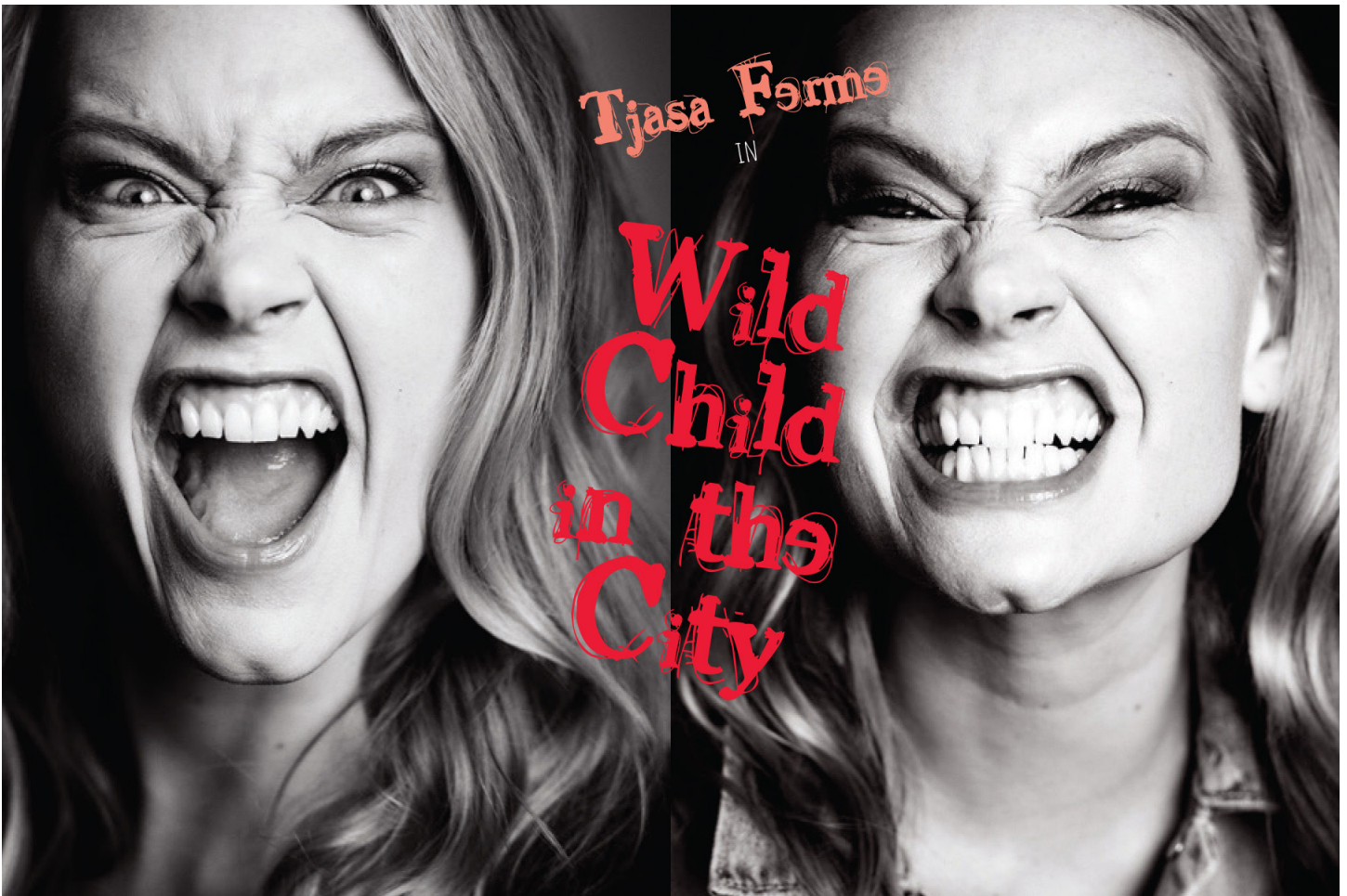


Is This Part of the Show or Not?" Sheer Brilliance | "Ferme is a Robin Williams"



*"Sheer Brilliance...*

*Numerous demonstrations of Ferme's absolute fearlessness  
as a performer. She is a multi-talent."*

Woman Around Town

*"She's Performance Art at its highest level. She's a Robin Williams-  
a top level comedienne with the most sensuous legs in town."*

Total Theater

*"One of New York's finest up and coming actors"*

Huffington Post



**Audience Choice Award-Winner**

**at 46th TSD-46th Week of Slovenian Drama**

## PRODUCTION HISTORY

Writer and award-winning performer Tjasa Ferme first presented her one-woman show [Wild Child In The City](#) as the highlight of the inaugural season of [FLYING SOLO Festival](#), April 2-5, 2015.

European tour with sold out performances at **Rome Fringe Festival** (Rome, Italy), **Sfumato Small Season** (Sofia, Bulgaria) and SKUC festival in Ljubljana, Slovenia.

Tjasa returned to Slovenia in April 2016 where she performed at TSD-Week of **Slovenian Drama** and won the **Audience Choice Award**.

[Wild Child In The City](#) played for **Monroe College, NYC** and **SCV Velenje, Slovenia**.



[Wild Child In the City](#) will proudly open the **Solo Season** at internationally known **Theaterlab** -an artistic laboratory dedicated to the development of experimental theater works and live performance. Stay tuned: [theaterlabnyc.com](http://theaterlabnyc.com)



## ABOUT THE PRODUCTION

[Wild Child In The City](#) is an absurdist comedy chronicling Tjasa Ferme's (writer-performer) quest to find a livable apartment in New York City. Directed by the immersive theater expert [Ana Margineanu](#), the show is structured to invite interaction with the audience and transform viewers into active participants.

In her new piece Ferme – who's writing was described by a NYC's critic as "nothing short of brilliant" – combines her European sensibility and Kafkaesque sense of irony with down-to-earth toughness of a New York single girl who's seen it all. It is a story so unbelievable, twisted, and smelly that it must be true. The writer-performer recalls top 10 experiences that occurred in her roughly twenty-five different rented

apartments in New York. The show opens with the one where – as reported by WABC's Eyewitness News – an intruder shows up, claiming to be Tjasa's boyfriend. In another, a subletter turns out to be a relapsed heroin addict who, in one of his fits, smears the walls with his own feces... The audience is taken on a wild multimedia-enhanced ride and asked to get involved, do Tjasa's hair, and drink on their way.

[Wild Child In The City](#) marks Tjasa's first collaboration with the award-winning director Ana Margineanu, who shares her European roots, the ironic sense of humor, penchant for the unpredictable, and process-driven approach to creating work.

Part dark comedy, part rant with a strong feminist twist, part immersive theater experience, [Wild Child In The City](#) proves with grit and wit that in New York City, the truth is often much stranger than fiction.

## ABOUT THE ARTISTS

[Tjasa Ferme](#) is an award-winning international Film/TV/theatre actress based in New York. She is a Slovenian National Film Award and Stane Sever classical stage award recipient. Known for: Three Trembling Cities, Simbi Zombies, Larry Gone Demon (8 wins), Two Pints Lighter, Weird (Cannes) and Revolution of Everyday Life. New York theater credits include The Upper Room (Rady and Bloom, New Ohio), Leaves of Grass (dir. Jeremy Bloom, the cell), Much Ado About Nothing (Beatrice, the cell), 400 Parts Per Million (dir. Peter Richards, Blessed Unrest) Red Noir (The Living Theatre) and more. Her first fully developed piece was the hit comedy [Cocktales: Confessions of a Nymphomaniac](#), described by a NYC critic as "nothing short of brilliant." The show ran for several weeks to sold-out houses and was later produced as part of Miami Art Basel. Her recent performance in Before God Was Invented was praised by the nytheatre.com reviewer as "a standout performance." She is a resident actress at The Cell Theatre Company and PopUp Theatrics. She is also the creator of a short film Ophelia's Flip (Cannes Film Festival, 2012).

[Ana Margineanu](#): Called "one of the reigning queens of New York's highly intimate, one-shot-only, conceptual-based theater" by the NYC critic Randy Gener, Ana Margineanu is a Romanian-born theatre director based in New York and a co-founder of [PopUP Theatrics](#), an acclaimed group developing and presenting site-specific and immersive work throughout the world. The trademarks of her directorial approach are close cooperation with the local communities who are audiences for her work, highly metaphoric visual style, and ability to draw raw, visceral performances from her actors.

Ana has directed many award-winning productions, including theatrical installation [The Window: 4 ALICE](#), nominated for the 2013 New York Innovative Theatre Awards in seven categories; the piece received four awards, including Best Ensemble. Ana's other credits include: Broken City (2014 undergroundzero festival, NYC), Long Distance Affair (Edinburgh, New York, Mexico, Buenos Aires), Inside (Madrid, Bucharest), The Blind Trip (New York City), The Sunshine Play (Dublin/Bucharest).

She is a founding member of DramAcum (directors collective that supports young Romanian playwrights) and an alumna of Lincoln Centers Directors Lab. Next project coming up in New York is 5 Boroughs/1 City with Working Theatre in April 2015.



Richmond Shepard writes  
in TOTAL THEATER:



Wild Child in the City, written and performed by Tjasa Ferme, a Slovenian dynamo, about the adventures of a single woman, shows the actress being wild, sexy, fearless, changing clothes in front of us, interacting with the audience (including

having one of them tie her up), and showing us that even grooming can be really entertaining. **She's Performance Art at its highest level. She's a Robin Williams**- jumping from story to story, character to character, all fascinating. Whether discussing dating or leaving Slovenia, **Ferme is a top-level comedienne** with the most sensuous legs in town. She does great puppy, and when she runs, I want to chase her.

There are marvelous holographic projections by Phillip Gulley of her own image, while speaking, projected onto her face and body. She's a star in looks, flexibility, vivid persona. A unique, terrific actress and dancer with broad dimension. They don't make many this good, with her range.

Lily Tomlin's first show in New York was in my mime troupe. I saw her talent and potential. Tjasa has that range of talent and possibility, and the show is directed with flair, perfect timing and great imagination by Ana Margineanu.

[www.totaltheater.com/?q=node/6326](http://www.totaltheater.com/?q=node/6326)



# Wild Child in the City –

*“Is This Part of the Show or Not?” Sheer Brilliance*

Tuesday, April 7th, 2015

by [Monica Trombley on Playing Around](#)

I found myself asking this question quite a few times when I came to see this Tjasa Ferme one woman show as part of the Flying Solo Festival at The Secret Theater. Literally, this theater is somewhat secret since you have to go outside to the back in order to get to the main “box office.” At first, I wondered if this show was going to be performed outside.

Having seen Ferme's show **Cocktales: Confessions of a Nymphomaniac**, I figured we would be in for a real treat and I was absolutely right. This show was hilarious and entertaining from beginning to end.

A word of caution: if you are not into an interactive show, you will not enjoy this. If you feel uncomfortable being put on the spot in front of people or having performers speak to you, you would not enjoy yourself here. This is not a one woman show for the meek or the shy; let me also point out that if you are unfamiliar with Ferme's prior show, you have no business being here if you are of a Puritanical sensibility. In other words, this is one of those shows that epitomizes the great underground work you will find in New York City.

The beginning of this show did take place outside. Ferme runs up, apologizing for being late, and then we go into the theater. She then proceeds to tell us what's happened in her current situation, even showing us a television news clip about her apartment being broken into. She changes clothes, asks an audience member to do her hair, soaks her feet, all types of activities that a frazzled woman would do in her normal life. She tells us the show is going to start in five minutes since there are technical issues going on.

Personally, if I find myself asking whether we are watching a show or not it is a true credit and testament to the performers. As it continued, the show got even crazier. There's full audience participation, Ferme asking an audience member to film her while she's speaking with the image projected behind her on the stage, stories about “The Penis Tree,” musings on just what dating in New York City really is and numerous demonstrations of Ferme's absolute fearlessness as a performer. She is a multi-talent with the ability to do a full split and even did some disrobing onstage, which I give her a lot of credit for. Many people do not have the dedication to the art and their craft as Ferme seems to have. In a world of political correctness and so many trying not to offend, disturb or bother others, it is refreshing to see a brave performer dedicated to her art.

This show was absolutely worth the trip to Long Island City and if it is any indication of the other performers and content in the Flying Solo Festival, I hope The Secret Theater will continue putting on this festival for many years to come.

<http://www.womanaroundtown.com/sections/playing-around/wild-child-in-the-city-is-this-part-of-the-show-or-not-sheer-brilliance>

# HUFFINGTON POST ARTS & CULTURE

## Big Voices in Small Theater

by Susie K. Taylor

*The first in a series of big voices in small theater*



Small theater is one of the most welcoming places for fresh new voices. In this series I will begin to prove why. Introducing Mrs. Tjasa Ferme -- One of New York's finest up and coming actors who writes, produces and stars in her own work!

### **How would you characterize yourself as a writer, and as a performer?**

My work revolves around transformation, around the search for the divine that allows us to fully realize our potential. I want to challenge both my audience and myself -- push the boundaries of what is possible; I strive to push my audiences to be themselves in a more daring and non-judgmental way. I'm willing to fail in all of my attempts. Performing my own material implies the inevitable blind spots, but that is the challenge I must accept. I like to think that each of us is an

experiment in the lab of the universe - but at the same time, everyone is also a scientist, conducting the very same experiment.

### **What are your female characters like?**

I love strong women, who choose their destinies, who don't conform, who create their own realities regardless of what the rest of society thinks of them. I'm strong and opinionated, and this shows in my heroines. When I create a character, in writing or in performance, I always look for the point of power. I ask myself: what is the driving force in this person? How does she try to liberate herself from the particular constraints, how does she fight for whatever she believes in? On the other hand, I am also interested in my characters' fatal flaws and vulnerable spots.

### **Who are your role models?**

There are many female figures I find important. I love Judy Dench and Cate Blanchett. I love Marina Abramović's courage and her idea of "simplicity as innovation." Among the writers, Sarah Kane and Lisa Kron are definitely strong influences. In a way, so is Lena Dunham. But there is more to my view of the feminine: I've been performing different versions of Confessions of a Nymphomaniac since 2008 and what I've been flashing out is the reality of female sexuality and desire versus what's portrayed in the media and myth we buy into and are oppressed by. Originally, it was a Grotowski-meets-Karen-Finley one-woman show, called I Want a Penis. That being said, I am also very inspired by two extraordinary men, Carl Gustav Jung and Wilhelm Reich. How did you end up as an actress in the first place?

My dad was a rock star in Slovenia when I was a small kid. He would put me on stage with his band as a mascot, and I'd play a tambourine and spin in my little dress... Then as an eight-year-old, I was cast as an evil witch in a school play based on a folk fairy tale. After the opening night performance, I was so excited I just couldn't come down from the high. My mom asked how did that feel, and I replied: "I was on god's frequency." Imagine that coming from a little girl who received a completely secular upbringing.

### **How do you think your European background influenced your style and the kind of characters you choose to portray?**

Tremendously! In theater, most Americans are attracted to "realism" or matter-of-factness, whereas a European in me leans towards expression, high stakes, and raw emotion. I am interested in more absolute and extreme expression, and also in exploring the territory where different art forms interconnect. In my mind, the European esthetic, sensitivity, search for multiple layers, for the irrational is crucial for all art.

### **How much does New York City matter for you as an environment where you work?**

I came to New York because everywhere I have traveled in Europe, people have been telling me I should go to NYC because I am

such a New Yorker - cosmopolitan but idiosyncratic, sophisticated but also a little gritty... and bilingual! New York provided me with the perfect material for my new one-woman show. I think my stories are coming from the city ripe with opportunities and options, and my character is hungry for experiences. There may be a lot of mishaps, blunders, maybe even fiascos in real life, but they can be turned into very funny stories.

### **How was Wild Child In The City conceived?**

My apartment stories are endless. In all my years here, I moved about twenty-five times. Only for four out of seven years did I have a long-term lease; the other places were short-term, and usually catastrophes. That is what Wild Child In The City originated from. I wrote it as a piece that people can connect to through all the misery, absurd, and funniness of what I have been through...

I also want to challenge the traditional relationship between an actor and audience. My favorite parts of this show are those in which I go off script and initiate interaction with the audience. I want their input and participation; I ask them questions, provoke them to punish and insult me; they are faced with all sort of choices. I love this improvisational unpredictable component.

### **Why was the director Ana Mărgineanu your go-to lady for this project?**

In the process of developing the script, I realized that it calls for a very specific kind of director. Ideally, a female who could be a collaborator in the course of both writing/structuring and staging: from my experience, women are more process-oriented when it comes to this kind of work. I needed someone sensitive and smart who knows how to push the envelope and has experience with interactive theater. Also, I was hoping my director would understand the absurdity I am trying to convey - and there's something European about that. Ana has all of the above, and therefore was the perfect choice.

### **What kind of humor appeals to you?**

The dark, grotesque, absurd kind. It has to be edgy, "out there" stuff; nothing lukewarm or tame appeals to me. I keep hearing all the time that I'm "too much" or "too intense I am not the kind that just blends in. I'm a stranger and an outcast wherever I go; however, I think most people think the same way about themselves. We all feel out of place at times, square pegs in round holes. I can tolerate quite a lot of other people's quirks and weirdness because philosophically I can find justification for almost everything.



## **Review Fix Exclusive: Tjasa Ferme Talks 'Wild Child in the City' ·**

Posted by **Patrick Hickey Jr.** on 11/11/15 • Categorized as **Theatre**



Review Fix chats with performer and playwright Tjasa Ferme, who discusses her recent run of "Wild Child in the City" at the Secret Theater in New York City. Breaking down everything from her origin in theatre to her goals as a performer, Ferme lets us know exactly why we should keep an eye on her.

For more information on Ferme, click [here](#).

### **Synopsis:**

Wild Child in the City is an absurdist comedy chronicling Tjasa Ferme's quest to find a livable apartment in New York City. Directed by the immersive theater expert Ana Margineanu (NYITA-winning The Window; LES: Broken City), the show is structured to invite interaction with the audience and transform viewers into active participants. The piece combines the writer-performer's European sensibility and Kafkaesque sense of irony with down-to-earth toughness of a New York single girl who's seen it all. It is a story so unbelievable, twisted, and smelly that it must be true. The writer-performer recalls top 10 experiences that occurred in her roughly twenty-five different rented apartments in New York.



**Review Fix:** What was the inspiration for this production?

**Tjasa Ferme:** The actual bizarre apartment stories from real life. This news link roughly shows what happened to me: the truth is way more complex of course! A guy broke into my apartment and introduced himself to my roommates as my boyfriend. He ensued to chat with one of my roomies and went through my documents. Wild experience. While telling it to all my friends, I realized two things: 1. That it resonates. 2. That I have even crazier stories than that. This incident literally opened up Pandora's box and material just poured out of me.

**Review Fix:** What theater professionals or personalities have influenced you the most? Why?

**Ferme:** Grotowski (training), severe mental and body discipline. I really think that reading Lisa Kron's "Well" changed the way I think about plays. Recent "The Untitled feminist project" by Young Jean Lee, I adore and that was barely any speaking but the structure was so complex and satisfying. Marina Abramovic with her performance art and the show where she invited people to "give her pain or pleasure" is just so evocative, I think I've always wanted to taste what that is like. Lobster Shop by the Need Company, just blew my mind. I have to say mostly European theatre.

**Review Fix:** How did your childhood play a role in your career in theater?

**Ferme:** I was first dragged into a school play in 3rd grade. The moment I gave it the first read in front of others I felt such a high, flow and connectedness I never wanted to do anything else. I called it "the gods frequency" which god knows where I got from because I was raised completely secularly.

I kind of have to mention that my dad was a rock star when I was a child (and he is now again he just returned from a south American tour, woohoo, go dad!) and I think the stage as an entity, thundering over bad rehearsals and talking about shows subconsciously made a huge impact on me.

**Review Fix:** What are your goals for this production?

**Ferme:** To challenge the real time- play relationship. To convince the audience who are actually participants all the way through (without making them ever feel on the spot) this is happening in real time right now. The show starts in the lobby, I run in late "because the cops and detectives in my apartment wouldn't let me leave" due to the investigation. Then I tell the story of what happened. The next obstacle is that we're having some technical problems and the show doesn't quite start yet so some participants help me prepare and the rest of the show is "improvised" instead of the actual intended performance.

**Review Fix:** What do you think makes you special?

**Ferme:** I always look for new ways to challenge my limits and fears. In every production, I'm aiming to surpass a different limitation, fear. I challenge myself. That's what makes me dangerous and exciting and ultimately I hope inspires others to do the same. I want to question the given norms and parameters we are used to and don't question.

**Review Fix:** Bottom Line, why should someone check out this production?

**Ferme:** Because it's raw, hilarious, (identifying) absurd and provokes a guttural and emotional reaction. It takes you on a journey and challenges your comfort zones. If you're a New Yorker, or have lived here for even a minute you will find resemblances and humor in it, but I must say that also European audiences enjoyed the New York tales. To throw in some Shakespeare: "All's well that ends well."

**Review Fix:** What's next?

**Ferme:** A couple of feature films, I'm really excited! And I'm getting ready to produce my new one-woman show about Marlene Dietrich.

