

DOKUDAILY 2

EDITION XXV

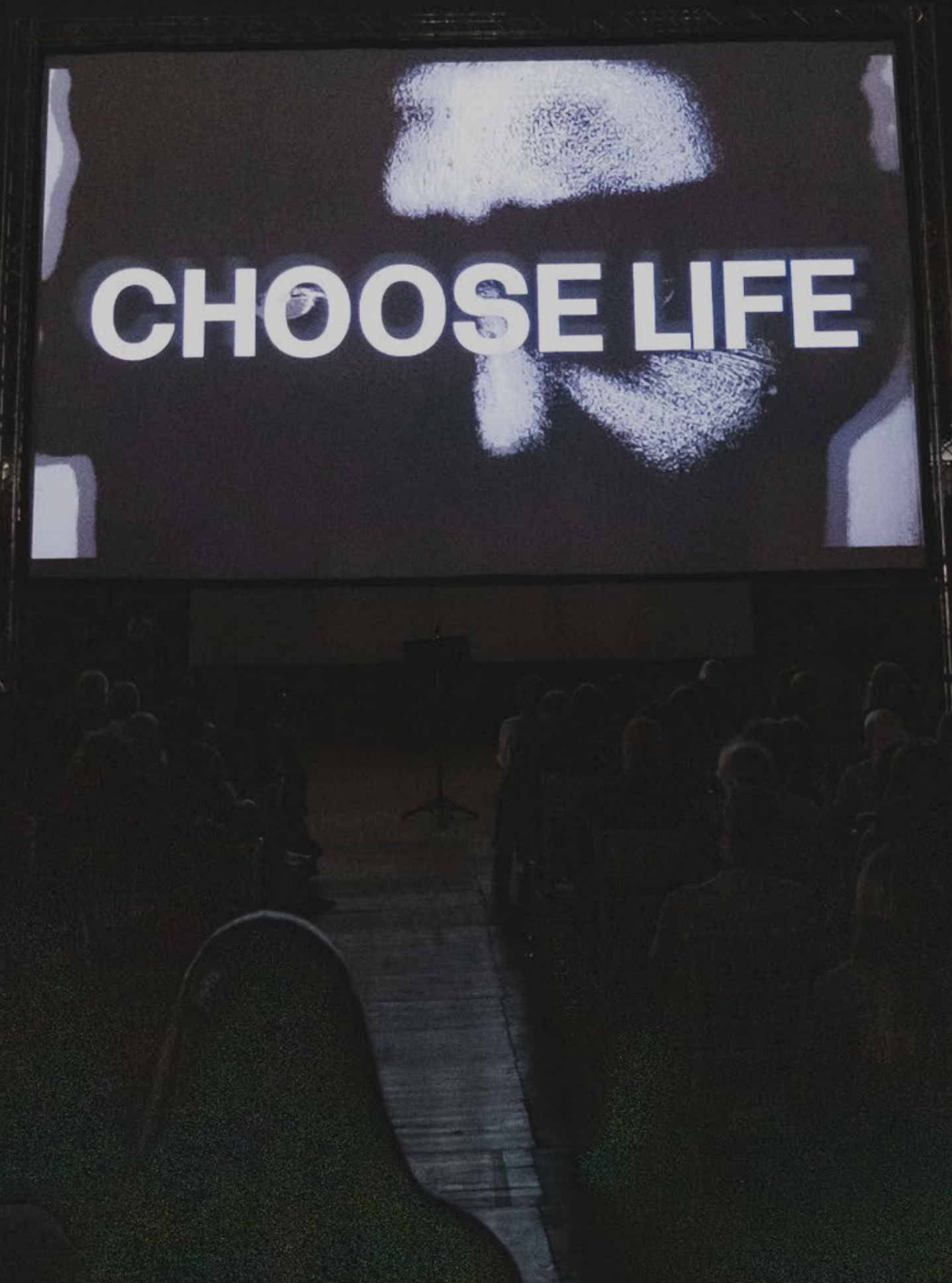
SATURDAY, 8 AUGUST 2026

| **On the Opening**
Page 01-02

| **Films**
Page 03-05

| **People**
Page 06-07

| **Daily Picks**
Page 08-09



CHOOSE LIFE

DOKUFEST'S APPEAL TO THE CITY: HOW DO WE CONTINUE SUPPORTING WHAT WE HAVE BUILT TOGETHER?

A city cannot indefinitely ask its cultural organizations to compensate for the absence of cultural infrastructure through ingenuity and imagination alone.

Last night, DokuFest announced its opening to a loving and ecstatic public, for the 25th year in a row. The infrastructural host of the opening was Lumbardhi, the city's river linked very closely to the cinematic history of DokuFest throughout the years.

People showed up! They did it on a Friday night, after long-summer working hours. They did it after they finally found escape from the ever-pressuring capitalist employer who now uses a digital card to closely monitor the in and outs of the workers within the panopticon. At 5 o'clock in the afternoon, cinema lovers calculated their travel time to Prizren, rushed through the chaotic streets, said goodbye to their Diaspora farefis and told them they'll be away all weekend.

They left behind the news as well.

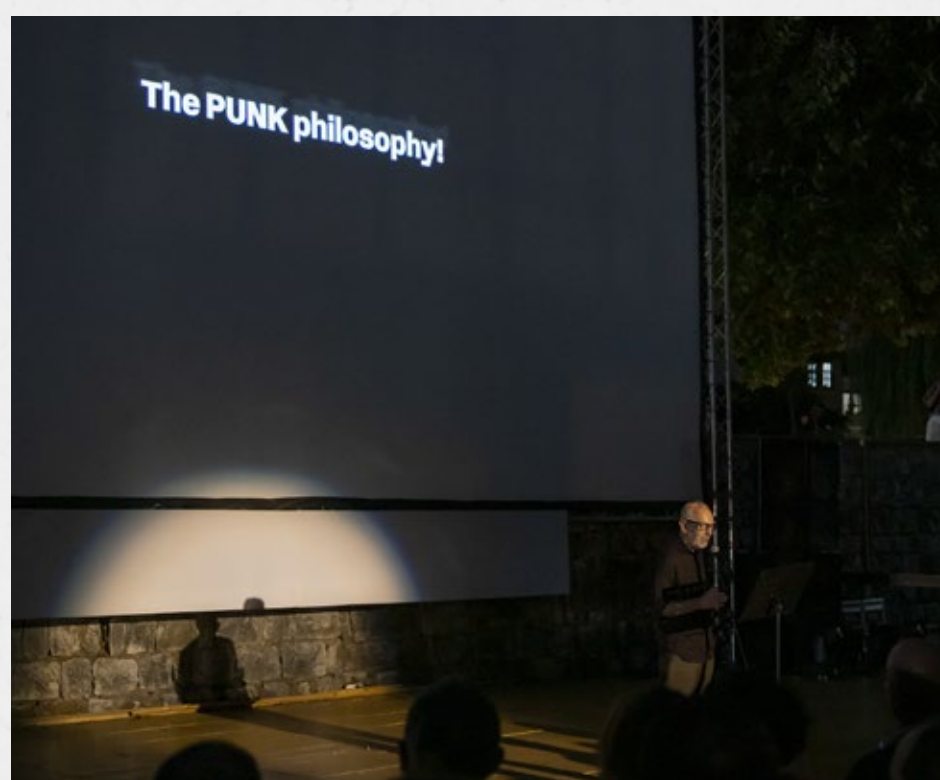
Because there was no news. The fact that the country does not have stable institutions, nor a parliament constituted is no longer news. Political instability is no longer news. It's our default state of being. So people chose cinema again last night, to console the ache of being born in a country which thrives in bad timing.

It was bad timing in 2002 as well, when DokuFest began its journey. Prizren had very little to offer a film festival. After all, it was a post-war period. Bad timing, right? There was no proper cinema, no infrastructure, no money, and, as Veton Nurkollari, the festival's very own Artistic Director recalled at the opening of the festival's 25th anniversary last night, none of the founders came from the film world.

There was, however, a decision. "E bëmë në një kohë amullie," Veton said. They did it in a place emerging from war, where houses, roads, lives and trust in the future were still being rebuilt.

The first edition arrived in September, accompanied by rain. Then something happened that perhaps mattered more than anything the organisers had planned: people came. They watched the films. And afterwards they asked the question that would, in many ways, become the festival's guiding principle: Are you doing it again?

Twenty-five years later, DokuFest is still here. But the question that defined its beginnings has gained a different weight. Because DokuFest has spent a quarter of a century answering



No cinema? Build one in the river.

No conventional venue? Use the Fortress.

No ready-made cultural infrastructure? Create it.

The cinema on the river is perhaps the clearest expression of this, as DokuFest calls it: "Punk philosophy." It was not handed to DokuFest. The festival built it. And over the years, it became part of the visual identity of Prizren itself. The city's river transformed into a place where people gathered to watch films under the summer sky, Veton noted.

This is what DokuFest has done repeatedly. It has not simply brought films to Prizren. It has made Prizren part of the film experience. The streets, houses, river, Fortress and people of the city are not a backdrop to the festival. They are part of it.

That relationship was built slowly, "verë pas vere, takim pas takimi, film pas filmi", Said Veton, emphasizing how this relationship is now larger than the people who founded DokuFest and, most importantly, larger than the organisation itself. That is one of the festival's greatest achievements. It has become embedded in the cultural life and the socio-economics of the city that gave birth to it.

People are political human beings, who, if lucky, become part of reactive collectives and create cultural entities, which tend to need support and acknowledgement in their contribution. Especially when this contribution is consistent, takes the form of civic activism and relies on accountability.

As much as DokuFest relies heavily on the love and support of Prizren people and beyond, this support is not being reflected in the approach of municipal officials who are responsible to take care of their citizen's & the city's cultural identity.

In its current communication with the public, DokuFest took care of carefully calculating the numbers behind what DokuFest has brought to Prizren for years. Not because they wanted to, but because they had to, as what the festival brings to the city each year does not come close to the institutional [lack of] support. The latter, is also consistently delayed, leaving cultural initiatives walking on eggshells and not being able to make practical decisions in relation to their scope of work.

In June, DokuFest raised concerns over the lack of spaces, administrative delays and municipal support, noting that the

support they were receiving was something "similar to charity, rather than public investment." The Network of Cultural Organisations in Prizren echoed those concerns, criticising the delay in the 2026 cultural subsidy process and arguing that the weakening of support for independent cultural organisations threatens their operational autonomy and the city's cultural life.

The festival's net economic impact in 2025 reached approximately €3.68 million, with around €35 generated for every euro of public money invested. While twenty-five years ago, Prizren had only one hotel capable of accommodating festival guests, today, the city is recognised as a destination that people come to visit, with DokuFest crediting the independent cultural scene for contributing significantly to that transformation.

And yet, on the festival's 25th anniversary, DokuFest is once again being asked to prove that it can survive without adequate institutional support. That is why the anniversary speech last night, from Vetton, was so much more than an invitation to celebration.

"Për kulturën duhet luftuar gjithmonë," Vetton said. "Duhet luftuar për hapësira. Për kinema. Për muzikë. Për financim. Për liri." It was an invitation to continue resisting the institutional disregard toward culture. The words are deliberately political.

Because the question is no longer whether DokuFest knows how to improvise. It does. It has been doing so for 25 years. The question is whether improvisation should be the permanent condition of cultural organizations and creators.

It should not.

The cultural scene in Prizren, and in Kosovo, at some point, need to familiarize themselves with what it means to have consistent, institutional support. It needs to know what it feels to have a sense of safety, predictability of the future.

A city cannot indefinitely ask its cultural organizations to compensate for the absence of cultural infrastructure through ingenuity and imagination alone. The river cinema exists precisely because DokuFest built it, but that does not mean the festival should have to build everything itself.

Culture is not charity. Nor is it decoration. It is infrastructure: social, economic, intellectual and civic. And when an independent cultural institution brings international visitors, supports local businesses, develops young filmmakers, promotes the city's heritage and creates spaces for difficult conversations, public support should not be understood as a favour extended to an organisation.

A festival should not need to be politically convenient to deserve support. It should not have to become "friend" rather than "enemy" in order to remain visible. "Culture that only speaks when permitted ceases to be culture and becomes decoration," said Vetton last night.

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NON NOVA SED NOVE

Nova '78 does not attempt to contain Burroughs whole, it captures him as a prophetic grey eminence...



William S. Burroughs returns to America in *Nova '78* carrying many lives with him: Beat writer, junkie, traveller, painter, provocateur, reluctant celebrity. He had spent much of the previous two decades moving between Tangier, Paris, London and Latin America, watching the United States from a distance. His return in 1978 became the occasion for the Nova Convention, a three day gathering in New York that brought together artists, musicians, poets and fellow travellers drawn into Burrough's orbit. Built from restored 16mm footage shot by Howard Brookner and completed nearly half a century later by his nephew Aaron Brookner and Rodrigo Areias, *Nova '78* brings a long-lost piece of New York's cultural underground back into circulation.

He returns to a changed America, one where punk, minimalism and the downtown avant-garde are on the rise, their presence felt through appearances by Patti Smith, Philipp Glass and Frank Zappa. Yet *Nova '78* keeps asking how much has truly changed. As a mural comes into view, bearing the words *Non Nova Sed Nove* ("not new things, but in a new way"), the phrase reverberates through Burroughs's return, where the Bowery, Allen Ginsberg, Brion Gysin, and the remnants of an earlier counterculture emerge alongside the new artistic currents surrounding him.

The film's loose, associative structure allows the convention to unfold through vignettes of performance and conversation. Among the highlights, Patti Smith addresses a disappointed audience after Keith Richards withdraws from the programme,

joking that she will reimburse anyone who wants their money back with the twelve dollars in her pocket before performing a poem for Jim Morrison. And Frank Zappa, who admits he never was much of a reader, recalls reading *Naked Lunch* and asking, "How did he get away with that?"

As the convention progresses, the mood grows more political; Burroughs opposes the American intervention in Iran while expressing equal contempt for both the Shah and the clerical regime waiting in the wings. He also delivers a statement against California's Proposition 6, the initiative that sought to ban gay men and lesbians from working in the state's public schools, condemning both homophobia and fundamentalism as forms of social control.

Nova '78 does not attempt to contain Burroughs whole. Instead, it captures him as a prophetic grey eminence, a man returning to a world he had long observed from the margins, only to find himself at its centre.

Bleart Thaçi

ALL FILMS HAVE THEIR OWN SPIRIT: THE WORKS OF SOPHIE FIENNES

Pamela Cohn dives into the three-decade journey of Sophie Fiennes' riveting and deeply moving Cinema.



The performer out there takes the risk. If the lights should go out, if the roof, the electricity, the sound fail, I can still perform and hold the audience in the dark, without any trimmings. It's a fascinating, lonely place.
– Singer Grace Jones in *Bloodlight and Bami*, 2017

In this year's special spotlight programme upon the occasion of DokuFest's 25th anniversary, we will share six of Sophie Fiennes' film works, each emblematic of her three-decade (and counting) span of making riveting and deeply moving cinema. Hoover Street Revival, a film she made in South Central Los Angeles in 2003 about pastor Noel Jones and his congregation is a film that's not played publicly since its release year. Sophie feels that this film is the foundational piece in her oeuvre because "so much of what came after was possible because of this film". After hearing Jones' voice on the car radio as she and her partner were driving around LA, as she is wont to do, Sophie followed that tantalising thread directly into a church jumping with roof-raising music, spirit, devotion and praise. Really hard to stay in your seat watching this one.

We will also be showing the first of what has turned out to be a trilogy of films with Slovenian philosopher and public intellectual, Slavoj Žižek. The Pervert's Guide to Cinema (2006) is a wild and funny ride as we accompany these two cinephiles exploring and analysing films through a psychoanalytic lens, troubling the questions of how cinema can shape human desire and ideology. Playing at DokuFest for the first time, the film explores the relationship between the unconscious mind and movies, covering works by directors such as Alfred Hitchcock and David Lynch.

Then, two amazingly alive and vibrant dance films, made in different decades, will play together: 2019's Artificial Things is Stopgap's disabled and non-disabled dance company performance film, along with VSPRS Show and Tell from 2007, featuring Alain Platel and Les Ballets C de la B's stage production of VSPRS. Also featured is Sophie's astonishing 2010 portrait, Over Your Cities Grass Will Grow, a stunning cinematic document of German artist Anselm Kiefer in the midst of the creation and build of his 100-acre studio / estate in the village of Barjac in the south of France. Bloodlight and Bami is a scintillating, über-intimate portrait from 2017 with Jamaican singer / songwriter, Grace Jones – whose brother Noel Jones is at the center of Hoover Street Revival. And so, one thing leads to another.

Sophie works in a mode of profound dedication, displaying a strong attachment to what's unfolding in front of her camera lens as the "experiment", as she so terms it, emerges. Sophie's kept returning to filming with Žižek over the years, for example, because she contends that he himself is an experimental thinker. The Pervert's Guide to Cinema was followed in 2012 by The Pervert's Guide to Ideology, again using tropes from cinema to explore various shared beliefs, values, and ideas that shape how we humans view society, politics, and the economy. The last in the trilogy will have its début at this year's Venice International Film Festival / La Biennale di Venezia next month. The Pervert's Guide to Utopias, explores landscapes of

classic film, music, social media, archives and webcasts as further forms of thought around mapping the utopian illusions of our times.

Observing artistic and creative processes is something that emanates throughout all of Sophie's works, leaving the impression that she yearns to really allow the spectator to live inside a frame for a while, something that feels luxurious since watching most things, whether on film, television, YouTube, what have you, feels like a relentless staccato, rapid sensation, like film frames in a reel flying backwards out of a projector at top speed. Sophie says: "I want to work with a sense of discovery as I move through these worlds, discovering possible new thoughts, rather than coming with my already-concluded point on which to hammer away, as many 'activist docs' do. For me, that's where the experimentation comes in because I never know exactly. It's like following a scent. When you do experiment with form, you create different kinds of responses to the content of something by building different pathways, as it were. Although we live in such an image-based world, we trust words, because we think they deliver logic and meaning. But that kind of 'logic' is a bit of smoke and mirrors, in my opinion. I enjoy working with rich thoughtfulness, the possibilities of an awakening within the psyche in an almost existential way."

What's also so present in her work is the risk of the performer, the "alchemical transformation of someone preparing to perform", the absolute vulnerability of a performer on a stage – whether it be a studio setting, a theatre stage, a church pulpit, a nightclub, an abandoned shopping mall. Sophie says she learned a lot when she filmed with Scottish choreographer and dancer Michael Clark in one of her very first films. Working with him on a commissioned piece for BBC TV in 1999, called *The Late Michael Clark* (he's still very much alive), she says that she became "fascinated by dance as a mute language. Michael did so much thinking, so much reflecting. I remember he said to me that walking onto a stage as a dancer, you're almost naked. The audience is there in the dark and they're watching you. They're kind of safe and you're vulnerable. He told me that he liked to take that and turn it 180 degrees and make the audience vulnerable, too. In acting, there's the same thought around soliloquy. The audience has no choice but to participate and experience their own vulnerability. Grace Jones is also a person who can really only fully express her true self when she's on a stage, the place where she's manifesting."

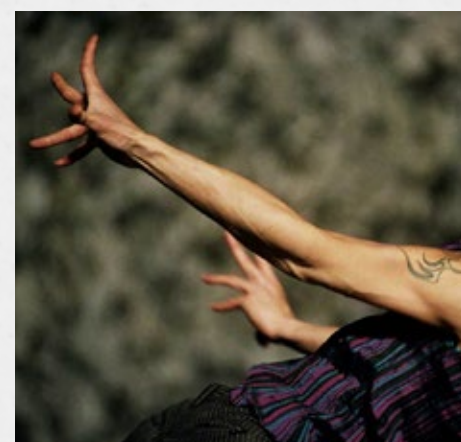
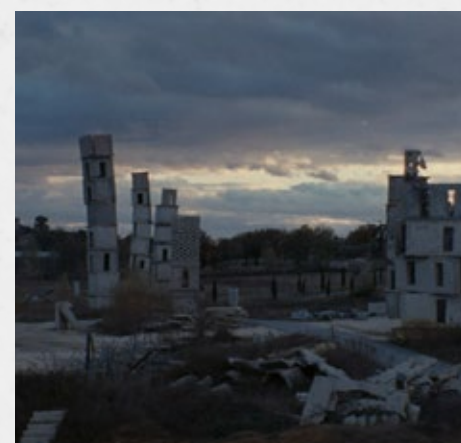
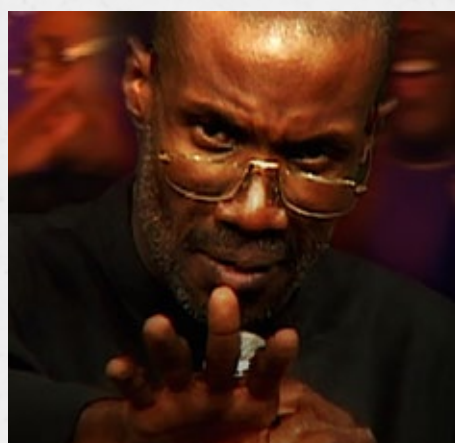
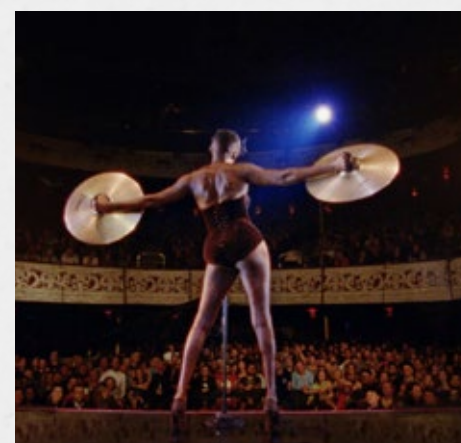
"When I was making *Artificial Things*, I remember saying to dancers David Toole and Laura Jones that I felt I was making them work so hard. David said, no, it's brilliant because before he became a dancer, he was a bank clerk. It was terrible for him because he had to sit for ages. For him, to move was to be alive. Neuroscientist, Antonio Damasio discovered that so much of our thinking is stored in our physical bodies. There are certain kinds of positions one can place one's body in that unlock different senses and attitudes. That also happens when we watch. That's so fascinating to me because looking, watching, observing is not a passive thing. We're being neurologically affected. That's why people like to watch movement – sports, dance, live performance, moving images. Some part of us is also moving even though we might be sitting still. When you take a camera into the world, it's all just kicking off."

As most working artists find it necessary to do, Sophie has a "day job" as a Senior Tutor as part of University College London's Faculty of Social & Historical Sciences in the Creative Documentary by Practice MFA programme. Despite making decades' worth of award-winning work, Sophie acknowledges that she's currently working in a very altered world from the one in which she began her career, something that is ever-present when she's working with young, emerging artists: "Why do I continue to risk my entire livelihood? [laughing]. The biggest question is how do I continue doing this? How do I continue to preserve this devil's kitchen of possibilities? How do I make that work as a mode of survival? What's changed things profoundly, of course, is digitisation, streaming and things like this

that have just exploded the field making the proposition of finding your audience a challenge. And how does your audience find the work? You'd think it would make it easier somehow, but it doesn't because it's flooded out. When you do get the chance to encounter the audience, it's so rewarding because it's with them you can really feel the effect of your work, to experience that uncanny, transformational experience."

Even though there are now a couple of generations who have been solely brought up in a mitigated media world, they seem especially hungry for that kind of connection. It is extraordinary what audiences bring into a cinema space, especially in a spotlight programme like this one, where we have the rare privilege of presenting an artist's trajectory of work over the course of time, whether it's ten, twenty, thirty years. There is thought and care and process unfolding before us. The energy is palpable because it offers a different way of seeing. There is also privilege around being in the presence of the maker which has become a rather rare and special thing. It always was, of course, but especially now, an opportunity to see the maker in the street, to go up and speak to them, embrace them with a bear hug, to say "thank you" for that experience, is everything.

"Someone did that the other day!" Sophie exclaims. We showed *Acting* [2024] at The Bertha Doc House in London. This young guy came up afterwards and said, 'I just want to hug you.' I mean people really understand the hard-won nature of what you do. We're all facing these forces which feel so huge. To have this chance to engage with audiences at DokuFest is really precious. One recent evening, it was midnight, and I was still going over the transcriptions of this third in the trilogy of my Žižek films. My son came in and begged me to stop already! But I need to process this in my sleep in order to wake up with new thoughts around it. It's so crazy – like being in some kind of cloister. It is a bit like a religious life."



ZANA: BEYOND THE JOB ITSELF, HOSPITALITY IS EMBEDDED IN OUR CULTURE

Your daily funny & bizarre takes from the livelihood of hospitality team.



“Did you eat?”
 “No, did you?”
 “No – hajde, let’s get pallaqinka.”

This is the kind of dialogue you can hear among DokuFest’s hospitality team, talking about pallaqinka as if it were a whole course with which you could get through your entire day. But their sweet tooth completely reflects their positive personalities, with which they try to talk to each and every guest – even if they can hardly pronounce their names correctly.

“I think it’s in our culture,” says Zana. “No matter how annoyed you might be by the trivial things you have to deal with in hospitality, we can’t help but help people, take care of them, to the extent of treating them like our little children.” Zana says this in a funny manner, however, you can tell by the look on her face that she does often get tired. Yet sleeplessness and tiredness can never quite manage to replace the energy from which all the jokes and laughter pour.

That energy is also embodied by the lively Ardora, who is “your girl” for everything. “She has a Mary Poppins bag,” says Zana, “out of which she can bring out anything – meds, vitamins, you name it, she has it.” Ardora’s need to have everything under control did not come out of the blue, of course. She has been working in hospitality for five years, and she knows every single complaint guests might have.

“Some wake up tired, some say they’re just not in a very good mood, some say they have a stomach ache – we listen, take notes, consult local doctors and come back with advice.” The extent to which this kind of hospitality goes is unique, as you don’t often get personal medical support from locals. But you do in Prizren. Add to this a team of people who have learned to do everything themselves, from scratch.

The girls are sleepless, but they are having fun, alright.

“We often wait for our guests to walk into the hotel safely,” says Ardora. The previous night, one of the local hotel owners had literally given her the keys to the hotel, asking her to expect a guest who was arriving late at night. Since the hotel had no night receptionist, Ardora agreed to take on the job at hand. Expectedly, the guest arrived late, and since there was no one else around the block, Ardora waited for him to safely make it to his room.

“It was two o’clock in the morning, but my guest decided that he needed to take a picture of the baklavas displayed near the hotel entrance,” says Ardora. She laughed about it, of course, and did not get mad at all, because she is used to this sort of cultural impression – or shock.

Overall, a very valuable lesson they have learned throughout the years is that they pretty much expect their guests to resemble the DokuFest staff who invited them. And their categorising skills are remarkable, but the girls want to keep their scoring system to themselves.

Perhaps this is what hospitality at DokuFest ultimately looks like: knowing who is coming, what they might need, and sometimes what they might need before they even know it themselves. It is staying awake until the last guest arrives, finding a doctor when someone wakes up feeling unwell, keeping a bag full of everything from vitamins to medicine, and making sure that even a stranger arriving at two in the morning finds their way safely to a room.

It is a job built on small acts of care, most of which will never make it onto a festival programme. But for the people who arrive in Prizren from somewhere else, these small acts are often the first impression of DokuFest – and, sometimes, of the city itself.

What these girls in hospitality are doing could easily be perceived as a psychology of the masses in its own right – an exercise in observing, categorising, communicating, anticipating and, above all, remaining patient.

And perhaps that is why there is so much laughter among them. Not because the work is easy, but because it is not. The jokes come somewhere between the sleepless nights, the last-minute requests, the endless messages, the hotel keys, the stomach aches, and the pressure of making sure that everything works.

Zana’s final remark pretty much sums this up. “When I went to bed last night, after hours of communicating with a staff driver in charge of picking guests up, he texted me at 2 A.M saying: good night Zana, until tomorrow, another day another problem...”

THE ONE AND ONLY: NERXHUSH

“We converse, we eat, we drink, we share! It has never once happened for anybody to eat without offering some to me as well! It makes me emotional...”- Nergjivan Zeneli



She's been the only housekeeping staff of DokuFest office spaces for over a decade. Before even asking her anything she jumps by saying: “They are the best!”, referring to the staff. As if time is something irrelevant - and in fact it is, when it comes to measuring her love for this community - she says: “I've been working here... 10, 15 years, I don't know, and have never heard one bad word being said to me. Children that used to volunteer in the previous years, now all grown up, come to hug me in the street, and sometimes I don't recognize their faces. They refresh my memory by saying you once took care of us.”

She has a hard time understanding why one would ask whether her work process changes once the festival days start. It is indisputable that her dedication to keep this place commendably neat remains the same, but even terms of endearment, such as “çika/ djali jem, zemër, shpirt” (meaning “my daughter/ son, sweetheart, darling”) aren't forgotten during the heated, busy days of the festival. Nergjivan remains unbothered by their rush, yet by the time DokuFest wraps up each edition and the calm takes place, she says she is able to understand that everybody has done an amazing job. The mere fact that her reflection on working in these offices involves this much perceptive quality in regards to the rest of the staff, goes to show that she is very much part of the success.

Nergjivan's soulful presence gives warmth to these spaces. She likes to sing and dance, so whenever she sees it fit (for instance when it's payday), always perceptive of people's headspace, she doesn't hesitate to share her joy and ask the staff to join in! Apparently, it is very common for DokuFest's community to enter a state of slight identity-crisis when asked what they would do had they not been part of this festival. Nergjivan didn't even wait for this question to be asked, but intuitively said: “If I don't work here I get sick! It keeps me in shape, it keeps me motivated!”

Worried that maybe she hasn't mentioned everyone's names when talking to the DokuDaily team, she ensures us once again how deeply she cares for them and how grateful she is for being part of what she calls “family!” Hours after having concluded our talk with us, she rushes into the office to ask us to add the fact that the staff never forgets to celebrate her birthday. On that note, she gifts a wish to Dokufest: that it goes on for another 250 years.



DAILY PICKS



JOSEFINA “PEPA” LUBOJACKI
IF PIGEONS TURN TO GOLD/ 110’

TEATRI “BEKIM FEHMIU”
SALLA E MADHE @10:30

A raw, self-made and deeply personal work, IF PIGEONS TURNED TO GOLD cuts into addiction and intergenerational trauma, capturing several years in the lives of four family members. Pepa, the director, records on an iPhone and tries to understand why their beloved older brother and cousins live unhoused and experience substance addiction. Formally inventive and playful, diaristic footage enters into dialogue with stylised memories, AI-animated photographs and graphic interventions, shaping a plural voice that negotiates with the past. Unsentimentally, the film traces the causes and fallout of addiction, asking where love ends, control begins, and what respect truly demands: to save, or to let go.

INTERNATIONAL SHORTS
SCRAPS/ 13’ 58”
STALLION AND A CRYSTAL BALL /18’ 21”
WE WERE HERE/ 10’ 35”
NORHEIMSUND/ 12’
FRESH CUT/ 18’

TEATRI “BEKIM FEHMIU”
SALLA E MADHE @15:00

Three teens push a Christmas ritual beyond its limits in one wild night.

An isolated teenager faces violent visions that distort his reality.

Three retirees protest machines by pretending to be household appliances.

A Cuban girl's hopes of escape fade when her older Norwegian lover isn't who he seems.

In Marseilles, the sale of Skander's barber shop hinges on Juliette's decision, a Parisian woman.



FOCUS IRELAND
THAT SANITY BE KEPT/ 10’ 33”
CELTIC UTOPIA/ 90’

TEATRI “BEKIM FEHMIU”
SALLA E VOGËL @13:30

A documentary crew take a pub crawl through 1990s Derry (N. Ireland), observing the young revellers who give themselves to the night while the eyes of the security forces watch on. Using video archive and still images, 'That sanity be kept' explores being young, being watched and getting drunk during a ceasefire.

'Celtic Utopia' unravels modern Irish history and introduces us to a refreshingly broad cast of characters, including pierced punks, rappers, and ravers, who come together to revive and reinterpret the classic folk music tradition with humor and renewed indignation.



FOCUS IRELAND
THE MILITANT HOMOSEXUAL
EVANGELIST/ 17'
THE NEW POLICY REGARDING HOME-
LESS ASYLUM SEEKERS/ 14' 28"
MAGILLIGAN/ 73' 30"

KINO ART THEATRE
@15:00

A queer protestor pursues meaning in standoff with Belfast's preachers.

Volunteers aid homeless asylum seekers amid rising tensions in Dublin.

An intimate portrait of a man caught between two worlds, with more than just his freedom at stake.

JAMES DAMER DAWSON
DEREK VS DEREK/ 88'

ART THEATRE @17:30

In the English countryside, two neighbours named Derek clash over the future of the land. One is an intensive dairy farmer committed to industrial food production; the other is rewilding his farm, restoring habitats and reintroducing native species. As ponds are dug, animals return and tensions rise, their often humorous feud becomes a story about competing visions of nature, farming and the landscape.



MARK COUSINS
THE STORY OF DOCUMENTARY
FILM: 1960S/ 120'

DOKUKINO @19:30

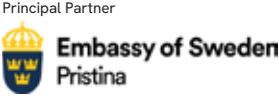
From the creator of the groundbreaking The Story of Film: A New Generation and Women Make Film, Cousins turns his essayist's eye to a decade of seismic change, exploring how filmmakers met civil rights marches, anti-war movements and countercultural revolt with new tools, new urgency and a new visual language. Encompassing landmark works and hidden treasures, it reveals how documentary has helped us see and make sense of our world.

ELVIN BRANDHI AND DANIEL BIRD
LIVE EXPERIENCE: A CAGE IN
SEARCH OF A NIGHTINGALE

KINO LUMI @20:30

Bird and Brandhi plundered the archives of Armenian Public radio, transferring Soviet-era sound effects from original magnetic tapes, while making field recordings in mountainous landscapes and crumbling temples, to make an original soundtrack for this unseen material, in dialogue with the composer of the film's original soundtrack, Tigran Mansurian.





SWISS FILMS



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