

## **An Ordinary Day Film Festival 2026 Program**

Tehrangelles Dreaming (Keeping up with the Iranians) 5:31,  
Afrang Nordlöf Malekian, Sweden  
Recall in the Vacuum 6:00, Jutta Pryor, Australia  
Lith Evolution 4:07, Ekaterina Sisfontes, Sweden  
Rebirth 3:40, Nils Adgler, Sweden  
Patio 3:00, Anja Helminen, Finland  
Stortallen 1:51, Karl Oskar Gustafsson, Sweden  
Still life 4:21, Mats Landström, Sweden  
Teleprompt 17:49, Michael Cedlind, Sweden  
Orpheus 3:20, Carolina Hindsjö, Sweden  
Our desires and the dirty work 4:07, Helena Norell, Sweden  
Behind your dreams 2:06, Eija Temisevää, Finland  
10 years of storage 7:13, Jim Ramsay - UK  
Universal body 5:32, Gunilla Leander, Sweden  
Less than unity 15:43, Ljubomir Popović, Sweden



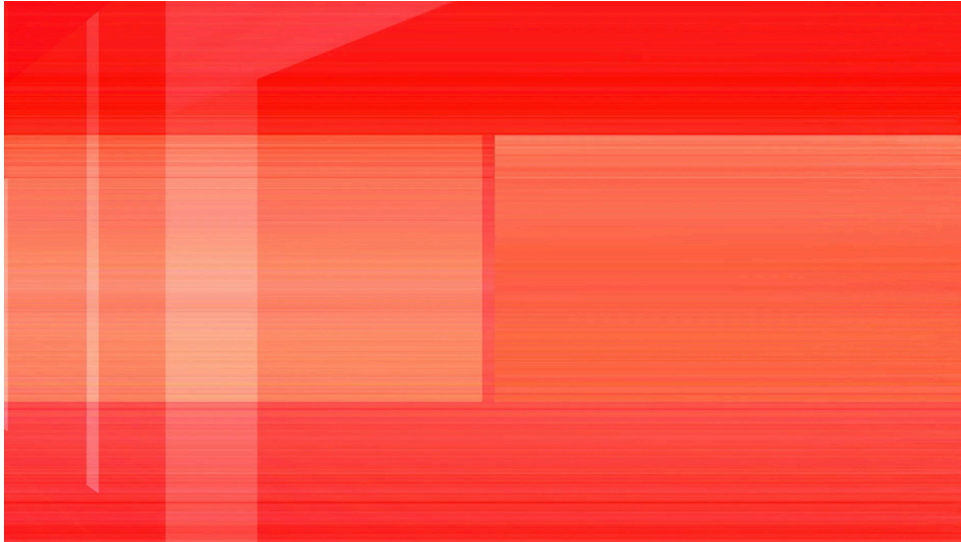
**Afrang Nordlöf Malekian, Sweden**

**Tehrangelos Dreaming (Keeping up with the Iranians) 5:31,  
Afrang Nordlöf Malekian, Sweden**

Shortly after the Iranian Revolution of 1979, dance music was banned in Iran. Many artists who wanted to continue their practice relocated to Los Angeles, where they had to find new ways of making a living without the previously provided governmental support. This often happened through recordings or concerts in the kitschy musical genre *dāmbuli dimbol*, as it was what people would dance to at *mehmani*—Iranian home parties. It is a fugitive culture of dance, music, and joy, which has long been discredited by intellectuals, Marxists, Islamists, and Westerners as apolitical and poisoned art. Through illegal sound distribution, this music was smuggled into Iran and spread across the world. Repression has made this music a signifier of secret collectivity and freedom—a catalyst for realizing dreams.

The performance *Keeping Up with the Iranians* emerges from this musical history by reconstructing a *mehmani*, starring world-famous singers Setareh and Poupak, number-one-charting pianist Fereshteh, and renowned choreographer Dancing Dina, visiting all the way from Los Angeles, California.

*Tehrangelos Dreaming* is a segment of *Keeping Up with the Iranians*, where Dancing Dina leads an aerobics class for an audience divided into two groups: one located in Iran and the other abroad, attempting to reach one another over the phone. The footage was recorded during the first performance of *Keeping Up with the Iranians* at the Royal Institute of Art in Stockholm in 2022. Audience members were given hand-held cameras to record freely; this material was later edited into the video work.



## **Jutta Pryor and Mario Lino Stancati**

### **Recall in the Vacuum, 6:00, Jutta Pryor Australia and Mario Lino Stancati Italy**

As an on-line collaboration, this film responds to title, sound textures and the rhythmic progressions of Mario's work. I am very interested in the emotive use of colour and movement. I had recently visited installations by light artist James Turrell and was very inspired by the effect of large-scale intense colour in a minimalistic setting. The film Recall in the Vacuum is a meeting of two quite personal responses across sound and image, without collaborative discussions taking place.

Jutta Pryor is an interdisciplinary artist working with projection, experimental film, and immersive multimedia installation. Her practice investigates how emerging technologies can transform spatial experience through live, collaborative, and site-responsive works integrating moving image, sound, and performance.

Mario Lino Stancati is an innovator of sound textures and rhythmic progressions. Like faces of a prism, the refraction of the musician's intimate universe leads us slowly into the artist's subconscious, the den of aesthetic isolation, a poetic expression through the electronic flow of his subliminal creations, and an introduction to a new era of experimentation. Recall in the Vacuum is a track from his album, *Vairagya*.object space available for collaboration, hire, filming and performance.



**Ekaterina Sisfontes**

**Lith Evolution 4:07, Ekaterina Sisfontes, Sweden**

Evolution - a film about the stone,  
Musik Rikard Borggård



## Nils Agdler

Rebirth 3:40, Nils Agdler, 2018, Sweden

*REBIRTH* is the first short film in the series *Male Nature Studies*. The conception of The New Man emerged in the 1970s, and has since then reappeared from time to time. In the short film *REBIRTH*, Nils Agdler visualizes ideas of a coming new man, the unprotected and vulnerable man, the new-born man and the man as nature.

Nils Agdler is a Swedish visual artist and filmmaker, interested in historical and contemporary social phenomena, environmental issues, posthumanism and colonialism. He is primarily working with photography and film, and has produced several short films and large film installations. For 20 years, he has examined issues about men and masculinities, and more recently, humans' relationship with natural environments. In times of despair in the face of the ecological crisis, he wants to point out how we as humans, with the help of empathy and joy, can reconnect the ties to the more-than-human.

*REBIRTH* är den första kortfilmen i serien *Male Nature Studies*. Den nya(e) mannen är en tankefigur som har uppstått med jämna mellanrum från 1970-talet och framåt. I kortfilmen *REBIRTH*, iscensätter Nils Agdler föreställningar om en ny man, den skyddslösa/sårbara mannen, den pånyttfödda mannen och mannen som natur.

Nils Agdler är en svensk bildkonstnär och filmare, intresserad av historiska och samtida samhällsfenomen, miljöfrågor, posthumanism och kolonialism. Han arbetar främst med fotografi och film, och har producerat ett flertal kortfilmer och stora filminstallationer. I drygt 20 år har han utforskat frågor som rör män och maskuliniteter, och på senare tid även människans relation till "naturliga" miljöer. I tider av förtvivlan inför den ekologiska krisen vill han peka på hur vi som människor, med hjälp av empati och glädje, kan återknyta banden till det mer-än-mänskliga.



## **Anja Heiminen**

### **Patio 3:00, Anja Helminen, Finland**

Synopsis: Hedonistic moments. Sitting on the balcony in the city on a hot summer day and dreaming about the patio in the big garden, with flowers and wine.

Anja Helminen is swedish-finnish artist based in Avesta Sweden. She took Master of Fine Arts Degree from Academy of Fine Arts at Helsinki Finland 1994-1999. She has also Master's Degree in Media Production from Tampere University of Applied Sciences. She has previously exhibited her video works for example in Helsinki Cinema Orion, MUU Gala – Finnish video art, Cinema Andorra, Helsinki Short Film Festival, Love and Anarchy Film Festival screen Helsinki. She has participated in numerous exhibitions since 1994 for example Galleri Pleiku Berlin, Gallery Sinne Helsinki, Borey Art Gallery Leningrad, Galleria Huuto Helsinki, Konst I Dalarna regional exhibitions, Konstnärshuset Stockholm, Wäinö Aaltonen Museum Åbo, Kunsti Museum of Modern Art Vasa.

She has been involved in artist-run initiatives since 2005. She was one of the founders in artist-run Gallery Huuto-Uudenmaankatu (2005-2017) in Helsinki. She is also founder of the artist-run initiative Ateljé Bredgrind with swedish artist Henrik Olsson. She has been a leader of Artists-in-Residency Ateljé Bredgrind in Avesta Sweden since 2021.

As an artist she works with video, photography, graphics, installation and design.

Website: <https://anjahelminen.fi/>



### **Karl Oskar Gustafsson-**

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**Stortallen/ Stannfåglar 2:36, Karl Oskar Gustafsson, Sweden**  
**GENRE: Action**

Karl-Yngve tar grållen till kalhygget. Där finns Stortallen. En ovanligt grov gammal tall som överlevt århundraden av kalhyggen. "Där vill jag ha min sista vila. Låta grisar, rådjur och älgar trampa på mig".

Karl-Yngve har levt hela sitt liv här. Allt han vet är hämtat ur platsen. Nedärvt genom generationer. En kunskap som förkroppsligas i arbetet och naturen. För inte så länge sedan var sådana som honom del av majoritetssamhället. En av alla de jordbrukssamhällets barn som levt hela sina liv på släktgårdar. Nu tillhör han minoriteten. Den sista analoga generationen i Sverige. De rotfasta. De som aldrig gett sig av och därför aldrig kommit tillbaka. Stannfåglarna.

Karl-Yngve takes the grållen to the clear-cutting area. There is Stortallen. An unusually thick old pine that has survived centuries of clear-cutting. "That's where I want to have my last rest. Let pigs, deer and moose trample on me".

Karl-Yngve has lived his whole life here. Everything he knows is taken from the place. Inherited through generations. A knowledge that is embodied in work and nature. Not so long ago, people like him were part of the majority society. One of all the children of the agricultural society who have lived their whole lives on family farms. Now he belongs to the minority. The last analogue generation in Sweden. The rooted ones. Those who have never left and therefore never come back. The resident birds.



## **Mats Landström**

### **Still life 4:21, Mats Landström, Sweden**

A couple smokes and drinks on the couch. They have difficulty remembering what they did before. They are thinking about going out but feel a little anxious about it. Everything is as it has always been. A repetition. The same things are done over and over again. They only have eyes for each other. Is there a slow decay going on? Days will come. Days go by. But still, isn't it good the way it is?

Mats Landström is a filmmaker, artist and sound designer whose work crosses medium. The aim of his work is to create audiovisual storytelling. Often the immediate surroundings can play the main role in his films. Everyday places or situations can be given a completely different meaning. He tries to problematize the values about the necessity of success that exist in today's society and that materialize on social media. The concepts he works with are male and female roles, class, sense of value, time-aspect oblivion and change.



## **Michael Cedlind**

### **Teleprompt 17:49, Michael Cedlind, Sweden**

The secret is to ask the devices for the right thing. The light that is actually shadow in the negative video on the computer screen should result in impenetrable black on the film while the highlights become luminescent. The focus is adjusted a few centimeters in relation to reality. If the parameters ever end up right, I am sure that time will stop and we will finally reach each other.

HD and 16mm, 2x8mm, HDV, digital8 to HD, 18 min, music by the artist

Michael Cedlind (b. 1986) is an artist, filmmaker and musician who has exhibited at the Royal Swedish Academy of Fine Arts and Tjörnedala Art Gallery, shown films at the Kurzfilm Festival Hamburg and the Gothenburg Film Festival, been a Bernadotte Fellow and composed music for the films Doggerland and XXL.

Education: MFA + BFA in art from Konstfack and BA in comparative literature from Linköping University.  
Hemligheten är att be apparaterna om rätt sak. Ljuset som egentligen är skugga i den negativa videon på dataskärmen ska resultera i ogenomtränglig svärta på filmen medan högdagrarna blir självlysande. Skärpan justeras någon centimeter i förhållande till verkligheten. Om parametrarna någon gång hamnar rätt är jag säker på att tiden kommer att upphöra och vi äntligen kommer att nå varandra.

HD och 16mm, 2x8mm, HDV, digital8 till HD, 18 min, musik av konstnären 2023

Michael Cedlind (f. 1986) är en konstnär, filmare och musiker som ställt ut på Konstakademien och Tjörnedala konsthall, visat film på Kurzfilm festival Hamburg och Göteborgs filmfestival, varit Bernadottestipendiat samt gjort musik till filmerna Doggerland och XXL.

Utbildning: MFA + BFA i konst från Konstfack samt BA i litteraturvetenskap från Linköpings



**Carolina Hindsjö**

**Orpheus and Eurydice 3:20, Carolina Hindsjö, Sweden**

Orpheus was getting Eurydice from Hades. Eurydice had died and Orpheus went all the way to the underworld to get her. Hades said that if he didn't look at her the whole way up to life they would be together again. Is the walk really our way of living our life. Not to look at each other, almost not touching each other. That you can't look at a person, then it disappears. Should we live our lives with the feeling of not knowing. To live with a person is with the notion it walks the road you are walking.

Eurydice had also been living in Hades for a long time before Orpheus went down and asked if she could come back to life again. Orpheus waited too long, Eurydice had changed. But Eurydice maybe knew deep inside her that Orpheus would come and get her, She could have been angry that he didn't come earlier.



**Helena Norell**

**Our desires and the dirty work 4:07, Helena Norell, Sweden**

A meditativ reflektion över omständigheterna i det samtida livet. Där en överflöd hos vissa personer, deras begär och girighet kräver smutsigt, lågavlönat och ibland farligt arbete från andra. Kommer mänskligheten att förstöra världen?

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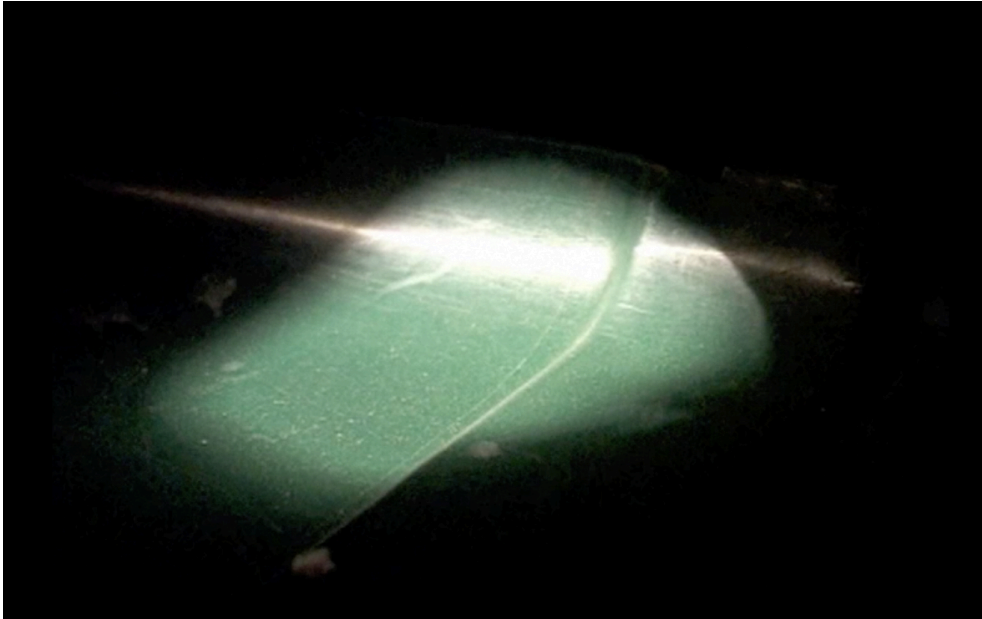


**Eija Temisevää**

**Behind your dreams 2:06, Eija Temisevää, Finland**

**A video poem.**

In the night  
when dying trees  
are sleeping  
Peonies start  
to bloom  
behind your dreams



## **Jim Ramsay**

### **10 years of storage 7:13, Jim Ramsay, UK**

This film was made by putting myself, my video camera and lots of found things including a fishtank on a swivel chair inside a lightproof tent built inside my painting studio. I have a painter's brain but the idea of film is never very far from my consciousness (or unconsciousness) also.

To compose an image through a viewfinder is something I love to do. I also like to make things seem like other things. I love the uncanny.

This film is an experiment with focus pulling and tracking shot improvisation, to see how unlike the original things I could make the film seem.

I also had a lovely early memory of seeing the lights from solitary cars swish across the ceiling while lying in bed as a kid in the 1970's. The lights were preceded by the long crescendo of the approaching car (we lived in a village on top of a hill) and then by the long diminuendo as it passed us and left the village. The sound and images are linked to that memory.

The other idea was that of a slide show of barely moving images. I have always liked very slow films.



## **Gunilla Leander**

### **Universal body 5:32, Gunilla Leander, Sweden**

"Universal Body transformation through matter" är ett samarbetsprojekt mellan bildkonstnären Gunilla Leander och butoh-koreografen och dansaren SU-EN (Susanna Åkerlund).

Universal Body är en visuell resa där kroppen konfronterar universums explosiva krafter. Begreppet vad som är mänskligt sträcks ut. Var drar man gränsen mellan form och materia? Concept: Gunilla Leander, SU-EN

Body: SU-EN

Digital realization: Gunilla Leander

Soundtrack: Edvard Graham Lewis, published by Touch Music ©

ed filmklipp från NASA och COSMONOVA

"Universal Body transformation through matter" is a collaborative project between visual artist Gunilla Leander and butoh choreographer and dancer SU-EN (Susanna Åkerlund).

Universal Body is a visual journey where the body confronts the explosive forces of the universe. The concept of what is human is stretched. Where do you draw the line between form and matter? Concept: Gunilla Leander, SU-EN

Body: SU-EN

Digital realization: Gunilla Leander

Soundtrack: Edvard Graham Lewis, published by Touch Music ©

With film clips from NASA and COSMONOVA in Sweden



**Ljubomir Popović,**

**Less than unity 15:43, Ljubomir Popović, Sweden**

The work is filmed in several abandoned houses connected to the wars in the Balkans.

The places bear clear traces of violence, flight and interrupted lives, which creates a strong atmosphere of stillness and decay. The empty rooms, worn surfaces and the remains of everyday life testify to the passage of time and how historical conflicts continue to live on in the built environment and in the memory of the places.

Verket är filmat i flera övergivna hus kopplade till krigen i Balkan. Platserna bär tydliga spår av våld, flykt och avbrutna liv, vilket skapar en stark atmosfär av stillhet och förfall. De tomma rummen, slitna ytor och resterna av vardagslivet vittnar om tidens gång och hur historiska konflikter fortsätter att leva kvar i den byggda miljön och i minnet av platserna.