



VFX LJUBLJANA

4. MEDNARODNI FESTIVAL
EKSPERIMENTALNIH AVDIOVIZUALNIH PRAKS
INTERNATIONAL FESTIVAL OF
EXPERIMENTAL AUDIOVISUAL PRACTICES
15.–18. 5. 2024

📍 LOKACIJI / VENUES

Slovenska kinoteka / Slovenian Cinematheque,

Miklošičeva cesta 28, Ljubljana

Center urbane kulture Kino Šiška /

Kino Šiška Centre for Urban Culture,

Trg prekomorskih brigad 3, Ljubljana

VSTOPNICE / TICKETS

Vstopnina po ceniku Slovenske kinoteke: 4,80 € /
brezplačno za brezposelne in osebe z oviranostmi.

Dogodek v Kinu Šiška: 5 €

Admission according to the Slovenian Cinematheque price list: 4,80 € /
free for unemployed people and persons with disability.

Event at Kino Šiška: 5 €

🌐 www.vfx-ljubljana.si

f [vfx.ljubljana](https://www.facebook.com/vfx.ljubljana)

📷 [postaja_diva_station](https://www.instagram.com/postaja_diva_station)

VFX LJUBLJANA

**4. MEDNARODNI
FESTIVAL
EKSPERIMENTALNIH
AVDIOVIZUALNIH
PRAKS
4TH INTERNATIONAL
FESTIVAL OF
EXPERIMENTAL
AUDIOVISUAL
PRACTICES
15.—18. 5. 2024**

URNIK / SCHEDULE

SREDA / WEDNESDAY, 15. 5.

📍 Slovenska kinoteka / Slovenian Cinematheque

🕒 16.00 VR TOČKA / VR POINT
-21.00 LINE KATCHO:
IMMORTELLE

🕒 17.00 **MAGIČNI SVET ANALOGNEGA FILMA**
THE MAGICAL WORLD OF ANALOGUE FILM
Predstavitve rezultatov delavnice / Presentation of the results of
the workshop

🕒 19.00 **TEMNA STRAN ANALOGNEGA FILMA:**
NEODVISNI LABORATORIJI / THE DARK SIDE OF
ANALOGUE FILM: INDEPENDENT LABS
Okrogla miza / Panel Discussion

🕒 21.00 **OTVORITEV FESTIVALA / FESTIVAL OPENING**
TOMAŽ GROM:
NE MISLI, DA BO KDAJ MIMO: 25. 4.-26. 1.
DON'T THINK IT WILL EVER PASS: 25. 4.-26. 1.
Projekcija z glasbeno spremljavo v živo / Screening with live music

ČETRTEK / THURSDAY, 16. 5.

📍 Slovenska kinoteka / Slovenian Cinematheque

🕒 16.00 VR TOČKA / VR POINT
-21.00 LINE KATCHO:
IMMORTELLE

🕒 17.00 **BRBOTANJA / WHAT'S COOKING?**
Kuriran izbor študentskih filmov, sodelujejo / A curated selection of
student films, participating: AVA, AU UNG, UL AGRFT, UL ALUO

🕒 19.00 **TOTAL REFUSAL & VALENTINA TANNI:**
LET'S PLAY: BREXIT REALITY
Performativno predavanje / Performative Lecture

🕒 21.00 **TOTAL REFUSAL:**
RETROSPEKTIVA / RETROSPECTIVE

PETEK / FRIDAY, 17. 5.

📍 Slovenska kinoteka / *Slovenian Cinematheque*

🕒 16.00 VR TOČKA / VR POINT
-21.00 **LINE KATCHO:
IMMORTELLE**

🕒 17.00 **RAZGLEDI I / VISTAS I**
Kuriran program festivalske ekipe / *Curated by the festival team*

🕒 19.30 **HIŠA UTEMELJENIH RESNIC.
PROGRAM SODOBNEGA AFRIŠKEGA VIDEA
HOUSE OF REASONED TRUTHS.
RECENT VIDEO ART FROM AFRICA**
Kurator / *Curator:* Kisito Assangni

🕒 21.00 **KINO-UHO
VASKO PREGELJ:
KONSTANTE MINEVANJA
THE CONSTANTS OF VANISHING**
Projekcija z glasbeno spremljavo v živo: / *Screening with
live music:* Tine Vrabič – Nitz

SOBOTA / SATURDAY, 18. 5.

📍 Slovenska kinoteka / *Slovenian Cinematheque*

🕒 16.00 VR TOČKA / VR POINT
-21.00 **LINE KATCHO:
IMMORTELLE**

🕒 17.00 **NARAVNI VZROKI? RETROSPEKTIVA
ROMUNSKEGA EKSPERIMENTALNEGA FILMA
NATURAL CAUSES? A RETROSPECTIVE OF
ROMANIAN EXPERIMENTAL CINEMA**
Kurator / *Curator:* Călin Boto

🕒 19.00 **RAZGLEDI II / VISTAS II**
Kuriran program festivalske ekipe / *Curated by the festival team*

📍 Kino Šiška

🕒 21.00 **AMÉLIE NILLES:
OUT OF THE TECHNO-COCOON**
Potopitveni glasbeni performans / *Immersive live performance*

Vozlišča podobe in zvoka, od roba v središče pogleda

Četrto izdajo mednarodnega festivala eksperimentalnih avdiovizualnih praks *V-F-X Ljubljana* odpiramo z domačim celovečercem **Ne misli, da bo kdaj mimo: 25. 4.–26. 1. Tomaža Groma**, ki je na lanskem *Festivalu slovenskega filma* prejel vesno za najboljši film. Odločitev strokovne žirije, ki je bila v nekaterih medijih označena za »radikalno«, nas navdihuje z optimizmom, saj se zdi, da nakazuje bolj ozaveščen pogled, naklonjen razumevanju filmskih praks v vsej njihovi potencialnosti. Film, ki je lani v Slovenski kinoteki doživel premiero, bo režiser ponovno pospremil z glasbeno spremljavo v živo.

V duhu performativne enkratnosti vsake filmske predstave bomo skozi različne programske segmente raziskovali razmerje med vizualno in zvočno filmsko podobo kot tudi potencialnost performativnih praks v povezavi z avdiovizualnimi umetniškimi izrazi. Tako festivalu priključujemo tradicionalni kinotečni cikel žive zvočne spremljave nemih filmov *Kino-uho*, v katerem predstavljamo temačno opojen univerzum domačega pionirja filmske eksperimentale **Vaska Preglja**. Program kratkih filmov, ki so do nedavnega veljali za izgubljene, bo z nastopom v živo pospremil uveljavljeni akter slovenske elektronske in klubske glasbene scene **Tine Vrabič – Nitz**.

Performativne geste na preseku filma, videa, igričarstva in angažirane tehnofilozofije predstavlja delo dunajskega kolektiva **Total Refusal**, ki se bo predstavil z retrospektivo in predavanjem-performansom v sodelovanju z umetnostno zgodovinarico **Valentino Tanni**.

Že ustaljeno programsko sekcijo **Razgledi**, ki prinaša eklektičen nabor odmevnejših naslovov iz mednarodne scene, tokrat spremljata pregledna sklopa sodobnega afriškega videa **Hiša utemeljenih resnic**, ki ga je kuriral togovsko-francoski kurator **Kisito Assangni**, in retrospektiva romunskega eksperimental-

nega filma **Naravni vzroki?**, ki ga je pripravil **Cālin Boto**, kurator, ki sodeluje z Mednarodnim festivalom eksperimentalnega filma iz Bukarešte. Na *V-F-X Ljubljana* smo v okviru Baze slovenskih filmov že prikazali filmsko produkcijo študentk_ov ljubljanskih UL ALUO, UL AGRFT, Akademije za vizualne umetnosti AVA in novogoriške Akademije umetnosti, letošnja novost pa je, da bo študentski program **Brbotanja**, kuriran izbor novejših produkcij, prikazan v dvorani Slovenske kinoteke. Program dokazuje, da tudi pri nas nastajajo dobri študentski eksperimentalni filmi, ki jim festival ponuja potrebno platformo, da se prikažejo javnosti.

Filmskemu programu se priključuje tudi spremljevalni program z VR točko **Immortelle** v kavarni Kinoteke, delavnico **Magični svet analognega filma** pod mentorstvom vizualne umetnice **Neže Knez** in v sodelovanju s **Klubvizijo** iz Zagreba, vprašanju ustvarjanja z analognim v okolju digitalne sodobnosti pa se bo posvetila okrogla miza **Temna stran analognega filma: neodvisni laboratoriji**. Festival sklepamo v Kinu Šiška, kjer se bomo potopili v intermedijski performans francoske glasbenice **Amélie Nilles**. Večkanalna zvočna hibridna izkušnja je zasnovana kot celostna potopitvena izkušnja v »vrt zvokov«, rahlo ekscentrično eksperimentalno zvočno vesolje.

Festivalska ekipa

The Nodes of Image and Sound, from the Edge into the Centre of the Gaze

We will open the fourth edition of the International Festival of Experimental Audiovisual Practices *V-F-X Ljubljana* with the Slovenian feature-length film ***Don't Think It Will Ever Pass: 25. 4.-26. 1.*** by **Tomaž Grom**, which won the Vesna Award for Best Film at last year's *Festival of Slovenian Film*. The decision of the expert jury, which, in some media, was characterised as "radical", fills us with optimism, for it seems it indicates a more informed view inclined to understanding film practices in all their potentiality. The film, which premiered last year at the Slovenian Cinematheque, will again be accompanied live by its director.

In the spirit of the performance uniqueness of every film show, various programme segments of the festival will examine the relation between film image and sound and the potentiality of performance practices in relation to audiovisual art expressions. We have thus joined forces with *Kino-uhó*, the Slovenian Cinematheque's traditional cycle of silent films with live musical accompaniment, and present a darkly intoxicating universe of **Vasko Pregelj**, a Slovenian pioneer of experimental cinema. The programme of his short films, which had been considered lost until recently, will be accompanied live by **Tine Vrabčič – Nitz**, an established name on the Slovenian electronic and club music scene.

Performative gestures on the intersection of film, video, gaming and engaged technophilosophy are involved in the work of the Vienna collective **Total Refusal**, which will be presented with a retrospective and a lecture performance in cooperation with art historian **Valentina Tanni**.

This year, the already established programme section **Vistas**, which brings an eclectic selection of the most resounding titles of the international scene, is accompanied by two survey secti-

ons: ***House of Reasoned Truths***, an overview of recent African video art curated by **Kisito Assangni**, a Togolese-French curator, and ***Natural Causes?***, a retrospective of Romanian experimental cinema, prepared by **Călin Boto**, the associate curator of the Bucharest International Experimental Film Festival. V-F-X Ljubljana has already screened the film productions of students from UN ALUO, UN AGRFT and AVA – Academy of Visual Arts in Ljubljana, as well as the Academy of Arts in Nova Gorica, within the framework of the Slovenian Film Database (BSF). This year, the student programme ***What's Cooking?***, a curated selection of recent student productions, will be screened in the Slovenian Cinematheque Hall for the first time. Student programme proves that good experimental student films are made in Slovenia too and the festival provides them with the required platform enabling them to be shown to the public.

The film programme will be accompanied by the VR point ***Immortelle*** at the Cinematheque's café, the workshop ***The Magical World of Analogue Film*** under the mentorship of visual artist **Neža Knez** and in cooperation with **Klubvizija** from Zagreb and the round table ***The Dark Side of Analogue Film: Independent Labs***, which will address the question of creating with the analogue in the environment of the digital present. The festival will conclude at Kino Šiška, where we will immerse in an intermedial performance by French musician **Amélie Nilles**. The hybrid multichannel sound experience has been conceived as an experience of a total immersion into a "garden of sounds", a slightly eccentric experimental sound universe.

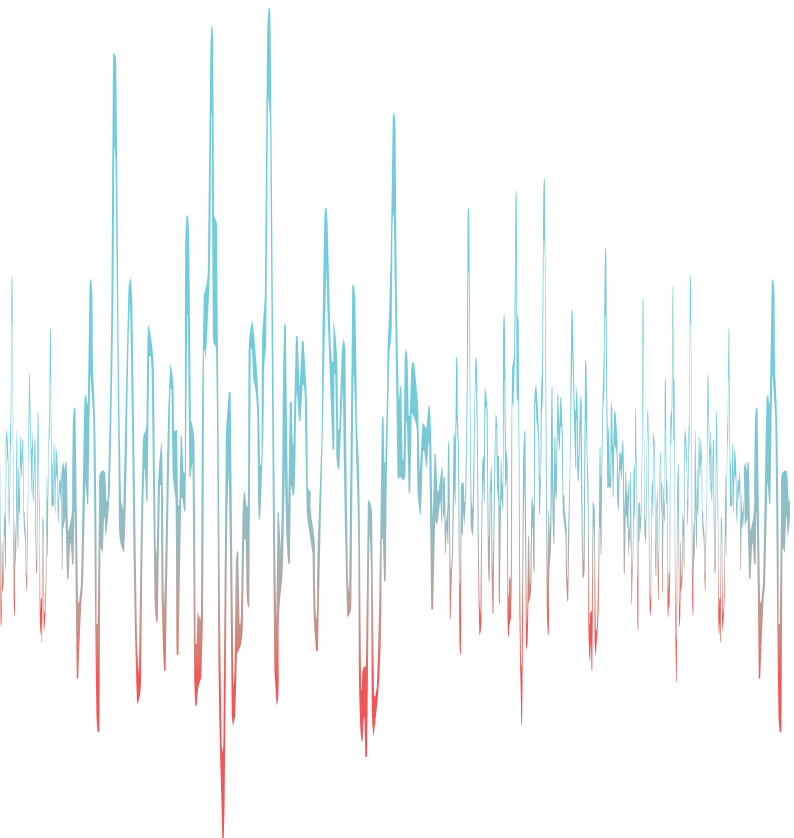
The Festival team

LEGENDA / LEGEND

svp slovenski podnapisi / slovenian subtitles

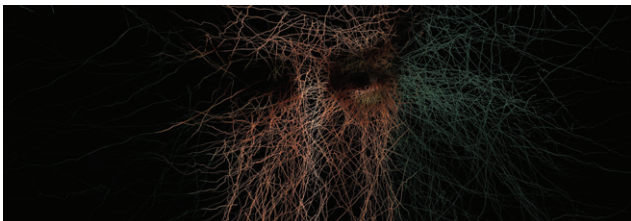
ap angleški podnapisi / english subtitles

bd brez dialoga / no dialogue



15.–18. 5. 2024 ⌚ 16.00–21.00

📍 Slovenska kinoteka / [Slovenian Cinematheque](#)



VR TOČKA / **VR POINT**

IMMORTELE

Line Katcho, CA, 2022, 12'

Katarzično in dinamično sobno potovanje v um nemirne umetnice. V tem potopitvenem umetniškem delu gledalci potujejo skozi različne prizore in letne čase, ki prikazujejo tako mehke kot ognjene plati borbenega duha. *Immortelle* je priredba nastopa v živo skladateljice Line Katcho, ki so ga na premieri na festivalu elektronske glasbe MUTEK v Montrealu leta 2018 sprejeli s stoječimi ovacijami.

Ogled je mogoč v času festivala v kavarni Kinoteke. Vstop prost.
VR točka je program SCCA-Ljubljana za promocijo in distribucijo VR in AR ustvarjalnosti.

■ A cathartic and dynamic room-scale trip into the mind of an artist in turmoil. In this immersive artwork of 12 minutes, viewers travel through different scenes and seasons that show both the soft and the fiery sides of a fighter spirit. *Immortelle* was adapted from Line Katcho's live performance, whose premiere at the 2018 MUTEK electronic music festival in Montréal was received with a standing ovation.

On view throughout the festival in Cinematheque's café. Free admission.
VR Point is SCCA-Ljubljana's programme for the promotion and distribution of VR and AR creativity.

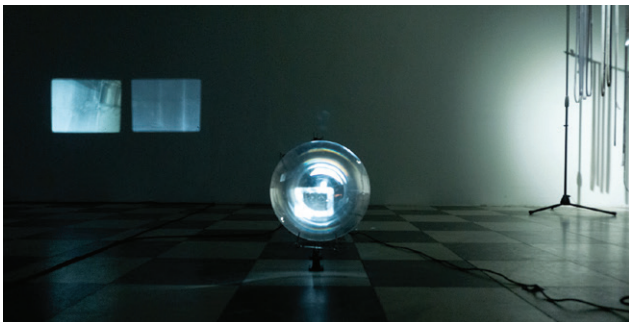
O AVTORICI / ABOUT THE AUTHOR

Line Katcho je skladateljica in avdiovizualna umetnica, ki jo v prvi vrsti zanimata zvok in podoba kot dokaza kinetične snovi.

■ **Line Katcho** is a composer and audiovisual artist primarily interested in sound and image as demonstrations of kinetic matter.

Sreda / **Wednesday** 15. 5. 2024 🕒 17.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



Foto/Photo: Neža Knez

MAGIČNI SVET ANALOGNEGA FILMA **THE MAGICAL WORLD OF ANALOGUE FILM**

Predstavitev rezultatov delavnice /

Presentation of the results of the workshop

Javna projekcija filmskih eksperimentov, ki so nastali na delavnici spoznavanja in eksperimentiranja z analognim filmom v prostorih ALUO, smer Video, animacija in novi mediji, v sodelovanju s **Klubvizijo** iz Zagreba (**Ejla Kovačević, Hrvoje Spudić**). Pogovor in evalvacija ob prisotnosti udeleženk_cev in mentorice, vizualne umetnice **Neže Knez**.

Brezplačna udeležba v kinotečni učilnici Čufarjeva.

■ A public screening of film experiments created at the workshop of learning about and experimenting with analogue film in the facilities of the Academy of Fine Arts and Design, the Video, Animation and New Media Programme, in cooperation with **Klubvizija** from Zagreb (**Ejla Kovačević, Hrvoje Spudić**). A discussion and evaluation in the presence of workshop participants and their mentor, visual artist **Neža Knez**.

Free admission at the Čufarjeva Classroom of the Slovenian Cinematheque.

Sreda / **Wednesday** 15. 5. 2024 🕒 19.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



Foto/Photo: Klubvizija

TEMNA STRAN ANALOGNEGA FILMA: NEODVISNI LABORATORIJI **THE DARK SIDE OF ANALOGUE FILM: INDEPENDENT FILM LABORATORIES**

Okrogla miza / **Panel Discussion**

Sodelujoči / **Panellists: Rok Nagode, Neža Knez, Peter Fettich, Ejla Kovačević, Hrvoje Spudić.**

Moderira / **Moderated by Nadja Šičarov.**

Razmislak in odprti pogovor o možnostih vzpostavitve in delovanja neodvisnih lokalnih filmskih laboratorijev v Sloveniji in regiji, kjer lahko avtorice_ji s povezovanjem v umetniške kooperative razvijajo analogni film in fotografijo.

Brezplačne vstopnice bodo na voljo uro pred začetkom pogovora.

■ A reflection on and an open conversation about the possibilities of establishing and running independent local film laboratories in Slovenia and the region, where artists can develop analogue film and photographs by joining into artist cooperatives.

Free tickets will be available one hour before the event.

Sreda / **Wednesday** 15. 5. 2024 ⌚ 21.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



OTVORITEV FESTIVALA / **FESTIVAL OPENING**

NE MISLI, DA BO KDAJ MIMO: 25. 4.–26. 1. **DON'T THINK IT WILL EVER PASS:** **25. 4.–26. 1.**

Tomaž Grom, SI, 2023, 75'

Eksplozivni celovečerni dokumentarec priznanega glasbenika in glasbenega producenta Tomaža Groma o žalovanju in vsakodnevnem soočanju z bolečo izgubo sina. Film je lani prejel glavno nagrado, vesno za najboljši celovečerec na Festivalu slovenskega filma. Prvič v zgodovini festivala je glavna nagrada pripadla eksperimentalnemu filmu.

»Značilnost kinodvoran je, da so zvočniki na stenah in je nemogoče vplivati na vsakega posebej, ampak zgolj na vse, ki so na levi, ali vse, ki so na desni. In ker so si tako blizu, to ni idealno. Za glasbeno spremljavo projekcije filma *Ne misli, da bo kdaj mimo: 25. 4.–26. 1.* sem postavil svoj sistem, na povsem drugačen način, po drugih kotih, po tleh, spredaj, zadaj ...«

Glasbena spremljava v živo: Tomaž Grom.

■ An experimental feature-length documentary by the acknowledged musician and music producer Tomaž Grom on mourning and his daily confrontation with the painful loss of his son. Last year, it won the Vesna Award for Best Film at the Festival of Slovenian Film. It was the first time in the festival's history that the main award went to an experimental film.

"Cinemas typically have speakers on the walls and it's impossible to affect each individually, you can only affect all the speakers that are on the left or all that are on the right. And because they're so close together, that's not ideal. For the accompaniment to the screening of *Don't Think It Will Ever Pass: 25. 4.-26. 1.*, I set up my own system in a completely different way, in the corners, on the floor, in the front, at the back..."

Live musical accompaniment: Tomaž Grom.

O AVTORJU / ABOUT THE AUTHOR

Tomaž Grom (1972) je eksperimentalni glasbenik, kontrabasist, skladatelj, avtor performansov, oblikovalec zvoka in producent. Ustvarja glasbo za gledališke, plesne in lutkovne predstave, pa tudi filme, sodeloval pa je tudi v mnogih glasbenih projektih in zasedbah najrazličnejših zvrsti. Je umetniški vodja Zavoda Sploh, ki se ukvarja s produkcijo glasbenih in uprizoritvenih umetnosti, z založništvom in izobraževanjem. Je avtor in soavtor devetih glasbenih albumov. Posnel je kratki film *Komaj čakam, da prideš* (2021) in eksperimentalni celovečerni film *Ne misli, da bo kdaj mimo: 25. 4.-26. 1.* (2023).

■ **Tomaž Grom** (1972) is an experimental musician, double bassist, composer, performance artist, sound designer and producer. He composes music for theatre, dance, puppet shows, and films and has participated in many musical projects and ensembles of various genres. Grom is the artistic director of the Zavod Sploh, which is involved in music and performing arts production, publishing and education. He is the author and co-author of nine music albums. He made the short film *I Can't Wait for You to Come* (2021) and the experimental feature film *Don't Think It'll Ever Pass: 25. 4.- 26. 1.* (2023).

Četrtek / **Thursday** 16. 5. 2024 🕒 17.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**

BRBOTANJA **WHAT'S COOKING?**

Izbor študentskih filmov je kurirala festivalska ekipa. /
A selection of student films curated by the festival team.

SODELUJEJO / PARTICIPATING:

Akademija umetnosti Univerze v Novi Gorici (AU UNG)
University of Nova Gorica School of Arts

Akademija za gledališče, radio, film in televizijo Univerza v Ljubljani
(UL AGRFT)
Academy of Theatre, Radio, Film and Television University of Ljubljana

Akademija za likovno umetnost in oblikovanje Univerza v Ljubljani /
Smer video, animacija in novi mediji (UL ALUO)
Academy of Fine Arts and Design University of Ljubljana /
Course Video and New Media

AVA – Akademija za vizualne umetnosti (AVA)
AVA – Academy of Visual Arts

Projekcija v prisotnosti avtorjev.
Screening in the presence of the filmmakers.



**ABSTRAKCIJA ČUSTVA /
APSTRAKCIJA EMOCIJE /
ABSTRACTION OF EMOTION**

Ksenija Todorović (UL ALUO), SI,
2023, 1'50", bd

Cilj filma je, da z zvokom in oblikami, ki se dinamično spreminjajo in imajo različno energijo, hitrost gibanja, gibov in barve, izzove čustveno reakcijo gledalcev. S svojo nedefiniranostjo omogoča, da gledalci občutijo dogodek pred sabo skozi lastno prizmo, zaradi česar je vsaka projekcija zasebna stvaritev, odvisna od osebne percepcije.

■ The film's goal is to elicit the viewer's emotional reaction with sound and forms that dynamically change and differ in their energy and the speed of motion, movements and colour. With its indefiniteness, the film enables the viewers to experience the event in front of them from their own viewpoint, which makes each screening a private creation dependent on personal perception.

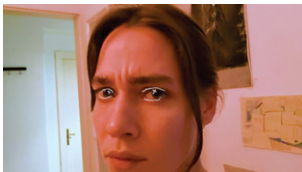


MEANING EXPERIMENTAL

Milena Brkić (AU UNG), SI, 2022,
7'50", svp

Film v filmu, ki izziva občinstvo in pravo občinstvo, da bi spraševali ali ne, kaj je pred njimi.

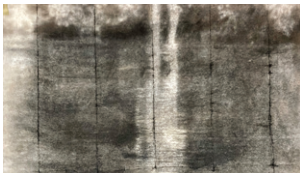
■ A film within a film, which challenges the audience and the real audience to ask or not what is before them.



GENERACIJA Z / GENERATION Z
Mia Zigmund (AVA), SI, 2022, 2'12", bd

Kaj se zgodi, ko se generalna objektivizacija ženske preseli v domeno socialnih omrežij, kjer se ženske same izpostavijo kot seksualni objekt? Generacija Z, rojena med letoma 1995 in 2010, svoj potencial v veliki meri vrednoti skozi prizmo socialnih omrežij, kjer se pridobitev statusa meri z všečki, delitvami in komentarji objav. Protagonistka Nina na šaljiv način »kapitalizira« svoj videz z vsakodnevnimi opravili.

■ What happens when the general objectification of women moves to the domain of social networks, where women themselves foreground themselves as sexual objects? Generation Z, born between 1995 and 2010, assesses its potential largely from the viewpoint of social networks, where one's status is measured by likes, shares and comments under one's posts. In a humorous way, the protagonist Nina "capitalises" on her looks through everyday chores.



3, 4, ZDAJ / READY, STEADY, GO
Špela Ambrož (UL ALUO), SI, 2023,
1', bd

Kaj žene človeka v novo osebno ero? Bolj kot s konkretnimi dogodki se avtorica ukvarja s skorajda neprepoznavnimi podobami, ki se z zvočno podlago postavijo na mesto doživljanja. Posamezne dele obdobj ločujejo temni vzdihljaji cenzure in film vzpostavlja kot celovito estetsko izkušnjo.

■ What drives one into a new personal era? The filmmaker deals less with concrete events and more with almost unrecognisable images, which, together with the sound background, occupy the place of experiencing. Individual parts of the periods are separated by dark sighs of censorship, establishing the film as an integral aesthetic experience.

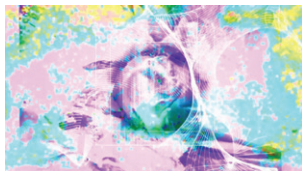


STOLP II / TOWER II

Andraž Žigart (UL AGRFT), SI, 2023,
6'13", bd

Med makro in mikro pokrajina-
mi režiser išče svoj pogled na od
nekdaj poznan stolp.

■ Among macro and micro lan-
dscapes, the director searches
for his view of an always known
tower.



LJUBOBOLEČE DIHANJE / LOVINGLY PAINFUL BREATHING

Sebastjan Skutnik (AVA), SI, 2023,
7'55", bd

Zaporedna vizualizacija, osnova-
na na treh pesmih z albuma za-
sedbe Pink Floyd *The Dark Side
Of The Moon* (*Speak To Me, Brea-
the, On The Run*), izdanega leta
1973. Avtor poskuša razumeti duh
časa, tok obdobja, ko je bilo delo
ustvarjeno, ter tega vizualno pre-
nesti v sedanji čas. Nastali izdelek
je zgolj iteracija, nekakšen vidni
povzetek nečesa, kar si predstavl-
ja kot »notranje popotovanje ko-
lektivne samorefleksije V iskanju
resnice človeškega obstoja«.

■ A consecutive visualisation
based on three songs from Pink
Floyd's album *The Dark Side of the
Moon* (*Speak To Me, Breathe, On
The Run*), released in 1973. The
filmmaker tries to understand the
spirit of the time, the unfolding of
the period in which the work was
created, and to visually transfer it
to the present time. The resulting
product is merely an iteration, a
sort of visual recap of something
that he imagines as an "inner jou-
rney of collective self-reflection in
its search for the truth of human
existence".



STEBER / COLUMN

Ciril Zupan (UL AGRFT), SI, 2023,
3'20", bd

Tam nekje v naravi stoji nekaj stebrov.

■ Somewhere in nature, there stand a few columns.



I REFLECT

Toma Kirina (AU UNG), SI, 2022,
3'24", ap

Videoesej o razmišljanju in refleksiji, o veselju in tem, kaj vse vpliva name.

■ A video essay on thinking and reflection, joy and the question about what affects me.



PREROD / **REBIRTH**

Sergia Editerovich (UL AGRFT), SI,
2023, 1'12", bd

Eksperimentalni film obravnava možnosti ponovnega rojstva nečesa novega, ki nastane z energičnim potovanjem dveh elementov. Njun konec ustvari nov začetek.

■ This experimental film explores the possibilities of a rebirth of something new, which emerges with an energetic journey of two elements. Their end creates a new beginning.



ČRNA VEŠČA, BELI VRAČ / **DARK WITCH, WHITE SHAMAN**

Amadea Ris (UL ALUO), SI, 2023,
24'39", sp

Kaj pomenijo pojmi, kot so transformacija, identiteta, norost, obsesija, samozdravljenje? Sposobnost vpogleda v duševno stanje je prirojena oz. naravna sposobnost našega bitja in je povod za trajnostne spremembe na ravni prepričanja, doživljanja in odločanja v vseh življenjskih situacijah.

■ What do concepts such as transformation, identity, madness, obsession and self-healing mean? The ability of insight into one's mental state is an inborn or natural ability of our being and is a cause of sustainable changes at the level of beliefs, experiencing and decision-making in all situations in life.



LOV / HUNTING

Tomí Sokolov (UL ALUO), SI, 2023,
2'02", bd

Animirana, absurda polna komedija, v kateri nastopi Vera, neopazna gospodinja, ki uživa v peki tort. Ima skrivnost, ki jo skrbno varuje z nasmeškom. Njen mož je precej nenavaden gospod, limona – vsaj tako se zdi. Ko sonce zaide in se udobna hiša napolni z omamnimi vonjem torte, Vera pripravi nenavaden večer.

■ This animated comedy full of absurds features Vera, an unnoticeable housewife who enjoys baking cakes. She has a secret, which she carefully protects with her smile. Her husband is a rather unusual gentleman, a lemon – at least it seems so. When the sun sets and the cosy house becomes filled with the intoxicating smell of cake, Vera prepares an unusual evening.

Četrtek / **Thursday** 16. 5. 2024 ⌚ 19.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



TOTAL REFUSAL & VALENTINA TANNI LET'S PLAY: BREXIT REALITY

Performativno predavanje / **Performative Lecture**

Umetnostna zgodovinarica Valentina Tanni in marksistična medijska gverila Total Refusal se srečata v Londonu ob igranju igre *Watch Dogs Legion*. Predavanje-performans se bo osredotočilo na prihajajočo knjigo Valentine Tanni *Exit Reality*, v kateri raziskuje svet, nasičen s halucinatornimi lastnostmi, ki vznikata kot vzporedni planet iz galaksij kodnega prostora. Medtem ko hodijo, se peljejo in letijo skozi digitalno mesto, razpravljajo o osrednjem argumentu knjige, pri čemer se navezujejo na videz Londona v igri. Mesto, ki je tako nedomačno kot domačno, ni le ilustracija tehnokapitalistične nočne more, pač pa tudi divje igrišče za hekerje in igričarje.

V sodelovanju z Zavodom za sodobne umetnosti Aksioma. Brezplačne vstopnice bodo na voljo na dan predavanja.

■ Art historian Valentina Tanni and the Marxist media guerilla Total Refusal meet in the city of London by playing the game *Watch Dogs Legion*. The lecture performance will centre on Valentina Tanni's upcoming book, *Exit Reality*. Tanni's book explores a world saturated with hallucinatory qualities, emerging like a parallel planet from the galaxies of codespace. Walking, driving and flying through the digital city, they discuss the book's central argument with reference to London's appearance in the game. The city, as uncanny as it is familiar, is not only an illustration of a techno-capitalist nightmare, but also a wild playground for hackers and gamers.

In collaboration with Aksioma – Institute for Contemporary Art. Free tickets will be available on the day of the lecture.

O AVTORJIH / ABOUT THE AUTHORS

Pseudomarksistična medijska gverila **Total Refusal** raziskuje in prakticira strategije umetniške intervencije v sodobnih računalniških igrah. Uporablja orodja za prisvajanje igralnih virov. Kolektiv je od svoje ustanovitve leta 2018 prejel številne nagrade, kot so nagrada festivala Diagonale za najboljši kratki dokumentarni film in nagrada Vimeo Staff Pick. Total Refusal je bil prikazan na več kot 130 filmskih in video festivalih, kot so Berlinale (2020), Doc Fortnight v newyorškem Muzeju moderne umetnosti (MoMA) in IDFA Amsterdam (2018), razstavljeni pa so bili v različnih razstavnih prostorih, kot so Arhitekturni bienale Benetke 2021, HEK Basel (2020) in Ars Electronica Linz (2019).

Valentina Tanni je umetnostna zgodovinarica, kustosinja in predavateljica, ki raziskuje odnos med umetnostjo in tehnologijo, še zlasti pa se osredotoča na internetno kulturo. Poučuje digitalno umetnost na Politehniški univerzi v Milanu, estetiko novih medijev in jezik sodobne umetnosti na akademiji za umetnost NABA v Rimu ter kulturo memov in estetiko ter kulturo digitalnih medijev na Univerzi Johna Cabota v Rimu. Izdala je tri knjige, in sicer *Random: Navigando contro mano, alla scoperta dell'arte in rete* (Link Editions, 2011), *Memestetica: večni september umetnosti* (Aksioma, 2021; izvirnik izdan pri NOT/Nero Editions, 2020–2023) in *Exit Reality: Vaporwave, backrooms, weirdcore e altri paesaggi oltre la soglia* (NOT/Nero Editions, 2023).

■ The pseudo-Marxist media guerilla **Total Refusal** explores and practices strategies for artistic intervention in contemporary computer games. It works with tools of appropriation and rededication of game resources. Since its foundation in 2018, the collective has been awarded numerous prizes like the Diagonale Film Award for the Best Short Doc and the Vimeo Staff Pick Award. Total Refusal has been screened at more than 130 film and video festivals like Berlinale (2020), Doc Fortnight at MoMA New York and IDFA Amsterdam (2018), and they have been exhibited at various exhibition spaces like the Architecture Biennial Venice 2021, the HEK Basel (2020) and the Ars Electronica Linz (2019).

■ **Valentina Tanni** is an art historian, curator and lecturer. Her research is centred on the relationship between art and technology, with a particular focus on internet culture. She teaches Digital Art at Politecnico University in Milan; New Media Aesthetics and Contemporary Art Language at NABA – New Academy of Fine Arts in Rome; as well as Meme Culture and Aesthetics and Digital Media Culture at the John Cabot University in Rome. She has published three books: *Random: Navigando contro mano, alla scoperta dell'arte in rete* (Link Editions, 2011), *Memestetica: Il settembre eterno dell'arte* (NOT/Nero Editions, 2020–2023) and *Exit Reality: Vaporwave, backrooms, weirdcore e altri paesaggi oltre la soglia* (NOT/Nero Editions, 2023).

Četrtek / **Thursday** 16. 5. 2024 ⌚ 21.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**

TOTAL REFUSAL RETROSPEKTIVA / **RETROSPECTIVE**

Total Refusal zase pravijo, da so psevdomarksistična medijska gverila, ki kritizira in aproprira sodobne videoigre. Toda ker se pri večini mainstreamovskih naracij v igrah uporabljajo enake neskončne zanke reakcionarnih tropov, tej zvrsti večinoma ne uspeva, da bi vrednote igralcev postavila pred preizkušnjo, in namesto tega potrjuje hegemonске moralne koncepte. Ker kolektiv prepoznava, da ta medij trenutno ne udejanja svojega kulturnega potenciala, si prizadeva aproprirati digitalne prostore iger in jih uporabiti na novo. S premikanjem znotraj iger, a opuščanjem predvidenega načina igranja te vire dodeli novim dejavnostim in naracijam, pri čemer poskuša ustvariti »javne« prostore s kritičnim potencialom.

V sodelovanju z Avstrijskim kulturnim forumom Ljubljana. Projekcija v prisotnosti avtorjev.

■ Total Refusal describe themselves as a pseudo-Marxist media guerilla that criticizes and artistically appropriates contemporary video games. However, as most mainstream game narratives employ the same infinite loops of reactionary tropes, the genre largely fails to challenge the values of their players and instead affirms hegemonial moral concepts. Acknowledging that this media is currently not realizing its cultural potential, the collective aims to appropriate digital game spaces and put them to new use. Moving within games but casting aside the intended gameplay, we rededicate these resources to new activities and narratives, looking to create "public" spaces with a critical potential.

In collaboration with the Austrian Cultural Forum Ljubljana. Screening in the presence of the filmmakers.

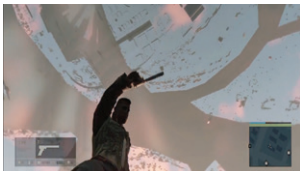


SUPERWONDER

Total Refusal, AT, 2021, 4'33", ap

Izhodišče je opazovanje digitalnih svetov v trenutnih igralnih okoljih odprtega sveta, ki svoje kozmose konstruirajo kot prearistoteljske kroge. V *Superwonder* se avatarji namenijo prodreti skozi domnevno neskončnost univerzuma, ki jih obdaja. Tako postane vidna konstruiranost digitalnega svoda in se razprejo stične točke med izkušnjami sveta v poznem kapitalizmu, teorijah zarot in romantizmu.

■ The starting point is the observation of digital worlds in current open-world engines spread out their cosms on pre-aristotelian discs. In *Superwonder*, avatars set out to penetrate the supposed infinity of the universe surrounding him. So the constructedness of the digital firmament becomes visible and points of contact between late capitalist, conspiracy theorist and romanticist world experience open up.



FEATHERFALL

Total Refusal, AT, 2019, 10'21", svp

Videoinstalacija *Featherfall* temelji na raziskavi spletnih forumov, na katerih si igričarji pripovedujejo o svojih sanjah. *Featherfall* se sklada z arhetipsko nočno moro »padanja«, ki se pogosto pojavlja med puberteto. Padanje brez pristanka v igrah obstaja v obliki ponavljajoče se programske napake – *glitcha*, prek katerega avatar pade pod površino v prazen, neprogramiran prostor. Napaka kot digitalna nočna mora.

■ The video installation *Featherfall* is based on research in online forums in which video players exchange their dream experiences. *Featherfall* ties in with the archetypal nightmare of "falling down", which often occurs during puberty. Falling without ever landing exists in video games in the form of a recurring programming error – a glitch – through which the avatar falls beneath the surface into the empty, non-programmed space. The glitch as a digital nightmare.



OPERATION JANE WALK

Robin Klengel, Leonhard Müllner,
AT, 2018, 16'14", svp

Operation Jane Walk temelji na distopični večigralski strelski igri *Tom Clancy's: The Division*. Militaristično okolje je znotraj pravih programja igre na novo uporabljeno za pacifističen ogled mesta. Urbani flanerji se izogibajo spopadam in postanejo miroljubni turisti digitalnega sveta, ki je podrobna replika Midtown Manhattna. Med sprehodom po postapokaliptičnem mestu poteka razprava o vprašanih, kot sta arhitekturna zgodovina in urbanizem.

■ *Operation Jane Walk* is based on the dystopian multiplayer shooter *Tom Clancy's: The Division*. Within the rules of the game's software, the militaristic environment is being reused for a pacifistic city tour. The urban flâneurs avoid the combats and become peaceful tourists of a digital world, which is a detailed replica of Midtown Manhattan. While walking through the post-apocalyptic city, issues such as architecture history and urbanism are discussed.



HOW TO DISAPPEAR

Total Refusal, AT, 2020, 20'21", svp

Protivojni film v pravem pomenu besede, saj išče možnosti za mir tam, kjer bi ga najmanj pričakovali – v spletni vojni igri. To je poklon nepokorščini in dezerterstvu, tako pri digitalnem kot resničnem fizičnem bojevanju.

■ An anti-war movie in the true sense of the word, *How to Disappear* searches for possibilities of peace in the most unlikely place of an online war game. It's a tribute to disobedience and desertion - in both digital and physical-real warfare.



HARDLY WORKING

Total Refusal, AT, 2022, 20'34", svp

Neigralni liki so digitalni sizifovski stroji, ki si ne morejo obetati izstopa iz zank svojih dejavnosti. V trenutkih, ko algoritem pokaže nekonsistentnosti, neigralni liki izstopijo iz logike popolne normalnosti; zazdijo se ganljivo človeški.

■ NPCs are digital Sisyphus machines that have no perspective of breaking out of their activity loops. In the moments when the algorithm shows inconsistencies, the NPCs break out of the logic of total normality, and appear touchingly human.



KINDERFILM

Total Refusal, AT, 2023, 11'35", svp

Običajen dan v igri *Grand Theft Auto V*: ceste so polne avtov; ljudje sledijo svojim rutinam, pečejo na žaru na vrtu ali se sončijo na plaži. Vendar pa svet igre zaznamuje resna odsotnost – manjkajoča prihodnost, ki je bila suspendirana zaradi varnostnih pomislekov. Protagonist Edgar gre po sledih tega, kar manjka v algoritmu njegove realnosti. Ko raziskuje nedomačnost svoje normalnosti, ponovno odkrije lep, vendar morast svet.

■ It's an ordinary day in the game *Grand Theft Auto V*: The streets are crowded with cars; people follow their routines, barbecue in their gardens or sunbath on the beach. And yet the game world is marked by a grave absence: a missing future that was suspended out of safety concerns. Protagonist Edgar follows the traces of what is missing in the algorithm of his reality. Exploring the uncanniness of his normality, he rediscovers a beautiful yet nightmarish world.

Petek / Friday 17. 5. 2024 🕒 17.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**

RAZGLEDI I / VISTAS I

Kuriran program festivalske ekipe / **Curated by the festival team**

Projekcija v prisotnosti avtorjev. / **Screening in the presence of the filmmakers.**



**JAMSKA SVETLOBA /
HÖHLENLICHT / CAVELIGHT**
Mirjam Baker, AT/DE, 2023, 9'35",
nemi/silent, bd

Pet tisoč štiristo trintrideset posameznih fotografskih podob potisne oko v stanje delirične prenasičenosti. Stožce, kot so tisti v stalaktitni jami, v dinamični vrtnec potegne nevihta svetlobnih sprememb in premikov kamere. Rezultat je skulpturen prostorski učinek, ki ni niti abstrakten niti konkreten.

■ 5433 individual photographic images plunge the eye into a state of delirious overload. Cones, like those in a stalactite cave, are drawn into a dynamic maelstrom by a storm of light changes and camera movement. The result is a sculptural spatial effect that is neither abstract nor concrete.



RESONANCE SPIRAL
Filipa César, Marinho de Pina, PT/
GW/DE, 2024, 92', ap

Mediateca Onshore v vasi Malafo v Gvineji Bissau je arhiv in središče za agropoetske prakse. Medtem ko z magnetnega traku predvajajo govor Amílcarja Cabrala o položaju žensk, se kino-svojci med mangrovami pogovarjajo o protislovjih upodabljanja skupnosti.

■ The Mediateca Onshore in Malafo, a village in Guinea-Bissau, is an archive and a club for agropoetic practices. As Amílcar Cabral talks feminism on tape, the directors speak in the mangroves about the contradictions of depicting the community.

O AVTORJIH / ABOUT THE AUTHORS

Mirjam Baker je ustvarjalka animiranih filmov in slikarka. Študirala je medij-ske tehnologije na Fachhochschule St. Pölten v Avstriji (2010) in animacijo na Royal College of Art v Londonu (2014). Njeno delo je bilo prikazano na filmskih festivalih in razstavah. Od leta 2014 živi in dela v Kölnu v Nemčiji.

Filipa César je umetnica, filmska ustvarjalka, pedagoginja in organizatorka skupnosti. Zanimajo jo fluidne meje med filmom in njegovo recepcijo, politika in poetika gibljivih podob ter arhivske prakse. Od leta 2011 kolektivno raziskuje militantno filmsko prakso afriškega osvobodilnega gibanja v Gvineji Bissau in njeno moč prek delavnic, arhivov, filmov, predstav, publikacij, arhitekture in skupnostnih srečanj.

Marinho de Pina je raziskovalni asistent na Centru za študije družbenoekonomskih sprememb in ozemlja DIN MIA'CET – ISCTE, ki trenutno piše doktorat o svetih prostorih v Gvineji Bissau. Je transdisciplinarni umetnik, performer, pesnik, glasbenik in pisatelj, tudi ob vikendih in praznikih. Od leta 2017 skupaj s Filipo César, Sano na N'Hado in Suleimanejem Biaiem sodeluje pri program Abotcha – Mediateca Onshore, ki je namenjen kulturnemu ustvarjanju sanj in utopij z lokalno skupnostjo v Gvineji Bissau: gre za upravljanje, produkcijo, kuriranje, posredovanje in animiranje kulturnih dejavnosti.

■ **Mirjam Baker** is an animation filmmaker and painter. She studied Media Technologies at St. Pölten University of Applied Sciences, Austria (2010) and Animation at Royal College of Art, London (2014). Her work is shown at film festivals and exhibitions. Since 2014 she lives and works in Cologne, Germany.

■ **Filipa César** is an artist, filmmaker, educator and community organizer. She is interested in the fluid borders between cinema and its reception, the politics and poetics of the moving image and archival practices. Since 2011, César has been collectively researching the militant cinema practice of the African Liberation Movement in Guinea Bissau and its potencies through the production of workshops, archives, films, performances, publications, architecture and community gatherings.

■ **Marinho de Pina** is a research assistant at DIN MIA'CET – ISCTE, Centre for Studies on Socioeconomic Change and Territory, currently doing a PhD on Sacred Spaces in Bissau. He is a transdisciplinary artist, performer, poet, musician and writer, even on weekends and holidays. Since 2017, with Filipa César, Sana na N'Hada and Suleimane Biaie, he has been working on Abotcha – Mediateca Onshore, Guinea-Bissau (mediateca-onshore.org), a programme for the cultural creation of dreams and utopias with the local community, collaborating in the management, production, curation, communication and animation of cultural activities.

Petek / Friday 17. 5. 2024 🕒 19.30

📍 Slovenska kinoteka / **Slovenian Cinematheque**

HIŠA UTEMELJENIH RESNIC. PROGRAM SODOBNEGA AFRIŠKEGA VIDEA

HOUSE OF REASONED TRUTHS. RECENT VIDEO ART FROM AFRICA

Kurator / **Curator:** Kisito Assangni

Tehnološki napredek in medkulturnost sta spremenila sodobno afriško umetnost in na njeno cvetočo sceno pripeljala široko paleto novih izraznih oblik skupaj z novimi pogledi na kulturo in družbo. Program *Hiša utemeljenih resnic*, ki posebno pozornost posveča sodobni video umetnosti, črpa iz vitalnosti tega nedavnega dela ter prikaže njegovo estetiko in široko paleto formalnih strategij, medtem ko se posebej osredotoča na njegovo zmogljivost, da se loti izzivov sodobnega življenja v dobi globalizacije. Predstavljene umetnice_ki prihajajo z vsega kontinenta. Delajo refleksivno, pri čemer uporabljajo konvencije svojih družbenih svetov, da bi razmislili o njih in njihovih protislovjih. Obravnavajo vprašanja skupnosti, družbene kohezije, feminizma, diasporске subjektivitete, geopolitike, okoljskih sil, performativnosti in oblasti ter tako sprožijo refleksijo o Afriki in svetu danes, onkraj zgodovinsko reduktivnih klasifikacij.

Program bo uvedel kurator Kisito Assangni.

■ Technological advancement and interculturalism have transformed contemporary African art, introducing a broad range of new forms of expression along with new perspectives on culture and society to Africa's thriving art scene. With particular attention to contemporary video art, *House of Reasoned Truths* taps into the vitality of this recent work, capturing its aesthetics and broad range of formal strategies, while focusing specifically on its capacity to address the challenges of modern life in an era of globalization. The artists in this show come from across the continent. They work reflexively, using the conventions on their respective social worlds to meditate on them and their contradictions. They speak to questions of community, social cohesion, feminism, diasporic subjectivity, geopolitics, environmental forces, performativity, and power – provoking reflection on Africa and the world today, beyond historically reductive classifications.

The programme will be introduced by curator Kisito Assangni.



**ZLATI LIST / FEUILLE D'OR /
GOLD LEAF**

Halida Boughriet, DZ, 2022, 6'41",
ap, svp

Kolonija, imperij, arhiv, ogromne zbirke fotografij nemočnih na spletu, po katerih je mogoče iskati in jih kupiti. Se je kaj spremenilo, odkar so jih posneli? Ritem glasu sprašuje in zapeljuje, plamen, ki na kratko razkriva surovo zgodovino, nas poveže z lepljivo mrežo primitivizma, ki prežema zahodno kulturo, ne da bi se sploh dotaknil podobe. Poskušamo se spomniti in ponovno pomniti drugačno zgodovino, ki je še vedno ujeta v sencah tega časa.

■ The colony, the empire, the archive, the vast collections of photographs of the disempowered, on the web, searchable and up for purchase. Has much changed since they were taken? The rhythm of the voice questions and seduces, the flame, briefly revealing a brutal history, connects us to the sticky web of primitivism that saturates Western culture, without ever touching the image. We are trying to remember and re-member a different history.



**MODRA MATERNICA /
BLUE WOMB**

Cesar Schofield Cardoso, CV,
2023, 8', bd

Zelenortske otoki so v zapletenem odnosu z okoliškim oceanom, uradno štirinajstkrat večjim od njihovega kopnega. Stoletja suženjstva, zgodovina napornih delovnih praks na kitolovskih ladjah, prisilne migracije – do sedanjega pomanjkanja rib zaradi pretiranega tujega industrijskega lova in podnebnih sprememb, kar nam onemogoča dostop do našega oceanskega državljanstva. Kako si torej ponovno predstavljati življenje z oceanom?

■ Cabo Verde endures a complex relationship with its surrounding ocean, officially fourteen times greater than its land territory. Centuries of slavery, a history of gruelling labour practices on whaling ships, forced migration, to the present scarcity of fish due to foreign industrial overfishing, and climate change deny us access to our oceanic citizenship. As such, how could we re-imagine life with the ocean?



POGAJANJA II / NEGOTIATIONS II

Anna Binta Diallo, SN, 2013, 6'06",
bd

Kako uskladiti različne in včasih nasprotujoče si dediščine? Ali lahko hrepenimo po krajih, ki jih nikoli nismo poznali? Kako si ponovno prisvojimo del kulturne dediščine, katere prenos je bil prekinjen? Videotriptyh združuje družinske arhive in videoodlomke z interneta, nenehno in izmenično postavlja nasproti gibljive slike njene družine, Senegala, države njenega rojstva, in kanadskih prerij, kjer je odraščala.

■ How do we reconcile different and sometimes conflicting legacies? Can we long for places we have never known? How do we re-appropriate part of a cultural heritage whose transmission has been interrupted? Combining family archives and video excerpts from the Internet, this video triptych continuously and alternately juxtaposes moving images of her family, Senegal, the country of her birth, and the Canadian Prairies, where she was raised.



ELDORADO

Abdoul-Ganiou Dermani, TG, 2019,
2'50", bd

Video je bil posnet na treh celinah, v Afriki (Togo), Evropi (Italija) in Severni Ameriki (ZDA). Govori o iskanju priložnosti in boljšega življenja v drugi državi ali celini s prečkanjem morja.

■ This video was shot on three continents, Africa, Europe and North America, including three countries, Togo, Italy and USA. The video Eldorado is about the search for opportunities and a better life in another country or continent by crossing the sea.



POTRES / QUAKE
Minnette Vári, ZA, 2017, 6'23", bd

Razmislek o sodobni geopolitiki, še posebej o svetu, ki obstaja v apokaliptičnem načinu. Poleg pripovedi o nemirih, ki se prenašajo od starodavnih mitologij prek sodobne popularne znanstvene fantastike do prikazovanja in izraza globalnih novic, želi ohraniti prvotni občutek apokalipse kot »dviganja tančice« – diskurza razodetja.

■ A reflection on contemporary geopolitics, in particular on the world existing in an apocalyptic mode. Besides the narratives of tumult handed on from ancient mythologies through contemporary popular science fiction to the portrayals and posturings of global news, I wanted to retain the original sense of an apocalypse as a "lifting of the veil" – a discourse of revelation.



KAMNITA OPERA /
THE STONE OPERA
Haythem Zakaria, TN, 2022, 15'47",
ap, svp

Kako gledati krajino in kako o njej pripovedovati? *Kamnita opera* skuša odgovoriti v kontinuiteti raziskovanja medprostorov. To pluralno delo je sestavljeno hkrati kot glasbeno delo, vizualni eksperiment in zvočni dokumentarec v poskusu totalizacije žanrov, vendar ne trdi, da je izčrpno. Sledi pogledu, ki brez želje po osvajanju odkriva okolico mesta Redeyef, začevši z vrha njegovih gorskih masivov.

■ How to look at the landscape and how to recount it? *The Stone Opera* attempts an answer in the continuity of the investigations of Interstices. This plural work is composed at the same time as a musical piece, a visual experiment, and a sound documentary in an attempt to totalize the genres, without, however, claiming to be exhaustive. The work follows a look that discovers, without the desire of conquest, the surroundings of the town of Redeyef, starting from the top of its mountain massifs.

O KURATORJU / ABOUT THE CURATOR

Kisito Assangni je togovsko-francoski kurator, ki je študiral muzeologijo na École du Louvre v Parizu. Trenutno živi med Londonom, Parizom in Togom, njegova raziskovalna zanimanja pa težijo h kulturnemu vplivu globalizacije, psihogeografiji, kritični vzgoji in arhivskim sistemom. Njegovi diskurzivni javni programi in razstave so bili prikazani v mednarodnem prostoru, med drugim na Beneškem bienalu, v ZKM Museum v Karlsruheju, Whitechapel Gallery v Londonu, Centru sodobne umetnosti v Glasgowu, Muzeju sodobne umetnosti v Sydneyju, Malmö Konsthall na Švedskem, Torrance Art Museum v Los Angelesu, Nacionalnem centru za sodobno umetnost v Moskvi in Centru sodobne umetnosti HANGAR v Lizboni. Koordinira vrsto različnih kulturnih projektov.

■ **Kisito Assangni** is a Togolese-French curator who studied museology at Ecole du Louvre in Paris. Currently living between London, Paris and Togo, his research interests gravitate towards the cultural impact of globalisation, psychogeography, critical education, and archival systems. His discursive public programs and exhibitions have been shown internationally, including the Venice Biennale, ZKM Museum, Karlsruhe; Whitechapel Gallery, London; Centre of Contemporary Art, Glasgow; Museum of Contemporary Art, Sydney; Malmo Konsthall, Sweden; Torrance Art Museum, Los Angeles; National Centre for Contemporary Arts, Moscow; HANGAR Centre of Contemporary Art, Lisbon among others. He coordinates a vast array of cultural projects.

O AVTORJIH / ABOUT THE AUTHORS

Halida Boughriet (Alžirija) je diplomirala iz filmske fotografije na Ecole Nationale Supérieure des Beaux-Arts v Parizu in zaključila program izmenjave na SVA v New Yorku. Raziskuje širok razpon medijev, v središče svojega umetniškega izraza pa postavlja performans, in sicer prek različnih elementov, referenc in orodij. Vseprisotnost človeških teles je bistven vidik njenega petičnega/eksperimentalnega dela. Njena dela so bila razstavljeni v nekaj institucijah, kot so Muzej moderne umetnosti v Alžiru; Hood Museum v Hanovru v ZDA; Centre Pompidou, MAC/VAL Museum, Institut du Monde Arabe v Parizu in Haus der Kulturen der Welt v Berlinu, ter na Documenti in dakarskem bienalu.

Cesar Schofield Cardoso (Zelenortske otoki) je fotograf, videast in razvijalec programske opreme. V svojem delu se ukvarja z zgodovino, spominom, politiko in vsakdanjim življenjem, pri čemer si prizadeva zapopasti kompleksno dinamiko, ki zaznamuje pogoje in možnosti Zelenortskih otokov, njegovega rojstnega kraja v srcu Atlantika. Cardosoovo delo je bilo prikazano v različnih kontekstih, kot so beneški bienale, bienale S. Tomé e Príncipe; Apexart v New Yorku; Center za umetniško raziskovanje Hangar v Lizboni; Es Baluard Museu d'Art Contemporani de Palma v Španiji in La Base sous-marine v Bordeauxu.

Anna Binta Diallo (Senegal) je multidisciplinarna vizualna umetnica, ki raziskuje spomin in nostalgijo, da bi ustvarila nepričakovane pripovedi o identiteti. Diplomirala je iz likovne umetnosti na Fakulteti za likovne umetnosti Univerze v Manitobi (2006), magistrirala pa na Transart Institute v Berlinu (2013). Njeno delo je bilo prikazano v mednarodnem prostoru, med drugim na razstavah v The McMaster Museum of Art v Ontariu; Muzeju sodobne umetnosti v Tajpeju; BOZAR v Bruslju; Savvy Contemporary v Berlinu; na Biennale de l'Image v Montrealu in na dakarskem bienalu. Anna Binta Diallo je profesorica na Fakulteti za likovne umetnosti Univerze v Manitobi.

Abdoul-Ganiou Dermani (Togo) je končal umetniško šolo v Kpaliméju. Njegova praksa vključuje slikarstvo, mešane medije, video in fotografijo. V svojih delih se ukvarja z afriškimi identitetami in družbenimi vprašanji. Sodeloval je na pomembnih razstavah na beneškem in havanskem bienalu, v Centru za digitalno umetnost v Los Angelesu; Bortolami Gallery v New Yorku; ZKM Museum v Karlsruheju; Muzeju Pera v Istanbulu in Muzeju CICA v Gimpu v Južni Koreji.

Minnette Vári (Južna Afrika) živi v Johannesburgu. Njeno delo prepleta sebstvo in zgodovino, pri čemer raziskuje, kako identiteta vznikne iz travmatične preteklosti. V svojih videih in risbah pogosto prikazuje svoje telo, ki prestaja iznakažujočo metamorfozo – spoji se z naravo in betonsko arhitekturo modernih mest in vznikne iz njiju. »Protagonistka« njenih videov je včasih arhetipska, včasih pa fantomska, je persona, ki vsrka čas, ta pa njo. Minnette Vári razstavlja svoje delo že od zgodnjih 90. let prejšnjega stoletja, pri čemer je sodelovala pri skupinskih razstavah, kot so *Banquet* v ZKM Karlsruhe; *Personal Affects: Power and Poetics in Contemporary South African Art* v Muzeju za afriško umetnost v New Yorku; beneški bienale (2001 in 2007); 10. havanski bienale in *The Divine Comedy: Heaven, Hell and Purgatory Revisited by Contemporary African Artists* v MKK Frankfurt.

Haythem Zakaria (Tunizija) je hodil na Šolo za likovno umetnost v Tunisu. V svojih vizualnih delih, ki jih večinoma prežema sufijska duhovnost, uporablja nekonvencionalne vizualne tehnike (glitche, metapodobe, filmske procese), ki ga vodijo in vpletajo v eksperimentiranje z matričnimi in protokolnimi napravami. Tako raziskuje metode, katerih cilj je »pretirana produkcija« podobe prek integriranja, cepljenja in združevanja vizualnih ali zvočnih informacij. Njegova dela so med drugim gostili Fondation Hippocrène v Parizu; Centre Wallonie Bruxelles v Parizu; Halle 14 v Leipzigu; Japan Media Arts Festival v Tokiu; Kammel Lazzar Foundation v Tunisu in Goodman Gallery v Johannesburgu.

■ **Halida Boughriet** (Algeria) graduated from the Ecole Nationale Supérieure des Beaux-Arts in Paris and the Exchange Program of the SVA New York in cinematography. She explores a broad media range and does make performance a central issue to her artistic expression, through varied elements, references and tools. The omnipresence of human bodies is an essential aspect of her poetical/experimental work. Halida Boughriet has exhibited at several institutions such as the Documenta, Museum of Modern Art of Algiers;

Hood Museum, Hanover, USA; Centre Pompidou, MAC/VAL Museum, Institut du Monde Arabe, Paris; Haus der Kulturen der Welt, Berlin; Dakar Biennale to name a few.

■ **Cesar Schofield Cardoso** (Cape Verde) is a photographer, videographer, and software developer. His work engages with history, memory, politics, and everyday life, aiming to grasp the complex dynamics that characterize the conditions and possibilities of the place where he was born, Cabo Verde, at the heart of the Atlantic Ocean. Cardoso's work has been showcased in a variety of contexts, including Venice, S.Tomé e Príncipe Biennales; Apexart, New York; Hangar Artistic Research Center, Lisbon; Es Baluard Museu d'Art Contemporani de Palma, Spain; La Base sous-marine, Bordeaux.

■ **Anna Binta Diallo** (Senegal) is a multi-disciplinary visual artist who investigates memory and nostalgia to create unexpected narratives surrounding identity. She completed her BFA at the University of Manitoba's School of Fine Arts (2006) and received her MFA from the Transart Institute in Berlin (2013). Her work has been shown internationally including exhibitions at The McMaster Museum of Art, Ontario; Museum of Contemporary Art, Taipei; BOZAR, Brussels; Savvy Contemporary, Berlin; Biennale de l'image, Montreal; Dakar Biennale, etc. Anna Binta Diallo is a Professor at the University of Manitoba's School of Art.

■ **Abdoul-Ganiou Dermani** (Togo) was born in Togo and graduated from the College of Arts in Kpalime. His practice encompasses painting, mixed media, video and photography. His work deals with African identities and social issues. Dermani has participated in major exhibitions at Venice, Havana Biennales; Los Angeles Center for Digital Art; Bortolami Gallery, New York; ZKM Museum, Karlsruhe; Pera Museum, Istanbul; CICA Museum, Gimpo, South Korea to name a few.

■ **Minnette Vári** (South Africa) lives in Johannesburg. Her work conflates self and history, examining how identity arises out of the traumatic past. In her videos and drawings, Vári frequently depicts her own body enduring a disfiguring metamorphosis – she merges with and emerges from nature as well as from the concrete architecture of modern cities. The female “protagonist” of her video works is sometimes archetypal and sometimes spectral, a persona who ingests and is ingested by time. Vári has exhibited her work since the early nineties, participating in such group exhibitions as *Banquet*, ZKM Karlsruhe; *Personal Affects: Power and Poetics in Contemporary South African Art*, Museum for African Art, New York; the Venice Biennale (2001 and 2007); the 10th Havana Biennale and *The Divine Comedy: Heaven, Hell and Purgatory Revisited by Contemporary African Artists*, MKK Frankfurt.

■ **Haythem Zakaria** (Tunisia) attended the Fine Arts School of Tunis. His visual creations, largely imbued with Sufi spirituality, use unconventional visual techniques (glitch, meta-image, cine process) that guide him and involve him in the experimentation with matrix and protocol devices. He is thus led to

explore methods aimed at 'over-producing' the image through integration, grafting, and superimposition of visual or sound information. His works have been hosted by Fondation Hippocrène, Paris; Centre Wallonie Bruxelles, Paris; Halle 14, Leipzig; Japan Media Arts Festival, Tokyo; Kamel Lazzar Foundation, Tunis; Goodman Gallery, Johannesburg among others.

Petek / Friday 17. 5. 2024 🕒 **21.00**

📍 Slovenska kinoteka / **Slovenian Cinematheque**

KINO-UHO

VASKO PREGELJ **KONSTANTE MINEVANJA** **THE CONSTANTS OF VANISHING**

Projekcijo bo z živo glasbeno spremljavo opremil **Tine Vrabič – Nitz**.
Screening with live music by **Tine Vrabič – Nitz**.

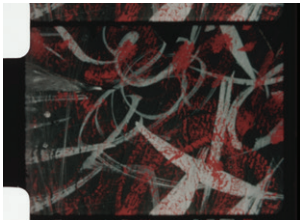
Vasko Pregelj v drugi polovici šestdesetih let prejšnjega stoletja posname serijo likovno premišljenih, temačno grotesknih in baročno nadrealističnih eksperimentalnih filmov, v katerih mojstrsko in izvirno prepleta tako ključne tendence prvih zgodovinskih avantgard, usmerjenih v širjenje in raziskovanje formalnih zmožnosti medija, kot tudi za tisti čas absolutno moderne prvine kasnejših avantgard, ki so v filmu brale lirično možnost kar najbolj neposrednega podajanja intimnih čustvenih stanj. Zvok je bil ohranjen in digitaliziran le za dva od petih filmov s programa, zato bo koncept zvočne podlage z živim izvajanjem predstavljal vzorčenje obstoječih posnetkov in njihovo reinterpretacijo v sodobni ambientalni obliki, ki bo poskušala ohraniti glasbeni odtis avtorja.

■ In the second half of the 1960s, Vasko Pregelj made a series of graphically well thought-out, darkly grotesque and baroquely surrealist experimental films, in which he masterfully and originally intertwined both the key tendencies of the first historical avant-gardes, directed towards expanding and researching the formal capacities of the medium, and an element – which was absolutely modern at the time – of later avant-gardes, which saw in film a lyrical possibility of most directly expressing one's intimate emotional states. The sound has been preserved and digitised for only two of the five films in the programme, which is why the concept of the soundtrack and its live performance will present a sampling of the existing recordings and their re-interpretation in contemporary ambient form, which will try to preserve the filmmaker's musical imprint.



SANJE / DREAMS

Vasko Pregelj, SI (YU), 1966, nemi
(ton ni ohranjen) / silent (the sound has
been lost), 5'



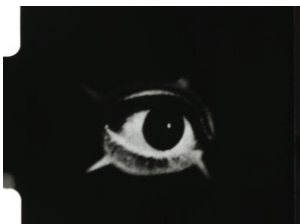
FANTAZIJA / FANTASY

Vasko Pregelj, SI (YU), 1965, nemi
(ton ni ohranjen) / silent (the sound has
been lost), 8'



STARO DVORIŠČE / OLD COURTYARD

Vasko Pregelj, SI (YU), 1967, 10', bd



REKVIJEM / REQUIEM

Vasko Pregelj, SI (YU), 1966, nemi
(ton ni ohranjen) / silent (the sound has
been lost), 14'



NOKTURNO / NOCTURNE

Vasko Pregelj, SI (YU), 1965, 12', bd

O AVTORJIH / ABOUT THE AUTHORS

Vasko Pregelj (1948–1985) je bil scenarist in režiser, ki je snemal eksperimentalne filme in v slogu zgodovinskih avantgard raziskoval formalne zmožnosti medija. Realistično pripoved je nadomeščal z asociativnim spajanjem podob. Je avtor petnajstih filmov, posnetih med 1965 in 1982. Pregelj se je udeležil mnogih slovenskih in mednarodnih festivalov, kjer je osvojil številne nagrade. Na Tednu domačega filma leta 1975 je prejel srebrno plaketo Metoda Badjura za režijo filma *Nocturno*. Poleg filmskega ustvarjanja se je ukvarjal tudi z refleksijo filma za revijo *Ekran*.

Tine Vrabič – Nitz se je v zadnjem desetletju uveljavil kot eden najvidnejših predstavnikov slovenske elektronske scene. Ustvarja avtorsko glasbo in v živo nastopa na vseh pomembnejših festivalih in dogodkih, je nekdanji dolgoletni programski vodja ljubljanskega Kluba K4 in izkušen DJ z rednimi nastopi v referenčnih evropskih klubih. Je programski direktor festivala Keep in Mind, posvečenega sodobni elektronski klubski glasbi, vodja založbe AmbientSoup in avtor oddaje Senzorama na Radiu Študent, posvečene ambientalni, eksperimentalni in elektroakustični glasbi.

■ **Vasko Pregelj** (1948–1985) was a screenwriter and director who made experimental films exploring the medium's formal possibilities in the style of historical avant-gardes. He substituted a realistic narrative with an associative fusion of images. He was the author of fifteen films made between 1965 and 1982. Pregelj has participated in many Slovenian and international festivals and won numerous awards. At the 1975 Domestic Film Week, he received a silver plaque for his direction of *Nocturne* by Method Badjura. In addition to filmmaking, he also worked on film reflection for the *Ekran* magazine.

■ In the last decade, **Tine Vrabič – Nitz** has become established as one of the most prominent representatives of the Slovenian electronic scene. He creates original music and performs live at all the more important festivals and events. For many years, he was the programme director of K4 Club in Ljubljana. He is an experienced DJ, who regularly performs at eminent European clubs. He is the programme director of Keep in Mind, a festival of contemporary electronic club music, the head of the AmbientSoup record label and the creator of Senzorama, a programme on Radio Študent dedicated to ambient, experimental and electroacoustic music.

Sobota / **Saturday** 18. 5. 2024 ⌚ 17.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**

NARAVNI VZROKI? RETROSPEKTIVA ROMUNSKEGA EKSPERIMENTALNEGA FILMA NATURAL CAUSES? A RETROSPECTIVE OF ROMANIAN EXPERIMENTAL CINEMA

Kurator / **Curator:** Călin Boto

Ko kamera enkrat skadrira naravo, slednja »dela na črno« kot kultura, zato ne preseneča, da je bila romunskim filmskim ustvarjalcem, dejavnim v obdobju komunizma, zlasti v njegovi pozni fazi, skupna nekakšna ekološka občutljivost. Zaradi politike, ki je postajala opreznjša glede reprezentacije, se je narava, razumljena kot nekultura, gotovo zdela varna, »naivna« tema. In pogosto tudi ni bila nič drugega kot naivna (*Dinamična pesem, Obred za žejo zemlje*), rezultat enostavne, večne strasti do naravnega spektakla, njegovih podob, krajine in spekulativnih naracij. V drugih primerih pa je bila vase zaprt estetski projekt – narava kot podoba in film kot umetnost naravnih pogojev, časa in svetlobe ter telesa in pokrajine (prekleti filmi Wande Mihuleac, *Onesnaževanje* Ioana Pleșa itn.). *Prišel bo dan* je izjemoma prikazal ne le kulturno izkoriščanje narave (delo na perutninski farmi), pač pa tudi samoizkoriščajočo, od-tujujočo kulturo. Retrospektiva *Naravni vzroki?*, ki jo sestavlja osem romunskih kratkih eksperimentalnih filmov, izmed katerih jih je bilo sedem narejenih v obdobju komunizma, se med razmišljanjem o svojih popolnih razgledih sprašuje o obsmrtnih izkušnjah utopije, filmu in antropocentričnem »napreduku«.

Program bo predstavil Călin Boto, ki kot kurator sodeluje z Mednarodnim festivalom eksperimentalnega filma iz Bukarešte BIEFF.

■ Once framed by the camera, nature moonlights as culture. There's no wonder why a certain ecological sensitivity was common to Romanian filmmakers who were active during communism, especially in its late period. As politics became more wary of representation, nature, understood as no-culture, must've seemed a safe, »naïve« subject. And it was often nothing but naïve (*Dynamic Poem*, *Ritual for the Thirst of the Earth*), made out of the simple, everlasting passion for the natural spectacle, its imagery, scenery, and speculative narratives. Other times it was an aesthetic project, closed within itself: nature as image, and cinema as an art of nature, of time and light and body and landscape (Wanda Mihuleac's maudit films, Ioan Plesh's *Pollution*, etc.). Exceptionally, a film like *A Day Will Come* depicted not only the exploitation of nature by culture (work in a poultry farm), but also a self-destructive, alienating culture: no wonder why this version was banned until 1990. Etc. While enjoying its picture-perfect landscapes, *Natural Causes?*, a retrospective of eight Romanian experimental short films, of which seven were made during communism, asks itself about the near-death experiences of utopia, cinema, and anthropocentric thought.

The programme will be presented by its curator Călin Boto, associate curator of the Bucharest International Experimental Film Festival – BIEFF.

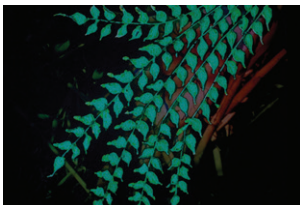


**PRIŠEL BO DAN / VA VENI O ZI /
A DAY WILL COME**

Copel Moscu, RO, 1985–1990,
12"13", ap, svp

Studio Sahia se ponaša z dolgo zgodovino subverzivno alegoričnih filmov. Ko so Copela Moscuja prosili, naj posname dokumentarec o perutninski farmi, ni mogel odvrniti pogleda od sopostavitve naključnega. Leta 1985, ko so ga izdali v drugačni verziji pod naslovom *Dan kot vsak drug*, je bil dokumentarec skrit, končno pa prikazan leta 1990 kot *Prišel bo dan*. Film ponuja srhljiv pogled na to, kako so nedavne družbe pridigale pragmatizem in konformizem.

■ The Sahia Studio has a long history of subversively allegorical films. Asked to direct a documentary about a poultry farm, filmmaker Copel Moscu could not look at anything else but the juxtaposition of the haphazard that was waiting to become his film. Hidden in 1985, when released in another version titled *A Day Like Any Other*, and eventually made public in 1990 as *A Day Will Come*, the documentary offers a chilling look at how recent societies preached conformism and pragmatism.



**DINAMIČNA PESEM / POEM
DINAMIC / DYNAMIC POEM**

Emanuel Țeț, RO, 1982, 9'27", bd

Dinamična pesem je eden ikončnih filmov romunske animacije osemdesetih let prejšnjega stoletja, obdobja prenove in eksperimentiranja. Gre za prikupen, naiven film, ki ni nič manj reminiscenca na status quo, skupna vsem filmom članov kluba kinema ikon, saj ne glede na vsebino oziroma obliko vsebujejo iskren žar domačih filmov, ki občasno pritegne oko. Fant se v gozdu sreča z dekletom: zgodba o strasti, mladosti, skupnosti, ki jo prevzame divja animacija.

■ *Dynamic Poem* is one of the iconic films of the 1980s Romanian animation, which marked a time of renewal and experimentation. It is a sweet, naïve film, no less a reminiscence of the status quo shared by all films made by kinema ikon members – no matter their subject or form, there is a candid home-movie incandescence that, at times, catches the eye. Boy meet girl in a forest: an on-screen story of passion, youth, communion, taken over by wild animation.



PANTA REI

Wanda Mihuleac, RO, 1975, 10'05",
bd

Mojstrovina Wande Mihuleac, ki bi jo lahko uvrstili v žanr počasnega filma, je denaracija legende o Narcisovem odsevu, ki ustvari časovno zanko osebnega in ekološkega mišljenja, kar še okrepi soundtrack filma, skladbo Octaviana Nemescuja *Kombinacije v krogih* (1965), ki je čutna mešanica oteženega dihanja, tekoče vode in predirljivih instrumentalnih zvokov.

■ Wanda Mihuleac's slow cinema masterpiece de-narrates the legend of Narcissus' self-reflection, creating a time loop of personal and ecological thinking, powerfully intensified by the soundtrack – Octavian Nemescu's *Combinations in Circles* (1965) – a sensorial mix of harsh breaths, flowing water, and piercing instrumental sounds.



OBČUTLJIVOST RASTLIN / SENSIBILITATEA PLANTELOR / THE SENSITIVITY OF PLANTS

Mircea Popescu, RO, 1984, 13'09",
ap, svp

V tem nežnem dokumentarcu v produkciji dokumentarnega studia Sahia je film posojen znanosti za nenavaden botanični eksperiment. Znanstveniki se vrnejo k prastaremu vprašanju o tem, ali so rastline resnično zmožne zavestne komunikacije, in preizkusijo njihove reakcije na umetno prisilo in kulturni užitek.

■ This tender documentary, produced by the Sahia Documentary Studio, lends cinema to science for a whimsical botanical experiment. Returning to the age-old question of whether plants are truly capable of conscious communication, the scientists test the vegetal reactions to artificial duress and cultural pleasure.



ONESNAŽEVANJE / POLUARE / POLLUTION

Ioan Pleș, RO, 1977, 5'35", bd

Ioan Pleș, enfant terrible kolektiva kinema ikon iz Arada, ustvari nekakšno izkušnjo igre *Pac-Man*, umeščene v podnebno apokalipso. In naj bo še tako muhast, Pleș zahteva resno refleksijo o možnostih filmskega prostora, ki ga širi s skicami in praskami, narisanimi neposredno na filmski trak, ali reducira na njegovo primarno materialnost, celuloid, ki se stopi skupaj z liki, medtem ko se apokalipsa nadaljuje.

■ Ioan Pleș, the enfant terrible of the Arad-based kinema ikon collective, creates a sort of *Pac-Man* experience set during the climate apocalypse. And whimsical as he may be, Pleș demands serious reflection upon the possibilities of cinematic space, which he either extends through the sketches and scratches drawn directly onto the film reel, or reduces to its primary materiality, celluloid, making it melt away together with the characters as the apocalypse goes on.



REKONSTRUKCIJA V POKRAJINI / RECONSTRUCȚIE ÎN PEISAJ / RECONSTRUCTION IN LANDSCAPE

Wanda Mihuleac, RO, 1978, 6'30", bd

Čudovita obsesija filmov Wande Mihuleac ima opraviti z nemožnostjo popolnega odseva: voda, zrcalo, dvojček, nič od naštetega se ne zdi idealni dvojnik originalne podobe, pač pa neodvisna realnost, podobna, a ne enaka – rekonstrukcija. Tako kot mnogi zgodnji filmi Wande Mihuleac tudi ta v komunistični Romuniji ni bil nikoli prikazan.

■ The magnificent obsession of Wanda Mihuleac's cinema has to do with the impossibility of perfect reflection: the water, the mirror, the twin, none of them appear as an ideal double of the original image, but as an independent reality, similar but not alike: a reconstruction. Like many of Mihuleac's early films, this one was never screened in communist Romania.



**SONCE IN NJEGOV DVOJNIK /
SOARELE ȘI DUBLUL SĂU /
THE SUN AND ITS DOUBLE**

Mona Vătămanu, Florin Tudor,
RO, 2014, 4' 51", bd

V filmu podoba sonca spremlja druga podoba, sprva drugačna, potem rahlo podobna, pa spet drugačna itn. Fantastična pokrajina, slikovita, a konkretna, posneta na 16-mm filmski trak, kar ji daje materialnost, na videz katere digitalni triki niso vplivali, z vso svojo močjo vzbudi imaginarno in poetiko anticipacije, pri čemer hkrati postavlja problem dvojnika – kaj nebesno, najvišje singularno pomeni za kulturo množične reprodukcije?

■ The image of a sun is accompanied by another, at first different, then slightly similar, different again, etc. Shot on 16mm, seemingly untouched by digital tricks, the fantastic landscape, pictorial but concrete, invokes with all its force the imaginary and the poetics of anticipation, at the same time posing the problem of the double: what does the celestial, supreme singular mean for a culture of mass reproduction?



**OBRED ZA ŽEJO ZEMLJE / RITUAL
PENTRU SETEA PĂMÂNTULUI / RITUAL FOR THE THIRST
OF THE EARTH**

Mirel Ilieșiu, RO, 1972, 11' 22", bd

Gre za koreografsko ekstravaganco, osnovano na obredu paparuda, poganskem plesu za dež, ki ga izvajajo mlada vaška dekleta v času suše, in pospremljeno z zelo znano skladbo zbora Madrigal. Toda rezultat je bil videti precej hipijevski, čudno erotičen in bolj poganski, kot bi zgolj umetniška in antropološka zanimanja lahko dovoljevala. Cenzorska prepoved je zato trajala skoraj tri desetletja.

■ *Ritual for the Thirst of the Earth* is a choreographic extravaganza based on the ritual of the paparude – a pagan rain dance performed by young village girls at times of drought – accompanied by a well-known musical composition of the Madrigal Choir. The result, however, was rather hippie-looking, strangely erotic, and more pagan than mere artistic and anthropological interests could have allowed. Hence a censorship ban, almost three decades long.

O KURATORJU / ABOUT THE CURATOR

Călin Boto je filmski kritik in kurator, ki živi v Bukarešti, kjer je na tamkajšnji Akademiji za gledališče in film magistriral na temo filmskega piratstva. Piše za več publikacij, med drugim za *Filmexplorer* (Švica), *FILM* in *Films in Frame* (Romunija), kot kurator pa sodeluje z Mednarodnim festivalom eksperimentalnega filma v Bukarešti (BIEFF). Je član Mednarodnega združenja filmskih kritikov FIPRESCI. Kuriral je več različnih projekcij v Romunski kinoteki, pa tudi retrospektiv eksperimentalnega filma, queer filma, nemega filma itd. Leta 2024 je bil kurator prvega festivala *Il Cinema Ritrovato on Tour* v Bukarešti. Od leta 2020 dela za Zvezo romunskih filmskih ustvarjalcev.

■ **Călin Boto** is a film critic and curator based in Bucharest; he has an MA in film piracy (UNATC, Bucharest) and is a member of FIPRESCI. He writes for several publications, including *Filmexplorer* (Switzerland), *FILM*, and *Films in Frame* (Romania), and works as an associate curator for the Bucharest International Experimental Film Festival – BIEFF. He curated a series of screenings at the Romanian Cinematheque, as well as retrospectives of experimental cinema, queer cinema, silent cinema, etc. In 2024, he curated the first *Il Cinema Ritrovato on Tour* in Bucharest. He has been working for the Romanian Filmmakers' Union since 2020.

Sobota / **Saturday** 18. 5. 2024 ⌚ 19.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**

RAZGLEDI II / **VISTAS II**

Kuriran program festivalske ekipe / **Curated by the festival team**

Projekcija v prisotnosti avtorjev. / **Screening in the presence of the filmmakers.**



**PRAVILO ŠT. 5: NATANČNO
SLEDITE SVOJEMU ČLOVEKU
/ PRAVILO BR. 5: POMNO
PRATITE SVOG ČOVJEKA / **RULE
NO. 5: SHADOW YOUR MAN
CLOSELY****

Miro Manojlović, HR, 2023, 10', bd

Natančno sledite svojemu človeku sestavlja kolaž filmskih zank iz prizora vlaka Sherlocka mlajšega Busterja Keatona. En posnetek postane osnova za specifične montažne postopke, s katerimi se rekonstruira filmska pripoved in ustvari nov zaplet.

■ *Rule No. 5: Shadow Your Man* closely assembles a film loop collage out of Buster Keaton's Sherlock Jr. train scene. One shot becomes the base for specific editing procedures through which the film narrative is reconstructed and a new plot is created.



WHY ARE YOU IMAGE PLUS?

Diogo Baldaia, PT, 2023, 8'45", svp

V majhni in revni vasi lokalni svetnik nadzoruje območje brezna in preprečuje mrtvim, da bi govorili s svojimi ljubljenimi, ki še živijo. Radovedna mrtva deklica ima se skuša srečati s svetnikom, da bi ji dovolil govoriti z njeno ljubljeno babico.

■ In a small and poor village, a local Saint controls the realm of the abyss, making it impossible for dead people to talk to their loved ones who are still living. Ima, a curious dead child, tries to meet the Saint, so he can let her talk to her beloved grandmother.



**RAJE BI BILA KAMEN / RADIJE
BIH BILA KAMEN / I WOULD
RATHER BE A STONE**

Ana Hušman, HR, 2024, 23'45",
ap, svp

Film prek glasu male Jele pripoveduje o dogodkih, ki so zaznamovali generacijo in določili prihodnost pokrajine v Liki, zanemarjeni in redko poseljeni hrvaški regiji. Življenjski pogoji so vplivali na osebno življenje ljudi, ki so tam živeli, njihovo osamljenost, odnose, priložnosti, strahove in upanja. Mala Jela uteleša nekaj članic avtoričine družine, ki jo večinoma sestavljajo ženske – mame, babice, sestre in tete.

■ Through the voice of Little Jela, the film tells the story of the events that marked a generation and shaped the future of the landscape of Lika, a neglected and sparsely populated region of Croatia. The living conditions impacted on the personal lives of the people who lived there, their solitude, relationships, opportunities, apprehensions and hopes. Little Jela embodies several members of author's family which is predominantly composed of women – mothers, grandmothers, sisters and aunts.

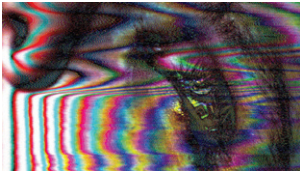


SENSITIVE CONTENT

Narges Kalhor, DE/IR, 2023, 8'45",
ap, svp

Mahsa Amini umre, potem ko jo pretepe moralna policija. Sledi jo protesti, v katerih se združi na tisoče iranskih žensk, ki jih režim močno zatira. Narges Kahlor raziskuje videe teh uporov, objavljene na družbenih medijih, ter se pokloni branilkam_cem ljudi, katerih orožje so telefoni.

■ Mahsa Amini dies after being beaten by the morality police. Demonstrations follow, bringing together thousands of Iranian women severely repressed by the regime. Narges Kahlor explores the videos of these revolts published on social media, paying tribute to these defenders of the people armed with telephones.



THE ELECTRIC KISS

Rainer Kohlberger, AT, 2024, 17'45",
bd

The Electric Kiss, ki se naslanja na odlomke iz obskurnih znanstvenofantastičnih filmov, si zamisli svet, podoben našemu, v katerem ljudje priklopijo svoje možgane v nekakšno nevroomrežje, ki povezuje vso človeško zavest. Pri tem vznikne določena kvazizgodba: moški z VR naglavnim kompletom, ki je dobesedno in figurativno izgubljen v prostoru, se podvrže skrivnostnemu postopku, da bi omilil slabe učinke te nove tehnologije na um.

■ *The Electric Kiss* imagines a world not unlike our own, in which people plug their brains into a kind of neuro-network that connects the whole of human consciousness. A quasi-plot emerges: a man in a VR headset, literally and figuratively lost in space, subjects himself to a mysterious procedure to alleviate the ill effects of this new technology on the mind.

O AVTORJIH / ABOUT THE AUTHORS

Miro Manojlović (1985, Hrvaška) se ukvarja z glasbo, filmom in gledališčem. Od leta 2014 dela kot umetniški sodelavec na Akademiji dramskih umetnosti v Zagrebu in sodeluje s številnimi umetniki doma in na tujem. Njegova eksperimentalna filma *Showgirls* (2011) in *Klopka za mag.. i česte udaljenosti* (2019) sta osvojila Nagrado Maksimilijan Paspas. Ustvaril je glasbo za številne filme ter gledališke in plesne predstave in je dejaven kot filmski avtor, montažer in skladatelj. V prostem času raziskuje vesele skrivnosti zvoka in podobe.

Diogo Baldaia (1992, Portugalska), filmski ustvarjalec in asistent režije, je študiral na Lizbonski šoli za gledališče in film (ESTC), magisterij iz likovne umetnosti (videa) pa je opravil na KASK-u v Gentu. Njegova študentska filma *Fúria* (2013) in *Vulto* (2014) sta bila prikazana na mednarodnih filmskih festivalih, kot so IndieLisboa, Doclisboa in Curtas de Vila do Conde, pa tudi na festivalih v Kanadi, na Kitajskem in v Avstriji. Njegov najnovejši film *Why Are You Image Plus?* (2023) je bil izbran za IFFR 2023 kot del Ammodo Tiger Short Competition.

Ana Hušman (1977, Hrvaška) v svoji praksi razstavlja strukture in teksture filmskih elementov prek filmov, instalacij, knjig, zvoka, podob in besedil ter eksperimentira z možnostmi animiranih, dokumentarnih in fikcijskih filmskih metod ter z možnostmi posnetega glasu in njegove artikulacije. Predava na Oddelku za animirani film in nove medije Akademije likovnih umetnosti v Zagrebu. Je tudi soustanoviteljica organizacije za dokumentarni film RESTART, pri kateri že vrsto let izvaja programe filmske vzgoje za otroke in mlade. Od leta 2003 je članica organizacije Pangolin, ki jo vodijo umetniki in se ukvarja s filmom, vizualnimi umetnostmi in raziskovalnimi praksami in prek katere ustvarja filme, knjige in druga dela. Njena dela so bila prikazana na filmskih festivalih in razstavah po vsem svetu.

Narges Kalhor (1984, Iran) je odraščala v Teheranu. Po končani srednji šoli leta 2001 je začela študirati režijo igranega filma na teheranski filmski šoli. Njeni mentorji so bili različni znani filmski ustvarjalci, kot je Abbas Kiarostami. Leta 2007 je nadaljevala s študijem vizualne komunikacije na Kamalolmolkovi univerzi. Hkrati je delala kot montažerka na oglaševalski agenciji ARASB v Teheranu in posnela pet kratkih filmov. *In the Name of Scheherazade* je bil premierno prikazan na Vision Du Réel in je prejel nagrado Goethe Instituta za najboljši dokumentarec na filmskem festivalu Dok-Leipzig. Režiserka je leta 2019 prejela Kulturpreis Bayern, leto kasneje pa Starter-Filmpreis mesta München. Film je bil prikazan na nekaj mednarodnih festivalih, februarja 2020 pa je prišel v švicarske kinematografe prek distributerja Cinélibre.

Rainer Kohlberger (1982, Avstrija) je svobodni vizualni umetnik, ki živi v Berlinu. Njegovo delo temelji predvsem na algoritemsko generirani grafiki, ki je prikazana v živih nastopih, eksperimentalnih filmih in instalacijah. Za svoje delo *field* je prejel nagrado za umetniško inovacijo ZKM App Art Award, za *humming, fast and slow* pa nagrado Crossing Europe Local Artist Award 2013.

■ **Miro Manojlović** (1985, Croatia) works in music, film and theatre. Since 2014 he has been working as an Art Associate at Academy of Dramatic Art and cooperates with numerous artists at home and abroad. His experimental films *Showgirls*(2011) and *Klopka za mag.. i česte udaljenosti*(2019) won Maksimilijan Pasma Awards. He has created music for numerous films, theatre and dance performances, and actively works as a film author, editor and music composer. In his free time he is devoted to exploring merry mysteries of sound and vision.

■ **Diogo Baldaia** (1992, Portugal) is a filmmaker and assistant director. He studied at the Lisbon Theatre and Film School (ESTC) and at KASK, in Ghent, for a Master's degree in Fine Arts (Video). His student films *Fúria*(2013) and *Vulto* (2014) were shown at international film festivals including IndieLisboa, Doclisboa and Curtas de Vila do Conde, and were also exhibited at festivals in Canada, China and Austria. His latest film *Why Are You Image Plus?* (2023) was selected for IFFR 2023 as part of the Ammodo Tiger Short Competition.

■ **Ana Hušman** (1977, Croatia). Her practice disassembles the structures and textures of cinematic elements through film, installation, books, sound, image and text. Hušman experiments with the possibilities of animation, documentary and fictional cinematic methods, and the possibilities of recorded voice and its articulation. She teaches at the Department of Animation and New Media at the Academy of Fine Arts in Zagreb, and is a co-founder of the documentary film organisation RESTART where she has been holding film education programs for children and young people for many years. Since 2003, she is a member of Pangolin, an artist-run organisation working in film, visual arts and research practices, where she produces films, books and other works. Her works have been shown at film festivals and exhibitions worldwide.

■ **Narges Kalhor** (1984, Iran) was born and raised in Tehran. After graduating from high school in 2001, she began to study feature film Tehran Film School to study feature film directing. She is mentored by various well-known filmmakers such as Abbas Kiarostami. In 2007, she continues to study visual communication at Kamalolmolk University. At the same time she is working as film editor at the advertising film agency ARASB in Tehran and shoots 5 short films. *In the Name of Scheherazade* will celebrate its world premiere at Vision Du Réel and will be awarded the prize by the Goethe Institute for the best documentary at the Dok-Leipzig Film Festival. Narges received in 2019 Kulturpreis Bayern and a year later Starter-Filmpreis of the city of Munich. The film screened at several international festivals and received a Swiss theatrical release through Cinélibre distribution in February 2020.

■ **Rainer Kohlberger** (1982, Austria) is a freelance visual artist living in Berlin. His work is primarily based on algorithmically generated graphics that are exposed in live performances, experimental films and installations. For his work *field* he won the ZKM App Art Award for artistic innovation. He received the Crossing Europe Local Artist Award 2013 for his work *humming, fast and slow*.

Sobota / **Saturday** 18. 5. 2024 ⌚ 21.00

📍 Center urbane kulture Kino Šiška / **Kino Šiška Centre for Urban Culture**



AMÉLIE NILLES

OUT OF THE TECHNO-COCOON

Potopitveni performans / **Immersive live performance**

Out of the Techno-Cocoon je velik prihajajoč projekt, ki združuje potopitveni zvočni performans, avdiovizualno instalacijo in knjigo. Prevprašuje razmerje ljudi z vsiljivo tehnologijo na eni strani in manj dostopno naravo na drugi, tako da kontrastira različna prostora poslušanja: prostor metropole in prostor narave.

Koncept tehnokokona je razvil francoski pisatelj Alain Damasio: »Tehnokokon je pomirjujoča sfera, ki nas neguje in nam včasih dne dobro. Tehnokokon nas varuje in ščiti, vendar nas njegova sfera tudi omejuje. [...] Zdi se mi, kot da smo se počasi zabubili v nekakšno ovojnico iz optičnih vlaken in da s svetom komuniciramo v glavnem prek pametnih telefonov, ekranov in prenosnikov.«

Amélie Nilles bo na festivalu V-F-X Ljubljana predstavila prvo verzijo tega projekta. Nastopila bo znotraj večkanalnega ozvočenja, ki simbolizira tehnokokon in bo postavljeno posebej za ta performans. Organske teksture, terenski posnetki, vokali in elektronski ritmi se stekajo in ustvarjajo zvočno krajino, ki hrepeni po odsotni naravi znotraj urbanih okolij. Občinstvo je potopljeno v to stalno razvijajoče se okolje in potuje med očarljivimi in temačnejšimi kraji.

Organizacija: SCCA-Ljubljana in Kino Šiška. V sodelovanju s Francoskim inštitutom v Sloveniji.

■ *Out of the Techno-Cocoon* is a large upcoming project that brings together an immersive sound live performance, an audiovisual installation and a book. It questions our relationship as human beings with intrusive technology, on the one hand, and less accessible nature, on the other, by contrasting two distinctly different listening spaces: that of the metropolis and that of nature.

The concept of the “techno-cocoon” has been developed by French writer Alain Damasio: “The techno-cocoon is a comforting sphere that nurtures us and sometimes does us good. The techno-cocoon protects and shelters us, but its sphere also confines us. [...] I feel like we have slowly inserted ourselves into a kind of fibre-optic chrysalis and that we interact with the world mainly through smartphones, screens, and laptops.”

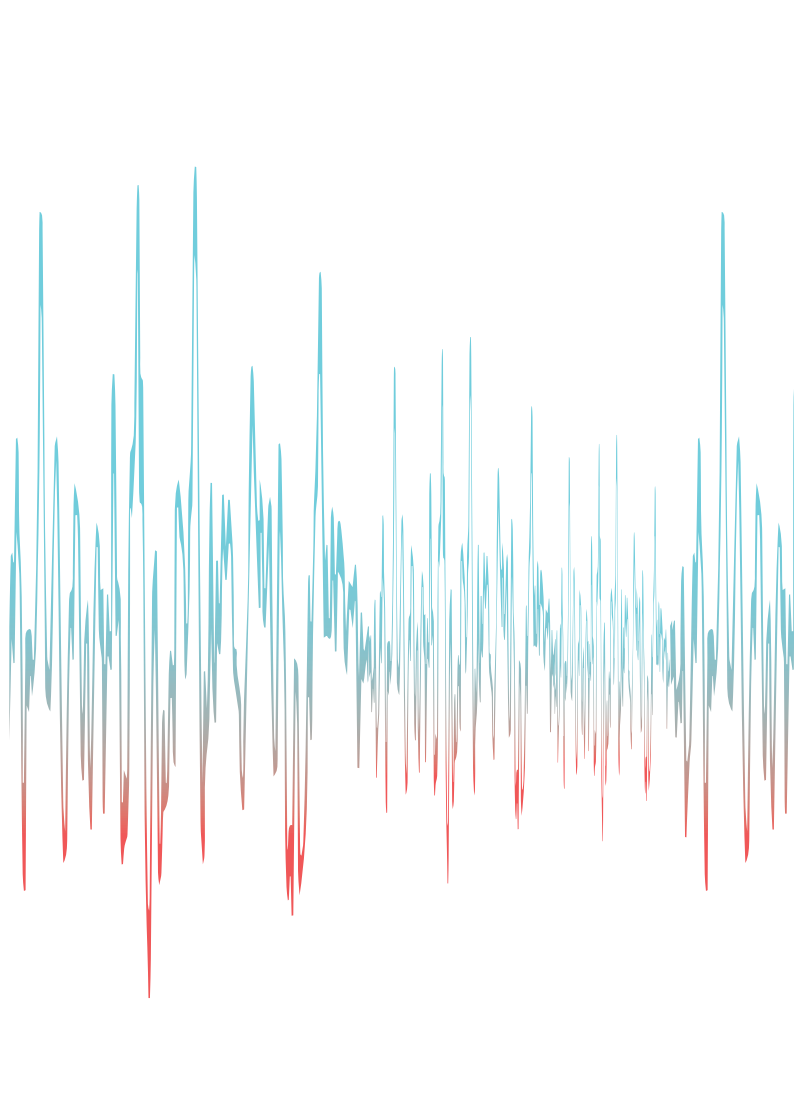
Amélie Nilles presents the first version of her project for V-F-X Ljubljana. She performs within a multichannel speaker system symbolizing the “techno-cocoon”, specially set up for the live performance. Organic textures, field recordings, vocals, and electronic rhythms converge to create a sonic landscape that yearns for the absent nature within urban environments. The audience is immersed within this ever-evolving environment, traversing from enchanting places to darker ones.

Organization: SCCA-Ljubljana and Kino Šiška. In collaboration with the French Institute in Slovenia.

O AVTORICI / ABOUT THE AUTHOR

Amélie Nilles je francoska skladateljica in strokovnjakinja za prostorski zvok iz Pariza, ki črpa navdih iz svojih izkušenj s petjem in bobnanjem na jazzovskih odrih. Raziskuje eksperimentalna območja in nudi estetski pristop k uprostorjenju v svoji glasbi. Pod vodstvom skladatelja Régisa Renouarda Larivière je izpopolnjevala svoje večšine skladanja elektroakustične glasbe, hkrati pa je opravljala magistrski študij na Université Paris 8 in se poglobljala v raziskovanje prostorske razsežnosti glasbe. V stalnem procesu ustvarjanja zvočnih okolij izdeluje očarljive zvočne krajine, pri čemer prepleta svoj glas, terenske posnetke, elektronske teksture in organske ritme. Novembra 2021 je izdala svoj prvi singel *A croqué le fruit étrange* pri založbi Planisphère in tako poslušalcem predstavila svoj globoko osebni in eksperimentalni univerzum, ki je tako temachen kot pop. Od takrat je v živo nastopila na različnih prizoriščih po Avstriji, Franciji, Nemčiji in Grčiji ter zasnovala večkanalne zvočne instalacije, pri čemer je sodelovala z različnimi umetnicami_ki. Med temami, ki so ji blizu, je kritika vpletanja tehnologije v vsak vidik našega življenja, ne da bi to kardakoli postavili pod vprašaj. Medtem ko pogosto pozabimo, da so ljudje živa bitja med drugimi, Amélie Nilles zagovarja rehumanizacijo družbe v nasprotju s transhumanizmom.

■ **Amelie Nilles** is a French composer and spatial audio expert from Paris, drawing inspiration from her background in singing and drumming on the jazz music scenes. Explorer of experimental realms, she offers an aesthetic approach to spatialisation in her music. Under the guidance of composer Régis Renouard-Larivière, she honed her skills in electroacoustic composition, while simultaneously pursuing her Master's degree at Paris 8 University, delving into research exploring the spatial dimension of music. Constantly in the process of creating sound environments, she crafts captivating soundscapes weaving together her voice, field recordings, electronic textures, and organic rhythms. In November 2021, she unveiled her debut EP, *A croqué le fruit étrange*, with the Planisphère label, introducing listeners to her deeply personal and experimental universe, both dark and pop. Since then, she has performed live at various venues across Austria, France, Germany, and Greece and has designed multichannel sound installations, collaborating with diverse artists along the way. Among the themes dear to her, she challenges the intrusion of technology in every aspect of our lives without us ever questioning it. While we tend to forget that humans are living beings among others, she advocates for a re-humanization of society, in opposition to trans-humanism.



KOLOFON / COLOPHONE

Programska ekipa festivala / **Festival Programme Team:** Anja Banko, Vesna Bukovec, Peter Cerovšek, Matevž Jerman, Robert Kuret, Igor Prassel
Gostujoča kuratorja / **Guest Curators:** Kisito Assangni, Čalín Boto
Ekipa Slovenske kinoteke / **Slovenian Cinematheque Team:** Anja Banko, Kaja Bohorč, Matevž Jerman, Gašper Milkovič Biloslav, Igor Prassel, Kristina Ravnikar, Nadja Šičarov, Marko Turkuš, Tine Vrabič

Celostna podoba festivala in oblikovanje / **Visual Identity and Design:**
Vesna Bukovec

Urednik kataloga / **Catalogue Editor:** Robert Kuret

Prevajanje besedil / **Text Translation:** Maja Lovrenov

Prevajanje in podnaslavljanje filmov / **Film Translation and Subtitling:**
Maja Lovrenov, Janina Kos, Diana Jenko

Fotografije / **Photos:** sodelojoče_i avtorice_ji / **participating authors**

Festivalska fotografinja / **Festival photographer:** Asiana Jurca Avci

VR Točka / **VR Point:** Roman Rus, Vito Scagnetti

Oblikovanje spletne strani / **Website Design:** Brina Vidic

Družbeni mediji / **Social media:** Robert Kuret, Lara Plavčak

Produkcija / **Production:** SCCA-Ljubljana / Postaja DIVA / **DIVA Station**

Koprodukcija / **Co-production:** Slovenska kinoteka / **Slovenian Cinematheque**
Festival finančno podpirata / **Festival is supported by:** Slovenski filmski center / **Slovenian Film Centre;** Mestna občina Ljubljana – Oddelek za kulturo / **City of Ljubljana – Department of Culture.**

VR točka je del projekta Odprta Videosfera, ki ga podpirata / **VR Point is part of the Open Videosphere project, which is supported by:** Ministrstvo za kulturo RS / **Ministry of Culture RS,** Mestna občina Ljubljana – Oddelek za kulturo / **City of Ljubljana – Department of Culture.**

Partnerji festivala / **Partners of the festival:** Aksioma, AU UNG, AVA, Avstrijski kulturni forum Ljubljana, CUK Kino Šiška, Francoski inštitut v Sloveniji, Klubvizija (Zagreb), UL AGRFT, UL ALUO

Medijska partnerja / **Media partners:** Mladina, Radio Študent

Zahvala / **Thanks:** Rok Govednik, Matjaž Ivanišin, Andrej Kamnik, Sanja Vatič, Marko Turkuš

Tisk / **Print:** Collegium Graphicum

Naklada / **Edition:** 250

Izdajatelj / **Published by:** SCCA-Ljubljana, 2024

SCCA - LJUBLJANA
Zavod za sodobno umetnost



DIGITALNI
VIDEO
ARHIV



slovenska kinoteka
filmski muzej



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



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



AGRFT

UNIVERZA
V LJUBLJANI Akademija za gledališče,
radio, film in televizijo



ALUO

UNIVERZA
V LJUBLJANI Akademija za likovno
umetnost in oblikovanje



AKADEMIJA UMETNOSTI
SCHOOL OF ARTS



AVA

Academy of Visual Arts



AKSIOMA

tactics
& practice



avstrijski kulturni forum¹⁰⁰

**INSTITUT
FRANÇOIS**
Slovenski



MLADINA

vfx-ljubljana.si

