

Dnevi etnografskega filma
Days of Ethnographic Film

3. – 4. marec 2026 / March 3 – 4, 2026



Dnevi etnografskega filma so član Evropske koordinacije festivalov antropološkega filma (CAFFE).
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Dnevi etnografskega filma
Days of Ethnographic Film



SPORED / SCHEDULE

Prizorišče / Venue

Gosposka dvorana Zemljepisnega muzeja / Gosposka Hall GIAM ZRC SAZU,
Gosposka ulica 16, 1000 Ljubljana

TOREK, 3. marec 2026 / TUESDAY, March 3rd, 2026

9.30 **URADNO ODPRTJE / OFFICIAL OPENING**

Ea – Home on Givær / Ea – dom na otoku Givær

Ursula Möll, 35 min.

Drum Speak / Govorica bobna

Diana Heise, 35 min.

ODMOR ZA KAVO / COFFEE BREAK

11. 45 **Weedy Kin / Plevelno sorodstvo**

Carolina Némethy, 24 min.

Echoes of Wilderness / Odmevi divjine

Linus Louwes, 30 min.

13.30 **KOSILO / LUNCH**

15.30 **School for Life / Šola za življenje**

Manca Filak, 60 min.

SREDA, 4. marec 2026 / WEDNESDAY, March 4th, 2026

9.30 **To Feel, To Know / Čutiti, vedeti**

Chiara Cavarzan, 12 min.

The Sea is Also Blue / Tudi morje je modro

Aneja Kralj, 28 min.

ODMOR ZA KAVO / COFFEE BREAK

11.30 **Atmosphere of a Wedding / Vzdušje poroke**

Sarah Lunaček, 65 min.

13.00 **KOSILO / LUNCH**

15.00 **There's Neither Horn Nor Hoof Left / Ni več rogov, niti kopit**

Vladimir Bocev, 26 min.

Čebelarji iz Zagrada / Beekeepers from Zagrad

Gašper Raušl, 35 min.

Galjevica

Naško Križnar, 32 min.

PREDGOVOR

Dnevi etnografskega filma od leta 2015 potekajo v bienalni obliki. V vmesnem letu jih nadomeščajo posebni dogodki, kot so retrospektive, posvetovanja ali filmski seminarji. Program letošnjega filmskega seminarja izhaja iz dveh osnovnih izhodišč. Prvo je povezovalno, saj DEF ni le prizorišče za ogled in promocijo etnografskega filma, ampak tudi prostor utrjevanja bolj ali manj vzpostavljenih vezi: stanovskih združenj, organizacij, raziskovalcev in raziskovalk, regionalnih povezav in zainteresirane javnosti. V tem oziru smo stremeli h krepitvi že vzpostavljenih povezav, na primer z Arktično Univerzo v Tromsøju in Muzejem Makedonija. Drugo izhodišče je tematsko. Predvajani filmi obravnavajo načine bivanja, zaznavanja, odnosa in vpetosti človeka v neposredno okolje. Slednjega ne razumemo le po različnih okoljskih pojavih, kot so krajina, podnebje in prostor, ampak tudi skozi raznovrstne družbene interakcije in načine življenja, ki presegajo utrjene dualizme, kot sta narava in kultura, urbano in ruralno.

Etnografski filmi različnih dolžin in pristopov so bili narejeni predvsem v okviru magistrskih, doktorskih idr. raziskav in projektov. Prikazujejo različne lokacije, a tudi raznolike podteme: okoljevarstvo, samooskrbo in trajnostni način življenja, nabiralništvo in zdravilstvo, tradicionalne rokodelske prakse, družinski vsakdanjik ter skrb in odnos do živali. Posneti so bili v okviru etnografskih terenskih raziskav na Norveškem, Mavriciju, Kitajskem, Poljskem, Švedskem, v Sloveniji, Severni Makedoniji in Nigru. Veseli nas, da je pet filmov nastalo tudi pod okriljem slovenskih raziskovalcev in raziskovalk. Poleg tematskega poudarka na raziskavah medčloveških in okoljskih odnosov v kontekstu globalnih podnebnih in družbenih sprememb je cilj filmskega seminarja izmenjava metodoloških izkušenj s področja vizualnih raziskav in predstavitev. V tem smislu DEF sledi disciplinarnim tendencam, saj se antropologija v zadnjem desetletju izraziteje ukvarja z večvrstnimi odnosi in večnačinsko antropologijo.

Poseben dogodek festivala je projekcija digitaliziranega filma *Galjevica*. Film *Galjevica*, ki ga je Naško Križnar v sodelovanju z etnologinjo Mojco Ravnik posnel leta 1977 na 8-mm filmski trak, je nastal kot del širše etnološke raziskave delavskega naselja Galjevica na obrobju Ljubljane. Film so v okviru dejavnosti Avdiovizualnega laboratorija Inštituta za slovensko narodopisje leta 2024 digitalizirali strokovni sodelavci Slovenske kinoteke, v Glasbenonarodopisnem inštitutu ZRC SAZU pa so obnovili zvočni zapis.

Dvodnevna prireditev bo potekala v prenovljeni Gosposki in Križevniški dvorani Zemljepisnega muzeja Geografskega inštituta Antona Melika ZRC SAZU, in sicer v obliki enajstih projekcij etnografskih filmov, ki jim bodo sledile diskusije s strokovnjaki in strokovnjakinjami s posamičnih področij. Rezultati etnografskih raziskav so lahko tako etnografski filmi kot tudi članki, a imata oba načina predstavitve raziskav drugačen domet. Članki so pogosto omejeni na branje v okviru stroke, medtem ko so filmi namenjeni širši distribuciji in omogočajo intenzivnejšo izmenjavo mnenj, strokovne razprave in aktivno sodelovanje protagonistov in protagonistk – tako v procesu snemanja in montaže kot v samih diskusijah po projekcijah. Filmski seminar DEF zato razumemo kot ključno platformo tovrstnega sodelovanja.

Manca Filak

FOREWORD

Since 2015, the Days of Ethnographic Film have been held biennially. In the intervening years they are replaced by special events such as retrospectives, panels, or film seminars. The program of this year's film seminar rests on two principles: the first principle is that of connection, as DEF is not only a venue for viewing and promoting ethnographic film but also a space for strengthening more or less established ties: between professional associations, organizations, researchers, regional connections, and the interested public. In this regard we strive to consolidate existing relations, for example with the Arctic University of Tromsø and the Museum of Macedonia. The second impulse is thematic. Screened films address ways of being, perception, relationships and the integration of humans into their immediate environment. We understand the latter not only through various environmental phenomena such as landscape, climate, space, but also through diverse social interactions and ways of life that transcend established dualisms of nature and culture, urban and rural.

The ethnographic films of varying lengths and approaches were made primarily as part of master's, doctoral and other research projects. They depict different locations and diverse sub-themes: environmental protection, self-sufficiency and sustainable lifestyles, herbalism and healing, traditional handicraft practices, everyday family life, care and attitudes towards animals. They were filmed as part of ethnographic field research in Norway, Slovenia, North Macedonia, Mauritius, China, Niger, Poland, and Sweden. We are pleased that five of the films were made under the auspices of Slovenian researchers. In addition to the thematic focus on research into human and environmental relations in the context of global climate and social change, the aim of the event is to exchange methodological experiences in the field of visual research and presentation. In this sense, DEF follows disciplinary trends, as anthropology has been increasingly concerned with multispecies relations and multimodal anthropology over the past decade.

A special event of the festival is the screening of the digitized film *Galjevica*. This film, shot by Naško Križnar in collaboration with ethnologist Mojca Ravnik in 1977 on 8-mm film, was created as part of a broader ethnological study of the working-class neighbourhood of Galjevica on the outskirts of Ljubljana. The film *Galjevica* was digitized in 2024 by experts from the Slovenian Cinematheque as part of the activities of the Audiovisual Laboratory of the Institute of Slovenian Ethnology, while the sound recording was restored at the Institute of Ethnomusicology at the ZRC SAZU.

The two-day event will take place in the renovated Gosposka and Križevniška Hall of the Geographical Museum GIAM ZRC SAZU, in the form of screenings of eleven ethnographic films and post-screening discussions with experts from various fields. Results of ethnographic research can be either ethnographic films or scholarly articles, which are forms of presentation with different scopes and reach. Articles are often limited to reading within the profession, while films are also intended for wider distribution and enable a more intensive exchange of opinions, expert dialogue and active participation of protagonists, both in the filming and editing process and in the discussions after the screenings. We therefore see the DEF Film Seminar as a key platform for this type of collaboration.

Manca Filak

IZBRANI FILMI / SELECTED FILMS

Ea – Home on Givær (Ea – dom na otoku Givær)

Ursula Möll, 2025, 35 min.

Norway / Norveška



On the windswept island of Givær in Northern Norway, Olaug Olsen tends both sheep and eider ducks, continuing a centuries-old practice of mutual care between humans and seabirds. While Olaug is building nests and preparing the houses for the eiders, she wonders how many will return to the island this season—and if her favourite will be among them.

This character-driven documentary follows her dedicated stewardship of all the animals she and her family are building a home for on Givær. As eider populations decline, Olaug reflects on shared belonging and sustaining the exchange between humans and animals on her remote coastal farm.

Olaug Olsen na vetrovnem otoku Givær na severu Norveške skrbi za ovce in race gage, s čimer nadaljuje stoletno tradicijo vzajemnosti med ljudmi in morskimi pticami. Medtem ko Olaug gradi gnezda in pripravlja hišice za gage, se sprašuje,

koliko se jih bo to sezono vrnilo na otok – in ali bo med njimi tudi njena najljubša. Dokumentarni film, osredinjen na protagonistko, spremlja njeno predano skrb za vse živali, za katere skupaj z družino gradi dom na Giværju. Ob upadanju populacije gag Olaug razmišlja o skupni pripadnosti in ohranjanju odnosa med ljudmi in živalmi na svoji oddaljeni obalni kmetiji.



Research / Raziskava

Ursula Möll

Photography / Snemanje

Ursula Möll & Olaug Olsen

Editing / Montaža

Ursula Möll

Sound / Ton

Ursula Möll

Drum Speak (Koze Ravann / Govorica bobna)

Diana Heise, 2012 (2024), 35 min.

Mauritius / Mavricij



Drum Speak is an immersive visual essay, centred on the historically little-known process of crafting the Mauritian frame drum called the Ravann. Focusing on the materials, tools and techniques, the film strives to valorize this object of cultural significance, the artisanal methods of its making and the ecology that holds the wisdom to support its production. The film speaks to the innate capabilities of human creativity in finding methods that allow

people to persevere and thrive. It was made in collaboration with the local Mauritian development organization, ABAIM.

Vizualni esej *Govorica bobna* osve-tli malo znani proces izdelave mavricijskega okvirnega bobna, imenovanega *ravann*. Film predstavi materiale, orodja in tehnike ter si prizadeva ovrednotiti kulturni pomen bobna, obrtniške metode njegove izdelave in okolje, ki hrani znanje za njegovo izdelavo. Film govori o prirojenih sposobnostih človeške ustvarjalnosti za iskanje



načinov, ki nam omogočajo vztrajati in uspeti. Nastal je v sodelovanju z lokalno mavricijsko razvojno organizacijo ABAIM.

Research / Raziskava

Alain Muneean

Photography / Snemanje

Diana Heise

Editing / Montaža

Diana Heise

Sound / Ton

Diana Heise

Weedy Kin (Plevelno sorodstvo)

Carolina Némethy, 2025, 24 min.

Sweden / Švedska



The semi-animated ethnographic film unpacks the journey of two women—the anthropologist's mother and grandmother—who engage with herbal medicine in their daily lives. Through these practices, they seek to heal the enduring traces of illness and the aftermath of war, while establishing a sense of belonging through otherwise weedy plants.

Polanimirani etnografski film prikazuje popotovanje dveh žensk – avtoričine matere in babice –, ki se v vsakdanjem življenju posvečata zeliščarstvu in zdravlilstvu. S tema praksama si prizadevata odpraviti trdovratne posledice bolezni in vojne, hkrati pa vzpostaviti občutek sobivanja s plevelnimi rastlinami.

Research / Raziskava

Carolina Némethy

Photography / Snemanje

Carolina Némethy

Editing / Montaža

Carolina Némethy

Sound / Ton

Carolina Némethy & Emil Victor Hvidtfeldt

Animation / Animacija

Hanna Smyk



Echoes of Wilderness (Odmevi divjine)

Linus Louwes, 2024, 30 min.

Poland / Poljska



This film is set in the Białowieża Primeval Forest in Poland. This forest is one of the last remnants of the ancient woods that once covered Europe. The paradox of a 'wild' forest on an urbanized continent forms the basis for exploring the concept of wilderness. What does wilderness mean in this context? How does it feel? How is this piece of nature conserved?

Over 30 minutes, recorded during over two months of ethnographic fieldwork, the film follows both human and non-human inhabitants of the forest. Various ecologists from the Białowieża Mammal Research Institute share their human experiences, often emphasizing the forest's rich sonic environment and often referring to the forest's wild animals. One of these animals, the European bison, symbolizes the search for the wilderness of Białowieża forest. Its narrative illustrates how the concept of wilderness—often seen as human-free, untouched, and primeval—actually involves a complex entanglement of humans and non-humans within a shared ecology. Through the living and dead bison, the story often intertwines notions of wilderness with notions about dying and death.

Film se odvija v Beloveški pušči na Poljskem, enem od poslednjih ostankov pragozda, ki je nekoč pokrival Evropo. Paradoks »divjega« gozda na urbanizirani celini je snov za raziskovanje pojma divjine. Kaj v tem kontekstu pomeni divjina? Kako jo občutimo? Kako je ta del narave ohranjen?



Film, posnet v več kot dveh mesecih etnografskega terenskega dela, 30 minut spremlja človeške in nečloveške prebivalce gozda. Ekologi iz Inštituta za raziskovanje sesalcev v Beloveški pušči delijo svoje izkušnje, poudarjajo bogato zvočno okolje gozda in se pogosto sklicujejo na divje živali v njem. Ena od njih, zober ali evropski bizon, simbolizira iskanje divjine v Beloveški pušči. Pripoved zobra ponazarja, kako pojem divjine, ki je pogosto razumljen kot prostor brez človeka, nedotaknjen in prvobiten, v resnici vključuje kompleksne odnose ljudi in nečloveških bitij v skupnem okolju. Zgodba z živim in mrtvim zobrom prepleta pojem divjine s pojmom umiranja in smrti.

<i>Research / Raziskava</i>	Linus Louwes
<i>Photography / Snemanje</i>	Linus Louwes
<i>Editing / Montaža</i>	Linus Louwes
<i>Sound / Ton</i>	Linus Louwes

School for Life (Šola za življenje)

Manca Filak, 2025, 60 min.

Slovenia / Slovenija



School for Life is an intimate ethnographic portrayal of the daily life of a six-member family from Bela Krajina, created as part of the doctoral dissertation "Visual Ethnography of Housewives in Slovenia". The film follows Mihaela, a former Slovenian language teacher who, after the birth of her second-born, decided not to send her children to kindergarten or school. With her husband Boštjan and their four children she explores alternative approaches—from natural childbirth and homeschooling to striving for ecological, sustainable and self-sufficient ways of life. Mihaela understands education as part of everyday life, intertwined with household chores, play, food production and family matters.

The film sensitively records how knowledge and upbringing are incorporated into spontaneous moments of their day, shaping the family's rhythm between 2021 and 2022, during the COVID-19 pandemic and her husband's one-year parental leave.

Šola za življenje je intimni etnografski prikaz vsakdanjika šestčlanske družine iz Bele krajine, ki je nastal v okviru doktorske disertacije Vizualna etnografija gospodinj v Sloveniji. Film spremlja Mihaelo, nekdanjo učiteljico slovenskega jezika, ki se je po rojstvu drugega otroka odločila, da svojih otrok ne bo vključila v vrtec ali šolo.



Skupaj z možem Boštjanom in štirimi otroki raziskuje različne prakse – od naravnih porodov in šolanja na domu do prizadevanj za ekološki, trajnostni in samozadostni način življenja. Mihaela razume izobraževanje kot del vsakdana, prepleten z gospodinjstskimi opravili, igro, pridelovanjem hrane in družinskim življenjem.

Film občutljivo beleži, kako se znanje in vzgoja vključujeta v spontane trenutke dneva ter oblikujeta družinski ritem med letoma 2021 in 2022 – v času epidemije covida-19 in moževega enoletnega starševskega dopusta.

Research / Raziskava

Manca Filak

Photography / Snemanje

Manca Filak

Editing / Montaža

Manca Filak

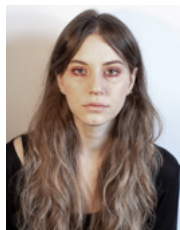
Sound / Ton

Manca Filak

To Feel, To Know (Gǎn Zhī / Čutiti, vedeti)

Chiara Cavarzan, 2024, 12 min.

China / Kitajska



To Feel, To Know explores the distinctive craftsmanship of Chen Hu, a traditional Chinese furniture maker. Immersed in a deeply sensory relationship with his surroundings, Chen Hu perceives subtle details and material nuances that guide his work. The film enters his creative world by observing how he engages all five senses as sources of inspiration, shaping wooden pieces that will eventually become part of the daily lives and memories of many.

Čutiti, vedeti raziskuje izjemno mojstrstvo Chen Huja, kitajskega izdelovalca tradicionalnega pohištva. Chen Hu je globoko povezan s svojim okoljem, zaradi česar zaznava najmanjše podrobnosti in odtenke materialov, ki usmerjajo njegovo delo. Film prikazuje vstop v njegov ustvarjalni svet in opazuje, kako uporablja vseh pet čutov kot vir navdiha pri oblikovanju lesenih predmetov, ki bodo sčasoma postali del vsakdanjika in spominov mnogih.

Research / Raziskava

Zhang Yuxuang

Photography / Snemanje

Chiara Cavarzan

Editing / Montaža

Chiara Cavarzan

Sound / Ton

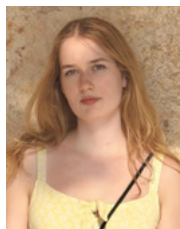
Chiara Cavarzan



The Sea is Also Blue (Tudi morje je modro)

Aneja Kralj, 2025, 28 min.

Slovenia / Slovenija



The film depicts a day in the life of a mother with two small children. This visual study is part of a master's thesis in which a student of ethnology and cultural anthropology examines, among other things, everyday maternal practices. They are shown in the film through daily family life intertwined with routine, household chores, errands and parental care, which remains constant throughout the day. The film was made in collaboration with the 2025 Summer School of Visual Ethnography.

Film obravnava potek dneva matere dveh malčic. Vizualna raziskava je del magistrske naloge, v kateri študentka etnologije in kulturne antropologije med drugim obravnava vsakdanje materinske prakse. Slednje so v filmu prikazane v vsakdanjiku družinskega življenja, prepletenega z rutino, gospodinjstskimi opravili, opravki in neprestano starševsko skrbjo. Film je nastal v sodelovanju s Poletno šolo vizualne etnografije 2025.

<i>Research / Raziskava</i>	Aneja Kralj
<i>Photography / Snemanje</i>	Aneja Kralj
<i>Editing / Montaža</i>	Aneja Kralj
<i>Sound / Ton</i>	Aneja Kralj



Atmosphere of a Wedding (Vzdušje poroke)

Sarah Lunaček, (2019) 2025, 65 min.

Niger



Tuareg weddings in cities, which are still closely linked to rural communities of nomadic herders, are changing while retaining key elements of traditional wedding customs, such as traditional *tende* (drums), *tinadan* (griot) singing, the bride's displacement to a new home, and, in urban settings, a guitar concert. Weddings are central events of socializing between families, which at the same time represent a rite of passage and a form of community celebration.

In December, Mariam, whom I have known since childhood, got married. She allowed me to film the wedding, but a few days before the ceremony she followed customary rules of behaviour and became shy, so I couldn't ask her too many questions in front of the camera. Mariam was happy to get married and chose her own husband, but during the ceremony, the bride must be covered with a sheet and protected with metal objects to ward off evil spirits. Meanwhile, her cousins, friends, aunts, and other female relatives were busy preparing food, talking, decorating, and dancing. While filming I focused primarily on the atmosphere created by the women at the wedding—with their presence, clamour, movement and bonding, they spread a sense of protection and community around the hidden bride. Abdou, who has a



private studio for filming weddings, also filmed the wedding in parallel; each of us followed our own approach. This raises questions: who are we filming for, what are we focusing on, what do different audiences expect, and how can we even capture and recreate the atmosphere of the event?

Mestne poroke Tuaregov, povezanih z nomadskimi pastirji na podeželju, se spreminjajo in obenem ohranjajo ključne elemente podeželskih porok, ki obsegajo *tende* (bobne), petje *tinadan* (griotinj) in selitev neveste; v mestu pa vključujejo še kitarski koncert. Poroke so za Tuarege ključni dogodki družinskega in medružinskega povezovanja, obred prehoda in oblika zabave.

Decembra 2019 se je poročila Mariam, ki jo poznam že od malega. Dovolila mi je, da snemam njeno poroko, vendar je že nekaj dni prej stopila v predporočno sramežljivost, tako da je pred kamero nisem mogla veliko spraševati. Mariam je sama izbrala moža, toda med obredom poroke mora biti nevesta pokrita z rjuho in zaščitena s kovino, da bi odvrnila zle duhove. Medtem so se njene sestrčne, prijateljice, tete in druge sorodnice zaposlile s pripravljanjem hrane, druženjem, lepotičenjem in plesom. Pri snemanju sem pozornost usmerila na vzdušje, ki ga med poroko spletejo ženske in s katerim krepijo povezanost širše družine ter ustvarijo zaščitni ovoj druženja in hrupa okoli skrite neveste. Obenem je poroko snemal tudi Abdou, ki ima zasebni studio za snemanje porok – snemala sva vzporedno, vsak s svojim pristopom. Odpirajo se vprašanja za koga snemamo, na kaj se osredotočamo, kaj pričakujejo različna občinstva in kako je (ali ni) mogoče posneti vzdušje.

<i>Research / Raziskava</i>	Sarah Lunaček
<i>Photography / Snemanje</i>	Sarah Lunaček
<i>Editing / Montaža</i>	Sarah Lunaček
<i>Sound / Ton</i>	Sarah Lunaček

There's Neither Horn Nor Hoof Left (Ni več rogov, niti kopit)

Vladimir Bocev, 2020, 26 min.

North Macedonia / Severna Makedonija



The specific way of transferring logs to the mountain Kozuf and the lives of the people who do this hard work is the theme of *There's Neither Horn Nor Hoof Left*. The long existence of this profession has come to an end; no one deals with it anymore. Only memories remain.

Poseben način prevoza hlodov na goro Kozuf in življenje ljudi, ki opravljajo to težko delo, je tema filma *Ni več rogov, niti kopit*. Dolga pot tega poklica je prišla h koncu, saj se z njim nihče več ne želi ukvarjati. Ostajajo le še spomini.

*Research / Raziskava*

Vladimir Bocev

Photography / Snemanje

Vladimir Bocev

Editing / Montaža

Andrej Risteski

Sound / Ton

Vladimir Bocev

Beekeepers from Zagrad (Čebelarji iz Zagrada)

Gašper Raušl, 2025, 35 min.

North Macedonia / Severna Makedonija



The partially abandoned village of Zagrad, located near the town of Makedonski Brod in North Macedonia, is being revived by weekenders, who keep bees in these remote wooded areas. The main protagonists of the film are Uroš and Cana. We follow their daily life in the village and their work with bees. The observational film also presents village life and the relationships that Uroš and Cana have formed with other residents of Zagrad.

Delno zapuščeni zaselek Zagrad, ki leži blizu mesta Makedonski Brod v Severni Makedoniji, oživljajo vikendaši, ki čebelarijo na teh odmaknjenih gozdnatih območjih. Glavna protagonista filma sta Uroš in Cana. V filmu spremljamo njuno vsakdanje življenje na vasi ter njuno delo s čebelami. Observacijski film obenem širše predstavi vaško življenje in odnose, ki jih Uroš in Cana spletata z drugimi prebivalci Zagrada.

Research / Raziskava

Gašper Raušl

Photography / Snemanje

Gašper Raušl

Editing / Montaža

Gašper Raušl

Sound / Ton

Gašper Raušl



Galjevica

Naško Križnar, 1977, 32 min.

Slovenia / Slovenija



The film *Galjevica*, shot by Naško Križnar in collaboration with ethnologist Mojca Ravnik in 1977 on 8mm film, was created as part of a broader ethnological study of the working-class neighbourhood of Galjevica on the outskirts of Ljubljana, in which Ravnik studied social relations, everyday life and transformations in the suburban community.

Galjevica is a precious visual document of living conditions, architectural features, and social dynamics in the suburbs of Ljubljana in the 1970s. It begins as a systematic spatial reportage, then shifts into a poetic depiction of the atmosphere and images of the residents who helped shape the life of the settlement. Mojca Ravnik's research, one of the first urban ethnological studies in Slovenia, reveals the micro-dimensions of life and the broader patterns of social development in Galjevica. The film complements it as one of the early ethnographic records, marking an important beginning in the development of a visual-ethnographic approach in Slovenian ethnology. The film *Galjevica* was digitized in 2024 by experts from the Slovenian Cinematheque as part of the activities of the Audiovisual Laboratory of the Institute of Slovenian Ethnology, while the audio recording was restored at the Institute of Ethnomusicology at ZRC SAZU.



Film *Galjevica*, ki ga je Naško Križnar v sodelovanju z etnologinjo Mojco Ravnik posnel leta 1977 na 8-mm filmski trak, je nastal kot del širše etnografske raziskave delavskega naselja Galjevica na obrobju Ljubljane. V njej je Ravnikova preučevala družbene odnose, vsakdanje življenje in preobrazbe te predmestne skupnosti.

Galjevica je dragocen vizualni dokument bivalnih razmer, arhitekturnih značilnosti in družbene dinamike predmestja Ljubljane v sedemdesetih letih. Film se začne kot sistematična prostorska reportaža, nakar se prevesi v poetičen prikaz vzdušja ter podob prebivalcev, ki so soustvarjali življenje naselja. Raziskava Mojce Ravnik, ena prvih urbanih etnoloških študij v Sloveniji, razkriva mikrorazsežnosti vsakdana in širše zakonitosti družbenega razvoja Galjevice. Film jo dopolnjuje kot eden zgodnjih etnografskih zapisov, ki označuje pomemben začetek razvoja vizualnoetnografskega pristopa v slovenski etnologiji. Film *Galjevica* so v okviru dejavnosti Avdiovizualnega laboratorija Inštituta za slovensko narodopisje leta 2024 digitalizirali strokovni sodelavci Slovenske kinoteke, v Glasbenonarodopisnem inštitutu ZRC SAZU pa so obnovili zvočni zapis.

<i>Research / Raziskava</i>	Mojca Ravnik
<i>Photography / Snemanje</i>	Naško Križnar
<i>Editing / Montaža</i>	Naško Križnar

Zahvala vsem, ki so omogočili izvedbo festivala. / Thanks to all who made the festival possible.

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