

3rd INTERNATIONAL
FESTIVAL OF
EXPERIMENTAL
AUDIOVISUAL
PRACTICES

VFX

LJUBLJANA

11.—14. 5. 2023



**The film programme is presented in the
Slovenian Cinematheque, Miklošičeva 28.**

Legend

sp, svp slovenian subtitles

ap, avp english subtitles

bd no dialogue

All films are screened in original language

Admission according to the price list 4.40 € regular / 2.20 €
Kinopolis, free for unemployed people and persons with disability

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Production SCCA-Ljubljana/DIVA Station

Co-production Slovenian Cinematheque

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LONG LIVE THE EXPERI- MENTAL!

Every new edition of the festival dedicated to experimental AV production is a jubilee in Slovenia. In an environment that has no elaborated vision of the development and production of experimental cinema and where the latter does not even exist in the open calls for film co-funding, every event dedicated to experimental creativity is a reason for celebration. That is why the third edition of the V-F-X Ljubljana Festival of Experimental AV Practices is a real feast. Another reason for celebration is also the recent news that the festival has for the first time received the support of the Slovenian Film Centre, which we consider an acknowledgement of our work so far, but it might also signal that the decision-makers are going to pay somewhat more attention to this film form in the future. If, in the previous two years, we presented our programme somewhat shyly, we can now self-confidently say that this year's edition is a big step forward both in content and in ensuring continuity.

Four festival days challenge the horizon of the domesticated gaze: with the filmmaker in focus, the experimental animator Gudrun Krebitz, we will explore the polyphonic layering of intimate cinematic landscapes; we will get to know the blazing Pan-American experimental production through two programmes selected by the guest curator Jean-Jacques Martinod, while this year's new section *Vistas* brings together what the programme team has gleaned from the wide field of current practices. With the *New Light* programme we would like to emphasise the significance of preserving Slovenian heritage, but we at the same time also unreservedly think about the future: during the festival, the interactive VR installation *Journey Into the Universe of Consciousness* will test the limits of the gaze. In addition to Neža Knez's workshop and exhibition, the Czech artist Jan Kulka will provide a fitting closing of the festival with his AV performance.

Vive le expérimental!

Festival Team

SCCA - LJUBLJANA 
Center for Contemporary Arts



DIGITAL
VIDEO
ARCHIVE

kinoteka

slovenska kinoteka
filmski muzej



**SLOVENSKI
FILMSKI
CENTER**
JAVNA
AGENCIJA
SLOVENIAN
FILM
CENTRE



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE



City of
Ljubljana

avstrijski kulturni forum^{lj}



FESTIVAL PROGRAMME

11. 5. THURSDAY

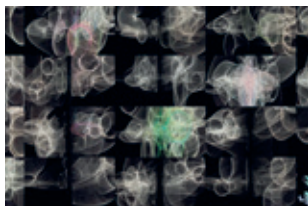


18.00

Opening of Neža Knez's Exhibition

ANALOGUE DIFFRACTIONS #1

- ⊙ *SCCA Project Room, Metelkova 6, Ljubljana. Free admission.*
- *More about the exhibition at the end of the programme.*



19.30

VR Point

JOURNEY INTO THE UNIVERSE OF CONSCIOUSNESS

- ⊙ *Presentation of the interactive multimedia VR installation in the museum lecture room of the Slovenian Cinematheque, Miklošičeva 28, by its creators RAJ X TOT and Antonio Giacomini. Free admission.*
- *More about the VR point at the end of the programme.*

21.00

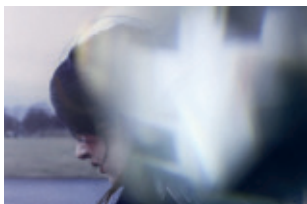
Gudrun Krebitz:
Author in Focus

I KNOW YOU

Gudrun Krebitz, Germany, 2009, digital format (shot on BetaSP), 1.33, B&W, 3'55", svp

An unanswered telephone, an attempt to dance, a knife in a drawer. I know you – do you know who you are dealing with?





ACHILL

Gudrun Krebitz, Austria/Germany, 2012, DCP, 1.85, B&W/colour, 9', svp

A bizarre visual discourse that seems to tell the story of a boy and a girl meeting in a bar. Through the mixed medium of animation and live-action we understand why this particular girl is so difficult to talk to.



SHUT UP MOON

Gudrun Krebitz, Austria/UK, 2014, DCP, 16:9, B&W, 4'10", svp

It is difficult to fit in, especially when you are new in town. A hand drawn animated short full of awkwardness, fun, an imaginary friend and the things that keep you up at night while your mind plays you a best-of compilation of today's conversations.



EXOMOON

Gudrun Krebitz, UK/Austria, 2016, DCP, 16:9, colour, 6'19", svp

"Because she's been alone for a long time and there's no one else, she might as well live on the moon." This film piece is about existence, about being present and in the 'now' of the moment, which the film conveys as it seamlessly glides through various states of day and night.



THE MAGICAL DIMENSION

Gudrun Krebitz, Germany/Austria, 2018, DCP, 1.37, colour, 7', svp

A journey through Graveyards, unknown waters, poems, dreams and wishes, telling us that what we long for is waiting for us and we can meet it in our very own underworld.



ECHODROME (NIGHTTIME AT THE WELL)

ECHODROM (NACHTS IM BACH)

Gudrun Krebitz, Austria/Germany, 2022, DCP, 16:9, colour, 17', svp

With the sound of rippling water, we submerge in a blue visual cosmos of a bathtub and wet universe. A red curtain

introduces the play of fire. Two worlds that magically interfuse. This animated collage is a multivocal underwater meditation on fear, loneliness, and the power of imagination. We are not alone in the dark, you will see!

- *The screening will be followed by a Q&A with Gudrun Krebitz, moderated by Igor Prassel.*
- *We thank the Austrian Cultural Forum in Ljubljana for their help in organising this programme.*



Gudrun Krebitz was born in 1983 in Graz. She is an artist and filmmaker whose work focuses on experimental animation, installation, and single image drawing. Her drawings, narrative-based short films, and installations have been screened and presented at exhibition spaces and film festivals worldwide, including the Berlinische Galerie, ICA London, Museum of Contemporary Art Frankfurt, MUMOK Vienna, London Short Film Festival, International Film Festival Oberhausen, Annecy International Animated Film Festival and the American Documentary film festival Palm Springs. Her films have won main awards including the Grand Prix at Tampere, the Jury Prize at Short Film Festival Hamburg, the Golden Horseman at Filmfest Dresden as well as Jury Prizes at the Poetry Film Festivals in Berlin and Vienna. She received the Prize for an Experimental Animation by the "Künstlerhaus Wien/ Artist House Vienna" for **EXOMOON** and was a holder of scholarships by the German Academic Exchange Programme, the Film/ Video Artist Programme of the Berlin Senate as well as the Stiftung Kunstfonds- Art Foundation. She graduated from the Royal College of Art in London in 2015 and studied Animation at the University of Film and Television in Potsdam-Babelsberg. Krebitz currently lives and works in Berlin.

12. 5. FRIDAY

17.00

Presentation of the Workshop:

A Picture of the Materiality of Light and the
Toxins of Plants



A public screening of film sequences (loops) created at the workshop of experimenting with 16mm film and making phytograms led by the visual artist Neža Knez. With the phytogram technique, we create images, colours and textures on film stock without a camera and chemicals, only with the help of chemical reactions triggered by the contact with various plants.

- *The workshop took place between 5 and 7 May at the SCCA Project Room.*
- ⊙ *Free admission at the Čufarjeva Classroom of the Slovenian Cinematheque.*

19.00

Everything Moves:

New Light from the Avant-garde Collections
of the Slovenian Cinematheque

In 2010, the Slovenian Cinematheque began systematically creating special collections focusing on the previously overlooked history of Slovenian avant-garde and experimental cinema. Now, thirteen years later, these collections include over a hundred archived titles. In the last year, the Cinematheque has accelerated its systematic digitisation and restoration of avant-garde films. In the first part of the programme, we will present our collection of experimental animated films by Tone Rački, which will be screened from 8mm prints in the presence of the filmmaker. In the second part, we will present a selection of Slovenian experimental films that the Cinematheque digitally restored in the last year.



OH, GROW, GROW

RASTE MI RASTE

Tone Rački, Slovenia (Yugoslavia), 1970,
8mm, 4:3, colour, 3', bd

EVERYBODY WAS COMING

VSI SO PRIHAJALI

Tone Rački, Slovenia (Yugoslavia), 1971,
8mm, 4:3, B&W, 2', bd



LOVE AT FIRST SIGHT

LJUBEZEN NA PRVI POGLED

Tone Rački, Slovenia (Yugoslavia), 1972,
Super 8mm, 4:3, colour, 3', bd

A STUDY FOR THE FILM LOVE AT FIRST SIGHT

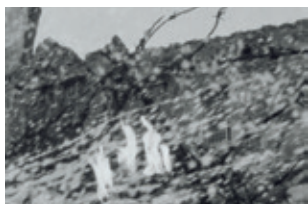
ŠTUDIJSKI POSNETEK ZA FILM
LJUBEZEN NA PRVI POGLED

Tone Rački, Slovenia (Yugoslavia), 1972,
8mm, 4:3, colour, 3', silent

A STUDY FOR AN UNFINISHED ABSTRACT FILM

ŠTUDIJSKI POSNETEK ZA
NEDOKONČANI ABSTRAKTNI FILM

Tone Rački, Slovenia (Yugoslavia), 1968,
8mm, 4:3, B&W/colour, 3', silent



NOCTURNE

NOKTURNO

Vasko Pregelj, Slovenia (Yugoslavia), 1965,
digital format (shot on 8mm), 14', bd

DREAMS

SANJE

Vasko Pregelj, Slovenia (Yugoslavia), 1966,
digital format (shot on 8mm), 6', silent



TORSO

TORZO

Vinko Rozman, Slovenia (Yugoslavia), 1965,
digital format (shot on 8mm), 6', bd

EVERYTHING IS SPINNING

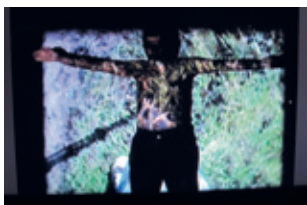
VSE SE VRTI

Davorin Marc, Slovenia (Yugoslavia), 1978,
digital format (shot on 8mm), 2', bd

DOT. POP.

PIKA. POKA.

Davorin Marc, Slovenia, 2013, digital format
(shot on 16mm), colour, 2', bd



DISLOCATED THIRD EYE SERIES: BISMILLAH /IN FOUR MOVEMENTS/

SERIJA DISLOCIRANO TRETJE OKO:

BISMILLAH /V ŠTIRIH STAVKIH/

Sulejman Ferenčak, OM Produkcija, Slovenia
(Yugoslavia), 1984, digital format (shot on
8mm), 29', bd

→ *After the screening, Matevž Jerman will talk
with Tone Rački.*

21.00

[Salts and Grounds.](#)

[Programme of Pan-American Cinema I:
Living Scents](#)

This programme operates as an attempt at conjuring the primordial grounds where subsurface vapours emerge, where the deep speaks in riddles of volcanic fumes. Orbiting around the core of that light can lead to blissful blindness, and a cinema of blindness is also the cinema of the labyrinth and the cinema of ruin. The cinema of the oculus begins in the black hole, a living manifestation of our thoughts in a tunnel of light; sensitive, free, indecisive and collective. The remembrance, a ruin conjured, the beginning of the labyrinth. Metempsychosis of prenatal reverie: the source of an inner cosmos. It all ends where it all started, a primordial ruin of epic proportions. Then cinema of the phoenix, from dust to glorious ocean.

construction of the Garden, before the landfill of the Valongo Port. We cover the Roman statues with straw of Omulú, an originally African God, to question the symbolic narratives of the so many oppressions that constitute us, the daily violence of worshipping distant and imposed symbols.



CORTEZA NEÓN

Bruno Varela, Mexico, 2020, DCP, colour, 14'08", ap, svp

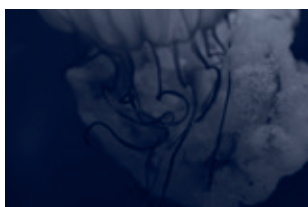
An exercise in random materialist cinema, reels inhabited by structures where several temporalities collapse in the film development and scanning, becoming embedded in a common memory, and end up for weaving a mutated piece of light and vapours. Speculative fiction, vegetal narration, dream of seeds.



PIRAMIDE EROSIONADA

Colectivo los Ingrávidos, Mexico, 2019, DCP, colour, 8'50", bd

The Pyramid used to be a mountain.



DEEP BLUE

Sebastian Wiedemann, Columbia, 2020, DCP, colour, 7'45", bd

Springs and Apneas between Worlds to resist and re-exist the pandemic. The power of the womb of the world. Faced with thousands of bodies that cannot breathe and die from Covid-19, this work was meant to reflect on the force of apnea as a way to access primal states of life. If Covid-19 was a consequence of anthropic actions, this work is proposed to be a gesture of resistance by appealing to a connection with the cosmos and the sources of life.

- *The programme will be introduced by the curator Jean-Jacques Martinod.*
- *We thank Keiser University, Florida for their support in putting on this programme.*



MAGUEYES

Rubén Gámez, Mexico, 1962, digital format (shot on 16mm), B&W, 8'50", bd

The film explores an allegory of the Mexican revolution through the most iconic plant of the Mexican cultural imaginary, the maguey. Unlike Eisenstein and other authors who spoke on this subject, Gámez decides not to take a side in the struggle and although he makes his magueys fight through visual experimentation, the battle is that of nature.



ALTIPLANO

Malena Szlam, Chile/Argentina/Canada, 2018, DCP (shot on 35mm), colour, 15'30", bd

Filmed in the Andean Mountains in the traditional lands of the Atacameño, Aymara, and Calchaquí-Diaguita in Northern Chile and Northwest Argentina, the film takes place within a geological universe of ancestral salt flats, volcanic deserts, and coloured lakes. Fusing earth with sky, day with night, heartbeat with mountain, and mineral with iridescent cloud, the film reveals a vibrating landscape in which a bright blue sun forever threatens to eclipse a blood-red moon.



CON CIERTO ANIMAL

Ivonne Sheen, Rebeca Albán, Peru, 2018, DCP (shot on 16mm), B&W/colour, 11'44", bd
Humans, Animals, Earth, Wind and Water, all converge with the same energy of a filmic fire that traverses and relates them. Composed of educational images from 16mm films, once used to educate us, the film evokes a poetic collision between images of the human and the animal.



SOBRE AQUILO QUE NOS DIZ RESPEITO

Cristiana Miranda, Brazil, 2016, DCP (shot on 16mm), colour, 8'35", bd

The Roman statues of the Hanging Garden of Valongo hide histories of blood and death. The film brings the memory of the slave markets, which took place there before the

13. 5. SATURDAY



17.00

Panel Discussion: Analogue Formats in the Digital Environment

With the visiting filmmakers, we will discuss their work with analogue film material, how it defines their expression, how they understand the aesthetic and ethics of the analogue in relation to the digital and the future of such art practices.

→ *Free tickets will be available one hour before the event.*

19.00

Salts and Grounds. Programme of Pan-American Cinema II: Please an Abyss

In these short works, we will find a collage of potentials, of activated sharpened shards made manifest in radical gestures, where alternate screens become intertwined with the subconscious meanderings of our days. The presented works both unveil and counteract the miasmatic profusions of power structures, they point new directions by designing circumventions, lotions, poisons, while sharpening bayonets, while calling for new worlds that reflect on those past, feedback loops in communion with futures to come. Calling out the vampiric demiurge, designing portals, inserting bombs into the bowels of the hydra. There is a place beyond thought; a place where intuition is scrambled. One eye in focus within the dense smoke. These are dissident works, they apply living pulses in spines and spirals, slicing open an ultimate howling.



PUBLIC RELATIONS

Gabriel Sanceau Fuks, Brazil/Canada, 2015, DCP, B&W, 11', bd

"The architects of power in the United States must create a force that can be felt but not seen. Power remains strong when it remains in the dark; exposed to the sunlight it begins to evaporate." – Samuel P. Huntington



FUEGO EN EL MAR

Sebastián Zanzottera, Argentina, 2022, DCP, colour, 15', bd

Images of the sea set on fire trigger a dream with photographs of my father at an oil and gas plant in the Patagonian steppe in 1982. He took these photos while he was working for the Argentine State Gas Company, before its privatization and closure. In those plants, the soundscape of the wind merges with the hum of the machines, just as the extraction of fuel merges with the damage to the land and bodies. The film proposes a dreamlike crossing of absences, marks on the body and the construction of masculinity of oil and gas workers.



CERRO SATURNO

Miguel Hilari, Bolivia, 2021, DCP, B&W, 13'15", bd

A mountain range in fog and snow. Human absence, ancient sacred places. Traces appear: Dirt roads, antennas, transmission lines. Human faces appear, behind windows and rain. A city.



FERIADO

Azucena Losana, Brazil/Mexico/Argentina, 2021, DCP (shot on 16mm), B&W, 2'06", ap
The electromagnetic landscapes of Sao Paulo and Rio de Janeiro go on an irregular basis and it is possible to see what's outside the frame. This image hacking is connected to the poem "E se Jesus fosse preto" (And if Jesus Was Black) from the Brazilian poet Bruno Negrão, who proposes a new way to imagine some of our ingrained beliefs.



QUEBRANTAHUESOS

Martin Baus, Chile/Ecuador, 2021, DCP, B&W/colour, 10', ap, svp

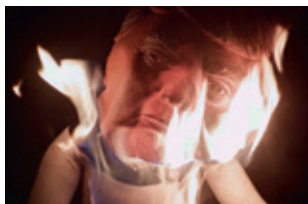
Inspired by a series of poetic interventions made by Nicanor Parra, Enrique Lihn and Alejandro Jodorowsky in 1952, the film creates a collage from a series of Chilean films of the militant agit-prop imaginary prior to the coup d'état, intermingling it with a filmic record of graffiti made on the walls after the revolt of October 2019. The result is a plastic encounter between the political language of the past and the present.



ÑORES (SIN SEÑALAR)

Annalisa Quagliatta, Mexico, 2016, DCP (shot on 16mm), B&W, 2'45", ap, svp

The film illustrates Mexico as a country where the ones denouncing corruption and impunity are silenced. The main focus of the piece is the murder of reporter Rubén Espinosa, activist Nadia Vera, Alejandra Negrete, Yesenia Quiroz and Mile Virginia, an iconic event that exemplifies the growing violence in the state of Veracruz. The use of b&w film gives it the look of another era. The context of violence and injustice are current but the issues seem to be the same as before, like an old story that repeats over and over again.

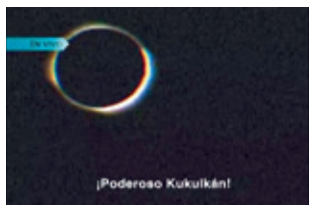


AN INFINITE LOOP FOR RESISTANCE

M. Woods, USA, 2018, DCP, colour, 5'40", bd

This is a media-fashioned attack aimed at the disturbing omnipotence of hyperrealism and fascist banality – best symbolized by Donald Trump's burning latex effigy. This is a violent collage – shreds of simulacral tumult, a riot in media waste. Meant to be projected anywhere – as a call to arms, a way to incite, an attempt at shaking the normalization of bigotry and authoritarianism. This is a call to #Revolt more than #Resist. This is not

for photo ops. Rather than bathe in the aesthetics of nothingness, it is time to wake up and fight the active evil that radiates from the seat of 'power' and alters the real through mediated nihilism.



KUKULKÁN

Jorge Bordello, Mexico, 2015, DCP, colour, 8', svp

December 1, 2012. Kukulcán has quenched his thirst with another six-year sacrifice.

Enrique Peña Nieto is sworn as President of Mexico.

- *The programme will be introduced by the curator Jean-Jacques Martinod.*
- *We thank Keiser University, Florida for their support in putting on this programme.*



Jean-Jacques Martinod is an Ecuadorian filmmaker, radio DJ & media artist. Inhabiting living locales as deterritorialized landscapes, his practice consistently considers the interrelations inherent in fluctuating psychic geographies and expanded human noesis. His works endeavor to interrogate sensory cognition in relation to the natural world, potential planes and parapoetic territories, by interlacing ethnofiction with artisanal experimental film techniques. His work has earned awards and screened in museums, galleries, film festivals and independent artist-led spaces and co-ops, including The Museum of the Moving Image, Cinemateca Nacional del Ecuador, Cinemateca do MAM Rio de Janeiro, Cinemateca de Bogotá, Centre PHI Montreal, International Film Festival Rotterdam, Nomadica at LABA, Sheffield Doc/Fest, FIDMarseille, Mar del Plata, DocumentaMadrid, European Media Arts Festival, 25FPS, Images Festival, Frontera Sur, Camden International Film Festival, Alchemy Film and Moving Image Festival, Fracto Experimental Film Encounter, Experiments in Cinema, Encuentros Cinematográficos Cámara Lúcida, among many others.

21.00

Vistas I:

Selection of the Programme Team



SUBTOTALS

MAJMOUAN

Mohammadreza Farzad, Poland/Germany/
Iran, 2022, DCP (shot on 8mm), B&W/colour,
15'03", ap, svp

A poetic essay meticulously constructed from clips of Iranian 8mm home videos from bygone days. As we watch birthdays and wedding parties, people dancing, laughing, swimming or just relaxing, a narrator, in a contemplative, sometimes heavy voice, enumerates series of dry facts. But what does it matter how many kisses one received, how many times one truly laughed or what time one went to bed or got up? Can adding up such numbers sum up a life?

These listings of figures alternate with brief confessional phrases that evoke an entire hidden world: "Because I am funny, people think I'm happy," and "I love myself less than I have been loved." The film was inspired by the eponymous short story by Gregory Burnham and Édouard Levé's novel *Autoportrait*.



LAST THINGS

Deborah Stratman, France/USA/Portugal,
2023, DCP (shot on 16mm), 4:3, colour, 50',
ap, svp

Evolution and extinction from the point of view of rocks and various future others. The geo-biosphere is introduced as a place of evolutionary possibility, where humans disappear but life endures.

The human race is old, but rocks are timeless. Weaving stunning imagery with evocative text and interviews, the film observes the history of all of us and this planet Earth through the most essential parts — evolution and extinction, from

the POV of rocks. The immensity of our existence is hard to fathom, and we are obsessed with our past, looking for reasons. A huge journey we should take on a cinema screen. In a distinctive style seen throughout her long career, Deborah Stratman skilfully combines pure science with speculative fiction, not to give you an answer to the meaning of life, but to provide sounds, images, and ideas to contemplate. The use of both microscopic and landscape photography, we see the luscious textures of rocks and matter and our handprints on it. Texts from writers enhance the journey, ranging from the creators of the science fiction genre to experts of stream-of-consciousness reflections. Stratman blurs the borders of poetry, narrative, and fact in an ethereal adventure. As one interviewee states, "Rocks have a history, but they don't remember it."

→ *The film will be introduced by the co-producer Anže Peršin, Stenar Projects.*

14. 5. SUNDAY

19.00

Jan Kulka:

Film Performance



PRELIMINARY EXERCISES

Jan Kulka, Czech Republic, 2016, 16mm, B&W, 24', bd

Fragments of an old educational film for dancers inside a live operated experimental film projector serve as matter for an immersive study of essential principles of the film medium and perception itself. Besides the main focus on the phenomenon of the illusion of movement, its emergence, modulation and decay, the film also plays the 'what if' game around the 'musical' and rhythmical potential of the frame rate, which is usually just a regular metronomic pulse. What if it adapts various rhythmic structures, chaotic or linear interfering frequencies?

PREFILM

Jan Kulka, Czech Republic, 2016, 16mm, B&W/colour, 22', bd

A film piece can hardly get more elementary than a sequence of light and dark moments in time and, yet, flickering light is an ever so powerful phenomenon, with literary unimaginable transcendental potential. So rich while virtually empty. Stimulating senses and triggering the mind by medium as a massage. Prefilm utilises the wide range of new possibilities – multiple overlapping, interfering, synchronised and precisely controlled nuances of the flickering light of a special projector to target the ticklish spots of perception. An intensive contemporary live analogue contribution to the flicker film tradition.

ARCHEOSCOPE

New worlds of film discovered by unique projection technology: the Archeoscope is a special opto-mechanical

projecting apparatus created for live film performances, invented and constructed by Czech filmmaker Jan Kulka. The Archeoscope can project all traditional film formats, but also a scope of mixed media such as bandages, Scotch tape, laces, bubble wraps – an array as broad as the imagination. The Archeoscope brings brand new possibilities and radically different ways of perceiving, understanding, and working with film material, alongside modernising creative process of the act of projection.



Jan Kulka is a Prague-based experimental filmmaker and a graduate of Editing department at the FAMU. His primary focus is the invention of special projection apparatuses for live performances. Rather than telling a story, he tries to target the senses of each spectator directly with light and sound to reveal some of the foundations of our perception.

21.00

[Vistas II:](#)

[Selection of the Programme Team](#)



SINGING IN OBLIVION

Eve Heller, Austria, 2021, DCP, 1.37, B&W, 13', bd

The film interweaves footage shot on location with images painstakingly lifted from antique glass negatives and printed one frame at a time in a darkroom onto 35mm film-strips.



TAXIDERMISEZ-MOI

Marie Losier, France, 2021, DCP (shot on 16mm), 16:9, colour, 11'06", ap, svp

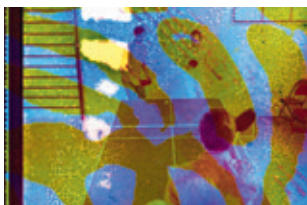
Set inside the Museum of Hunting and Nature in Paris, the film sees an ambiguous and apparently playful mirroring between the taxidermied animals portrayed and a series of liminal figures between the feral and human universe.



REFRACTIONS

Vladislav Knežević, Croatia, 2022, DCP, B&W/colour, 15'27", bd

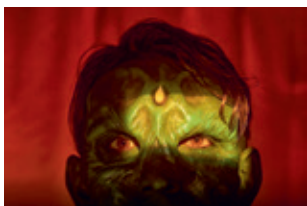
Analogue photographs, chemical processes and digital micro-animation establish an interspace between the photographic and cinematic, the static and the moved. The form as a shape of energy transforms the view. Every moment for itself and simultaneously, eternity. The outer space and the constellations, the coldness, the doubt and the movement, chance and an attempt of conscious break.



XX

Vasja Lebarič, Julij Zornik, Slovenia, 2022, DCP, 1.85, colour, 11', bd

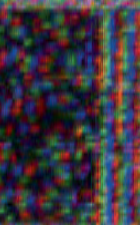
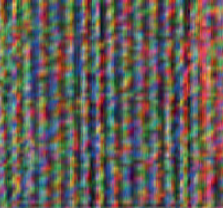
An animated-experimental film which, in accordance with the process of creation – the chemical and thermomechanical processes – features coincidences as its immanent part and thus tries to surpass the conventions of traditional animation and narration.



HIDEOUS

Yann Gonzalez, UK, 2022, DCP, 1.50, B&W/colour, 22', svp

In this romantic, queer musical, Yann Gonzalez directs singer Oliver Sim as he faces his inspirations and demons. A stirring tribute to B films, VHS tapes and 70s-80s short-film-like video clips. Nostalgia, dreams and monsters run wild on film. Gore, disco balls, an imaginary TV set and celebrity guest-stars, such as drag queen Bimini Bon Boulash and singer Jimmy Sommerville.



ACCOMPANYING PROGRAMME



A PICTURE OF THE MATERIALITY OF LIGHT AND THE TOXINS OF PLANTS

Workshop

5 - 7 May 2023

© SCCA Project Room, Metelkova 6, Ljubljana

Production

SCCA-Ljubljana/DIVA Station

Co-production

Slovenian Cinematheque

Supported by

Ministry of Culture RS, City of

Ljubljana - Department of Culture

Thanks

Marko Turkuš

What does an analogue filmstrip look like, and what are its features? How to make a film without a camera and play it on a 16mm projector?

The workshop on experimenting with 16 mm film and phytogram-making will last three hours daily, from Friday to Sunday. It will be led by the visual artist Neža Knez, who is participating in the V-F-X Ljubljana festival with her solo exhibition *Analog Diffractions #1* in the SCCA Project Room, where she will present her work using the processes that are the subject of the workshop.

The participants will each create two phytograms on photo paper and three film sequences (loops), which will be shown at a public screening in the classroom of the Slovenian Cinematheque at Čufarjeva on Friday, 12 May, 5 pm.

**Curator**

Vesna Bukovec

Production

SCCA-Ljubljana/DIVA
Station

Partner

Slovenian Cinematheque

Supported by

Ministry of Culture of
the Republic of Slovenia,
City of Ljubljana –
Department of Culture

Thanks

Hrvoje Spudić, Klubvizija
(Zagreb)

NEŽA KNEZ ANALOGUE DIFFRACTIONS #1

Exhibition

11–18 May 2023

every day from 12.00 to 17.00, free admission

📍 *SCCA Project Room,*

Metelkova 6, Ljubljana

→ *Opening: Thursday, 11 May 2023, 18.00*

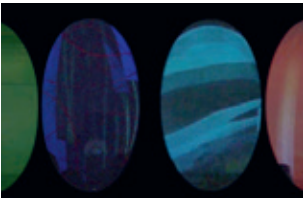
The exhibition represents the current phase of a long-time artistic and research project of the visual artist Neža Knez, which will eventually be condensed into an experimental film. By researching a specific space – her aunt's former plot in the middle of a forest with abundant vegetation – and delving into childhood memories and experiences, the artist investigates the intertwining of memory and the passing of time. She experiments with materials and records the organic memory and the chemical-physical imprints that plants and objects leave on film in phytograms and photograms.

The exhibition intervenes in space with a kinetic installation of an expanded film projector. The artist focuses on experimenting with the materiality of analogue mechanisms and organic processes that evoke images, light and sound from the film strip. More than in the actual film image, the magic of film is manifested in revealing the process of the complex mechanical structure of image production.



Neža Knez (1990) completed her bachelor's and master's studies in sculpture at the Academy of Fine Arts and Design (ALUO) in Ljubljana. She participated in the international WHW Academy in Zagreb, where she also attended the documentary and experimental film school RESTART. Neža Knez is a recipient of various awards: the recognition (2012) and award (2014) for outstanding academic achievements at ALUO in Ljubljana, the award for an innovative approach to printmaking Zlata preša

(2015), the Prešeren Prize for Students for outstanding academic achievements (University of Ljubljana, 2015). For her master's thesis, she received the highest distinction – summa cum laude (2017). In 2017, she participated in the Youth Biennale in Tirana. In 2018, she received the OHO Award and participated in a two-month residency at Residency Unlimited in New York. In 2021, she received a work scholarship from the Ministry of Culture of the Republic of Slovenia. Neža Knez has shown her work at numerous solo and group exhibitions, screenings and performances. She lives between Ljubljana and Zagreb.



RAJ X TOT AND ANTONIO GIACOMIN: JOURNEY INTO THE UNIVERSE OF CONSCIOUSNESS

VR Point

11 – 14 May 2023

every day from 14.00 to 19.00, free admission

- ⊙ *Museum lecture room of the Slovenian Cinematheque, Miklošičeva 28, Ljubljana*
- *Opening: Tuesday, 11 May 2023, 19.30*

The project is an interactive multimedia art installation as well as an educational event. Visitors can place brain sensors on their foreheads and then use VR glasses to witness a three-dimensional video that tells the story of the journey of the sphinx who, as the keeper of knowledge, explores the core of its being through a 3D fight into the realm of its dreams. At the same time, the front sensor reads the brain wave frequency signals, which are then translated into a graphic image with precisely defined parameters via the (BCI) Brainwave Computer Interface, a specially adapted computer software. These video brain maps, which will also be available for purchase after the VR experience, reflect the viewers various states of meditation, concentration and movement and various cognitive, psychophysical and emotional states.

- *The project 'Journey Into the Universe of Consciousness' won the competition held by the Center for Creativity of the Slovenian Ministry of Culture, is produced by Rosa Production in collaboration with the Herman Potočnik Noordung Center of Space Technologies.*
 - *VR Point is SCCA-Ljubljana's programme for the promotion and distribution of VR and AR creativity. It is part of the Open Videosphere project, which is supported by the Ministry of Culture of the Republic of Slovenia and the City of Ljubljana – Department of Culture.*
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RAJ PER TOT, in graphical form RAJ X TOT, is an audiovisual artist and architect born as Rajko Pertot in Trieste where he studied violin and music that later evolved into electronic composition in London. He finished the University of Architecture in Ljubljana and got his professional habilitation at the IUAV University in Venice. He is the Creative Coordinator of the Institute for Audiovisual and Performing Arts IND - Intimate Notions' Dream based in Ljubljana. For more than 30 years Raj Per Tot has been carrying out his professional and artistic career in different areas of fine arts, architecture, set design and teaching. Lately he oriented his artistic expression in audiovisual installations, concerts and performances creating a space of images and light with the vibration of the body, mind, sound and voice.



Antonio Giacomini aka. **fluido** was born in 1974 in Trieste. As a creative technologist and video designer started to experiment with immersive media in 2015 working on various XR projects with his company fluido.it. In 2016 became the curator for the VR section at the Trieste Film Festival and started to collaborate with Casa del Cinema in Trieste organizing events like workshops and panel on XR culture. Since 2018 is guest curator for VR content at FeKK in Ljubljana (Slovenia) and ShorTS Festival. In 2017 he was creative producer and creative technologist for the project 'In the Cave', created during the Biennale College VR program and presented at the 75th Venice Film Festival in Venice VR category. He is also a blogger and a podcaster.
