

Can't Wait for You to Come and new paths of the evolution of Slovenian film

At the end of the 20th century, when the third industrial revolution triggered a transformation of the technology sector from mechanical and analog to digital, digitization has slowly but fearlessly seep into the remaining pores of our lives.



A scene from the film *Can't Wait for You to Come*. Photo: Radio ARS

Thus, it soon penetrated furthermore into the area of film and, by doing so, it promised to take it a few steps further from where it was led by the miniaturization of technology in the 1960s and 1970s. In this way, the medium of film has become even more democratic and available to all.

Even though it turned out again that with greater accessibility of the medium a large amount of “noise” also gets in, it is not possible to overlook its positive effects. Let it be a digital continuance of what was created in the ‘60s as an amateur film on the one hand and experimental on the other or a more modern phenomenon of digital insurgence. But as in the past, even today the most interesting things happen in between, at intersections where different paths cross, where, for example, the paths of institutional and non-institutional cinematography cross, the paths of one and the other art, the paths of one human destiny with another.

Domestic cinematography has already offered brilliant creations at such intersections in the domain of a more liberal, open-minded medium of film. Let’s remember, for example, the works of Karpo Godina or those of the OHO Group. Therefore, it is almost not surprising that

it has once again blessed us with one of the most beautiful surprises in recent years in this marginal or at least a different film universe which takes place beyond the boundaries of “official” or institutional film production.

Unconventional self-confessed experimentality

What I have in mind is the recent online screening of Tomaž Grom's directorial debut, a film called *Can't Wait for You to Come*. This unconventional, experimental, self-confessed documentary work in a brilliant way continues the tradition of this, in a way insurgent but at the same time astonishingly pure film narrative, which was established in Slovenia by the aforementioned creators.

The narrative leads to such a powerful confession that we rarely come across, even within institutional production. The work, for which the script and the stunningly controlled, honed, razor-sharp editing was contributed by Tomaž Grom and Špela Trošt, was a result of their personal urgency, of experiencing something that is almost unspeakable. But in doing so, they created such a universal narrative of loss and love that we don't see very often. For all of us who know Tomaž Grom primarily as a musician, the work will undoubtedly be, in a manner of speaking, a surprise.

But on the other hand, we have also known for a long time – at least since his cinematic follow-up of Dreyer's *The Passion of Joan of Arc* – about his special, intense, and distinctly intimate relation with film images, his ability to find emotions in an image that permeate it and then express it intensely through its own medium. And it is precisely this astonishing emotional permeation of images that makes the viewers get goosebumps and it is one of the most brilliant features of Grom's work. From an almost suffocating introduction which gives us an initial emotion in a simple, visually effective manner, all the way to that emotionally bitter ending where we slide the camera around in a “both full and empty” room. Tomaž Grom and Špela Trošt wrote one of the most wonderful chapters of contemporary Slovenian cinema by creating the film *Can't Wait for You to Come*. And at the same time, they erected a unique monument to aspirations for the film medium to become more open.

From the TV programme *Grema v kino* (Let's go to the cinema)