

VFX

VIDEO
FILM
EXPERI-
MENT

6. FESTIVAL OF EXPERIMENTAL AUDIOVISUAL PRACTICES
6. FESTIVAL EKSPERIMENTALNIH AVDIOVIZUALNIH PRAKS

12.-17.05.2026



LEGENDA **LEGEND**

sp, svp slovenski podnapisi **slovenian subtitles**

ap, avp angleški podnapisi **english subtitles**

bd brez dialoga **no dialogue**

nemi **silent**

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

+MSUM Muzej sodobne umetnosti Metelkova **Museum of Contemporary Art Metelkova**

Maistrova ulica 3, Ljubljana

VSTOPNICE TICKETS

Slovenska kinoteka: 4,8 €*
Kino Šiška: 10 €*
+MSUM (VR točka **VR Point**): brezplačen vstop **free admission**
Aksioma: brezplačen vstop **free admission**

*Osebe z oviranostmi, brezposlene osebe, študenti idr. – za ugodnosti oz. izjeme gl. redni cenik Slovenske kinoteke in Kina Šiška.

■ People with disabilities, unemployed individuals, students, etc. – for discounts or exemptions, see the standard price list of the Slovenian Cinematheque and Kino Šiška.

INFO



Integralne verzije besedil so objavljene na festivalski spletni strani.

■ Full texts are published on the festival website.

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🌐 www.vfx-ljubljana.si

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

📸 [vfxljubljana](https://www.instagram.com/vfxljubljana)

URNIK SCHEDULE

TOREK TUESDAY 12. 5. 2026

- 🕒 14.00-17.00 **VR TOČKA VR POINT**
Darren Emerson: **V LOVU ZA PONAVLJAJOČIMI SE BEATI**
IN PURSUIT OF REPETITIVE BEATS
📍 +MSUM
-
- 🕒 16.00 **OD KADRA DO SEKVENCE FROM FRAME TO SEQUENCE**
Odprtje razstave **Exhibition Opening**
📍 Kavarna Slovenske kinoteke **Slovenian Cinematheque Café**
-
- 🕒 17.00 **POSTAJANJE PODOBA BECOMING IMAGE**
📍 Slovenska kinoteka **Slovenian Cinematheque**
-
- 🕒 19.00 **Simone C Niquile**
DUCKRABBITTV
Odprtje razstave **Exhibition Opening**
📍 Aksioma | Projektni prostor **Aksioma | Project Space**
-
- 🕒 21.00 **ODPRTJE FESTIVALA FESTIVAL OPENING**
NĀR x Loïc Verdillon x Nader Bahsoun
TO THE BIRDS THAT WILL COME NEXT
+ Radio Hito
kino-koncert in glasbeni performans
Cinema concert and music performance
📍 Kino Šiška (Katedrala) **(Katedrala Hall)**
-

SREDA WEDNESDAY 13. 5. 2026

- 🕒 11.00-17.00 **VR TOČKA VR POINT**
Darren Emerson: **V LOVU ZA PONAVLJAJOČIMI SE BEATI**
IN PURSUIT OF REPETITIVE BEATS
📍 +MSUM
-
- 🕒 17.00 **BRBOTANJA WWHAT'S COOKING?**
Kuriran izbor študentskih filmov **A curated selection of student films**
📍 Slovenska kinoteka **Slovenian Cinematheque**
-
- 🕒 19.00 **SHUNSAKU HAYASHI I**
📍 Slovenska kinoteka **Slovenian Cinematheque**
-
- 🕒 21.00 **MIRANDA PENNELL I**
📍 Slovenska kinoteka **Slovenian Cinematheque**
-

ČETRTEK THURSDAY 14. 5. 2026

-
- 🕒 11.00–17.00 **VR TOČKA VR POINT**
Darren Emerson: V LOVU ZA PONAVLJAJOČIMI SE BEATI
IN PURSUIT OF REPETITIVE BEATS
📍 +MSUM
-
- 🕒 17.00 **RAZGLEDI I VISTAS I**
Kuriran program festivalske ekipe *Curated programme by the festival team*
📍 Slovenska kinoteka *Slovenian Cinematheque*
-
- 🕒 19.00 **BEEF I: BRITANSKI EKSPERIMENTALNI FILM**
BEEF I: BRITISH EXPERIMENTAL FILM
📍 Slovenska kinoteka *Slovenian Cinematheque*
-
- 🕒 21.00 **JOHN SMITH I**
📍 Slovenska kinoteka *Slovenian Cinematheque*
-

PETEK FRIDAY 15. 5. 2026

-
- 🕒 11.00–17.00 **VR TOČKA VR POINT**
Darren Emerson: V LOVU ZA PONAVLJAJOČIMI SE BEATI
IN PURSUIT OF REPETITIVE BEATS
📍 +MSUM
-
- 🕒 17.00 **RAZGLEDI: KANON VISTAS: CANON**
Kuriran program gostujočih kurator_k_jev *Curated programme by the guest curators*
📍 Slovenska kinoteka *Slovenian Cinematheque*
-
- 🕒 19.00 **JOHN SMITH II**
📍 Slovenska kinoteka *Slovenian Cinematheque*
-
- 🕒 21.00 **SHUNSAKU HAYASHI II**
📍 Slovenska kinoteka *Slovenian Cinematheque*
-



SOBOTA **SATURDAY** 16. 5. 2026

🕒 11.00–17.00 **VR TOČKA VR POINT**
Darren Emerson: V LOVU ZA PONAVLJAJOČIMI SE BEATI
IN PURSUIT OF REPETITIVE BEATS
📍 +MSUM

🕒 17.00 **BEEF II: ZAVZETA ZRNATOST**
BEEF II: GRAIN AND GRIT
📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 19.00 **MIRANDA PENNELL II**
📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 21.00 **PROPULZOR – PARTITURA ZA LADJO GALEB**
PROPULSOR – SCORE FOR THE SHIP GALEB
AV glasbeni performans [AV music performance](#)
📍 Kino Šiška (Katedrala) ([Katedrala Hall](#))

NEDELJA **SUNDAY** 17. 5. 2026

🕒 11.00–17.00 **VR TOČKA VR POINT**
Darren Emerson: V LOVU ZA PONAVLJAJOČIMI SE BEATI
IN PURSUIT OF REPETITIVE BEATS
📍 +MSUM

🕒 17.00 **RAZGLEDI II VISTAS II**
Kuriran program festivalske ekipe [Curated programme by the festival team](#)
📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 19.00 **OM PRODUKCIJA: PRED DRUGIMI PRIHODOMI**
OM PRODUCTION: BEFORE SECOND COMING
📍 Slovenska kinoteka [Slovenian Cinematheque](#)

🕒 21.00 **BEEF III: PERFORMANS PERFORMANCE**
📍 Slovenska kinoteka [Slovenian Cinematheque](#)

6. FESTIVAL V-F-X LJUBLJANA

Šesta edicija festivala V-F-X Ljubljana, tradicionalno namenjenega eksperimentalnim praksam na področju filma in videa, suvereno nadaljuje po skrbno zastavljenih stopinjah prve petletke. Tokrat festival domuje na štirih lokacijah: osrednje dogajanje je postavljeno v prostore Slovenske kinoteke, avdiovizualni performansi bodo v vsej polnosti zaživel na odru Katedrale v Kino Šiška, del programa pa v Aksiomi – Zavodu za sodobne umetnosti, kjer v sodelovanju s programom *taktike&prakse*, ki ga je pod naslovom **Postajanje podoba** tokrat kuriral **Marco De Mutilis**, tradicionalno odpiramo prostor za kritično raziskovanje raznovrstnih digitalnih podob na presečišču računalniške, internetne in filmske kulture. Novost predstavlja četrta festivalska lokacija, in sicer +MSUM na muzejski ploščadi Metelkova, kjer bo v prostorih tamkajšnjega muzeja na ogled **VR točka**, ki tokrat ponuja večkrat nagrajeno potopitveno izkušnjo v zgodovino britanske rave kulture **V lovu za ponavljajočimi se beati** (2023) **Darrena Emersona**.

Festival svečano odpiramo v Kino Šiška, kjer v sodelovanju z glasbenim ciklom *Level Up* pozdravljamo multiinstrumentalistko, pevko in skladateljico **NÂR** iz Libanona s soustvarjalcema, libanonskim fotografom **Naderjem Bahsounom** in francoskim filmskim avtorjem **Loïcom Verdillonom**, ter **Radio Hito**, bruseljsko glasbenico italijansko-vietnamskih korenin. **NÂR** bo v svojem kino-koncertu, ki vključuje projekcije 16-mm filmov, ponudila zasanjan sprehod po ulicah Bejruta in južnega Libanona. **Radio Hito**, ki briše meje med tradicijo samospeva, sodobnim šansonom in ambientalno elektronomo, pa bo s svojo Casio klaviaturo predstavila princip glasbene ekonomičnosti. V šišensko Katedralo se selimo tudi na predzadnji festivalski večer, ko bo na odru zaživel glasbeno-vizualni performans **Propulzor – Partitura za ladjo Galeb**, ki ga je navdihnili zgodovina Galeba, »ladje miru in prijateljstva«, ki je v svet utopistično izplula v času jugoslovanske politike gibanja nevrščenih.

Osrednji del festivala se bo odvil v prostorih Slovenske kinoteke, kjer tokrat programsko sidrišče predstavlja raziskovanje britanskega eksperimentalnega filma. Gostili bomo **Johna Smitha**, enega najbolj emblematičnih avtorjev povojne britanske avantgarde, ki je v iskanju vedno novega filmskega jezika izhajal iz

strukturalistično-materialističnega pristopa k filmu in postal eden najbolj žlahtno-humornih portretistov banalnosti človeškega vsakdana. V goste smo povabili tudi večkrat nagrajeno ustvarjalko **Mirando Pennell**, ki skozi različne kritične arhivske prakse raziskuje oblike kolektivnega ustvarjanja, v zadnjem obdobju pa se posveča predvsem raziskovanju in prevpraševanju arhivov in podob kolonialnega imaginarija. Tako **Johnu Smithu** kot **Mirandi Pennell** bomo posvetili dva programa kratkih filmov.

Obiskale nas bodo članice in člani filmskega in zvočnega kolektiva **Bristol Experimental and Expanded Film (BEEF)**, ki bodo s seboj pripeljali tri raznovrstne programe. Prvi program bo predstavil izbrane naslove iz zgodovine britanskega eksperimentalnega filma 20. stoletja, kjer je pomembno ustvarjalno stičišče predstavljala londonska kooperativa filmskih ustvarjalcev **London Film-Maker's Co-Op**. Drugi program z naslovom **Zavzeta zrnatost** se bo posvetil sodobnim tokovom in predstavil (naj)novejše filme članic in članov kolektiva. Te zaznamuje ustvarjalno preiščevanje materialnosti, teksture in zrnatosti, ki izvira iz ročnih analognih metod, povezanih s filmi majhnih formatov. Tretji program – zaključek festivala – bo prinesel performanso z razširjenim filmom: **Melanie Clifford** skozi zvok in vizualnost raziskuje napeto percepcijo mirnosti in migotanja, medtem ko **Mars Saude** v svojem dvokanalnem performansu s 16-mm razširjenim filmom in glasbeno spremljavo v živo raziskuje vprašanje tehnologije vida, nasilje in položaj žrtve.

Eden od avtorjev v fokusu, ki bo z nami tudi v živo, je japonski animator **Shunsaku Hayashi**, ki velja za enega bolj samosvojih sodobnih ustvarjalcev na že tako samosvojem področju srečanja animiranega in eksperimentalnega avtorskega filma. Tudi Hayashi izhaja iz analognih tehnik pri oživiljanju svojih slikarskih platen in vztraja pri ročnem slikanju vsake posamezne sličice.

Tudi tokrat predstavljamo skrbno izbrane koščke domače zgodovine eksperimentalnega filma. Premierno si bomo ogledali program osmih sveže digitiziranih filmov **OM produkcije**, ki so nastali konec sedemdesetih in v začetku osemdesetih let prejšnjega stoletja. Ta fiktivna umetniška entiteta z nepreštvenimi alter egi letos praznuje petdesetletnico obstoja in še danes velja za enega najbolj intrigantnih pojavov na sceni slovenskega in jugoslovskega avantgardnega filma.

Festivalsko stalnico predstavlja program **Razgledi**, ki v dveh delih prinaša vrhunce svetovnega eksperimentalnega filma zadnjih dveh let po izboru festivalske ekipe. Tako kot v prejšnjih letih smo k sokuriranju tretjega programa *Razgledov*, ki se je letos v prevladi spomenikov zgodovine svetovne avantgarde preimenoval v **Kanon**, povabili kuratorje pomembnih evropskih filmskih arhivov in filmskih festivalov. Še ena ključna stalnica festivala je program domačih študentskih filmov **Brbotanja**, kjer se tokrat izboru presežnih del študentk in študentov umetniških akademij iz Ljubljane (UL AGRFT, UL ALUO, AVA) in Nove Gorice (AU UNG) pridružujejo še dela študentk in študentov kopske Pedagoške fakultete Univerze na Primorskem, smer Vizualne umetnosti in oblikovanja (UP PEF).

Ob odprtju festivala bomo na razstavi **Od kadra do sekvence** v predverju Kinoteke predstavili rezultate tradicionalne predsfestivalske delavnice za analogni film pod mentorstvom umetnice **Neže Knez**, na kateri se je letos ponovno odkrivalo ustvarjalne užitke snemanja z Bolex kamero in eksperimentalnega razvijanja 16-mm filmskih trakov. Izdelki iz delavnice bodo predvajani tudi kot festivalski napovedniki pred festivalskimi programi v dvorani Silvana Furlana.

Letošnjo izvedbo festivala posvečamo nedavno preminulemu umetniku in prijatelju **Marku A. Kovačiču**, enemu ključnih deležnikov ljubljanske alternativne scene, ki je deloval na področju videa, performansa, instalacij in ambientov. Skozi svoja dela je stalno premišljeval znanstvena odkritja in družbene spremembe; fiktivno delo je bilo zanj praktično edini način, da se soočimo z realnostjo, politično, eksistencialno, osebno ... Zato smo se letos v programski ekipi festivala odločili, da se *Kanonu*, programu *Razgledov* po izboru gostujočih kuratorjev, pridružimo z Markovim videoperformansom **American Dream** (1986), ki skozi skrivalnice razgrajuje sen o obljubljeni deželi in že sluti veliko tranzicijo družbenega sistema v liberalni kapitalizem. Primeren film za čas, ko se zdi, da je družbeni red znova pred velikimi spremembami.

Festivalska ekipa

6th FESTIVAL V-F-X LJUBLJANA

■ The sixth edition of V-F-X Ljubljana, a festival traditionally devoted to experimental film and video practices confidently continues on the path carefully set over the first five years. The festival will take place at four venues: the main programme will unfold at the Slovenian Cinematheque, the audiovisual performances will fully come to life on the stage of the Katedrala Hall at Kino Šiška, while part of the programme will be on view at Aksioma – Institute for Contemporary Art Ljubljana. In cooperation with its *tactics&practice* programme, this time curated by **Marco De Mutiis** under the title ***Becoming Image***, we will traditionally open a space for a critical exploration of various digital images at the intersection of computer, internet and film cultures. A new addition this year is the fourth festival venue, +MSUM (Museum of Contemporary Art Metelkova), where the traditional festival's ***VR Point*** will be on display in the museum's premises. This year, ***VR Point*** offers the award-winning immersive experience of the history of British rave culture ***In Pursuit of Repetitive Beats*** (2023) by **Darren Emerson**.

The festival will formally open at Kino Šiška, where, in cooperation with the *Level Up* concert series, we will welcome **NÂR**, a Lebanese multi-instrumentalist, singer and composer with collaborators, Lebanese photographer **Nader Bahsoun** and French filmmaker **Loïc Verdillon**, and **Radio Hito**, a Brussels-based, Italian-Vietnamese musician. In her cinema concert, featuring a 16mm film projection, **NÂR** will provide a dreamlike walking tour through the streets of Beirut and Southern Lebanon. **Radio Hito**, who dissolves the boundaries between the classical Lied tradition, contemporary chanson and ambient electronics, will present the principle of musical economy with her Casio keyboard. We will move to Kino Šiška's Katedrala Hall also on the penultimate evening of the festival, when the music and visual performance ***Propulsor – Score for the Ship Galeb*** will take place, inspired by the history of Galeb, a “ship of peace and friendship” that sailed out into the world in a utopian spirit during the time of the Yugoslav Non-Aligned Movement.

The main part of the festival will take place at the Slovenian Cinematheque, where the programme will be anchored in the exploration of British experimental film. We will host **John Smith**, one of the most emblematic filmmakers of the post-war British avant-garde, whose constant search for a new film language originated in a structural-materialist approach to film and who became one of the

wittiest portrayers of everyday banality. Another guest will be the award-winning artist filmmaker **Miranda Pennell**, who employs various critical archival practices to explore forms of collective creation. Recently, she has been focusing especially on examining and questioning archives and images of the colonial imaginary. **John Smith** and **Miranda Pennell** will each be presented with two short film programmes.

We will be visited by members of the film and sound collective **Bristol Experimental and Expanded Film (BEEF)**, who will bring three different programmes. The first will present select titles from the history of 20th-century British experimental film, in which the **London Film-Maker's Co-Op** provided an important creative junction. The second programme titled **Grain and Grit** and devoted to contemporary currents will present more recent films by members of the collective. They are characterised by a creative reflection on the materiality, texture and grain of handmade analogue small-gauge film methods. The third programme - the closing event of the festival - will bring two expanded film performances: through sound and visuality, **Melanie Clifford** explores the tense perception of stillness and flicker, while, in her two-channel 16mm expanded cinema performance with a live improvised score, **Mars Saude** explores the questions of vision technologies, violence and victimhood.

One of the filmmakers in focus, who will also be with us in person, is the Japanese animator **Shunsaku Hayashi**, who is considered one of the more peculiar contemporary filmmakers in the already peculiar field of animated and experimental auteur film. Hayashi also uses analogue techniques in bringing his painting canvasses to life, for he is primarily a painter who insists on hand-painting every individual frame.

This year's edition of the festival will again present some carefully selected pieces of the Slovenian history of experimental film with the premiere of eight freshly digitised films by **OM production**, made at the end of the 1970s and the beginning of the 1980s. This fictitious artistic entity with countless alter egos is celebrating its fiftieth anniversary this year and is still considered one of the most intriguing phenomena within the Slovenian and Yugoslav avant-garde film scene.

One of the festival constants is the section **Vistas**, whose two programmes feature the highlights of world experimental cinema of the last two years according to the festival team. Like in previous years, we

invited curators of important European film archives and film festivals to co-curate the third *Vistas* programme, which, for this edition, has been renamed *Canon* due to the predominance of the monuments of the history of world avant-garde. Another key constant of the festival is the programme of Slovenian student films *What's Cooking?*, which will include not only the exquisite works by students of the art academies in Ljubljana (UL AGRFT, UL ALUO, AVA) and Nova Gorica (AU UNG) but also those by students of the Visual Arts and Design Programme at the Faculty of Education, University of Primorska in Koper (PE PEF).

Upon the opening of the festival, the exhibition *From Shot to Sequence*, on view in the café of the Slovenian Cinematheque, will present the results of the traditional pre-festival analogue film workshop led by artist **Neža Knez**, whose participants again discovered the creative pleasure of filming with a Bolex camera and experimental processing of 16mm film. The workshop films will also be screened as festival trailers before the festival programmes in the Silvan Furlan Hall.

We dedicate this year's edition of V-F-X Ljubljana to the recently deceased friend and artist **Marko A. Kovačič**, one of the key figures in Ljubljana's alternative scene, who engaged in the fields of video, performance art, installations and ambiances. Through his works, he constantly reflected on scientific discoveries and social changes; for him, fictional work was practically the only way to face reality, be it political, existential or personal. That is why this year, the festival's programming team decided to include Marko's video performance *American Dream* (1986) in *Canon*, the *Vistas* programme curated by guest curators. Through a game of hide-and-seek, the work deconstructs the dream of the promised land and foreshadows the major transition of the social system toward liberal capitalism. A fitting film for a time when it seems that the social order is once again on the verge of major changes.

The Festival team



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

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

TOREK **TUESDAY** 12. 5. 2026 ⌚ 14.00-17.00

SREDA-NEDELJA **WEDNESDAY-SUNDAY** 13.-17. 5. 2026 ⌚ 11.00-17.00

📍 +MSUM Muzej sodobne umetnosti Metelkova (seminar)

+MSUM Museum of Contemporary Art Metelkova (seminar room)



VR TOČKA **VR POINT**

V LOVU ZA PONAVLJAJOČIMI SE BEATI **IN PURSUIT OF REPETITIVE BEATS**

Darren Emerson, GB, 2023, 35', ap

V lovu za ponavljajočimi se beati občinstvo popelje v čas največjega razcveta rave scene v Coventryju leta 1989. Ta potopitvena izkušnja občinstvo postavi v vlogo pionirjev rave kulture, od iskanja nezakonite celonočne zabave v skladišču do občutenja pričakovanja, trepetanja, navdušenja in evforije gibanja acid house. VR pustolovščina slikovito oživi zgodbe promotorjev, policistov, piratskih radijskih postaj in obiskovalcev rave zabav, pri čemer prikaže njihova rivalstva in odnose, ki so poganjali glasbeno in družbeno revolucijo.

V lovu za ponavljajočimi se beati vsebuje evforične rave himne, kot sta »Chime« skupine **Orbital** in »Energy Flash« **Joeyja Beltrama**. Najsodobnejša VR tehnologija omogoča polurno intenzivno doživetje zvokov, prizorov in občutkov mladosti v obdobju glasbene in kulturne preobrazbe.

■ ***In Pursuit of Repetitive Beats*** transports you back in time to the height of the rave scene in Coventry, 1989. This immersive experience places you in the shoes of rave culture pioneers, from tracking down an all-night illegal warehouse party to feeling the anticipation, trepidation, excitement, and euphoria of the Acid House movement. The VR adventure vividly brings to life the stories of promoters, police officers, pirate radio stations, and rave-goers, showcasing their rivalries and relationships that fueled a music and societal revolution.

Featuring euphoric rave anthems like »Chime« by **Orbital** and »Energy Flash« by **Joey Beltram**, ***Beats*** uses cutting-edge Virtual Reality technology to immerse you in a meticulously detailed, half-hour interactive experience. You'll be surrounded by the sounds, sights, and sensations of being young in an era of musical and cultural transformation.

VR točka je program SCCA-Ljubljana za promocijo in distribucijo VR in AR ustvarjalnosti. Program podpirata Ministrstvo za kulturo RS in Mestna občina Ljubljana – Oddelek za kulturo.

■ *VR Point* is SCCA-Ljubljana's programme for the promotion and distribution of VR and AR creativity. The programme is supported by Ministry of Culture of the Republic of Slovenia and City of Ljubljana – Department of Culture.

TOREK TUESDAY 12. 5. 2025 ⌚ **16.00** Odprtje razstave **Exhibition Opening**

📍 Kavarna Slovenske kinoteke **Slovenian Cinematheque Café**



Foto/Photo: Neža Knez

RAZSTAVA EXHIBITION

OD KADRA DO SEKVENCE **FROM SHOT TO SEQUENCE**

Sodelujejo **Participants**: **Lan Mohorič Bonča, Martin Dimitrov Spasovski, Sabina Gruden, Nika Jurkovič, Ana Prebil, Mojca Radkovič, Tjana Rendič, Vitja Rodež, Roman Rus, Urška Savič**

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.

■ 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.

TOREK **TUESDAY** 12. 5. 2026 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

tactics&practice[17]

BI Becoming Image

SCREENING PROGRAMME

POSTAJANJE PODOBA BECOMING IMAGE

Postajanje podoba obravnava brisanje meja med živetimi resničnostmi in digitalnimi podobami ter sledi povratnim zankam med vizualno reprezentacijo in algoritmičnimi operacijami. S kratkimi filmi, video umetnostjo in video esejmi projekcije razkrivajo, kako konstrukcijo identitet, izkušenj in okolij vse bolj določajo podobe in komputacijski sistemi, ki jih proizvajajo. Zbrana dela se sprašujejo, kaj pomeni obstajati v svetu, kjer je vidnost pogojena: kjer podobe ne le odražajo resničnost, temveč aktivno določajo, kaj sme obstajati in komu je dovoljeno imeti glas.

■ *Becoming Image* explores the blurring boundaries between lived realities and digital images, tracing the feedback loops between visual representation and algorithmic operations. Through short films, video art, and video essays, the screenings reveal how the construction of identities, experiences, and environments is increasingly governed by the image, and by the computational systems that produce it. The works gathered here ask what it means to exist in a world where visibility is conditional: where images do not merely reflect reality but actively determine what is allowed to exist and who is permitted to have a voice.

Marco De Mutilis



Del programa *Taktike&Praksa #17: Postajanje podoba*

Kurator: **Marco De Mutilis**

V sodelovanju z Aksiomo - Zavodom za sodobne umetnosti Ljubljana.

■ Part of *Tactics&Practice #17: Becoming Image*

Curator: **Marco De Mutilis**

In collaboration with Aksioma - Institute for Contemporary Art Ljubljana.

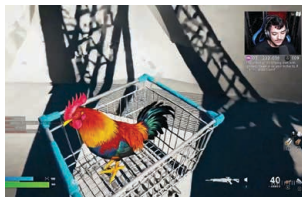


PREDHODNO USKLAJEVANJE PRECURSING

Nina Davies, CA/GB, 2024, 10', svp

Predhodno usklajevanje raziskuje svet, ki ga oblikujejo hitro pospešujoče tehnologije, kjer so sistemi za napovedovanje prihodnosti vse bolj vpeti v vsakdanje življenje. Od financ in prava do prometa in zavarovalništva se umetna inteligenca uporablja za natančno modeliranje izidov – vendar se podobne tehnologije pojavljajo tudi v nepričakovanih kontekstih, od algoritmov družbenih omrežij do srhljivega zaznavanja »duhov«.

■ *Precursing* explores a world shaped by rapidly accelerating technologies, where systems designed to predict the future are increasingly embedded in everyday life. From finance and law to transport and insurance, artificial intelligence is relied upon to model outcomes with precision—yet similar technologies also surface in unexpected spaces, from social media algorithms to the uncanny detection of “ghosts.”



VIDEOIGRE, KI NE OBSTAJAJO #12

VIDEO GAMES THAT DON'T EXIST #12

Kieran Nolan, IE, 2025, 0'40", bd

Videoigre, ki ne obstajajo so serija vinjet in kratkih zgodb, zmontiranih iz petsekundnih posnetkov, generiranih s tekstovnimi pozivi v modelu Sora (2024). Spletna učna baza modela UI se razkriva skozi nenamerne dodatne elemente, na primer prekrivanje streamerjev videoiger v prizor. Razkrijejo se tudi trenutne omejitve generativne UI, zlasti skozi animacijske napake, kjer se gibi zlivajo na nepredvidljiv način.

■ *Video Games That Don't Exist* is a series of vignettes and short stories edited together from 5 second clips generated with text prompts in Open AI's Sora (2024). The online video training base of the AI model is revealed through unintended extra details, for example the superimposing of game streamers into the scene. Gen AI's current limits are also exposed through animation glitches where movements blend and contort in an unpredictable manner.



VIDEOIGRE, KI NE OBSTAJAJO #10

VIDEO GAMES THAT DON'T EXIST #10

Kieran Nolan, IE, 2025, 0'42", svp



VIDEOIGRE, KI NE OBSTAJAJO #11

VIDEO GAMES THAT DON'T EXIST #11

Kieran Nolan, IE, 2025, 1'25", bd



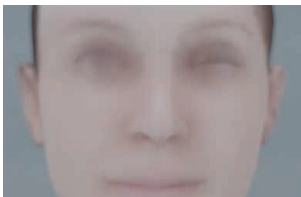
DRAGULJ MOJE DUŠE JE MOTNE BARVE

MY SOUL GEM IS DULL COLOR

Eriko Miyata, JP/CH, 2025, 1'58", bd

Na Japonskem poznajo pristop, ki združuje vojaške teme z elementi popularne kulture; ni se razvil kot vojaška strategija, temveč kot žanr znotraj subkulture. Hkrati pa smo priča družbenemu pojavu, v katerem dejanske vojaške organizacije prevzemajo estetiko popularne kulture. Značilen primer je vpliv igre *Kantai Collection* (Kancolle): od prodaje tematskih prehranskih izdelkov do nastanka anime serije in sodelovanj z japonskimi samoobrambnimi silami.

■ In Japan, there exists a method that blends military themes with pop culture elements. This approach did not develop as a military strategy but rather as a genre within subculture. Meanwhile, real military organizations are incorporating the aesthetics of pop culture. A representative example of this is the influence of the game *Kantai Collection* (Kancolle): sale of themed food products in convenience stores, the creation of an anime series, and collaborative events with the Japan Self-Defense Forces.



SLONOV SOK ELEPHANT JUICE

Simone C Niquille, CH, 2020, 8'45", svp

V kratkem filmu *Slonov sok* netopir razmišlja: »Naša lastna izkušnja zagotavlja osnovni material za naše dožemanje sveta, ki je zato omejeno.« Film, zasnovan po vzoru vplivnega eseja filozofa **Thomasa Nagla** *What Is It Like To Be A Bat?*, skozi pripovedovalca parafrazira ta odlomek in premišljuje o verjetnosti, da bi lahko računalniški sistemi za računalniški vid, ki jih ustvari človek, kdaj presegli subjektivni pogled svojega ustvarjalca.

■ In the short film *Elephant Juice* the bat contemplates: "Our own experience provides the basic material for our perception of the world, which is therefore limited." Modelled after philosopher **Thomas Nagel's** seminal essay *What Is It Like To Be A Bat?*, the film's narrator paraphrases this passage to ponder on the probability of human built computer vision systems ever surpassing their maker's subjective worldview.



NOVA STARA DOMOVINA NEW OLD HOMELAND

Akihiko Taniguchi, JP, 2026, 25', svp

Film, ustvarjen v Unityju z umetnikovim 3D-skeniranim avatarjem, vzpostavlja izrazit paradoks: domovino je težko prepoznati od znotraj, močnejše jo občutimo šele skozi razdaljo ali izgubo. **Taniguchi** to izkušnjo zrcali skozi mehanike igralnih pogonov, kjer neizrisani prostori in objekti, ki jih je mogoče podvajati, ustvarjajo strukturno prepletanje realističnosti in odsotnosti. Film tako vzpostavlja nov jezik pripadnosti v območju neresničnega.

■ Created in Unity with the artist's 3D-scanned avatar, the film proposes a profound paradox: homeland is difficult to recognize from within, felt sharply only through distance or loss. **Taniguchi** mirrors this experience through the mechanics of game engines—where unrendered spaces and copyable objects create a structural mixture of realism and absence. Through this lens, the film establishes a new grammar for belonging in the realm of the unreal.



VRNITEV DOMOV

HOME COMING

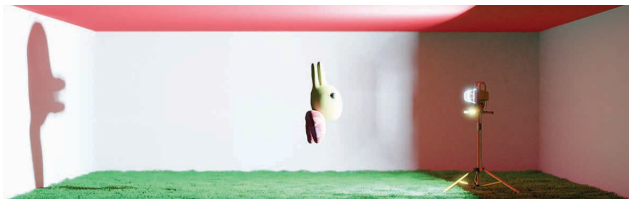
Mark Dorf, 2025, 16'17", svp

Film reinterpretera *Odisejo* kot sodobno refleksijo o domu in pripadnosti v času in na planetu, kjer se »dom« vse bolj izmika oprijemljivosti. S prepletanjem igranih posnetkov iz visokogorskih gozdov in travnikov Skalnega gorovja, digitalne 2D- in 3D-animacije, spletnih podob ter poglobljenega zvoka film raziskuje, kako individualizirane algoritmične tehnologije in okoljska negotovost razkrajajo sodobne predstave o resničnosti in planetarnem domu.

■ Film reimagines *The Odyssey* as a contemporary meditation on home, in a time and to a planet, where 'home' feels increasingly intangible. Blending live-action footage from high altitude forests and meadows of the Rocky Mountains, digital 2D and 3D animation, internet imagery, and immersive sound, the film explores how individualized algorithmic technologies and environmental uncertainty have fractured contemporary perceptions of reality and planetary home.

TOREK TUESDAY 12. 5. 2026 ⌚ **19.00** Odprtje razstave **Exhibition Opening**

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



RAZSTAVA EXHIBITION

SIMONE C MIQUILLE **DUCKRABBIT.TV**

duckrabbit.tv je video instalacija, ki raziskuje politične implikacije sodobnih tehnologij videnja ter preizprašuje, kako komputacijska fotografija, podatkovne zbirke in renderirane podobe pogosto delujejo kot nadomestki za tisto, kar imamo za resnično. Delo se osredotoča na zmeden in radoveden kvirovski lik: digitalno reinkarnacijo optične iluzije raca-zajec iz leta 1892, ki jo je filozof **Ludwig Wittgenstein** populariziral kot ponazoritev zaznavne dvoumnosti. Oživiljen v dobi sintetičnega videnja ta lik postane nosilec, skozi katerega projekt krmari med preizkušnjami samospoznavanja in produkcije računalniško ustvarjenih podob (CGI).

■ *duckrabbit.tv* is a video installation that explores the political implications of contemporary vision technologies, questioning how computational photography, datasets, and rendered imagery often act as substitutes for what is real. The work centres on a confused and curious queer character: a digital reincarnation of the 1892 duck-rabbit optical illusion, popularized by philosopher **Ludwig Wittgenstein** to illustrate the ambiguity of perception. Now revived in the age of synthetic vision, this character becomes a vessel through which the project navigates the trials and tribulations of self-discovery and CGI production.

Del programa **Taktike&Praksa #17: Postajanje podoba**

Kurator: **Marco De Mutiis**

Razstava bo na ogled do 12. 6. 2026. ⌚ TO-PE, 12.00-18.00 in po dogovoru.

■ Part of **Tactics&Practice #17: Becoming Image**

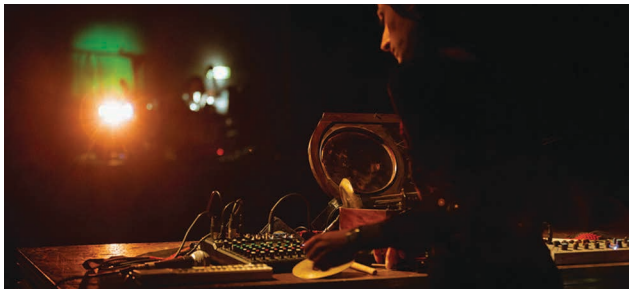
Curator: **Marco De Mutiis**

Exhibition will be open until 12. 6. 2026. ⌚ TUE-FRI, 12 AM-6 PM and by appointment.

TOREK **TUESDAY** 12. 5. 2026 ⌚ 21.00

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

ODPRTJE FESTIVALA **FESTIVAL OPENING**



Foto/Photo: Camille Dampierre

NÂR x LOÏC VERDILLON x NADER BAHSOON **TO THE BIRDS** **THAT WILL COME NEXT**

Kino-koncert **Cinema concert**

Na otvoritvenem večeru bo glasbenica **NÂR** predstavila rezultat sodelovanja z libanonskim fotografom **Naderjem Bahsounom** in francoskim filmskim ustvarjalcem **Loïcom Verdillonom**, ki vključuje projekcije 16-mm filmov. Čudovito potovanje po ulicah Bejruta in južnega Libanona – mirnost morja ali morebitna tišina, ki nam jo za trenutek ponudi, veličasten način, kako ukroti zmaje v naših prsih in nas nežno spomni, da se za valovi nahaja sonce – njegova svetloba, toplota, moč preobrazbe.

For the opening ceremony, **NÂR** will present a collaboration with Lebanese photographer **Nader Bahsoun** and French Filmmaker **Loïc Verdillon**, featuring 16mm film projections. A journey of wonder through the streets of Beirut and Southern Lebanon – the stillness of the sea, or perhaps the silence it lends us for a moment, its majestic way of taming the dragons in our chests and gently reminding us that behind the waves lies the sun – its light, its warmth, its power of transformation.





Foto/Photo: Meakusma Ursss

RADIO HITO

Glasbeni performans **Music performance**

Za psevdonimom **Radio Hito** stoji bruseljska glasbenica italijansko-vietnamskih korenin **Zen Mỹ Nguyễn**, ki v svojem izrazu briše meje med klasično tradicijo samosppeva, sodobnim šansonom in ambientalno elektroniko. Njen prvenec *L'uso e gli attributi del cuore*, ki je izšel aprila letos, predstavlja desetdelni pesemski cikel, zasnovan na poeziji francoskega minimalista **Clauda Royet-Journouda**. Njen glasbeni pristop temelji na radikalni ekonomičnosti, saj kot svoje primarno orodje uporablja cenovno dostopno Casio klaviaturo, ki zamenja zgodovinsko vlogo klavirja. Rezultat je zbirka otožnih in tenkočutnih šansonov za digitalno dobo.

■ **Radio Hito** is the moniker of Brussels-based Italian-Vietnamese artist **Zen Mỹ Nguyễn**, whose work dissolves the boundaries between the classical lied tradition, contemporary chanson, and ambient electronics. Her debut album, *L'uso e gli attributi del cuore*, released this April, is a ten-part song cycle inspired by the minimalist poetry of **Claude Royet-Journoud**. Built on a foundation of radical economy, Nguyen swaps the grand piano for a Casio keyboard, resulting in a collection of haunting, delicate chansons for the digital age.

Organizacija: SCCA-Ljubljana, KUD Channel Zero in Kino Šiška.
S podporo Ministrstva za kulturo in Mestne občine Ljubljana.
Nastop Radio Hito je del cikla *Level Up*.

■ Organization: SCCA-Ljubljana, KUD Channel Zero, and Kino Šiška.
With the support of the Ministry of Culture and the City of Ljubljana.
The performance by Radio Hito is part of the *Level Up* series.

SREDA **WEDNESDAY** 13. 5. 2026 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

BRBOTANJA **WHAT'S COOKING?**

Izbor študentskih filmov iz domačih umetniških šol.
A selection of student films from local art schools.

SODELUJEJO ŠOLE PARTICIPATING SCHOOLS

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

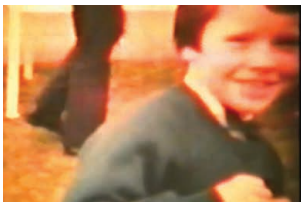
Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani
(UL AGRFT)
Academy of Theatre, Radio, Film and Television University of Ljubljana

Akademija za likovno umetnost in oblikovanje Univerze 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

Pedagoška fakulteta Univerze na Primorskem / Smer vizualne
umetnosti in oblikovanje (UP PEF)
University of Primorska Faculty of Education / Department of Visual
Arts and Design

Projekcija v prisotnosti avtoric_jev.
■ Screening in the presence of the filmmakers.



IZGUBA SPOMINOV

MEMORY LOSS

Domen Sajovic (AU UNG), SI, 2025, 2'28", bd

Pazite na svoje spomine!

■ Take care of your memories!



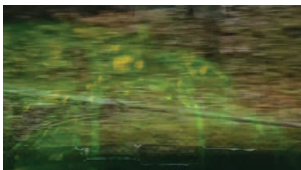
MOMLJAVA VANDRANJA

MUMBLING WANDERINGS

Aljaž Hitrec (UL AGRFT), SI, 2025/26, 7'28", bd

Monoton vsakdan prekine zasanjano odpotovanje.

■ The monotonous everyday life is interrupted by a dreamy departure.



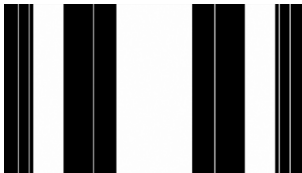
EN KOS

A SINGLE PEACE

Izabela Malovrh (UL ALUO), SI, 2025/26, 4', bd

Tok misli, ki kot šum združuje ter zamakne čas in prostor, skozi sliko.

■ A stream of thoughts that, like a noise, merges and shifts time and space through the image.



BECAUSE THE INTERNET 1, BECAUSE THE INTERNET 2

Jurij Hartman (UL ALUO), SI, 2024, 12'22", bd

Film gledalca potopi v hipnotičen tok utripajočih podob, kjer se fragmentirana vizualnost in zvok združita v intenzivno izkušnjo medijske preobremenjenosti.

■ The film immerses the viewer in a hypnotic stream of flashing images, where fragmentary visuality and sound merge into an intense experience of media overload.



ROJ ENEGA A SWARM OF ONE

Dunja Rahovsky Šuligoj (UL ALUO), SI, 2025/26, 3'41", bd

Dva para rok skušata ujeti let mrtvega sršena.

■ Two pairs of hands try to capture the flight of a dead hornet.

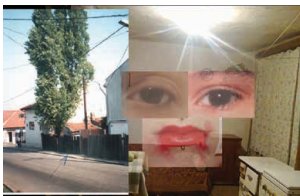


MUSICAL CHAIRS

Neža Hajšek, Blažka Šifrar (UP PEF), SI, 2024, 5'34"

Besedilo je povzeto iz oxfordskega prevoda **Aristotelovega** dela *De generatione animalium* (1912).

■ The text draws on the Oxford translation of **Aristotle's** *De generatione animalium* (1912).



BORDERLINE

Anja Spirković (AVA), SI, 2025, 3'37", bd

Preobrazba je mogoča le skozi zavestno soočenje z globoko vpisanimi zgodbami.

■ Transformation is possible only through a conscious confrontation with deeply inscribed stories.



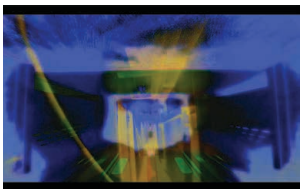
SPRANI

WASHED

Miha Freund (UL ALUO), SI, 2025/26, 3'31", bd

Umetna inteligenca je prišla na raven »pralnega stroja« za uporabnike, ki tega dvoreznega meča ne uporabljajo zavestno.

■ AI has become a kind of “washing machine” for its users, who do not use this double-edged sword consciously.

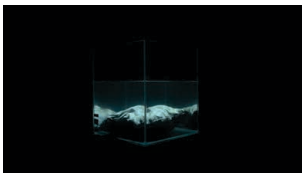


DIBAAGONIGEWIN

Vladimir Stanišević (AVA), SI, 2025, 9'18", bd

Dibaakonigewin je molitev (mešanica molitev, če smo natančni), ki poskuša najti lepoto v kaosu in norosti.

■ Dibaakonigewin is a prayer (a mix of prayers, to be exact) that seeks to find beauty in chaos and madness.

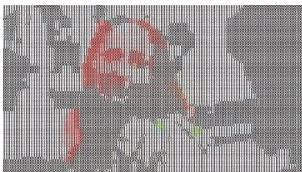


DON'T BLINK

Sara Mašić (UP PEF), SI, 2026, 2'20", bd

Video raziskuje udobje, ki se neopazno preobrazi v težo in nespečnost skozi počasen proces potapljanja vzglavnika, kjer nenadni rezi razkrijejo krhkost zaznave.

■ The video explores comfort that imperceptibly transforms into weight and insomnia through the slow sinking of a pillow, with sudden cuts revealing the fragility of perception.

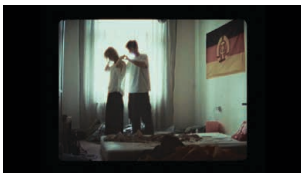


COMPUTERVISION.PY

Lenart Sušnik (UL AGRFT), SI, 2026, 3'42", bd

Reprodukcija digitalne reprodukcije gibajočih se sličic in razmerja montažer-stroj.

■ A reproduction of a digital reproduction of moving frames and the editor-machine relationship.



THE ROOM THAT REMEMBERS

Toma Kírina (AU UNG), SI, 2025, 2'07", bd

Film poteka kot prekinjen krog, v katerem se čas upira linearni poti. Gre za ponavljajočo se raziskavo spomina in rutine skozi čas.

■ The film unfolds as a broken circle, in which time defies a linear path. It is a recurring exploration of memory and routine through time.



SENESCÉNCIA

Klavdija Košir (UL ALUO), SI, 2025/26, 2'43", bd

Kontemplativen eksperimentalni film, ki skozi vizualno meditacijo o praznini doma in prisotnosti telesa starejšega moškega razmišlja o razpadu časa, identitete in spominov.

■ A contemplative experimental film that, through its visual meditation on the emptiness of a home and the presence of an older man's body, reflects on the disintegration of time, identity and memories.

SREDA WEDNESDAY 13. 5. 2026 ⌚ 19.00

📍 Slovenska kinoteka Slovenian Cinematheque



Foto/Photo: osebni arhiv / personal archive

SHUNSAKU HAYASHI I

Shunsaku Hayashi je eden najbolj samosvojih in izvirnih avtorjev med že tako posebnimi in samosvojimi ustvarjalci na področju avtorskega animiranega in eksperimentalnega filma. V osnovi je Shunsaku-san slikar, vendar se je postopoma specializiral za oživljanje svojih slikarskih mojstrov. Vse, kar vidimo v njegovih filmih, nastaja analogno, z risanjem na slikarsko platno ali papir. In prav v tem je njegov avtorski čar. V digitalnem svetu, ki nas obdaja, Shunsaku vztraja pri ročnem slikanju oziroma risanju vsake posamezne sličice, ki jih nato fotografira z digitalnim fotoaparatom, skenira in montira. Tako mu uspe ohraniti teksture ročno risanih likov v digitalnem formatu.

■ **Shunsaku Hayashi** is one of the most unique and original filmmakers among the already peculiar and distinctive creators in the field of auteur animated and experimental films. Primarily a painter, Shunsaku-san gradually specialised in bringing his painting masterpieces to life. All we see in his films is created in an analogue way, by him drawing on a canvass or paper. And that is precisely his authorial charm. In the digital world surrounding us, Shunsaku persists in hand-painting and/or hand-drawing each individual frame, which he then photographs with a digital camera, scans and edits. He thereby manages to preserve the texture of hand-drawn characters in a digital format.

Igor Prassel



Projekcija v prisotnosti avtorja.

■ Screening in the presence of the filmmaker.

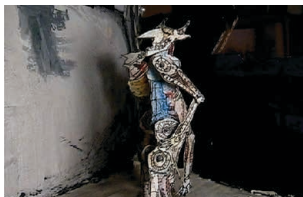


LEAKING LIFE

Shunsaku Hayashi, JP, 2019, 15', bd

Na tisoče jih natlačijo v vrečko. Roke, ki drži vrečko, nikoli ne vidijo. Sledi v pesku z lahkoto zabrišejo valovi. Ob dotiku gladine morja jim zraste nova koža.

■ Thousands of them are packed in a bag. The hand dragging the bag has never been seen from their angle. The track on sand is easily erased by waves. Touching the surface of the sea, they grow a new skin.



THE DAY OF JUDGEMENT

Shunsaku Hayashi, JP, 2006, 2', bd

Shunsakujev prvi lutkovni animirani film.

■ Shunsaku's first puppet animation.



THE OLD MAN AND THE SEA

Shunsaku Hayashi, JP, 2011, 7', bd

Starec v čolnu išče nekaj na morju.

■ An old man in a skiff is seeking for something at sea.



REMEMBER

Shunsaku Hayashi, JP, 2016, 9', bd

Moški zapušča hišo, ko mu zazvoni telefon. Ko se oglasi, hiša eksplodira. Pot v službo nadaljuje tako, kot da se nič ni zgodilo.

■ A man's phone rings as he leaves his house. On answering it, his house explodes. He continues his journey to work as if nothing happened.



RAILMENT

Shunsaku Hayashi, JP, 2017, 10', bd

Na tekočem ozadju njegovo fizično gibanje ostaja na istem mestu. Hitrost toka in njegovega gibanja se pospeši, kar postopoma povzroči popačenje.

■ In a continuous scenery, his physical movement stays in the same position. The speed of the continuity and his movement have accelerated and gradually cause a distortion.



INTERSTITIAL

Shunsaku Hayashi, JP, 2017, 7', bd

Hibridni projekt slike in dodatne animacije, v katerem avtor raziskuje brezprostornost človeštva v začrtanem prostoru desetmetrskega platna neprekinjenega horizonta.

■ A hybrid project of a painting and additive animation exploring a spacelessness of humanity in the defined space of a 10-meter canvas of a continuous horizon.



DOWN ESCALATION

Shunsaku Hayashi, JP, 2018, 7', bd

Pri padanju se zdi, da ekdizon polni telo. Med poglobljanjem vase se meso v lupini topi, dokler oblike ni več.

■ Falling down, it feels ecdysone is filling up the body. Delving into the deeper layers of itself, the flesh is melted down in the shell until the form is no longer.

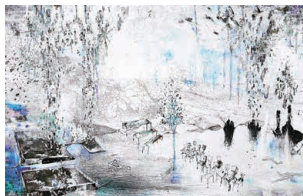


AN ALIEN CALLED HARMONY: AFTER THE DANCE

Shunsaku Hayashi, JP/GB, 2022, 3', bd

Naše razumevanje ljudi narekuje naša lastna, omejena izkušnja, posredni ritualizem odnosov pa je kot ples ali šport.

■ Our understanding of people is mediated by our own experience, limited, and the indirect ritualism of relationships is like dance or sport.



PANCHIKO: GWEN EVEREST

Shunsaku Hayashi, JP, 2023, 3', bd

Naslov pesmi je referenca na obscuren lik iz kratke zgodbe **Franka Herberta**. Napisana je bila z vidika nekoga, ki gleda ljubljeno osebo, kako gre po poti, ki ji jo je odsve-toval, in lahko le opazuje, kako se stvari razvijajo.« - **Panchiko**

■ "The title of the song is an obscure character reference from a **Frank Herbet** short story. It was written from the perspective of watching a loved one going down a route you don't advise and only being able to watch as things play out." - **Panchiko**



OUR PAIN

Shunsaku Hayashi, JP, 2023, 16', bd

Skupna bolečina nas povezuje, čeprav jo doživljamo vsak na svoj način. Po zaslugi negotovosti in spremenljivosti življenja si lahko zamislimo nešteto spremenljivk; nekatere od teh možnosti so morda škodljive, druge nenevarne.

■ Our common pain, although experienced individually and uniquely, is what connects us. It is the ambiguity and variety of our existence that allows us to imagine an infinity of variables, some of these alternatives may be malignant, and some benign.

SREDA **WEDNESDAY** 13. 5. 2026 ⌚ 21.00

📍 Slovenska kinoteka **Slovenian Cinematheque**



Foto/Photo: Marcin Lewandowski

MIRANDA PENNELL I

Prakse umetnice in filmske ustvarjalke **Mirande Pennell** so vpete v različne oblike kritične arhivske prakse. Ustvarila je opus nagrajenih filmov in videov, v katerih raziskuje oblike kolektivnega uprizarjanja, naj gre za plesalce, vojake ali glasbenike. V svojih najnovejših avdiovizualnih delih uporablja kolonialne arhive kot izhodišče za raziskovanje kolonialnega imaginarija.

■ The practices of artist filmmaker **Miranda Pennell** are embedded in different forms of critical archival practice. She has produced a body of award-winning film and video work that explores forms of collective performance, whether dancers, soldiers or musicians. Her most recent moving-image works use colonial archives as the starting point for investigations into the colonial imaginary.



Projekcija v prisotnosti avtorice.

■ Screening in the presence of the filmmaker.



ČLOVEŠKI RADIO HUMAN RADIO

Miranda Pennell, GB, 2002, 9', svp

Ljudje na različnih koncih Londona poleti leta 2001 plešejo v zasebnih trenutkih osebne prepustitve. Film je rezultat režiserkininega dela s prvimi desetimi ljudmi, ki so se odzvali na oglas v lokalnem časopisu, prek katerega je iskala »dnevnosobne plesalce« – ljudi, ki radi plešejo za zaprtimi vrati.

■ People dance in private moments of personal abandon across London in the summer of 2001. The film is the result of the director's work with the first ten respondents to a local newspaper advertisement that she placed seeking 'living-room dancers' – people who love to dance behind closed doors.



NE MOREM SE TI UPRETI YOU MADE ME LOVE YOU

Miranda Pennell, GB, 2005, 3'27", bd

Enaindvajset plesalcev se igra igro mačke in miši z nepredvidljivo kamero. Izguba stika je lahko travmatična.

■ Twenty-one dancers play a game of cat and mouse with an unpredictable camera. Losing contact can be traumatic.

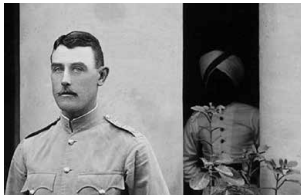


TATU TATTOO

Miranda Pennell, GB, 2001, 9', bd

Drevesa in prostoživeče živali opazujejo, kako izgubljeni polk vojakov s svojim repetitivnim paradiranjem preplavi pokrajino. Ritual vojaške vaje je izmenoma absurden in zlovešč. Vojaki lahke pehotne divizije izvajajo koreografijo, ki je bila izpiljena in estetizirana, da bi služila določeni funkciji: učinkovitosti. To je, dvojni funkciji preoblikovanja številnih teles v eno samo telo in očaranja opazovalcev z »osupljivo« enotnostjo.

■ Trees and wildlife look-on as the countryside is invaded by a lost regiment of soldiers engaged in a repetitive display. The ritual of military drill is by turns absurd and sinister. The soldiers of the Light Division perform a choreography that has been perfected and aestheticized in order to serve a function: to be effective. That is, the dual function of transforming many bodies into a single body, and of mesmerizing onlookers with their 'stunning' unity.



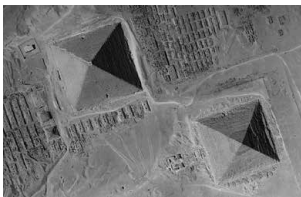
ZAKAJ SO UBILI POLKOVNIKA BUNNYJA

WHY COLONEL BUNNY WAS KILLED

Miranda Pennell, GB, 2010, 27'30", svp

Film, ki so ga navdihnili spomini zdravstvenega misijonarja na mejnem območju Afganistana, sestavljajo arhivske fotografije kolonialnega življenja na skrajni severozahodni meji Britanske Indije ob prehodu v 20. stoletje. V filmu, ki išče sledi na robovih podob, posnetih sredi odpora proti kolonialni vladavini, avtorica postavi zvok v nasprotje s sliko in najde osupljivo kontinuiteto v britanskih prikazih oddaljenega kraja in ljudi.

■ Triggered by the memoirs of a medical missionary on the Afghan borderlands, the film is constructed from archive photographs of colonial life on the North West Frontier of British India at the turn of the 20th century. Searching for clues at the margins of images framed in the midst of resistance to colonial rule, the film plays sound against image and finds striking continuities in British portrayals of a distant place and people.



TEŽAVE TROUBLE

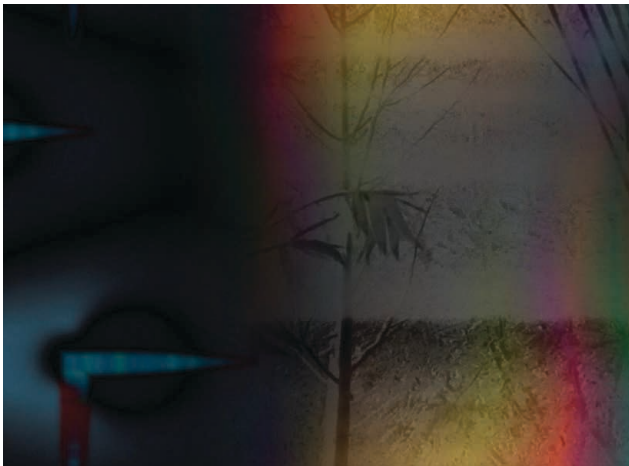
Miranda Pennell, GB, 2023, 33', svp

Ta zgodba o duhovih raziskuje grozo – tako realno kot namišljeno. Medtem ko avtorica razmišlja o fotografijah iz zraka, posnetih v Iraku in Egiptu na začetku 20. stoletja, v sebi zaznava vse večji nemir zaradi podob, ki bi rade delile svoje nasilne skrivnosti. Anglijo je koloniziral plenilski duh in nemrtvi imperija začnejo odgovarjati vznemirjeni filmski preiskovalki.

■ This film is a ghost story that explores horror — both real and imagined. While puzzling over aerial photographs from early 20th century Iraq and Egypt, a filmmaker finds herself increasingly unsettled by images that want to share their violent secrets. England has been colonised by a marauding spirit and the Empire's undead start to speak back to the film's troubled investigator.

ČETRTEK **THURSDAY** 14. 5. 2026 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**



The Garden of Electric Delights, Billy Roisz, 2025

RAZGLEDI I VISTAS I

Kuriran program festivalske ekipe.
Curated programme by the festival team.

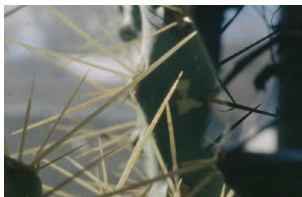


DARIINE NOČNE ROŽE DARIA'S NIGHT FLOWERS

Maryam Tafakory, IR/GB/FR, 2025, 16',
ap, svp

Daria je napisala svoj prvi rokopis o zaljubljanju v skrivnostno punco po imenu »abi« [modra barva]. Nočne rože v njenem vrtu skrivajo skrivnosti države, ki je ljubezenske zgodbe spremenila v povsem običajna prizorišča zločinov.

■ Daria has written her first manuscript about falling in love with a mysterious girl called 'abi' [blue]. The night flowers in her garden hide the secrets of a country that has turned love stories into routine crime scenes.

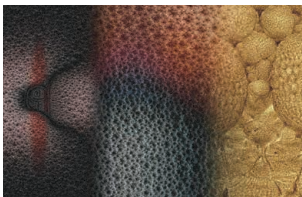


POLOBLE HEMISPHERES

Eric Stewart, US, 2025, 8', svp

Film, ki ga je avtor snemal nekaj let v južnem Koloradu, je tiha študija vzorcev in kraja, kot jih je opazoval skozi okno svoje dnevne sobe. V projektu, posnetem na 516-mm filmski trak, avtor združi plasti več posnetkov v časovnih presledkih, ki prikazujejo kaktuse in svetlobo v različnih letnih časih, pri čemer ujame subtilne spremembe barve, atmosfere in ritma.

■ Filmed over the course of several years in southern Colorado, *Hemispheres* is a quiet study in pattern and place, as observed through the window of my living room. Shot on Super 16mm film, the project layers multiple time-lapse exposures of cacti and seasonal light, capturing subtle shifts in color, atmosphere, and rhythm.

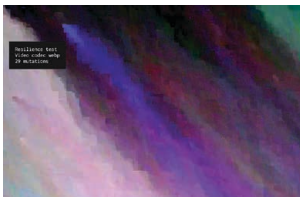


VRT ELEKTRIČNIH NASLAD THE GARDEN OF ELECTRIC DELIGHTS

Billy Roisz, AT, 2025, 12', bd

Vrt užitka in mučenja, ki ga je nizozemski umetnik **Hieronymus Bosch** zasnoval in vizualiziral kot nadrealistični triptih pred več kot petimi stoletji, so prihodnje generacije poimenovala z lepim naslovom: *Vrt zemeljskih naslad*. **Billy Roisz** je svojo najnovejšo produkcijo poimenovala z različico tega naslova, ki je tudi logična: njen *Vrt električnih naslad* nudi užitke, ki se zdijo bolj »električni« kot zemeljski. – **Stefan Grisseemann**

■ The garden of pleasure and torture that the Dutch artist **Hieronymus Bosch** conceived and visualized as a surreal triptych over five centuries ago was given a beautiful title by posterity: *The Garden of Earthly Delights*. **Billy Roisz** has given her latest production a variation on this name, and it is a logical one: her *Garden of Electric Delights* offers pleasures that seem less earthly than "electric". – **Stefan Grisseemann**



ODAMADO

Émilien Dubuc, FR, 2025, 26', ap, svp

Družinska slika na vrtu, posnetek babičinega petja, pismo, ki sem ji ga napisal eno leto po njeni smrti: 200 kB podatkov, shranjenih v sintetični DNK, trdem disku prihodnosti. **Odamado**, nepopolni priročnik za shranjevanje spominov v DNK.

■ A family picture in the garden, a recording of my grandma singing, a letter written to her one year after she died: 200 kB of data stored in synthetic DNA, the hard drive of the future. **Odamado**, an imperfect manual for storing memories into DNA.



J-N-N

Ginan Seidl, DE/IQ, 2025, 19', ap, svp

Ta esejski film z razdeljenim zaslonom oziroma trikanalna instalacija »ج ن ن« je osnovan na družinskih pogovorih med potovanjem v Irak in intenzivno raziskavo džinov. Džini so efemerna bitja, ki globoko prežemajo iraško kulturo. Videoinstalacija je vizualno potovanje skozi iraško puščavo, od Ura prek Babilona do odmaknjenih dnevnih sob v Bagdadu. Kozmovizija je povezana z zgodovinskimi dogodki in osebnimi izkušnjami.

■ **Ginan Seidl's** essayistic split-screen film/three channel installation 'ج ن ن' is based on family conversations during a trip to Iraq and an intensive research on Jinn. The Jinn are ephemeral entities that are deeply interwoven into the culture of Iraq. The 2-channel video installation is a visual journey through the desert of Iraq, from Ur via Babylon to the secluded living rooms in Baghdad. Cosmovision is linked with historical events and private experiences.

ČETRTEK **THURSDAY** 14. 5. 2026 ⌚ 19.00

📍 Slovenska kinoteka **Slovenian Cinematheque**



Light Reading, Lis Rhodes, 1978

BEEF I: BRITANSKI EKSPERIMENTALNI FILM BRITISH EXPERIMENTAL FILM

Program so kurirale_j članice_j kolektiva
BEEF - Bristol Experimental Expanded Film.

The program was curated by members of the
BEEF collective—Bristol Experimental Expanded Film.

Britanski eksperimentalni film prejšnjega stoletja, ki ga je navdihnila ameriška avantgarda, je hitro našel lastno smer. Filmi v tem programu predstavljajo le delček teh bogatih praks. Veliko teh del je bilo ustvarjenih v londonski kooperativi filmskih ustvarjalcev **London Film-Makers' Co-op**, osredotočajo pa se na dejavnost izdelovanja in postopkovne sisteme. Kopirka kooperative, ki jo je konstruiral **Malcolm Le Grice**, je omogočala kompleksne tehnike izdelovanja kopij in spodbujala strategije strukturalnega filma, kot so ponavljanja in eksperimentiranje z barvo. Vzpostavljeni so bili sistemi, s katerimi naj bi se oblikovalo delo: zlasti zgodnejši filmi so se naslanjali na pokrajino kot obstoječi red, danosti, ki jih je diktirala filmska tehnologija, kot je dolžina kolotov, pa so določale številna dela. Pionirske tendence, ki so vzniknile v tem plodovitem obdobju, so zaznamovale velik del gibljivih podob sodobnih umetnikov.

Kolektiv BEEF

■ Inspired by the US avant-garde, British experimental film of the last century quickly found its own direction. The films in this program represent a fraction of these rich practices. Much of this work was created at the **London Film-Makers' Co-op** and centres on the activity of making and procedural systems. The co-op film printer, constructed by **Malcolm Le Grice**, enabled complex printing techniques and facilitated structural cinema strategies of repetition, reiteration and colour experimentation. Systems were deployed through which to give shape to the work: the earlier films in particular drew upon landscape as an existing order, while the givens dictated by film technology, such as the length of film rolls, determined a number of works. The groundbreaking tendencies that emerged from this fertile period have informed much contemporary artist moving image.

BEEF collective

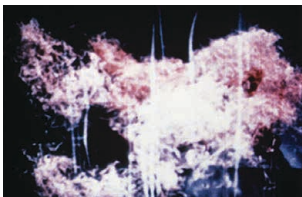


BERLINSKI KONJ BERLIN HORSE

Malcolm Le Grice, GB, 1970, 9', bd

Večprojekcijski film je bil v celoti osnovan na novi, a enostavni zamisli o ponavljajoči se in subtilno spreminjajoči se filmski zanki; *soundtrack*, ki ga je ustvaril **Brian Eno**, pa je bil realiziran z uporabo kasetne zanke. Avtor v filmu raziskuje, kako deluje oko in kako um zgradi zaznavno ritmično strukturo.

■ This multi-projection film was based entirely on a novel but simple idea of a repeating, subtly changing film loop. The soundtrack created by **Brian Eno** was also implemented using a tape loop. *Berlin Horse* examines how the eye works and how the minds builds up a perceptual rhythmic structure.



OBLIKE SHAPES

Annabel Nicolson, GB, 1970, 7', nemi

Abstraktno raziskovanje na osnovi teksturnih in plastičnih virov. Barve, oblike in ritmi izvirnih elementov so bili razviti v lirično abstraktno vizijo s pomočjo ponovnega snemanja s platna, superpozicije, projekcije *stop-motion*, montaže in raziskovanja naključnega taktilnega procesa filma, tj. prašnih delcev.

■ Abstract exploration from the textural and plastic sources. The colours, shapes and rhythms of the original elements have been developed into a lyrical abstract vision by means of refilming from the screen, superimposition, stop-frame projection, editing and by an exploration of the incidental tactile process of the film i.e. dust particles.



DIH BREATH

William Raban, GB, 1974, 13', bd

Film, posnet v odročnem delu Dartmoorja, je strukturiran okoli natančne koreografije. Tri osebe dobijo vsaka svojo kamero, v kateri je 30,5 metrov filmskega traku Kodachrome, in navodila, naj hodijo stran od kasetofona, umeščenega v pokrajino. Dih snemalcev in piskanje na piščalko postaneta mera za trajanje snemanja med njihovim potovanjem.

■ Shot in a remote part of Dartmoor, *Breath* is structured around a precise score. Three people are each given a camera loaded with 100ft of Kodachrome film and instructed to walk away from a tape recorder that has been placed within the landscape. The camera operators' breath and whistling become a measure for the duration of the shots as they film their journey.

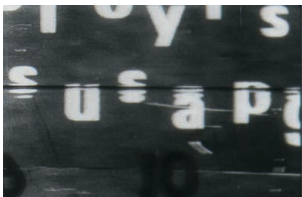


METRONOM METRONOME

Guy Sherwin, GB, 1975, 3', nemi

Sprehod poznopopoltdanskega sonca čez polico nad kaminom v času ene ure ali več, posnet v časovnih presledkih pri hitrosti ene sličice na sekundo. Utež na metronomskem nihalu se med snemanjem periodično nastavlja, da bi se spremenile fazne nastavitve dveh vzmetnih mehanizmov - enega v kameri, drugega v metronomu.

■ The passage of late afternoon sun across a mantelpiece during the course of a hour or more, recorded in time-lapse at the rate of one frame per second. The weight of the metronome arm is adjusted periodically during filming to alter the phasing of the two spring-round mechanisms - one in the camera, one in the metronome.



LAHKO ČTIVO LIGHT READING

Lis Rhodes, GB, 1978, 20', svp

Film se začne v temi. Ženski glas bere odlomke iz besedila ameriške modernistične pisateljice **Gertrude Stein**. Ko se glas ustavi, se izoblikuje ohlapna zgodba iz serije kolažiranih fotografij, vključno s fotografijo okrvavljene postelje. Tako kot v svojih ostalih filmih avtorica tudi v tem raziskuje razmerja moči, ki so prisotna tako v »slovnici gledanja« kot v »slovnici jezika«.

■ *Light Reading* begins in darkness. A woman's voice reads extracts of text by the American Modernist writer **Gertrude Stein**. When the voice stops, a loose narrative takes shape from a series of collaged photographs, including one of a bloodstained bed. In this film, as in her others, Rhodes explores the power relationships present in both 'the grammar of looking and the grammar of language'.



URANIUM HEX

Sandra Lahire, GB, 1987, 11', svp

Avtorica z uporabo kalejdoskopske palete eksperimentalnih tehnik raziskuje rudarjenje urana v Kanadi in njegove uničujoče učinke tako na okolje kot na ženske, ki delajo v rudnikih. Obilica podob, od žensk med delom do srhljivih reprezentacij rakastih teles, spremljajo zoprni industrijski zvoki in neposredne informacije, ki jih posredujejo nekatere ženske.

■ Using a kaleidoscopic array of experimental techniques, this film explores uranium mining in Canada and its destructive effects on both the environment and the women working in the mines. A plethora of images ranging from the women at work to spine-chilling representations of cancerous bodies are accompanied by unnerving industrial sounds and straightforward information from some of the women.



K

Jayne Parker, GB, 1989, 13', bd

1. del: ženska si iz ust izvleče črevesje in pusti, da pade na tla ter oblikuje mehek kup ob njenih nogah. Potem iz črevesja nekaj splete zgolj z uporabo svojih rok.

2. del: ženska stoji na robu bazena in se prisili, da vedno znova skoči vanj.

»Na plan spravim vse stvari, ki sem jih sprejela vase, a niso moje, in tako naredim prostor za nekaj novega. Iz notranjega nereda naredim zunanji red.« – **J. P.**

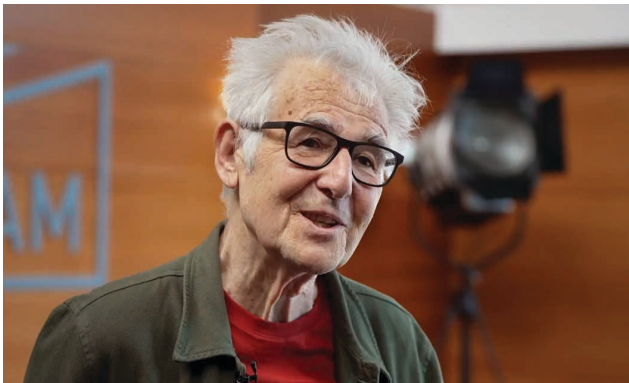
■ Part 1: a woman pulls her intestine out of her mouth and lets it fall in a soft pile at her feet. Then she knits the intestine using only her arms.

Part 2: she stands on the edge of a pool and makes herself dive again and again.

»I bring out into the open all the things I have taken in that are not mine and thereby make room for something new. I make an external order out of an internal tangle.« – **J.P.**

ČETRTEK THURSDAY 14. 5. 2026 ⌚ 21.00

📍 Slovenska kinoteka Slovenian Cinematheque



Foto/Photo: osebni arhiv / personal archive

JOHN SMITH I

John Smith je eden najbolj emblematičnih avtorjev britanske povojne avantgarde. V času študija na Kraljevi akademiji umetnosti je postal aktiven član **London Film-Makers' Co-op** (danes **LUX**), ki je bila usmerjena v strukturalistično-materialistični pristop k filmu. Programa izpostavljata avtorjevo pozornost do družbenega okolja skozi brikolaž ustvarjenih in najdenih podob.

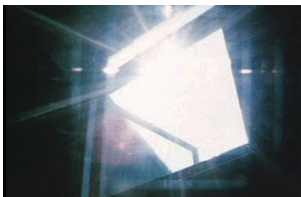
■ **John Smith** is one of the most emblematic filmmakers of the post-war British avant-garde. While studying at the Royal College of Art, Smith became an active member of the **London Film-Makers' Co-op** (today **LUX**), which was oriented towards a structural-materialist approach to film. The two programmes highlight his attention to the social environment through a bricolage of created and found images.

Anja Banko



Projekcija v prisotnosti avtorja.

■ Screening in the presence of the filmmaker.

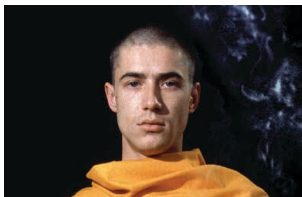


LUČ VODNICA LEADING LIGHT

John Smith, GB, 1975, 11', bd

»*Luč vodnica* Johna Smitha razvije občutek za globino in površino slike prek enostavnega delovanja svetlobe. Film je bil posnet v enem dnevu v eni sobi in beleži spremembe svetlobe skozi edino okno. Podoba je nadzorovana prek manipulacije aperture, sprožilca zaklopa in objektivna, toda učinek je bolj naključen kot določen in gledalec se zaveda predvsem določilne narave sledenja sončni svetlobi.« - **Deke Dusinberre**

■ "John Smith's *Leading Light* evolves a sense of screen depth and surface through the simple agency of light. The film is shot in a room over a period of a day and records the changes in light through the single window. The image is controlled through manipulation of aperture, of shutter release, of lens, but the effect is more casual than determined and the spectator is aware primarily of the determining nature of following sunlight." - **Deke Dusinberre**



OM

John Smith, GB, 1986, 4', bd

»Ta štiriminutni film raziskuje naše odzive na stereotipe – slušne, vizualne in ideološke. Smith te stereotipe gledalcem nakaže predvsem prek asociacijskega sistema, ki spretno usmerja pot naših pričakovanj. Pelje nas na potovanje od enega konkretnega stereotipa do njegovega diametralnega nasprotja, medtem ko se podobe spreminjajo in postavljajo druga ob drugo, da bi v končni fazi obrnile našo interpretacijo tega, kar vidimo in slišimo.« - **Gary Davis**

■ "This four minute film explores our response to stereotypes – aural, visual and ideological. Smith signals these stereotypes to the viewer through a chiefly associational system, which deftly manipulates the path of our expectations. We are taken on a journey from one concrete stereotype to its diametric opposite, as images transform and juxtapose to, ultimately, invert our interpretation of what we see and hear." - **Gary Davis**



ASOCIACIJA ASSOCIATION

John Smith, GB, 1975, 6'30", svp

Podobe iz revij in barvnih prilog spremljajo govorno besedilo iz knjige *Word Associations and Linguistic Theory* ameriškega psiholingvista **Herberta H. Clarka**. Z uporabo angleščini inherentnih dvoumnosti je jezik v filmu postavljen proti samemu sebi. Podoba in beseda delata skupaj oziroma ena proti drugi, da bi uničili oziroma ustvarili pomen.

■ Images from magazines and colour supplements accompany a spoken text taken from *Word Associations and Linguistic Theory* by the American psycholinguist **Herbert H. Clark**. By using the ambiguities inherent in the English language, *Associations* sets language against itself. Image and word work together/against each other to destroy/create meaning.



DEKLE, KI ŽVEČI ČIGUMI THE GIRL CHEWING GUM

John Smith, GB, 1976, 12', svp

»To pišem s črnim flomastrom znamke Tempo. Pred meseci sem kupil petnajst takih flomastrov za šestdeset penijev. A ker so tako razširjeni, jih na žalost poberejo drugi, misleč, da so njihovi. Flomastre sem kupil na tržnici v Hackneyju, okoli 90 metrov od kraja, kjer je bil film posnet. Film usmeri pozornost na filmske kode in iluzije, ki jih vsebuje, tako da zanika njihov obstoj in reprezentacijo obravnava kot absolutno realnost.« - **John Smith, 1976**

■ "I am writing this with a black 'Tempo' fibre-tip pen. A few months ago, I bought fifteen of these pens for sixty pence. Unfortunately, because they are so common, other people pick them up, thinking they are theirs. I bought the pens from a market in Hackney, about a hundred yards from where the film was shot. The film draws attention to the cinematic codes and illusions it incorporates by denying their existence, treating representation as absolute reality." - **John Smith, 1976**



GIGANTSKA GARGANTUAN

John Smith, 1992, 1'27", svp

»Čudovit in duhovit primer tega, kakšen je lahko pogovor v postelji z majhno dvoživko.« - Elaine Paterson, *Time Out*, 1992

■ "A wonderful and witty example of what it can be to have a pillowtalk with a small amphibian." - Elaine Paterson, *Time Out*, 1992



ČRNI STOLP THE BLACK TOWER

John Smith, GB, 1985-87, 23'10", svp

»V *Črnem stolpu* vstopimo v svet moškega, ki ga preganja stolp, za katerega verjame, da mu sledi po Londonu. Medtem ko je lik osrednjega protagonista nakazan le prek narativnega glasu pripovedovalca, ki nas popelje od nelagodja prek zloma do skrivnostne smrti, skrbno nadzorovane in artikilirane podobe nudijo serijo ugank z barvnim ključem, šal in besednih iger, ki gledalcem kodrajo možgane.« - Nik Houghton, *Independent Media*, 1987

■ "In *The Black Tower* we enter the world of a man haunted by a tower which, he believes, is following him around London. While the character of the central protagonist is indicated only by a narrative voice-over which takes us from unease to breakdown to mysterious death, the images, meticulously controlled and articulated, deliver a series of colour coded puzzles, jokes and puns which pull the viewer into a mind-teasing engagement." - Nik Houghton, *Independent Media*, 1987



REGRESIJA REGRESSION

John Smith, GB, 1998–99, 17', svp

»**John Smith** se ne boji časa. Njegovi filmi neprestano kažejo potrpežljivost pri vzpostavljanju vizualne igre s pomeni, pri čemer iz določenih kotov snema nekaj dni ali mesecev, da bi razvil naš občutek za kraj ali tok. Med postvarjanjem filma, ki ga je ustvaril enaindvajset let prej, posname vsakega od dvanajstih dni božičnega obdobja, pri čemer postaja vedno mlajši, medtem ko ponovno odpoje refren spremljajoče pesmi. «

– **Chris Kennedy**

■ “**John Smith** is not afraid of time. His films continuously show of his patience in setting up a visual pun, filming certain angles over several days or months in order to develop our sense of place and flux. As he recreates a film he made twenty-one years earlier, he tapes each of the twelve days of Christmas, getting progressively younger as he replays the chorus of the accompanying song.”

– **Chris Kennedy**



The Girl Chewing Gum, John Smith, 1976

PETEK **FRIDAY** 15. 5. 2026 ⌚ 17.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

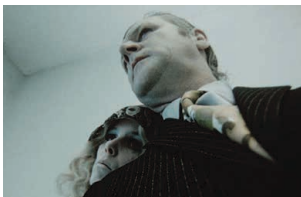


American Dream, Marko A. Kovačič, 1986

RAZGLEDI: KANON **VISTAS: CANON**

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

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



LIVING

Frans Zwartjes, NL, 1971, 15', bd

Living je del serije *Home, Sweet Home* (1969-1971). Takrat se je **Frans Zwartjes** preselil v Haag in posnel pet filmov o še vedno praznih sobah v svojem novem domu. Po hiši se sprehaja z ženo Trix, pri čemer v roki drži kamero s širokokotnim objektivom (5,7 cm), s katero snema sobe, sebe in ženo. Ob montiranju v kameri in brez gledanja skozi iskalo je mojstrsko pokazal svoje veščine.

■ *Living* is part of the series *Home, Sweet Home* (1969-1971). **Zwartjes** had just moved to The Hague and made a group of films about the still-empty rooms in his new home. In his hand, he holds a wide-angle lens (5.7 cm) camera to film the rooms, himself, and his wife Trix. Already editing with the camera and without looking through the viewfinder, Zwartjes gives a virtuoso example of his abilities.

Film je izbral **Stofell Debuysere** (Filmski festival Courtisane).

■ The film was selected by **Stofell Debuysere** (Courtisane Film Festival).



PREHODI

PASSAGES

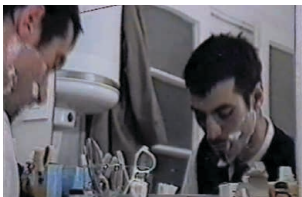
Lisl Ponger, AT, 1996, 12', ap, svp

Ženska sama stoji ob ograji postniške ladje in gleda v modrino. Za nas se bo spomnila prihoda v New York, sprehoda mladega para skozi kitajsko četrt, hiš na vodi v Šanghaju in navdušenih otrok, ki se zberejo okoli obiskovalca z neznanim slikovnim strojem.

■ A woman stands alone at the railing of a passenger liner and gazes into the blue. She will remember for us an arrival in New York, the walk of a young couple through China-town, the house boats in Shanghai and the excited children who gather round the visitor with the obscure picture machine.

Film je izbral **Gerald Weber** (sixpackfilm).

■ The film was selected by **Gerald Weber** (sixpackfilm).



AMERICAN DREAM

Marko A. Kovačič, SI (YU), 1986, 6'45", bd

Ambivalentno razgrajevanje fantazij o obljubljeni deželi in vere v umetnost, ki poteka v stereotipni igri nenehnih skrivalnic. Gre za dialektično konfrontacijo svojevrstne heroičnosti režima, ki je deloval s prepovedmi in odmaknjenostjo od ljudi, z napovedjo približevanja zahodnim sistemom liberalnega kapitalizma.

■ An ambivalent disintegration of fantasies about the promised land and faith in art, which unfolds in a stereotypical game of constant hide-and-seek. The film depicts a dialectical confrontation of a peculiar heroism of the regime, which operated through prohibitions and its remoteness from the people, with the announcement of moving closer to the Western systems of liberal capitalism.

Film po izboru ekipe festivala V-F-X Ljubljana.

■ The film was selected by the V-F-X Ljubljana festival team.



SOLIDARNOST SOLIDARITY

Joyce Wieland, CA, 1973, 10'40", ap, svp

Film o stavki v tovarni Dare v zgodnjih 70. letih prejšnjega stoletja. Na stotine stopal in nog se prestopa, koraka in postavlja stavkovno stražo, pri čemer je na sliki vseskozi prisoten napis »SOLIDARNOST«. V filmu lahko slišimo tudi govor sindikalne aktivistke o delavski situaciji. Tako kot nekateri drugi avtoričini filmi tudi *Solidarnost* združuje politično zavedanje, estetski pogled in smisel za humor, značilen za njeno delo.

■ A film on the Dare strike of the early 1970s. Hundreds of feet and legs, milling, marching and picketing with the word Solidarity superimposed on the screen. Part of the soundtrack is an organizer's speech on the labour situation. Like some of her other films, *Solidarity* combines political awareness, an aesthetic viewpoint, and a unique sense of humor in Wieland's work.

Film je izbrala Tena Trstenjak (Filmski festival 25 FPS).

■ The film was selected by Tena Trstenjak (25 FPS Film Festival).



REZERVAT RESERVATION

Clara van Gool, NL, 1988, 8'30", bd

Duet dveh mladih žensk v samotnem parku. Gre za prvi film **Clara van Gool**, potem ko je leta 1985 diplomirala na nizozemski akademiji za film.

■ A duet by two young women in a desolate park. **Reservation** was **Clara van Gool**'s first film on leaving the Dutch Film Academy in 1985.

Film je izbrala **Edith van der Heijde** (Filmski muzej EYE).

■ The film was selected by **Edith van der Heijde** (EYE Filmmuseum).



SMUČARSKI PRIZORI S FRANZE IN KLAMMERJEM SKIING SCENES WITH FRANZ KLAMMER

Bogdan Dziworski, Zbigniew Rybczyński, Gerald Kargl. PL/AT, 1980, 21', bd

Bogdan Dziworski in **Zbigniew Rybczyński** sta čakala na letalo za Avstrijo, ko sta prejela sporočilo, da si je **Franz Klammer**, ikona alpskega smučanja, zlomil nogo. V trenutku sta se odločila, da odpotujeta na lokacijo in začeta snemati brez scenarija.

■ **Bogdan Dziworski** and **Zbigniew Rybczyński** were waiting for a plane to Austria when they received a message that **Franz Klammer**, an icon of Alpine skiing, broke his leg. They immediately decided to travel to the location and start shooting without any scenario.

Film je izbral **Ivan Ramljak** (filmski festival v Rotterdamu).

■ The film was selected by **Ivan Ramljak** (Rotterdam International Film Festival).

PETEK **FRIDAY** 15. 5. 2026 ⌚ 19.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

JOHN SMITH II

Projekcija v prisotnosti avtorja.

■ Screening in the presence of the filmmaker.



REKORD RECORD

John Smith, GB, 2021, 1', svp

Impozanten portret njegovega veličanstva **princa Philipa**, vojvode Edinburškega, posnet leta 2002 in zaključen na dan njegove smrti, 9. aprila 2021.

■ A larger than life portrait of **Prince Philip**, His Royal Highness the Duke of Edinburgh, recorded in 2002 and completed on the day of his death, April 9th 2021.

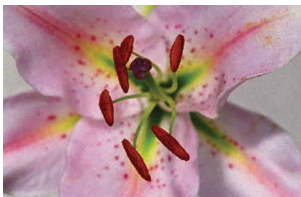


NENAVADNA RDEČA JOPA UNUSUAL RED CARDIGAN

John Smith, GB, 2011, 12'46", svp

Odkritje znanega izdelka na prodaj na eBayu sproži obsesivno spekulacijo o identiteti prodajalca oziroma prodajalke.

■ The discovery of a familiar item for sale on eBay triggers obsessive speculation about the seller's identity.

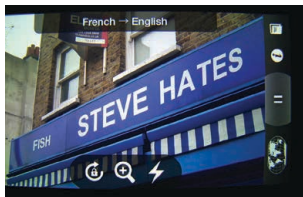


POLJUB **THE KISS**

Ian Bourn, John Smith, GB, 1999, 5', bd

Prikaz prisilnega razvoja rastlinjaške rože. Organsko rast postopoma nadomesti bolj zlovešč, mehaničen proces.

■ A depiction of the forced development of a hothouse flower. Organic growth is progressively overtaken by a more sinister, mechanical process.



STEVE SOVRAŽI RIBE **STEVE HATES FISH**

John Smith, GB, 2015, 4'52", svp

Avtor v filmu, ki je bil posnet neposredno z ekrana pametnega telefona med uporabo prevajalske aplikacije, ki ji je bilo ukazano, naj prevaja iz francoščine v angleščino, namerno mede program, tako da mu ukaže, naj prevaja angleške napise na živahni nakupovalni ulici v Londonu. Nemirni program skuša po svojih najboljših močeh izpolniti nalogo in francoske besede za prevod išče na mestih, kjer jih sploh ni.

■ Filmed directly from the screen of a smartphone using a language translator app that has been told to translate from French into English, *Steve Hates Fish* deliberately confuses the software by instructing it to interpret the English signage in a busy London shopping street. The restless software does its best to fulfill its task, looking for French words to translate in places where there are none.



JOUR DE FÊTE

John Smith, GB, 2017, 112", bd

Če te kdo udari po desnem licu, mu nastavi še levo. (Matej 5:38-40)

■ If anyone slaps you on the right cheek, turn to them the other cheek also. (Matthew 5:38-40)



NAKAZA

BLIGHT

John Smith, GB, 1994-96, 14', svp

Nakaza je bila posneta v sodelovanju s skladateljico **Jocelyn Pook**. Vrtil se okoli gradnje navezovalne ceste M11 v vzhodnem Londonu, ki je sprožila dolg in zagrizen boj lokalnih prebivalcev za zaščito njihovih domov pred rušenjem. *Soundtrack* vključuje naravne zvoke, povezane s temi dogodki, skupaj z drobcami posnetih pogovorov z lokalci. Film, ki izhaja iz teh dejstev, izkorišča dvoumnosti svojega materiala, da bi ustvaril lastne metaforične fikcije.

■ *Blight* was made in collaboration with the composer **Jocelyn Pook**. It revolves around the building of the M11 Link Road in East London, which provoked a long and bitter campaign by local residents to protect their homes from demolition. The soundtrack incorporates natural sounds associated with these events together with speech fragments taken from recorded conversations with local people. *Blight* exploits the ambiguities of its material to create its own metaphorical fictions.

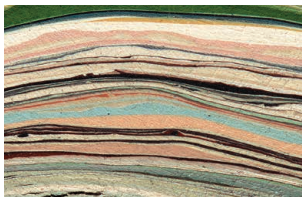


**UMAZANE SLIKE
(HOTELSKI DNEVNIKI 6)
DIRTY PICTURES
(HOTEL DIARIES 6)**

John Smith, PS/GB, 2007, 14'28", svp

Palestina, 15./16. april 2007. Medtem ko potuje iz enega hotela v Betlehemu v drugega v vzhodnem Jeruzalemu, se avtor sreča z vrsto problemov, povezanih s stropom, videokamero in izraelsko okupacijo Palestine.

■ Palestine, April 15th/16th, 2007. Moving from one hotel in Bethlehem to another in East Jerusalem, the filmmaker encounters a series of problems involving a ceiling, a video camera and the Israeli occupation of Palestine.



**OČETOVA PALICA
DAD'S STICK**

John Smith, GB, 2012, 4'53", svp

V filmu so prikazani trije pogosto uporabljeni predmeti, ki jih je režiserju pokazal njegov oče malo pred smrtjo. Dva sta bila tako prežeta z zgodovino, da sta bili njihuni izvirni obliki in funkciji skoraj povsem zabrisani. Tretji predmet se je zdel takoj prepoznaven, vendar se je izkazal za nekaj povsem drugega. Avtor ustvari dialog med abstrakcijo in dobesednim pomenom, pri čemer raziskuje protislovja spomina.

■ *Dad's Stick* features three well-used objects that were shown to the filmmaker by his father shortly before he died. Two of these were so steeped in history that their original forms and functions were almost completely obscured. The third object seemed to be instantly recognizable, but it turned out to be something else entirely. *Dad's Stick* creates a dialogue between abstraction and literal meaning, exploring the contradictions of memory.



BITI JOHN SMITH BEING JOHN SMITH

John Smith, GB, 2024, 26'45", svp

Potem ko je več desetletij trpel sramoto in nelagodje, umetnik končno prizna, da je imelo njegovo – v angleško govorečem svetu najbolj vsakdanje – ime velik vpliv na njegovo zavedanje lastne identitete. Prek kombiniranja fragmentov avtobiografije in medklincev o samozavesti, dvomu vase, slavi in stanju sveta nas film popelje na izpovedno potovanje, ki obravnava univerzalne, pa tudi osebne dileme, pri čemer razkriva, kako zelo pomembno je lahko ime.

■ After enduring many decades of embarrassment and discomfort, the artist finally admits that possessing the most common name in the English-speaking world has had a profound impact on his sense of self. Combining fragments of autobiography with interjections concerning confidence, self-doubt, fame, and the state of the world, *Being John Smith* takes us on a journey that addresses universal and personal dilemmas, revealing just how important a name can be.

PETEK **FRIDAY** 15. 5. 2026 ⌚ 21.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

SHUNSAKU HAYASHI II

Projekcija v prisotnosti avtorja.

■ Screening in the presence of the filmmaker.



INVISIONS (MONUMENT)

Shunsaku Hayashi, JP, 2025, 74', bd

Prvi celovečerec **Shunsakuja Hayashija** *Invisions* poteka v manj kot enem dnevu od sončnega vzhoda na enem kraju do sončnega vzhoda na drugem kraju istega planeta. V zgodbi se prepletejo spomini posameznikov, ki obsegajo tako preteklost kot prihodnost. Razpoke, ki se pojavijo na eni lokaciji, odmevajo na drugih krajih in ob drugih časih. Film skozi prizmo magičnega realizma preplete te verige razpok z notranjimi svetovi tistih, ki jih opazujejo.

■ **Shunsaku Hayashi's** first feature film, *Invisions*, unfolds over less than a day, moving from sunrise in one place to sunrise in another on the same planet. The story weaves together memories of individuals spanning both the past and the future. Cracks that appear in one location ripple across other places and times. Through the lens of magic realism, the film intertwines these chains of cracks with the inner worlds of those observing them.

SOBOTA **SATURDAY** 16. 5. 2026 ⌚ 17.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



Shedding, Vicky Smith, 2025

BEEF II: ZAVZETA ZRNATOST SODOBNI EKSPERIMENTALNI FILMI BEEF

GRAIN AND GRIT CONTEMPORARY EXPERIMENTAL FILMS FROM BEEF

Program so kurirale_j članice_j kolektiva
BEEF - Bristol Experimental Expanded Film.
The program was curated by members of the
BEEF collective—Bristol Experimental Expanded Film.

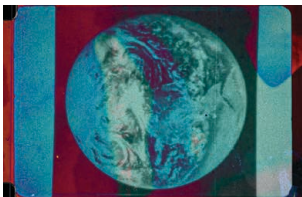
Projekcija v prisotnosti avtoric_jev.
■ Screening in the presence of the filmmakers.

Filmi v tem programu odražajo tako materialno kakovost kot določeno miselnost. Zaznamujejo jih površinska granulacija, tekstura in zrnatost, ki izvirajo iz ročnih analognih metod, povezanih s filmi majhnih formatov. Ti filmi, ki se spopadajo s pogosto zahtevnimi in težkimi temami ter prikazujejo figure, perspektive in življenjske sloge z obrobja, posneti pa so z majhnim proračunom in uporabo alternativnih praks, odražajo odločnost, vztrajnost in trdnost. Lahko jih prištejemo k brezkompromisni realistični tradiciji, ki zaznamuje velik del britanske kinematografije: vztrajanje pri praksah in temah, ki grejo proti toku in so manj zastopane v mainstreamovskem filmu.

Koletkiv BEEF

■ The films in this program reflect both a material quality and a mindset. They are characterised by the surface granulation, texture and grain that arises from handmade analogue small-gauge film methods. Confronting often challenging and difficult topics, portraying marginal figures, perspectives and lifestyles and realised through small budgets and alternative practices, these films reflect determination, perseverance and tenacity. They could be considered to belong to the gritty realist tradition that characterises much British cinema: a persistence with practices and subjects that go against the grain and receive less representation in mainstream cinema.

BEEF collective



ZANJO IN ZANJ IN SONCE HIS AND HERS AND THE SUN

Laura Phillips, GB, 2022, 4', bd

Abstrakten film, posnet na 16-mm filmski trak Orwo UN54, ki je bil ročno razvit, potem pa prekrit z novimi plastmi s pomočjo filmskih tehnik, ki ne vključujejo dela s kamero, in sicer z uporabo papirnatega lepilnega traku in cianotipije. Ponavljajoče se motive fotografije *Modra frnikola* in odtekanje vode v umivalniku z mnogoterim plastenjem podob lahko razumemo kot refleksijo o ustvarjanju in kot šaljivo vizualno igro s pomenom odplak in ravnanja z odpadki.

■ An abstracted 16mm film made with Orwo UN54 16mm film, hand developed & then overlaid with cameraless filmmaking techniques using washi tape & cyanotype. The recurring motifs of the *Blue Marble* photo & water draining in a sink with the multiple layering of images can be seen as a reflexive statement about the processing of filmmaking & a playful visual pun about water detritus and waste management.

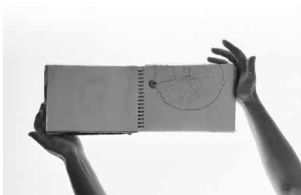


ZRNATOST GRIT

Matt Davies, GB, 2021, 3'12", bd

16-mm kamera, ki jo umetnik drži ob trebuhu, usmerjeno proti tlom, posname eno samo sličico na vsakih 12 korakov med 29-kilometrskim sprehodom po plaži Chesil Beach v Dorsetu v Združenem kraljestvu.

■ A 16mm camera held against the artists stomach and pointed at the ground, takes a single frame every 12 steps during an 18 mile walk along the length of Chesil Beach in Dorset, UK.



PSIHIČNI PADCI MENTAL FALLS

Louisa Fairclough, GB, 2024, 28', svp

V filmu se glasovi pevcev prepletajo z Louisinim lastnim glasom med opazovanjem skicirke njene sestre **Hette Fairclough**. Preden si je vzela življenje, je Hetta (1973-2008) ustvarila neverjetno skicirko risb v obliki asemblažev in vizualnih pesmi, narejenih z uporabo ročno napisanih besedil in materialov, kot so nit, kamen in obrezane osebne fotografije. Louisina govorjena in peta interpretacija sestričnih risb postane *soundtrack* filma.

■ **Mental Falls** weaves the voices of singers with Louisa's own voice in a close observation of her sister **Hetta Fairclough's** sketchbook. Prior to taking her own life, Hetta (1973-2008) produced a sketchbook of drawings which take the form of assemblages and visual poems made using handwritten text and materials such as thread, stone and cropped personal photographs. Louisa's interpretation of her sister's drawings becomes the soundtrack to the film.



LEVITEV SHEDDING

Vicky Smith, GB, 2025, 5', nemi

Performans pred kamero Bolex, v katerem sta dimenziji mirovanja in gibanja fizično uprizorjeni prek snemanja z različnimi hitrostmi. Mirujoča figura, nasičena s svetlobo, je videti močno presvetljena. Ko se plasti podobe premestijo in olupijo, postane očitno, da je ekspozicija pravilna in da svetlost dejansko povzročajo ponavljajoče se mnogoterne superpozicije.

■ A performance for the Bolex camera in which dimensions of stasis and movement are physically enacted by filming at varying frame rates. A still figure, saturated with light, appears to be highly overexposed. As layers of the image dislodge and peel away it becomes apparent that the exposure is correct, and that actually the brightness is caused through repeated multiple superimpositions.



KLAVIR DAPHNE ORAM **ORAM'S PIANO**

Kathy Hinde, GB, 2026, 5', bd

To je nov film, ustvarjen za ta filmski program, v njem pa se poleg 16-mm posnetkov klavirja **Daphne Oram** in njenega doma uporabljata še tehniki fotograma in frotaža.

»Moje delo se razvija iz odnosa med naravo in tehnologijo, izražene preko avdiovizualnih instalacij in performansov, v katerih kombiniram zvok, kiparstvo, podobe in svetlobo. Ustvarjam delo, ki je generativno, ki se razvija in je lahko drugačno vsakokrat, ko ga doživimo.« - **K. H.**

■ This is a new film being made for this film programme and includes photogram and frottage, alongside 16mm footage of **Daphne Oram's** piano and tower folly. "My work grows from a partnership between nature and technology expressed through audio-visual installations and performances that combine sound, sculpture, image and light. I often actively involve the audience in the process and create work that can be different each time it is experienced." - **K.H.**

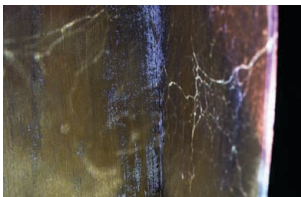


FOREST COAL PIT

Siôn Marshall Waters, GB, 2021, 14', svp

Starejša brata živita skupaj na majhni kmetiji v Forest Coal Pitu. Ta portret, posnet na 8-mm filmski trak, raziskuje vsakdanjost, živahnost in intimnost njunega odnosa ter hiperlokalnega sveta. Medtem ko krmita živino in obdelujeta vrt, se pogovarjata o slonih na Kitajskem, lovcih jastogov, duhovih in samih sebi.

■ Two elderly brothers live together on a small farm in Forest Coal Pit. This super 8 mm portrait explores the mundanity, vibrancy and intimacy of their relationship and hyperlocal world. As they feed their livestock, tend to their garden, the brothers discuss elephants in China, lobster fisherman, ghosts and each other.



POKRIVALA SO VEKE **THE COVERS ARE** **THE EYELIDS**

Dani Landau, Sanja Sarman, Madhuja Mukherjee, Anouk Hoogendoorn, Josh Wagner. GB, 2022, 6'20"; svp

Film je bil ustvarjen z uporabo metode projekcije gibljivih podob na predmete in ponovnega snemanja teh projekcij. Metoda sinteze komponent postane vidna, saj lahko hkrati vidimo mnogotere plasti. To platenje prek metode videoprojekcije je bilo uporabljeno za kombiniranje komponent, ki so jih ustvarili praktiki različnih disciplin.

■ Film was made using a method of projecting moving images onto objects and then re-filming the projections. The method of synthesis of components is made visible as the multiple layers can be seen simultaneously. This layering through a video projection method was used to combine components made by practitioners from diverse disciplines.



VERIŽNA REAKCIJA **RIPPLE EFFECT**

Niyaz Sghari. GB, 2023, 9'; bd

Video mladeniča, ki je bil leta 2020 usmrčen v Iranu, je postal viralen v nekaj dneh po njegovi smrti. Mladič je tekel v počasnem posnetku in skočil v bazen. Da bi ohranila video, ga je Niyaz Sghari posnela s 8-mm kamero. Kamera je postala orodje za povečavo in žalovanje.

■ The video of a young man who was executed in Iran in 2020 went viral a few days after his death. He ran in slow motion and dived in a pool. Like an act of preservation, Niyaz Sghari films the video with a Super 8 camera. The camera becomes a tool for magnifying and grieving.

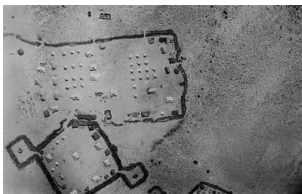
SOBOTA **SATURDAY** 17. 5. 2025 ⌚ 19.00

📍 Slovenska kinoteka **Slovenian Cinematheque**

MIRANDA PENNELL II

Projekcija v prisotnosti avtorice.

■ Screening in the presence of the filmmaker.



NENAVADEN OBJEKT **STRANGE OBJECT**

Miranda Pennell, GB, 2020, 15', svp

Operacija enote Z v daljnem svetu je bila eksperiment. Uspešen rezultat bi zagotovil prihodnost enote Z in omogočil, da se njene metode uporabijo na drugih svetovih. V filmu so iz zraka posnete fotografije nerazkritega koloniziranega ozemlja vzete kot izhodišče za meditacijo o podobah, izbrisu in pisanju zgodovine.

■ The Z Unit's operation in a world far from our own was an experiment. A successful outcome would secure the Z Unit's future, enabling its enterprise to expand and its methods to be applied to other worlds. *Strange Object* takes aerial photographs of an undisclosed colonised territory as the starting point for a meditation on images, erasure and the writing of history.

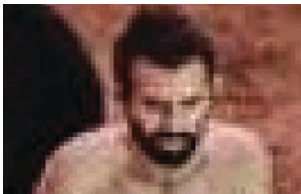


GOSTITELJ **THE HOST**

Miranda Pennell, GB, 2016, 60', svp

Gostitelj preiskuje dejavnosti podjetja British Petroleum (BP) v Iranu. Film nas vabi, naj si spet in spet ogledamo podobe, ki jih je proizvedlo naftno podjetje, ter osebne fotografije, ki so jih posneli njegovi britanski uslužbenci v Iranu – vključno z avtoričinimi starši –, ne zaradi tega, kar kažejo, pač pa zaradi tistega, kar izdajajo.

■ *The Host* investigates the activities of British Petroleum in Iran. While the tectonic plates of geopolitical conspiracy shift in the background, the film asks us to look at images produced by the oil company and personal photos taken by its British staff in Iran – including the filmmaker's parents – not for what they show, but for what they betray.



MOŠKI ŠTEVILKA 4

MAN NUMBER 4

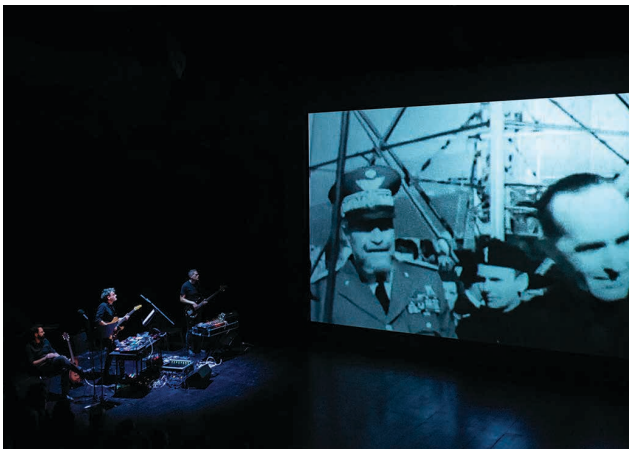
Miranda Pennell, GB, 2024, 10', svp

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.

SOBOTA **SATURDAY** 16. 5. 2026 ⌚ 21.00

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



Foto/Photo: Manuel Angelini

PROPULZOR – PARTITURA ZA LADJO GALEB **PROPULSOR – SCORE FOR THE SHIP GALEB**

AV glasbeni performans **AV music performance**

VLADISLAV KNEŽEVIĆ – režiser filma **film director**

ANDREA MATOŠEVIĆ – scenarij, besedilo **scenario, text**

ALEN SINKAUZ – bas, elektronika **bass, electronics**

MENAD SINKAUZ – akustična in midi kitara, elektronika
acoustic and midi guitar, electronics

MIODRAG GLADOVIĆ – oblikovanje zvoka in večkanalna zvočna postavitve
sound design and multichannel audio setup

MATEO PATEKAR – tonski mojster **sound engineer**

Projekt **Propulzor** je navdihnili zgodovina Galeba, znanega kot »ladja miru« in »ladja prijateljstva«, v kontekstu jugoslovanske politike in gibanja nevrščeni. Njegova zgodba se začne v kolonialnih projektih fašistične Italije, nadaljuje pa se v utopičnem iskanju politične alternative hladnovojni delitvi. Hkrati gre tudi za zgodbo o ladjedelnici Uljanik, nekdanji gonilni sili mesta Pulj, katerega zgodovina bo vibrirala v gibljivih slikah, pulziranju dela in odzvanjanju ladijskih strojev.

■ **Propulsor** was inspired by the history of Galeb, later remembered as a “ship of peace” and a “ship of friendship” in the context of Yugoslavia’s Non-Aligned Movement. Its story begins in the colonial projects of Fascist Italy and continues in the utopian search for a political alternative to the Cold War division. It is also a story about the Uljanik shipyard, a former driving force of Pula, whose history will vibrate in moving images, the pulsation of labour and the echo of a ship’s machinery.

Andrea Matošević



Organizacija: SCCA-Ljubljana in Kino Šiška.

S podporo Ministrstva za kulturo in Mestne občine Ljubljana.

■ Organization: SCCA-Ljubljana and Kino Šiška.

With the support of the Ministry of Culture and the City of Ljubljana.

NEDELJA **SUNDAY** 17. 5. 2026 ⌚ 17.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



Sixty-seven Milliseconds, fleuryfontaine, 2025

RAZGLEDI II

VISTAS II

Kuriran program festivalske ekipe.
Curated programme by the festival team.



GERHARD

Ulu Braun, DE, 2025, 10'05", ap, svp

Ekstatični biografski film o najuspešnejšem živečem slikarju na svetu. Ta umetnointeligentni hibridni film prek živih podob osvetli družbeno vlogo slikanja v napetosti med ustvarjalnostjo, vlaganjem kapitala in duhovnostjo. Gerharдове edinstvene slikarske tehnike, še posebej uporaba brisalca za okno, so povzročile pomp po vsem svetu. Njegove tehnike pilijo in izboljšujejo globalni »protagonisti«, potem pa preplavijo trge in družbene medije.

■ An ecstatic biopic about the world's most successful living painter. In vivid images, this AI hybrid film sheds light on the social role of painting in the tension between creativity, capital investment, and spirituality. Gerhard's unique painting techniques, especially squeegeeing, have triggered worldwide hype. His techniques and ideas are being adapted, refined, and improved by global "protagonists" and then flooded the markets and social media.



THEIR EYES

Nicolas Gourault, FR, 2025, 23', ap, svp

Kako se stroj nauči brati svet? Pričevanja in posnetki zaslonov predstavijo izkušnjo spletnih mikro delavcev z globalnega juga: njihova naloga je, da UI samovozečih avtomobilov učijo navigirati po ulicah globalnega severa.

■ How does a machine learn to read the world? Testimonies and screen recordings introduce the experience of online micro-workers from the Global South: their job is to teach the AI of self-driving cars to navigate the streets of the Global North.

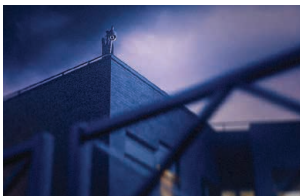


NDJIMU

Petna Ndaliko Katondolo, CD/US, 2026, 31'33", ap, svp

V klavstrofobičnih globinah rudnika Mutoshi v Katangi sledimo spominski skupnosti, ki v nevarnih in brutalnih pogojih pridobiva železne rudnine iz predniške zemlje, da bi nahranili globalne tehnološke imperije, in to na lastno škodo. Ob zvoku drobljenja kovinske kamnine je film invocacija in spust v spomin zemlje pod hrupom pridobivanja rudnin in mita napredka. – **Lyse Nsengiyumva**

■ In the claustrophobic depths of the Mutoshi mine in Katanga (DRC), *Ndjimu* follows The Rememberers – a community labouring in unsafe and brutal conditions to extract coveted minerals from the ancestral soils to feed global tech empires, to their own detriment. Set to a soundtrack of metallic rock being crushed, *Ndjimu* is an invocation and a descent into the earth's memory, beneath the noise of extraction and the myth of progress. – **Lyse Nsengiyumva**



SIXTY-SEVEN MILLISECONDS

fleuryfontaine, FR, 2025, 15', ap, svp

Film v iskanju krogle, katere pot je posnela nadzorna kamera, sledi njeni trajektoriji in trajektorijam svojih protagonistov. Z mešanjem tehnike kronofotografije iz zgodnjega obdobja filma z računalniško generiranimi podobami avtorja v filmu prevprašujeta legitimnost policijskega nadzora v Franciji in opozorita na njegove ekscese.

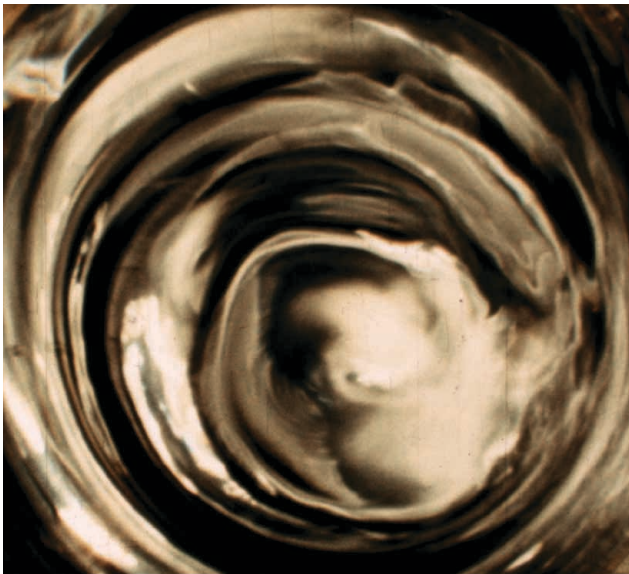
■ In search of a bullet whose trail has been captured on surveillance camera footage, the film follows its trajectory and those of its main protagonists. Blending the early cinema technique of chronophotography with CGI, *Sixty-seven Milliseconds* questions the legitimacy of policing in France and warns of its excesses.



Ndjimu, Petna Ndallko Katondolo, 2026

NEDELJA **SUNDAY** 17. 5. 2026 ⌚ 19.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**



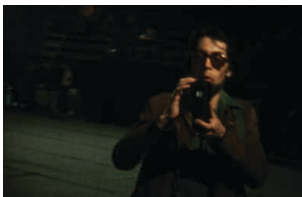
Mizzard Of Changes - Pozdrav 1. maju, Catriona St. Clair / OM produkcija, 1978

**OM PRODUKCIJA:
PRED DRUGIM PRIHODOM
OM PRODUCTION:
BEFORE SECOND COMING**

Na festivalu V-F-X bomo premierno predstavili osem sveže restavriranih filmov, ki so konec sedemdesetih in v začetku osemdesetih let prejšnjega stoletja nastali pod okriljem **OM produkcije**, enega najskrivnostnejših pojavov slovenskega in jugoslovanskega avantgardnega filma. OM produkcija ni bila klasičen filmski kolektiv, temveč fiktivna entiteta, ki je obstajala kot koncept in mit, utelešen v performativnih projekcijah 8- in 16-mm filmskih trakov. Njena praksa je presegala meje filma z združevanjem performansa, senzoričnih napadov in kolektivne anonimnosti.

■ At the V-F-X festival, we will premiere eight newly restored films created in the late 1970s and early 1980s under the auspices of **OM production**, one of the most enigmatic phenomena of Slovenian and Yugoslav avant-garde cinema. OM production was not a conventional film collective, but a fictional entity that existed as a concept and a myth, embodied in performative projections of 8mm and 16mm film. Its practice transcended the boundaries of cinema by combining performance, sensory assaults, and collective anonymity.

Matevž Jerman



DOCUMENT CARROUSEL '77

Vinko Caga / OM produkcija, SI (YU),
1977, 5', bd

V vzdušju univerzalnega strahu, ki ga samoobrambno vzdržujejo vse oblasti, je človeka najprej strah, da ga bo strah. Strah je najboljša ključavnica, ki redkokdaj popusti. Svobode pa je le toliko, kolikor je lahko človek prenese.

■ In an atmosphere of universal fear, which is defensively maintained by all authorities, a person is first afraid of being afraid. Fear is the best lock that rarely gives way. And there is only as much freedom as a person can bear.



VSAKA SLIKA POMENI

10.000 BESED

ONE PICTURE IS WORTH

10.000 WORDS (JEDNA SLI-
KA ZNAČI 10.000 REČI)

Yusuf Schwarzkobler / OM produkcija,
SI (YU), 1977, 11', bd

Sanjske podobe ne poznajo razlike med iluzornim in realnim. V podobah OM produkcije se ne vidi karkoli drugačnega, temveč se vidi drugače. V vsaki sekundi življenja je štiriindvajset podob smrti. Tudi fikcija je stvarnost. Vrsta starodavnih tradicij govori o življenju kot o sanjah.

■ Dream images do not know the difference between the illusory and the real. In OM production images, nothing different is seen, only seen differently. In every second of life, there are twenty-four images of death. Even fiction is reality. A number of ancient traditions speak of life as a dream.



GALAKTIČNI SUPERMARKET PREDSTAVLJA KOZMIČNE MAVRICE
GALACTIC SUPERMARKET PRESENTS COSMIC RAINBOWS

Marta Žnidaršič / OM produkcija, SI
(YU), 1977, 16', bd

»Prvo [delo OM Produkcije], *Document Carrousel 77*, je bilo posneto z 8-mm kamero, zadnje, *Kumbum* (1975/87), je bilo končano na 16-mm traku. OM produkcija je prehodila celoten spekter nenarrativnega filmskega ustvarjanja, včasih celo v enem samem filmu, kot v *Galaktičnemu supermarketu*, ki se gladko sprehodi od nemirnega **Jonasa Mekasa** do ekstatičnega **Stana Brakhaga**.« – **Olaf Möller**

■ "The first OM production film, *Document Carrousel 77*, was shot with an 8mm camera; the last, *Kumbum* (1975-1987), was finalised on 16mm film. OM production went through a whole range of non-narrative filmmaking, sometimes within a single film, as in the *Galactic Supermarket*, which is a journey from the restless **Jonas Mekas** to the ecstatic **Stan Brakhage**." – **Olaf Möller**

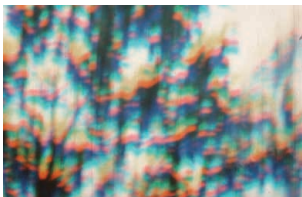


WIZZARD OF CHANGES - POZDRAV 1. MAJU
ČAROVNIK SPREMEMB - GREETINGS TO MAY 1ST

Catriona St. Clair / OM produkcija, SI
(YU), 1978, 10', bd

In če obstajajo pravila, kdo jih določa, vas vprašujem? Vizualna kultura je že tako močno zasidrana v mislih ljudi, da človeštvo vedno bolj razume svet skozi slike kot skozi pojme. Govorimo o razumu, ki lahko razmišlja v jeziku prikazanih podob.

■ And if there are rules, who makes them, I ask you? Visual culture is already so strongly set in the minds of people that humankind comprehends the world more and more through images than through concepts. We are talking about reason that can think in the language of presented pictures. While listening with ears one never can understand. To understand intimately one should see sound.

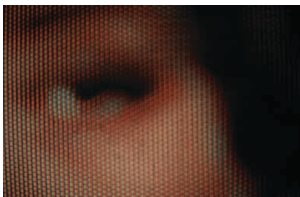


AURA /V AVROVIZIJI/ AURA /IN AUROVISION/

Emmanuel Gott-Art / OM produkcija, SI
(YU), 1978, 8', bd

»*Aura /v Auroviziji/* je prijetna novost v naši filmski produkciji. Vsak predmet poseduje lastno avro. Prav ta avra pa je tisti privid, ki ločuje resnično od neresničnega, nikoli odkrito od že znanega. Avtor ustvarja podobe s skoraj animiranimi posnetki, s preprostim postopkom in brez dolgega premisleka. Čeprav je njegov izraz (za povprečnega gledalca) zelo abstrakten, snuje podobo avantgarde.« *Sineast* 47/48, 1980

■ "*Aura /in Aurovision/* is a pleasant novelty in our film production. Each object has its own aura. This aura is the very illusion that separates real from unreal, never discovered from already known. The author creates images with almost animated shots, with simple procedure and without much meditation, and though he is very abstract in expression (for the conventional spectator) he weaves the picture of avantgardistic orientation." *Sineast* 47/48, 1980



805 HOMMAGE

Liberio Abrahamsberg / OM produkcija, SI
(YU), 1980, 7', bd

Izvirna slika se z ničelne razdalje sprevača v makro tehniki, tako da skozi veliko granulacijo filma dejansko vidimo le majhne dele prvotne slike. Film je v Jugoslaviji naletel na (tiho) cenzuro v okviru filmskih festivalov. Žirije ga niso upale uvrščati v festivalske programe, čeprav so mu priznavale nesporen presežek. Odgovoru na vprašanje zakaj, so se izogibali z odgovorom: »Kaj pa je avtor misli s tistim koncem, ki se raztopi v črni-no?« Odgovor so dobili le nekaj let pozneje.

■ Movie *805 Hommage* alternates the original image through macro technique, revealing only fragments through heavy grain. It was the only **OM production** film to face silent censorship at festivals in the former Yugoslavia. Juries avoided including it despite recognising its artistic value, deflecting questions with: "What did the author mean with that ending that dissolves into darkness?" They got an answer only a few years later.

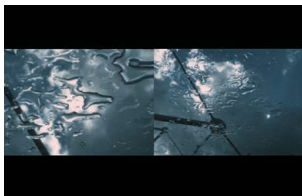


PANKRTI: KRUHA IN IGER **THE BASTARDS: BREAD** **AND GAMES**

Janez pl. Laibacher / krOM produkcija,
SI (YU), 1977/80, 3', bd

Prvi TV spot za razvpito ljubljansko zasedbo **Pankrti** temelji na uvodni skladbi z njihove prve velike plošče *Dolgcajt* iz leta 1980. Enosekundni kadri demonstrirajo zlitje prvinskega naboja skladbe s senzibilnostjo avtorja **krOM produkcije**. Naj le še dodamo, da je nevrotična estetika MTV začela razsajati šele leta 1981 in da je še kar precej let ni bilo na ekranih naših krajev.

■ The first TV spot for the infamous Ljubljana band **Pankrti** is based on the opening track from their first album *Dolgcajt* from 1980. One-second shots demonstrate the fusion of the song's primal energy with the sensibility of the **krOM production** author. Let us also add that the neurotic aesthetics of MTV only started to rage in 1981 and that for quite a few years it was absent from the screens in our part of the globe.



MANGIAFUOCO

Veronique Gartenzwegl /
OM produkcija, SI (YU), 1979, 7', bd

video art
vid art
vis art
visual art
wizzard
wizzard = mangiafuoco
there's no One without the two
m1, m2 – visions of one separate
reality (as a state of mind)
in(to) reality
seven ways of going
seven ways of being
seven ways of seing
stopping
the time
through
inward
outward
moving in space

NEDELJA **SUNDAY** 17. 5. 2026 ⌚ 21.00

📍 Slovenska kinoteka / **Slovenian Cinematheque**

BEEF III: PERFORMANS PERFORMANCE



POSLUŠANJE PRI OKNIH – SVETLOBA IN ZVOK, VRŽENA IN PREKINJENA **LISTENING AT WINDOWS - LIGHT AND SOUND THROWN AND INTERRUPTED**

Performans z razširjenim filmom **Expanded cinema performance**

Melanie Clifford, GB, 2026, 19'

Poslušanje pri oknih – svetloba in zvok, vržena in prekinjena

– je nova iteracija dolgoletnega raziskovanja vizualne in zvočne percepcije mirnosti, migotanja in robov. Gre za skulpturalen dogodek, ki upošteva materialnost filma ter oken kot zaslonov in zaslonov kot pragov.

■ *Listening at windows - light and sound thrown and interrupted*

is a new iteration of long-standing research into visual and aural perception of stillness, flicker and edges. It is a sculptural event, holding in view the materiality of film, and of windows as screens and screens as thresholds.



ZLEPI SI VEKE

GLUE YOUR EYELIDS TOGETHER

Performans z razširjenim filmom **Expanded cinema performance**
Mars Saude, GB, 2024, 17'

Zlepi si veke je dvokanalni performans s 16-mm razširjenim filmom in glasbeno spremljavo, ki jo v živo improvizira avtor_ica **Mars Saude**. Ponovno posnete podobe na ozadju abstraktne neposredne animacije so vzete iz znanstvenih filmov o vidu, manipuliranih 3D modelov, obzornikov in predelave prisvojenih **Farockijevih** in **Fassbinderjevih** podob. Ti viri postavljajo vprašanja o tehnologijah vida, nasilju in položaju žrtve. Podobe, predelane z nanosi barvnega šuma, globokim dolгим brnenjem in migotanjem, se zmešajo v utelešeno zaznavno izkušnjo, ki se prelije čez pregrado zaprtih oči.

■ *Glue Your Eyelids Together* is a 2-channel 16mm expanded cinema performance with a live improvised score by the filmmaker, **Mars Saude**. Against a background of abstract direct animation, re-photographed imagery draws from scientific films on sight, manipulated 3D models, newsreels, and a re-working of images appropriated from **Farocki** and **Fassbinder**. These sources pose questions about vision technologies, violence, and victimhood. Reworked through washes of colour noise, deep extended drones, and flicker, the images churn into an embodied perceptual experience bleeding past the barriers of closed eyes.

KOLOFON COLOPHONE

Festivalska ekipa **Festival Team**: Anja Banko, Juca Bonaca, Vesna Bukovec, Peter Cerovšek, Matevž Jerman, Robert Kuret, Gašper Milkovič Biloslav, Varja Močnik, Igor Prassel

Ekipa Slovenske kinoteke **Slovenian Cinematheque Team**: Kaja Bohorč, Veronika Zakonjšek, Nadja Šičarov, Marko Turkuš, Tine Vrabič, dr. Stojan Pelko, direktor

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Oblikovanje kataloga **Catalogue Design**: Vesna Bukovec

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

Lektura **Proofreading in Slovene**: Mojca Hudolin, Aleš Belšak

Prevajanje besedil **Text Translation**: Maja Lovrenov

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

Ana Grmek, Denis Debevec, Diana Jenko, Janina Kos, Maja Lovrenov, Miha Jenko, Tanja Bulajić

Fotografije **Photos**: sodelujoče_ji avtorice_ji **Participating Authors**

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

Video dokumentacija **Video Documentation**: Miha Turk, Evita Podobnikar, Branko Lenarčič

VR Točka **VR Point**: Roman Rus

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

Družbeni mediji **Social Media**: Juca Bonaca, Lara Plavčak

Festivalski napovedniki **Festival Trailers**: Ester Ivakič

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

Koprodukcija **Co-production**: Slovenska kinoteka **Slovenian Cinematheque**

Koprodukcija AV performansov **Co-production of AV performances**: CUK Kino Šiška

Koprodukcija **Taktike&Praksa #17: Postajanje podoba Co-production**

Tactics&Practice #17: Becoming Image: Aksioma

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 točko podpirata Ministrstvo za kulturo RS in Mestna občina Ljubljana – Oddelek za kulturo. **VR Point is supported by Ministry of Culture of the Republic of Slovenia and City of Ljubljana – Department of Culture**.

AV glasbeni performans in kino koncert podpira Ministrstvo za kulturo RS. **AV music performance and cinema concert are supported by Ministry of Culture of the Republic of Slovenia**.

Nastop Radio Hito je del cikla **Level Up**, ki ga podpira Ministrstvo za kulturo RS in Liveurope. **The performance by Radio Hito is part of the Level Up series, supported by the Ministry of Culture of the Republic of Slovenia and Liveurope**.

Partnerji festivala **Festival Partners**: Aksioma, AU UNG, AVA, KUD Channel Zero, +MSUM, Nomago, UL AGRFT, UL ALUO, UP PEF

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Zahvala **Thanks**: Janez Cerar, Nik Droz, Rok Govednik, Katja Hohler, Jasna Hribernik, Matjaž Ivanišin, Janez Fakin Janša, Jasna Jernejšek, Andrej Kamnik, Klubvizija, Neža Knez, Tomaž Kučer, Polonca Lovšin, Ema Maznik Antič, Ana Mizerit, Marcela Okretič, Peter Rauch, Tina Smrekar, Sanja Vatič, Simon Tanšek, Adela Železnik

Tisk **Print**: Collegium Graphicum

Naklada **Edition**: 300

Izdajatelj **Published by**: SCCA-Ljubljana, 2026

SCCA - LJUBLJANA
Zavod za sodobno umetnost

DIYH DIGITALNI
VIDEO
ARHIV

Klepa
slovenska kinoteka
filmski muzej

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

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

**Mestna občina
Ljubljana**

AKSIOMA

swiss arts council
prohelvetia

**KINO
SISKA**

Channel Zero

**Abi
Falafel**

**tactics
&practice**

ALUO
UNIVERZA
V LJUBLJANI Akademija za škovno
umetnost in oblikovanje

AGRFT
UNIVERZA
V LJUBLJANI Akademija za gledališe,
radio, film in televizijo

**AKADEMIJA UMETNOSTI
SCHOOL OF ARTS**

AVA
Academy of Visual Arts

UP
UNIVERSITY OF
PRAGUE
LEF
FACULTY OF
DESIGN
AND ARCHITECTURE

VUO
Vizualna umetnost in oblikovanje
Art visse e design

**RADIO
ŠTUDENT
FM89.3**

MLADINA

**TAM
TAM**

**B&B
HOTELS**

NOMAGO

**SATO
BENTO**
味
福
光
三

Abi
falafel
slovenska bliznjaja restavracija
Falafel

**The
Macheronni**

VEGANIKA

Piccola



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