



TRIGGER

# INTRODUCTION

**Dear friends,**

TRIGGER was created as a space in which common questions that are faced by the contemporary performing arts can be explored collectively. Since its inception in 2019, the platform has aimed to contextualise the work of Slovenian independent artists within a broader international landscape and create encounters that go beyond the simple presentation of finished works. It is equally a space for exchange, reflection and the building of long-term relationships between artists, producers, curators, and institutions.

However, every time I begin writing these words of welcome, the same expression resurfaces: *turbulent times*. Each year I hope that TRIGGER might finally break free from this notion and become a pure celebration of art and artists. Yet, with every edition this seems increasingly impossible.

The world grows more complex by the day. Wars that are shaping the political landscape are drawing nearer, geopolitical tensions continue to redraw alliances and certainties, and democratic societies are entering periods of profound uncertainty. Slovenia is approaching another election cycle just as we will be wrapping up this event, reminding us that we are not immune to the polarisation that increasingly defines global public life.

In such moments, the position of art becomes both more fragile and increasingly necessary.

We live in a time when almost everything is being instrumentalised — including creativity and humanity itself. Urgency has become a defining condition of our existence, shaping not only our politics and economies, but also the ways we produce and experience art.

This sense of urgency is strongly present in the works you will encounter during this year's programme. It appears in different forms and is addressed from different perspectives, yet it runs through the entire programme. Artists respond to a world that is increasingly demanding immediate answers to crises that are systemic, historically layered and often far beyond the reach of individual action.

As these crises multiply, artists are being increasingly asked to step into roles that extend far beyond artistic practice.

They are expected to become educators, therapists, mediators, community organisers, environmental advocates, and agents of social cohesion. Cultural institutions are asked to address mental health, social inclusion, ecological awareness, and civic education — often simultaneously.

These expectations reveal a paradox. While societies continue to believe in the transformative potential of art, the intrinsic value of artistic practice itself is becoming increasingly precarious. At the very moment when artists are asked to help address some of the most complex challenges of our time, public funding for culture across Europe is being reshaped by a discourse of efficiency and measurable impact that echoes the managerial logic of late capitalism. Artistic work is increasingly evaluated through quantifiable social outcomes, leaving the arts both indispensable and expendable at the same time.

In a time marked by war, political polarisation and growing instability, spaces such as TRIGGER become particularly important. They allow us to recognise the diversity of artistic experiences across Europe and beyond, while acknowledging the shared conditions that shape our work.

Perhaps this is precisely what makes artistic spaces indispensable in turbulent times. While politics often simplify and polarise, art insists on complexity. While public discourse demands immediate solutions, art allows us to remain with the difficult questions. And while urgency dominates our everyday lives, art creates moments in which attention, reflection and imagination become possible again.

TRIGGER therefore remains, above all, a gathering.

Welcome.

Barbara Poček  
Programme Coordinator  
of TRIGGER



# UVODNIK

## Drage prijateljice in prijatelji,

TRIGGER je nastal kot prostor, kjer lahko skupaj odpiramo vprašanja, s katerimi se danes sooča sodobno uprizoritveno polje. Od svoje prve edicije leta 2019 platforma stremi k temu, da delo slovenskih neodvisnih ustvarjalcev in ustvarjalcev umešča v širši mednarodni kontekst ter ustvarja srečanja, ki presega zgolj predstavitev končnih umetniških del. Hkrati je prostor izmenjave, refleksije in vzpostavljanja dolgoročnih odnosov med Umetnicami\_ki, Producentkami\_ti, Kuratorkami\_ji, institucijami.

Vsakič, ko začnem pisati te uvodne besede, pa se znova pojavi isti izraz: *turbulentni časi*. Vsako leto upam, da se bo TRIGGER končno lahko odmaknil od te oznake in postal zgolj praznovanje umetnosti in Umenic\_kov. A z vsako novo edicijo se zdi to vse manj mogoče.

Svet, v katerem se srečujemo, postaja iz dneva v dan kompleksnejši. Vojne, ki preoblikujejo politično krajino, se približujejo našemu prostoru, geopolitične napetosti znova rišejo meje zavezništev in gotovosti, demokratične družbe pa vstopajo v obdobja globoke negotovosti. Tudi Slovenija se približuje novemu volilnemu ciklu ravno v času, ko bomo zaključevali to edicijo festivala – opomnik, da tudi mi nismo imuni na polarizacijo, ki vse bolj zaznamuje globalni javni prostor.

V takšnih trenutkih postaja položaj umetnosti hkrati bolj krhek in nujnejši.

Živimo v času, ko se instrumentalizira skoraj vse – tudi ustvarjalnost in človeškost. Občutek nujnosti je postal ena izmed temeljnih značilnosti našega časa; oblikuje naše politike in ekonomije, pa tudi načine, kako umetnost nastaja in kako jo doživljamo.

Ta občutek nujnosti je močno prisoten tudi v delih, ki jih boste srečali v letošnjem programu. Pojavlja se v različnih oblikah in z različnih perspektiv, vendar na tak ali drugačen način prežema celoten program. Umetnice in umetniki se odzivajo na svet, ki vse bolj zahteva takojšnje odgovore na krize, ki so sistemske, zgodovinsko plastene in pogosto daleč zunaj dosega posameznikovega delovanja.

Z množenjem teh kriz se od Umetnic\_kov vse pogosteje pričakuje, da prevzemajo vloge, ki segajo daleč onkraj same umetniške prakse. Postali naj bi Pedagoginje\_gi, terapevtke\_ti, mediatorke\_ji, organizatorke\_ji skupnosti, Zagovornice\_ki okolja in nosilci družbene kohezije. Od kulturnih institucij se pričakuje, da naslavljajo vprašanja duševnega zdravja, socialne vključenosti, ekološke ozaveščenosti in državljanske vzgoje – pogosto vse hkrati.

Ta pričakovanja razkrivajo paradoks. Čeprav družbe še vedno verjamejo v transformativni potencial umetnosti, postaja intrinzična vrednost umetniške prakse vse bolj negotova. Prav v trenutku, ko se od umetnic\_kov pričakuje, da pomagajo naslavljati nekatere najkompleksnejše izzive našega časa, se javno financiranje kulture po Evropi vse bolj oblikuje skozi diskurz učinkovitosti ki odseva menedžersko logiko poznega kapitalizma. Umetniško delo se vse pogosteje presoja skozi merljive družbene učinke, zaradi česar se umetnost znajde v nenavadnem položaju: hkrati je nepogrešljiva in odveč.

V času, ki ga zaznamujejo vojne, politična polarizacija in naraščajoča nestabilnost, postajajo prostori, kot je TRIGGER, še posebej pomembni. Omogočajo nam, da prepoznamo raznolikost umetniških izkušenj v Evropi in širše, hkrati pa tudi skupne pogoje, ki oblikujejo naše delo.

Morda je prav to razlog, da so umetniški prostori v turbulentnih časih nepogrešljivi. Medtem ko politika pogosto poenostavlja in polarizira, umetnost vztraja pri kompleksnosti. Medtem ko javni diskurz zahteva hitre odgovore, nam umetnost omogoča, da ostajamo ob težkih vprašanjih. In medtem ko občutek nujnosti prežema vsakdan, umetnost ustvarja trenutke, v katerih postanejo ponovno možne pozornost, refleksija in domišljija.

TRIGGER tako ostaja predvsem prostor srečevanja.

Dobrodošli.

Barbara Poček

programska koordinatorka TRIGGER-ja

# ABOUT THE TRIGGER PLATFORM

TRIGGER is a platform dedicated to contemporary performative arts developed by **Glej Theatre** in collaboration with **City of Women, Bunker Ljubljana, Maska, Slovensko mladinsko gledališče, Moment, Motovila, Pekinpah and Via Negativa**. Conceived as a joint initiative of key organisations from the Slovenian independent performing arts sector, the platform is built on a model of collaboration and shared responsibility. TRIGGER does not operate through a single dedicated funding source; instead, its programme is realised through the collective contribution of its partners, who jointly shape the artistic, discursive and professional content of each edition.

At its core, TRIGGER functions as both a **presentation and development platform** for contemporary performing arts. It combines a curated showcase of performances with international touring potential with a programme of discussions, lectures and professional workshops. The programme is devised in response to the current needs and urgencies of the sector and aims to strengthen the professional capacities of independent artists and producers, particularly in the fields of **internationalisation, networking and distribution**.

Through this collaborative format, TRIGGER brings together artists, producers, curators, festival programmers and cultural professionals from Slovenia and abroad, creating a space where artistic work can be encountered alongside the practical knowledge required to sustain it. The platform therefore serves not only as a showcase but also as a site for developing strategies and methodologies for the international circulation of contemporary performing arts.

#### **The objectives of the platform are to:**

- improve the international visibility and competitiveness of Slovenian artists and performances
- strengthen the professional position of independent producers in the performing arts sector
- expand opportunities for the national and international distribution of independent productions
- create a space for knowledge exchange in fields that lack formal educational pathways, particularly in production, management and technical professions within the performing arts
- establish and maintain long-term relationships with key European festivals, curators and producers
- promote Slovenian performing arts and facilitate their integration into international networks
- contribute to the diversity and development of domestic artistic production through the exchange of practices and experiences from abroad
- support the long-term stability and sustainability of independent producers in Slovenia

Through this shared effort, TRIGGER continues to strengthen the international presence of Slovenian performing arts while fostering collaboration, professional exchange and new opportunities for artists and cultural worker.

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# O TRIGGER PLATFORMI

**TRIGGER** je platforma za sodobne performativne umetnosti, ki jo razvija **Gledališče Glej** v sodelovanju z organizacijami **Bunker Ljubljana, Maska, Mesto žensk, Moment, Motovila, Pekinpah, Slovensko mladinsko gledališče in Via Negativa**. Nastala je kot skupna iniciativa ključnih organizacij slovenskega neodvisnega uprizoritvenega polja in temelji na modelu sodelovanja ter deljene odgovornosti. Platforma nima enotnega namenskega vira financiranja; njen program nastaja s skupnim prispevkom partnerskih organizacij, ki skupaj soustvarjajo umetniški, diskurzivni in strokovni del vsake edicije.

V svojem jedru **TRIGGER** deluje kot **predstavitvena in razvojna platforma** za sodobne uprizoritvene umetnosti. Združuje kuriran izbor predstav z mednarodnim potencialom z razpravami, predavanji in strokovnimi delavnicami. Program nastaja kot odziv na aktualne potrebe in izzive sektorja ter je usmerjen v krepitev kompetenc neodvisnih umetnic\_kov in producentk\_ov, zlasti na področju **internacionalizacije, mreženja in distribucije**.

S tem sodelovalnim formatom **TRIGGER** povezuje umetnice\_ki, producentke\_e, kuratorke\_je, festivalske selektorice\_je in druge kulturne strokovnjakinje\_e iz Slovenije in tujine ter ustvarja prostor, kjer se umetniško delo srečuje s praktičnim znanjem, potrebnim za njegovo trajnostno umeščanje v širši kulturni prostor. Platforma tako ni zgolj predstavitveni format, temveč tudi prostor za razvoj strategij in metodologij za mednarodno kroženje sodobnih uprizoritvenih umetnosti.

## **Cilji platforme so:**

- izboljšati mednarodno prepoznavnost in konkurenčnost slovenskih umetnic\_kov in predstav
- okrepiti položaj producentk\_ov v neodvisnem uprizoritvenem sektorju
- razširiti možnosti za nacionalno in mednarodno distribucijo neodvisnih produkcij
- ustvariti prostor za izmenjavo znanj na področjih, kjer ni formalnih ali neformalnih izobraževalnih poti, zlasti na področju produkcije, menedžmenta in tehnične podpore v uprizoritvenih umetnostih
- vzpostavljati in ohranjati dolgoročne povezave s pomebnimi evropskimi festivali, kuratorji in producenti
- promovirati slovenske uprizoritvene umetnosti in njihovo vključevanje v mednarodne mreže
- prispevati k raznolikosti in razvoju domače produkcije skozi izmenjavo dobrih praks in izkušenj iz tujine
- podpirati dolgoročno stabilnost in trajnost neodvisnih producentk\_ov v Sloveniji

S tem skupnim prizadevanjem **TRIGGER** krepi mednarodno prisotnost slovenskih uprizoritvenih umetnosti ter spodbuja sodelovanje, strokovno izmenjavo in nove priložnosti za umetnice\_ke in kulturne delavke\_ce.

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# PROGRAMME

Wednesday,  
18th March  
2026, Maribor

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**12:00 – 16:00**

(location: Vetrinjski dvor – Vetrinjska ulica 30, Maribor)

**ACCREDITATION**

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**13:00 – 14:30**

(location: Vetrinjski dvor – Vetrinjska ulica 30, Maribor)

**LET'S GET TO KNOW EACH OTHER** // Interactive networking of international and local participants // 90 min // National context, challenges and opportunities of Slovenian independent performing arts in dialogue with TRIGGER platform.

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**14:30 – 15:30**

(location: Vetrinjski dvor – Vetrinjska ulica 30, Maribor)

**PITCHING SESSION**

Presentation of selected Slovenian artists and their projects looking for international exposure. Moderator: Maša Radi Buh  
Presenting artists: Gabrijel Lazić & Nastja Uršula Virk, Jan Krmelj, Marko Čeh, Irena Z. Tomažin, Kristina Aleksova

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**16:00 – 17:00**

(location: Intimni oder, GT22 – Glavni trg 22, Maribor)

**Barbara Kukovec and Minca Lorenci: *PISSED*** // devised performance // 60 min // Production: Moment Maribor (Slovenia)  
**Language: English**

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**17:45 – 18:35**

(location: Vetrinjski dvor – Vetrinjska ulica 30, Maribor)

**Olja Grubić: *To our delight*** // performance // 50 min  
Production: Maska Ljubljana

Co-production: Glej Theatre, Via Negativa

Partner: Narodni dom Maribor

**Language: English**

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**20:00 – 21:00**

(location: Klub Narodnega doma – Ulica kneza Koclja 9, Maribor)

**Luka Piletič: *Under Control*** // performance // 50 min

Co-production: Via Negativa, Moment Maribor

Partner: Narodni dom Maribor

**Language: English**

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21:00 (location: Klub Narodnega doma)

**LATE NIGHT MEETING POINT**

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Thursday,  
19th March  
2026, Ljubljana

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**11:00–12:30** (location: Cukrarna)

**WHO'S THERE?** / Opening and introduction

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**12:30–13:30** (location: Cukrarna)

**LUNCH**

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**13:30 – 15:30**

(location: Cukrarna – Poljanski nasip 40, Ljubljana)

**Asociacija and EAIPA working session:**

**Beyond Performance: Sustainable Artistic Careers and the Need to Reinvent Oneself**

Session exploring how performing artists navigate precarious

working conditions by adapting their careers over time, drawing on European support structures and artists' perspectives on sustainability, health, and long-term professional development.

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**16:00 – 17:00**

(location: Španski borci – Zaloška cesta 61, Ljubljana)

**Primož Čučnik, Tomaž Grom, Nataša Živković, Polona**

**Janežič, Eduardo Raon, Jošt Drašler, Vid Drašler:**

*Now I can get the fuck out of here, now I can go*

Production: Zavod Sploh

**Language: Slovene with English surtitles**

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**18:00 – 19:15**

(location Post office – Robbova ulica 15, Ljubljana)

**Barbara Kukovec, Katarina Stegnar, Urška Brodar:**

*The Art of Living: The Act of Killing* // performance // 75 min

Co-production: Mladinsko Theatre, Rizoma Institute and

City of Women

**Language: Slovene with English surtitles**

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**19:30 – 21:00**

(location: Puppet theatre Ljubljana, Krekov trg 2, 1000 Ljubljana)

**Leja Jurišič: *Dance in Stone*** // performance // 90 min

Co-production: Pekinpah & Ljubljana Puppet theatre

**Language: Slovene with English surtitles**

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**21:30 – 22:30**

(location: Old City Power Station – Slomškova ulica 18, Ljubljana)

**Aljoša Lovrič Krapež: *Is Joy II*** // performance // 60 min

Production: Bunker

**Language: Non-verbal**

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# Friday, 20th March 2026, Ljubljana

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**10:00 – 12:30**

(location: Dom sindikatov Slovenije, Dalmatinova ulica 4, Ljubljana)

**EAIPA general assembly** (closed for public)

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**11:00 – 12:30**

(location: Cukrarna, Poljanski nasip 40, Ljubljana)

**TRIGGER IN CONTEXT: Aesthetic, Production, and Social Perspectives** talks on the context of programmed performances by Karolina Bugajak and Metod Zupan

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**12:30 – 14:00**

**LUNCH**

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**14:00 – 15:30**

(location: Cukrarna – Poljanski nasip 40, Ljubljana)

**MOTOVILA PANEL: Culture as a Tool?**

**Instrumentalisation and the Autonomy of Art**

This roundtable explores the growing instrumentalisation of culture in European policies and what it means in practice for artistic production and working conditions. Drawing on current debates on impact, funding criteria and cross-sector agendas, it asks how the intrinsic value of culture and artistic autonomy can be safeguarded and what room remains for independent arts to shape, resist or reframe these pressures.

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**15:30 – 16:40** (location: Glej Theatre, Gregorčičeva 3, Ljubljana)

**16:40 – 17:50** (location: Glej Theatre, Gregorčičeva 3, Ljubljana)

**17:50 – 18:50** (location: Glej Theatre, Gregorčičeva 3, Ljubljana)

**Natalija Vujošević, Tara Langford, and Neja Tomšič:**

*Jadran Resort* // novel in landscape // 50 min //

10 people per show. Please book your slot [here](#)

Production: Glej Theatre

**Language: English**

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**19:00 – 20:30**

(location: Dance Theatre Ljubljana, Prijateljeva ulica 2a, Ljubljana)

**Varja Hrvatin: *Sukeban*** // performance // 60 min

Co-produced by: City of Women & Cankarjev dom

Co-production with venue for Trigger 2026:

Dance Theater Ljubljana

**Language: Slovene with English surtitles**

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**21:00 – 22:00**

(location: Old City Power Station, Slomškova ulica 18, Ljubljana)

**The Igralke Collective and Rajna Racz: *Mothers*** //

performance // 60 min

Co-produced by: Igralke Collective (CRO); House Nahero (CRO);

Ulysses Theatre (CRO); Maska Ljubljana (SLO).

**Language: with Slovenian and English surtitles**

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# Parallel programme

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**15–19 March 2026**

**MLADINSKO SHOWCASE**

5 days, 8 performances, English subtitles

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## Wednesday, 18th March 2026, Ljubljana

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**18:00 – 19:30**

(location: Puppet theatre Ljubljana – Krekov trg 22, Ljubljana)

**Leja Jurišič: *Dance in Stone*** // performance // 90 min

Co-production: Pekinpah & Ljubljana Puppet theatre

**Language: Slovene with English surtitles**

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**20:00 – 21:00**

(location: Old City Power Station – Slomškova ulica 18, Ljubljana)

**Aljoša Lovrić Krapež: *Is Joy*** // performance // 60 min

Production: Bunker

**Language: Non-verbal**

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## Saturday, March 21st 2026, Ljubljana

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**20:00 – 21:00**

(location: Glej Theatre – Gregorčičeva 3, Ljubljana)

**Natalija Vujošević, Tara Langford, and Neja Tomšič:**

***Jadran Resort*** // novel in landscape // 50 min //

10 people per show. Please book your slot [here](#)

Production: Glej Theatre

**Language: English**

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# PROGRAM

Sreda,  
18. marec 2026,  
Maribor

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12:00 – 16:00 (lokacija: Vetrinjski dvor)

**REGISTRACIJA**

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13:00 – 14:30 (lokacija: Vetrinjski dvor)

**SPOZNAJMO SE** // Interaktivno mreženje mednarodnih in lokalnih udeleženk\_cev // 90 min // Nacionalni kontekst, izzivi in priložnosti slovenske neodvisne uprizoritvene umetnosti v dialogu s platformo TRIGGER.

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14:30 – 15:30 (lokacija: Vetrinjski dvor)

**PITCHING PREDSTAVITVE** // Predstavitev izbranih slovenskih umetnic\_kov ter njihovih obstoječih in prihajajočih projektov. Moderatorka: Maša Radi Buh // Umetniki: Gabrijel Lazić in Nastja Uršula Virk, Jan Krmelj, Marko Čeh, Irena Z. Tomažin, Kristina Aleksova

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16:00 – 17:00 (lokacija: Intimni oder, GT22)

**Barbara Kukovec in Minca Lorenci: PISSED** // avtorska predstava // 60 min  
Produkcija: Moment  
**Jezik: slovenščina**

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17:45 – 18:35 (lokacija: Vetrinjski dvor)

**Olja Grubić: Nam v slast** // predstava // 50 min  
Produkcija: Maska Ljubljana  
Koprodukcija: Gledališče Glej, Via Negativa  
**Jezik: angleščina**

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20:00 – 21:00 (lokacija: Klub Narodnega doma)

**Luka Piletič: Pod kontrolo** // predstava // 50 min  
Koprodukcija: Via Negativa, Moment Maribor  
**Jezik: angleščina**

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21:00 (lokacija: Klub Narodnega doma)

**Večerno druženje**

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Četrtek,  
19. marec 2026,  
Ljubljana

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11:00–12:30 (lokacija: Cukrarna)

**KDO JE TAM?** // Otvoritev in spoznavanje.

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12:30–13:30 (lokacija: Cukrarna)

**KOSILO**

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13:30 – 15:30 (lokacija: Cukrarna)

**Okrogla miza Asociacije in EAIPA:**

**Onkraj performansa: trajnostne umetniške kariere in potreba po ponovnem izumljanju sebe**

Srečanje raziskuje, kako se uprizoritvene\_i umetnice\_ki soočajo s prekarnimi delovnimi pogoji in skozi čas prilagajajo svoje kariere, ob upoštevanju evropskih podpornih struktur ter pogledov umetnikov na trajnost, zdravje in dolgoročni profesionalni razvoj.

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16:00 – 17:00 (lokacija: Španski borci)

**Primož Čučnik, Tomaž Grom, Nataša Živković, Polona Janežič, Eduardo Raon, Jošt Drašler, Vid Drašler:**

***Zdej loh spokam zdej loh grem***

Produkcija: Zavod Sploh

**Jezik: slovenščina z angleškimi nadnapisi**

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18:00 – 19:15 (lokacija: Pošta)

**Barbara Kukovec, Katarina Stegnar, Urška Brodar:**

***Umetnost življenja: Umor na podeželju*** // predstava // 75 min

Koprodukcija: Mladinsko gledališče, Zavod Rizoma

in Mesto žensk

**Jezik: slovenščina z angleškimi nadnapisi**

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19:30 – 21:00 (lokacija: Lutkovno gledališče Ljubljana)

**Leja Jurišič: Ples v kamnu** // predstava // 90 min

Koprodukcija: Pekinpah & Lutkovno gledališče Ljubljana

**Jezik: slovenščina z angleškimi nadnapisi**

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21:30 – 22:30 (lokacija: Stara mestna elektrarna)

**Aljoša Lovrič Krapež: Je radost II** // predstava // 60 min

Produkcija: Bunker

**Jezik: brez besed**

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# Petek, 20. marec 2026, Ljubljana

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10:00 – 12:30 (lokacija: Dom sindikatov Slovenije)

**EAIPA generalna skupščina** (zaprto za javnost)

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11:00 – 12:30 (lokacija: Cukrarna)

**TRIGGER V KONTEKSTU: predavanje o estetskih, produkcijskih in družbenih perspektivah vključenih predstav Karolina Bugajak in Metod Zupan**

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12:30 – 14:00

**KOSILO**

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14:00 – 15:30 (lokacija: Cukrarna)

**OKROGLA MIZA MOTOVILA: Kultura kot orodje?**

**Instrumentalizacija in avtonomija umetnosti**

Okrogla miza obravnava naraščajočo instrumentalizacijo kulture v evropskih politikah in njen vpliv na umetniško produkcijo ter delovne pogoje. Izhajajoč iz aktualnih razprav o družbenem učinku, merilih financiranja in medsektorskih agendah, se sprašuje, kako zaščititi notranjo vrednost kulture in umetniško avtonomijo ter kakšen prostor ostaja neodvisni umetnosti za oblikovanje, upiranje ali preoblikovanje teh pritiskov.

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15:30 – 16:40 (lokacija: Gledališče Glej)

16:40 – 17:50 (lokacija: Gledališče Glej)

17:50 – 18:50 (lokacija: Gledališče Glej)

**Natalija Vujošević, Tara Langford in Neja Tomšič:**

***Jadran Resort*** // roman v krajini // 50 min //

10 oseb na predstavo, rezervacije sprejemamo na [povezavi](#)

Produkcija: Gledališče Glej

**Jezik: angleščina**

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19:00 – 20:30 (lokacija: Plesni teater Ljubljana)

**Varja Hrvatin: Sukeban** // predstava // 60 min

Koprodukcija: Mesto žensk & Cankarjev dom

Koprodukcija s prostorom za Trigger 2026: Plesni Teater Ljubljana

**Jezik: slovenščina z angleškimi nadnapisi**

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21:00 – 22:00 (lokacija: Stara mestna elektrarna)

**Kolektiv Igralke in Rajna Racz: Mame** // predstava // 60 min

Koprodukcija: Kolektiv Igralke (HRV); Kuća Nahero (HRV);

Gledališče Ulysses (HRV); Maska Ljubljana (SLO).

**Jezik: hrvaščina s slovenskimi in angleškimi nadnapisi**

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# Vzporedni program

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15. - 19. marec 2026

**MLADINSKO SHOWCASE**

5 dni, 8 predstav, angleški nadnapisi

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Sreda,  
18. marec 2026,  
Ljubljana

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**18:00 – 19:30** (lokacija: Lutkovno gledališče Ljubljana)

**Leja Jurišič: *Ples v kamnu*** // predstava // 90 min

Koprodukcija: Pekinpah & Lutkovno gledališče Ljubljana

**Jezik: slovenščina z angleškimi nadnapisi**

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**20:00 – 21:00** (lokacija: Stara mestna elektrarna)

**Aljoša Lovrić Krapež: *Je radost II*** // predstava // 60 min

Produkcija: Bunker

**Jezik: brez besed**

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Sobota,  
21. marec 2026,  
Ljubljana

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**20:00 – 21:00** (lokacija: Gledališče Glej)

**Natalija Vujošević, Tara Langford in Neja Tomšič:**

***Jadran Resort*** // roman v krajini // 50 min //

10 oseb na predstavo, rezervacije sprejemamo na [povezavi](#)

Produkcija: Gledališče Glej

**Jezik: angleščina**

TRIGGER  
TRIGGER

COMMUNITY

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SKUPNOST

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SHOWCASE  
ARTISTS AND  
PRODUCERS

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SHOWCASE  
UMETNICE,  
UMETNIKI IN  
PRODUCENTI

# Pissed

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How do you know when you have to do it? When you get the urge, of course. Then you have only two options: either you suppress it or you do it. Control or surrender. Suppress or let go? You can suppress it for various reasons – because you're waiting for the right moment, because you don't dare, because you simply don't know where to go, because the tension feeds you, because you don't have time, because... you always find some (non)sensical reason.

When you have to do it, time is also pressing. In this small window of time between the feeling of urgency and actual release, a whole little life can happen. Expectation. Doubt. Panic. Fear. Desire. Need. Pleasure.

When you have to do it, the pressure becomes unbearable, you lose control of your body, the window of freedom closes, and an uncontrolled torrent floods everything in front of you. The victims of the flood are collateral damage. The only thing that matters then is that you gave it your all, that you pissed, and that you returned to a carefree life.

In the performance, Minca and Barbara question the various forms of urgency, its causes and consequences. They seek the tension between restraint and outburst in everyday situations, and repeatedly find that there are countless reasons why we are pissed.

CREDITS

Authors and performers: Barbara Kukovec and Minca Lorenci

Dramaturg: Jasna Žmak

Costume and set designer: Olja Grubić

Lighting designer and photographer: Andrej Firm

Sound designer: Rob Canning

Technician: Luka Jaušnik

Production: Moment

Acknowledgements: Dane Radulović, Matic Gselman, Nika Bezeljak, Samo Granda, Žan Koprivnik, Liza Marijina, Maja Pan, Barbara Polajnar, Rebeca Jazbinšek Berghaus Šenveter, Anamarija Nađ, Borut Žvorc, Zoran Petrovič, Uroš Kaurin, Urška Kamenšek, Bernardo Pešak.

#### O PREDSTAVI

Kako veš, kdaj moraš stvar opraviti do konca? Takrat, ko pritisne nuja, seveda. Takrat imaš samo dve možnosti: ali zadržiš ali to narediš. Nadzor ali predaja. Zadržati ali osvoboditi? Zadržuješ se iz različnih razlogov – ker čakaš na pravi trenutek, ker si ne upaš, ker enostavno ne veš, kam, ker te napetost hrani, ker nimaš časa, ker ... vedno najdeš nek (ne)smiseln razlog.

Ko moraš stvar opraviti do konca, te pritiska tudi čas. V tem malem časovnem oknu med občutkom nuje in dejansko sprostivijo se lahko zgodi celo malo življenje. Pričakovanje. Dvom. Panika. Strah. Želja. Potreba. Užitek.

Ko moraš stvar opraviti do konca, postane pritisk neznosen, takrat izgubiš nadzor nad telesom, okno svobode se zapre in nenadzorovan hudournik preplavi vse pred tabo. Žrtve povodnji so kolateralna škoda. Edino, kar je tedaj pomembno, je, da si spraviš vse iz sebe, da si se dobro poscal in da si se vrnil v brezskrbnost življenja.

Minca in Barbara se v predstavi sprašujeta o različnih oblikah nuje, njenih vzrokih in posledicah. V vsakdanjih situacijah iščeta napetost med zadrževanjem in izlivanjem in vedno znova ugotovita, da obstaja nešteto razlogov, zaradi katerih smo pissed.

#### KOLOFON

Avtorici in nastopajoči: Barbara Kukovec in Minca Lorenci

Dramaturginja: Jasna Žmak

Kostumografinja in scenografinja: Olja Grubić

Oblikovalec luči in fotograf: Andrej Firm

Oblikovalec zvoka: Rob Canning

Tehnično vodenje: Luka Jaušnik

Produkcija: Moment

Zahvale: Dane Radulović, Matic Gselman, Nika Bezeljak, Samo Granda, Žan Koprivnik, Liza Marijina, Maja Pan, Barbara Polajnar, Rebeca Jazbinšek Berghaus Šenveter, Anamarija Nađ, Borut Žvorc, Zoran Petrovič, Uroš Kaurin, Urška Kamenshek, Bernardo Pešak.

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**ABOUT THE ARTISTS**

**Barbara Kukovec** works as an actress, performer, and author. She strives to intertwine the field of art with everyday “non-artistic” contexts and explores possibilities for creating connections between seemingly incompatible worlds. In 2020, she co-founded the Rizoma Institute for Artistic Production and Sustainable Development, within which she is particularly interested in placing contemporary artistic practice in rural contexts, outside the centers of economic and cultural power. She lives and works between Maribor, Ljubljana, and the Haloze region.

**Minca Lorenci** is a theatre and film actress. In 2005, she graduated in acting from the Academy of Theatre, Radio, Film and Television, and in the same year joined the ensemble of the Slovene People's Theatre Celje (SLG Celje), where she worked until 2018. Since 2018, she has been a member of the Drama ensemble of the Slovenian National Theatre Maribor. She has created numerous notable theatre roles and is known for her sharp and magnetic stage presence; for her acting achievements she has also received the Večer Award. She is interested in theatre in its various forms, from classical productions to devised and educational projects. She has also appeared in several Slovenian feature films, introducing her work to a wider audience.

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**O UMETNICAH**

**Barbara Kukovec** deluje kot igralka, performerka in avtorica. Prizadeva si, da bi polje umetnosti prepletla z vsakdanjimi »neumetniškimi« konteksti, in raziskuje možnosti za vzpostavljanje povezav med na videz nezdružljivimi svetovi. Leta 2020 je soustanovila Zavod za umetniško produkcijo in trajnostni razvoj Rizoma, v sklopu katerega jo med drugim zanima umeščanje sodobne umetniške prakse v kontekst podeželja, zunaj centrov ekonomske in kulturne moči. Živi in dela med Mariborom, Ljubljano in Halozami.

**Minca Lorenci** je gledališka in filmska igralka. Leta 2005 je na Akademiji za gledališče, radio, film in televizijo diplomirala iz igre, istega leta pa se je pridružila ansamblu SLG Celje, v katerem je delovala do leta 2018. Od 2018 je članica ansambla Drame SNG Maribor. Ustvarila je vrsto opaznih gledaliških vlog, velja za igralko izostrene in magične prezence, za svoje igralske dosežke je prejela tudi Večerovo nagrado. Zanima jo gledališče v različnih oblikah, od klasičnih uprizoritev do avtorskih in pedagoških projektov. Širši javnosti se je predstavila tudi v več slovenskih celovečernih filmih.



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#### ABOUT THE PRODUCER

**Moment's** key mission is the production and development of independent theatre. We strive to make as many people as possible familiar with contemporary performance practices, to make them get to know them and to deal with them critically. We connect people and 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 organization of the biennial international Prestopi/Crossings Festival. In Maribor, we run the Intimate Stage (Intimni oder), which has been growing in the common spaces of GT22 since 2014.

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#### 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.

**TRIGGER**

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# To Our Delight

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## Nam v slast



#### ABOUT THE PRODUCTION

“Egalitarian cities, even regional confederations, are quite common in history – but egalitarian families or households are not.” David Graeber and David Wengrow

The era of technofundamentalism — or data colonialism — into which we have entered brings with it a deep sense of uncertainty. The future appears increasingly subject to the politics of control. We are entering a period of transformation, yet it is hard to imagine that it will end happily.

Although we often look back to the past and idealize it as a time of stability and safety, it is worth asking: for whom was that world truly stable and safe?

The most painful losses of freedom have not occurred at the level of states or systems, but within the most intimate spaces — between genders, between generations, between roles within households. It is often there, where we expect warmth and protection, that the deepest inequalities reside.

Yet history never stands still. Every generation destroys the old world and builds a new one from its ruins. But the question remains: will the new world be better? Biologically, we are inclined toward simple solutions, yet building requires patience; destruction is easier — and faster.

With her performance *To Our Delight*, artist Olja Grubić continues her exploration of the connections between food and eating, identity, culture, and society. This time, she places us on a sugar-coated carousel of continuous work and creation — of building, breaking, and rebuilding — wrapped in an uplifting, hymn-like musical accompaniment. The piece unfolds as a contemplative repetition that expands into the social–private–political realm, asking whether we are capable of creating a world not only in our own image, but one that is a pleasure for all.

#### CREDITS

Concept author and performer: Olja Grubić  
Co-authors and performers: Anita Wach, Nina Goropečnik  
Photography: Marcandrea Bragalini  
PR: Urška Comino (Maska), Tina Malenšek,  
Paulina Pia Rogač (Gledališče Glej)  
Producer: Lučka Neža Peterlin  
Technical director: Grega Mohorčič  
Production: Maska  
Co-produced by: Glej Theatre, Via Negativa  
Financial support: Ministry of Culture of the  
Republic of Slovenia, City Municipality of Ljubljana

»*Egalitarna mesta, celo regionalne konfederacije, so v zgodovini precej pogosti – egalitarne družine ali gospodinjstva pa ne.*«

David Graeber in David Wengrow

Čas tehnofundamentalizma oziroma podatkovnega kolonializma, v katerega smo vstopili, prinaša občutek negotovosti, prihodnost pa se zdi vse bolj podvržena politikam nadzora. Vstopamo v obdobje sprememb, a izid si težko predstavljamo kot srečen konec.

Čeprav se radi oziramo v preteklost in jo idealiziramo kot čas stabilnosti in varnosti, se velja vprašati: za koga je bil ta svet zares stabilen in varen?

Najbolj boleče izgube svoboščin se niso zgodile na ravni držav ali sistemov, temveč v najbolj intimnih prostorih – med spoloma, med generacijami, med vlogami znotraj gospodinjestev. Tam, kjer bi pričakovali toplino in varnost, se pogosto skriva najgloblja neenakost.

Toda zgodovina se nikoli ne ustavi. Vsaka generacija poruši stari svet in iz njegovih ruševin zgradi novega. A vprašanje ostaja: bo novi svet boljši? Biološko smo nagnjeni k preprostim rešitvam, graditi pa zahteva potrpežljivost; uničevati je lažje, hitreje.

Umetnica Olja Grubić s performansom *Nam v slast* nadaljuje študijo povezanosti hrane in prehranjevanja z identiteto, kulturo, družbo. Tokrat nas postavi na sladkobni vrtiljak nenehnega dela/ustvarjanja – gradnje, rušenja, ponovne gradnje – ovitega v zanosno himnično glasbeno spremljavo, v nekakšno kontemplativno repeticijo, ki se razpira v polje družbenega-zasebnega-političnega ter preizprašuje, ali znamo svet ustvariti ne le po svoji meri, ampak vsem v slast.

#### KOLOFON

Avtorica koncepta in izvajalka: Olja Grubić

Soavtorice in izvajalke: Anita Wach, Nina Goropečnik

Fotografija: Marcandrea Bragalini

PR: Urška Comino (Maska), Tina Malenšek,

Paulina Pia Rogač (Gledališče Glej)

Producentka: Lučka Neža Peterlin

Tehnično vodstvo: Grega Mohorčič

Produkcija: Maska Ljubljana

Koprodukcija: Gledališče Glej, Via Negativa

Finančna podpora: Ministrstvo za kulturo

Republike Slovenije, Mestna občina Ljubljana

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**ABOUT THE ARTIST**

**Olja Grubić** (1990, Pula) graduated in Space Conceptualisation from the Academy of Visual Arts in Ljubljana in 2014. She has presented her work in numerous solo and group exhibitions both at home and abroad. She was a recipient of a Cultural Euro grant from Kino Šiška. Her work is included in the Moderna Galerija Ljubljana's Arteast 2000+ collection. Between 2016 and 2021, she was the leader of the group Cabaret Tiffany. In 2020 she became a member of the artistic council of Via Negativa. In her artistic practice, she addresses themes that reflect the primordality of life, combining the basic functions, needs, and instincts of life into visual images and seemingly simple physical actions that, in their persistence in time, shape a wide range of feelings and the social condition of society. Her practice encompasses performance, cabaret, installation, drawing, set and costume design. She lives and works in Ljubljana.

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**O UMETNICI**

**Olja Grubić** (1990, Pulj) je leta 2014 je diplomirala na Akademiji za vizualne umetnosti v Ljubljani, smer konceptualizacija prostora. Svoje delo je predstavila na številnih samostojnih in skupinskih razstavah tako doma kot v tujini. Bila je prejemnica sredstev Kulturnega evra pri Kinu Šiška. Njeno delo je vključeno v zbirko Moderne galerije Ljubljana Arteast 2000+. Med letoma 2016 in 2021 je vodila skupino Kabaret Tiffany. Leta 2020 je postala članica umetniškega sveta Vie Negative. V svojem umetniškem delovanju se loteva tematik, ki odsevajo prvinskost življenja, v svojih projektih pa osnovne življenjske funkcije, potrebe in nagone spaja v vizualne podobe in na prvi pogled enostavne fizične akcije, ki v vztrajanju v času oblikujejo širok spekter občutij in socialnega stanja družbe. Ukvarja se s performansom, kabaretom, instalacijami, risanjem, scenografijo in kostumografijo. Živi in dela v Ljubljani.



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**ABOUT THE PRODUCER**

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

**Glej Theatre** is the oldest professional independent performing arts organisation in Slovenia, functioning both as a production house and a venue dedicated to the development of contemporary theatre practices. As a production and development platform, it supports author-driven theatre, experimental and interdisciplinary approaches, and artists working across different artistic fields.

Each year, Glej produces new performances, supports projects in development, and provides young and emerging artists with process and experiment driven processes. At the same time, it runs educational and participatory programmes such as Generation to Generation (G2G) and ŠtudenTeater, which open space for young people to create and engage with contemporary performing arts practices.

Within the Slovenian context, Glej operates as a space for artistic research, critical dialogue, and support for independent production. Through international collaborations and the TRIGGER platform, it also actively contributes to increasing the international visibility of Slovenian performing artists.

**VIA NEGATIVA:**

WE OPERATE AS 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 research, development and production of contemporary performing arts. We are focused in devising and exploring different performing strategies, with an emphasis on ethics and liveness of performance practices, procedures and genres. In addition to the production we regularly conduct workshops, which every year take place in Ljubljana the form of the VN Lab – the Via Negativa laboratory for contemporary performing arts.

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## O PRODUCENTU

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

**Gledališče Glej** je najstarejša profesionalna neinstitucionalna organizacija na področju uprizoritvenih umetnosti v Sloveniji ter hkrati produkcijska hiša in prostor za razvoj sodobnih gledaliških praks. Kot produkcijska in razvojna platforma podpira avtorsko gledališče, eksperimentalne in interdisciplinarne pristope ter ustvarjalke\_c, ki delujejo na presečišču različnih umetniških praks.

Glej vsako leto producira nove uprizoritve, podpira projekte v razvoju ter mladim umetnikom omogoča razvojne in produkcijske procese. Ob tem razvija tudi izobraževalne in participativne programe, kot sta Generacija generaciji (G2G) in ŠtudenTeater, ki mladim odpirata prostor za ustvarjanje in vstop v sodobne uprizoritvene prakse.

V slovenskem kontekstu Glej deluje kot prostor umetniškega raziskovanja, kritičnega dialoga in podpore neodvisni produkciji, hkrati pa skozi mednarodna sodelovanja in platformo TRIGGER aktivno prispeva k večji vidnosti slovenskih umetnic\_kov v evropskem prostoru.

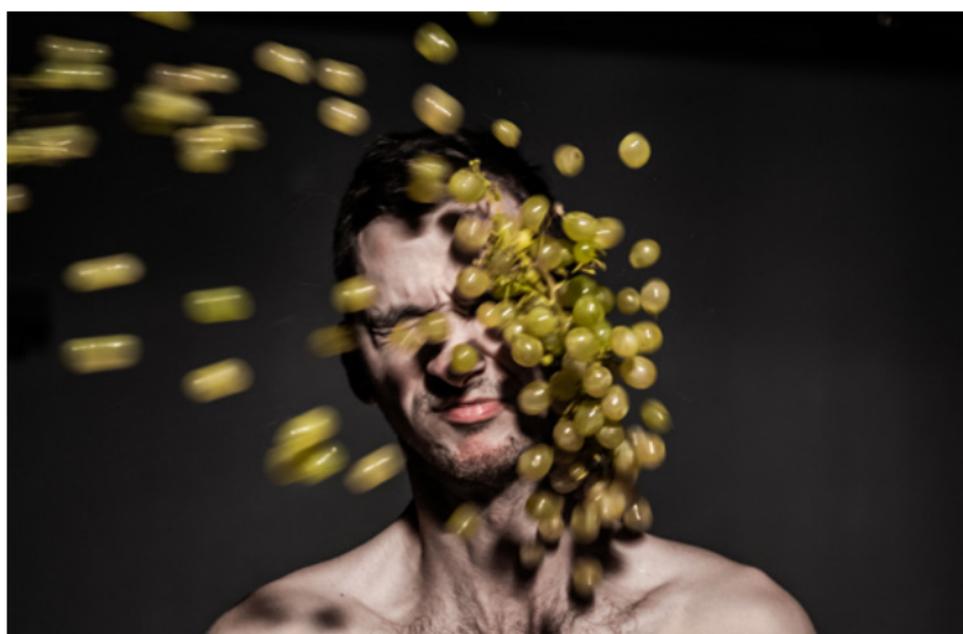
## VIA NEGATIVA:

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.

# Under Control

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## Pod kontrolo



#### ABOUT THE PRODUCTION

Luka works out every day, answers emails on time, showers every day with cold water, eats healthy, separates waste, cleans, cooks, in short, does everything he can to keep things from spiralling out of control. Everything makes him sick, but there are some things you just have to swallow. How far do we want to push ourselves to keep things under control? Where are freedom, joy, happiness? If you too feel that you are just a sheepdog trying to get your desires, instincts, obligations, worries, problems, etc. in order on a daily basis, then Luka is your man. A clown who forgot to be funny and a performer who can't be serious.

The performance was conceived in the VN Lab, the VN Lab for performance art and the PARL 2022 platform.

#### CREDITS

Devised and performed by: Luka Piletič  
Practical dramaturgy: Uroš Kaurin and Anja Bezlova Završnik  
Public relations: Sara Horžen (Via Negativa), Anamarija Nađ (Moment)  
Producers: Špela Trošt (Via Negativa), Zoran Petrovič (Moment)  
Photographer: Marcandrea  
Production: Via Negativa and Moment  
Partner: Zavod EN-KNAP  
Photographer: Marcandrea

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#### O PREDSTAVI

Luka vsak dan telovadi, sproti odgovarja na meje, vsak dan se tušira z mrzlo vodo, zdravo je, ločuje odpadke, pospravlja, kuha, skratka počne vse, kar lahko, da stvari ne bi ušle izpod nadzora. Od vsega mu gre na bruhanje, a ene stvari je pač treba požreti.

Kako daleč se hočemo gnati, da bi imeli stvari pod nadzorom? Kje je svoboda, veselje, sreča? Če se tudi vam zdi, da ste vsakodnevno zgolj ovčar, ki poskuša svoje želje, nagone, obveznosti, skrbi, probleme itd. spraviti v red, potem je Luka vaš človek. Klovn, ki je pozabil biti smešen, in performer, ki ne zna biti resen.

Projekt je nastal na podlagi sodelovanja v laboratoriju Vie Negative za uprizarjanje – VN Lab (2022) in mednarodnem projektu za raziskave sodobnih scenskih umetnosti – PARL (2022).

## KOLOFON

Avtor in izvajalec: Luka Piletič  
Praktična dramaturga: Uroš Kaurin in  
Anja Bezlova Završnik  
Odnosi z javnostmi: Sara Horžen (Via Negativa),  
Anamarija Nađ (Moment)  
Producentki: Špela Trošt (Via Negativa),  
Zoran Petrovič (Moment)  
Fotograf: Marcandrea  
Produkcija: Via Negativa in Moment  
Partner: Zavod EN-KNAP  
Fotograf: Marcandrea

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## ABOUT THE ARTISTS

**Luka Piletič** (1994) is an actor and clown from Slovenia. He trained at École Philippe Gaulier in France, an international theatre school specialized in clown, bouffon, and farce. He works in the fields of devised theatre, performance, clown, improvisation, and dance, collaborating with established artists and collectives of the Slovenian independent scene, performing both in Slovenia and abroad.

In 2023, he created his first solo performance *Under Control*, which received the award for Best Text and the Performers' Choice Award at the ZIZ Festival, and was selected to be shown at Borštnikovo Srečanje, Slovenia's biggest and most important theatre festival. In 2024, he and the team of the performance *Buskers' Dream* received the Urbana Ljubljana Award for Best Slovenian Street Performance.

He also holds an MA in social pedagogy from the University of Ljubljana and works as a hospital clown, visiting hospitals and care homes across Slovenia.

## O UMETNIKU

**Luka Piletič** (1994) je igralec in klovn iz Slovenije. Izobraževal se je na École Philippe Gaulier v Franciji, mednarodni gledališki šoli, specializirani za klovna, bouffona in farso. Deluje na področjih avtorskega gledališča, performansa, klovnade, improvizacije in plesa ter sodeluje z uveljavljenimi umetniki in kolektivi slovenske neodvisne scene, nastopa pa tako v Sloveniji kot v tujini.

Leta 2023 je ustvaril svojo prvo solo predstavo *Pod kontrolo*, ki je na festivalu ZIZ prejela nagrado za najboljše besedilo in nagrado po izboru nastopajočih, izbrana pa je bila tudi za predstavitev na Borštnikovem srečanju, največjem in najpomembnejšem gledališkem festivalu v Sloveniji. Leta 2024 je skupaj z ekipo predstave *Buskers' Dream* prejel nagrado Urbana Ljubljana za najboljšo slovensko ulično predstavo.

Magistral je iz socialne pedagogike na Univerzi v Ljubljani in deluje tudi kot bolnišnični klovn, pri čemer obiskuje bolnišnice in domove za starejše po vsej Sloveniji.



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**ABOUT THE PRODUCER**

**VIA NEGATIVA:** WE OPERATE AS 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 research, development and production of contemporary performing arts. We are focused in devising and exploring different performing strategies, with an emphasis on ethics and liveness of performance practices, procedures and genres. In addition to the production we regularly conduct workshops, which every year take place in Ljubljana the form of the VN Lab – the Via Negativa laboratory for contemporary performing arts.

**Moment's** key mission is the production and development of independent theatre. We strive to make as many people as possible familiar with contemporary performance practices, to make them get to know them and to deal with them critically. We connect people and 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 organization of the biennial international Prestopi/Crossings Festival. In Maribor, we run the Intimate Stage (Intimni oder), which has been growing in the common spaces of GT22 since 2014.

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**O PRODUCENTU**

**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.

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.

# TRIGGER

Now I can get the  
fuck out of here,  
now I can go

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Zdej loh spokam  
zdej loh grem



ABOUT THE PRODUCTION

*On the old radio  
I put on a good sound  
it turns me around  
moves me to and fro  
brings me down*

*that good sound  
knocks us backward  
lighter and tobacco  
drills to the bones  
drives me crazy*

*that pencil knows me  
and the box plays  
on solid graphite  
the trace that follows us  
darkening the brite days  
for fucked-up poeple*

CREDITS

Texts: Primož Čučnik

Authors and performers: Tomaž Grom, Nataša Živković, Polona Janežič, Eduardo Raon (alt. Anton Lorenzutti), Jošt Drašler, Vid Drašler

Light design: Špela Škulj

Sound design: Damjan Dobrina

Initiator and producer: Špela Trošt

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O PREDSTAVI

*Na star radio  
naštímam dober zvok  
vrti me naokrog  
premika sem in tja  
pritisne me na tla*

*ta dober zvok  
ki vznak nas zavrti  
vžigalnik in tobak  
kot sveder do kosti  
me v hipu obnori*

*ta svinčnik me pozna  
in škatla zaigra  
na srednje trd grafit  
in sled ki nam sledi  
posenči svetle dni  
za sfukane ljudi*

KOLOFON

Besedila: Primož Čučnik

Avtorji in izvajalci: Tomaž Grom, Nataša Živković, Polona Janežič, Eduardo Raon (alt. Anton Lorenzutti), Jošt Drašler, Vid Drašler

Oblikovanje svetlobe: Špela Škulj

Oblikovanje zvoka: Damjan Dobrina

Video: Tomaž Grom

Gostje: Andrej Fon, Cene Resnik, Jure Boršič

Pobudnica in producentka: Špela Trošt

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#### ABOUT THE ARTISTS

**Nataša Živković**, born in 1981 to mother Elizabeta and father Vukosav. After seeing Swan Lake, she wanted to dance ballet and thus completed the high school program at the Ljubljana Music and Ballet Conservatory. At the same time, she went to Gimnazija Poljane high school and already started performing in various dance and theater performances, which she continued while studying French language and comparative literature at the Faculty of Arts in Ljubljana. So she knows how to ask for directions and order a coffee in Paris, as well as any literary-film debate that doesn't escape her, but otherwise, in the last decade, she is primarily a performer-choreographer-director-teacher-occasional singer-mother. She teaches movement and ballet at SVŠGUGL (Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana), is a member of the collective The Feminalz and co-creates the technoburlesque *Tatovi podob*. She collaborates with directors, choreographers and creates her own original works. For her work, she was awarded the Zlata ptica award, the Ksenija Hribar award for the best dancer, the City of Women - ŽOŽ award for Image Thieves; and she received the main prize at the festival in Bilbao for her original play *Sine*. She likes sauna, good music and sincere friendships. She dreams of a nomadic life in warm places.

**Primož Čučnik**, poet and translator. He has published numerous poetry collections, for which he received a number of international awards. From Polish and English he translated some of the basic works of contemporary authors (Białoszewski, Sommer, Świetlicki, Wiedemann, O'Hara, Bishop, Ashbery, Cage). He is the editor-in-chief of the Literatura magazine and the editor and founder of the Sherpa pocket publishing house. In 1999 he co-created (with Tomaž Grom and Tao G. Vrhovec Sambolec) album *Dvojniki*. Later, with Grom, he co-created a compilation *Košček hrupa and ščepec soli*

(Kud F. P., 2002). In trio CPG impro (Čučnik/Pepelnik/Grom) he has been participating since the very beginning.

**Tomaž Grom** understands music as a medium of communication rather than aesthetic pleasure. He wants to find reasons for making music. Uncompromisingly he prods at social norms. Music for him is a form of seeking, unanswered questions, flow of ideas, unpredictable situations. Composition is improvisation. Improvisation offers him space to lose himself, to make mistakes, to search for solutions. He has performed at festivals across Europe and North America, and has composed music for numerous theater, contemporary dance, puppet performances and movies.

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#### O UMETNICA\_H\_KIH

**Nataša Živković**, rojena leta 1981 materi Elizabeti in očetu Vukosavu. Po ogledu *Labodjega jezera* si je zaželela plesati balet, in tako je dokončala Srednjo Glasbeno in Baletno šolo v Ljubljani. Vzporedno je hodila na gimnazijo Poljane in že začela nastopati v raznoraznih plesno-gledaliških predstavah, s čimer je nadaljevala tudi med študijem francoskega jezika in primerjalne književnosti na FF v Ljubljani. Torej zna vprašati za smer in naročiti kavo v Parizu, pa tudi kakšna literarno-filmska debata ji ne uide, sicer pa je v zadnjem desetletju predvsem performerka-koreografinja-režiserka-učiteljica-priložnostnapevkamama. Uči gib in balet na SVŠGUGL, je članica kolektiva The Feminalz in soustvarja tehno-burlesko *Tatovi podob*. Sodeluje z režiserkami, režiserji, koreografinjami, koreografi in ustvarja svoja avtorska dela. Za svoje delo je bila nagrajena z nagrado Zlata ptica, z nagrado Ksenija Hribar za najboljšo plesalko, z nagrado Mesta žensk – ŽOŽ za Tatove podob; za avtorsko predstavo *Sine* pa je prejela glavno nagrado na festivalu v Bilbao. Rada ima savno, dobro glasbo in iskrena prijateljstva. Sanja o nomadskem življenju v toplih krajih.

**Primož Čučnik**, pesnik, prevajalec in urednik. Izdal je več pesniških zbirk, med drugimi *Dve zimi* (1999,

Nagrada za prvenec), *Nova okna* (2005) in *Sekira v medu* (izbrane pesmi, 2006), *Delo in dom* (2007, Nagrada Prešernovega sklada), *Kot dar* (2010) in *Mikado* (2012). Njegove zadnje knjige so *Piš čez sen* (2019), *Niti v sanjah* (2022) in *Osel in senca* (2024). Je urednik za poezijo pri reviji *Literatura* in urednik in ustanovitelj žepne založbe Šerpa. S Tomažem Gromom in Taom G. V. Sambolcem je sodeloval že leta 1999 na ploščku *Dvojniki*. Pozneje sta z Gromom sodelovala tudi na kompilaciji *Košček hrupa in ščepec soli* (Kud F. P., 2002) ter v zasedbi CPG Impro..



**Tomaž Grom** dojema glasbo kot medij komunikacije, ne kot estetski užitek. Išče razloge za muziciranje. Brezkompromisno drega v aktualni družbeni prostor. Glasba je zanj iskanje, so nepojasnjena vprašanja, pretakanje zamisli, negotove situacije. Kompozicija je improvizacija. Improvizacija mu daje prostor, da odbluzi, da dela napake, da se izgublja in iznajdeva rešitve. V improvizaciji težave rojevajo razmisleke in odpirajo nove poti. Gostoval je na festivalih po Evropi in severni Ameriki, ustvaril avtorsko glasbo za številne gledališke, plesne in lutkovne predstave ter filme.



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## ABOUT THE PRODUCER

**Sploh Institute** for art production and publishing is engaged in music, performing arts and intermedia arts production, publishing and education.

Primarily it is oriented towards developing, staging, establishing and reflecting musical practices that dip a toe in the waters of:

- improvisation, i.e. braking free from the pre-prepared forms, syntaxes, rhythms and sound spectrums;
- historically aware, but unconventional contemporary composition, which is risky, open to various genres and connected to the development of technologies;
- sound and technological experiments, which include diverse playing techniques, new compositional procedures and working with new technological interfaces for creating music.

The aim:

- Educate and support young artists
- Develop independent productions
- Create a network on local, regional, national and international level
- Support mobility of independent artistic creators and mobility of productions
- Support artistic creativity
- Research
- Cooperate and collaborate with representatives from various creative backgrounds and fields – from sub-cultural to marginals
- Attain an exchange of experience, encourage curiosity and investigation, communicate and open the artistic creation
- Invite the 'useless' members of today's world into a new context in which they become active participants of a creative event, concretely – a musical compositions, performance
- Combine a various social groups and musicians in a live performance event

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## O PRODUCENTU

**Sploh**, zavod za umetniško produkcijo in založništvo (1999) se ukvarja s produkcijo glasbenih, uprizoritvenih in intermedijskih umetnosti ter z založništvom in izobraževanjem.

Prvenstveno je usmerjen k razvijanju, uprizarjanju, uveljavljanju, snemanju in reflektiranju glasbenih praks, ki prečijo polja:

- improvizacije, kot osvoboditve od vnaprej danih oblik, sintaks, ritmik in zvočnih spektrov;
- sodobne kompozicije, ki je hkrati zgodovinsko ozaveščena, a nekonvencionalna, žanrsko odprta, tvegana in povezana z razvojem tehnologij;
- zvočnega in tehnološkega eksperimenta, ki vključuje razširjene tehnike igranja, nove postopke kompozicije in delo na novih tehničnih vmesnikih za ustvarjanje glasbe.

Cilji:

- razvoj neodvisne produkcije,
- ustvarjanje mreže na lokalni, regionalni, nacionalni in mednarodni ravni,
- podpora uveljavljajoče se in vrhunske umetniške ustvarjalnosti,
- prepletanje različnih ustvarjalnih okolij in umetniških praks,
- izobraževanje in podpora mladih umetnikov,
- ustvarjanje okolja za izmenjavo izkušenj, spodbujanje radovednosti, raziskovanje in eksperimentiranje, za komunikacijo in za odprto umetniško ustvarjanje,
- vključevanje 'marginalnih' članov sodobne družbe v nove kulturne kontekste, v katerih lahko postanejo aktivni udeleženci ustvarjalnega dogodka, npr. soizvajalci glasbene uprizoritve,
- razvoj občinstva – širjenje občinstva in krepitev ozaveščenosti občinstva



# The Art of Living: The Act of Killing

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Umetnost življenja:  
Umor na podeželju



#### ABOUT THE PRODUCTION

You return to the countryside. You return to preach your gospel: art. With fire and sword, if necessary. You emancipate, feminise, depatriarchalize and educate women, hungry for contemporary performance. You include them in the artistic practice, build a community, confront the cluster of their principles and then ... Then your community is shaken by an event that no artistic practice can digest. An event which makes you search for words, search for a way to face it. But it only exists as an erasure, death, non-existence. You get to work. You borrow a drone, hire a digger, grab a camera, pick up a shovel, prepare stakes, buy a climbing belt, create a puppet, prepare the terrain. You summon the women: allies, neighbours, relatives, high school students. You put on your trousers. You pick up your shovels. You stand in front of your houses. You lift up your slogans. You claim your positions. You wave your flags. This is what is in front of you. The decolonisation of the countryside.

#### CREDITS

Authors and performers: Barbara Kukovec,  
Katarina Stegnar, Urška Brodar  
Video: Vid Hajnšek  
Photo: Andrej Firm  
Costume design and space design: Meta Grgurevič,  
Olja Grubić  
Music and sound: Dead Tongues  
Lighting design: Borut Bučinel  
Stage property master: Tina Krajnc  
Coproduction: Mladinsko Theatre, Zavod Rizoma,  
City Of Women

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#### O PREDSTAVI

Vrneš se na podeželje. Vrneš se, da bi oznanjala svoj evangelij: umetnost. Z ognjem in mečem, če bo treba. Emancipiraš, feminiziraš, depatriarhaliziraš in izobražuješ ženske, lačne sodobnega performansa. Vključiš jih v umetniško prakso, ustvariš skupnost, se soočiš z vozliščem njihovih načel, in potem ... Potem tvojo skupnost pretrese dogodek, ki ga ne prebavi nobena umetniška praksa. Dogodek, za katerega iščeš besede, iščeš način, da bi se z njim soočila. A obstaja zgolj kot izbris, smrt, neobstoj. Lotiš se dela. Sposodiš si dron, najameš bager, vzameš kamero, prineseš lopate, najdeš kline, kupiš plezalni pas, narediš lutko, pripraviš teren. Pokličeš zaveznice, sosede, sorodnice, dijakinje. Oblečete si hlače. V roke vzamete lopate. Postavite

se pred hiše. Dvignete napise. Zavzamete pozicije. Zavihtite zastavo. To je to, kar je pred vami. Dekolonizacija podeželja.

#### KOLOFON

Avtorice in nastopajoče: Barbara Kukovec, Katarina Stegnar, Urška Brodar  
Video: Vid Hajnšek  
Foto: Andrej Firm  
Kostumografija, postavitve in oblikovanje prostora: Meta Grgurevič, Olja Grubič  
Glasba in oblikovanje zvoka: Dead Tongues  
Oblikovanje svetlobe: Borut Bučinel  
Rekviziterka: Tina Krajnc  
Koprodukcija: Slovensko mladinsko gledališče, Zavod Rizoma in Mesto žensk

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#### ABOUT THE ARTISTS

**Barbara Kukovec** (she/her) works as an actress, performer, and author. She strives to intertwine the field of art with everyday, “non-artistic” contexts and explores ways to create connections between seemingly incompatible worlds. In 2020, she co-founded the Institute for Artistic Production and Sustainable Development Rizoma, where she is particularly interested in placing contemporary artistic practices within rural contexts—outside the centers of economic and cultural power. She lives and works between Maribor, Ljubljana, and Haloze.

**Katarina Stegnar** (she/her) is an actress, performer, mover, researcher, and conceptual artist, employed at the Mladinsko gledališče since 2014. Her creativity has especially marked the independent scene—she was one of the most active collaborators of Via Negativa, a platform for research, development, and production of contemporary performing arts. She continues to work with the Beton Ltd. collective in resignation. Between 2017 and 2023, she was a key co-creator at Nova pošta, where she helped produce three editions of the Performance Festival, among other projects.

**Urška Brodar** (she/her) is a dramaturge and translator, employed at the Slovensko mladinsko gledališče since 2017. Until 2024, she focused on curating the Nova pošta program and developing new performative formats, such as the Performance Festival, while also exploring alternative modes of working in theatre. Her main interest lies in merging non-institutional creation principles within institutional working conditions, and in the transformation of cultural institutions.

**Barbara Kukovec**

(ona) deluje kot igralka, performerka in avtorica. Prizadeva si, da bi polje umetnosti prepletla z vsakdanjimi »neumetniškimi« konteksti, in raziskuje možnosti za vzpostavljanje povezav med na videz nezdružljivimi svetovi. Leta 2020 je soustanovila Zavod za umetniško produkcijo in trajnostni razvoj Rizoma, v sklopu katerega jo med drugim zanima umeščanje sodobne umetniške prakse v kontekst podeželja, zunaj centrov ekonomske in kulturne moči. Živi in dela med Mariborom, Ljubljano in Halozami.

**Katarina Stegnar**

(ona) je igralka, performerka, gibalka, raziskovalka, snovalka, od leta 2014 zaposlena v Mladinskem gledališču. S svojo ustvarjalno-stjo je zaznamovala zlasti neodvisno sceno – bila je ena najbolj dejavnih sodelavk platforme za raziskavo, razvoj in produkcijo sodobne scenske umetnosti Via Negativa, še vedno pa deluje v okviru kolektiva Beton Ltd. v odstopu. Med letoma 2017 in 2023 je bila ključna soustvarjalka Nove pošte, kjer je med drugim soustvarila tri izdaje Festivala performansa.



**Urška Brodar** (ona) je dramaturginja in prevajalka, od leta 2017 zaposlena v Mladinskem gledališču, kjer se je do leta 2024 posvečala kuriranju programa Nove pošte in razvoju novih uprizoritvenih formatov, npr. Festival performansa, ter raziskovanju načinov dela v gledališču. Zanima jo predvsem preplet neinstitucionalnih principov ustvarjanja v institucionalnih pogojih dela in transformacija institucij.



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**ABOUT THE PRODUCER****The Mladinsko Theatre**

was established in 1955 as the first professional theatre for children and youth in Slovenia. ... 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.

**Zavod Rizoma** is a cultural center from which smaller, rhizomatic artistic activities branch out across the countryside. These activities network through the Slovenian rural landscape and into urban centers, bringing contemporary art into conversation with rural life. Based at a former farm, the institute is grounded in feminist practice and techno-social concerns, hosting experimental art projects and residencies. Through artistic works, projects, workshops, and educational gatherings across diverse locations, it builds long-term partnerships between rural and urban communities.

**City of Women – Association for the Promotion of Women in Culture** is a pioneering organisation focusing on feminism and gender equality in the 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 a purpose 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 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, the educational and the business sector.

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**O PRODUCENTU**

**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 politično kritičnost in provokativnost z inovativnimi uprizoritvenimi postopki in svežimi poetikami, zavestno razširilo in pritegnilo občinstvo vseh starosti. Mladinsko gledališče je danes gledališki organizem, ki z odra prodira v javni prostor, tako da ta za nas postane enakopravni prostor uprizoritve.

Pobuda za ustanovitev **Zavoda Rizoma** je izšla iz ideje o vzpostavitvi kulturnega centra, iz katerega se po podeželju razvejajo manjše, rizomatične umetniške dejavnosti, ki ustvarjajo dialog med sodobnimi umetniškimi praksami in podeželskim življenjem. Zavod deluje na nekdanji kmetiji, temelji na feministični praksi in tehnosocialnih vprašanjih ter gosti eksperimentalne umetniške projekte in rezidence. Z umetniškimi deli, projekti, delavnicami in bralno-izobraževalnimi srečanji na različnih lokacijah gradi dolgoročna partnerstva med podeželskimi in urbanimi skupnostmi.

**Mesto žensk - društvo  
za promocijo žensk**

**v kulturi** je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi.

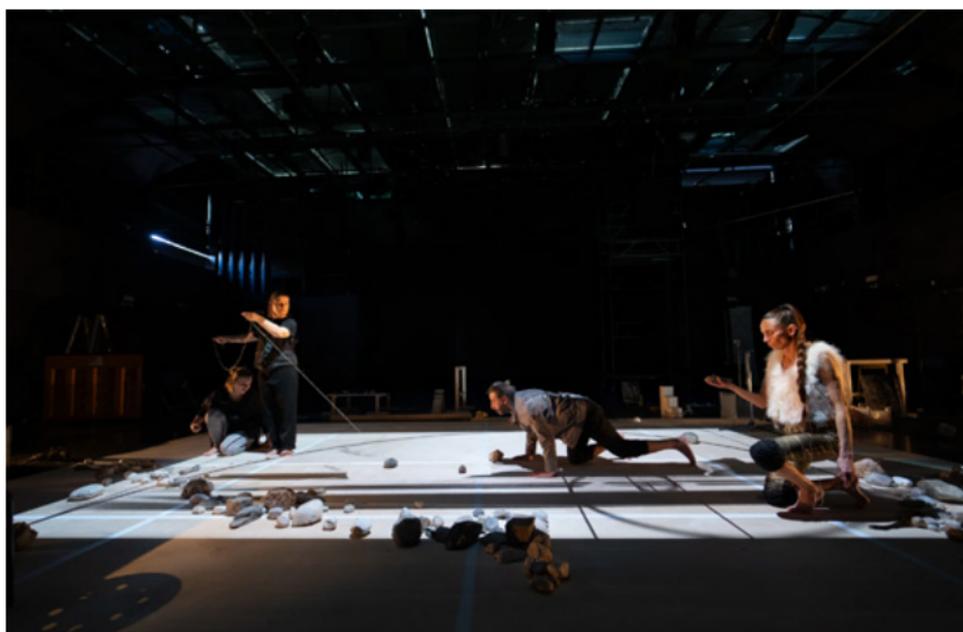
Društvo za promocijo žensk v kulturi – Mesto žensk je bilo ustanovljeno leta 1996, leto po prvi izvedbi festivala Mesto žensk. Sprva je bilo namenjeno pripravi in izvedbi festivala, postopoma pa se je prelevilo v večplastno organizacijo, ki se skozi vse leto osredotoča na umetniške, aktivistične in teoretske 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.

**TRIGGER**  
**TRIGGER**

# Dance in Stone

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## Ples v kamnu



#### ABOUT THE PRODUCTION

Stone is usually perceived as something lifeless and immobile, yet this performance attempts to uncover the dance within the stone and explore how that dance may connect with dreams and thoughts. The words that meet the stones in this performance range from the recreation of humanity after the great flood—achieved by Deucalion and Pyrrha by throwing stones in Ovid’s *Metamorphoses*—through Kafka’s interpretation of the myth of Prometheus, to the poetry of Anton Aškerc, Jure Detela, and Miklavž Komelj. At the same time, it establishes a true palimpsest of intertextual connections. In the performance, stones are not objects that can simply be reshaped according to one’s wishes. Each performer’s relationship to the stone’s radical unchangeability, its incomprehensibility—or rather its being misunderstood—and its immovable persistence becomes a particular challenge of the piece. With stones, the actors create dynamic landscapes and symbols—from barriers and obstacles that must be overcome, to paths leading into external and inner worlds, to bridges that connect.

#### CREDITS

Author and choreographer: Leja Jurišič  
Author of the text: Miklavž Komelj  
Authors of used texts: Franz Kafka, Jure Detela, Anton Aškerc, Ovidij, Mia Skrbinac, Alenka Tetičkovič  
Dramaturge: Petra Veber, Leja Jurišič  
Set, costume and light designer: Petra Veber  
Co-creators and performers: Rok Kunaver, Gašper Malnar, Martina Maurič Lazar, Alenka Tetičkovič, Mia Skrbinac  
Author of music and the selection: Eduardo Raon  
Author of video: Atej Tutta  
Advisor for animation: Martina Maurič Lazar  
Language advisor: Irena Androjna Mencinger  
Puppetry engineer: Zoran Srdić  
Stage manager and sound designer: Damir Radončič  
Producer: Alja Mihajlovič Cerar/Katra Krsmanović  
Light technician: Maša Avsec  
Stage technician: Jakob Kozelj  
Wardrobe: Nataša Konić  
Workshops manager: Zoran Srdić  
Puppet, set, props and costume production: David Klemenčič, Olga Milič, Sandra Birjukov, Lorena Bukovec, Emma Serra Rius, Zoe Špehar, Uroš Mehle, Artiko, Pleksi izdelki Vrhovec  
Co-production: Ljubljana Puppet Theatre and Pekinpah  
We would like to thank: Jiří Bezlaj, Ema Kugler, Andrej Detela, Marko Pogačnik

## O PREDSTAVI

Kamen običajno dojemamo kot nekaj neživega in nepremičnega, ta predstava pa poskuša odkriti ples, ki je v kamnu, in raziskuje, kako se ta ples lahko povezuje s sanjami in mislimi. Besede, ki se v tej predstavi srečujejo s kamni, gredo od ponovnega stvarjenja ljudi po vesoljnem potopu, ki ga z metanjem kamnov dosežeta Devkalion in Pira v Ovidijevih *Metamorfozah*, prek Kafkove interpretacije mita o Prometeju do poezije Antona Aškerc, Jureta Detele in Miklavža Komelja, obenem pa vzpostavljajo pravi palimpsest medbesedilnih povezav. Kamni v predstavi niso objekti, ki bi jih lahko preprosto preoblikovali po svojih željah. Odnos vsakega nastopajočega do radikalne nespremenljivosti, nerazumljivosti ali bolje, nerazumljenosti kamna, do njegovega nepremičnega vztrajanja je poseben izziv predstave. Igralci s kamni ustvarjajo dinamične pokrajine in simbole – od pregrad in ovir, ki jih je treba premagati, prek poti, ki vodijo v zunanje in notranje svetove, do mostov, ki povezujejo.

## KOLOFON

Avtorica in koreografinja: Leja Jurišić  
Avtor besedila: Miklavž Komelj  
Avtorji uporabljenih besedil: Franz Kafka, Jure Detela, Anton Aškerc, Ovidij, Mia Skrbinac, Alenka Tetičkovič  
Dramaturginji: Petra Veber, Leja Jurišić  
Scenografinja, kostumografka in oblikovalka svetlobe: Petra Veber  
Soustvarjalci in nastopajoči: Rok Kunaver, Gašper Malnar, Martina Maurič Lazar, Alenka Tetičkovič, Mia Skrbinac  
Avtor glasbe in izbora: Eduardo Raon  
Avtor videa: Atej Tutta  
Svetovalka za animacijo: Martina Maurič Lazar  
Jezikovna svetovalka: Irena Androjna Mencinger  
Lutkovni tehnolog: Zoran Srdić  
Vodja predstave in oblikovalec zvoka: Damir Radončič  
Producentka: Alja Mihajlovič Cerar/Katra Krsmanović  
Lučno vodstvo: Maša Avsec  
Scenski tehnik: Jakob Kozelj  
Garderoberka: Nataša Konić  
Vodja delavnic: Zoran Srdić  
Izdelava lutk, scene, rekvizitov in kostumov: David Klemenčič, Olga Milić, Sandra Birjukov, Lorena Bukovec, Emma Serra Rius, Zoe Špehar, Uroš Mehle, Artiko, Pleksi izdelki Vrhovec, Marjeta Valjavec  
Koprodukcija: Lutkovno gledališče Ljubljana in Pekinpah  
Zahvala: Jiři Bezlaj, Ema Kugler, Andrej Detela, Marko Pogačnik



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#### ABOUT THE ARTIST

**Leja Jurišič** is a dancer and choreographer working in the field of performative and political art. Her work has been showcased in numerous venues across Europe, the USA, and Mexico, while her choreographies have also been performed at the Slovenian National Theatre Drama Ljubljana, the Slovene Permanent Theatre in Trieste, and the Slovenian National Theatre Nova Gorica. One of her notable pieces, titled *Together* and created in collaboration with Marko Mandić, has brought Jurišič the Gibanica Biennial Award, the Ksenija Hribar Award, the Borštnik Award, and the Association of Theatre Critics and Researchers of Slovenia Award. In 2013, Jurišič was also honoured with the Ksenija Hribar Award in the Emerging Choreographer category.

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#### ABOUT THE PRODUCER

**Pekinpah** is a Ljubljana-based production platform for contemporary dance, music, and design. One of its main initiatives is the international Spider Festival, which showcases the work by most innovative and radical dance and performance artists. Pekinpah's productions have received numerous awards, including the Croatian Actor Award (Kejžar, 2024), the Gibanica Award (Homan, Novak, Simon, 2023), several Ksenija Hribar Awards and the Borštnik Award (Jurišič and Mandić, 2018), as well as the Brumen Award for design and the AIAP Women in Design Award.

**Lutkovno gledališče Ljubljana** is Slovenia's central puppetry institution, rooted in the country's centuries-old puppet tradition. With the opening of the Puppet Museum in 2015, it also became the official guardian of this rich cultural heritage. Today, the Ljubljana Puppet Theatre is a vibrant contemporary theatre that operates at the intersection of classical puppetry and modern performance poetics.

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#### O UMETNICI

**Leja Jurišič** je koreografinja in plesalka. Za njeno delo na področju performativnih umetnosti sta značilni politična obravnava telesa v družbenem prostoru. Svoje delo je predstavila na številnih prizoriščih po Evropi, ZDA in Mehiki, njene koreografije pa so bile uprizorjene tudi v gledališčih, kot so SNG Drama Ljubljana, Slovensko stalno gledališče v Trstu in SNG Nova Gorica. Za predstavo *Skupaj* (2018), ki jo je soustvarila z Markom Mandićem, je prejela nagrado 9. bienala slovenske plesne umetnosti Gibanica, posebno nagrado Ksenije Hribar, Borštnikovo nagrado, nagrado Društva gledaliških kritikov in teatrologov Slovenije, leta 2013 pa je Jurišič prejela tudi nagrado Ksenije Hribar za perspektivno koreografinjo.

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#### O PRODUCENTU

**Pekinpah** (Ljubljana) je produkcijska platforma za sodobni ples, glasbo in oblikovanje. Ena izmed osrednjih dejavnosti Pekinpaha je mednarodni Festival Spider, ki že več kot desetletje gosti najnovejše radikalne plesne in uprizoritvene umetnosti. Za svoje produkcije je Pekinpah prejel številne nagrade, med drugim Nagrado hrvatskog glumišta (Kejžar, 2024), nagrado Gibanica (Homan, Novak, Simon, 2023), več nagrad Ksenije Hribar in Borštnikovo nagrado (Jurišič in Mandić, 2018), mednarodno nagrado AIAP Women in Design Award in nagrado Brumen.

**Lutkovno gledališče Ljubljana** je osrednje slovensko lutkovno gledališče. Gradi na stoletni tradiciji slovenskega lutkarstva in je z ustanovitvijo Lutkovnega muzeja (2015) postalo tudi uradni skrbnik dragocene snovne dediščine. Danes je Lutkovno gledališče Ljubljana sodobno gledališče, ki deluje na presečišču klasičnih lutkovnih form in sodobnih uprizoritvenih poetik.

# Is Joy II

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## Je radost II



#### ABOUT THE PRODUCTION

*Is Joy II* is an attempt at optimism (perhaps rare in terms of both generation and genre) that is not grounded in illusions and naivety, but builds on real possibilities. The performance explores and reflects on joy as the fabric of community — as a way of connecting bodies, objects, space, and the audience. To inhabit the space with a resonance shared by the performers, the scenography, and the audience. From discarded pieces of furniture, local stock, and hidden theatrical elements, to build a symbolic totem — a structure that reflects the collective. The performance is a gesture of counter-passivity and all-embracing construction, in which we, the audience, are involved too.

The performance was created by the master students of the international programme Devised and Object Theatre at the Academy of Performing Arts in Prague (DAMU).

#### CREDITS

Direction: Aljoša Lovrić Krapež  
Dramaturgy and light design: Pedro Gramegna Ardiles  
Sound design: David Ficek  
Set design: Jasmine Molinari  
Costume design: Pedro Gramegna Ardiles, Jasmine Molinari  
Performers: Michaela Čajkovičová, Michal Salwiński, Ana Nežmah, Filip Mramor, Sai Morikawa, David Ficek  
Artistic advice: Sodja Zupanc Lotker  
Photo by: Michael Lozano

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#### O PREDSTAVI

*Je radost II* je (morda generacijsko in žanrsko redek) poskus optimizma, ki ne temelji na iluzijah ali naivnosti, temveč izhaja iz realnih zmožnosti. Predstava raziskuje in razmišlja o radosti kot o tkivu skupnosti — kot o načinu povezovanja teles, predmetov, prostora in občinstva.

Naseliti prostor z valovanjem, ki si ga delimo nastopajoči, scenografija in gledalke\_ci. Iz odpisanih kosov pohištva, lokalnega fundusa in skritih gledaliških elementov zgraditi simbolni totem — strukturo, ki odseva kolektivno. Predstava je gesta kontrapasivnosti in vseobsežnega graditeljstva, v katero smo vključene\_i tudi gledalke\_ci.

Predstavo so ustvarile\_i magistrske\_i študentke\_i mednarodnega programa predmetnega in snovalnega gledališča na praški akademiji DAMU.

## KOLOFON

Režija: Aljoša Lovrić Krapež

Dramaturgija in oblikovanje svetlobe: Pedro Gramegna Ardiles

Oblikovanje zvoka: David Ficek

Scenografija: Jasmine Molinari

Kostumografija: Pedro Gramegna Ardiles, Jasmine Molinari

Nastopajo: Michaela Čajkovičová, Michal Salwiński, Ana

Nežmah, Filip Mramor, Sai Morikawa, David Ficek

Umetniško svetovanje: Sodja Zupanc Lotker

Foto: Michael Lozano

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### ABOUT THE ARTIST

#### **Aljoša Lovrić Krapež**

graduated in 2021 from the BA program in Dramaturgy and Performing Arts at the Academy of Theatre, Radio, Film and Television in Ljubljana, where he received the University Prešeren Award for his bachelor's thesis *Weltschmerz*. He completed his MA in Directing of Devised and Object Theatre at the Academy of Performing Arts in Prague (DAMU) in 2024. He is currently based in Prague.

In his directing practice, Aljoša explores materiality as a holistic and collective experience in which the sensing body becomes a fundamental medium of being. His work creates ephemeral communities and spaces for enchanting encounters.

His works include *Under Construction* (Glej Theatre, 2021), awarded the Grand Prix and two additional prizes at the Biennale of Puppetry Artists of Slovenia 2023, *an essay on pleasure* presented at Prague Quadrennial 2023, and *IS JOY* presented at Prague Biennale 2024.

Alongside directing, he works as a dramaturg and performer and regularly leads workshops in devised performance and artistic research. He also works as a DJ and sound designer, performing in *Počemučka: 150 BPM* (2025) and *Máscara* (2025).

His research approaches performance as a medium of presence — the presence of a collective yet to be named — situated at the intersection of haptic, somatic, non-verbal, dance, visual, object, and devised theatre practices: theatre as a celebration of existence.



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### O UMETNIKU

#### **Aljoša Lovrić Krapež**

je leta 2021 diplomiral na dodiplomskem študiju dramaturgije in uprizoritvenih umetnosti na Akademiji za gledališče, radio, film in televizijo v Ljubljani, kjer je za diplomsko nalogo *Weltschmerz* prejel Univerzitetno Prešernovo nagrado. Magistrski študij režije snovalnega in objektnega gledališča je zaključil leta 2024 na Akademiji uprizoritvenih umetnosti v Pragi (DAMU).

V svoji režijski praksi se osredotoča na delo z materiali, objekti in telesom kot temeljnimi elementi uprizoritve. Njegovo delo poskuša vzpostavljati začasne skupnosti in odpira prostor srečanjem, ki temeljijo na čutnosti in ritmu kolektivnega.

Med njegova dela sodijo *Under Construction* (Glej, 2021), ki je na Bienalu lutkovnih ustvarjalcev Slovenije 2023 Grand Prix in še dve dodatni nagradi, *an essay on pleasure*, predstavljena na Praškem kvadrienu 2023, ter *IS JOY*, predstavljena na Praškem bienalu 2024.

Poleg režije deluje kot dramaturg in performer ter redno vodi delavnice s področja snovalnih in raziskovalnih uprizoritvenih praks. Ukvarja se tudi z oblikovanjem zvoka in glasbeno produkcijo; kot DJ in performer je nastopil v predstavah *Počemučka: 150 BPM* (2025) in *Máscara* (2025).

Njegovo delo raziskuje performans kot medij prisotnosti — prisotnosti še neimenovanega kolektiva — na presečišču snovalnih, objektnih, somatskih, vizualnih in neverbalnih gledaliških praks.

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#### ABOUT THE PRODUCERS

**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.

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#### O PRODUCENTIH

**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 – Elektro Ljubljana.

# Jadran Resort

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

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

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

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

*Jadran Resort* explores a walk through this landscape, in the form of a ‘novel in landscape,’ situated amidst the images associated with the idea of the Mediterranean experience. Elastically connected to the context of contemporary Montenegro, *Jadran Resort* amplifies our complicit and implicit positions within these processes.

On a changing coastline and seascape, narratives are overlapping, imprinting, and dividing, all in an asymmetrical composition.

## CREDITS

Authors: Natalija Vujošević, Neja Tomšič, Tara Langford

Contributor: Uroš Prah

Sound Design: Samo Dernovšek

Sound Design Assistance: Gašper Torkar,

Vukša Vujošević, Luka Bernetič

Technical Execution for Audio Elements: Igor Vuk

Sewing: Martin Podrzavnik

Metal Elements Manufacturing: David Drolc, Uroš Mehle

Voice: Barbara Poček, Rok Kunaver

Choir: Artforms Leeds Youth Singers

Led by: Diane Paterson and Emma Sargison

Recorded by: Matt Boyle

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

Light Design: Brina Ivanetič

Technical Management: Grega Mohorčič

Technical Support: Brina Ivanetič, Žan Rantaša,

Samo Dernovšek

Video Teasers: Tara Langford

Video: Borut Bučinel

Photo Documentation: Marijo Zupanov

Audio Recordings: Tara Langford, Neja Tomšič, Barbara Poček

Graphic Design of Posters and Glej Paper:

Ivian Kan Mujezinovic and Mina Fina / Grupa Ee

Executive and Creative Production: Barbara Poček

PR: Tina Malenšek, Paulina Pia Rogač

Production: Gledališče Glej

Support: Ministry of Culture RS, Municipality of Ljubljana

Thanks: ISU Institute

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## O PREDSTAVI

Nenavadno srečanje še nerojene gostinske delavke, križarke, ki jo je krstila Margaret Thatcher, gospoda Satoshija in gosta, ujetega v neskončnem iskanju brezna.

Kako se zgodovina odraža v naših strahovih in kako smo se naučili plesati z njenimi tokovi? Kako sedanost razkriva poti do ciljev in ali nas bo sprevodnik zbudil, ko bomo prispeli? Koliko "svetov" si lastimo in kateri so kraji, kjer se srečujemo? Kaj pa tisti, ki so zaklenjeni? Zakaj se nikoli ne odpravimo tja? Raziskovanje in sanjarjenje v eni sami destinaciji, dežela v razvoju in izginjajoča zgodovina – *Jadran Resort*.

*Jadran Resort* raziskuje transformacijo teritorijev in družb, katerih prihodnost oblikujejo investicijska tveganja mednarodnih investorjev ter podrejenost potrebam začasnih turistov. Zanj so simptomatične oblike začasnega bivanja (na primer v ready-made mestih, kakršen je npr. tudi Portopiccolo ob Sesljanu), wellness resorti in državljanstvo kot naložba. V pristaniščih Črne gore zavetje najdejo tudi kripto milijonarji ter križarke (npr. MS Satoshi), da lahko nato nadaljujejo pot v ilegalne razstavljalnice ladij v Bangladešu

*Jadran Resort* temo raziskuje skozi

izviren format 'romana v krajini' (novel in landscape) in vznikaja med podobami, ki jih povezujemo z idejo mediteranske izkušnje. Ohlapno se nanaša na kontekst Črne gore in pri tem kaže na oblike našega posrednega in neposrednega sodelovanja v procesih, ki jih zarisuje. Roman v krajini je poskus sprehajanja med izkušnjami in nabor trenutkov, ki deaktivirajo ta zapleteni mit o vzajemnosti.

#### KOLOFON

Avtorice: Natalija Vujošević, Neja Tomšič, Tara Langford  
Prispevek: Uroš Prah  
Oblikovanje zvoka: Samo Dernovšek  
Pomoč pri oblikovanju zvoka: Gašper Torkar, Vukša Vujošević, Luka Bernetič  
Tehnične rešitve avdio elementov: Igor Vuk  
Šivanje: Martin Podrzavnik  
Izdelava kovinskih elementov: David Drolc, Uroš Mehle  
Glas: Barbara Poček, Rok Kunaver  
Zbor: Artforms Leeds Youth Singers  
Vodita ga: Diane Paterson in Emma Sargison  
Posnel: Matt Boyle  
Posneto v: Music House, Leeds, West Yorkshire,  
Združeno kraljestvo Velike Britanije

Oblikovanje svetlobe: Brina Ivanetič  
Tehnično vodenje: Grega Mohorčič  
Tehnična podpora: Brina Ivanetič, Žan Rantaša,  
Samo Dernovšek  
Video napovedniki: Tara Langford  
Video: Borut Bučinel  
Foto dokumentacija: Marijo Zupanov  
Avdio posnetki: Tara Langford, Neja Tomšič, Barbara Poček  
Oblikovanje plakatov in gledališkega lista: Ivian Kan  
Mujezinovic in Mina Fina / Grupa Ee  
Izvršna in kreativna produkcija: Barbara Poček  
Odnosi z javnostmi: Tina Malenšek, Paulina Pia Rogač  
Produkcija: Gledališče Glej  
Podpora: Ministrstvo za kulturo RS, Mestna občina Ljubljana  
Zahvala: ISU inštitut

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#### ABOUT THE ARTISTS

**Neja Tomšič** is a visual artist whose interdisciplinary practice merges research with drawing, video, poetry and performance. By uncovering overlooked and often hidden stories from history, her passion is to rethink dominant historical narratives, research into particularities, and create situations where new understandings of the present can be formed. She has been performing the *Tea for Five: Opium Clippers* for the past five years in 11 countries. Her artist book, the *Opium Clippers*, was awarded Best Slovenian artist book in 2017/2018 and Best book design at the Slovenian Book Fair. She is a founding 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. The Nonument Group was awarded the Plečnik Medal in 2021 for their contribution to the enrichment of architectural culture.

**Natalija Vujošević** is an artist and curator based in Montenegro. Vujošević's artist practice is built from experiences of life in ruins of society, on the sidelines of global capitalism — the fatal transition to the Western Balkans, the neo-colonial politics, and the occupation of natural resources on the Adriatic coast. She is the founder and director of the Institute of Contemporary Art in Montenegro, a nonprofit center launched in 2015 dedicated to contemporary art theory, education, research, and archives. The Institute, in cooperation with Trust For Mutual Understanding

New York, established the first award for young artists in Montenegro. It is working with the National Library of Montenegro to develop an alternative book collection that consists of art theory, philosophy, and humanistic science written in the last three decades (after Yugoslavia).. Last year, she curated the Montenegrin pavilion at the Vence biennale and was part of the jury for the 35th International Graphic Biennial Ljubljana.

**Tara Langford** is an artist, designer, and filmmaker based in Leeds, UK. Her practice explores generative modes of narrative and fictioning, working in collaboration with a range of participants and collaborators. Her research explores the possibilities and conditions for critical practices and interventions in corporate space in the wave of neoliberal privatisation of the creative industries in the UK since the New Labour years. She was an awardee British Film Institute Network 2023, part of New Contemporaries at the Liverpool Biennial, and is Senior Lecturer at University of the Arts London. She is developing a platform for connecting artists with businesses called sheccs.co and a publishing platform called Secret Press.

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#### O UMETNICAH

**Neja Tomšič** je ustvarjalka s področji vizualne umetnosti, pesništva in pisateljstva, kjer 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 oblikuje nova razumevanja sedanjosti. Zgodovine se loteva kot zemljevida izhodišč in povezav. Performativni elementi v njenih projektih raziskujejo možne projekcije zgodovine v subjektivno sedanost posameznih obiskovalcev. Neja deluje tudi kot kustosinja ter soustanoviteljica MoTA (Museum of Transitory Art) in 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 doživeli spremembo pomena. Nonument je leta 2021 prejel Plečnikovo medaljo za prispevek k bogatitvi arhitekturne kulture.

**Natalija Vujošević** je umetnica in kustosinja iz Črne gore. Njena umetniška praksa temelji na izkušnjah življenja v ruševinah družbe ter na opazovanju stranskih tokov globalnega kapitalizma, na primer njegovega usodnega vstopa na zahodni Balkan, ter neokolonialnih politik in zavzetja naravnih virov na obalah Jadrana. Je ustanoviteljica in direktorica organizacije Inštitut za sodobno umetnost v Črni gori, ki deluje od leta 2015. V okviru inštituta je soustanovila prvo nagrado za mlade umetnike v Črni gori (v sodelovanju s Trust For Mutual Understanding New York). V Narodni knjižnici Črne gore razvija alternativno knjižnico z zbirko iz področja teorije umetnosti, filozofije, in humanistične znanosti, napisane v zadnjih treh desetletjih. Lani je kurirala črnogorski pavilijon



na Beneškem bienalu in bila članica žirije 35. Mednarodnega grafičnega bienala v Ljubljani. Je ena od vodij projekta Zbirke neuvrščenih in Arhiva cetinjskega bienala.

**Tara Langford** v svoji umetniški in raziskovalni praksi raziskuje, kako se v semiokapitalizmu proizvajajo in izvajajo subjektivite. Njena dela nastajajo v obliki instalacij, slik, skulptur in scenarijev ter uporabljajo večperspektivne pripovedne postopke in fiktivne vsebine blagovnih znamk. Tara Langford je trenutno doktorska kandidatka na univerzi John Moores v Liverpoolu, kjer raziskuje zgodovinske modele projektov umeščanja umetnikov v industrijo v šestdesetih in sedemdesetih letih prejšnjega stoletja. Je vodja oddelka za umetniško vodenje na dodiplomskem študiju umetniške smeri na Univerzi za umetnost v Londonu ter razvija platformo za povezovanje umetnikov s podjetji sheccs.co ter založniško platformo secret press.

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#### ABOUT THE PRODUCER

**Glej Theatre** is the oldest professional independent performing arts organisation in Slovenia, functioning both as a production house and a venue dedicated to the development of contemporary theatre practices. As a production and development platform, it supports author-driven theatre, experimental and interdisciplinary approaches, and artists working across different artistic fields.

Each year, Glej produces new performances, supports projects in development, and provides young and emerging artists with process and experiment driven processes. At the same time, it runs educational and participatory programmes such as Generation to Generation (G2G) and ŠtudenTeater, which open space for young people to create and engage with contemporary performing

arts practices.

Within the Slovenian context, Glej operates as a space for artistic research, critical dialogue, and support for independent production. Through international collaborations and the TRIGGER platform, it also actively contributes to increasing the international visibility of Slovenian performing artists.

#### O PRODUCENTU

**Gledališče Glej** je najstarejša profesionalna neinstitucionalna organizacija na področju uprizoritvenih umetnosti v Sloveniji ter hkrati produkcijska hiša in prostor za razvoj sodobnih gledaliških praks. Kot produkcijska in razvojna platforma podpira avtorsko gledališče, eksperimentalne in interdisciplinarne pristope ter ustvarjalke\_ce, ki delujejo na presečišču različnih umetniških praks.

Glej vsako leto producira nove uprizoritve, podpira projekte v razvoju ter mladim umetnikom omogoča razvojne in produkcijske procese. Ob tem razvija tudi izobraževalne in participativne programe, kot sta Generacija generaciji (G2G) in ŠtudenTeater, ki mladim odpirata prostor za ustvarjanje in vstop v sodobne uprizoritvene prakse.

V slovenskem kontekstu Glej deluje kot prostor umetniškega raziskovanja, kritičnega dialoga in podpore neodvisni produkciji, hkrati pa skozi mednarodna sodelovanja in platformo TRIGGER aktivno prispeva k večji vidnosti slovenskih umetnic\_kov v evropskem prostoru.

# Sukeban

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#### ABOUT THE PRODUCTION

The title *Sukeban* comes from the Japanese name for female delinquents and street gangs, formed as a consequence and a feminist response to the women's inability to join male street gangs. *Sukeban* is a fantasy performance that, through the form of an interactive game, experiments with the position of anonymity and control in the online environment. Thematically, it draws inspiration from women's gangs and women's online movements which are active in and committed to problematizing the representation of women and woman's body in the virtual environment. By researching the "incel" phenomenon and similar forms of online sexism, *Sukeban*, through the aesthetic and narrative interweaving of manga, anime and video games, depicts a fictional world of female superheroes in the fight against discrimination. *Sukeban* is a fantasy of contemporary female vigilantes that are coming up with their own rules of the game, playing, fighting, avenging and the free space of the female gaze through the communal playfulness.

The audience can either simply observe the performance or actively and anonymously participate in it – for this, they need a smartphone with a charged battery and internet connectivity and/or data transfer capabilities.

#### CREDITS

Author of the concept and screenplay: Varja Hrvatin  
Authors: Varja Hrvatin, Ena Kurtalić, Eva Stražar, Urša Čuk, Lea Culetto, Jurij Smrke, Jure Anžiček  
Performers: Ena Kurtalić/Ajda Pirtovšek in Eva Stražar  
Video and space design: Urša Čuk – rastrLAB  
Costumography: Lea Culetto  
Programmer of the application: Jurij Smrke  
Author of the music and technical performance: Jure Anžiček  
Artistic movement consultant: Ena Kurtalić  
Coproductioin: City of Women and Cankarjev dom  
Co-production with venue for Trigger 2026:  
Dance Theater Ljubljana  
Supported by: Municipality of Ljubljana, Ministry of Culture RS  
Sponsors (City of Women): Svet užitka, Liupka, ŠD Partizan Vič, Crocs Slovenija

## O PREDSTAVI

Naslov *Sukeban* izhaja iz japonskega poimenovanja prestopnic in ženskih uličnih tolpa, kot posledica in feminističen odgovor na nezmožnost vključevanja žensk v moške ulične tolpe. *Sukeban* je fantazijsko-performativna uprizoritev, ki skozi format interaktivne igre eksperimentira s pozicijo anonimnosti in kontrole v spletnem okolju. Vsebinsko si izhodišče jemlje v ženskih tolpah in ženskih spletnih gibanjih, ki aktivno in angažirano problematizirajo reprezentacijo žensk in ženskega telesa v virtualnem okolju. Preko raziskovanja fenomena »incelov« ter sorodnih oblik spletnega seksizma, *Sukeban* v estetskem in narativnem prepletanju mang, animejev in videoiger, izrisuje fiktivni svet superherojk v boju proti diskriminaciji. *Sukeban* je fantazija o sodobnih ženskih vigilantkah, ki skozi skupnostne igrivosti vzpostavlja lastna pravila igre, igranja, boja, maščevanja in svobodnega prostora ženskega pogleda.

Gledalci\_ke lahko predstavo zgolj spremljajo ali pa v njej aktivno in anonimno sodelujejo – za to potrebujejo pametni telefon z napolnjeno baterijo in z možnostjo internetne povezave in/ali z možnostjo prenosa podatkov.

## KOLOFON

Avtorica koncepta in scenarija uprizoritve: Varja Hrvatini  
Avtorji: Varja Hrvatini, Ena Kurtalić, Eva Stražar, Urša Čuk, Lea Culetto, Jurij Smrke, Jure Anžiček  
Izvajalke: Ena Kurtalić / Ajda Pirtovšek in Eva Stražar  
Oblikovalka videa in prostora: Urša Čuk – rastrLAB  
Kostumografka: Lea Culetto  
Programer aplikacije: Jurij Smrke  
Avtor glasbe in tehnične zasnove uprizoritve: Jure Anžiček  
Svetovalka za gib: Ena Kurtalić  
Oblikovalka svetlobe: Veronika Hana Grubič  
Koprodukcija: Mesto žensk, Cankarjev dom  
Koprodukcija s prostorom za Trigger 2026:  
Plesni Teater Ljubljana  
Finančna podpora: Mestna občina Ljubljana, Ministrstvo za kulturo RS  
Pokrovitelji (Mesto žensk): Svet užitka, Liupka, ŠD Partizan Vič, Crocs Slovenija

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**ABOUT THE ARTIST**

**Varja Hrvatin** (she/her) graduated in Dramaturgy and Performing Arts and holds a master's degree in Playwriting from AGRFT. Between 2018 and 2022 she worked as an editor radio show Teritorij teatra at Radio Študent. She is the author of the performances *I Wish the Earth Would Open Up and Swallow Me* (2021, Zavod Melara), *Zelda*, (2021, SMG), *La isla bonita* (2022, Zavod Sploh, Via Negativa), *Shame on you* (2022, LGL), *Ikigai* (2023, SLG Celje) and the co-author of the performances *Apophenia/1* (2022, KONS, Moment Maribor, Melara) and *Ringlšpil* (2023, Via Negativa). She worked as a dramaturge on the projects by Jan Rozman: *memememe* (2019, Zavod Emanat), Anja Novak: *My Body, my Cage* (2020, Via Negativa) and Glass Illka: *Castration* (2021, Via Negativa). In 2020, she received the best young playwright award for her play *It all started with the Bunny Rabbit Goulash*.

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**O UMETNICI**

**Varja Hrvatin** (ona) je diplomirala iz dramaturgije in scenskih umetnosti ter magistrirala iz scenaristike na AGRFT. Med letoma 2018 in 2022 je bila urednica oddaje Teritorij teatra na Radiu Študent. Je avtorica uprizoritev *Najraje bi se udrla v zemljo* (2021, Zavod Melara), *Zelda* (2021, SMG), *La isla bonita* (2022, Zavod Sploh, Via Negativa), *Da te ni sram* (2022, LGL), *Ikigai* (2023, SLG Celje) ter soavtorica uprizoritev *Apofenija/1* (2022, KONS, Moment Maribor, Melara) in *Ringlšpil* (2023, Via Negativa). Bila je dramaturginja pri projektih Jan Rozman: *memememe* (2019, Zavod Emanat), Anja Novak: *Moje telo, moja kletka* (2020, Via Negativa) in Glass Illka: *Kastracija* (2021, Via Negativa). Za dramsko besedilo *Vse se je začelo z golažem iz zajčkov* je leta 2020 prejela nagrado za najboljšo mlado dramatičarko.



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**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 the arts and culture. It was established in 1996, a year after the first edition of the City of Women festival, with a purpose 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 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, the educational and the business sector.

**Cankarjev dom** is Slovenia's central cultural and congress centre in Ljubljana. Its cultural activities also include collaboration with national and international cultural institutions and artists, with CD acting as a co-producer of contemporary artistic projects. In this role, it provides production, organisational, technical, and financial support, enabling new works to reach broad and international audiences.

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**O PRODUCENTU**

**Mesto žensk - društvo za promocijo žensk v kulturi** je pionirska feministična organizacija, osredotočena na enakost spolov v umetnosti in kulturi. Ustanovljeno je bilo 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.

**Cankarjev dom** je osrednje slovensko kulturno in kongresno središče v Ljubljani. Njegova kulturna dejavnost vključuje tudi sodelovanje z domačimi in mednarodnimi kulturnimi institucijami in umetniki, pri čemer CD nastopa tudi kot koproducent sodobnih umetniških projektov. Pri tem zagotavlja produkcijsko, organizacijsko, tehnično in finančno podporo ter omogoča, da nova dela dosežejo široko in mednarodno občinstvo.

**TRIGGER**

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# Mothers

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# Mame



#### ABOUT THE PRODUCTION

The authors from the Igralke Collective are in their (mid) thirties and feel that their time to decide as regards being a mother is slowly running out. They believe that they are the first generation of women in their families who truly have the freedom to choose in this matter; unlike their grandmothers, they are financially independent, yet it is no longer taken for granted that they will become mothers, as it was for their mothers' generation. They started with their own experiences, after which they explored the topic through art, theory, and history. However, the most valuable material turned out to come from the interviews they conducted for this performance with a number of women who responded to their public call.

*Mothers is a precise, in-depth, and poetically structured theatrical reflection on the right to choose. The question of motherhood is not addressed as a sentimental sphere of intimacy, but as a matter of choice, autonomy, social norms, and the historical moment. Mothers is not a performance that serves ready-made positions; it is gently humorous, yet also painfully honest.*

Barbara Ban, *Jutarnji list*

#### CREDITS

Concept: The Igralke Collective and Rajna Racz

Director: Rajna Racz

Text: Ana Marija Brđanović, Maja Ležaić, Rajna Racz, Anja Sabol, Sendi Sotlar, Vanda Velagić

Creators and performers: Ana Marija Brđanović, Anja Sabol, Sendi Sotlar, Vanda Velagić

Alternation: Klara Kovačić

Dramaturgy: Maja Ležaić

Movement consultant: Mila Čuljak

Stage and costume design: Paola Lugarić Benzia, Tanja Blašković

Music and sound design: Marin Živković

Lighting design and technical director: Marin Lukanović

Visual design: Oleg Morović

The interviews were conducted by the students at the Department of Cultural Studies at the Faculty of Humanities and Social Sciences in Rijeka: Mia Lukić, Lara Krsmanović, Hana Krsmanović, Lisa Ivanić, Ivana Gubo, Aurora Vivoda, Nina Blažević, Dorotea Zwingl Mikler, and Tara Savić. They were supervised by Dunja Matić Benčić.

Co-produced by: Igralke Collective (CRO); House Nahero (CRO); Ulysses Theatre (CRO); Maska Ljubljana (SLO).

In partnership with: the Croatian National Theatre Ivan Pl. Zajc in Rijeka (CRO); the Academy of Applied Arts Rijeka (CRO); Youth Centre Ribnjak (CRO); the Maksimir Centre for Culture and Information Zagreb (CRO).

Co-financed by: the Ministry of Culture and Media of the Republic of Croatia, the City of Zagreb, the City of Rijeka, the Primorje–Gorski Kotar County, the Kultura Nova Foundation, the Ministry of Culture of the Republic of Slovenia, the City of Ljubljana.

The Ulysses Theatre is supported by: the Ministry of Culture and Media of the Republic of Croatia, the City of Pula, the Region of Istria, Brijuni National Park, the Croatian Tourism Association, and sponsors.

Avtorice iz Kolektiva Igralke so v (srednjih) tridesetih in čutijo, da se jim izteka čas za odločitev glede materinstva. Čutijo, da so prva generacija žensk v svojih družinah, ki imajo resnično svobodo izbire glede tega vprašanja; so finančno neodvisne za razliko od svojih babic, ni pa več samoumevno, da postanejo mame, kot je bilo pri generaciji njihovih mater. Začetna točka so bile lastne izkušnje, nakar so temo raziskovale v umetnosti, teoriji in zgodovini, vendar so se za najvrednejšo literaturo izkazali intervjui, ki so jih za to predstavo naredile z vrsto žensk, ki so se odzvale na javni poziv.

*Mame so natančna, poglobljena in poetično strukturirana gledališka refleksija o pravici do izbire. Vprašanje materinstva pri tem ni obravnavano kot sentimentalno področje intime, temveč kot vprašanje izbire, avtonomije, družbenih norm in zgodovinskega trenutka.*

*Mame niso gledališče, ki servira stališča, so nežno smešne, a tudi boleče iskrene.*

Barbara Ban, *Jutarnji list*

KOLOFON

Avtorice koncepta: Kolektiv Igralke in Rajna Racz

Režiserka: Rajna Racz

Avtorice besedila: Ana Marija Brđanović, Maja Ležaić,

Rajna Racz, Anja Sabol, Sendi Sotlar, Vanda Velagić

Izvajalke: Ana Marija Brđanović, Anja Sabol, Sendi Sotlar,

Vanda Velagić

Alternacija: Klara Kovačić

Dramaturginja: Maja Ležaić

Sodelavka za odrski gib: Mila Čuljak

Scenografki in kostumografki: Paola Lugarić Benzia,

Tanja Blašković

Skladatelj in tonski tehnik: Marin Živković

Oblikovalec luči in tehnični vodja: Marin Lukanović

Intervjuje so opravile študentke Oddelka za kulturne študije

Filozofske fakultete Univerze na Reki: Mia Lukić, Lara Krsmanović,

Hana Krsmanović, Lisa Ivanić, Ivana Gubo, Aurora Vivoda,

Nina Blažević, Dorotea Zwingl Mikler, Tara Savić

Mentorica: Dunja Matić Benčić

Oblikovalec vizuala: Oleg Morović

Avtorica fotografij: Miranda Legović

Koprodukcija: Kolektiv Igralke (HR), Kuća Nahero (HR),

Kazalište Ulysses (HR), Maska Ljubljana

Partnerji: HNK Ivan pl. Zajc z Reke; Akademija za uporabne umetnosti na Reki; Center mladih Ribnjak, Center za kulturo in informacije Maksimir Zagreb

Projekt sofinancirajo: Ministrstvo za kulturo in medije Republike Hrvaške, Mestna občina Zagreb, Mestna občina Reka, Primorsko-goranska županija, Zaklada Kultura nova, Ministrstvo za kulturo RS in Mestna občina Ljubljana

Delo ustanove Kazalište Ulysses podpirajo: Ministrstvo za kulturo in medije Republike Hrvaške, Mestna občina Pula, Istrska županija, Nacionalni park Brijuni, Hrvaško turistično združenje ter sponzorji

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#### ABOUT THE ARTISTS

**The Igralke Collective** was founded by four friends, who graduated in Acting and Media from the Academy of Applied Arts in Rijeka, under the tutorship of Rade Šerbedžija and Lenka Udovički: Ana Marija Brđanović, Anja Sabol, Sendi Sotlar and Vanda Velagić. The four actresses also hold degrees in social anthropology, cultural management, comparative literature, Russian language, and logopaedics. They have been working as independent authors and producers since 2019.

They received international recognition for three productions directed by Tjaša Črnigoj: *Grandmas* (2020), which was featured in one of the largest European theatre festivals, the Berlin Theatertreffen-Stückemarkt; the award-winning production *Sex Education II: Fight* (produced by the New Post Office and City of Women); and *Girls* (produced by the Croatian National Theatre Ivan Pl. Zajc in Rijeka and the VIDNE association), which has received several regional prizes and was featured in the Marulić Days Festival and the renowned Berlin theatre, HAU Hebbel am Ufer. *Fight* was also featured in the Week of Slovenian Drama, the Borštnik Meeting, and the Bitef Festival in Belgrade, where it received special recognition.

In 2023, *Black Wool* (2022), a documentary performance co-authored together with the users of the Association for the Homeless and Socially Vulnerable Persons Oaza, director Olja Lozica, and composer Damir Urban, was nominated for the Baščovjek award for humanism in theatre.

**Rajna Racz** graduated in Comparative Literature from the Faculty of Arts in Zagreb and in Theatre and Radio Directing from the Academy of Dramatic Art in Zagreb. She is currently completing her postgraduate study in which she is combining the fields of literature, theatre, drama, film, music, and cultural studies. So far she has worked as an assistant director in numerous productions (among them with directors Matija Ferlin, Anica Tomić, Jernej Lorenci, Ivica Buljan, and Lenka Udovički); in recent years, she has been developing her directorial poetics by directing, producing, and working as a dramaturge in various productions and projects, writing poetry (poetry collection *Djevojka-zarez* (Girl Comma), working as a journalist (ELLE) and in academia.

In 2024, the Marulić Days Festival awarded her the Marul Award for her artistic achievements in adapting and performing *Symphony/Turpitude* (produced by Eurokaz in cooperation with the Serbian National Council in Croatia and the Croatian Engineering Association). Her recent notable projects include the musical performance *Ptice špijuni* (Bird Spies) (2025); *Predstava koju želimo gledati* (A Performance We Would Like to See) (2024), co-produced by House Nahero, Emporia, and Aplauz Theatres; F. G. Lorca's *Yerma* (2023), adapted and directed for the Croatian National Theatre Ivan pl. Zajc in Rijeka; *Bit će strašno kad porastem* (Growing Up Will Be Horrible) (2023), based on the text by Olja Savičević Ivančević, directed at the Dubrava Theatre; and *Stranger from the Seine* (2020), by the author Ödön von Horváth, which she is directing together with the music band Porto Morto at Theater &TD.

In 2021, she, together with Marin Živković and Tara Beata Racz, founded the artistic association Kuća Nahero (meaning "house askew").

**Kolektiv Igralke**

sestavljajo štiri prijateljice in diplomatke študija igre in medijev na Akademiji za uporabne umetnosti na Reki v letniku Radeta Šerbedžije in Lenke Udovički: Ana Marija Brđanović, Anja Sabol, Sendi Sotlar in Vanda Velagić. Štiri igralko imajo za sabo tudi diplome iz socialne antropologije in mendedžmenta v kulturi, primerjalne književnosti in rusistike ter logopedije, od leta 2019 pa izvajajo lasne projekte kot avtorice in producentke.

Mednarodni uspeh so doživele z dokumentarnimi predstavami v režiji Tjaše Črnigoj: *Babice* (2020), ki so jo med drugim igrale tudi na enem najpomembnejših evropskih gledaliških festivalov, berlinskem Theatertreffen-Stückemarkt, kot tudi z večkrat nagrajenim diptihom *Spolna vzgoja II: Borba* (produkcija Nove pošte in Mesta žensk) in *Punce* (HNK Ivana pl. Zajca, Igralke ter Zavod VIDNE), ki jim je prinesel vrsto regionalnih nagrad, gostovanje na Marulićevih dnevih in v pomembnem berlinskem gledališču HAU Hebbel am Ufer. *Borba* je poleg tega gostovala še na Tednu slovenske drame, Borštnikovem srečanju in na festivalu Bitef v Beogradu, kjer je bila ovenčana s posebnimi priznanji.

Za dokumentarno predstavo *Črna volna* (2022), ki je nastala v sodelovanju z uporabniki Združenja za brezdomce in socialno ogrožene osebe Oaza z Reke, režiserko Oljo Lozica in glasbenikom Damirjem Urbanom, so bile leta 2023 nominirane za nagrado za humanizem v gledališču Baščovjek.

**Rajna Racz je**

diplomirala iz primerjalne književnosti na Filozofski fakulteti in pa iz gledališke in radijske režije na Akademiji za dramske umetnosti v Zagrebu, trenutno pa je na podiplomskem študiju znanosti o književnosti, teatrologiji in dramatologiji, filmologiji, muzikologiji ter kulturnih študijah. Bila je asistentka režije pri številnih predstavah (Matiji Ferlinu, Anici Tomić, Jerneju Lorenciju, Ivici Buljanu, Lenki Udovički ...), v zadnjih letih pa razvija lastno avtorsko poetiko skozi režiranje, dramaturško in producentno delo na predstavah in programih ter skozi poezijo (zbirka pesmi *Djevojka-zarez* (sl. *Dekle vejica*), založba Durieux), kolumne (ELLE) in znanstvene prispevke.

Na Marulićevih dnevih 2024 je prejela nagrado marul za umetniški dosežek za režijo in dramaturgijo predstave *Simfonije / Turpituda* v produkciji Eurokaza v sodelovanju z Srpskim narodnim svetom na Hrvaškem in Hrvaško inženirsko zvezo. Poleg tega se med pomembnejše projekte zadnjih let uvrščajo avtorski glasbeni performans *Ptice špijoni* (2025), *Predstava, ki bi jo radi gledali* (2024) v koprodukciji Kuće Nahero, Empiria teatra in Aplauz teatra, *Yerma* (2023) F.G. Lorce, ki jo adaptira in režira v produkciji HNK Ivana pl. Zajca na Reki, *Hudo bo, ko zrastem* (2023), ki jo režira po besedilu Olje Savičević Ivančević v Gledališču Dubrava, *Neznanka iz Sena* (2020) avtorja Ödöna von Horvátha, ki jo režira v sodelovanju z zagrebško glasbeno skupino Porto Morto v Teatru &TD.

Leta 2021 je skupaj z Marinom Živkovićem in Taro Beato Racz ustanovila umetniško organizacijo Kuća Nahero (slv. Hiša Pošrek).



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#### ABOUT THE PRODUCER

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

**Kuća Nahero** (Zagreb) is an independent house of art and culture that hosts performances, live music, as well as visual arts. It was founded in 2021 by the theatre director Rajna Racz and musician Marin Živković with the aim of creating and producing contemporary art (theatre performances, concerts, festivals), educate (music, drama, and visual arts workshops), and perform art therapy.

**Ulysses Theatre** (Zagreb, Brijuni) is a unique cultural project that connects theatre with peaceful initiatives. Its main aim is to establish collaborations and networks among artists of different schools and aesthetics. It was founded in 2001 by the actor Rade Šerbedžija, writer Borislav Vujčić, and director Lenka Udovički. One of the "hallmarks" of Ulysses is the 19<sup>th</sup> century Austro-Hungarian Fort Minor. This historical witness on the island of Mali Brijun has hosted numerous remakes of theatrical masterpieces as well as presented premiere productions of new plays.

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#### O PRODUCENTU

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

Umetniška organizacija **Hiša Nahero** (Zagreb) je neodvisna hiša umetnosti in kulture v kateri domuje izvedbena, glasbena in vizualna umetnost. Leta 2021 sta jo ustanovila gledališka režiserka Rajna Racz in glasbenik Marin Živković s ciljem ustvarjanja in produkcije sodobnih umetnosti (gledališke predstave, koncerti, festivali), izobraževanja (glasbene, dramske in likovne delavnice) in art terapije.

**Gledališče Ulysses** (Zagreb, Brioni) je poseben kulturni projekt, ki povezuje gledališče z miroljubnimi prizadevanji za sodelovanje ter mreženje umetnikov različnih šol in estetik. Leta 2001 so ga ustanovili: igravec Rade Šerbedžija, pisatelj Borislav Vujčić in režiserka Lenka Udovički, eden od »zaščitnih znakov« Ulyssesa je avstro-ogrsko trdnjava Minor iz 19. stoletja. Ta priča zgodovine na Malem Brionu je bila dom številnim *remake* gledališkim mojstrovinam, pa tudi novim, krstno uprizorjenim dramskim besedilom.

Discursive  
Programme

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Diskurzivni  
program

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# 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 the TRIGGER partners and learn about 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 various organizations and countries.

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## SPOZNAJMO SE!

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

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**Moderator:** Urška Jež, City of Women, Slovenia

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### ABOUT THE HOST

Urška Jež holds a Master's degree in NGO Management and has 17 years of experience in the field of organising 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 City of Women Association (2012-2013) and has worked on projects with numerous NGOs operating 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 the burnout syndrome 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.



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# PITCHING SESSIONS

Presentation of selected Slovenian artists and their projects looking for international exposure.

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**Moderator:** Maša Radi Buh

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## ABOUT THE ARTISTS

### **Jan Krmelj:** *OIL*

*OIL* is a hybrid performative work that combines a lecture-performance, documentary theatre, sound installation, and manifesto into a fragmented narrative about modernity as a ready-made. Structured in two parts—*Anthropocene* and *Pyrocene*—it explores the entanglement of data capitalism, oil extraction, and radical collective action through an extensive archive in which the voices of the subversive podcast O.I.L. intersect with the lives of the members of the R.MUTT collective. Blurring fact and fiction, *OIL* traces a constellation of figures marked by war, ideology, erasure, and unintended extremism, positioning oil as both, a geological accident and historical agent—an almost sentient force shaping violence, collapse, and technological control. Conceived as an autonomous zone within a burning world, the performance reflects on refuge, chance, and the possibility of rupture in an era in which catastrophe accumulates like sediment and the future unfolds under the pressure of the Pyrocene.

### **Jan Krmelj** (1995)

is a theatre director and writer whose work covers contemporary reinterpretations of classical texts as well as original documentary and conceptual projects. He has directed at leading Slovenian institutions including SNG Drama Ljubljana, SNG Maribor, MGL, SLG Celje, SNG Nova Gorica, and Cankarjev dom. His production *Razpoka* received the Borštnik Award for directing (2024) and was selected for the 58th Bitef Festival, while *Ubeseđovanje* earned the Tantadruj Award and was featured in the competitive section of the Borštnik Festival. His works have also been presented at Theatertreffen-Stückemarkt and the Dubrovnik Summer

Festival. In addition to working in theatre, he also publishes poetry, amongst others the books *Država* (2024) and *Uho* (2023); his debut *Relikvije dihanja* (2014) was nominated for the Jenko and Veronika Awards.

### **Kristina Aleksova:**

***Three Quarters of a Human***  
*Three Quarters of a Human* is a choreographic reflection on discipline, repetition, and the restless pursuit of perfection. Moving between the roles of a ballerina, choreographer, performer, and author, the work stages a body that counts to three yet longs for the missing fourth—caught between order and collapse, tradition and deviation, stillness and motion. Eight dancers are arranged into precise structures—rows, canons, repetitions—forming a living architecture that oscillates between harmony and instability. Drawing on the legacy of Yvonne Rainer's revised *No Manifesto*, the piece rejects prohibition in favour of radical contradiction, using the language of pure dance to explore the tension between constraint and liberation and to search for the beauty of thought made physical.

**Kristina Aleksova** is a dancer, choreographer, author, and performer. She began her dance training at the Ljubljana Conservatory of Music and Ballet. Following her graduation in 2002, she joined the SNG Opera and Ballet Ljubljana ensemble. In 2013, Kristina became a member of Tanzkompanie Graz, however, she returned to SNG Opera and Ballet Ljubljana in 2014, where she continued to perform as a ballerina and worked as a choreographer. During this period, she developed works such as *Otroci z roba resničnosti* and *Globina (po)gleda*. She started working as a freelance artist, choreographer, dancer and performer in 2017. She began

developing her own projects within the Via Negativa Lab, resulting in works like *Srce* and *Pojjub*. She remains actively involved with the Via Negativa association. In 2023, she participated as an artist in the Ventilator series by Zavod Sploh and began working as a mentor at the Performance Art Research Ljubljana (PARL).

**Marko Čeh:**

***Manifesto to the Mechanics***

The *Manifesto to the Mechanics* is a performative reflection on revolution, collective awakening, and the cyclical nature of social change. Drawing on *To the Mechanics!* by the Slovenian poet Srečko Kosovel, the work traces how revolutions emerge from thinking individuals who unite into groups and masses capable of establishing a new social order—only for that order to eventually reproduce the conditions for the next uprising. Structured across three days, the performance unfolds in a public space through an evolving constellation of actions: a six-metre-tall puppet moving through the city, stop-motion and time-lapse transmissions that compress past events into the present, and nightly literary readings that anchor the work's political urgency. On its final day, the piece confronts the paradox of history as an endless loop, posing a radical question about its end—suggesting that the cycle ceases only when there is no one left to begin it again.

**Marko Čeh** is a theatre director and mentor working within institutional and independent theatres. As a graduate of AGRFT in Ljubljana and a long-time member of the interdisciplinary collective Stran22, he has directed at venues including Glej Theatre, MGL, SNG Drama Ljubljana, Ljubljana Puppet Theatre, Ptuj City Theatre, and SNG Nova Gorica. His recent productions include *Soap Opera* (Glej), *Solitude* (Delak/Maribor Puppet Theatre), *20,000 Miles Under the Sea* (City Theatre Podgorica), and *Hydrokinon* (Delak/Maribor Puppet Theatre/TRAJNA). He has mentored several

amateur and student theatre groups and has been involved in the international Boundary Crossing programme for the past three years. His performances have been presented at numerous Slovenian and international theatre festivals. Since 2024 he is a member of Glej Theatre Artistic board.

**Irena Z. Tomažin:**

***Another crying game***

*Another Crying Game* is a performance of avant-schlager songs that the artist has stubbornly kept hidden, pulling them out of her Pandora's box on rare occasions. Some songs, their first ideas or themes, are over 19 years old. They span the time in which the artist has moulded her voice by kneading, writing, erasing and rewriting various fragments of lyrics that eventually became a song through persistent forgetting and revisiting. In addition to the live performances and recorded avant-schlager songs, she also embodies the characters and themes of the songs, which are in a way a play of (extreme) emotional states and fragments of stories from daily life – little dramas that capriciously shape the funny, bizarre and fateful ways we perceive ourselves, others and the world.

**Irena Z. Tomažin** is a dancer, choreographer, performer, and vocalist who is active nationally and internationally, known for her works that intertwine voice and movement. She has created ten performances exploring the body as a sonic landscape, moving between intimate and spatial dimensions of sound, and has received multiple awards at the Biennial of Slovenian Contemporary Dance (Gibanica). Performing both solo and in collaboration with international artists, she is also an acclaimed pedagogue and recipient of the 2023 Ksenija Hribar Award. Together with Alessio Castellacci, she leads the workshops *The World Is Sound*, which are dedicated to voice and improvisation.

**Gabrijel Lazić and  
Nastja Uršula Virk: *I, David***

If gender is a normative category shaped by civilisational expectations, it inevitably implies the existence of bodies that fall outside of what is defined as “normal.” Such bodies are excluded from the dominant discourse—overlooked at best, and pathologized or medicalised at worst—while violence against them remains a daily reality, starkly reflected in the true story of David Reimer. *I, David* draws on this case to question binary understandings of gender and the rigid expectations embedded within the matrix of masculinity and femininity.

**Gabrijel Lazić** (1995) is a theatre director, currently completing his graduate studies at the Department of Theatre Directing at the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana. His projects include *I, David* (AGRFT/ Zavod Maska, Ljubljana), which was selected for the Mladinsko Showcase 2026, *Brodovi od papira* (INK, Pula), and *Platonova pečina* (SARTR, Sarajevo). He has worked as an assistant director under Tomi Janežič, Ivica Buljan, Dora Ruždjak Podolski, and Ivan Popovski. His theatre work focuses on devising theatre projects and contemporary (post)dramatic forms that centre around the themes of identity, sexuality, systemic oppression, and happiness.

**Nastja Uršula Virk**

(born 1998) is a dramaturge, critic and radio producer. As a dramaturge, she's interested in politically charged devised theatre, navigating themes of gender, ecology and challenging systemic structures. As a critic and radio producer, she works primarily at Radio Študent, although she has published articles on several other Slovene platforms and in various media (Portal Kritika, Lutka, Kino!, LUD Literatura, Delo).



**ABOUT THE MODERATOR**

**Maša Radi Buh**

(1998) is a freelance critic, dramaturge, and researcher. She is the editor of the Neodvisni.art portal and the chair of the Zlata paličica commission. As a dramaturge, she has, among other things, collaborated in the productions *\*(\*°□°)\**, *— — — — —*, *screamage, my private own\**, and *Agmisterij*, for which she, together with Klemen Kovačič and Nik Žnidaršič, received the Borštnik Award for choreography. In addition to writing reviews of contemporary dance performances, contemporary performing practices, and puppet theatre, she - together with Metod Zupan - co-edited the anthology *What's So Small Here?*, and co-edited the book *Systeming*. Together with Varja Hrvatin and Jakob Ribič, she also collaborates on theoretical and research work focusing on invisible labour. Since 2024, she has occasionally moderated post-performance discussions with audiences of non-institutional producers as part of the project The Audience Council.

**Jan Krmelj: Nafta**

*Nafta* je hibridno performativno delo, ki prepleta lecture-performance, dokumentarno gledališče, zvočno instalacijo in manifest v fragmentirano pripoved o modernosti kot ready-madu. Strukturirano je v dveh delih – *Antropocen* in *Pirocen* – ter skozi obsežen arhiv raziskuje prepletenost podatkovnega kapitalizma, črpanja nafte in radikalnega kolektivnega delovanja. V njem se glasovi subverzivnega podkasta O.I.L. srečujejo z življenji članov kolektiva R.MUTT. Z zabrisovanjem meja med dejstvi in fikcijo *Nafta* sledi konstelaciji likov, zaznamovanih z vojno, ideologijo, izbrisom in nenamernim ekstremizmom, pri čemer nafto postavlja kot geološko naključje in hkrati zgodovinskega akterja - kot skoraj čutečo silo, ki oblikuje nasilje, kolaps in tehnološki nadzor. Predstava, zasnovana kot avtonomna cona v gorečem svetu, razmišlja o zatočišču, naključju in možnosti preloma v času, ko se katastrofa kopiči kot sediment, prihodnost pa se odvija pod pritiskom pirocena.

**Jan Krmelj** (1995) je gledališki režiser in pisec, katerega delo se giblje med sodobnimi reinterpretacijami klasičnih besedil ter izvirnimi dokumentarnimi in konceptualnimi projekti. Režiral je v vodilnih slovenskih institucijah, med drugim v SNG Drama Ljubljana, SNG Maribor, MGL, SLG Celje, SNG Nova Gorica in Cankarjevem domu. Njegova predstava *Razpoka* je prejela Borštnikovo nagrado za režijo (2024) in bila uvrščena na 58. festival Bitef, medtem ko je *Ubesedovanje* prejelo nagrado Tantadruj in bilo predstavljeno v tekmovalnem programu Borštnikovega srečanja. Njegova dela so bila predstavljena tudi na Theatertreffen-Stückemarkt in Dubrovniških poletnih igrah. Poleg gledališča objavlja tudi poezijo, med drugim zbirki *Država* (2024) in *Uho* (2023); njegov prvenec *Relikvije dihanja* (2014) je bil nominiran za Jenkovo in Veronikino nagrado.

**Kristina Aleksova:****Tri četrtine človeka**

*Tri četrtine človeka* je koreografska refleksija o disciplini, ponavljanju in nemirnem iskanju popolnosti. Delo se giblje med vlogami balerine, koreografinje, performerke in avtorice ter uprizarja telo, ki šteje do tri, a hrepeni po manjkajočem četrtem - ujeto med redom in razpadom, tradicijo in odklonom, mirovanjem in gibanjem. Osem plesalk in plesalcev je razporejenih v natančne strukture - vrste, kanone, ponovitve - ter oblikuje živo arhitekturo, ki niha med harmonijo in nestabilnostjo. Navdihnjena z revidiranim *No Manifesto* Yvonne Rainer predstava zavrača prepovedi v prid radikalnemu protislovju, z jezikom čistega plesa raziskuje napetost med omejitvijo in osvoboditvijo ter išče lepoto misli, ki postane telesna.

**Kristina Aleksova**

je plesalka, koreografinja, avtorica in performerka. Plesno izobraževanje je začela na Konservatoriju za glasbo in balet Ljubljana. Po diplomu leta 2002 se je pridružila ansamblu SNG Opera in balet Ljubljana. Leta 2013 je postala članica Tanzkompanie Graz, leta 2014 pa se je vrnila v SNG Opera in balet Ljubljana, kjer je nadaljevala z interpretacijo baletnega repertoarja in ustvarjanjem koreografij. V tem obdobju je razvila dela, kot sta *Otroci z roba resničnosti* in *Globina (po)gleda*. Leta 2017 je začela delovati kot samozaposlena umetnica - koreografinja, plesalka in performerka. Svoje projekte je razvijala tudi v okviru Via Negativa Lab, kjer so nastala dela, kot sta *Srce* in *Poljub*. Še vedno aktivno sodeluje z društvom Via Negativa. Leta 2023 je sodelovala kot umetnica v seriji Ventilator Zavoda Sploh in začela mentorski program na Performance Art Research Ljubljana (PARL).

**Marko Čeh:****Manifest mehanikom**

*Manifest mehanikom* je performativna refleksija o revoluciji, kolektivnem prebujenju in ciklični naravi družbenih sprememb. Izhajajoč iz pesmi *Mehanikom!* pesnika Srečka Kosovela delo sledi ideji, da revolucije vzniknejo iz mislečih posameznikov, ki se povežejo

v skupine in množice, sposobne vzpostaviti nov družbeni red - ta pa sčasoma ponovno ustvari pogoje za naslednji upor. Predstava je strukturirana skozi tri dni in se odvija v javnem prostoru kot razvijajoča se konstelacija dejanj: šest metrov visoka lutka, ki se premika skozi mesto, *stop-motion* in *time-lapse* prenosi, ki pretekle dogodke zgoščajo v sedanjost, ter večerna literarna branja, ki delu dajejo politično ostrino. Na zadnji dan predstava sooči občinstvo s paradoksom zgodovine kot neskončne zanke in zastavi radikalno vprašanje o njenem koncu - nakazuje, da se cikel konča šele, ko ni več nikogar, ki bi ga lahko znova začel.

**Marko Čeh** je gledališki režiser in mentor, ki deluje na presečišču institucionalnega in neodvisnega gledališča. Diplomiral je na AGRFT v Ljubljani in je dolgoletni član interdisciplinarnega kolektiva Stran22. Režiral je v številnih gledališčih, med drugim v Gledališču Glej, MGL, SNG Drama Ljubljana, Lutkovnem gledališču Ljubljana, Mestnem gledališču Ptuj in SNG Nova Gorica. Med njegovimi nedavnimi projekti so *Soap Opera* (Glej), *Samota* (Delak/Lutkovno gledališče Maribor), *20.000 milj pod morjem* (Mestno gledališče Podgorica) in *Hidrokinon* (Delak/Lutkovno gledališče Maribor/TRAJNA). Mentorsko sodeluje z več amaterskimi in študentskimi gledališkimi skupinami ter je že tri leta vključen v mednarodni program Boundary Crossing. Njegove predstave so bile predstavljene na številnih slovenskih in mednarodnih gledaliških festivalih. Od leta 2024 je član umetniškega sveta Gledališča Glej.

#### **Irena Z. Tomažin:**

##### **Še ena igra sloz**

*Še ena igra solz* je performans avant-šlagerjev, ki jih je umetnica dolgo trmasto skrivala in jih le ob redkih priložnostih potegnila iz svoje Pandorine skrinjice. Nekatere pesmi oziroma njihove prve ideje ali teme so stare več kot devetnajst let. Zajemajo obdobje, v katerem je umetnica oblikovala svoj glas z gnetenjem, pisanjem, brisanjem in ponovnim zapisovanjem različnih fragmentov besedil, ki so skozi vztrajno pozabljanje in

ponovno vračanje sčasoma postali pesmi. Poleg živih ali posnetih avant-šlagerjev umetnica tudi uteleša like in teme pesmi, ki so na neki način igra (skrajnih) čustvenih stanj in drobcev vsakdanjih zgodb — malih dram, ki muhasto oblikujejo smešne, bizarne in usodne načine, kako dojemamo sebe, druge in svet.

**Irena Z. Tomažin** je plesalka, koreografinja, performerka in vokalistka, ki deluje doma in v mednarodnem prostoru ter je znana po delih, ki prepletajo glas in gib. Ustvarila je deset predstav, v katerih med intimnimi in prostorskimi dimenzijami zvoka raziskuje telo kot zvočno krajino, ter prejela več nagrad na Bienalu slovenske sodobne plesne umetnosti Gibanica. Nastopa solo in v sodelovanju z mednarodnimi umetniki, je tudi priznana pedagoginja ter prejemnica nagrade Ksenije Hribar (2023). Skupaj z Alessiom Castellaccijem vodi delavnice *The World Is Sound*, posvečene glasu in improvizaciji.

#### **Gabrijel Lazić in Nastja Uršula Virk: Jaz, David**

Če je spol normativna kategorija, ki so jo oblikovala civilizacijska pričakovanja, potem nujno predpostavlja tudi obstoj teles, ki izstopajo iz tega, kar je opredeljeno kot »normalno«. Takšna telesa so izključena iz dominantnega diskurza - v najboljšem primeru prezrta, v najslabšem pa patologizirana ali medikalizirana - medtem ko nasilje nad njimi ostaja vsakdanja realnost. Vse to pretresljivo odraža resnična zgodba Davida Reimerja. *Jaz, David* izhaja iz tega primera, da bi postavila pod vprašaj binarna razumevanja spola ter toge družbene zahteve, vpisane v matrico moškosti in ženskosti.

**Gabrijel Lazić** (1995) je režiser, ki trenutno končuje diplomski študij gledališke režije na ljubljanski AGRFT. Podpisuje se pod režije uprizoritev *Jaz, David* (AGRFT/Zavod Maska, Ljubljana) ki je uvrščena na Mladinsko showcase 2026, *Brodovi od papira* (INK, Pula), in *Platonova pečina* (SARTR, Sarajevo). Kot asistent režije je sodeloval s Tomijem

Janežičem, Ivico Buljanom, Doro Ružđjak Podolski in Ivanom Popovskim. V svojem ukvarjanju z gledališčem ga zanimajo avtorski projekti in sodobne (post)dramske oblike, ki tematizirajo identiteto, spolnost, sistemsko represijo in srečo.

**Nastja Uršula Virk** (1998) je dramaturginja, kritičarka in avtorica radijskih oddaj. Kot praktično dramaturginjo jo zanimajo predvsem angažirano snovalno gledališče in teme spola, ekologije ter prevpraševanje ustaljenih sistemskih vzorcev. Kot kritičarka in avtorica radijskih oddaj deluje primarno na Radiu Študent, njene refleksije pa so bile objavljene v številnih drugih medijih in platformah (Portal Kritika, Lutka, revija Kino!, LUD Literatura, Delo).

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#### O GOSTITELJICI

**Maša Radi Buh** (1998) je samozaposlena kritičarka, dramaturginja in raziskovalka. Je urednica portala Neodvisni.art in predsednica komisije Zlata paličica. Kot dramaturginja je mdr. sodelovala pri uprizoritvah (°□°) ~ ──  
*screamage*, *moj privatni lastni\** in *Agmisterij*, za katerega je skupaj s Klemnom Kovačičem in Nikom Žnidaršičem prejela Borštnikovo nagrado za koreografijo. Poleg kritičkega pisanja na področju sodobnega plesa, sodobnih uprizoritvenih praks in lutkovnega gledališča je so-urednica zbornika *Kaj je tu tako malega?* (skupaj z Metododom Zupanom), z istoimenskim kolektivom pa knjige *Systeming*. Z Varjo Hrvatin in Jakobom Ribičem sodeluje na področju teoretsko-raziskovalnega dela s fokusom na nevideno delo. Od leta 2024 občasno vodi pogovore z gledalci po predstavah neinstitucionalnih producentov v okviru projekta Zbor za publiko.

TRIGGER

TRIGGER

TRIGGER

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## Asociacija and EAIPA working session

### BEYOND PERFORMANCE: Sustainable Artistic Careers and the Need to Reinvent Oneself

Careers in the performing arts are often shaped by precarious working conditions, physical demands, and constant dependence on short-term opportunities. As experience grows and priorities shift, many artists face the need to adapt, rethink their professional paths, and seek new forms of support.

This session highlights existing support structures in selected European countries and shares artists' perspectives on career sustainability, health, and long-term development.

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## Okrogla miza Asociacije in Mreže EAIPA

### ONKRAJ PERFORMANSA: trajnostne umetniške kariere in potreba po ponovnem izumljanju sebe

Kariera v uprizoritvenih umetnostih je pogosto zaznamovana z negotovimi delovnimi pogoji, fizičnimi zahtevami in stalno odvisnostjo od kratkoročnih priložnosti. Z naraščanjem izkušenj in spreminjanjem prioritet se številni umetniki soočijo s potrebo po prilagajanju, ponovnem premisleku o svojih poklicnih poteh in iskanju novih oblik podpore.

Ta razprava izpostavlja obstoječe podporne strukture v izbranih evropskih državah ter predstavlja poglede umetnikov na trajnost kariere, zdravje in dolgoročni razvoj.

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## ABOUT THE GUESTS



**Christian Keller** is responsible for Strategy & Content at the European Association of Independent Performing Arts (EAIPA) and is managing editor of the quarterly magazine *gift* published by the Austrian Association of Independent Performing Arts (IG Freie Theaterarbeit).



**Sabina Potočki** worked as a freelance producer and dancer in the arts and culture sector. In 1984, she graduated from the School of Economics and Business in Maribor and, in the same year, continued her studies at the Department of Sociology at the Faculty of Social Sciences in Ljubljana. She is one of the founders of the first professional contemporary dance group in Slovenia - Dance Theatre Ljubljana - where she performed in over thirty productions by local and international choreographers, directors, and video artists between 1984 and 2004. In addition to being a dancer, she was also the executive producer and programme coordinator at Dance Theatre Ljubljana (1985–1997), head of PR and project producer at the International Street Theatre Festival Ana Desetnica (1999–2004), and executive producer of the documentary film section of D-Day, hosted by Slovenska Kinoteka (2000–2002). Sabina was programme assistant, executive producer, programme co-selector, and programme coordinator of the City of Women Association - organiser of the International Festival of Contemporary Arts - City of Women (1997–2007) and programme coordinator and executive producer at the EMANAT Institute (2008–2011). In recent years she has participated as coordinator and executive

producer of projects for various arts organisations. She has been retired since 2025. In her spare time, she practises therapeutic massage and runs weekly body training sessions for elderly people.



**Oliver Dähler** is a Swiss born choreographer, dancer and educator trained at the Royal Ballet School in London. After performing with the Royal Ballet London, Ballet of Flanders and several Theatres in Switzerland he has created over 40 choreographies for theatres, festivals and site-specific settings. Alongside his work in the independent dance scene, he has realised numerous educational and participatory projects, bringing professionals and amateurs together in public spaces such as churches, museums and cemeteries. Dähler has also been active in cultural policy as the first president of Danse Suisse, vice-president of SzeneSchweiz and president of the choreographic platform „InciDanse“. He is the founder and director of SSUDK - Transition Center for Performing Artists, which he has led since 2016, supporting career development and professional transition in the performing arts.



**Anže Dolinar** is a philosopher and an expert associate at Asociacija for Cross-Sectoral Advocacy. He previously worked at the Slovenian Ministry of Labour and in the National Assembly, where he covered and prepared legislative materials in the areas of healthcare, mental health, and pension and disability insurance. Within Asociacija, he is a core member of the advocacy team, leads the regular service activities,

and develops content related to changes in cultural policy regulation and other relevant legislation.

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#### ABOUT THE MODERATOR



**Polona Torkar** is the Head of the Expert Office at Asociacija, member of the society's Executive Board and its former Vice-President. Before working at Asociacija, she served as editor-in-chief of Radio Študent. She continues to collaborate with numerous NGOs in the cultural sector, is a member of several professional associations and dialogue groups, and serves on the executive board of Kooperativa, a regional cultural platform in the Western Balkans.

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#### O GOSTJAH\_IH

**Christian Keller** je odgovoren za strategijo in vsebine pri European Association of Independent Performing Arts (EAIPA) in je odgovorni urednik četrtnetne revije *gift*, ki jo izdaja avstrijska Association of Independent Performing Arts (IG Freie Theaterarbeit).

**Sabina Potočki** je delovala kot samostojna producentka in plesalka v umetniškem in kulturnem sektorju. Leta 1984 je diplomirala na Ekonomsko-poslovni fakulteti v Mariboru, istega leta pa je nadaljevala študij na Oddelku za sociologijo na Fakulteti za družbene vede v Ljubljani. Je ena od ustanoviteljic prve profesionalne organizacije za sodobni ples v Sloveniji Plesni teater Ljubljana, kjer je med letoma 1984 in 2004 nastopila v več kot tridesetih produkcijah domačih in mednarodnih koreografov, režiserjev in video umetnikov. Poleg plesnega dela je bila tudi izvršna producentka in programska koordinatorka Plesnega teatra Ljubljana (1985-1997), vodja odnosov z javnostmi in producentka projektov pri Mednarodnem festivalu uličnega gledališča Ana Desetnica (1999-2004) ter izvršna producentka dokumentarnega programa D-Day, ki ga je gostila Slovenska Kinoteka (2000-2002). Bila je programska asistentka, izvršna producentka, programska koselektorica in programska koordinatorka pri Mestu žensk, organizatorju mednarodnega festivala sodobnih umetnosti Mesto žensk (1997-2007) in programska koordinatorka in izvršna producentka pri EMANAT-u (2008-2011). V zadnjih letih je kot koordinatorka in izvršna producentka sodelovala pri projektih različnih umetniških organizacij. Od leta 2025 je upokojena. V prostem času se ukvarja s terapevtsko masažo in vodi tedenske vadbe za starejše.



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## TRIGGER IN CONTEXT: Aesthetic, Production, and Social Perspectives

As part of the collaboration with the Neodvisni platform, Karolina Bugajak and Metod Zupan will produce two in-depth analytical essays. The texts will connect the productions included in the TRIGGER programme and reflect on their aesthetic approaches, production models, and broader social and artistic contexts. Based on these two texts, the authors will also prepare two lectures for the international audience.

Metod Zupan:

*Independent Contemporaneity*

Karolina Bugajak:

*Audience First*

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## TRIGGER V KONTEKSTU: estetske, produkcijske in družbene perspektive

V okviru sodelovanja s platformo Neodvisni bosta nastala dva poglobljena analitična eseja, ki ju bosta pripravila Karolina Bugajak in Metod Zupan. Besedili bosta povezovali produkcije, vključene v program TRIGGER-ja, ter reflektirali njihove estetske pristope, produkcijske modele in širši družbeni in umetniški kontekst. Na podlagi teh dveh besedil bosta avtorja pripravila tudi dve strokovni predavanji za mednarodno občinstvo.

Metod Zupan:

*Independent Contemporaneity*

Karolina Bugajak:

*Audience First*

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Karolina Bugajak:

»In my text, I will focus on participatory theatre and other forms of theatre that use participatory tools. I will analyse the growing trend in Slovenian independent theatre of turning toward the audience, examine the ways performers engage with the audience and the types of participation they employ. While reflecting on this phenomenon, I will explore why this is so prominent in this year's Trigger programme and what purposes do audience engagement serve.«

Metod Zupan: »Unlike the institutionalised theatre scene, the artists working in independent contemporary theatre are interested in different topics and aesthetics. The scene thus functions as a space of encounters, aesthetic experimentation and quick artistic response to pressing social issues. In my interpretative text, I will try to show how social issues such as war, gender and class struggle as well as artistic principles, such as performance art and devised theatre inspired and generated contemporary performance practices in Slovenia, bringing contemporariness to contemporaneity.«

Karolina Bugajak:

»V svojem besedilu se osredotočam na participatorno gledališče in druge oblike gledališča, ki uporabljajo participatorna orodja. Analiziram naraščajoči pojav v slovenskem neodvisnem gledališču, ki se obrača k občinstvu, ter preučujem načine, na katere performerji vključujejo gledalce, in kakšne vrste participacije pri tem uporabljajo. Ob razmisleku o tem pojavu raziskujem tudi, zakaj in s kakšnim namenom je vključevanje občinstva tako prisotno v letošnjem programu TRIGGERJA.«

Metod Zupan: »Za razliko od institucionalizirane gledališke scene umetniki in umetnice, ki delujejo v sodobnem neodvisnem gledališču, obravnavajo drugačne teme in estetike. Ta scena tako deluje kot prostor srečevanj, estetskega eksperimentiranja in hitrega umetniškega odziva na pereča družbena vprašanja. V svojem interpretativnem besedilu poskušam pokazati, kako so družbena vprašanja, kot so vojna, spol in razredni boj, ter umetniški pristopi, kot so performans in avtorske gledališke prakse, navdihnili in soustvarila sodobne uprizoritvene prakse v Sloveniji prinašajoč sodobno v sodobnost.



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**ABOUT THE GUESTS****Karolina Bugajak (1997)**

is a Polish theatrologist, independent theatre critic, and cultural worker living in Ljubljana, where she is currently pursuing a PhD at the Academy of Theatre, Radio, Film and Television. She has published texts on Polish, Slovenian, and international portals, including SeeStage, Neodvisni, Czas Kultury, and Pismo Teatr. She is currently working as a producer at the Contemporary Dance Association Slovenia.

**Metod Zupan (1998)**

is an independent cultural worker. He's currently working as an editor-in-chief in the Culture and Humanities Department at Radio Študent, Europe's oldest student radio station. Since 2020, he has been publishing reviews with particular focus on contemporary dance and independent theatre. His interests extend to representations of gender and sexual minorities, as well as drag and camp aesthetics. Since 2021, he has occasionally performed, notably as part of technoburlesque *Image Snatchers*.

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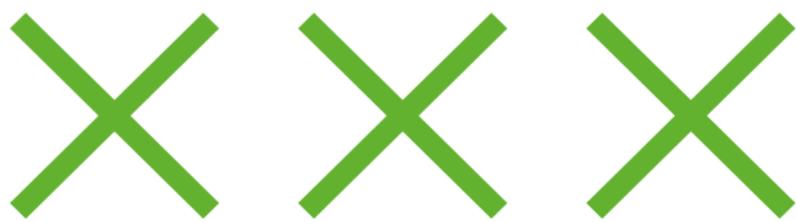
**O GOSTJAH\_IH****Karolina Bugajak (1997)**

je teatrologinja, neodvisna gledališka kritičarka in kulturna delavka iz Poljske, ki živi v Ljubljani, kjer trenutno opravlja doktorski študij na Akademiji za gledališče, radio, film in televizijo. Objavljala je besedila na poljskih, slovenskih in mednarodnih portalih, med drugim na SeeStage, Neodvisni, Czas Kultury in Pismo Teatr. Trenutno deluje kot producentka pri Društvu za sodobni ples Slovenije.

**Metod Zupan (1998)**

je neodvisni kulturni delavec. Trenutno deluje kot urednik na uredništvu za kulturo in humanistiko na Radiu Študent, najstarejši študentski radijski postaji v Evropi. Od leta 2020 objavlja kritike s posebnim poudarkom na sodobnem plesu in neodvisnem gledališču. Njegovi interesi segajo tudi na področje reprezentacij spolnih in seksualnih manjšin ter estetike draga inampa. Od leta 2021 občasno tudi nastopa, med drugim kot del technoburleska *Tatovi podob*.

**TRIGGER**



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## Motovila panel

# CULTURE AS A TOOL? Instrumentalisation and the Autonomy of Art

The roundtable addresses the instrumentalisation of culture – a trend in which culture is increasingly framed as a tool for achieving external objectives (e.g. social cohesion, economy, health, tourism, diplomacy), while leaving less space in the public discourse for the intrinsic value of culture and artistic freedom. In its State of Culture (2024), Culture Action Europe (CAE) warns that such “hyper-instrumentalisation” of cultural policies do not necessarily improve the sector’s position; instead, it often reinforces precarious working conditions and dependence on other agendas.

This discussion will connect one of the key themes that is shaping the current European policies and programmes with its concrete effects on cultural and artistic production: it will address how instrumentalisation is reflected in the funding criteria, the expectations of the “impact”, working conditions and access to resources – and where there might be room to sustain (or reassert) the autonomy of culture.

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**Moderators:** **Tery Žeželj**, dramaturge and artistic researcher and **Mateja Lazar**, Director of Motovila Institute and Head of Creative Europe Desk Slovenia

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# KULTURA KOT ORODJE? INSTRUMENTALIZACIJA IN AVTONOMIJA UMETNOSTI

Okrogla miza odpira vprašanje instrumentalizacije kulture – trenda, pri katerem se kultura v politikah vse pogosteje utemeljuje kot orodje za doseganje zunanjih ciljev (npr. socialna kohezija, gospodarstvo, zdravje, turizem, diplomacija), medtem ko v javnem diskurzu ostaja vse manj prostora za intrinzično vrednost kulture in umetniško svobodo. Združenje Culture Action Europe v poročilu State of Culture (2024) opozarja, da takšna »hiper-instrumentalizacija« kulture ne izboljšuje nujno položaja sektorja, temveč pogosto utrjuje prekarne delovne pogoje in odvisnost od drugih agend.

Razprava bo eno osrednjih tem aktualnih evropskih politik in programov povezala z njenimi konkretnimi učinki na kulturno-umetniško produkcijo: kako se instrumentalizacija odraža v merilih financiranja, pričakovanjih »učinkov«, pogojih dela in dostopu do virov ter kje je še prostor za ohranjanje (ali ponovno uveljavitev) avtonomije kulture.

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**Moderirata:** Tery Žeželj, dramaturginja in umetniška raziskovalka in Mateja Lazar, direktorica zavoda Motovila in vodja CED Slovenija

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## ABOUT THE GUESTS



**Luiza Moroz** is the Head of Policy at Culture Action Europe, a major European cultural network based in Brussels, that focuses on advocacy. She leads Culture Action Europe's advocacy on EU funding for culture, the Culture Compass for Europe, and working conditions of artists. Before joining Culture Action Europe, Luiza worked at the Ministry of Culture of Ukraine, where she helped introduce the concept of creative industries into the governmental agenda and establish the sector's analytical and statistical framework. She has also worked on European integration in culture and completed a traineeship at the European Commission.

Luiza is interested in the philosophy of culture, cultural analytics, and creative writing. She earned her BA and MA in Philosophy from the Taras Shevchenko National University of Kyiv, alongside an MA from the College of Europe.



**Jurij Krpan** founded the Kapelica Gallery for contemporary investigative arts in Ljubljana in 1995 and has served as its senior curator ever since. Since 2012, he has been the Artistic Director of the Kersnikova Institute, developing research and production platforms such as BioTehna, Rampa, and Vivarium. He has curated and led major international projects, including the Slovenian Pavilion at the 50th Venice Biennale (2003), and has been a long serving jury member of Prix Ars Electronica (Hybrid Arts).

Since 2017, he has been working on systemic approaches to innovation design, bringing artistic ideas into innovation processes as catalysts for smarter industries and communities and for a more sustainable, safe, inclusive and ethical future. He also serves on Slovenia's National Council for Culture, currently as its President.



**Ulrike Kuner** is an expert in production and project management at major international festivals and theatre houses. She has successfully developed and managed EU-funded projects such as *modul-dance* and the EDN – *European Dancehouse Network*. Since 2017, she has been the managing director of IG Freie Theaterarbeit, the Austrian association of independent performing arts, which promotes service and information tools for freelance artists across Austria and works closely with artists and cultural policymakers on new decision-making processes, advocacy and funding structures.

In 2018, she became the president of the newly founded umbrella organization, the European Association of Independent Performing Arts (EAIPA), of which she is the general manager since 2024. In 2021, she co-founded the Contact Point against misuse of power, harassment and violence in arts and culture.



**Tery Žeželj** (1995) holds an MA in Contemporary Theatre, Dance and Dramaturgy from Utrecht University. After completing her studies, she worked as a self-employed cultural professional, primarily as a dramaturge, researcher, and editor. She is currently a member of the artistic board of GLEJ Theatre and, since October 2023, a junior researcher at the Research Centre for the Humanities, University of Nova Gorica. Her doctoral research, developed through the paradigm of water, examines avant-garde artworks – especially performative formats – in socialist Yugoslavia.



**Mateja Lazar** is the co-founder and director of Motovila Institute, which promotes international and cross-sectoral cooperation in the cultural and creative sectors. She is an expert on EU programmes and policies and has been working in this field since 1997. She established the Cultural Contact Point in Slovenia and, in 2014, the Creative Europe Desk in Slovenia, leading it ever since.

Her work focuses on inclusive and sustainable international cultural cooperation. Over the years, she has conducted numerous training and consultancy activities and has been actively involved in policy-making that promotes international cooperation and sustainable development of the cultural and creative sectors. She is actively engaged in European networks, particularly On the Move and Culture Action Europe, where she has been a member of both boards since 2022.

**Luiza Moroz** je vodja področja politik pri Culture Action Europe (CAE), ključni evropski kulturni mreži s sedežem v Bruslju, ki se osredotoča na zagovorništvo kulturnega in ustvarjalnih sektorjev. Vodi zagovorništvo CAE na področju EU financiranja kulture, pobude Kulturni kompas za Evropo in delovnih pogojev umetnic in umetnikov. Preden se je pridružila CAE, je Luiza delala na Ministrstvu za kulturo Ukrajine, kjer je pomagala uvesti koncept kreativnih industrij v vladni program ter vzpostaviti analitični in statistični okvir za ta sektor. Ukvarjala se je tudi z evropsko integracijo na področju kulture in opravila pripravništvo pri Evropski komisiji.

Luiza se zanima za filozofijo kulture, kulturno analitiko in ustvarjalno pisanje. Diplomirala je iz filozofije na Nacionalni univerzi Tarasa Ševčenka v Kijevu in magistrirala na Evropski akademiji.

**Jurij Krpan** je leta 1995 v Ljubljani ustanovil Galerijo Kapelica in od takrat deluje kot njen glavni kustos. Od leta 2012 je umetniški direktor Zavoda Kersnikova, kjer razvija raziskovalne in produkcijske platforme, kot so BioTehna, Rampa in Vivarium. Kuriral in vodil je večje mednarodne projekte, med drugim slovenski paviljon na 50. beneškem bienalu (2003), in je dolgoletni član žirije nagrade Prix Ars Electronica (hibridne umetnosti). Od leta 2017 se ukvarja s sistemskimi pristopi k inovativnemu oblikovanju, pri čemer umetniške ideje vnaša v inovativne procese kot katalizatorje za pametnejše industrije in skupnosti ter za bolj trajnostno, varno, vključujočo in etično prihodnost. Je tudi član slovenskega Nacionalnega sveta za kulturo, trenutno kot njegov predsednik.

**Ulrike Kuner** je strokovnjakinja za produkcijo in projektno vodenje v okviru velikih mednarodnih festivalov in gledaliških hiš. Uspešno je razvila in vodila projekte, financirane iz programov EU, kot sta mod-dance in EDN – European Dancehouse Network. Od

leta 2017 je direktorica IG Freie Theaterarbeit, avstrijskega združenja neodvisnih uprizoritvenih umetnosti, ki razvija storitve in informacijska orodja za avstrijske samostojne umetnice\_ke in tesno sodeluje z umetnicami\_ki in oblikovalkami\_ci kulturne politike pri novih procesih odločanja, zagovorništvu in sistemu financiranja. Leta 2018 je postala predsednica novoustanovljene krovne organizacije, Evropske zveze neodvisnih uprizoritvenih umetnosti (EAIPA), od leta 2024 pa je njena generalna direktorica. Leta 2021 je soustanovila Kontaktno točko proti zlorabi moči, nadlegovanju in nasilju v umetnosti in kulturi.

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#### O GOSTITELJICAH

**Tery Žeželj** (1995) je zaključila magistrski študij Contemporary Theatre, Dance, and Dramaturgy na Univerzi v Utrechtu. Po zaključku študija je bila samozaposlena v kulturi in delovala predvsem kot dramaturginja, raziskovalka in urednica. Trenutno je članica umetniškega sveta Gledališča Glej in, od oktobra 2023, zaposlena na Raziskovalnem centru za humanistiko Univerze v Novi Gorici kot mlada raziskovalka, kjer prek paradigme vode raziskuje avantgardna umetniška dela, predvsem performativne formate, iz socialistične Jugoslavije.

**Mateja Lazar** je soustanoviteljica in direktorica zavoda Motovila, ki spodbuja mednarodno in medsektorsko sodelovanje v kulturnem in ustvarjalnih sektorjih. Je strokovnjakinja za programe in politike EU, na tem področju pa deluje od leta 1997. Ustanovila je Kulturno stično točko v Sloveniji, leta 2014 pa Center Ustvarjalna Evropa v Sloveniji, ki ga od takrat vodi.

Njeno delo se osredotoča na vključujoče in trajnostno mednarodno kulturno sodelovanje. V preteklem obdobju je izvedla številna usposabljanja in svetovanja ter si aktivno prizadevala za oblikovanje politik za spodbujanje mednarodnega povezovanja in trajnostnega razvoja kulturnih in ustvarjalnih sektorjev. Aktivno sodeluje v evropskih mrežah, zlasti v On the Move in Culture Action Europe, kjer je od leta 2022 članica obeh upravnih odborov.



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# Glej



bunker



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MESTO  
ŽENSK  
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MOTOVILA VIA NEGATIVA

EAIPA

The European Association  
of Independent Performing Arts



CUKRARNA

*vetrinjski dvor*

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