Autumn Film School 2025: Against Forgetting. Queer FIlm and Memory

13.–19. October 2025

Locations:

All the film screenings, lectures and round tables take place at the **Slovenian Cinematheque, Miklošičeva 28**

*** other locations (in yellow): **Faculty of Social Sciences** (Monday), **Škuc Gallery** (tour of the exhibition and roundtable on Friday)

All the lectures and round tables will be held in English.

All the screenings are subtitled in English (with one exception in yellow).

13. 10. Monday

16.00

Roundtable: Popular Culture as a Resource for Emancipatory Memory Work in Times of Forgetting

»For those people who lose memory, the past is not a foreign country, the future is a foreign country,« the renowned writer Georgi Gospodinov poignantly remarked in a recent appearance at the annual convention of the international Memory Studies Association, outlining the formative dialectic of memory studies. How, whom, and what individuals, communities, and cultures forget and remember is crucial to the ways they navigate space and time and contribute to the world of today and tomorrow. This round table illuminates the potentialities and limitations of popular memory in the context of the increasingly evident outrageous consequences of slow violence, erasures, and colonization on local and planetary scales. The speakers explore how the past is reworked in popular culture as a site of memory production, multimodal memory work, and memory activism. The speakers discuss music, film, and video games as media that are not only tools of hegemonic heteronormativity but also facilitate counterhegemonic narratives, aesthetics, canons, and communities. Foregrounding the potentialities of popular culture as a transmedial counterarchive of emancipatory memory, the round table offers a contextual introduction to the Autumn Film School.

Guests: Dagmar Brunow, Ana Hofman, Anamarija Horvat and Natalija Majsova. Moderated by Boris Ružić.

The roundtable will take place at the Faculty of Social Sciences, Aleš Debeljak's Reading Room.

The round table will be at 19.00 followed by a screening of music videos »Queer Clips« curated by Natalie Gravenor.

Dagmar Brunow is a Professor of Film Studies at Linnaeus University, Sweden and a part of the Linnaeus University Centre for Intermedial and Multimodal Studies (IMS). Her research centres on archives and audiovisual heritage, cultural memory, documentary filmmaking as well as feminist and queer experimental filmmaking and video practice. She is the author of ***Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention*** (de Gruyter, 2015). She is the editor of ***Stuart Hall. Aktivismus, Pop & Politik*** (Ventil Verlag, 2015), and co-editor of ***Queer Cinema***, the first German-language volume on queer cinema studies (Ventil Verlag, 2018, with Simon Dickel). Her research projects “The Lost Heritage: Improving Collaborations between Digital Film Archives (2021-2024) and “The Cultural Heritage of Moving Images” (2016-2018) have been financed by the Swedish Research Council. For many years she used to be part of the programming committee at the Hamburg International Queer Film Festival.

Ana Hofman is a senior research associate at the Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts. Her research focuses on music, sound, and politics in socialist and post-socialist societies, with an emphasis on memory, affect, and activism. She is the author of numerous books, including ***Staging Socialist Femininity: Gender Politics and Folklore Performance in Serbia*** (2011), ***The New Lives of Partisan Songs*** (2016), and ***Socialism Now: Singing Activism after Yugoslavia*** (2025).

Anamarija Horvat is an assistant professor at Northumbria University's School of Design, Arts and Creative Industries, where sh researchesmedia, gender and queer studies. Her monograph ***Screening Queer Memory: LGBTQ Pasts in Contemporary Film and Television*** is the first academic book to examine how LGBTQ memory is shaped through film and television, thus representing a highly-significant contribution to the intersecting fields of media, memory and queer studies. She has also published a number of works on subjects including intersectionality, the history of queer representation, transgender memory, and LGBTQ+ migration in contemporary television.

Natalija Majsova is an associate professor of cultural studies and the head of the Centre for Cultural and Religious Studies at the University of Ljubljana. Her research interests include memory studies, futures studies, film, and other forms of art and popular culture. She is the author of ***Soviet Science Fiction Cinema and the Space Age: Memorable Futures*** (Lexington Books, 2021), co-editor of the journal *Social Science Forum*, and of several volumes and special issues. She is the PI of MEMPOP, a Slovenian-Croatian research project on mnemonic aesthetics and strategies in popular culture (2023–2026, Croatian PI Vjeran Pavlaković) and TECHNOPST (2023–2026), a research project on the memory of the early digital age.

Boris Ružić is an assistant professor at the Department of Cultural Studies, Faculty of Humanities and Social Sciences, University of Rijeka, Croatia. He holds a PhD in film studies and visual culture with a focus on the political potential of the (moving) image in contemporary documentary film and vernacular images of social unrests. His interests lie at the intersection of politics of emancipation, (amateur) moving image, unstable archives and narrators, as well as digital technologies. Currently a researcher on three international projects in the domains of humanities, film and visual culture, and memory studies. In addition, Ruzic has co-authored a book on contemporary film and media analysis, has held jury duties for various film festivals and was a film festival selector.

14. 10. Tuesday

16.00

LGBT_SLO_1984

Boris Petkovič, Slovenia, 2022, DCP, 1.77, colour, 87', eng subtitles

The Magnus Gay Culture Festival, organised in 1984 in ŠKUC, Ljubljana, included the LGBT Film Festival – the first LGBT film festival in Europe. In the same year, the so-called “Magnus Section” – the first organised gay movement in the former Yugoslavia and probably in Eastern Europe as well – was established in the context of the ŠKUC-Forum, which brought together various alternative and civil social movements at the time. The Slovenian LGBT movement, still active today through different forms and organisations, became the most progressive movement of its time.

Introduction.

18.00

Roundtable: Queer Curating as a Practice of Remembrance and Care

Curating in a feminist and queer community-oriented artistic context is not merely a selective editorial practice, but an act of care and an invitation to collective interpretation of the past, meaning-making in the present, and imagining the future. Curating creates the conditions for the circulation of memory, affective connections, and community building, especially when it

sheds light on the histories of women and minorities, histories that have been interrupted, erased, or pushed into oblivion. In this light, curating functions as a form of activism and as a space of ethical care – for artworks, for creators, and for audiences. It is about shaping relationships: between past and present, between bodies and narratives, between the intimate and the political.
We will discuss feminist and queer curating with Suzana Tratnik, curator of the LGBT Film Festival and Lesbian Quarter (SI); Iva Kovač, artistic director of the City of Women Festival (SI); Jelena Radić, curator for the Red Dawns and FeKK festivals (SI); and producer and curator Yulia Serdyukova (UA).

Iva Kovač is a curator and visual artist. Since 2012, she has been active as a member of the art collective Fokus Grupa, collaborating with numerous cultural organizations and exhibiting in Slovenia and internationally. Between 2010 and 2012, she managed the PM and Prsten galleries of the Croatian Association of Artists in Zagreb. From 2013 to 2015, she curated the program of the SIZ Gallery in Rijeka. As a recipient of an artist residency at Künstlerhaus Büchsenhausen (2015–2016), she organized a six-month seminar for students at the Institute for Architectural Theory, History and Heritage in Innsbruck. In 2017, she became the program selector and activities coordinator of the Građanke svom gradu (GSG) art organization in Rijeka, where she founded *GSG – Magazine for Contemporary Art and Social Questions* in 2018. Since 2021, she has served as the program director of the Association for the Promotion of Women in Culture – City of Women.

Jelena Radić holds a Master's degree in Media Studies, where she focused on discourse analysis and the search for meaning behind the symbols and language we use. She works as an LGBTQ+ activist in the field of sexual health, while also gradually establishing herself as a film curator with a special interest in erotic and pornographic queer feminist cinema. She has been part of the core team of the FeKK short film festival since 2019, and since 2022 she has independently curated the youth program. In addition, she has been developing her curatorial skills at the Red Dawns Festival (Rdeče zore), where she has been a member of the curatorial team since 2023. This team is fully dedicated to the promotion of queer feminist erotic and pornographic short films.

Yulia Serdyukova is a documentary film producer, curator, and occasionally a photographer and cinematographer. She is a member of the "Freefilmers" cinemovement (UA), a programmer for Kurzfilmfestival Hamburg (DE), and a co-founder of "Filma. Feminist Film Festival" (UA). She is interested in producing and promoting political cinema, particularly works by independent filmmakers and grassroots initiatives that challenge imperial and colonial policies, capitalism, patriarchy, and heteronormativity. Together with Jasmina Šepetavc, Yulia co-curated the Symposium "The Other Queers: Cinematic Images from the Periphery of Europe" (2024, DE). Along with Valentyna Petrova and Oksana Kazmina, she co-created the online exhibition "Trust Cut," exploring the aesthetics, ethics, and politics of documentary film production. Additionally, she frequently works as a local producer with European media covering the Russian war against Ukraine.

Suzana Tratnik holds a degree in Sociology and a Master's in Gender Anthropology. She lives and works in Ljubljana as a writer, translator, publicist, literary mentor, organizer of cultural and artistic events, and lesbian activist. She has published seven short story collections, five novels, a children's picture book, a monodrama, radio plays, and several essayistic works. Suzana has received multiple literary awards: the Prešeren Fund Award for literature (2007), the Novo mesto Short Award for short fiction (2017), the Desetnica Award for the best youth and children's work (2018), and the Župančič Award (2025). Her books and short stories have been translated into more than twenty languages. She is a long-time collaborator of the Škuc–Lesbian Quarter Festival and has served for decades as a selector, moderator, and author of program texts for the LGBT Film Festival.

Urška Kleindienst holds a BA in Cultural Studies and is currently pursuing an MA in Cultural Studies at the Faculty of Social Sciences in Ljubljana. She works as a curator and programme coordinator at the DobraVaga gallery and is an external collaborator of the City Art Gallery Ljubljana. She has curated many exhibitions of contemporary visual art, especially by young artists. She has also cooperated with the Alkatraz Gallery, the Red Dawns and City of Women festivals, Media Nox Gallery, Museum and Galleries of Ljubljana, Maribor Art Gallery and other institutions. Her work is characterised by her interest in feminist curating, supporting young female artists and establishing inclusive and critical exhibition spaces.

20.00 Opening screening
Kill me Gently (Ubij me nežno)
Boštjan Hladnik, Slovenija (Yugoslavia), 1979, 35 mm, 1.66, colour, 98', eng subtitles
A fabulous old auntie lives in an opulent villa and translates crime stories, takes frequent trips with her Porsche and, when at home, hosts campy disco parties featuring young leather-clad men. One day she gets a visit from her niece Julija, Julija's husband David and their young lover Adam. When Cita – the aunt's book editor – joins in, the villa turns into a commune of free love practitioners. But when the seaside paradise becomes the scene of several puzzling crimes and deaths, the campy erotic comedy turns into a bizarre whodunit movie.
Introduction.

15. 10. Wednesday
16.00
Lecture Dagmar Brunow: Audiovisual Heritage at Risk? Queer Perspectives on Digital Film Archival Collections
How can queer knowledge in and about audiovisual heritage be preserved and communicated in the archive? Home movies, for example, can be traces of queer lives, desire and emotions. However, this knowledge, which is rarely explicitly visible or audible in the film material, is usually only produced in a small circle while watching together - if at all. How can these affected traces be collected, preserved and made legible? Under what conditions can they be inscribed into cultural memory? And how do archives navigate the 'ambivalence of visibility' around vulnerable lives, especially in times of rising threats against LGBTQ+ communities? Using international examples, such as bildwechsel (Hamburg), the Lesbian Home Movie Project (LHMP) and the Swedish Archive for Queer Moving Images (SAQMI), the talk develops an ethics of archival care work.

Dagmar Brunow is a Professor of Film Studies at Linnaeus University, Sweden and a part of the Linnaeus University Centre for Intermedial and Multimodal Studies (IMS). Her research centres on archives and audiovisual heritage, cultural memory, documentary filmmaking as well as feminist and queer experimental filmmaking and video practice. She is the author of ***Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention*** (de Gruyter, 2015). She is the editor of ***Stuart Hall. Aktivismus, Pop & Politik*** (Ventil Verlag, 2015), and co-editor of ***Queer Cinema***, the first German-language volume on queer cinema studies (Ventil Verlag, 2018, with Simon Dickel). Her research projects "The Lost Heritage: Improving Collaborations between Digital Film Archives (2021-2024) and "The Cultural Heritage of Moving Images" (2016-2018) have been financed by the Swedish Research Council. For many years she used to be part of the programming committee at the Hamburg International Queer Film Festival.

18.00
Lecture Anamarija Horvat: Searching for Queer History: LGBTQ Representation and National Memory Narratives in the Cinema of Former Yugoslavia
This talk examines queer cinema in the region of former Yugoslavia, focusing particularly on how it approaches questions of memory and national identity. The talk will present an introduction into how we might theorise queer approaches to memory, and will analyse the

sometimes conflicting ideological approaches towards nationalism, national history and trauma that can be found in films such as Srđan Dragojević's **Parada** (2011), Ivona Juka's **Lijepa večer, lijep dan** (2024), Ahmed Imamović's **Go West** (2005) and Rajko Grlić's **Ustav Republike Hrvatske** (2016).

Anamarija Horvat is Assistant Professor of Visual Communication and Digital Cultures at Northumbria University. Her research expertise lies in queer and feminist studies, and her book ***Screening Queer Memory: LGBTQ Pasts in Contemporary Film and Television*** (Bloomsbury, 2021) examines how onscreen representation shapes queer memory. She is currently co-editing the upcoming books ***Consuming Saltburn: Desire, Disgust and Contemporary Cinema*** (Palgrave, 2026) and the revised second edition of the ***Routledge Companion to Media, Sex and Sexuality*** (2027). She has also published a number of works in academic journals, edited collections and encyclopaedias.

20.00
Marble Ass
Želimir Žilnik, Serbia (Yugoslavia), 1995, 35 mm, 1.37, colour, 85', eng subtitles
Merlyn has been pacifying the Balkans, turning tricks with countless Serbian guys. Merlyn is a lightning rod sheltering Belgrade, calming violent nighthawks, swanky big spenders, miserable loners and horny young studs, taking on the charge that would otherwise befall little girls, unprotected mothers and helpless old women. Combined with guns, this unbridled energy would eventually lead to bloodshed. Merlyn cools the boiling blood of violent Dinarides and enriches it with love. Johnny comes home to Belgrade, from the war. His motives are apparently similar, he also wants to cool the boiling blood, but he does it by letting it through the holes in the human body, which he makes with bullets or knives. This film is a treatise on the different methods of resolving conflicts, resorted to by Merlyn and Johnny.
Introduction.

16. 10. Thursday
16.00
Lecture Svitlana Shymko and Galka Yarmanova: Queering the Archive: Fragmented Evidence and *The Wonderful Years*
Drawing on our film **The Wonderful Years** (Щасливі роки, 2018), which tells the rarely shared stories of non-heterosexual women in late Soviet Ukraine, this talk explores both the possibilities and limits of archival research in representing queer lives. We used materials from official state media archives and collections of amateur home videos for our film and analysed how gaps, euphemisms, and micro-gestures can document or hide queerness. We discovered that finding relevant historical materials can be difficult because official archives often erase or overlook non-normative intimacies, in particular through their cataloguing practices. In our talk, we will explore several archival projects, ranging from institutionalized collections to community-led initiatives, and consider how archival practices can be made more inclusive and attuned to queer and other experiences outside the norm. We advocate for "queering" of audio-visual memory as a vital practice of curation and interpretation that goes beyond explicit labelling. This approach seeks subtle traces of queer life – through gestures, emotions, as well as silences and absences – and recognizes the crucial role of context in uncovering fragmented and marginalized histories, particularly in the complex historical and cultural landscape of Eastern Europe**.**

Svitlana Shymko is an independent filmmaker from Ukraine and a graduate of the DocNomads international MA program in documentary film directing. Her short films have been screened and awarded at numerous international film festivals. Svitlana's work focuses on political, social, and feminist themes in documentary cinema, with a particular interest in the use of archival footage.

Galka Yarmanova teaches queer and feminist theory in Kyiv and Berlin. One of their current research projects focuses on the digital archive of the former Kyivan Palace of Pioneers. Galka is a part of the collective *samozvanky* that documents trans and queer feminist grassroots activism in Ukraine through zines, interviews, and poetry.

18.00
On (Stolen) Radiance: Programme of Ukrainian Short Films
Kyiv Frescos
Sergei Parajanov (born as "Sarkis Parajanian"), Ukrainian SSR, 1966, DCP, colour 14', no dialogue
Kyiv Frescos was supposed to be Parajanov's next feature after the international success of **Shadows of Forgotten Ancestors**. Conceived as part of a Soviet campaign marking the 20th anniversary of victory over Nazi Germany, it turned out to be anything but a celebration of military strength. When Ukrainian and Moscow film authorities viewed the elaborate test scenes shot for the film, revealing a new groundbreaking cinematic language, they condemned it as 'impressionistic' and 'pacifist', shutting down the production in 1966. This short film was edited by Parajanov together with editor Maria Ponomarenko, and later saved from destruction by cinematographer Oleksandr Antypenko.
The Secret, the Girl and the Boy
Oksana Kazmina, Ukraine, 2017, digital format, colour, 13', eng subtitles
The Girl and the Boy play in an abandoned garden. Left alone, they have the time and space to explore certain behaviours outside their usual order.
Simeiz
Anton Shebetko, Ukraine, 2021, digital format, colour, 18', eng subtitles
Simeiz is a small town on the southern coast of Crimea, now temporarily under Russian occupation. During the Soviet era, an underground gay resort emerged in the town, beginning with a small nudist beach. A popular bar and nightclub, Hedgehogs, appeared later in independent Ukraine. From the 1990s onward, Simeiz became a significant meeting point for members of the LGBTQ+ community from Ukraine, Belarus, and Russia, attracting around 4,000 visitors each year until the occupation of Crimea by Russia in 2014. Today, Simeiz as a gay resort is under threat of disappearing due to the homophobic laws of the Russian Federation. If this happens, old photos and videos will remain the only evidence of its existence – and its extinction.
Remember the Smell of Mariupol
Zoya Laktionova, Ukraine, 2022, digital format, colour, 4'30", eng subtitles
The director reflects on her two months abroad, living between two realities: the safety of her current location – and her hometown of Mariupol being decimated by Russian troops at that same time. This documentary essay juxtaposes two landscapes within the same video frame, letting one gradually absorb the other, and combines archival family photographs with texts written in the first weeks of the war.
Sea. Wind. WTF
Sashko Protyah, Ukraine, 2017, digital format, colour, 12', eng subtitles
An abandoned house on the sea coast near Mariupol, an overcast sky, and a camera shared by three friends.
Introduction by Yulia Serdyukova, programme curator.

20.00
Dubravka
Radomir Vasilevsky, Ukrainian SSR, 1967, digital format (filmed on 35 mm), colour, 82', eng subtitles
The heroine of the film is a girl who her grandmother lovingly calls "Dubravka". Happy and care-free, she plays football with the boys, climbs trees and swims in the sea. Alas, all of the sudden, without warning, childhood comes to an end for Dubravka – she becomes increasingly mature and distances herself from her peers. Dubravka often wants to be alone, to daydream and reflect on life. She begins to observe adult women, who understand how to

be beautiful and desirable. And then comes first love, bringing excitement, but also secret concerns and unfamiliar premonitions…
Introduction.

17. 10. Friday
14.00
Škuc Gallery
Exhibition tour in English
Free entry
Coco Fusco, Larissa Sansour, Marija Mojca Pungerčar, Sanja Iveković, Stefanie Seibold & Søren Lind
Archives at Issue: Thirty+ Years of City of Women

“[A]rchives, even though presumed to stand against loss, are themselves born out of it. By emerging from loss, they somehow also represent it. As if what is not there lent the archive its power to show and speak.” Giulia Palladini in Lexicon for an Affective Archive (ed. with Marco Pustianaz)

In the mid-1990s, when the City of Women festival and association were first established, archives were critically observed primarily as tools of the consolidating (state) apparatus. City of Women positioned itself to become a critical intervention in the art canon, contributing to changes in who can access art institutions and what content is shown there, with the hope that this will have a broader impact on society. Our extensive documentation of events featuring nearly 2000 transdisciplinary artists and speakers who have shown, performed, and participated in discursive formats within the City of Women's yearly program has become a feminist art archive in its own right. Joining the ranks of similar initiatives often initiated by individuals or non-profit organisations, this archive treasures decades of lively debates in the feminist art context. It reminds us that imagined, utopian, and hopeful visions for the future have already been embedded in our present. By preserving and reactivating the City of Women archive, we contribute to the future of (feminist) art!

Archives at Issue consists of an exhibition, discursive program, and guided tours, as part of the 31st edition of the City of Women festival.

The exhibition *Archives at Issue* is divided into two parts. The first part *Thirty Years of City of Women Through Documents* reflects on 31 years of the festival's and 30 years of the association’s history through printed materials and related documentation. It takes an introspective view of the City of Women's history, tracing changes in feminist art and thought, as well as feminist curating as practiced through the City of Women program. Moving materials from the office to the gallery space, where documentation continues to grow through contributions from former programmers, collaborators, and visitors, transforms the gallery into a living archive. This transposition acts as a hack in a field so focused on production that it leaves little time for reflection, documentation, and interpretation.

The second part of *Archives at Issue* features works by Coco Fusco, Larissa Sansour and Søren Lind, Marija Mojca Pungerčar, Sanja Iveković, and Stefanie Seibold. These artists have contributed to the City of Women archive through their bold and pioneering practices, having exhibited their works previously at the City of Women festival. The transnational participation of artists, whose works cover a broad array of themes, has brought global perspectives to City of Woman’’s program. In *Archives at Issue*, each artist engages with archives in different contexts — creating archives of underrepresented narratives, revealing omitted figures, working with media images, and speculating on utopian futures.

Curation of the exhibition and conceptualisation of the COW archival presentation: Iva Kovač

Design and visualisations of the COW archival presentation: Elvis Krstulović 2025

15.00
Roundtable: The Archive as Resistance: Queer Memory and Memory Activism
Throughout history, the lives and work of LGBTIQ+ individuals have been marginalized or even systematically erased from collective memory. As a result, queer grassroots archives often remain the only spaces where alternative queer memory can be preserved. But these archives are much more than collections of old documents; they are spaces of resistance, creating conditions for articulating pasts that have been excluded from official historical narratives. While some archives were founded at the beginning of organized LGBTIQ+ movements, recent years have seen the emergence of new independent archival initiatives and networking efforts across Southeast Europe. These aim to fill memory gaps through grassroots collecting, digitization, and material sharing—often under conditions of limited resources and institutional invisibility.
The roundtable takes place at Škuc Gallery.
This roundtable discussion will highlight the significance of queer archives as tools of memory activism and queering Southeast Europe—as modes of self-historicizing and as spaces of political care. The archives will be presented by: Jelena Vasiljević (Rainbow Ignite, Serbia), and Safira Boeder (HomeSpace Queer Archive, Albania).

Jelena Vasiljević, Executive Director of Rainbow Ignite, is a longtime activist of the LGBTIQ+ movement and feminist movement in Serbia. For many years, she has worked on capacity building for organizations and activists of the LGBTIQ+ movement in the Western Balkans, with vast experience in organizational, program and project management, community organizing, advocacy, fundraising, and organizational development. For over 20 years, Jelena has been dedicated to improving the position of the LGBTIQ+ community in Serbia with a special focus on addressing lesbian and feminist issues at the national, regional, and international levels.

Safira Boeder (she/her) is a queer activist, historian and co-creator of HomeSpace, an evolving community archive for queer Albanian voices, experiences, and culture(s), based in Tirana. Additionally, she is co-founder of the Balkan Network of Queer Archives, a collective of individuals and organizations committed to building, sustaining, and amplifying queer archival practices and fostering cross border collaboration. Meanwhile, she is finishing her Master's in the History of International Relations at the University of Amsterdam. Her research is centered around oral histories of transnational queer activism in the 1990s in Europe, perceptions of 'Others' in public discourse, and participatory archival practices

Neja Berger is an assistant researcher and PhD candidate at the Faculty of Social Sciences, University of Ljubljana with an MA in video and new media art and a BA in film and television editing. She is part of the queer radio collective RŠ Pokvirje (Radio Študent) and hosts certain seasons of the media theory-oriented Tactics&practice podcast (Aksioma, Institute for Contemporary Art Ljubljana).

20.00
Queering the Balkans: Masterclass with Kukla
This year's *Autumn Film School* will be rounded off by a masterclass and a talk with director, screenwriter and musician Kukla. The author will dive into the themes she explores both in her feature debut and in her short film oeuvre: questions of queer and post-Yugoslavian identities, feminism and femininity, memory and heritage, and all their combinations and permutations.
Moderated by Tisa Torha.
The masterclass will be followed by a "secret" film screening.

Kukla is a film director and artist whose work explores her Slavic heritage through the lens of magical realism. After studying film and television directing at the Academy for Theatre, Radio, Film, and Television in Ljubljana, her passion for music led her to direct numerous viral music videos for Balkan pop stars. Her short film **Sestre** (Sisters) won the Grand Prix at the Clermont-Ferrand International Short Film Festival in 2021. Her feature debut, **Fantasy**, was selected for the Talent Village at Les Arcs Film Festival in 2021 and for the Résidence du Festival de Cannes in 2022. The filmhad its world premiere at the Locarno Film Festival in August 2025.

Tisa Troha is an architect with a master's degree from the Faculty of Architecture, University of Ljubljana, as well as a musician and DJ performing under the alias msn gf. She is a member of the collectives Nimaš Izbire and Ustanova, through which she organizes events at the intersection of club culture and queer culture. She collaborates with Aksioma – Institute for Contemporary Art and is a co-editor of Šum, a journal for art theory and criticism, where she also produces the sound design for the *Šum Pod* podcast. When needed, she also steps into the role of graphic designer.

18. 10. Saturday
18.00
Life in Pink (Viata în roz)
Dan Pița, Romania, 1969, DCP (filmed on 35 mm), bw, 17'35", no dialogue
Filmed exclusively outdoors, without dialogue, "Life in Pink" depicts a mysterious chase between two handsome young men. Their motivation is unclear, as is the nature of their relationship and whether or not they knew each other beforehand. However, it is clear that there is a fascination between them, or at least that the film hints in various ways at a possible attraction, even of an erotic nature, between the two**.**
Bag of Fleas (Pytel blech)
Věra Chytilová, Czechoslovakia, 1962, DCP (filmed on 35 mm), bw, 45', eng and slovenian subtitles
New trainee Eva arrives at a boarding school attached to a textile factory and finds a close friend in the free-spirited Jana. The staff vainly try to make the latter conform to the social model, and the girl's transgres-sions against the rigid structures of the socialist institution are investigated by the workshop board. "We are all actors if we have the opportunity to come out of ourselves. We don't have to be precise in the way expected of professional actors, but we bring the truth of our lives into play. That's why I provoked the girls and the staff at the boarding school to express themselves spontaneously; I wanted them to be themselves. The dialogue was improvised, I didn't know what the characters were going to say – and that's what makes the film ingenuous. What I always admired about non-actors is that they're prepared to speak straight off, to share their views openly. These people had never performed in front of a camera, so the cameraman merely had to act promptly, using his sensitivity to capture the situations and fragments of what was unfolding in front of the lens," says Chytilová, describing her creative process.
Introduction.

20.00
Parada
Srđan Dragojević, Serbia/Slovenia/Croatia/Macedonia, 2011, 35 mm, 2.35, colour, 116', slovenian subtitles
A homophobic former criminal and war veteran Limun finds himself in a difficult situation. In cooperation with gay activists he must protect the Serbian Pride Parade. Parade is a tragicomic story about two opposing worlds in the today's Serbian society; about the traditional, conservative and homophobic majority and the liberal, modern and open-minded minority.
Introduction.

19. 10. Sunday

17.00

Y

Matea Kovač, Croatia, 2023, DCP, colour, 7', eng subtitles

An empty piece of paper, the scene of the action, represents a battle of visual creation/decay while the protagonist recalls an intimate lesbian relationship.

Family Meals (Nije ti život pjesma Havaja)

Dana Budisavljević, Croatia, 2012, DCP, colour, 50', eng subtitles

Five years after they last gathered, a birthday celebration brings together an estranged Croatian middle-class family. Over a series of breakfasts and lunches, long-buried family secrets rise to the surface as they try to talk about the things that really matter to them. Over the course of the film, the family tackles their feelings about being raised as hippies, homosexuality, illness, war, cooking, and the mysterious Grandmother Poison. Budisavljević's film delivers precise storytelling, rich in twists and turns, to paint a heartfelt portrait of a family facing the challenges of turbulent times, spiced with love, tears and a glass of wine.

19.00

Moscow does not belive in queers

John Greyson, Canada, 1986, digital format, colour, 27', no subtitles, in English

The tape serves as a diaristic account of representing a gay organization at the Moscow Youth Festival in August, 1985, while addressing the problems of linking sexual politics to a critique of Soviet socialism.

A Severe Young Man (Strogij junoša)

Abrarm Room, Ukrainian SSR, 1935, DCP (filmed on 35 mm), bw, 100', eng and slovenian subtitles

The story revolves around the household of prominent Dr. Stepanov and his young wife Masha, who share their large and richly adorned mansion with the parasitic Fedor Tsitronov, whose presence in the household is given only the most implausible of explanations. Equally implausible is the family's acquaintance with the proud and statuesque leader of the Young Communist League Grisha Fokin. The film, which treats the role of free love and free will within the Soviet social and political economies, was banned at the time of its release, as it failed to adhere to the aesthetic requirements of Socialist Realism. In retrospect, critics have noted an additional element which made the work unusual for its time and place – the film's unmistakable homoeroticism.

Followed by a Zoom talk with John Greyson, author of the film Moscow doesn't belive in queers.