetings and confrontations, a place for thinking broader social events and responses to them. Within its programme, discussions, presentations and round tables, as well as workshops, thematic or genre focused cycles or festivals take place (such as The Days of Slovenian Nationalism, Sex and Theatre Festival and Performance Festival). We are also expanding the selected topics with new creations, guest performances and theoretical contributions. We are connecting with like-minded artists, particularly from the independent scene. The New Post Office also provides the venue for new pieces of devised theatre.

Curators: Urška Brodar (Mladinsko Theatre) and Alja Lobnik (Maska Ljubljana)

City of Women – Association for the Promotion of Women in Culture

is a pioneering organisation focusing on feminism and gender equality in arts and culture.

The Association for the Promotion of Women in Culture – City of Women was established in 1996, a year after the first edition of the City of Women festival, with the intent to prepare and run the festival annually. Today, the association is a multifaceted organization that focuses on artistic, activist and theoretical presentations and productions by women* throughout the year while also expanding its activities to: arts education by running projects for youth and teachers; community building by initiating temporary communities which engage in the co-creation of art, advocacy by collaborating with different stakeholders and awarding women who are changing our society for the better; and connecting art and culture with other sectors, such as the social, educational and business sectors. Thanks to the donations of our supporters, we also host the City of Women – Special Library for Contemporary Arts and Feminism which contains some unique jewels you might want to borrow.

*The term woman and other words written in the feminine grammatical gender are used inclusively and address anyone who identifies with the female gender, as well as non-binary, trans-, a- and intergender people.

Maska is a non-profit organization with diversified artistic, publishing, and educational activities, which has established itself on the domestic and international art scene as an organization that simultaneously affirms theoretical and artistic creativity. Throughout history, Maska has shown not only that it cares for the publishing and production of stage, interdisciplinary, and visual works, educates and researches, but often cuts directly into the cultural and political space within which it operates

The Mladinsko

Theatre was established in 1955 as the first professional theatre for children and youth in Slovenia. In the first twenty-five years, it created for them. ... And then around 1980, it took a new step and deliberately expanded its programme, in which it linked – and continues to link – political criticism and provocativeness with innovative performative procedures and fresh poetics, to attract the audiences of all ages. Mladinsko is a theatre organism that tries to penetrate into the public space from the stage, so that for us, the public space becomes an equal space for performance.

O PRODUCENTU

Nova pošta, ki jo že sedmo sezono soustvarjamo Slovensko mladinsko gledališče in Maska Ljubljana, je prostor dialoga, srečevanj in soočanj, prostor za premislek o širšem družbenem dogajanju in odzivanje nanj. V okviru njenega programa se vrstijo tako pogovori, predstavitve in okrogle mize kakor tudi delavnice, tematsko ali žanrsko osredotočeni sklopi ali festivali, kakršni so bili v preteklih sezonah Dnevi slovenskega nacionalizma, Festival Seks in gledališče in Festival performansa; z novimi stvaritvami, gostujočimi predstavami in teoretskimi prispevki pa razpiramo izbrano problematiko. Povezujemo se s podobno mislečimi, zlasti na neodvisni sceni.

Kuratorici: Urška Brodar (Mladinsko gledališče) in Alja Lobnik (Maska Ljubljana)

Mesto žensk – društvo za promocijo žensk v kulturi je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi.

Društvo za promocijo žensk v kulturi – Mesto žensk je bilo ustanovljeno leta 1996, leto po prvi izvedbi festivala Mesto žensk. Sprva je bilo namenjeno pripravi in izvedbi festivala, postopoma pa se je prelevilo v večplastno organizacijo, ki se skozi vse leto osredotoča na umetniške, aktivistične in teoretske dogodke in produkcije žensk*. Hkrati svoje dejavnosti širi na druga področja: kulturno-umetnostno vzgojo z dejavnostmi in učnimi gradivi za mlade in pedagoginje; grajenje skupnosti z oblikovanjem začasnih skupnosti, ki soustvarjajo umetniška dela in dogodke; zagovorništvo v sodelovanju z različnimi deležniki ter tudi z nagrajevanjem žensk in ženskih kolektivov, ki spreminjajo družbo na bolje; ter povezovanje umetnosti in kulture s socialnim, izobraževalnim in gospodarskim sektorjem. Po zaslugi donacij naših podpornic je na voljo tudi specializirana knjižnica za področje sodobne umetnosti in feminizma, ki vsebuje nekaj edinstvenih draguljev.

*Izraz ženska in druge besede, zapisane v ženskem slovnem spolu,



so uporabljene vključujoče in nagovarjajo vsako osebo, ki se identificira z ženskim spolom, ter nebinarne, trans-, a- in interspolne osebe.

Maska je nevladna organizacija z razvejano umetniško, založniško in izobraževalno dejavnostjo, ki se je na domači in mednarodni umetniški sceni utrdila kot ena redkih organizacij, ki hkrati afirmira teoretsko in umetniško ustvarjalnost. Maska je skozi zgodovino pokazala ne samo, da skrbi za založništvo in produkcijo tako scenskih, kakor tudi interdisciplinarnih in vizualnih del, ter ne le da izobražuje in raziskuje, temveč nemalokrat s svojimi vsebinami in dogodki neposredno zareže v kulturni in politični prostor znotraj katerega deluje.

Slovensko mladinsko gledališče je bilo ustanovljeno leta 1955 kot prvo poklicno gledališče za otroke in mladino v Sloveniji. Prvih petindvajset let je ustvarjalo zanje. ... Okoli leta 1980 pa je naredilo nov korak in svoj program, v katerem je povežalo (in povezuje) politično kritičnost in provokativnost z inovativnimi uprizoritvenimi postopki in svežimi poetikami, zavestno razširilo in pritegnilo občinstvo vseh starosti. SMG je gledališki organizem, ki skuša z odra prodirati – in prodira – v javni prostor, tako da ta za nas postaja enakopravni prostor uprizoritve.

Under
Construction

20

20

20

10



A baker, psychic, plumber, mayor, bell-ringer. Invisible, overlooked, broken, transcendent. A community of the city and a city of a community. They have gathered to judge history. History that has shattered their dreams, desires, passions. Started to reign over their time. Set the rules of the game. Spread the power. Built a claustrophobic community, full of unspoken secrets. All they are left with are memories. Painful, transient, playful, blazing, loving. The past is foggy, the present is slipping through their fingers, and the future does not exist. Everyone is waiting for a change that never comes.

Who is building a community? Who does the territory of the city belong to? Who controls time? How is power distributed in society? How to grow your roots when the world is in constant becoming? How can you build the territory of possible? And where can you find a space to be playful, when spontaneity is forbidden?

Every destruction is also the creation of something new. This is the first non-institutional project by Počemučka. A statement of a certain generation about a certain community, a certain time, a certain city, certain ideas and a certain anti-generation. An anti-idea. »As long as we play.« *Under Construction*.

71

CREDITS

Authors: Počemučka / Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin

Performers: Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak, Miranda Trnjanin

Directed by: Aljoša Lovrič Krapež

Dramaturgy: Nejc Potočan

Movement consultant: Filip Štepec

Scenography and costume design: Karolína Kotrbová

Technical supervision: Grega Mohorčič

Technical support: Brina Ivanetič, Žan Rantaša

Photography: Ivian Kan Mujezinović, Borut Bučinel

Video: Borut Bučinel

Editor of Glej, Theatre Programme: Tery Žeželj

Graphic design: Grupa Ee / Mina Fina, Ivian Kan Mujezinović

Producer: Anja Pirnat

Produced by: Gledališče Glej

Supported by: Ministry of Culture, Municipality of Ljubljana

Thanks: Academy of Theatre, Radio, Film

and Television, University of Ljubljana

O PREDSTAVI

Pek, jasnovidka, vodovodar, župan, zvonarka. Nevidni, spregledani, zlomljeni, transcendentirani. Skupnost mesta in mesto skupnosti. Zbrani, da sodijo zgodovini. Zgodovini, ki je podrla njihove sanje, želje, strasti. Zavlada njihovemu času. Uzakonila pravila igre. Porazdelila

moč. Zgradila klavstrofobično skupnost, polno neizrečenih skrivnosti. Jim pustila le še spomine. Boleče, minljive, igrive, žgoče, ljubeče. Preteklost je megljena, sedanost polzi iz rok, prihodnosti ni. Vsi čakajo spremembo, ki je ni od nikoder.

Kdo gradi skupnost? Čigav je teritorij mesta? Kdo nadzira čas? Kako se v družbi porazdeljuje moč? Kako pognati korenine, ko je svet v nenehnem nastajanju? Kako zgraditi polje mogočega? In kje je v življenju prostor za igro, ko je spontanost prepovedana?

Vsako uničenje je hkrati gradnja nečesa novega. Prvi izveninstitucionalni projekt Počemučke. Stejtnent neke generacije o neki skupnosti, nekem času, nekem mestu, neki ideji in neki anti-generaciji. Anti-ideji. »Samo da igramo.« *Under Construction*.

KOLOFON

Avtorji: Počemučka / Nataša Keser, Klemen Kovačič, Karolina Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin

Nastopajo: Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak, Miranda Trnjanin

Režija: Aljoša Lovrič Krapež

Dramaturgija: Nejc Potočan

Svetovalec za gib: Filip Štepec

Scenografija in kostumografija: Karolina Kotrbová

Vodja tehnike: Grega Mohorčič

Tehnična podpora: Brina Ivanetič, Žan Rantaša

Fotografija: Ivian Kan Mujezinović, Borut Bučinel

Video: Borut Bučinel

Urednica gledališkega lista: Tery Žeželj

Oblikovanje gledališkega lista, spletne strani in nalepk: Grupa Ee / Mina Fina, Ivian Kan Mujezinović

Producentka: Anja Pirnat

Produkcija: Gledališče Glej

Podpora: Ministrstvo za kulturo RS, Mestna občina Ljubljana

Zahvala: Akademija za gledališče, radio,

film in televizijo Univerze v Ljubljani

72



ABOUT THE ARTISTS

POČEMUČKA

is an artistic collective, established in 2018, which predominantly focuses on theatre approaches. Its founding members are Aljoša Lovrić Krapež, Domen Novak, Filip Mramor and Klemen Kovačič, who met as students at the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana. The collective restructures and includes new members for each new project.

Methodologically POČEMUČKA originates from its name. The word of Russian origin describes a child who endlessly asks “why?”. Its central mechanism can be found in the creative position of questioning the conventions in its environment. From the clearly naïve perspective, Počemučka is seeking a playful narrative as regards its context.

Aljoša Lovrić Krapež

received his Bachelor's degree in Dramaturgy and Performing Arts at AGRFT. He began pursuing the idea of working in alternative, devised, collective forms of art. He received the University Prešeren award for his Bachelor's thesis *Weltschmerz*.

In October 2021, he started studying at DAMU – MA Directing of Devised and Object Theatre, for which he is currently writing his thesis on interdisciplinary, haptic, and somatic performance art practices. Since the beginning of his studies, he has been active as a dramaturg and performer in several different performances: *High* (directed by Daniel Alberto Victoria – produced by DAMU 2021), *Fasciarium* (directed by Susana Botero Santos – produced by DAMU 2021), *Dream Walking* (directed by Michał Sławinski – produced by NOVÁ SÍŤ 2022), *RAF, RAF, RAF* (directed by Emil Rothermel and Antonie Formanová – produced by DISK Theatre 2022) and director: *Kiss Kiss Bum Bum* (produced by DAMU 2021), *IS JOY* (produced by DISK Theatre 2023) and *An Essay on Pleasure* (produced by DAMU 2022) which was selected for the programme at the Prague Quadrennial 2023.

In 2020, **Domen**

Novak graduated from Stage Acting (BA) at the Academy of Theatre, Radio, Film and Television, University of Ljubljana, under the mentorship of Jernej Šugman, Jernej Lorenci and Branko Jordan. He is currently working at SNG Drama Ljubljana.

Following his graduation, he started working in different theatres such as The City Theatre of Ljubljana, SNG Drama Ljubljana, State Theatre of Constanta, State Theatre of Cluj, Glej Theatre, Puppet theatre Ljubljana. He worked with different acclaimed theatre directors such as Dorian Šilec Petek, Aljoša Lovrić Krapež, Gabor Tompa, Edvard Müller, Matjaž Zupančič, Maša Pelko, and Slobodan Unkovski.

Together with Urška Centa he recently co-created and performed in a sonic choreography *The Garden* at the Festival Internacional de Arte Contemporáneo FIAC in León, Mexico.

He also collaborates with Radio and Television Slovenia on various literal shows and works on different TV and film projects. He acted in two feature films: *Košarkar naj bo 2* (Boris Bezić) and *Zastoj* (Vinko Möderndorfer), and a number of TV series: *Gospod Profesor*, *Skrivo v raju* and *Vse punce mojga brata*.

Filip Mramor is a performer, actor, theatre director and theatre maker working in Ljubljana and Prague. In 2020, he graduated from Stage Acting (BA) at the Academy of Theatre, Radio, Film and Television, University of Ljubljana, and is now finishing his MA studies, Directing of Devised and Object Theatre at DAMU in Prague. Some of his most recent significant works are *410 kilometres* (performer, director, LGL, 2022), *IS JOY* (performer, DISK, dir. Aljoša Lovrić Krapež, 2023) and *An Essay on Pleasure* (performer, DAMU, dir. Aljoša Lovrić Krapež, 2022). His most recent movie appearance was in *What about Ester?* (dir. Tosja Flaker Berce, Temporama, 2023).

Klemen Kovačič

graduated from Stage Acting (BA) at the Academy



of Theatre, Radio, Film and Television (AGRFT), University of Ljubljana, in 2022. He has been a member of the acting ensemble of Mladinsko theatre since 2023. He received The Student Award of the Stane Sever Fund and The Academy Prešeren Award for the role of Hamlet in *Towards Hamlet Genotype* directed by Dragan Živadinov.

He has performed in several projects at institutional theatre companies, directed by established theatre directors such as Dragan Živadinov, Diego de Brea, Matija Solce, Žiga Divjak and Nina Rajič Kranjac.

In 2022, he created a solo project *The Messy Room* (*Razmetana soba*, Ljubljana Puppet Theatre). He regularly hosts children's shows, does voiceovers for animated series and reads for literary broadcasts on radio for Slovene Television. He also appeared in the feature film *Deadlock* (2021) directed by Vinko Möderndorfer.

Karolína Kotrbová

is a graduate of DAMU in Prague, where she studied Stage and Costume Design. She is also a founding and permanent member of the theatre team 8lidí and has been involved in various theatre projects, including *410 kilometres* (Ljubljana Puppet Theatre, 2022), *Spaghetti Futurista!* (Malé divadlo, České Budějovice, 2022) and *Under Construction* with the team Počemučka (Glej Theatre, Ljubljana, 2021). She is also currently working with Počemučka on the upcoming project *Desert*.

Jernej Potočan works as a dramaturge and director. As a dramaturge, he has collaborated on productions such as *Under construction*, *410 kilometres*, *Anatomy*



of Silence, Polenta, and Meanwhile, while Spotify is Creating a Custom Playlist for me Titled Moodymix. He is co-credited as the director on the latter two productions and he also directed the play *Little Vampire Goes to School*. The performances he has been involved in have received awards at the Week of Slovenian Drama (TSD), the Academy of Theatre, Radio, Film and Television (AGRFT), and the Puppet Biennial. He is also involved in writing plays. Two of his texts have been staged so far: *Lamentations* at the Ljubljana City Theatre (MGL) and *Lullaby in a Room Without Windows*, a collaboration between the Academy of Music and AGRFT.

In 2017, **Miranda Trnjanin** completed her acting studies at the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. Since then, she has worked as a freelance artist and has collaborated with many institutional theatres as well as non-institutional platforms. In her free time, she likes to lie on the beach and read books.

Nataša Keser passed her entrance exams for Acting at the Academy of Theatre, Radio, Film and Television in Ljubljana in the summer of 2010 and was accepted into the class of prof. Janez Hočevar and associate prof. Tomislav Janežič.

Following the completion of her Master's exchange term in Novi Sad, she returned to Ljubljana. She has been self-employed in culture since October 2015. In January 2023 she became a member of the ensemble at the Slovenian Mladinsko Theatre.

She has also performed on the stages of

74



the Ljubljana Puppet Theatre, Maribor Puppet Theatre, PG Kranj, SNG Drama Ljubljana, SNG Nova Gorica, in non-institutional institutions and groups such as Glej Theatre, Margarete Schwarzwald Institute and BiTeater, as well as on film and television.

As a member of the theatre collective Počemučka, she is a co-recipient of the award for the best puppet show of the last two seasons and the award for acting and animation at the 12th Slovenian Puppetry Biennial, both of which were awarded to the authors and performers for *Under Construction* (Gledališče Glej, 2021), which was also awarded a special jury prize at the 52nd Slovenian Drama Week.

O UMETNICAH_KIH

POČEMUČKA

je umetniški kolektiv, ustanovljen leta 2018, usmerjen predvsem v gledališke pristope. Njeni ustanovni člani so Aljoša Lovrič Krapež, Domen Novak, Filip Mramor in Klemen Kovačič, ki so se spoznali kot študenti na Akademiji za gledališče, radio, film in televizijo (AGRFT) v Ljubljani. Pri vsakem novem projektu se kolektiv prestrukturira in enakovredno vključuje pridružene člane.

POČEMUČKA metodološko izhaja iz svojega imena. Beseda ruskega izvora opisuje otroka, ki se neutrudno sprašuje »zakaj«. Osrednji mehanizem je tako ustvarjalni položaj preizpraševanja konvencij svojega okolja. Iz odkrito naivne perspektive Počemučka išče igrivo pripoved o svojem kontekstu.

Aljoša Lovrič

Krapež je diplomiral na dodiplomskem programu Dramaturgija in uprizoritvene umetnosti na AGRFT Univerze v Ljubljani. Začel je preučevati idejo o delu v alternativnih, snovalnih in kolektivnih oblikah umetnosti. Prejel je univerzitetno Prešernovo nagrado za diplomsko delo *Weltschmerz*.

Oktobra 2021 je začel študij na DAMU – magistrski študij režije snovalnega in objektnega gledališča, trenutno piše diplomsko nalogo o interdisciplinarnih, haptičnih, somatskih praksah uprizoritvene umetnosti. Od začetka študija deluje kot dramaturg in performer v več

različnih predstavah: *High* (režija Daniel Alberto Victoria – produkcija DAMU 2021), *Fasciarium* (režija Susana Botero Santos – produkcija DAMU 2021), *Dream Walking* (režija Michał Sławinski – produkcija NOVÁ SÍŤ 2022), *RAF, RAF, RAF* (režija Emil Rothermel in Antonie Formanová – produkcija DISK Theatre 2022) in kot režiser: *kiss kiss bum bum* (v produkciji DAMU 2021), *IS JOY* (v produkciji DISK Theatre 2023) in *esej o užitku* (v produkciji DAMU 2022), ki je bil izbran v program Praškega kvadrilenala 2023.

Domen Novak

je leta 2020 diplomiral iz odrske igre na AGRFT Univerze v Ljubljani pod mentorstvom Jerneja Šugmana, Jerneja Lorencija in Branka Jordana, trenutno igra v produkcijah v SNG Drama Ljubljana.

Po diplomu je začel delati v različnih gledališčih, kot so Mestno gledališče ljubljansko, SNG Drama Ljubljana, državno gledališče v Konstanci, državno gledališče v Cluju, Gledališče Glej, Lutkovno gledališče Ljubljana. Sodeloval je z različnimi priznanimi gledališkimi režiserji, kot so Dorian Šilec Petek, Aljoša Lovrič Krapež, Gabor Tompa, Edvard Müller, Matjaž Zupančič, Maša Pelko, Slobodan Unkovski.

Pred kratkim je z Urško Centa soustvaril in izvedel zvočno koreografijo *The Garden* na Festivalu Internacional de Arte Contemporáneo FIAC v Leónu v Mehiki.

Sodeluje tudi z RTV Slovenija pri različnih literarnih oddajah ter različnih televizijskih in filmskih projektih. Sodeloval je pri dveh celovečernih filmih: *Košarkar naj bo 2* (r. Boris Bezić) in *Zastoj* (r. Vinko Möderndorfer) ter v različnih TV-serijah: *Gospod Profesor*, *Skrito v raju* in *Vse punce mojga brata*.

Filip Mramor

je performer, igralec, gledališki režiser in gledališki ustvarjalec, ki deluje med Ljubljano in Prago. Leta 2020 je na AGRFT Univerze v Ljubljani diplomiral iz odrske igre, zdaj pa zaključuje magistrski študij, smer Režija snovalnega in predmetnega gledališča na DAMU v Pragi. Nekatera njegova zadnja pomembna dela so

20

20

20

15

410 kilometrov (performer, režiser, LGL, 2022), IS JOY (performer, DISK, r. Aljoša Lovrić Krapež, 2023) in esej o užitku (performer, DAMU, r. Aljoša Lovrić Krapež, 2022). Nazadnje je nastopil v filmu *Kaj pa Ester?* (režija Tosja Flaker Berce, Temporama, 2023).

Klemen Kovačič

je leta 2022 na AGRFT Univerze v Ljubljani diplomiral iz odrske igre, od leta 2023 je član igralskega ansambla Slovenskega mladinskega gledališča. Prejel je študentsko nagrado Sklada Staneta Severja in akademjsko Prešernovo nagrado za vlogo Hamleta v predstavi *Proti genotipu Hamleta* v režiji Dragana Živadinova.

Nastopil je v več projektih v institucionalnih gledaliških hišah, ki so jih režirali uveljavljeni gledališki režiserji, kot so Dragan Živadinov, Diego de Brea, Matija Solce, Žiga Divjak in Nina Rajič Kranjac.

Leta 2022 je ustvaril solistični projekt *Razmetana soba* (Lutkovno gledališče Ljubljana). Redno sodeluje s Televizijo Slovenija pri vodenju otroških oddaj, sinhroniziranju risanih serij in branju za literarne oddaje na radiu. Nastopil je tudi v celovečernem igranem filmu *Deadlock* (2021) v režiji Vinka Möderndorferja.

Jernej Potočan

deluje kot dramaturg in režiser. Kot dramaturg je sodeloval pri predstavah *Under Construction*, *410 kilometrov*, *Anatomija zamolka*, *Polenta* ter *Medtem ko mi Spotify po meri ustvarja playlsto z naslovom Moodymix*. Pri slednjih dveh in pri predstavi *Vampirček gre v šolo* podpisuje tudi režijo. Predstave, pri katerih je sodeloval, so bile nagrajene na TSD, AGRFT in lutkovnem bienalu. Ukvarja se tudi s pisanjem dramatike. Dve njegovi besedili sta bili tudi uprizorjeni (*Žalostinke* – MGL in *Uspavanka v sobi brez oken* – sodelovanje AG in AGRFT).

Karolina Kotrbová

je na praškem DAMU-ju diplomirala kot scenografinja in kostumografinja. Je tudi ustanovna in stalna članica gledališke ekipe 8lidí in scenografsko/kostumografsko/dramaturško sodeluje tudi pri različnih gledaliških

projektih, med drugimi *410 kilometrov* (Lutkovno gledališče Ljubljana, 2022), *Spaghetti Futurista!* (Malé divadlo, Češke Budějovice, 2022) in *Under Construction* z ekipo Počemučka (Gledališče Glej, Ljubljana, 2021). S Počemučko trenutno sodeluje tudi na prihajajočem projektu *Puščava*.

Miranda Trnjanin

je zaključila študij igre na AGRFT Univerze v Ljubljani leta 2017. Od takrat deluje kot samozaposlena v kulturi in sodeluje s številnimi institucionalnimi gledališči, tako kot tudi z neinstitucionalno platformo. V prostem času rada leži na plaži in bere knjige.

Nataša Keser

(1991) je poleti leta 2010 opravila sprejemne izpite za dramsko igro na AGRFT Univerze v Ljubljani in bila sprejeta v razred prof. Janeza Hočevarja in izr. prof. Tomislava Janežiča.

Po končanem magistrskem semestru izmenjave v Novem Sadu se je vrnila v Ljubljano. Od oktobra 2015 je delovala kot samozaposlena v kulturi. Z januarjem 2023 pa je postala članica ansambla v Slovenskem mladinskem gledališču.

Predstavila se je tudi na odrih Lutkovnega gledališča Ljubljana, Lutkovnega gledališča Maribor, PG Kranj, SNG Drama Ljubljana, SNG Nova Gorica, v okviru neinstitucionalnih zavodov in skupin, na primer Gledališča Glej, Zavoda Margarete Schwarzwald in BiTeatra, pa tudi na filmu in televiziji.

Kot članica gledališkega kolektiva Počemučka je soprejemnica nagrade za najboljšo lutkovno predstavo zadnjih dveh sezon in nagrade za igro in animacijo na 12. Bienalu lutkovnih ustvarjalcev Slovenije; oboje je avtorjem in izvajalcem prinesla predstava *Under Construction* (Gledališče Glej, 2021), ki je bila s posebno nagrado Žirije nagrajena tudi na 52. Tednu slovenske drame.

ABOUT THE PRODUCER

As the oldest professional non-institutional organization in the field of performing arts in Slovenia, **Glej Theatre** remains an open and flexible performing arts space that, instead of

76

rigid production structures, is constantly rethinking and changing its methods of operation and thus follows both local and global cultural, political and economic changes with its models. Its main aim is to offer consistent and continuous support to creators who are most affected by constant change, i.e. mostly precarious workers.

This is why Glej wants to provide a space for processual and interdisciplinary artistic practices that are hard to define and capture, and that constantly expand and cross the field of performative arts. At the same time, we draw attention to the shortcomings and needs of various groups that are united by performing arts: youth and adults, professional creators and theatre lovers, students, pensioners. Starting with a constant dialogue, practicing non-hierarchical relationships and crossing diverse experiences and profiles within Glej's close team and the art world, we try to expand and continue this also in our relations with artistic collectives through professional and artistic support, production, criticism and contacts with the public.

In doing so, we consistently ensure that the creative space of the Glej Theater is unique. We are interested in new, current contents and artistic expressions that keep in mind the responsibility and care for the relationships they create and enter. In our reading of modernity, this means focusing on the understanding of creation as a socially responsible activity and work. That is why we strive to support contemporary original theatre, transdisciplinary creation and collaboration, here-and-now theatre focused on community and relationships, and develop empowerment programs for less privileged groups of teenagers and students.

O PRODUCENTU

Gledališče Glej kot najstarejša profesionalna neinstitucionalna organizacija na področju uprizoritvenih umetnosti v Sloveniji ostaja odprt in prilagodljiv prostor uprizoritvenih umetnosti, ki namesto rigidnih produkcijskih struktur svoje načine delovanja ves čas premišlja in spreminja ter tako z modeli

sledi tako lokalnim kot globalnim kulturnim, političnim in ekonomskim spremembam, z namenom, da lahko čim bolj konsistentno in kontinuirano nudi podporo ustvarjalkam_cem, ki jih, večinoma prekarim delavkam_cem, nenehno spreminjanje najbolj prizadene.

Zato si v Gleju želimo zagotavljati prostor za težje definirane in težje ulovljive procesualne in interdisciplinarne umetniške prakse, ki polje performativnih umetnosti nenehno razširjajo in prečijo. Obenem opozarjamo na manke in potrebe čim več različnih skupin, ki jih združujejo uprizoritvene umetnosti: mladina in odrasli, profesionalne_i in poklicne_i ustvarjalke_ci in ljubitelji_ce gledališča, študentke_je, upokojenke_ci. Začenši z nenehnim dialogom, prakticiranjem nehierarhičnih odnosov in prečenjem raznolikih izkušenj in profilov znotraj tesne Glejeve ekipe in umetniškega sveta, skušamo to širiti in nadaljevati tudi v odnosih z umetniškimi kolektivi preko strokovne in umetniške podpore, produkcije, kritike in stikov z javnostmi.

Pri tem dosledno skrbimo, da je ustvarjalni prostor Gledališča Glej unikaten. Zanimajo nas nove, aktualne vsebine in umetniški izrazi, ki ne pozabijo na odgovornost in skrbnost do odnosov, ki jih ustvarjajo in v katera vstopajo. V našem branju sodobnosti to pomeni osredičenje na razumevanje ustvarjanja kot družbeno odgovorne aktivnosti in kot dela. Zato si prizadevamo podpirati sodobno avtorsko gledališče, transdisciplinarno ustvarjanje in sodelovanje, gledališče tukaj-in-zdaj, osredotočeno na skupnost in odnose, ter razvijati programe opolnomočenja manj privilegiranih skupin najstnikov in študentov.



Discursive Programme

78

Diskurzivni
program

LET'S GET TO KNOW EACH OTHER!

Get to know the coordinates and context of the Slovenian independent performing arts scene through the eyes of TRIGGER partners and learn about the context of the Maribor independent scene. The event will also serve as a platform for presenting international guests and their working conditions, with the aim of fostering future exchange between the organizations and countries.

SPOZNAJMO SE!

Spoznajmo koordinate in kontekst slovenske neodvisne produkcije uprizoritvenih umetnosti skozi oči TRIGGER partnerjev in natančneje pogledjmo kontekst mariborske neodvisne scene. Dogodek je zamišljen tudi kot platforma za predstavitve mednarodnih gostij_ov in njihovih delovnih pogojev s ciljem spodbujanja izmenjav in grajenja vezi med različnimi organizacijami iz različnih držav.

79



ABOUT THE HOST

Urška Jež holds a Master's degree in NGO Management and has 17 years of experience in the field of cultural events and content production. She was the Executive Producer of the International Animation Festival Animateka (2007-2010) and the City of Women Association (2014-2023). She was also the office manager of the Association (2012-2013) and has worked on projects with numerous NGOs in the field of culture and youth work. She occasionally conducts workshops on cultural production, strategic NGO management and fundraising, mentors' trainings and student internships, and conducts workshops on burnout in the NGO sector.

O GOSTITELJICI

Urška Jež je

magistrica menedžmenta nevladnih organizacij in ima 17 let izkušenj na področju produkcije kulturnih dogodkov in vsebin. Bila je izvršna producentka Mednarodnega festivala animiranega filma Animateka (2007–2010) in Društva Mesto žensk (2014–2023). Bila je tudi vodja pisarne Društva Asociacija (2012–2013). Ob tem je projektno sodelovala s številnimi nevladnimi organizacijami s področja kulture in mladinskega dela. Občasno vodi delavnice o kulturni produkciji, strateškem vodenju NVO in pridobivanju sponzorskih sredstev, je mentorica usposabljanj in študentskih praks ter izvajalka delavnic o izgorelosti v nevladnem sektorju.

UTOPIAS AND VISIONS OF THE PAST AS TOOLS FOR THE FUTURE

Keynote lecture and panel discussion

Following Gal Kirn's lecture, which will put our local artistic scene into the perspective of the legacies of the National Liberation War (NOB) and socialism, we will, together with the guest panellists, touch upon the contemporary conundrums of working in the independent cultural-artistic scene in the region. Through the detection of common experiences and by sharing good examples and experiments in developing contemporary production models, we will try to create a map that will help the creation of a more exciting future for independent performing arts.

UTOPIJE IN VIZIJE PRETEKLOSTI KOT ORODJA ZA PRIHODNOST

Predavanje in pogovor

Po predavanju Gala Kirna, ki bo kulturno-umetniško produkcijo v Sloveniji in širše postavilo v perspektivo zapuščin NOB in socializma, se bomo skupaj z gostjami_i na panelu dotaknile_i sodobnih zagat delovanja na neodvisni kulturno-umetniški sceni v regiji in preko detektiranja skupnih izkušenj ter deljenja primerov in eksperimentov za omogočanje boljših produkcijskih modelov skušale_i oblikovati izhodišča za ustvarjanje vznemirljivejše prihodnosti neodvisnih uprizoritvenih umetnosti.

20

20

20

20



ABOUT THE GUESTS

Gal Kirn holds a PhD in Intercultural Studies of Ideas from the University of Nova Gorica (2012). He is an assistant professor of Sociology of Culture at the Faculty of Arts (Ljubljana), where he leads a research project on politics and art in the post-Yugoslav context. Kirn had been working on and teaching courses

on film, philosophy, and contemporary political theory at the Freie Universität Berlin, Justus-Liebig-Universität Gießen and TU Dresden. He is a co-editor (with Natasha Ginwala and Niloufar Tajeri) of *Nights of the Dispossessed. Riots Unbound* (2021, Columbia University Press). Kirn recently published *Partisan Counter-Archive. Retracing the Ruptures of Art and Memory in the Yugoslav People's Liberation Struggle* (De Gruyter, 2020) and another book that tackles the rise and demise of socialist Yugoslavia entitled *Partisan Ruptures. Self-Management, Market Reform and the Spectre of Socialist Yugoslavia* (Pluto Press, 2019).



Ksenija Đurović is a cultural worker based in Belgrade. She focuses on organisational and production models in the contemporary performing arts scene. Ksenija's background lies in the civil sector where she worked with Station Service for contemporary dance between 2010 and 2018. She was the coordinator of the Station's educational projects, residencies, programmes for children, critical writing (*Critical Practice, Made in YU*), advocacy programmes as well as the producer of the Kondenz festival. Ksenija has independently produced several shows with Dragana Bulut, Ana Dubljević, Igor Koruga, Marko Milić and Jovana Rakić. During this period, Ksenija was active in Magacin, a self-governed, independent cultural centre in Belgrade and collaborated in Walking Theory (Teorija koja hoda), on Bojan Djordjević's performances and REZ, an experimental film festival curated by Marta Popivoda. Ksenija was the Vice-President of the Association Independent Cultural Scene of Serbia (2017-2021) where she worked on projects involving participative governance, monitoring public spending and decentralisation of culture in Serbia. She is one of the co-founders of the new informal network of cultural workers fighting for gender equality in the field. Ksenija currently holds the position(s) of executive director and co-curator at Bitef festival.



Zana Hoxha (born in 1981) is a professional theatre director from Kosovo and the founder and executive director of Artpolis – a Kosovo-based NGO that

promotes arts and diversity through social dialogue and community building.

She has directed around 20 theatre performances that were produced and presented in the largest theatres in Kosovo, Balkans region (Albania, Serbia, Montenegro, Macedonia, Croatia) and has presented her works as an artist/activist/trainer in USA, Europe, Middle East and North Africa.

She was the head of the Theatre Department at the SKENA UP Festival during 2004-2011, artistic director of Gjakova Professional Theatre during 2011-2014 and is the founder and artistic director of the biggest women's artist and activist festival FEMART. Zana is an IVLP Alumni (The International Visitor Leadership Program (IVLP) is the U.S. Department of State's premier professional exchange program) and an award-winning director recognized for her work in Kosovo and the broader region.

As an artist and activist she uses theatre to advocate social issues that focus on awareness-raising on gender based violence, human rights and diversity. She is a proud board member of Kosovo Women's Network, a senior trainer in Forum Theatre and she helps build the resilience of woman activists.

She is currently based in London where she is completing her master's degree in Theatre Directing at the prestigious London Academy for Music and Drama (LAMDA) for which she received the Chevening scholarship.



Over recent years, **Alja Lobnik** has established herself as a writer and critic in the field of performance art. She has worked for Radio Student, Kriterij, Amfiteater, etc. She received a cultural grant to review foreign productions at the Kunstenfestivaldesarts in Brussels. In 2019, she was a member of the jury for the

Ksenija Hribar Awards at Gibanica. She has been the President of the Association of Theatre Critics and Theatrolgists of Slovenia, is a member of the Committee of the City of Women and was a member of the Advisory Group for the Performing or Time-Based Arts at Cukrarna. She has participated as a dramaturg in numerous performance projects. She was the co-editor of Maska journal and the web portal Neodvisni - the territory of contemporary performing arts, and in 2021 she became the director and artistic director of Maska Ljubljana.

in cultural networks and initiating, managing and supervising many other cultural and artistic projects and programs, nationally, regionally and internationally for almost 30 years.



Florent Mehmeti

studied Theatre/Film Directing at the University of Prishtina (Bachelor and Masters graduate) and is a PhD Candidate in the field of Cultural Entrepreneurship and Management. He worked as a PR and Development manager (2000-2002) at the National Theatre in Prishtina. He has been one of the founders and the director of the independent ODA Theatre in Prishtina since 2003, running a cultural space within the premises of The Palace of Youth in central Prishtina. In 2015 he has founded and has been the artistic director of HAPU – international festival for artworks in public space in Kosovo ever since. He has been an initiator and held two presidential mandates at The Cultural Forum – a network of 55 independent cultural organizations in Kosovo. He is a current member of IETM's (the largest network of contemporary performing arts in Europe) Board of Advisors.

His artistic work is layered in over 60 projects in theatre, public space, film and television, including international projects, where he was in charge of managing the projects, as well as working as an artistic manager. He has been actively involved in the law making process and other cultural policy making processes, networking

Alma R. Selimović (1980) is a PhD candidate and currently holds a Master's degree in Management of Non-profit Organizations and a Bachelor's degree in Cultural Studies; all at the Faculty for Social Sciences in Ljubljana.

She is currently the director of Bunker (www.bunker.si), where she predominantly focuses on fundraising, development of projects that bring together formal education and contemporary art and editing Bunker's news and the reflection platform Aplatvz.art. All her projects and programmes focus on establishing long-term relationships with audiences, creating good working conditions for artists and on the empowerment potential of arts.



Mirela Travar is an established activist, cultural and youth worker, trainer and facilitator. She has over 15 years of experience in civil society where she worked on issues ranging from youth and human rights and human rights education, to independent culture and public goods.

Internationally, she has worked with OSCE and the Council of Europe, while domestically, in her home country of Croatia, she has worked with dozens of different organizations

and institutions. She was the secretary general of the Croatian Youth Network: national youth council of Croatia; a programme coordinator at Clubture (national alliance of cultural NGOs), coordinator of Kooperativa - Regional Platform for Culture and is currently working as president and coordinator of Operation City: a collaborative platform for NGOs, cultural workers and artists.

She served as the first president of the Network of Socio-Cultural Centres of Croatia: DKC-HR.

She is the author/co-author/editor of several publications/studies in the field of culture and youth.

O GOSTJAH_IH

Gal Kirn je docent sociologije kulture in vodja raziskovalnega projekta *Protesti, umetniške prakse in kultura spomina v postjugoslovanskem kontekstu* (ARIS) na Filozofski fakulteti. V zadnjih 10 letih je delal v nemškem akademskem kontekstu (Institute of Cultural Inquiry – ICI Berlin, Humboldtova univerza, TU Dresden, GWZO Leipzig, Akademie Schloss Solitude, WZB). Kirn se je v svojem raziskovalnem delu ukvarjal s tematiko tranzicije v socialistični in postsocialistični kontekst, še posebej so ga zanimale spremembe na področjih umetnosti, politike in spomina. Pred kratkim je objavil tudi dve monografiji v angleškem in slovenskem jeziku *Partisan Counter-Archive. Retracing the Ruptures of Art and Memory in the Yugoslav People's Liberation Struggle* (De Gruyter, 2020) in *Partisan Ruptures. Self-Management, Market Reform and the Spectre of Socialist Yugoslavia* (Pluto Press, 2019). Je (so)urednik, z Natasho Ginwalo in Niloufar Tajeri, knjige *Nights of the Dispossessed, Riots Unbound* (Columbia Press, 2021); z Marianom Burchardtom pa je objavil zbornik *Beyond Neoliberalism: Social Analysis after 1989* (Springer/Palgrave, 2017).

Ksenija Đurović je kulturna delavka iz Beograda, ki se ukvarja z organizacijskimi in produkcijskimi modeli na področju sodobnih

uprizoritvenih umetnosti. Izhaja iz civilne družbe in je od leta 2010 do 2018 sodelovala s Stanico, servisno organizacijo sodobnega plesa. Za Stanico je koordinirala izobraževalne in rezidenčne projekte, programe za otroke in kritično pisanje (*Critical Practice, Made in YU*) ter programe zagovorništva. Bila je tudi producentka festivala Kondenz. Samostojno je pripravila več predstav z Dragano Bulut, Ano Duplević, Igorjem Korugo, Markom Milićem in Jovano Rakić. V tem obdobju je Ksenija delovala v Magacinu, samoupravnem, neodvisnem kulturnem centru v Beogradu, in sodelovala s platformo Teorija koja hoda pri predstavah Bojana Djordjeva in festivalu eksperimentalnega filma REZ pod vodstvom Marte Popivoda. Bila je podpredsednica združenja Nezavisna kulturna scena Srbije (2017–2021), kjer se je ukvarjala s projekti na področju participativnega upravljanja, spremljanja javne porabe in decentralizacije kulture v Srbiji. Je ena od soustanoviteljic nove neformalne mreže kulturnih delavcev, ki si prizadeva za enakost spolov na tem področju. Trenutno je izvršna direktorica in sooblikovalka programa festivala Bitef.

Zana Hoxha (rojena leta 1981) je poklicna gledališka režiserka s Kosova ter ustanoviteljica in izvršna direktorica nevladne organizacije Artpolis s sedežem na Kosovu, ki spodbuja umetnost in raznolikost z vzpostavljanjem družbenega dialoga in krepitvijo skupnosti.

Režirala je okoli dvajset gledaliških predstav, uprizorjenih v najpomembnejših gledališčih na Kosovu in na Balkanu (v Albaniji, Srbiji, Črni gori, Makedoniji, Hrvaški), svoja dela pa je kot umetnica, aktivistka in mentorica predstavila tudi v ZDA, Evropi, na Bližnjem vzhodu in v Severni Afriki.

V letih 2004–2011 je bila vodja gledališkega oddelka festivala SKENA UP, v letih 2011–2014 pa umetniška vodja poklicnega gledališča v Đakovici ter ustanoviteljica in umetniška vodja največjega festivala umetnik in aktivistk FEMART.

Zana je diplomantka programa IVLP (International Visitor Leadership Program je najpomembnejši program strokovne izmenjave Ministrstva za zunanje zadeve ZDA) in priznana režiserka na Kosovem in v vsej regiji, ki je za svoje delo prejela več nagrad.

Kot umetnica in aktivistka se s svojim gledališkim delom zavzema za družbena vprašanja, osredotočena na ozaveščanje o nasilju zaradi spola, človekove pravice in raznolikost. Je ponosna članica upravnega odbora Kosovske ženske mreže, mentorica programa Forum Theater in programa za krepitev zmogljivosti ženskih aktivistk.

Trenutno v Londonu kot štipendistka programa Chevening zaključuje magistrski študij gledališke režije na prestižni londonski akademiji za glasbo in dramsko umetnost (LAMDA).

Alja Lobnik se je v preteklih letih uveljavila kot publicistka in kritičarka na polju performativnih umetnosti. Delovala je na Radiu Študent, Kriteriju, Amfiteatru itn. Za pregled tuje produkcije na Kunstenfestivaldesarts v Bruslju je prejela kulturno štipendijo. V letu 2019 je bila članica komisije za nagrade Ksenije Hribar na Gibanici. Bila je predsednica Društva gledaliških kritikov in teatrologov Slovenije in članica posvetovalne skupine za področje uprizoritvenih oziroma time-based umetnosti v Cukrarni in je aktualna članica odbora Mesta žensk. Kot dramaturginja je sodelovala pri performativnih projektih. Bila je sourednica revije Maska in spletnega portala Neodvisni – teritorij sodobnih scenskih umetnosti, z letom 2021 je postala direktorica in umetniška vodja zavoda Maska Ljubljana.

Florent Mehmeti je študiral gledališko in filmsko režijo na Univerzi v Prištini (dodiplomski in magistrski študij), trenutno pa pripravlja doktorat na področju kulturnega podjetništva in managementa. V letih 2000–2002 je delal kot vodja za odnose z javnostmi in razvoj v Narodnem gledališču v Prištini. Je eden

od ustanoviteljev in direktor neodvisnega gledališča ODA v Prištini od leta 2003 in vodja kulturnega prostora v Palači za mladino v središču Prištine. Prav tako je ustanovitelj in umetniški vodja HAPU – mednarodnega festivala za umetnost v javnem prostoru, ki poteka na Kosovu od leta 2015. Mehmeti je pobudnik Kulturnega foruma (mreže 55 neodvisnih kulturnih organizacij na Kosovu), dva mandata pa je bil tudi predsednik te ustanove. Trenutno deluje kot član svetovalnega odbora IETM – največje mreže sodobnih uprizoritvenih umetnosti v Evropi.

Njegovo umetniško delo je povezano z več kot 60 projekti v gledališčih, javnem prostoru ter pri filmu in televiziji, vključno z mednarodnimi projekti, kjer je bil odgovoren za vodenje projektov in umetniško vodenje. Že skoraj 30 let dejavno sodeluje pri pripravi zakonodaje in oblikovanju drugih kulturnih politik, deluje v kulturnih mrežah ter organizira, vodi in nadzoruje številne druge kulturne in umetniške projekte in programe na nacionalni, regionalni in mednarodni ravni.

Alma R. Selimović (1980) je magistrica znanosti na področju menedžmenta neprofitnih organizacij, diplomirala pa je iz kulturologije. Je tudi doktorska kandidatka na FDV.

Trenutno je direktorica Bunkerja, poleg vodenja organizacije se osredotoča na pridobivanje sredstev ter na programe, ki povezujejo sodobno umetnost in formalno izobraževanje; je tudi sourednica in soustanoviteljica Bunkerjeve spletne platforme Aplavz.art. Pri svojem delu se osredotoča na vzpostavljanje dolgotrajnih odnosov in na ustvarjanje optimalnih pogojev za delo umetnic in umetnikov ter na emancipatoren potencial umetnosti.

Mirela Travar je uveljavljena aktivistka, kulturna in mladinska delavka, mentorica in moderatorka. Ima več kot 15 let izkušenj z delovanjem v civilni družbi in se ukvarja z vprašanji

mladih, človekovih pravic,
izobraževanja o človekovih
pravica, neodvisne
kulture in javnih dobrin.

Na mednarodni ravni
je sodelovala z OVSE in
Svetom Evrope, doma na
Hrvaškem pa z več deset
različnimi organizacijami in
ustanovami. Bila je generalna
sekretarka Mreže mladih
Hrvaške (nacionalnega
mladinskega sveta Hrvaške),
programska koordinatorka pri
nacionalni zvezi nevladnih
kulturnih organizacij Clubture
in koordinatorka Kooperative
– regionalne platforme za
kulturo. Trenutno deluje kot
predsednica in koordinatorka
platforme za sodelovanje
nevladnih organizacij,
kulturnih delavcev in
umetnikov Operacija grad.

Bila je prva
predsednica Mreže
družbeno-kulturnih centrov
Hrvaške (DKC-HR).

Je avtorica, soavtorica
in urednica več publikacij
in študij na področju
kulture in mladine.

85

TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER
TRIGGER

POSSIBILITIES OF FINANCING YOUR COLLABORATIONS IN SOUTHEAST EUROPE

Panel discussion

Are you interested in learning about mobility and funding opportunities within the performing arts sector in Southeast Europe? Would you like to get to know various funding bodies and access their programmes? Our informative session will guide you on where to find relevant information and foster an open discussion on the regional challenges in cross-border cooperation within the performing arts sector.

Panel is hosted by Motovila.

PRILOŽNOSTI FINANCIRANJA KULTURNEGA SODELOVANJA V JUGOVZHODNI EVROPI

Strokovna razprava

Bi radi izvedeli več o mobilnosti in možnostih financiranja na področju uprizoritvenih umetnosti v jugovzhodni Evropi? Se želite seznaniti z različnimi organi za financiranje in dostopati do njihovih programov? Na našem informativnem srečanju vam bomo povedali, kje najti ustrezne informacije. Organizirali bomo tudi odprto razpravo o regionalnih izzivih pri čezmejnem sodelovanju na področju uprizoritvenih umetnosti.

Panel gosti Zavod Motovila.

86



ABOUT THE GUESTS

Tanja Gavrilović

My career trajectory has been marked by a profound international dimension, as for the last 12 years, I have been actively involved in identifying and nurturing artistic projects in Serbia, France and in

Southeastern Europe. Currently, as the coordinator of South-Eastern European Performing Arts Network TEATROSKOP, I have a pleasure of working on partnership and strategic development across 13 countries, ensuring that our actions remain relevant and impactful amidst the dynamic shifts of the international landscape.

Marijana Jurčević

(Croatia) works as a Support Programme Senior Associate in Kultura Nova Foundation where she is responsible for the implementation of public calls – designing different programme areas



through which the Foundation provides professional and financial support to civil society organizations, preparation and creation of necessary documentation; for communication with applicants and beneficiaries, work with the commission for assessing the quality of applications, administrative support to applicants and for monitoring the implementation of financed programmes and projects. She holds an MA in Russian Language and Literature and Art History from the University of Zagreb (Faculty of Humanities and Social Sciences). Over the past few years, she worked independently on several EU projects in culture. In 2016/2017 she worked in Education, Audiovisual and Culture Executive Agency – Creative Europe Unit as part of a traineeship programme.



Tanja Kos works for Motovila to share information on key challenges related to cultural policies and international relations. She is a consultant for international cultural cooperation projects, having worked for almost two decades in the culture and creative sectors, mainly as an expert for EU funding programmes and policies. Tanja is actively involved in the Mobility Information Points – MIPs, information centres who aim to tackle the administrative challenges artists and cultural professionals can face when working across borders. MIPs are members of On the Move's network.

Mateja Lazar, co-founder and director of



Motovila institute, is an expert in international cooperation in cultural and creative sectors (CCSS). She specializes in EU programs and policies, and has over 20 years of experience in consultancy and training aimed at strengthening the capacities of CCSS and promoting cross-sectoral and transnational cooperation. She is the head of Creative Europe Desk Slovenia, the national information office for the EU framework programme supporting the cultural and creative sectors. She is actively involved in the European networks Culture Action Europe and On the Move, where she also serves as a board member.



Fanchon Lefevre

is working for the Goethe-Institut Brussels since 2021 as deputy project manager of Culture Moves Europe (previously known as i-Portunus), the European Mobility scheme for artists and cultural professionals. In Brussels for almost 10 years, she had different experiences as project manager in European institutions and NGOs, mostly focusing on education, culture and inclusion policies.



Florent Mehmeti

has studied Theatre/Film Directing in University of Prishtina (Bachelor and Masters graduate) and is a Phd Candidate in the field of Cultural entrepreneurship

and management. Worked as a Manager for PR and Development 2000-2002; National Theatre in Prishtina. One of the founders and Director of an independent ODA Theatre in Prishtina since 2003, running a cultural space within the premises of Palace of Youth in central Prishtina. Founder and Artistic Director of HAPU – international festival for art work in public space since 2015 in Kosovo. He has been an initiator and a president in two mandates of Cultural Forum – a network of 55 independent cultural organizations in Kosovo. He is actually member of Board of Advisors of IETM – the largest network of contemporary performing arts in Europe.

His artistic work is layered in more than 60 projects in theatre, public space, film and television including also international projects, where he was in charge of management of the projects, as well as artistic management. He has been actively involved in law making process and other cultural policy making processes, networking in cultural networks and initiating, managing and supervising many other cultural and artistic projects and programs, nationally, regionally and internationally for almost 30 years.

dance, founder of keđja dance network, city councillor, and producer of various artistic projects and international collaborations for the last 25 years. She is co-author of the guide for artists and producers It Starts With a Conversation.



Caroline Sotta

For the past 14 years, Caroline has been working in the field of culture, with a strong focus on performing arts, more specifically contemporary circus and street performing arts. First as coordinator, administrator and in charge of audience development in French organizations, then as a production manager and coordinator alongside artists. She has thus experimented institutional, private and self-run frameworks, both in France and abroad. After having also worked on transdisciplinary projects for French Institutes in Asia, she has taken the position of cultural attachée at French Institute in Serbia last September, running also Teatroskop program.

88



Ása Richardsdóttir is the secretary general of IETM – the largest international network in the performing arts (www.ietm.org).

She has led a versatile career in the performing arts, culture, academia, banking, politics and media.

She was a television reporter at RÚV Iceland, founder of theatre, Kaffileikhusid, executive director of Iceland Dance Company, president of Performing Arts Iceland, project leader of ICE HOT Reykjavík Nordic Dance Platform and Wilderness

O GOSTJAH_IH

Tanja Gavrilović

Mojo poklicno pot je zaznamovalo obsežno mednarodno udejstvovanje, saj sem zadnjih dvanajst let dejavno sodelovala pri odkrivanju in spodbujanju umetniških projektov v Srbiji, Franciji in jugovzhodni Evropi. Kot koordinatorka mreže za uprizoritvene umetnosti v jugovzhodni Evropi TEATROSKOP se ukvarjam s partnerstvom in strateškim razvojem v trinajstih državah ter skrbim, da naše dejavnosti ohranjajo pomen in vpliv ob vseh dinamičnih spremembah, ki se dogajajo v mednarodnem prostoru.

Marijana Jurčević

(Hrvaška) je zaposlena kot višja strokovna sodelavka za podporne programe v skladu Kultura Nova, kjer je odgovorna za izvajanje javnih razpisov. Oblikuje različna programska področja, s katerimi sklad zagotavlja

strokovno in finančno podporo organizacijam civilne družbe ter pripravo in oblikovanje potrebne dokumentacije. Skrbi tudi za komunikacijo s prijavitelji in upravičenci, sodeluje s komisijo za ocenjevanje kakovosti prijav, zagotavlja administrativno pomoč prijaviteljem ter spremlja izvajanje financiranih programov in projektov. Magistrirala je iz ruskega jezika in književnosti ter umetnostne zgodovine na Filozofski fakulteti Univerze v Zagrebu. V zadnjih nekaj letih je samostojno sodelovala pri več projektih EU na področju kulture. V letih 2016/2017 je v okviru programa pripravništva delala v Izvajalski agenciji za izobraževanje, avdiovizualno področje in kulturo, in sicer na oddelku Ustvarjalna Evropa.

Tanja Kos deluje v zavodu Motovila, kjer se ukvarja s ključnimi izzivi na področju kulturnih politik in mednarodnih odnosov. Je svetovalka za mednarodno kulturno sodelovanje. V kulturnem in ustvarjalnih sektorjih deluje že skoraj dve desetletji, predvsem kot strokovnjakinja za programe financiranja in politike EU. Tanja aktivno sodeluje v Mobility Information Points – MIPs, ki so informacijska središča, katerih cilj je reševanje administrativnih izzivov pri čezmejnem delu umetnic_kov in kulturnih delavk_cev. MIPs so člani mreže On the Move.

Mateja Lazar, soustanoviteljica in direktorica zavoda *Motovila*, je strokovnjakinja za mednarodno sodelovanje v kulturnih in ustvarjalnih sektorjih (KUS). Specializirana je za programe in politike EU ter ima več kot 20 let izkušenj na področju svetovanja in usposabljanja, namenjenega krepitvi zmogljivosti KUS ter spodbujanju medsektorskega in nadnacionalnega sodelovanja. Je vodja Centra Ustvarjalna Evropa v Sloveniji, nacionalne informacijske pisarne za krovni program EU, ki podpira kulturni in ustvarjalni sektorje. Je aktivno vpeta v evropski mreži Culture Action Europe in On the Move, v katerih deluje tudi kot članica upravnih odborov.

Fanchon Lefevre je od leta 2021 zaposlena v Goethejevem inštitutu v Bruslju kot namestnica vodje projekta Culture Moves Europe (v preteklosti i-Portunus), evropskega programa mobilnosti za umetnike in kulturne delavce. V Bruslju je skoraj 10 let delala kot vodja projektov v evropskih institucijah in nevladnih organizacijah, predvsem na področju izobraževanja, kulture in politik vključevanja.

Florent Mehmeti je študiral gledališko in filmsko režijo na Univerzi v Prištini (dodiplomski in magistrski študij), trenutno pa pripravlja doktorat na področju kulturnega podjetništva in managementa. V letih 2000–2002 je delal kot vodja za odnose z javnostmi in razvoj v Narodnem gledališču v Prištini. Je eden od ustanoviteljev in direktor neodvisnega gledališča ODA v Prištini od leta 2003 in vodja kulturnega prostora v Palači za mladino v središču Prištine. Prav tako je ustanovitelj in umetniški vodja HAPU – mednarodnega festivala za umetnost v javnem prostoru, ki poteka na Kosovu od leta 2015. Mehmeti je pobudnik Kulturnega foruma (mreže 55 neodvisnih kulturnih organizacij na Kosovu), dva mandata pa je bil tudi predsednik te ustanove. Trenutno deluje kot član svetovalnega odbora IETM – največje mreže sodobnih uprizoritvenih umetnosti v Evropi.

Njegovo umetniško delo je povezano z več kot 60 projekti v gledališčih, javnem prostoru ter pri filmu in televiziji, vključno z mednarodnimi projekti, kjer je bil odgovoren za vodenje projektov in umetniško vodenje. Že skoraj 30 let dejavno sodeluje pri pripravi zakonodaje in oblikovanju drugih kulturnih politik, deluje v kulturnih mrežah ter organizira, vodi in nadzoruje številne druge kulturne in umetniške projekte in programe na nacionalni, regionalni in mednarodni ravni.

Ása Richardsdóttir je generalna sekretarka IETM (www.ietm.org) – največje mednarodne mreže na področju uprizoritvenih umetnosti.

Na svoji vsestranski poklicni poti se ukvarja z uprizoritvenimi umetnostmi, kulturo, akademsko sfero, bančništvom, politiko in mediji.

V preteklih petindvajsetih letih je delala kot televizijska poročevalka na islandski radioteleviziji RÚV, ustanoviteljica gledališča Kaffleikhusid, izvršna direktorica skupine Iceland Dance Company, predsednica centra Performing Arts Iceland, vodja projektov ICE HOT Reykjavík Nordic Dance Platform in Wilderness Dance, ustanoviteljica plesne mreže keðja, mestna svetnica ter producentka pri različnih umetniških projektih in mednarodnih sodelovanjih.

Je soavtorica priročnika za umetnike in producente It Starts With a Conversation.

Caroline Sotta

Caroline že štirinajst let deluje na področju kulture. Posveča se predvsem uprizoritvenim umetnostim, in sicer sodobni cirkuški in ulični umetnosti. Najprej je delovala kot koordinatorica, administratorica in odgovorna oseba za razvoj občinstva v francoskih organizacijah, nato pa kot vodja produkcije in umetniška koordinatorica. Ima izkušnje z institucionalnimi, zasebnimi in avtonomnimi organizacijami v Franciji in tujini. Potem ko se je ukvarjala tudi s transdisciplinarnimi projekti v okviru francoskih inštitutov v Aziji, je septembra lani prevzela mesto kulturne atašejke na Francoskem inštitutu v Srbiji, kjer vodi tudi program Teatroskop.

MEET THE PRODUCERS

SPOZNAJTE PRODUCENTKE_E



Blood Stories

Nika Bezeljak
nika@moment.si
+386 31 597 847



Nobody Whistles Anymore

Eva Prodan
production@cityofwomen.org
+386 31 342 789



Ability

Alja Lobnik
production@cityofwomen.org
+386 40 205 481



If trees would cry, we would cry too

Maja Vižin
maja.vizin@bunker.si
+386 31 326 099



Fun fact

Maja Vižin
maja.vizin@bunker.si
+386 31 326 099



On the Ground

Eva Prodan
production@cityofwomen.org
+386 31 342 789



This is my truth, tell me yours

Špela Trošt
spelca200@gmail.com
+386 51 360 735



Red Forest

Žiga Predan
ziga.predan@pekinpah.com
+386 40 505 047



Circle

Alma R. Selimović
alma.r.selimovic@bunker.si
+386 31 694 559



Fight

Alja Lobnik
production@cityofwomen.org
+386 40 205 481



Under Construction

Anja Pirnat
anja@glej.si
+386 40 661 514

92

TRIGGER 2024 TEAM I EKIPA**TRIGGER platform program
coordinator I Koordinatorica
programa platforme TRIGGER**

Barbara Poček, Glej Theatre I
Gledališče Glej
barbara@glej.si
+386 41 261 788

**TRIGGER head of production I
Izvršna producentka platforme
TRIGGER**

Inga Remeta, Glej Theatre I
Gledališče Glej
inga@glej.si
+386 41 849 139

**TRIGGER discursive program I
oblikovanje diskurzivnega
programa TRIGGER**

Tery Žeželj, Barbara Poček
tery@glej.si, barbara@glej.si
Tery Žeželj: +386 51 367 480
Barbara Poček: +386 41 261 788

**TRIGGER communications
coordination I Koordinatorica
komunikacije platforme
TRIGGER**

Tina Malenšek, Paulina Rogač,
Glej Theatre I Gledališče Glej
tina@glej.si, paulina@glej.si
Tina Malenšek +386 6 816 4331
Paulina Rogač +386 31 888 564

COLOPHON I KOLOFON**Editor I Urednica**

Tery Žeželj, Glej Theatre I
Gledališče Glej

Proof-reading and translations I**Lektura in prevodi**

Barbara Cerkvenik, Borut Praper,
Sunčan Stone

Texts I Besedila

Bunker
Center for Drama Art, Zagreb
City of Women I Mesto žensk
Glej Theatre I Gledališče Glej
Mala voadora
Maska
Mladinsko Theatre I Slovensko
mladinsko gledališče
Moment
Pekinpah
The New Post Office I Nova pošta
Via Negativa

Photographs I Fotografije

archives of producers I
arhiv producentov
Bunker: Ivian Kan Mujezinović,
Nada Žgank
City of Women: Nada Žgank
Glej: Borut Bučinel, Urška Centa,
Ivian Kan Mujezinović,
Micael Lozano, Ksenija Mikar,
Gregor Prah, Urška Preis,
Marljo Zupanov
Moment: Filipe Ferreira,
Andrej Firm, Pedro Jafuno
Nova pošta: Nada Žgank,
Rromir Imami, Uroš Abram
Pekinpah: Ajda Es, Matija Lukić,
Jože Suhadolnik
Via Negativa: Marcandrea
Discursive program:
Nebojša Babić, Claudia Peppel,
Barbara Poček, Andis Radi,
Matjaž Rušt, Igor Sukur,
Nada Žgank

Visual identity I**Oblikovna zasnova**

Grupa Ee / Mina Fina,
Ivian Kan Mujezinović

Graphic design I**Oblikovanje in prelom**

Grupa Ee / Mina Fina, Ivian
Kan Mujezinović, Eva Bevec

Publisher I Izdajatelj

Glej Theatre I Gledališče Glej

Printed by I Tisk

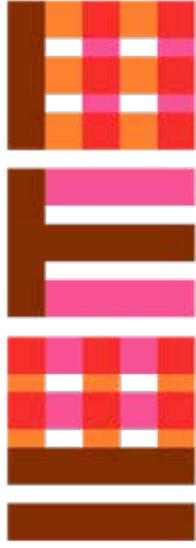
Demago

Print run I Naklada

100

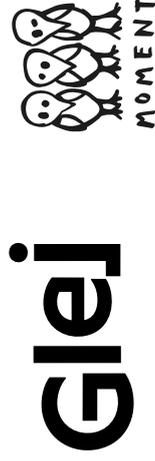
Date of publishing I**Datum izdaje**

March 2024 I Marec 2024



Glej

TRIGGER



MESTO
ŽENSK
CITY OF
WOMEN

..maska

bunker

makinjah

MOTOVILA
CENTER ZA SPODBUJANJE
SODELOVANJA V KULTURNIH
IN USTVARJALNIH SEKTORJIH

CUKRARNA

vetrinski dvor
NARODNI DOM MARIBOR



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana

IETM CARAVAN LJUBLJANA 2024