

VFX

L J U B L J A N A

VIDEO-FILM-EKSPERIMENT

5 festival of experimental
.audiovisual practices

festival eksperimentalnih
avdiovizualnih praks

13.-17.5.
2025

LEGENDA LEGEND

sp, svp slovenski podnapisi **slovenian subtitles**

ap, avp angleški podnapisi **english subtitles**

bd brez dialoga **no dialogue**

LOKACIJE VENUES

Slovenska kinoteka **Slovenian Cinematheque**

Miklošičeva cesta 28, Ljubljana

Aksioma | Projektni prostor **Aksioma | Project Space**

Komenskega 18, 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.

Performans v Kinu Šiška: 10 €

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

Performance at Kino Šiška: 10 €

INFO INFO

Razstava *Iz analognega v digitalno* na ogled med festivalom v času obratovanja kinotečne kavarne. Odpre se vsak dan eno uro pred prvo projekcijo v dnevu.

■ Exhibition *From Analogue to Digital* on view throughout the festival during the Cinematheque's café opening hours. It opens an hour before the first screening of the day.

Ogled **VR točke Ito Meikyū** je mogoč v času festivala v kinotečni muzejski predavalnici. Brezplačen vstop.

■ **VR Point Ito Meikyū** on view throughout the festival in Cinematheque's lecture hall. Free admission.

Instalacija Tadeja Droljca **Zlom** v Kino Šiška na ogled 14. 5. ob 22. uri (odprtje) in 15. 5. med 12. in 20. uro. Brezplačen vstop.

■ The installation *Fracture Point* by Tadej Droljc in Kino Šiška on view on 14 May at 22.00 (opening) and 15 May, between 12.00 and 20.00. Free admission.

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**5. festival of experimental
audiovisual practices**

festival eksperimentalnih
avdiovizualnih praks

13.-17.5.2025

🌐 www.vfx-ljubljana.si

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

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

URNIK SCHEDULE

TOREK TUESDAY 13. 5. 2025

- 🕒 17.00 **IZ ANALOGNEGA V DIGITALNO FROM ANALOGUE TO DIGITAL**
Odprtje razstave (po delavnici) Exhibition Opening (after the workshop)
📍 Kavarna Slovenske kinoteke Slovenian Cinematheque Café
- 🕒 18.00 **UVERTURA + PROJEKCIJA PRESENEČENJA OVERTURE + SURPRISE SCREENING**
Silvia Dal Dosso: PRIHODNOST PRED NAMI BO ČUDAŠKA AF, 1. DEL
THE FUTURE AHEAD IS GOING TO BE WEIRD AF, PART 1
📍 Slovenska kinoteka Slovenian Cinematheque

SREDA WEDNESDAY 14. 5. 2025

- 🕒 16.00–21.00 **VR TOČKA VR POINT**
Boris Labbé: ITO MEIKYŪ
📍 Slovenska kinoteka (muzejska predavalnica) Slovenian Cinematheque (lecture room)
- 🕒 18.00 **ODPRTJE RAZSTAVE EXHIBITION OPENING**
Joanna Bacas, Socrates Stamatatos:
EVA (EVIL VIBRANT ASTUTE) 2.0
📍 Aksioma | Projektni prostor Aksioma | Project Space
- 🕒 19.00 **BRBOTANJA WHAT'S COOKING?**
Kuriran izbor študentskih filmov, sodelujejo A curated selection of student films, participating: AVA, AU UNG, UL AGRFT, UL ALUO
📍 Slovenska kinoteka Slovenian Cinematheque
- 🕒 21.15 **ODPRTJE FESTIVALA FESTIVAL OPENING**
SYNSPECIES: ASBU
AV performans AV Performance
📍 Kino Šiška (Katedrala Katedrala Hall)
- 🕒 22.00 **ODPRTJE FESTIVALA FESTIVAL OPENING**
TADEJ DROLJC: ZLOM FRACTURE POINT
AV instalacija AV installation
📍 Kino Šiška (Komuna Komuna Hall)

ČETRTEK THURSDAY 15. 5. 2025

- 🕒 12.00–20.00 **TADEJ DROLJC: ZLOM FRACTURE POINT**
AV instalacija AV installation
📍 Kino Šiška (Komuna Komuna Hall)
- 🕒 16.00–21.00 **VR TOČKA VR POINT**
Boris Labbé: ITO MEIKYŪ
📍 Slovenska kinoteka (muzejska predavalnica) Slovenian Cinematheque (lecture room)
- 🕒 17.00 **RAZGLEDI I: JE TO PRETEKLOST? VISTAS I: IS IT PAST?**
Kuriran program festivalske ekipe Curated by the festival team
📍 Slovenska kinoteka Slovenian Cinematheque

🕒 19.00 **SESTAVLJENE POKRAJINE I: PROGRAM SODOBNEGA AVSTRALSKEGA VIDEA/FILMA COMPOSITE LANDSCAPES I: CONTEMPORARY AUSTRALIAN VIDEO/FILM**

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 21.30 **Armand Lesecq: FOSFEN PHOSPHÈNE**

AV performans [AV Performance](#)

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

PETEK FRIDAY 16. 5. 2025

🕒 16.00–21.00 **VR TOČKA VR POINT**
Boris Labbé: ITO MEIKYŪ

📍 Slovenska kinoteka (muzejska predavalnica) [Slovenian Cinematheque \(lecture room\)](#)

🕒 17.00 **RAZGLEDI II: JE TO PRIHODNOST? VISTAS II: IS IT FUTURE?**

Kuriran program festivalske ekipe [Curated by the festival team](#)

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 19.30 **Boris Labbé: GLASS HOUSE**

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 21.00 **SESTAVLJENE POKRAJINE II: PROGRAM SODOBNEGA AVSTRALSKEGA VIDEA/FILMA COMPOSITE LANDSCAPES II: CONTEMPORARY AUSTRALIAN VIDEO/FILM**

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

SOBOTA SATURDAY 17. 5. 2025

🕒 15.00 **ARHIVI IN ISKANJE NACIONALNE (FILMSKE) IDENTITETE**
ARCHIVES AND THE SEARCH FOR NATIONAL (FILM) IDENTITY

Okrogla miza [Panel Discussion](#)

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 16.00–21.00 **VR TOČKA VR POINT**
Boris Labbé: ITO MEIKYŪ

📍 Slovenska kinoteka (muzejska predavalnica) [Slovenian Cinematheque \(lecture room\)](#)

🕒 17.00 **RAZGLEDI III: JE TO BREZČASNO? VISTAS III: IS IT TIMELESS?**

Kuriran program gostujočih kuratorjev [Curated by the guest curators](#)

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 19.00 **Nataša Prosenec Stearns: MED TELESOM IN PROSTOROM III: VERTIKALNI HORIZONT**
BETWEEN BODY AND SPACE III: VERTICAL HORIZON

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 21.00 **Matevž Jerman, Jurij Meden: ALI JE BILO KAJ AVANTGARDNEGA?**
ALPE-ADRIA UNDERGROUND!

📍 Slovenska kinoteka [Slovenian Cinematheque](#)

V-F-X LJUBLJANA: JE TO PRIHODNOST ... ALI PRETEKLOST?

Peto edicijo festivala V-F-X Ljubljana letos odpiramo na treh lokacijah: za uverturo v Slovenski kinoteki bo poskrbela projekcija presenečenja, ki jo uvaja kratki film *Prihodnost pred nami bo čudaška AF, 1. del* (2024). Avtorica filma, **Silvia Dal Dosso**, je raziskovalka digitalnih tehnologij in memov, projekcija pa je del partnerskega sodelovanja z Zavodom za sodobne umetnosti Aksioma. V tem okviru najavljamo tudi odprtje multimedijske razstave *EVA (Evil Vibrant Astute) 2.0* **Joanne Bacas** in **Socratesa Stamatatos**a v prostorih Aksiome.

Festival V-F-X Ljubljana bomo uradno odprli z AV performansom v Kinu Šiška, kjer predstavljamo delo dvojca **SYNSPECIES (Elías Merino in Tadej Droljč)** z naslovom *Asbu*, vzporedno z njim pa se odpira tudi Droljčeva AV instalacija *Zlom* z značilno estetiko laserskih struktur, ki kot superiorna moč vplivajo na genezo novega digitalnega sveta.

Osrednji del festivala bo nato potekal v Slovenski kinoteki, kjer obzorja pogleda tokrat raziskujemo z dvodelnim programom avstralskega sodobnega filma in videa z naslovom *Sestavljene pokrajine* gostujočega kuratorja **Sama Mountforda**. Ta predstavlja načine in prakse, s katerimi se umetniki upirajo in dekonstruirajo kolonialistično (in neoliberalno) podobo avstralske nacionalnosti.

Posebno doživetje bo v dvorani Silvana Furlana ponudil AV performans *Fosfen* francoskega interdisciplinarnega umetnika in skladatelja **Armanda Lesecqa**, ki raziskuje koncept razširjenega filma (expanded cinema) na način obrata – filmsko platno v tej projekciji zamenjajo zaprte veke občinstva.

Na ogled bosta tudi deli priznanega francoskega umetnika **Borisa Labbéja**: *Glass House* je večkrat nagradjeni avdiovizualni spektakel, ki se navdihuje pri nikoli uresničeni ideji **Sergeja Eisensteina** in se kaže kot umetnikov odziv na novo digitalno prepleteno realnost družbe 21. stoletja. Labbé to linijo raziskuje tudi v letošnji VR točki s prav tako nagradjenim delom *Ito Meikyu*.

Kot festivalska stalnica nastopa programska sekcija *Razgledi*, ki jo kurira festivalska ekipa. Prva dva programa pod naslovoma *Je to preteklost?* in *Je to prihodnost?* prikazujeta filmska/video dela, ki skozi raziskovanje snovnosti medija usmerjajo pogled v

različne koordinate družbenih spominov in preigravajo inovativne potencialnosti novih medijev. Tretji del programa pod naslovom **Je to brezčasno?** pripravljajo gostujoči kuratorji pomembnejših evropskih filmskih arhivov in filmskih festivalov. Ti bodo tudi gostje okrogle mize z naslovom **Arhivi in iskanje nacionalne (filmske) identitete**.

Posebej velja opozoriti na še eno programsko stalnico, sekcijo **Brbotanja**, kuriran program študentskih filmov štirih slovenskih umetniških akademij (UL AGRFT, UL ALUO, AVA, AU UNG), ki pričajo o posebno pozornem in inovativnem duhu mladih ustvarjalcev. V okviru festivala bodo v kavarni Slovenske kinoteke predstavljeni tudi rezultati predfestivalne delavnice za študente **Iz analognega v digitalno** pod vodstvom umetnice **Neže Knez**.

Festival dopolnjuje še program **Med telesom in prostorom III: Vertikalni horizont**, v katerem SCCA-Ljubljana in Slovenska kinoteka v okviru rednega sodelovanja že od marca predstavljata video/filmski opus vizualne umetnice in režiserke **Nataše Prosenc Stearns**. Festival sklepamo z domačo poslastico **Ali je bilo kaj avantgardnega?** (2024) **Matevža Jermana in Jurija Medena**, ki obuja odrinjeno ali pozabljeno zgodovino eksperimentalnega filma iz časa Socialistične republike Slovenije.

Festivalska ekipa

V-F-X LJUBLJANA: IS IT FUTURE ... OR IS IT PAST?

■ We will open the fifth edition of the V-F-X Ljubljana festival at three venues: the overture will take place at the Slovenian Cinematheque with a surprise screening preceded by *The Future Ahead Is Going To Be Weird AF, Part 1* (2024), a short film by **Silvia Dal Dosso**, a researcher of digital technologies and memes. The screening is part of our partner cooperation with Aksioma – Institute for Contemporary Art, as is the multimedia exhibition *EVA (Evil Vibrant Astute) 2.0* by **Joanna Bacas and Socrates Stamatatos**, which will open at Aksioma Project Space.

The V-F-X Ljubljana festival will officially open at Kino Šiška with *Asbu*, an AV performance by the duo **SYNSPECIES (Elías Merino and Tadej Droljc)**, which will be followed by the opening of Droljc's AV installation *Fracture Point*, whose aesthetic is characterised by laser structures that, as a superior force, affect the genesis of a new digital world.

The main part of the festival will then unfold at the Slovenian Cinematheque, where the horizons of the gaze will be examined through a two-part programme of Australian contemporary films and videos titled *Composite Landscapes* and curated by the guest curator **Sam Mountford**. The programme presents the ways and practices with which the artists resist and deconstruct the colonialist (and neoliberal) image of Australian nationality.

A special experience in the Silvan Furlan Hall will be provided by *Phosphène*, an AV performance by **Armand Lesecq**, a French interdisciplinary artist and composer. Through it, he explores the concept of expanded cinema by way of an inversion – for the projection, the film screen is replaced by the audience's closed eyelids.

Also on view will be two works by the acknowledged French artist **Boris Labbé**. *Glass House* is a multi-award-winning audiovisual spectacle that was inspired by **Sergei Eisenstein's** unrealised idea and reflects the artist's response to the new digitally intertwined reality of 21st-century society. Labbé also explores the same subject in this year's VR Point with another award-winning work – *Ito Meikyū*.

One of the festival constants is the programme section *Vistas*, curated by the festival team. Its first two programmes titled *Is It Past?* and *Is It Future?* show film/video works that explore the materiality of the medium and thereby direct the gaze towards various coordinates of social

memories and play with the innovative potentialities of new media. The third programme of the section titled ***Is It Timeless?*** has been prepared by our guest curators, who work for important European film archives and film festivals. They will also participate in the panel discussion titled ***Archives and the Search for National (Film) Identity***.

Another programme constant worthy of particular mention is the section ***What's Cooking?***, a curated programme of films by students of four Slovenian art academies (UL AGRFT, UL ALUO, AVA, AU UNG), which show a particularly attentive and innovative spirit of young artists. As part of the festival, the results of the pre-festival workshop for students ***From Analogue to Digital***, led by artist **Neža Knez**, will be presented in the café of the Slovenian Cinematheque.

The festival will be complemented by ***Between Body and Space III: Vertical Horizon***, a programme in which SCCA Ljubljana and the Slovenian Cinematheque have, since March, been presenting the video/film oeuvre of the visual artist and filmmaker **Nataša Prosenč Stearns** as part of their regular cooperation. We will conclude the festival with the Slovenian treat ***Alpe-Adria Underground!*** (2024) by **Matevž Jerman and Jurij Meden**, which recalls the marginalised or forgotten history of experimental cinema from the time of the Socialist Republic of Slovenia.

The Festival team

TOREK **TUESDAY** 13. 5. 2025 ⌚ 17.00

📍 Kavarna Slovenske kinoteke **Slovenian Cinematheque Café**



Foto/Photo: Neža Knez

RAZSTAVA EXHIBITION

IZ ANALOGNEGA V DIGITALNO FROM ANALOGUE TO DIGITAL

Sodelujejo **Participants:** Tadej Dolinar, Kaia Grobovšek, Yuliya Kohal, Aleksandr Kuznetsov, Aljaž Lavrič, Jelena Milohanič, Maj Perko, Vitja Rodež, Jernej Strmšek

Razstava filmskih zank, nastalih na delavnici spoznavanja in eksperimentiranja z analognim barvnim filmom pod mentorstvom umetnice **Neže Knez**. Delavnica je potekala v prostorih ALUO, smer Fotografija. Posneti in razviti eksperimenti na 16-mm filmskem traku so skenirani in zmontirani v digitalnem okolju, razstavljeni pa na instalaciji arhivskih katodnih monitorjev.

V sodelovanju z Akademijo za likovno umetnost in oblikovanje UL.

Zahvala: Društvo Ljudmila.

■ An exhibition of film loops created at the workshop of learning about and experimenting with analogue colour film led by the artist **Neža Knez**. The workshop took place in the facilities of the Academy of Fine Arts and Design, the Photography Programme. The shot and developed experiments on 16mm film were scanned and edited in a digital environment and are now exhibited as part of an installation of archival cathode monitors.

In collaboration with Academy of Fine Arts and Design University of Ljubljana.

Thanks: Ljudmila Association.

TOREK TUESDAY 13. 5. 2025 ⌚ 18.00

📍 Slovenska kinoteka **Slovenian Cinematheque**



UVERTURA + PROJEKCIJA PRESENEČENJA

OVERTURE + SURPRISE SCREENING

**PRIHODNOST PRED NAMI
BO ČUDASKA AF, 1. DEL**

**THE FUTURE AHEAD
IS GOING TO BE WEIRD AF, PART 1**

Silvia Dal Dosso, IT, 2024, 10'26", svp

Film s pomočjo sintetičnega glasu **Adama Curtisa** pripoveduje zgodbo o tem, kako bi ljudje lahko preživeli v svetu, ki postaja vse bolj čuden, naporen in hiter: mrtve slavne osebnosti so pripeljene nazaj iz nebes, generativna UI je v vzponu, milijonarji se skrivajo na dnu zemlje. Počutimo se ujeti v posredovani resničnosti, kjer ljubezen stalno prestrezaajo čustveno oglaševanje, roboti in globoki ponaredki.

Sledi projekcija filma presenečenja.

V sodelovanju z Aksiomo - Zavodom za sodobne umetnosti Ljubljana.

■ Through the synthetic voice of **Adam Curtis**, the movie tells the story of how humans may survive in a world that is becoming weirder, harder, and faster: dead celebrities are brought back from heaven, gen AI is rising, millionaires are hiding in the bottom of the earth. We feel stuck in a mediated reality, where love is constantly intercepted by emotional advertising, robots, and deepfakes.

Followed by a surprise screening.

In collaboration with Aksioma - Institute for Contemporary Art Ljubljana.

SREDA-SOBOTA WEDNESDAY-SATURDAY 14.-17. 5. 2025 ⌚ 16.00-21.00

📍 **Slovenska kinoteka (muzejska predvalnica)**
Slovenian Cinematheque (museum lecture room)



VR TOČKA VR POINT

ITO MEIKYŪ

Boris Labbé, FR/LU, 2024, 20', bd

Notranjost in zunanost, prosojnost in motnost, ekshibicionizem in voajerizem, ženstvenost in moškost; vsi ti pojmi si nasprotujejo ali se združujejo v neskončnem krogu labirinta brez izhoda. Življenje tukaj je podobno statvam, katerih tkanina je stkana iz množice razraščajočih se niti in poti.

VR točka je program SCCA-Ljubljana za promocijo in distribucijo VR in AR ustvarjalnosti.

V sodelovanju s Francoskim inštitutom v Sloveniji.

■ Interior and exterior, transparency and opacity, exhibitionism and voyeurism, feminine and masculine; all these notions oppose or unite in the infinite cycle of a labyrinth with no exit. Life here is like a loom whose living weft is woven from a myriad of branching threads and paths.

VR Point is SCCA-Ljubljana's programme for the promotion and distribution of VR and AR creativity.

In collaboration with the French Institute in Slovenia.

O AVTORJIH ABOUT THE AUTHORS

Neža Knez (1990, Slovenija/Jugoslavija) je intermedijska umetnica, ki deluje med Ljubljano in Zagrebom. Njeno delo raziskuje hibridne formate, ki združujejo diskurzivne in poetične principe umetniške prakse, pri čemer nanje gleda kot na neločljive od vsakdanjega življenja. Zanimajo jo odnosi in difrakcije, ki nastajajo pri strukturiranju oblik, naj gre za gibljive slike, zvok, jezik ali mešane medijske instalacije.

Silvia Dal Dosso (Italija) je umetnica, pisateljica in raziskovalka digitalnih tehnologij in spletnih subkultur. Leta 2016 je soustanovila umetniški kolektiv Clusterduck, ki deluje na področju raziskovanja, oblikovanja in transmedijev. S Clusterduckom je ustvarila in kurirala kolektivne razstave in interaktivne instalacije, kot sta #MEMEPROPAGANDA in Meme Manifesto, ter publikacije, kot je *The Detective Wall Guide*. Piše o umetnosti in tehnologiji.

Boris Labbé (1987, Francija), nekdanji študent Šole za animirani film v Angoulêmu, je avtor del, ki so bila prikazana na razstavah sodobne umetnosti, mednarodnih filmskih festivalih in avdiovizualnih koncertih po vsem svetu. Zanje je prejel več kot petdeset nagrad, med drugim veliko nagrado na festivalu Animafest v Zagrebu ter zlato nagrado nika na festivalu Ars Electronica.

■ **Neža Knez** (1990, Slovenia/Yugoslavia) is an intermedia artist based in Ljubljana and Zagreb. Her work explores hybrid formats that combine discursive and poetic principles of artistic practice, which she sees as inseparable from everyday life. She is interested in the relations and diffractions that emerge in the structuring of forms, be they moving images, sound, language or mixed media installations.

■ **Silvia Dal Dosso** (Italy) is an artist, writer and researcher in digital technologies and web subcultures. In 2016, she co-founded Clusterduck, an art collective working in the fields of research, design and transmedia. With Clusterduck, she created and curated collective exhibitions and interactive installations, such as #MEMEPROPAGANDA and Meme Manifesto, and publications, such as *The Detective Wall Guide*. She writes about art and technology.

■ **Boris Labbé** (1987, France), former student of the School of Animated Film of Angoulême, has created works that have been seen around the world, in contemporary art exhibitions, international film festivals and audiovisual concerts. He has received over fifty awards, including the Animafest Zagreb Grand Prix and the Golden Nica Award at Ars Electronica.

SREDA WEDNESDAY 14. 5. 2025 ⌚ 18.00

📍 Aksioma | Projektni prostor Aksioma | Project Space



RAZSTAVA EXHIBITION

JOANNA BACAS, SOCRATES STAMATATOS: EVA (EVIL VIBRANT ASTUTE) 2.0

Socrates Stamatatos in Joanna Bacas na multimedijski razstavi *EVA (Evil Vibrant Astute) 2.0* vabita k igri. Obsežna instalacija je hkrati mesto – podobno otroškim igralnim kompletom – in struktura, ki spominja na notranjost stroja oziroma matično ploščo. V tem nenavadnem mestu lahko obiskovalke komunicirajo s pomočjo omrežja, zasnovanega posebej za ta projekt. Prek njega si lahko izmenjujejo teorije in medijske vsebine o temah, kot so deklitstvo, feminizem, ponovna očaranost in tehnologija.

■ In their multimedia exhibition *EVA (Evil Vibrant Astute) 2.0*, Socrates Stamatatos and Joanna Bacas invite you to a playdate. The large-scale installation is both a city—similar to the playsets of our childhood—and something that resembles the inner structure of a machine-like motherboard. Within this peculiar city, visitors can interact with a network built specifically for the project. Using it, they can exchange theory and media on topics like girlhood, feminism, re-enchantment and technology, to name just a few.

Del programa *Taktike&Praksa #16: Ali si posodobitev programske opreme?*

Kuratorke: **Nora O' Murchú**, Socrates Stamatatos, Janez Fakin Janša, Neja Berger
Razstava bo na ogled do 13. 6. 2025.

■ Part of *Tactics&Practice #16: Are You A Software Update?*

Curated by: **Nora O' Murchú**, Socrates Stamatatos, Janez Fakin Janša, Neja Berger
Exhibition will be open until 13. 6. 2025.

O AVTORJIH ABOUT THE AUTHORS

Joanna Bacas (1994, Grčija) je transdisciplinarna umetnica, ki trenutno živi v Berlinu. Diplomirala je iz likovne umetnosti in kiparstva na Akademiji za umetnost Weissensee. Njena praksa zajema keramiko, nakit, poezijo in ilustracijo, pri čemer skozi kvir feministično perspektivo raziskuje identiteto, delovanje, čutnost in upor. Razstavljala je na mednarodni ravni, med drugim v HGW STD, na Milan Jewelry Week, Budapest Jewelry Week in v Schwules Museum Berlin.

Socrates Stamatatos (1997, Grčija) je neodvisni kurator in transdisciplinarni umetnik iz Aten. V svojih kuratorskih, umetniških in teoretskih prizadevanjih se ukvarja s queer izkušnjo in filozofijo skrbi. Svoje delo je razstavil samostojno in v sodelovanju z različnimi umetniškimi in kulturnimi institucijami, med drugim z Institute of Network Cultures, panke.gallery, HGW Std., Onassis ONX/AiR, die Angewandte in State of Concept.

■ **Joanna Bacas** (1994, Greece) is a transdisciplinary artist based in Berlin. She holds a diploma in Fine Arts/Sculpture from Weissensee Academy of Art Berlin. Her practice spans ceramics, jewelry, poetry, and illustration. She has exhibited internationally, including at HGW STD, Milan Jewelry Week, Budapest Jewelry Week, and Schwules Museum Berlin, and recently contributed to a symposium at Die Angewandte on digital constructions of girlhood.

■ **Socrates Stamatatos** (1997, Greece) is an independent curator and transdisciplinary artist based in Athens. Their curatorial, artistic and theoretical pursuits engage deeply with the queer experience and the philosophy of caring. They have shown their work independently and in collaboration with a variety of art and cultural institutions, including Institute of Network Cultures, panke.gallery, HGW Std., Onassis ONX/AiR, die Angewandte, and State of Concept.

SREDA **WEDNESDAY** 14. 5. 2025 ⌚ 19.00

📍 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.

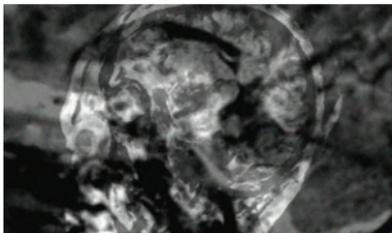


DREVO TREE

Ana Logar (UL AGRFT), SI, 2024/25, 8'15"

Drevo – vseobsegajoča ideja in osnovni delec.

■ Tree – an all-encompassing idea and an elementary particle.



TUMULT

Anja Pirtovšek (UL AGRFT), SI, 2024/25, 2'12"

tumúlt -a m (ó) knjiž. hrup, trušč, zmeda: v glavi je vladal tumult, ki je vzel trenutek miru

■ tumult /'tju:mʌlt/ n. a loud confused noise: tumult reigned in the head, taking away the moment of peace



SYSOUT 4 – KVADI

Urban Mihevc (UL AGRFT), SI, 2024/25, 5'27"

Zvok v podobi. Podoba v zvoku.

■ Sound in image. Image in sound.



MI SE IMAMO RADI

WE LOVE EACH OTHER

Varja Lorgar (UL AGRFT), SI, 2024/25, 2'48"

Je pogled v drugega vznemirjen ali vznemirljiv?

■ Is the gaze into the other excited or exciting?



BREZ NASLOVA

UNTITLED

David Milosavljević (UL ALUO), SI, 2024, 1'16"

Videospot sreča fanzin.

■ A music video meets a fanzine.

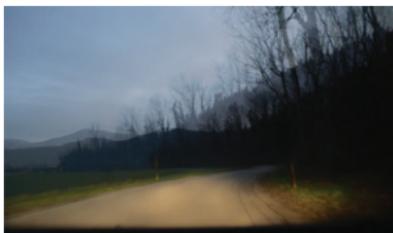


MEANINGFUL RELATIONSHIPS

Varvara Korneeva (AVA), SI, 2024, 4'19",
svp

Ironična grozljivka o osamljeni osebi, ki čas raje preživlja z glasovno asistentko kakor pa s svojimi bližnjimi, navdihnjena s prozo Charlesa Bukowskega.

■ An ironic horror film about a lonely person who prefers to spend time with a voice assistant rather than their loved ones. Inspired by Charles Bukowski's prose.



KANON CANON

Ela Božič (UL AGRFT), SI, 2024/25, 5'48"

Na poti se plasti prostor, pokrajina, čas.

■ On the way, space, landscape and time are layered.



THE ROOM SWALLOWED BY DARKNESS

Jelena Milohanić (UL ALUO), SI, 2025, 1'35", svp

V temi prostor postane popačen, predmeti izgubijo svoj obraz in postanejo amorfne oblike.

■ In darkness, space becomes distorted, objects lose their faces and become amorphous shapes.



SUMATRA

Anja Spirković (AVA), SI, 2024, 7'12", ap, svp

Film o kaosu biti, inspiriran z istoimensko pesmijo pesnika in pisatelja **Miloša Crnjanskega**.

■ A film on the chaos of Being, inspired by the eponymous poem of the poet and writer **Miloš Crnjanski**.



IN THE MOSAIC OF EXPRESSION II

Gita Erznožnik (UL ALUO), SI, 2025, 3'33"

Na koncu ni zares pomembno, ko se ne fokusiraš na eno specifično stvar in se vse združi skupaj v poetično zgodbo. Skoraj kot unikaten film, ki se odvija v trenutku pred tabo.

■ In the end, it is not really important if you do not focus on one specific thing and everything merges into a poetic story. Almost like a unique film unfolding in the moment before you.



OKNO THE WINDOW

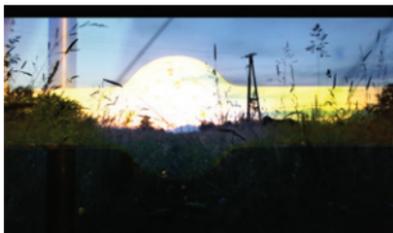
Nel Jeraj Sedej (AU UNG), SI, 2024, 7'30"

»Če se zgodovina ponavlja in se vedno zgodi nepričakovano, kako zelo nezmožen je potemtakem človek učenja iz izkušenj.«

- George Bernard Shaw

■ "If history repeats itself, and the unexpected always happens, how incapable must Man be of learning from experience."

- George Bernard Shaw



MICRO(BE)

Alevtina Ainutdinova (AVA), SI, 2024/25, 2'46", svp

Ljudje smo si izmislili svoj pomen in povečujemo svojo vrednost. Film je opomin na resničnost.

■ People have invented their significance and glorify their value. The film is a reality check.



ANALOG BODY

Lucie Mikošková (UL ALUO), SI, 2024/25, 2'10", svp

Čudni obrazi strmijo v prazno. Na kateri točki postanemo naša tehnologija in koliko smo si z njo pravzaprav podobni?

■ Strange faces stare into space. At what point do we become our technology and how much do we actually resemble it?

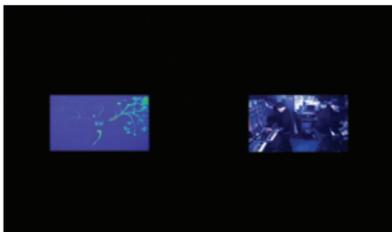


STOP

Luka Pislak, Lenart Sušnik (UL AGRFT),
SI, 2024/25, 4'59", ap

Rdeča luč stoji v gibanju.

■ A red light stands in movement.



ELECTRONIC ALCHEMY

Ángela Velarde (UL ALUO), SI, 2024/25,
1'46"

Film gledalca povabi, da ponovno odkrije domačnost narave v elektronski natančnosti in začuti nevidne niti, ki se raztezajo med digitalnim in organskim.

■ The film invites the viewer to rediscover the homeliness of nature in electronic precision and feel the invisible threads extending between the digital and the organic.

SREDA **WEDNESDAY** 14. 5. 2025 ⌚ 21:15

📍 Kino Šiška (Katedrala) **Kino Šiška (Katedrala Hall)**



Foto/Photo: Elena de la Puente

ODPRTJE FESTIVALA **FESTIVAL OPENING**

SYNSPECIES: ASBU

AV performans **AV performance**

Peto delo dvojca **SYNSPECIES (Elías Merino in Tadej Droljč)**, razvija fiktivno in simbolno avdiovizualno pripoved o genezi vesolja **SYNSPECIES** znotraj poševne in dezorientirane časovnice. Medtem ko so nam prva dela prikazala nasilen ekosistem teh avdiovizualnih entitet, nas **Asbu** popelje v preteklost in nam skozi kozmogonični mit predstavi nastanek tega edinstvenega sveta. Projekt raziskuje abstraktne entitete in virtualne ekologije skozi lasersko, svetlobno, projekcijsko in zvočno modularno kompozicijo v živo.

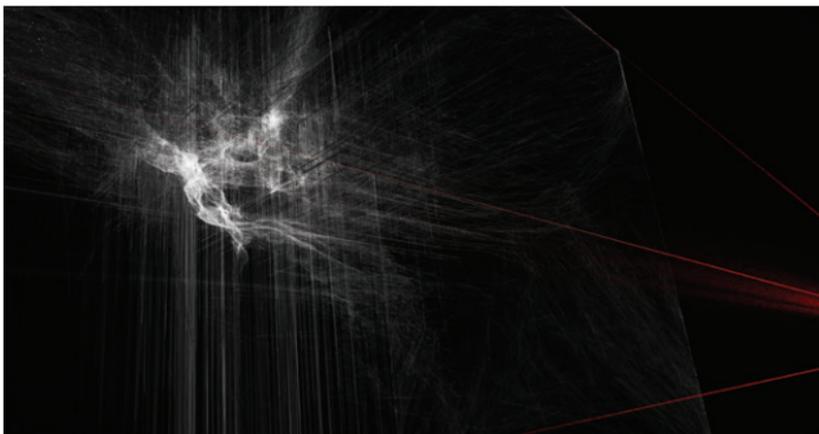
V sodelovanju s Centrom urbane kulture Kino Šiška.

■ **Asbu**, the fifth work by the duo **SYNSPECIES (Elías Merino and Tadej Droljč)** unfolds a fictional and symbolic audiovisual narrative about the genesis of the **SYNSPECIES** universe within an oblique and disorienting timeline. Whereas the first works showed us the violent ecosystem of these audiovisual entities, **Asbu** takes us back in time, presenting the creation of this unique world through a cosmogonic myth. The project explores abstract entities and virtual ecologies through live laser, light, projection and sound modular compositions.

In collaboration with Kino Šiška Centre for Urban Culture.

SREDA WEDNESDAY 14. 5. 2025 ⌚ 22.00, 15. 5. ⌚ 12.00-20.00

📍 **Kino Šiška (Komuna) Kino Šiška (Komuna Hall)**



ODPRTJE FESTIVALA FESTIVAL OPENING

TADEJ DROLJC: ZLOM FRACTURE POINT

AV instalacija **AV installation**

Zlom raziskuje estetiko koncentracije moči znotraj kompleksnih generativnih sistemov, navdihnjeno s politično, družbeno in medijsko dinamiko, ki jo avtor abstrahira v svojem prepoznavnem slogu. Laserske strukture utelešajo superiorno moč, zunanjo silo, ki mestoma neposredno vpliva na genezo novega digitalnega sveta, mestoma pa se v njem utaplja in razblinja. Manipulacije in preigravanja pripeljejo do točke zloma, razpada in taljenja naše realnosti in prepričanj.

V sodelovanju s Centrom urbane kulture Kino Šiška.

Razvoj AV instalacije je podprlo Ministrstvo za kulturo RS.

■ *Fracture Point*, a new audiovisual installation by internationally renowned artist **Tadej Droljc**, explores the aesthetics of power concentration within complex generative systems inspired by political, social and media dynamics, which the author abstracts in his distinctive style. Laser structures embody a superior power, an external force that at times directly influences the genesis of the new digital world and at other times drowns and dissipates in it.

In collaboration with Kino Šiška Centre for Urban Culture.

The development of the installation is supported by the Ministry of Culture of the Republic of Slovenia.

O AVTORJIH ABOUT THE AUTHORS

Eliás Merino (1985, Španija) je umetnik iz Madrida, ki se ukvarja predvsem z zvokom. Njegovi projekti vključujejo instalacije, kompozicije in žive nastope, ki se gibljejo od algoritmične abstraktne računalniške glasbe do sodobne eksperimentalne elektronike in instrumentalne glasbe. Svojo prakso povezuje z različnimi pristopi, povezanimi s spekulativno prihodnostjo in fikcijo, postdigitalno materialnostjo, objektno usmerjeno kompozicijo in posthumanizmom.

Tadej Droljc (1981, Slovenija/Jugoslavija) je umetnik in kreativni programer, ki ustvarja na stičišču zvoka, slike in svetlobe. Doktorsko raziskavo je opravil na Centru za raziskovanje nove glasbe na Univerzi v Huddersfieldu. Za svoje delo je prejel več mednarodnih nagrad. Nastopal in razstavljal je na festivalih, kot so Ars Electronica, pariški bienale NEMO, L.E.V., Brighton Digital Festival, Semibreve, Sonica Glasgow, Lunchmeat, Node in drugi.

■ **Eliás Merino** (1985, Spain) is a Madrid-based artist who works mainly with sound. His projects include installation, compositions and live performances that drift from algorithmic abstract computer music to contemporary experimental electronics and instrumental music. He also links his practice with different approaches related to speculative futures and fiction, post-digital materiality, object-oriented composition, and posthumanities.

■ **Tadej Droljc** (1981, Slovenia/Yugoslavia) is an artist and creative coder who works at the intersection of sound, image and light. He completed his doctoral research at the Centre for New Music Research at the University of Huddersfield. He is recipient of several international awards. He has performed and exhibited at festivals such as Ars Electronica, Mutek, Paris Biennale NEMO, L.E.V., Brighton Digital Festival, Semibreve, Sonica Glasgow, Lunchmeat, Node etc.

ČETRTEK **THURSDAY** 15. 5. 2025 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

RAZGLEDI I: JE TO PRETEKLOST?

VISTAS I: IS IT PAST?

Kuriran program festivalske ekipe.

Curated by the festival team.

Projekcija v prisotnosti avtorjev.

■ Screening in the presence of the filmmakers.

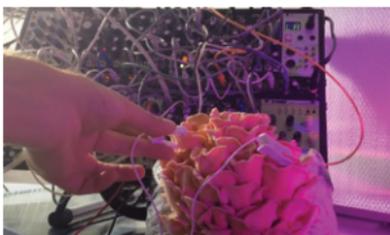


**PESMI METAMORFOZE
ALI TAKRAT, KO SEM SE
UTELESILA KOT PLISKAVKA
METAMORPHOSIS' CHANTINGS
OR THAT TIME WHEN I
INCARNATED AS PORPOISE**

Ainã Xisto, PT/BR, 2024, 11'27", ap, svp

Globoko pričevanje, ki ga vodijo več kot človeške povezave ter ženeta volja po ustvarjanju življenja in spoznanje, da se spirali časa ni mogoče izogniti, potuje skozi notranje pokrajine in pristne pogovore, da bi ponovno vzpostavilo tok metamorfoze: skakanje z bitja na bitje kot nove načine izrekanja jaza.

■ Driven by the will to give life and the realisation that the spiral of time cannot be avoided, an abyssal record guided by more-than-human connections journeys through inner landscapes and genuine conversations to restore the flow of metamorphosis: leaping from being to being as new ways of saying I.



**ZELENO SIVO ČRNO RJAVO
GREEN GREY BLACK BROWN**

Vuyun Wang, KR/CN/FR, 2024, 11'30", bd

Razgrne se sintetični svet, ki so ga skrbno zasnovala globalna zagonska podjetja. Vse povezuje temno blato – mastna, ponavljajoča se prezenca, ki spaja floro jurske dobe z okrasnimi plastičnimi rastlinami, namenjenimi v nakupovalna središča. Nafta, tako v rafinirani kot nerafinirani obliki, odpre vrata krvoločni logiki naftnega kapitalizma in globalnih praks črpanja in razkrije pomanjkljivo logiko za tehnosolucionističnimi vizijami prihodnosti.

■ A synthetic realm unfolds, meticulously engineered by global startups. Everything is bound together by a dark slime – an oily, recurrent presence that merges Jurassic-era flora with plastic plant decorations destined for shopping malls. Petroleum, in both refined and unrefined forms, opens up a portal to the gory logics of petro-capitalism and global extraction practices, revealing the flawed rationale behind techno-solutionist visions of the future.



MIRUJOČE ROŽE SO PRIČE
THE FLOWERS STAND STILL
WITNESSING

Theo Panagopoulos, GB, 2024, 17', svp

Ko palestinski filmski ustvarjalec, ki živi in dela na Škotskem, odkrije redko videni škotski filmski arhiv palestinskih divjih rož, se odloči za ponovno prisvojitvev teh posnetkov. Nežen filmski esej prepriča vlogo ustvarjanja podob kot orodja pričevanja in nasilja, ko se ta poveže z razmerji med ljudmi in zemljo.

■ When a Palestinian filmmaker based in Scotland unearths a rarely-seen Scottish film archive of Palestinian wild flowers, he decides to reclaim the footage. This tender film essay questions the role of image-making as a tool of both testimony and violence when connected to entanglements between people and the land.



IMAGES DE TUNISIE

Younès Ben Slimane, BG/FR/TN, 2025, 15'11", ap, svp

V *Images de Tunisie* [Podobe iz Tunizije] so ponovno uporabljeni in rekontekstualizirani arhivski posnetki iz obzornikov, ki jih je v 40. letih prejšnjega stoletja produciral Les Actualités Françaises, združeni z novim materialom, posnetim na istih krajih vernakularne arhitekture v berberskih vaseh južne Tunizije.

■ *Images de Tunisie* reclaims and recontextualizes archival footage from 1940s newsreels produced by Les Actualités Françaises, and combines it with new footage filmed at the same vernacular architecture sites in the Berber villages of southern Tunisia.



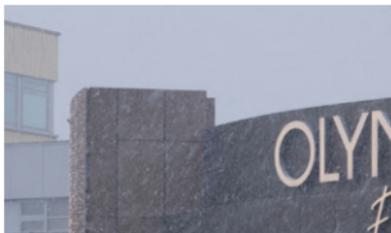
MOŠKI ŠTEVILKA 4

MAN NUMBER 4

Miranda Pennell, GB, 2024, 10', svp

Gaza, december 2023. Soočenje z vznemirjajočo fotografijo v družbenih medijih sproži vprašanja o tem, kaj pomeni biti opazovalec.

■ Gaza, December 2023. A confrontation with a disturbing photograph on social media triggers questions about what it means to be an onlooker.



GLEDANO NAZAJ

IN RETROSPECT

Mila Zhluktenko, Daniel Asadi Faezi, DE, 2025, 14'29", ap, svp

Priseljenski delavci so zgradili trgovsko središče za olimpijado v Münchnu leta 1972. Leta 2016 je ta kraj postal prizorišče rasističnega streljanja. »In zdaj to sovraštvo,« zaključí neka ženska v filmu **Sohraba Shahida Salessa** *Naslovník neznan* (Addressee Unknown, 1983).

■ Immigrant workers built a shopping mall for the Munich Olympics 1972. In 2016 this same place becomes the site of a racist shooting. "And now this hate," concludes a woman in **Sohrab Shahid Saless'** film *Addressee Unknown* (1983).



SKRFF

**Corrie Francis Parks, Daniel
Nuderscher**, AT, 2024, 7', bd

Grafitarski zid na Dunaju postane arheološko najdišče in skulptura v tehniki sgraffito, medtem ko skrffologi aktivirajo sledi preteklosti s stop-motion animacijo. Toda ali se zgodovine sploh kdaj lahko jasno spomnimo v vsej njeni kompleksnosti?

■ A graffiti wall in Vienna becomes an archeological site and a sgraffito sculpture, as skrffologists activate traces of the past with stopmotion animation. But can history ever be remembered clearly in all its complexity?

O AVTORJIH ABOUT THE AUTHORS

Ainā Xisto (1991, Brazilija) je režiserka in vizualna umetnica, ki je magistrirala iz filma na Visoki šoli za umetnost Portugalske katoliške univerze, svoje stvaritve pa uporablja kot psihološko magično orodje in kot posodobljanje starih povezav. Njena dela, ki povezujejo pedagogiko in imaginarij transmutacije, zdravja in ustvarjalnosti, se iz intimnega prelivajo z bistvom nerazložljivega, trans-manifest prihodnosti, ki že je.

Yuyan Wang (1989, Kitajska) je filmska ustvarjalka in multidisciplinarna umetnica, ki v svojem delu raziskuje podobe na točki produkcije in atmosfero, ki jo ustvarjajo medijski režimi znotraj ekonomije pozornosti. Njene produkcije, ki so hkrati poetične in politične, poudarjajo raznolikost učinkujoče matrice, ki obstaja med suspenzom in dejanjem.

Theo Panagopoulos (1995, Grčija) je grško-libanonsko-palestinski filmski ustvarjalec, filmski programer in doktorski raziskovalec na škotskem. V svojem ustvarjalnem in akademskem delu raziskuje teme kolektivnega spomina, razseljenosti, razdrobljenih identitet in arhivov. Ustvarja med dokumentarnim in igranim filmom, režiral pa je več kratkih filmov, ki so bili prikazani na mednarodnih festivalih, kot so Sundance, IDFA, True/False, Slamdance, Doc Lisboa, London Short Film Festival.

Younes Ben Slimane (1992, Tunizija) je tunizijski umetnik in filmski ustvarjalec. Njegovo arhitekturno ozadje ima velik vpliv na njegove umetniške pristope. S pomočjo filma, videa, fotografije, risbe in instalacij vzpostavlja stalen dialog med arhitekturo in vizualno umetnostjo, kjer različni mediji sobivajo in odsevajo medsebojne možnosti in omejitve.

Miranda Pennell (1963, VB) je londonska umetnica in filmarka, ki v svojih filmih pogosto predeluje podobe iz britanskih kolonialnih arhivov in tako razmišlja o sodobnih razmerah. V svojem delu poudarja vlogo domišljije pri interpretaciji zgodovinskih dokumentov. Njeni nagrajeni filmi so bili prikazani na newyorškem filmskem festivalu, v Berlinu, FID v Marseillu, Dunajskem festivalu, Rotterdamu, Londonu idr.

Mila Zhluktenko (1991, Ukrajina) študira režijo dokumentarnega filma na Univerzi za televizijo in film v Münchnu. Njeni filmi so bili prikazani in nagrajeni na številnih mednarodnih festivalih, kot so IDFA, San Sebastian FF, MoMa DocFortnight in Dok Leipzig, kjer je njen film *Opera Glasses* prejel zlatega goloba. Njen film *Aralkum* (režirala ga je skupaj z Danielom Asadijem Faezijem) je na festivalu Visions du Réel v Nyonu prejel nagrado za najboljši mednarodni kratki film.

Daniel Asadi Faezi (1993, Nemčija) je filmski ustvarjalec. Režijo je študiral na Univerzi za televizijo in film v Münchnu ter na Akademiji za umetnost v Lahoreju v Pakistanu. Njegovi filmi so bili prikazani in nagrajeni na številnih filmskih festivalih, med drugim na Berlinalu, Locarnu, IDFA, Visions du Réel, DOK Leipzig in BFI London.

Corrie Francis Parks (1987, ZDA) je diplomirala na Dartmouth College in magistrirala na Univerzi Južne Kalifornije. Zdaj je izredna profesorica vizualnih umetnosti na Univerzi v Marylandu in še naprej raziskuje gibanje sličice za sličico s praktičnega vidika. Njena knjiga *Fluid Frames: Experimental Animation with Sand, Clay, Paint and Pixels* raziskuje taktilno naravo premikanja opojljivih materialov neposredno pod kamero.

Daniel Nuderscher (1982, Avstrija) se udeležuje na številnih področjih umetniškega izraza, kot so fotografija, film, kiparstvo, svetlobne instalacije, pisanje, slikarstvo, vizualna in krajinska umetnost. Svoja dela je predstavil na različnih razstavah na Dunaju, v Spodnji Avstriji, Hanoju in na Južnem Tirolskem, kratki film *SKRFF* pa je bil med drugim prikazan v tekmovalnem programu festivalov, kot so Annecy, Animafest Zagreb in Ottawa.

■ **Ainá Xisto** (1991, Brasil) is a filmmaker and visual artist, has a Master's degree in Cinema from the School of Arts of the Universidade Católica Portuguesa and uses her creations as psych magic instruments and an update to immemorial connections. Sharing pedagogies and imaginaries of transmutation, health and creativity, her works overflow from the intimate with the essence of the inexplicable, a trance-manifest of the future that already is.

■ **Yuyan Wang** (1989, China) is a filmmaker and multidisciplinary artist whose work examines images at the point of production and the atmosphere cultivated by media regimes within the attention economy. Both poetic and political, her productions underscore the diversity of the effectual matrix that exists between suspense and action.

■ **Theo Panagopoulos** (1995, Greece) is a Greek-Lebanese-Palestinian filmmaker, film programmer and PhD researcher based in Scotland. His creative and academic work explores themes of collective memory, displacement, fragmented identities and archives. He works between documentary and fiction and has directed multiple short films that have screened in festivals internationally such as Sundance, IDFA, True/False, Slamdance, Doc Lisboa, London Short Film Festival.

■ **Younes Ben Slimane** (1992, Tunisia) is a Tunisian artist and filmmaker. His architectural background has a major influence on his approach as an artist. Working in film, video, photography, drawing and installation, he establishes a permanent dialogue between architecture and visual arts, where different mediums coexist and reflect each other's potentialities and limitations.

■ **Miranda Pennell** (1963, GB) is a London-based artist-filmmaker whose films often rework images from British colonial archives to reflect on contemporary situations. Her work emphasises the role of the imagination in the interpretation of historical documents. Her award-winning films have screened at the New York Film Festival, Berlin IFF, FID Marseille, Viennale, Rotterdam IFF, London IFF etc.

■ **Mila Zhuktenko** (1991, Ukraine) studies documentary film directing at the University of Television and Film Munich. Her films have been screened and awarded at numerous international festivals, including IDFA, San Sebastian FF, MoMa DocFortnight and Dok Leipzig, where her film *Opera Glasses* was awarded the Golden Dove. Her film *Aralkum* (co-directed with Daniel Asadi Faezi) won the award for best international short film at Visions du Réel in Nyon.

■ **Daniel Asadi Faezi** (1993, Germany) is a filmmaker. He studied directing at the University of Television and Film Munich and National College of Arts Lahore, Pakistan. His films have been screened and awarded at numerous film festivals, including Berlinale, Locarno, IDFA, Visions du Réel, DOK Leipzig and BFI London.

■ **Corrie Francis Parks** (1987, US) received her BA from Dartmouth College and her MFA from University of Southern California. Now an Associate Professor of Visual Arts at the University of Maryland, Parks continues to research frame-by-frame movement from a practitioner's perspective. Her book, *Fluid Frames: Experimental Animation with Sand, Clay, Paint and Pixels* explores the tactile nature of moving malleable materials directly under the camera.

■ **Daniel Muderscher** (1982, Austria) works with many possibilities for artistic expression, such as photography, film, sculpting, light installations, text, painting, visuals, and land art. He has presented his work in various exhibitions in Vienna, Lower Austria, Hanoi, and South Tyrol; the short film *SKRFF* has been shown in competition at festivals like Annecy, Animafest Zagreb and Ottawa, amongst others.

ČETRTEK **THURSDAY** 15. 5. 2025 ⌚ 19.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

SESTAVLJENE POKRAJINE I

PROGRAM SODOBNEGA AVSTRALSKEGA VIDEO/FILMA

COMPOSITE LANDSCAPES I

CONTEMPORARY AUSTRALIAN VIDEO/FILM

Sestavljene pokrajine: filmi in gibljive podobe »avstralskih« umetnikov

V 70. letih prejšnjega stoletja se Avstralija loteva spremembe javne podobe, medtem ko se ekonomsko, politično in kulturno preusmerja v neoliberalizem. Za ta podvig so rekrutirali tudi film in tako se je rodilo gibanje avstralskega novega vala. V njegovi filmografiji je avstralska pokrajina sprejeta kot tipičen antagonist, narativno ozadje in objekt kolektivne identifikacije za naseljsko kolonijo v njeni adolescenci.

Pokrajine tega programa, od predmestnega nedomačnega lutruwite/Tasmanije do domnevnega razkošja privatiziranega vesoljskega potovanja in neizbežne distopije toksičnih pušč, so fantastične, pretresljive in utemeljene v materialnih resničnostih. Umetniki v tem programu z reševanjem, vzorčenjem, kolažiranjem, remiksom, krajo in predelavo predstavijo taktike za dekonstrukcijo avstralske projicirane (gibljive) samopodobe. *Samo zato, ker tega ne vidite ...*

Sam Mountford, kurator

Integralna verzija eseja je dostopna na festivalski spletni strani.

Projekcijo bo uvedel kurator Sam Mountford.

■ **Composite Landscapes: "Australian" artists' film and moving-image**

In the 1970s Australia attempted a rebrand as it navigated its economic, political and cultural reorientation to neoliberalism. Cinema is enlisted in this endeavour and the Australian New Wave movement is born. Within its filmography, the Australian landscape is embraced as a quintessential antagonist, narrative backdrop, and object of collective identification for the settler colony undergoing its adolescence.

From the suburban uncanny of lutruwita/Tasmania to the alleged luxury of privatised space travel to the inevitable dystopia of toxic wastelands, the landscapes of this program are at once fantastical, devastating and grounded in material realities. By salvaging, sampling, collaging, remixing, ripping off and reimagining, the artists in this program present tactics to deconstruct Australia's projected (moving) image of itself. *Just because you can't see it...*

Sam Mountford, curator

The integral version of the essay is available at the festival's webpage.

The screening will be introduced by curator Sam Mountford.

O KURATORJU ABOUT THE CURATOR

Sam Mountford (1992, Avstralija) je umetnik in filmski ustvarjalec. Živi na Portugalskem. Diplomiral je na Šoli za ustvarjalne umetnosti in medije Univerze v Tasmaniji. Trenutno končuje magisterij na Dutch Art Institute - Roaming Academy. Njegovo delo je bilo prikazano na festivalih in v ustanovah, kot so Het Nieuwe Instituut, Contemporary Art Tasmania, Bienal Fotografia do Porto, Mednarodni festival kratkega filma v Oberhausnu itd.

■ **Sam Mountford** (1992, Australia) is an artist-filmmaker living in Portugal. He completed his BFA at the School for Creative Arts and Media, University of Tasmania and is currently completing an MA with the Dutch Art Institute-Roaming Academy. Sam's work has been exhibited and screened in festival programs and institutions such as Het Nieuwe Instituut, Contemporary Art Tasmania, Bienal Fotografia do Porto, ISFF Oberhausen etc.



PO MAVRICI AFTER THE RAINBOW

Soda Jerk, AU, 2009, 6'30", ap, svp

Po mavrici je drugo delo v seriji *Dark Matter* dvojca Soda Jerk, cikla videoinstalacij, ki se ukvarjajo z izkušnjami časa in spomina ter načinom, na katerega te lahko posredujejo prek tehnologij gibljivih podob. Soda Jerk imenuje vsako delo te serije »seanska fikcija«, saj instalacije predstavijo srečanje med mlajšim in starejšim sebstvom umrle filmske zvezde. Z manipuliranjem odlomkov iz filmov in televizijskih del vzorčenje služi kot oživiljanje mrtvih.

■ *After the Rainbow* is the second work in Soda Jerk's *Dark Matter* series, an ongoing cycle of video installations that examine experiences of time and memory and how these can be mediated by moving image technologies. Soda Jerk calls each work in the *Dark Matter* series a "séance fiction" as the installations present an encounter between the younger and older selves of a deceased screen star. Sampling can serve as a kind of re-animation of the dead.



CAMERA NATURA

Ross Gibson, AU, 1986, 33'51", ap, svp

Film o avstralski pokrajini, kot je prikazana v mitih, na zemljevidih in slikah, v besedilih, na fotografijah in v filmih belih Avstralcev. Gibson v tem esejskem filmu uporabi brikolaž podob, zvokov in glasov, vključno s sekvencami iz *Piknika pri Hanging Rock* (1975), *Pobesnelega Maxa 2* (1981) in *Verižne reakcije* (1980), da bi razmislil o načinu, na katerega so naseljenke predstave avstralske pokrajine zaznamovale avstralski nacionalizem.

■ Film about the Australian landscape as portrayed in the myths, maps, painting, writing, photography and cinema of white Australians. Employing an essayist form, Gibson's film uses a bricolage of images, sounds and voices, including sequences from *Picnic at Hanging Rock* (1975), *Mad Max II* (1981) and *Chain Reaction* (1980), to consider the way in which Australian nationalism has been informed by settler imaginings of the Australian landscape.



URINE TROUBLE

Georgia-Lucy Ingall, AU, 2016, 2'47", ap, svp

Urine Trouble je prva pesem z B strani kasete benda **All the Weathers** z naslovom **TACTILE TEXTILES**. Pesem je bila posneta sredi urejanja naročila na splav v Hobartu konec leta 2015. Video se je rodil julija 2016. **Georgia-Lucy** je mama. **Tactile Textiles** je posnel in izdal **John Love** z založbe **Plum stop**.

■ *Urine Trouble* is the first song off the night side (not the day one) of their recent cassette entitled **TACTILE TEXTILES**. **All The Weathers** made and recorded the tune during the midst of a Hobart abortion at the end of 2015. The video was born July 2016. **Georgia-Lucy** is the mum. **Tactile Textiles** was recorded and released by **John Love** of **Plum stop**.



SAMO ZATO, KER TEGA NE VIDITE ...

JUST BECAUSE YOU CAN'T SEE IT...

Filmski kolektiv Karrabing **Karrabing Film Collective**, AU, 2020, 2'26", ap, svp

Resna, včasih humorna refleksija o tem, kako **kolektiv Karrabing** razume predniško sedanost.

■ A serious, sometimes humorous, reflection on **Karrabing** understandings of the ancestral present.

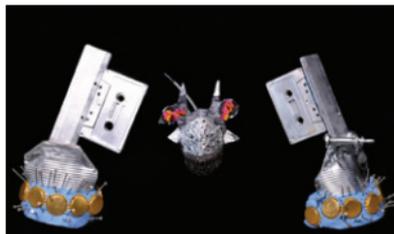


MI SMO ROBOTI WE ARE THE ROBOTS

Soda Jerk, AU, 2010, 6'10", ap, svp

Predelava ikoničnega prizora iz *Bližnja srečanja tretje vrste* (1977), v katerem znanstveniki uporabijo sintesajzer za komunikacijo z vesoljsko matično ladjo. V reviziji dua **Soda Jerk Kraftwerki** igrajo sekvence iz svoje glasbe, matična ladja pa se odziva s fragmenti posnetkov, ki vsebujejo posemplane Kraftwerke. Soda Jerk prek tega *jam sessiona* glasbe Kraftwerkov raziskuje vpliv nemške elektronske glasbe na afrofuturistično zvočno kulturo.

■ *We are the Robots* re-imagines the iconic scene in the film *Close Encounters of the Third Kind* (1977), where scientists use a synthesizer keyboard to communicate with an alien mothership. In **Soda Jerk's** revision of these events, **Kraftwerk** play sequences from their own music and the mothership responds with fragments of tracks that have sampled Kraftwerk. This jam session explores the impact of German electronic music on Afro-futurist sonic culture.



DOKUMENTACIJA POČITNIC Z MUSKOVIMI POTOVANJI MUSK TRAVELS HOLIDAY DOCUMENTATION

Georgia-Lucy Ingall, AU, 2022, 9'06", bd

Ko sem med *lockdownom* osamljena in ujeta na enem kraju opazovala podnebne spremembe, sem kliknila na loterijsko povezavo v svoji neželeni elektronski pošti in osvojila potniško mesto na turističnem potovanju podjetja **Elona Muska** SpaceX. Tukaj je nekaj dokumentacije z mojih počitnic.

■ In lockdown when I was lonely, stuck in one place, watching the climate change, feeling the gravitational pull of heavenly bodies and feeling worried; I clicked on a lottery link in my spam emails and won a passenger spot on an **Elon Musk** SpaceX tourism trip. Here is some documentation from my holiday.



MORSKE DEKLICE ALI AIDEN V ČUDEŽNI DEŽELI

MERMAIDS, OR AIDEN IN WONDERLAND

Filmski kolektiv Karrabing Karrabing
Film Collective, AU, 2018, 26'29", ap, svp

V ne tako daljni prihodnosti Evropejci ne morejo več daljši čas bivati zunaj ne na kopnem ne na morju, ki ju je zastrepil kapitalizem, za staroselce pa se zdi, da lahko. Mlad staroselec po imenu Aiden, ki so ga kot otroka odpeljali in vključili v medicinski poskus, da bi rešili belo raso, je izpuščen v svet svoje družine. Medtem ko z očetom in bratom potuje po pokrajini, se sooči z dvema možnima prihodnostma in preteklostma.

■ In the not so distant future, Europeans can no longer survive for long periods outdoors in a land and seascape poisoned by capitalism, but Indigenous people seem able to. A young Indigenous man, Aiden, taken away when he was just a baby to be a part of a medical experiment to save the white race, is released into the world of his family. As he travels with his father and brother across the landscape he confronts two possible futures and pasts.

O AVTORJIH ABOUT THE AUTHORS

Georgia-Lucy Ingall (1987, Avstralija) je multidisciplinarna umetnica, katere delo je tako osebno kot kulturno kritično. V svoji umetnosti uporablja postopke ponovne rabe in ponovnega vključevanja, pri čemer se z uporabo obstoječih materialov in oblik posveča humorju, skupnostim in transformativnemu potencialu tveganja.

Soda Jerk je avstralski umetniški dvojec, ki ustvarja filme, osnovane na vzorčenju, in to z odpadniškimi dokumentarnim vzgibom. V temelju ju zanima politika podob; kako krožijo, komu koristijo in kako se lahko izničijo. Po več kot desetletju življenja in dela v New Yorku sta se nedavno preselili v Evropo.

Filmski kolektiv Karrabing je lokalna staroselska medijska skupina, ki ji ustvarjanje filmov nudi sredstvo samoorganizacije in družbene analize. Prikazovanja filmov in publikacije kolektivu omogočajo razvijanje lokalnih umetniških jezikov in oblik, občinstvom pa razumevanje novih oblik kolektivne staroselske delovalnosti.

Ross Gibson (1956, Avstralija) je bil pisatelj in raziskovalec, ki je ustvarjal tudi filme in multimedijska okolja. Zanimal se je predvsem za sodobno umetnost, komunikacijo in zgodovino okoljske zavesti v kolonialnih kulturah, posebej v Avstraliji in pacifiških državah. Njegovo delo preči več medijev in disciplin.

■ **Georgia-Lucy Ingall** (1987, Australia) is a multidisciplinary artist whose output is both personal and culturally critical. Her art re-uses and re-incorporates, using existing materials and forms to engage with humour, communities, and the transformative potential of risk.

■ **Soda Jerk** is an Australian artist duo who make sample-based films with a rogue documentary impulse. They are fundamentally interested in the politics of images; how they circulate, whom they benefit and how they can be undone. Based in New York for over a decade, they have recently relocated to Europe.

■ **Karrabing Film Collective** is a grassroots Indigenous based media group. Filmmaking provides a means of self-organization and social analysis for the Karrabing. Screenings and publications allow the Karrabing to develop a local artistic languages and forms and allow audiences to understand new forms of collective Indigenous agency.

■ **Ross Gibson** (1956, Australia) was a writer and researcher who also made films and multi-media environments. His main interests were contemporary arts, communication and the history of environmental consciousness in colonial cultures, particularly in Australia and the Pacific. His work spans several media and disciplines.

ČETRTEK **THURSDAY** 15. 5. 2025 ⌚ 21.30

📍 Slovenska kinoteka **Slovenian Cinematheque**



Foto/Photo: Quentin Chevrier

ARMAND LESECQ: **FOSFEN** PHOSPHÈNE

AV performans **AV performance**, 30'

Fosfen je film za zaprte oči in prostorski zvok. Uporablja projekcijo na veke občinstva, večkanalno zvočno postavitev in motorizirane usmerjene zvočnike. Projekt so navdihnile sanje, nevrozanost in hipnoza in je namenjen raziskovanju različnih notranjih prostorov. Poskuša doseči tista območja, ki jih morda pozabljamo ali zanikamo, med površino čutov in našo interpretacijo resničnosti, v globinah domišljije, iluzij in dvomov.

Zaradi uporabe stroboskopskih luči ogled odsvetujemo fotosenzibilnim osebam.

■ **Phosphène** is a film for closed eyes and spatial sound. It uses a projection on the audience's eyelids, a multichannel sound setup and motorised directional loudspeakers. Inspired by dreams, neurosciences and hypnosis, the project aims to explore varieties of inner spaces. It is an attempt to reach those territories we might tend to forget or deny, between the surface of the senses and our interpretation of reality, in the depths of imagination, illusions and doubts.

WARNING: Strobe lights are used during this performance.

O AVTORJU **ABOUT THE AUTHOR**

Armand Lesecq (1994, Francija) je interdisciplinarni umetnik in skladatelj, ki svojo prakso razvija na področjih zvoka in vizualne umetnosti, umetnosti-znanosti, eksperimentalne glasbe in razširjenega filma.

■ **Armand Lesecq** (1994, France) is an interdisciplinary artist and music composer developing his practice in the fields of sound and visual art, art-science, experimental music and expanded cinema.

PETEK **FRIDAY** 16. 5. 2025 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

RAZGLEDI II: JE TO PRIHODNOST? **VISTAS II: IS IT FUTURE?**

Kuriran program festivalske ekipe.

Curated by the festival team.

Projekcija v prisotnosti avtorjev.

■ Screening in the presence of the filmmakers.



PRIHODNOST BO ČUDAŠKA AF, 2. DEL

THE FUTURE IS GOING TO BE WEIRD AF, PART 2

Silvia Dal Dosso, IT, 2024, 10'26' svp

Dobrodošli v svet UI in post-post-postresnice. Navdih za kratki film je delo **Adama Curtisa**, ki je tudi pripovedovalec, pri čemer je bil njegov glas ustvarjen s programsko opremo ElevenLabs, opremljeno s sistemom generativne UI za sintezizacijo besedila in kloniranje govora. Kot pri dokumentarnih serijah Adama Curtisa gre tudi pri tem filmu za kompilacijo arhivskega gradiva, nabranega iz neskončnega vira novic in bizarnosti, kar internet še vedno je.

■ Welcome to the post-post-post-truth AI world. The short film is inspired by the work of **Adam Curtis** and is actually narrated by his synthetic voice, made with the Generative AI Text to Speech and Voice Cloning software ElevenLabs. Like Adam Curtis's original documentary series, the movie is a compilation of archival materials, collected from the endless source of news and oddities that the internet still is.



PACIFIŠKA ŽILA PACIFIC VEIN

Ulu Braun, DE, 2024, 12', svp

Neskončen posnetek s premikajočo se kamero skozi slikovito panoramo ameriškega Zahoda. Med lažnimi klasičnimi stavbami stoji **Julian Assange** kot prodajalec brezalkoholnih pijač. Okoli njega se hipiji, umetniki in brezdomci trudijo, da bi se izrazili, nadzorne kamere pa ujamejo njihova sporočila. Imperij je zaposlen (s kondicijo in samooptimizacijo) in živčen (z vojsko in orožjem), medtem ko ameriške sanje drsijo v prikazensko avtosugestijo.

■ An endless tracking shot through a picturesque panorama of the American West. Among fake classical buildings, there is **Julian Assange** as a soda salesman. Around him, hippies, artists and homeless people struggle to express themselves, their messages captured by surveillance cameras. The empire is busy (with fitness and self-optimisation) and nervous (with the military and weapons) as the American Dream slides into a ghostly auto-suggestion.



TROPSKI TEMPERAMENT TROPIC TEMPER

Elisabeth Gabrielle Lee, SG, 2024, 16'14",
ap, svp

Tropski temperament razpre kodo Singapurja kot prizorišča discipliniranih tropov, pri čemer dekonstruira korenine, ki jih je to vrtno mesto pozabilo.

■ *Tropic Temper* cracks open Singapore's code as a site of a disciplined tropics, deconstructing the roots that this garden city has forgotten.



TO NI TVOJ VRT THIS IS NOT YOUR GARDEN

Carlos Velandia, CO, 2025, 12'53", ap, svp

Spomini, ukoreninjeni v močvirjih, páramih in stoletnih gozdovih na robu izginotja, trčijo s spekulacijo o prihodnosti. 500 let izkoriščanja, izgnanstva in trdoživosti napajata kolektivna bolečina in želja, da se prebijemo skozi vse to.

■ Rooted in wetlands, páramos and centennial forests at the verge of disappearing, memories and a speculated future collide. 500 years of exploitation, exile and resilience are nourished by a collective pain and a desire to crack through it all.

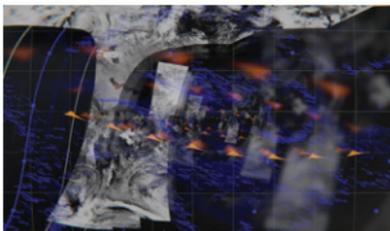


MARE IMBRIUM

Siegfried A. Fruhauf, AT, 2024, 12', bd

Pred časom mi je uspelo posneti fotografijo, ki je bila v enaki meri fascinirana in običajna: odsev polne lune na gladini morja. Čar tega dvojnega odboja sončne svetlobe, od lune prek morske gladine, me je pripeljal do tretje ravni odboja – igre svetlobe na filmskem platnu.

■ Some time ago I was able to take a photograph that was as fascinating as it was ordinary: the reflection of the full moon on the surface of the sea. The allure of this double reflection of sunlight, from the moon over the surface of the water, brought me to the third level of reflection – the play of light on the cinema screen.

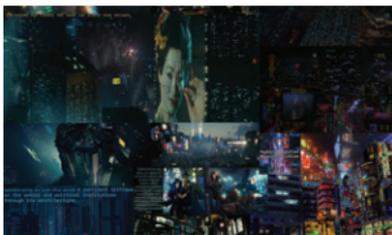


LOADING SUNS

Lara Reichmann, SI, 2023, 12'34", svp

Terra, znana tudi kot EOS AM-1, je večnacionalni znanstvenoraziskovalni satelit, katerega nadzorna misija poteka v heliosinhroni orbiti okoli planeta, kjer pet glavnih senzorjev, ASTER, MODIS, MISR, CERES in MOPITT, nadzoruje zemeljsko ozračje, kopno in vodo. Zgodba o Terri vse od njenih skromnih začetkov do kasnejšega zatona in propada. Tudi ona bo nekega dne prenehala služiti svojemu namenu.

■ Terra, also known as EOS AM-1, is a multinational scientific research satellite, its monitoring mission set in the Sun-synchronous orbit around the planet, where five core sensors, ASTER, MODIS, MISR, CERES and MOPITT, monitor Earth's atmosphere, land and water. The story of Terra from its humble beginnings to its eventual demise and downfall. The satellite will one day cease to serve its purpose.



**PRIHODNOST ... JE TOČNO
TAKŠNA, KOT STE SI JO
ZAMISLILI**

**THE FUTURE ... IS JUST LIKE
YOU IMAGINED**

Sara Bezovšek, SI, 2024, 13', sp

Prikaz dveh distopičnih prihodnosti skozi imaginarij internetne in pop kulture.

■ The film explores two distinct dystopian futures through the lens of our internet and pop culture imaginary.

O AVTORJIH ABOUT THE AUTHORS

Ulu Braun (1976, Nemčija) živi v Berlinu in na Finskem. Med letoma 1996 in 2005 je študiral slikarstvo in film na Dunaju, v Helsinkih in Berlinu. Od leta 1997 uporablja video za raziskovanje polja med likovno umetnostjo in avtorskim filmom ter je ena ključnih osebnosti, ki so slikarstvo prenesle v video umetnost. Njegova dela so redno predvajana na filmskih festivalih in razstavljena v umetniških institucijah.

Elisabeth Gabrielle Lee (1994, Singapur) je umetnica, pedagoginja in vodja raziskav. V svoji interdisciplinarni praksi uporablja nove medije, govorništvo in javno programiranje za preizpraševanje posttropskih okolij, psihospiritualnega tradicionalnega in neogotskega. Svoja dela je razstavljala v različnih muzejih in je izredna predavateljica, ki poučuje navzkrižni program na Šoli za medije in komuniciranje na London College of Fashion.

Carlos Velandia (1996, Kolumbija) je filmski ustvarjalec, ki se ukvarja s filmskim programiranjem in novimi mediji ter se pri svojem delu osredotoča na antihegemonsko reprezentacijo in razširjeno animacijo. Njegovo delo z Angelico Testrepo se je uvrstilo v 96. izbor za oskarja, nagrado BAFTA in nagrado Goya, prejel pa je tudi nagrado Uppsala v spomin na Ingmarja Bergmana. Njuni filmi so bili večkrat premierno prikazani na mednarodnem festivalu animiranega filma v Annecyju.

Siegfried A. Fruhauf (1976, Avstrija) je bil programski direktor Mladinskega festivala medijskih umetnosti Youki Wels. Od leta 2009 poučuje na Univerzi za umetniško in industrijsko oblikovanje v Linzu, najprej kot predavatelj, trenutno pa kot višji umetniški sodelavec. Je avtor številnih del in razstav s področja filma, videa in fotografije, sodeloval je tudi na različnih pomembnih mednarodnih filmskih festivalih (Cannes, Benetke, Berlinale, Sundance ...).

Lara Reichmann (1995, Slovenija) je umetnica, ki deluje na področju videa in animacije. Pri svojem delu pogosto izhaja iz zgodb o pozabljenih, izbrisanih ali nedoločljivih krajih ter likih, ki bivajo na periferijah arhivirane zgodovine. Njeni nedavni projekti se osredotočajo na digitalne vmesnike, glitche in časovne zamike, preko katerih se gradijo vzporedne virtualne pokrajine satelitskih posnetkov. Sodelovala je na več skupinskih in samostojnih razstavah.

Sara Bezovšek (1993, Slovenija) je vizualna umetnica, ki deluje na področju internetne umetnosti, eksperimentalnega filma in grafičnega oblikovanja. Za njeno umetniško prakso je značilna reappropriacija spletnih in popkulturnih materialov. Njene pripovedi so hkrati kritika in praznovanje zelo nasičenih spletnih medijskih pokrajin, po katerih vsakodnevno krmarimo. Sodelovala je na številnih skupinskih in samostojnih razstavah.

■ **Ulu Braun** (1976, Germany) lives in Berlin and Finland. Between 1996 and 2005, he studied painting and film in Vienna, Helsinki and Berlin. He has been using the medium of video to explore the field between the visual arts and auteur cinema since 1997 and is one of the key figures who have transferred painting into video art. His works are regularly shown at film festivals and exhibited in art institutions.

■ **Elisabeth Gabrielle Lee** (1994, Singapore) is an artist, educator and research director. Her interdisciplinary practice utilises new media, oration and public programming to interrogate post-tropical environments, the psychospiritual traditional and the neo-gothic. She has exhibited work at various museums and is an Associate Lecturer who teaches cross programme in the School of Media and Communication at London College of Fashion.

■ **Carlos Velandia** (1996, Colombia) is a filmmaker with a background in film programming and New Media, whose work focuses on anti-hegemonic representation and expanded animation. His work with Angelica Testrepo has qualified for the 96th Academy Awards, BAFTA and Goya Awards and has won the Uppsala Award in Memory of Ingmar Bergman. Their films have premiered several times at the Annecy International Animation Festival.

■ **Siegfried A. Fruhauf** (1976, Austria) was a programme director at the Youth Media Festival Youki Wels. Since 2009, he has been teaching at the University of Artistic and Industrial Design, Linz, first, as a lecturer and now as a senior artist. He is the author of numerous works and shows in the areas of film, video and photography and has participated in various important international film festivals (Cannes, Venice, Berlinale, Sundance...).

■ **Lara Reichmann** (1995, Slovenia) is an artist working in video and animation. Her work is often based on stories of forgotten, erased or indefinable places and characters that dwell on the peripheries of archived history. Her recent projects focus on digital interfaces, glitches and time lapses through which parallel virtual landscapes of satellite imagery are built. She has participated in several group and solo exhibitions and has curated several exhibitions.

■ **Sara Bezovšek** (1993, Slovenia) is a visual artist working in the fields of internet art, experimental film and graphic design. Her artistic practice is characterized by a reappropriation of online and pop-cultural materials. Her narratives are both a critique and a celebration of the highly saturated online media landscapes we navigate daily. She has participated in numerous group and solo exhibitions.

PETEK **FRIDAY** 16. 5. 2025 ⌚ 19.30

📍 Slovenska kinoteka **Slovenian Cinematheque**



GLASS HOUSE

Boris Labbé, FR, 2024, 35', bd

Glass House je avdiovizualni spektakel, disruptivna potopitvena izkušnja. Je steklen Babilonski stolp, orjaška prizma, ki jo naseljuje človeško mravljišče. Je difrakcija svetlobe, hipnotičen kalejdoskop, igra nasičenih barv, katerih povezave ustvarjajo čaroben učinek. Je občutje, mešanica privlačnosti in odpora, izposojena iz znanstvenofantastičnih romanov.

Projekciji sledi pogovor z avtorjem.

■ *Glass House* is a video-sonic spectacle, a disruptive immersive experience. It is the glass Tower of Babel, a giant prism inhabited by a human anthill. It is light diffraction, a hypnotic kaleidoscope, a play of saturated colors that combine in a mesmerizing effect. It is a sensation, a mix of attraction and repulsion borrowed from science fiction novels.

The screening will be followed by a discussion with the author.

PETEK **FRIDAY** 16. 5. 2025 ⌚ 21.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

SESTAVLJENE POKRAJINE II

PROGRAM SODOBNEGA AVSTRALSKEGA VIDEO/FILMA

COMPOSITE LANDSCAPES II

CONTEMPORARY AUSTRALIAN VIDEO/FILM

Projekcijo bo uvedel kurator **Sam Mountford**.

■ The screening will be introduced by curator **Sam Mountford**.



TERROR NULLIUS

Soda Jerk, AU, 2018, 55', ap, svp

Terror Nullius je politična satira, ekološka grozljivka in film ceste v enem, katerega zgodba o političnem maščevanju je v celoti konstruirana iz semplov, piratiziranih iz avstralskega filmskega kanona. Apokaliptična puščavska taborišča iz *Pobesnelega Maxa 2* (1981) postanejo kraji pridrževanja beguncev, mesojede ovce dobijo novo vlogo protikolonialnih upornikov, ženske avstralskega filma pa vzamejo pravico v svoje roke in se maščujejo **Melu Gibsonu**.

■ Part political satire, eco-horror and road movie, *Terror Nullius* is a political revenge fable constructed entirely from samples pirated from the Australian cinema cannon. The apocalyptic desert camps of *Mad Max 2* (1981) become the site of refugee detention, flesh-eating sheep are recast as anti-colonial insurgents and the women of Australian cinema go vigilante on **Mel Gibson**.

SOBOTA SATURDAY 17. 5. 2025 ⌚ 15.00

📍 Slovenska kinoteka **Slovenian Cinematheque**



Foto/Photo: iz filma *All je bilo kaj avantgardnega? / Alpe-Adria Underground!* film still

OKROGLA MIZA / PANEL DISCUSSION

ARHIVI IN ISKANJE NACIONALNE (FILMSKE) IDENTITETE

ARCHIVES AND THE SEARCH FOR NATIONAL (FILM) IDENTITY

Sodelujejo / **Participants:** **Matevž Jerman, Marina Kožul, Mariya Nikiforova, Ivan Ramljak, Ulrich Ziemons**
Moderira / **Moderator:** **Varja Močnik**

Nacionalni (in drugi) filmski arhivi hranijo in upravljajo filmske zbirke, ki so pomemben gradnik kulturnih identitet narodov. A izbor izpostavljenih filmskih naslovov – tistih, ki jih restavriramo, digitiziramo in/ali prikazujemo – je pogosto odločitev posameznikov ali ožjih strokovnih skupin. Kdo in kako piše filmsko in kulturno zgodovino in ali nacionalne kinematografije kot objektivno izhodišče sploh obstajajo?

Okrogla miza bo potekala v angleščini.

Brezplačne vstopnice bodo na voljo uro pred začetkom dogodka.

■ National (and other) film archives hold and manage film collections that are an important building block of the national cultural identities. But the selection of the foregrounded film titles – the ones we restore, digitise and/or show – is often in the hands of individuals or narrow expert groups. Who writes film and cultural history, and how? Do national cinemas even exist as an objective starting point?

The panel discussion will be in English.

Free tickets will be available one hour before the event.

O SODELUJOČIH ABOUT THE PARTICIPANTS

Marina Kožul (1978, Hrvaška/Jugoslavija) dela za neprofitno organizacijo 25 FPS – Združenje za avdio-vizualno raziskovanje v Zagrebu. Na festivalu 25 FPS dela kot urednica/kuratorka in producentka. Doslej je kurirala programe za festivale in art kine in promovirala hrvaški eksperimentalni film, video in animacijo na evropskih in mednarodnih filmskih in medijskih dogodkih. Od leta 2012 sodeluje z Mednarodnim filmskim festivalom v Rotterdamu kot svetovalka za kratke filme.

Mariya Nikiforova (1986, Rusija/SZ) je iz filma in AV umetnosti magistrirala na Sorboni, trenutno pa je doktorska kandidatka na univerzi Pariz 8 (Saint-Denis). Je vodja filmskih zbirk pri Light Cone, francoski distribucijski hiši v arhivu eksperimentalnega filma. Je filmska kuratorica, avtorica mnogih člankov in publikacij o filmu ter filmska ustvarjalka. Je tudi članica umetniške zadruge – filmskega laboratorija L'Abomniabile v Parizu.

Ivan Ramljak (1974, Hrvaška/Jugoslavija) je filmski ustvarjalec, filmski kritik in neodvisni kurator. Ustanovil je Festival filmov o človekovih pravicah v Zagrebu. Med drugim je kuriral filmski program Kratki terek v kinu Tuškanac v Zagrebu in je bil umetniški direktor Tabor Film Festival. Njegovi filmi so bili prikazani na več kot 80 mednarodnih festivalih po vsem svetu. Je član izbirne komisije za kratke filme za Mednarodni filmski festival v Rotterdamu in deluje kot skavt filmov iz držav nekdanje Jugoslavije.

Ulrich Ziemons (1982, Nemčija) je od leta 2021 vodja sekcije Berlinale Forum Expanded (do leta 2024 skupaj z **Alo Younis**). Od leta 2006 opravlja različne funkcije za Arsenal – Inštitut za film in video umetnost. Od leta 2012 je član kuratorske ekipe Forum Expanded. Ob svojem delu za Arsenal je bil tudi član izbirnih komisij za programe kratkih filmov različnih festivalov.

■ **Marina Kožul** (1978, Croatia/Yugoslavia) works for the 25 FPS Association for Audio-Visual Research, a non-profit organisation in Zagreb. At the 25 FPS Festival, she works as one of the programmers and producers. She has curated programmes for festivals and art cinemas and has promoted Croatian experimental film, video and animation at European and international film and media events. Since 2012, she has worked for the International Film Festival Rotterdam as a consultant for short films.

■ **Mariya Nikiforova** (1986, Russia/USSR) obtained her MA in cinema and AV art from the Sorbonne and is currently a PhD candidate at Paris 8 (Saint-Denis). She is the Film Collection and Documentation Centre Manager at Light Cone, a French distributor and archive of experimental cinema. She is a film curator, author of many papers and publications on film and a filmmaker. She is also a member of L'Abomniabile, an art cooperative and film laboratory in Paris.

■ **Ivan Ramljak** (1974, Croatia/Yugoslavia) is a filmmaker, film critic and independent curator. He founded the Human Rights Film Festival in Zagreb. He has curated the Short Tuesday film programme at the Tuškanac cinema in Zagreb and he has been the Artistic Director of the Tabor Film Festival. His films have been shown at more than 80 international festivals. He is a member of the International Film Festival Rotterdam selection committee for shorts and serves as a scout for films from former Yugoslav countries.

■ **Ulrich Ziemons** (1982, Germany) has been head of Forum Expanded since 2021 (until 2024, together with **Ala Younis**). Since 2006, he has worked for Arsenal - Institute for Film and Video Art in various capacities. Since 2012, he has been a member of the curatorial team of Forum Expanded. In addition to his work at the Arsenal, he has been a member of selection committees for short film programmes of various festivals.

SOBOTA **SATURDAY** 17. 5. 2025 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

RAZGLEDI III: JE TO BREZČASNO?

VISTAS III: IS IT TIMELESS?

Program filmov po izboru gostujočih kuratorjev evropskih filmskih arhivov in filmskih festivalov.

Programme selected by visiting curators from European film archives and film festivals.

Projekcija v prisotnosti avtorjev.

■ Screening in the presence of the filmmakers.



GRATINIRANI MOŽGANI PUPILIJE FERKEVERK (GRATINIRANI MOZAK PUPILIJE FERKEVERK)

THE GRATINATED BRAINS OF PUPILIJA FERKEVERK

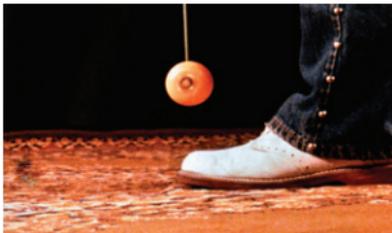
Karpo Godina, SR (YU), 1970, 12', ap

Kolaž prizorov, posnetih v različni svetlobi in mavričnih odtenkih vremena, v katerem nastopi skupina priznanih umetnikov; vsak izmed prizorov nosi individualno težnjo in strahotno željo po svobodi.

Film po izboru Slovenske kinoteke.

■ A collage of scenes, shot in different natural light and the iridescent hues of the weather, featuring a group of acknowledged artists. Every scene carries an individual tendency and a tremendous desire for freedom.

The film was selected by the Slovenian Cinematheque.



33 TRIKOV Z JOJOJEM
33 YO-YO TRICKS

P. White, US, 1976, 8', bd

Prvak v igri z jojajem **Daniel Volk** izvede 33 svojih najbolj zapletenih, sijajnih trikov s poskakujočo igračo, pri čemer je njegova spretnost prikazana v hipnotičnem počasnem posnetku.

Film je izbral **Ulrich Ziemons** (Berlinale, Forum Expanded).

■ Yo-Yo champ **Daniel Volk** performs thirty-three of his most intricate, dazzling tricks with the bouncing toy, showing off his dexterity in mesmerizing slow motion.

The film was selected by **Ulrich Ziemons** (Berlinale, Forum Expanded).



PRÉLUDE 10 (ANALYSA)

Maria Kourkouta, FR, 2011-2012, 8', bd

Film, ki ga tvori dolga panoramska sekvenca, sestavljena iz podob, posnetih na koncu Stillwell Avenue na Coney Islandu (v New Yorku), je poklon grški glasbenici Leni Platonos in vrhunec serije vizualnih eksperimentov s statičnimi in gibljivimi podobami.

Film je izbrala **Mariya Nikiforova** (Light Cone).

■ A long panoramic sequence constructed from images captured at the end of Stillwell Avenue in Coney Island (New York City), this film is a tribute to the Greek musician Lena Platonos and the culmination of a series of visual experiments with static and moving images.

The film was selected by **Mariya Nikiforova** (Light Cone).



KEMPINSKI

Neil Beloufa, FR, 2007, 14', ap, svp

Kempinski je mističen in animističen kraj. Ljudje pridejo iz teme in v rokah držijo fluorescentne svetilke; govorijo o čarobnem svetu. »Danes imamo vesoljsko postajo. Kmalu bomo lansirali vesoljske ladje in nekaj satelitov, ki nam bodo omogočili pridobiti veliko več informacij o drugih postajah in drugih zvezdah.«

Film je izbrala **Marina Kožul** (25 FPS).

■ Kempinski is a mystical and animist place. People emerge from the dark, holding fluorescent lamps; they speak about a magical world. "Today we have a space station. We will launch space ships and a few satellites soon that will allow us to have much more information about the other stations and other stars."

The film was selected by **Marina Kožul** (25 FPS).



V 8. MINUTAH OKOLI SVETA IN 8 MINUTES AROUND THE WORLD

Andrej Lupinc, SI (YU), 1990–2000, 10', bd

Avtorski dokumentarni video kolaž vključuje posnetke, nastale na različnih krajih sveta, ki jih je avtor obiskal kot snemalec RTV Slovenija.

Film po izboru SCCA-Ljubljana, arhiv Postaja Diva.

■ The documentary video patchwork includes shots from various places around the world that the filmmaker visited while working as a cameraman at the Slovenian public TV station in the span of ten years.

The film was selected by SCCA-Ljubljana, DIVA Station archive



ULIČNI FILM, 5. DEL STREET FILM PART 5

Robert E. Fulton, US, 1977, 13', bd

Robert E. Fulton naredi nekaj neverjetnih stvari s fotografijo v časovnih presledkih, ki daje nadrealistično staccato gibanje prizorom večinoma z mesečino obsijane plaže v Braziliji.

Film je izbral **Ivan Ramljak** (neodvisni kurator).

■ **Robert E. Fulton** does some incredible things with time-lapse photography, which imparts a surreal staccato movement to mostly moonlit beach scenes in Brazil.

The film was selected by **Ivan Ramljak** (independent curator).

O AVTORJIH ABOUT THE AUTHORS

Karpo Godina (1943, Makedonija/Jugoslavija) je ena od osrednjih osebnosti jugoslovanskega filma in črnega vala, ki mu je v šestdesetih let prejšnjega stoletja vdahnil neizrekljivo izrazno svobodo, usmerjeno proti vsem oblikam represije, ter anarhični duh. V svojih avantgardnih kratkih filmih iz šestdesetih in sedemdesetih let ter celovečercih iz osemdesetih in devetdesetih let se je stalno gibal med fikcijo in nefikcijo.

P. White je bil terapevt, trgovec s starinami in nekoč najslavnejši obiskovalec zabav v Bostonu. Posnel je le en film.

Maria Kourkouta (1982, Grčija) je režiserka, montažerka in producentka. Po kratkem filmu *Vrnitev na Eolovo ulico* iz leta 2014 (nagrada Arte v Oberhausnu) je leta 2016 skupaj s pesnico **Niki Giannari** režirala svoj prvi celovečerni film *Spektri strašijo po Evropi* (najboljši mednarodni dokumentarni film na FF v Jihlavi). Že več kot deset let je aktivna članica francoskih umetniško vodenih filmskih laboratorijev L'Etna in L'Abominable.

Neil Beloufa (1985, Francija) je francosko-alžirski filmar in multidisciplinarni umetnik. Njegova večplastna praksa obravnava teme geopolitike, tehnologije, urbanizma in ideologije s pomočjo intermedialnih projektov, ki združujejo video, kiparstvo, družbeno udeležbo in pogosto dinamične procese, kot sta aktivacija senzorjev ali algoritemski nadzor. S svojimi sistemi preizprašuje družbeno atomizacijo in sodobne strukture moči v dobi informacij.

Andrej Lupinc (1961, Slovenija/Jugoslavija) je bil med letoma 1980 in 1984 član skupine Laibach. V tem času je delal samostojne avtorske projekte pod imenom **Keller**. Od leta 1983 do danes dela kot snemalec in direktor fotografije, kot stalni sodelavec video produkcije ŠKUC-Forum (pozneje Forum Ljubljana) ter kot režiser in scenarist. Mnoga njegova dela navdihujejo potovanja po svetu, predvsem kot spremljevalec gledaliških skupin in televizijski delavec.

Robert E. Fulton (1939-2002, ZDA) je kot snemalec iz zraka in direktor fotografije sodeloval pri snemanju različnih dokumentarnih filmov, med drugim pri filmih svojega prijatelja **Roberta Gardnerja**. Njegovi skrivnostni, labirintni filmi so polni izzivalne poetičnosti. Fulton je bil akrobat in agitator, ki je s kombinacijo podob in idej ustvarjal nenavadne in izrazito lirične superpozicije. Njegov film je film pustolovca, ki nam razkriva osupljivo pokrajino novega sveta.

■ **Karpo Godina** (1943, Macedonia/Yugoslavia) is an essential figure of Yugoslav cinema. He infused the radical “Black Wave” of the 1960s with an irrepressible expressive freedom squarely targeted against all forms of repression. For more than 30 years, the half-Slovenian, half-Macedonian filmmaker has been moving breathlessly between fiction and nonfiction in his avant-garde shorts of the 1960s and '70s and his feature films of the 1980s and '90s.

■ **P. White** was a therapist, an antique dealer, and once Boston's most famous partygoer. He only made one film.

■ **Maria Kourkouta** (1982, Greece) is a filmmaker, editor and producer. After her short film *Return to Aeolus street* in 2014 (Arte Prize for Best European short film at Oberhausen FF), she co-directed in 2016 her first feature film with the poet **Niki Giannari**, *Spectres are haunting Europe* (Best international documentary at Jihlava's FF). She has been an active member of the french artist-run film laboratories L'Etna and L'Abominable for more than ten years.

■ **Neil Beloufa** (1985, France) is a French-Algerian filmmaker and multidisciplinary artist. His multifaceted practice addresses themes of geopolitics, technology, urbanism, and ideology through layered projects that combine video, sculpture, social participation, and often dynamic processes like sensor activation or algorithmic control. He levies his systems to interrogate social atomization and contemporary power structures in the age of information.

■ **Andrej Lupinc** (1961, Slovenia/Yugoslavia) was a member of the Laibach group from 1980 to 1984. During this period, he created several independent video projects under the pseudonym **Keller**. Since 1983, he has been working as a cameraman and director of photography and has been a permanent collaborator in the ŠKUC-Forum video production. He also made some video/films based on his rich experiences of travelling around the world, mainly accompanying theatre groups and television team.

■ **Robert E. Fulton** (1939–2002, USA) worked as an aerial cameraman and director of photography on various documentaries, including those of his friend **Robert Gardner**. His enigmatic, labyrinthine films are full of a defiant poetics. Fulton was an acrobat and an agitator, mixing images and ideas to create unusual superpositions that convey a highly personal sense of lyricism. His cinema is that of the adventurer, revealing to us the dazzling landscape of a new world.

SOBOTA **SATURDAY** 17. 5. 2025 ⌚ 19.00

📍 Slovenska kinoteka / Slovenian Cinematheque

NATAŠA PROSENC STEARNS: MED TELESOM IN PROSTOROM III: VERTIKALNI HORIZONT **BETWEEN BODY AND SPACE III: VERTICAL HORIZON**

Prikaz video/filmskega opusa
Screening of video/film oeuvre

Nataša Prosenec Stearns je režiserka in video umetnica, ki se ukvarja s širokim spektrom produkcije in prezentacije gibljivih slik, od scenaristike, snemanja in montaže do prostorskih instalacij, video objektov in tiskov. Prikaz njenega filmskega in video opusa, ki nosi naslov *Med telesom in prostorom*, je izbor iz njenih del, ki zajema štiri programe, na festivalu V-F-X Ljubljana pa bomo prikazali tretji sklop, *Vertikalni horizont*. V tem sklopu so prikazana dela, ki živijo dvojno življenje, kot galerijske instalacije in kot film oz. video objekt, pri čemer se dramaturgija v okviru instalacije zgodi skozi obiskovalčevo premikanje po prostoru. Njena dela v *Vertikalnem horizontu* se osredotočajo na snovnost telesa, ki začne razpadati na dele, se spajati z drugimi telesi v nerazločne gmote s pomočjo plastenja podob, se raztapljati na osnovne elemente, pri čemer v avtoričinem opusu prevladuje voda.

Ob Kinotečni projekciji bo na Bazi slovenskih filmov (BSF, bsf.si) dostopen vzporeden spletni program avtoričinih del, ki dopolnjujejo prve tri sklope.

Kurirala: **Vesna Bukovec, Robert Kuret**
Projekcija v prisotnosti avtorice.

■ **Nataša Prosenec Stearns** is a filmmaker and video artist who works with a wide range of moving image production and presentation, from scriptwriting, filming and editing to spatial installations, video objects and prints. The exhibition of Nataša Prosenec Stearns' film and video oeuvre, entitled *Between Body and Space*, is a selection of her works comprising four programmes, and at the V-F-X Ljubljana festival, we will present the third one, *Vertical Horizon*. This series presents works

that live double lives, as gallery installations and as film or video objects, with the dramaturgy in the installation happening through the visitor's movement through the space. Her works in the **Vertical Horizon** programme focus on the body's materiality, which begins to disintegrate into parts, merge with other bodies into indistinct masses through the multilayering of images, and dissolve into basic elements, with water predominating in her oeuvre.

Alongside the Cinematheque screening, a parallel programme of her works will be available online at the Slovenian Film Database (BSF, bsf.si), complementing the first three programmes.

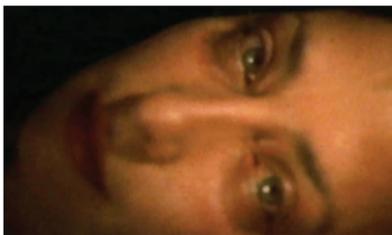
Curated by: Vesna Bukovec, Robert Kuret

Screening in the presence of the author.

O AVTORICI ABOUT THE AUTHOR

Nataša Prosenc Stearns (1966, Slovenija/Jugoslavija) je multidisciplinarna umetnica, katere delo obsega enokanalne videoe, video instalacije, kratke in celovečerne filme ter fotokolažne tiske. Poznana je po kreativni uporabi negalerijskih prostorov in velikih večkanalnih instalacijah. Področja njene umetniškega raziskovanja so odtujenost in identiteta, gibanje in metamorfoza. Njena dela so bila razstavljeni v pomembnih institucijah v mednarodnem prostoru, med drugim na Beneškem bienalu.

■ **Nataša Prosenc Stearns** (1966, Slovenia/Yugoslavia) is a multidisciplinary artist whose work includes single-channel videos, video installations, short and feature films, and photo collage prints. She is known for her creative use of non-gallery spaces and large multi-channel installations. Her areas of artistic exploration are alienation and identity, movement and metamorphosis. Her work has been exhibited in important institutions internationally, including the Venice Biennale.



KRIŽIŠČE CROSSING

N. Prosenč Stearns, US/SI, 2005, 5', bd

Bližnji posnetek obraza je prekrit s plastjo, ki vsebuje valujoče sledi ognja in vode.

■ A close-up of a face is covered with a layer of tracks of fire and water.



PODPOVRŠJE SUBSURFACE

N. Prosenč Stearns, US, 2016, 2', bd

Usta se spremenijo v vulkan/krater, ki posledično spremeni celotno telo v zemljo/planet.

■ The mouth turns into a volcano/crater, which in turn turns the whole body into an earth/planet.



VODNJAK ŽELJA WISHING WELL

N. Prosenč Stearns, US, 2015, 3', bd

Vodnjak želja in *Nočni izvir* prikazujeta podobe zunanosti in notranosti človeškega telesa, ki so prežete z bolečino in užitkom, nekje med realnim in imaginarnim.

■ *Wishing Well* and *Night Spring* are video installations that show images of the human body's exterior and interior. They are beaming with a variety of pains and pleasures and walk the line between the real and the imaginary.



NOČNI IZVIR NIGHT SPRING

N. Prosenč Stearns, US, 2015, 3', bd

Vodnjak želja in *Nočni izvir* prikazujeta podobe zunanosti in notranosti človeškega telesa, ki so prežete z bolečino in užitkom, nekje med realnim in imaginarnim.

■ *Wishing Well* and *Night Spring* are video installations that show images of the human body's exterior and interior. They are beaming with a variety of pains and pleasures and walk the line between the real and the imaginary.



MEJA BORDER

N. Prosenč Stearns, SI, 1996, 5', bd

Video kaže razsežnosti kože, mejo med telesom in njegovo okolico.

■ The video focuses on the concept of skin, which is the borderline between the body and its surroundings.

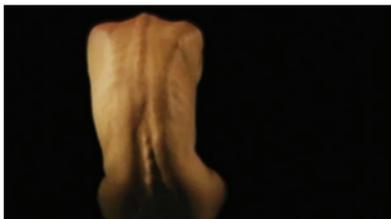


BREZ NASLOVA / TORZO UNTITLED / TORSO

N. Prosenč Stearns, US, 2016, 3', bd

Več plasti trupa, ki so izolirane od preostalega telesa, se premika po zaslonu in interagira med seboj.

■ Isolated from the rest of the body, several torso layers travel over the screen.



TORZO: PROSTOR IGRE

TORSO: PLACE OF THE GAME

N. Prosenč Stearns, SI, 1994, 3', bd,
z dovoljenjem / *curtesy of* Umetnostna
galerija Maribor UGM

Hrbet plesalca butoh. Opazujemo gibanje človeškega telesa, ki se prelevi v gibljivo mišično gmoto in nakazuje okostje in tkivo.

■ The back of a butoh dancer. We observe the movement of the human body, which transforms into a moving muscular mass.



METUZALEM IN LESENO NEBO METHUSELAH AND THE WOODEN SKY

N. Prosenč Stearns, US, 2015, 3', bd

Metuzalem naj bi bil po ocenah star več kot 4000 let in je najstarejše drevo med staroveškimi dolgoživimi bori v Metuzalemovem gozdiču. V stoletjih vztrajanja v neizprosнем okolju je razvil neverjetne oblike.

■ Together with other ancient pines in the forest, Methuselah survived over 4000 years. As centuries pass and the elements batter the trees, they become sculpted into astonishing shapes.



MISERICORDE

N. Prosenč Stearns, US, 2023, 10', bd

Kot teološki izraz se misericorde nanaša na odpuščanje in sočutje.

■ As a theological term, misericorde refers to forgiveness and compassion.



RDEČA PREPROGA

RED CARPET

N. Prosenč Stearns, USA, 2015, 3', bd

Holivudska zvezda pozira svojim občudovalcem – na lastni rdeči preprogi.

■ A Hollywood star poses for her fans – on a red carpet of her own making.



DISK DISC

N. Prosenč Stearns, SI, 1995, 3', bd

Množični rituali, predvsem vojne in povečevanja velikih vodij, so dokumenti sveta, neskončni in povsod navzoči.

■ People participate in mass rituals, primarily wars and the glorification of leaders, which are constant and universal documents of the world.



GOING WHERE

N. Prosenč Stearns, USA, 2010, 2', bd

Nenehen tok potovanja.

■ The constant flow of travel.



THE NOISE FACTOR

N. Prosenč Stearns, US, 2013, 3', bd

Kakor nastaja hrup v fizikalnem razmerju, nastaja tudi šum med intimnim in javnim ter zaprtim in odprtim prostorom.

■ In a way, the noise is produced in a physical ratio, created between intimate and public or closed and open spaces.



ONE WAY

N. Prosenč Stearns, SI, 1995, 6', bd

Moški in ženska hočeta uresničiti svoje želje po moči, lepoti, oblasti in podobnih zelo človeških lastnostih.

■ A man and a woman aim to fulfil their desire for power, beauty, supremacy and other similar human attributes.



VERTIKALNI HORIZONT

VERTICAL HORIZON

N. Prosenč Stearns, SI, 1994, 3', bd

Ljudje nikoli ne stopijo izza zidov labirinta, slišimo le zvok njihovih bežečih korakov. Podobe ambienata sem ter tja ošine človeška senca.

■ The figures never come from 'behind the walls' of the labyrinth; we can only hear the sound of their fleeting steps.



RUN CITY

N. Prosenč Stearns, USA, 2017, 2', bd

Silhueta moške figure v ritmu vztrajnega teka.

■ The silhouette of the male figure is in the rhythm of a steady stream.



NOČNE MORE NOVEGA SVETA

NIGHTMARES OF THE NEW WORLD

N. Prosenč Stearns, US, 2017, 8', bd

Svet uničujejo prenaseljenost, oglušujoči procesi uničevanja in nezaslišana predrznost ljudi.

■ The rising and ever-migrating population on a progressively more damaged and claustrophobic planet.



FINITOR REX

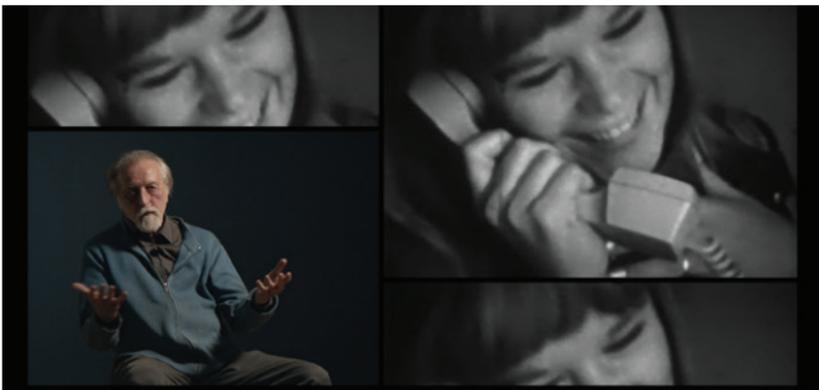
N. Prosenč Stearns, US, 2024, 1', bd

Haiku video iz serije *Horizonti*.

■ Haiku video from the *Horizons* series.

SOBOTA **SATURDAY** 17. 5. 2025 ⌚ 21.00

📍 Slovenska kinoteka **Slovenian Cinematheque**



ALI JE BILO KAJ AVANTGARDNEGA? **ALPE-ADRIA UNDERGROUND!**

▣ **Matevž Jerman, Jurij Meden, SI, 2024, 98', ap**

Med letoma 2013 in 2023 je Slovenska kinoteka ohranila in digitalizirala 179 kratkih filmov, nastalih v obdobju socializma (1945-1991), vendar pretežno zunaj takrat prevladujoče državne produkcije. Te filme danes prepoznavamo kot eksperimentalne in kot pomemben, inovativen del slovenske filmske dediščine. Produkcija filma je radikalno pospešila prizadevanja za ohranitev, digitaliziranje in restavriranje tega segmenta slovenske kinematografije.

▣ Between 2013 and 2023, Slovenian Cinematheque preserved and digitized 179 short films created on a tiny stretch of land between the Alps and the Adriatic Sea in the period of socialism (1945-1991), but mostly outside state production. Today, we belatedly recognize these films as an important, innovative part of the Slovenian film heritage. The production of *Alpe-Adria Underground!* has radically accelerated efforts to preserve, digitize and restore this segment of Slovenian cinema.

Projekcija v prisotnosti avtorjev.

▣ Screening in the presence of the authors.

O AVTORJIH ABOUT THE AUTHORS

Matevž Jerman (1984, Slovenija/Jugoslavija) je režiser in filmski kurator ter eden od soustanoviteljev Društva za uveljavljanje kratkega filma Kraken in programski direktor FeKK – Festivala kratkega filma v Ljubljani. Sodeluje tudi s festivaloma Kino Otok – Isola Cinema in LIFFe. Od leta 2009 sodeluje s programskim oddelkom Slovenske kinoteke, kjer je trenutno kurator programov kratkih filmov ter raziskovalec posebnih avantgardnih zbirk v hrambi kinotečnega arhiva.

Jurij Meden (1977, Slovenija/Jugoslavija) je kustos in vodja filmskega programa pri Avstrijskem filmskem muzeju na Dunaju. Pred tem je delal kot programski vodja Slovenske kinoteke (Ljubljana) in George Eastman muzeja (Rochester).

■ **Matevž Jerman** (1984, Slovenia/Yugoslavia) is a film director and film curator. He is one of the co-founders of the Kraken Association for the Promotion of Short Film and the Programme Director of FeKK - Ljubljana Short Film Festival. He collaborates with festivals Kino Otok - Isola Cinema and LIFFe. Since 2009 he has been working with the Slovenian Cinematheque's programming department, where he has been curating short film programmes and researching special avant-garde collections.

■ **Jurij Meden** (1977, Slovenia/Yugoslavia) is a curator and head of film program at the Austrian Film Museum in Vienna. Previously he worked as head of the program department at the Slovenian Cinematheque in Ljubljana and as curator of film exhibitions at the George Eastman Museum in Rochester, New York.



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Slovenski filmski center podpira filmsko kulturo.
Slovenian Film Center supports Film Culture.

KOLOFON COLOPHONE

Programska ekipa festivala **Festival Programme Team**: Anja Banko, Vesna Bukovec, Peter Cerovšek, Matevž Jerman, Robert Kuret, Gašper Milkovič Biloslav, Varja Močnik, Igor Prassel

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 naslovnica kataloga **Visual Identity and Catalogue Cover Design**: Brina Vidic

Oblikovanje kataloga **Catalogue Design**: Vesna Bukovec

Urednika kataloga **Catalogue Editors**: Anja Banko, Robert Kuret

Lektura **Proofreading in Slovene**: Mojca Hudolin

Prevajanje besedil **Text Translation**: Maja Lovrenov

Prevajanje in podnaslavljanje filmov **Film Translation and Subtitling**:

Maja Lovrenov, Janina Kos, Diana Jenko

Fotografije **Photos**: sodelujoče_j avtorice_ji **Participating Authors**

Festivalska fotografinja **Festival Photographer**: Asiana Jurca Avci

Video dokumentacija **Video Documentation**: Olga Michalik

VR Točka **VR Point**: Roman Rus

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

Družbeni mediji **Social Media**: Juca Bonaca, 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, javna agencija RS **Slovenian Film Centre, a public agency of the Republic of Slovenia**; 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 of the Republic of Slovenia**, Mestna občina Ljubljana – Oddelek za kulturo **City of Ljubljana – Department of Culture**.

AV performans **AV performance** SYNSPECIES: ASBU podpira **is supported by**: Ministrstvo za kulturo RS **Ministry of Culture of the Republic of Slovenia**.

Partnerji festivala **Festival Partners**: Aksioma, AU UNG, AVA, Baza slovenskih filmov **Slovenian Film Database (BSF)**, CUK Kino Šiška, Francoski inštitut v Sloveniji **French Institute in Slovenia**, UL AGRFT, UL ALUO

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

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SCCA - LJUBLJANA
Zavod za sodobno umetnost



DIGITALNI
VIDEO
ARHIV



Slovenska kinoteka
filmski muzej



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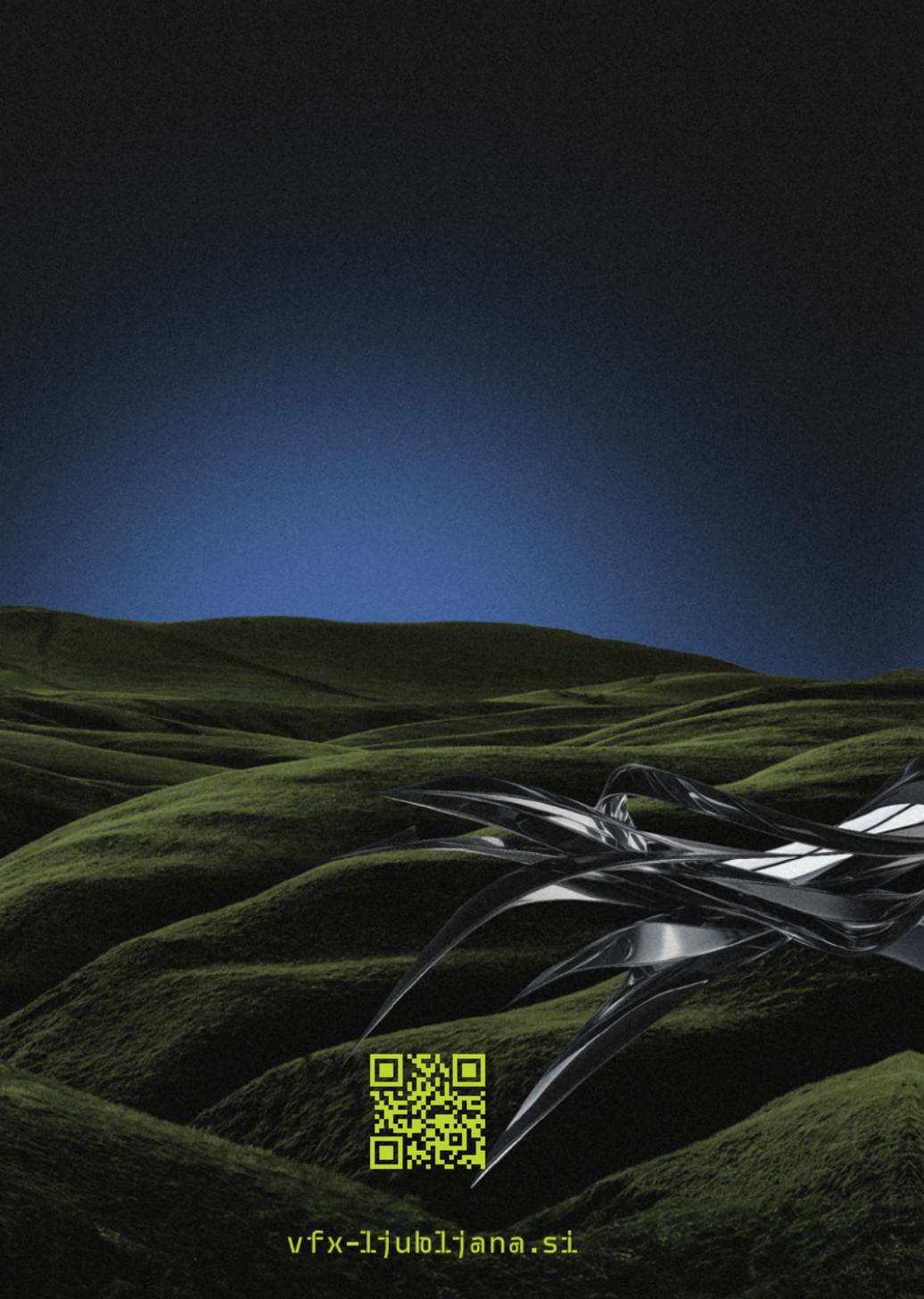
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