



20. 4. – 21. 5. 2026



TRIKRAT LAHKO UGIBAŠ *I'LL GIVE YOU THREE GUESSES*

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REPUBLIKA SLOVENIJA
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Ustanoviteljica Festivala Ljubljana je Mestna občina Ljubljana.
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20. april–21. maj 2026 / 20 April–21 May 2026
Ponedeljek–četrtek, 10.00–16.00
Monday–Thursday 10.00 am–4.00 pm
Križevniška cerkev / Church

Kiparska razstava
Sculpture exhibition

TRIKRAT LAHKO UGIBAŠ *I'LL GIVE YOU THREE GUESSES*

TAJDA TOMŠIČ, kiparka / sculptor
Kustosinja / Curator: **dr. NELIDA NEMEC**



Umetniška praksa **Tajde Tomšič (1996)** se umešča v polje sodobnih intermedijskih raziskovanj, ki prečijo kiparstvo, instalacijo in performativne pristope. Njeno delo izhaja iz materialno-čutne izkušnje prostora, ki jo nadgrajuje z refleksijo o telesu kot nosilcu pomena, simbolne konstrukcije in afektivne prisotnosti. V tem okviru umetnica razvija lastno vizualno in narativno govorico, ki jo zaznamujejo vprašanja reprezentacije ženskosti, mitoloških struktur in transformacije arhetipskih podob v sodobnem kontekstu.

Razstava **Trikrat lahko ugibaš** vzpostavlja kompleksno prostorsko dispozicijo, v kateri sakralni ambient Križevniške cerkve ni zgolj razstavni kontekst, temveč aktivni semantični nosilec. Umetnica ga reartikulira kot liminalni prostor, v katerem se prepletajo binarne opozicije: javno in intimno, sveto in profano, kolektivno in individualno. S tem razstava deluje kot heterotopija introspekcije, ki gledalca vpeljuje v proces refleksije lastne umeščenosti v sodobne režime reprezentacije.

Osrednji motiv razstave je figura Sfinge, ki jo umetnica apropiira iz grške mitologije in jo podvrže radikalni reinterpretaciji. Tradicionalno razumljena kot varuhinja praga in nosilka uganke Sfinga v tem kontekstu izgubi svojo funkcijo zunanjega nadzora ter se preusmeri v figuro samoreferencialnosti. Njena transformacija implicira premik od zunanjega k notranjemu varovanju; od nadzora nad drugim k zaščiti lastne subjektivnosti. V tem smislu Sfinga deluje kot emblem sodobne ženskosti, ki presega binarno logiko moči in podrejenosti ter vzpostavlja prostor avtonomne, a hkrati ranljive subjektivacije. Kiparska reprezentacija telesa, razpeta med statiko in potencialno gibljivostjo, vzpostavlja napetost med prisotnostjo in odsotnostjo, med materialnostjo in simbolnim pomenom. Nasmeh, ki ga umetnica izpostavi kot ključni element, deluje kot ambivalentni znak.

Prostorsko konfiguracijo dopolnjuje serija petih slik, ki funkcionirajo kot reflektivne površine. Njihova materialna obdelava, kombinacija katrana in oljnih barv, ustvarja visokosijajne površine, ki prehajajo med analogno materialnostjo in digitalno estetiko. Te površine ne delujejo zgolj kot vizualni elementi, temveč kot aktivni mediji, ki vključujejo gledalca v proces percepcije. S tem vzpostavljajo relacijo med umetniškim objektom in subjektom opazovanja ter problematizirajo meje med reprezentacijo in realnim. Zrcalne strukture obenem evocirajo sodobne zaslone kot dominantne medije percepcije. V tem kontekstu razstava odpira vprašanja digitalne subjektivacije in algoritmične mediacije izkušnje. Zaslone kot podaljški telesa in percepcije producirajo specifično obliko realnosti, v kateri je posameznik nenehno vpet v tok podatkov, podob in informacij. Fenomen doomsrollanja tako ni zgolj vedenjski vzorec, temveč simptom širšega epistemološkega premika, v katerem se razmerje med vednostjo, pozornostjo in identiteto radikalno preoblikuje.

Razstava tako implicira kritiko neoliberalnih konceptov svobode, ki temeljijo na iluziji neomejene izbire. Subjekt, ujet v mrežo neskončnih možnosti, postaja paradoksalno vse manj avtonomen. V tem kontekstu *Trikrat lahko ugibaš* vzpostavlja prostor suspenza. Prostor, v katerem se tok informacij začasno ustavi in omogoči ponovno vzpostavitev odnosa do lastne notranjosti. Sakralni prostor cerkve, zgodovinsko vezan na kolektivne oblike verovanja, se transformira v prostor individualne refleksije, kjer se srečujejo vera, dvom in sodobne oblike digitalne transcendence.

Mitološki, telesni in digitalni elementi se v razstavi prepletajo v kompleksno semantično mrežo, ki ne ponuja enoznačnih odgovorov, temveč odpira polje vprašanj. V tej napetosti med preteklim in sedanjim, med materialnim in virtualnim, umetnica vzpostavlja novo razumevanje moči. *Trikrat lahko ugibaš* tako deluje kot prostorska in konceptualna matrica, ki gledalca sooča z lastno pozicijo v sodobnem svetu. Daje mu možnosti za refleksijo: kaj pomeni biti subjekt v času, ko se realnost vse bolj zrcali skozi lastne projekcije?

dr. Nelida Nemec

Tajda Tomšič (1996) works within the field of contemporary intermedia research spanning sculpture, installation and performance art. Her work arises from a materially grounded, sensory experience of space, which she develops through a reflection on the body as a bearer of meaning, symbolic structure and affective presence. Within this framework, the artist develops her own visual and narrative language, shaped by questions of the representation of femininity, mythological structures and the transformation of archetypal images in a contemporary context.

The exhibition **I'll give you three guesses** establishes a complex spatial configuration in which the sacred ambience of Križevniška Church is not merely an exhibition setting but an active bearer of meaning. The artist rearticulates it as a liminal space in which binary oppositions intersect: public and intimate, sacred and profane, collective and individual. In this way, the exhibition functions as a heterotopia of introspection, drawing the viewer into a process of reflection on their own position within contemporary regimes of representation.

The central motif of the exhibition is the figure of the Sphinx, which the artist appropriates from Greek mythology and subjects to a radical reinterpretation. Traditionally understood as a guardian of the threshold and a bearer of riddles, the Sphinx in

this context loses its function of external control and is reconfigured as a figure of self-reference. Its transformation implies a shift from outward to inward protection; from control over the other to the protection of one's own subjectivity. In this sense, the Sphinx functions as an emblem of contemporary female experience that transcends the binary logic of power and subordination and establishes a space of autonomous yet vulnerable subjectivity. The sculptural representation of the body, suspended between stillness and potential movement, creates a tension between presence and absence, between materiality and symbolic meaning. The smile, which the artist foregrounds as a key element, functions as an ambivalent sign.

The spatial configuration is complemented by a series of five paintings that function as reflective surfaces. Their material treatment, a combination of tar and oil paint, creates high-gloss surfaces that move between analogue materiality and digital aesthetics. These surfaces do not operate merely as visual elements but as active media that draw the viewer into the process of perception. In doing so, they establish a relation between the artistic object and the subject of observation and address the boundaries between representation and the real. The mirrored structures also evoke contemporary screens as the dominant media of perception. In this context, the exhibition raises questions of digital subjectivity and the algorithmic mediation of experience. Screens as extensions of the body and of perception produce a specific form of reality in which the individual is constantly caught in a flow of data, images and information. The phenomenon of "doomscrolling" is thus not merely a behavioural pattern but a symptom of a broader epistemological shift in which the relationship between knowledge, attention and identity is radically reconfigured.

The exhibition thus implies a critique of neoliberal concepts of freedom based on the illusion of unlimited choice. The subject, caught in a network of endless possibilities, becomes paradoxically less and less autonomous. In this context, I'll give you three guesses establishes a space of suspension. A space in which the flow of information is temporarily halted, allowing for the re-establishment of a relationship with one's inner self. The sacred space of the church, historically bound to collective forms of belief, is transformed into a space of individual reflection, where faith, doubt and contemporary forms of digital transcendence meet.

Mythological, corporeal and digital elements intertwine in the exhibition to form a complex semantic network that does not offer unambiguous answers but opens up a field of questions. In this tension between past and present, between the material and the virtual, the artist establishes a new understanding of strength. I'll give you three guesses thus functions as a spatial and conceptual matrix that confronts the viewer with their own

position in the contemporary world and offers them the possibility of reflection: what does it mean to be a subject at a time when reality is increasingly mirrored through its own projections?

dr. Nelida Nemeč

Avtor zvočne inštalacije, ki spremlja razstavo, je Jan Kopač. / The sound installation accompanying the exhibition was created by Jan Kopač.

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