

DOKUDAILY 3

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PHOTO: ELMEDINA ARAPI

A LONG GOODBYE FROM KATE VOET, VICTOR MAES

A film that shatters the line separating the viewer from the protagonist



When we enter a film, we either go into it blindly or we already know something about it. At the very least, we might know the synopsis. But in most cases, we enter as third-party viewers. There is us, and there is the screen. Once you enter *A Long Goodbye*, that separation disappears. You become part of the film, integrated into the persona of our main character.

The film focuses on a personal portrait of Ida, a 72-year-old pianist with dementia, whom we gradually get to discover through a recorded conversation between her and her husband. Within the VR experience, we are Ida. A woman who has forgotten the life that belongs to her, to the point where she has to rediscover herself within it. While going through the story, you interact with the film, picking up objects scattered around the space that reveal pieces of Ida's life, or playing the piano, one of the first things that brings a part of herself back to her.

In one scene, on a table, lies a mirror. When you pick it up, you finally see Ida. Because we inhabit her, the only way we get to see who she is, is through her own reflection.

The recording begins after you find a yellow sticky note reminding you to play it. Throughout the space, sticky notes remind Ida what she needs to do each day, giving her something to rely on for what she can no longer remember. The recorded tape walks her through different scenes in the movie, giving her intel on the life she once had. We move through her home, onto an amphitheater, into a forest, a fish bowl and eventually the open sky. The story is paced in a way where nothing feels rushed. What begins as a simple conversation very quickly becomes more dynamic, gaining emotional weight as it continues, though there are always moments where the silence is loud, allowing you to process the film while you are still in it.

Visually, *A Long Goodbye* uses a simple color palette while keeping each space detailed with emulated watercolor paintings

What connects these spaces is the butterfly, one of the consistent elements throughout the film alongside the yellow sticky notes that show up everywhere. The butterfly takes you from one scene to another, allowing each transition to happen organically through your interaction with it.

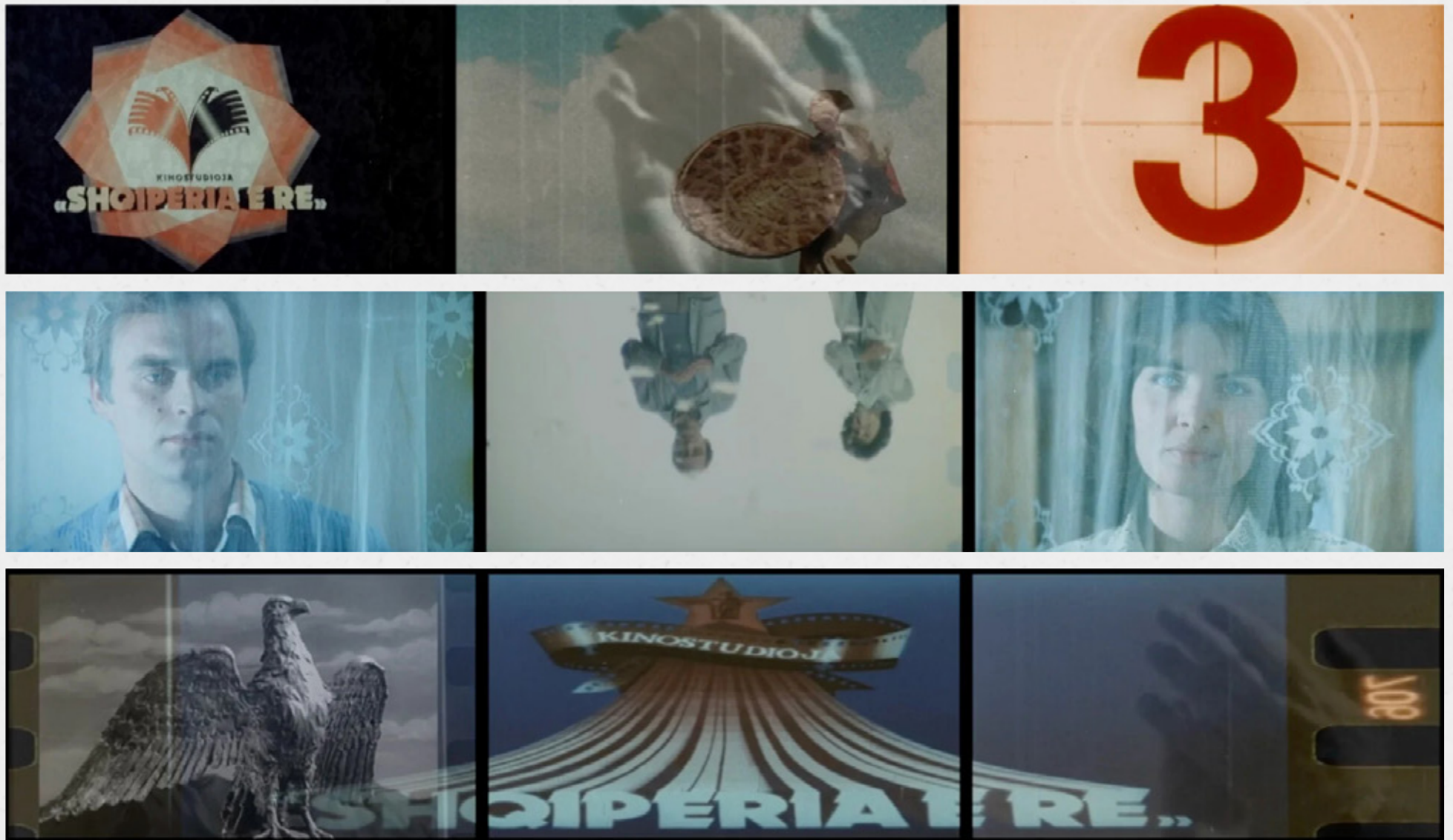
You come to see a life that seems to have been filled with love and fulfilment, one where Ida loved and was deeply loved in return. Most present is the love between Ida and her husband, who stayed beside her and cared for her until he no longer could. Around that relationship, we see pieces of the life she had built, memories that dementia took from her when they were supposed to be hers to carry until her last days.

Rea Kurtaj



THE DREAM & THE LIE: IN CONVERSATION WITH ELENA DORFMAN

"I found my way into the archive as a way to tell the story I could not put together myself"



Built from more than 80 films produced under Enver Hoxha's communist regime, *The Dream & The Lie* is the product of five years spent inside Albania's cinematic past and marks Elena Dorfman's first feature-length film after a long career spanning photography, installation and mixed-media work. Across three screens, fiction and documentary footage are broken apart and rearranged into a 68-minute triptych, stripping the films of their original narratives while preserving the artistry behind them. For Dorfman, whose maternal family left Albania before the country's borders were sealed, the archive also offered entry into a place she had known largely through family stories. At DokuFest, she spoke about propaganda and artistry, preservation, her relationship with Albania, and the unusual path from archive to screen.

Bleart Thaçi: The *Dream & The Lie* began in 2018, when you gained access to the Albanian National Film Archive, and clearly required an enormous amount of viewing, digitising, research and editing. How long did the film ultimately take to make, and why did this feel like the right moment to complete it?

Elena Dorfman: It took five years. Within those five years, that includes doing research at the archive itself, viewing many, many films, bringing a digitizer in from Israel. We spent a month in the archive in October of 2021, and then sitting with the material, thinking about it, researching, reading, going back to Albania to talk to some of the people who made the films, the

actors, the archivists, the production people, the projectionists, you name it. And then it took a year of solid editing.

Bleart Thaçi: The film is presented across three screens, often placing images from entirely different films into dialogue with one another. What led you to the triptych format, and what became possible through juxtaposition that would have been impossible in a conventional single-screen film?

Elena Dorfman: I always conceived of it as a triptych. The two primary reasons are, one, I envisioned it as a three-screen installation for museums, for exhibition spaces, also for film festivals across one screen, but primarily as an immersive experience. So that's where the three came in.

Also, this was an archive that the majority of the world had never seen before. I worked with more than a hundred hours of footage down to 68 minutes. It was a way to introduce more of the films and be able to tell more complicated stories that could speak to one another and go back and forth through decades. It was a more interesting way for me to present the work than a single screen.

Bleart Thaçi: One of the film's most interesting tensions lies in the gap between the ideological function of these works and the undeniable artistry and craftsmanship they contain. Did living with this archive for so long complicate your understanding of what can be created under conditions of censorship?

Elena Dorfman: Oh, for sure. That was a driving question all the way through as I'm thinking of how to present this work. Of course, it was always how to break the narratives of the propagandistic storylines.

That was an absolute intention. Every second of the film was intentional, but I'm figuring out how to break the narrative of these storylines and also how to incorporate fiction and documentary. So marrying the two, neither has more weight than the other. They're all propaganda. They're all state-sponsored. They're all controlled. To me, they had no hierarchy whatsoever. They were blended.

I really felt a great responsibility to present the work in a way that, one, was true to me. Two, honoured the incredible filmic history and cultural history of the archive. And introduce it to people who had not seen it before, basically most everyone outside of Albania.

That's really how the chapters came out, the way to constantly bring you back to where you were, but then let your mind go again. To really be able to juxtapose them and to use motif. Motif was really important. The dictator's clapping hands. The images that repeat themselves. You're asking an audience to sit through a lot of footage coming at them. So how do you bring them back? How do you ground them? You do that through sound and image, obviously. And the repetition of form. The repetition of cinema.

It was really important to me also to acknowledge, because all the films were propaganda, none of them showed what was actually happening to the people of the country in reality. So I had none of those films to work with. By juxtaposing them and breaking them apart in the ways that I did, and using the motifs, let's say of animals in distress, or women being slapped, or the falling apart of the communist era toward the end, it's all a way to show that other things were going on.

There's tension, because the tension was not in the footage itself. I couldn't find the reality in the films. It was scripted. So I had to present that in the way that the films were put together, and with cutting in various imagery that made you understand that something darker was happening.

Bleart Thaçi: Many of these films were neglected for decades after the fall of communism, often dismissed as propaganda. As you worked on them, did the project gradually become an act of preservation as much as a film in its own right?

Elena Dorfman: From the first moment, it was an act of preservation. I paid for the entire thing to be done myself. The government had never done that, but it was a way to give back to the archive, which had been so abandoned, as you noted.

Always for scholarship and for purposes for other researchers to be able to come in, whatever I got, they got. It was really critical that we also digitized films that were seriously neglected, seriously in a state of distress, so we could preserve them.

Bleart Thaçi: How did your position as both an insider and outsider, someone who has deep familial ties to the country but was raised elsewhere, shape the way you approached the material?

Elena Dorfman: It's a very personal approach because I found my way into the archive as a way to potentially tell the story that I could not put together myself, never having lived through what my grandparents or even my mother's generation would have lived through.

It's an artistic project. It's not a personal essay story, of course, but you can't deny that that's in there. What shaped it and what the initial impetus was, was what did the country look like that I had only imagined? Growing up in the diaspora of New England, what was this place? What did it look like? What did

the people look like? What did they eat? What did the interior of their homes look like? These were things that were great mysteries to me, living on the outside and not being able to go in, only hearing family stories.

It was all very cryptic, kind of mysterious, and so the films I thought would be a way to unlock the images that I had inside and maybe help answer the questions that I'd had and also potentially introduce a historic library, really, and a cinema culture that wasn't known.

It was really how to marry those two things, and that's also why it took a long time. I had to find my way through myself, and I also had to show a story that was greater than myself because I play no part in it. However, I'm the one who made it, so it kind of crosses those lines.

Bleart Thaçi: Watching the film, I often found myself wondering whether propaganda has a natural life. Once the regime that produces images disappears, do the images remain propaganda, or do they become something else entirely?

Elena Dorfman: That's a really good question. I think that's one that's difficult for me to answer. I think propaganda has changed.

Propaganda is propaganda, although the way the world experiences it now, first of all, it's much more prevalent. I'm an American, and we're being fed propaganda constantly, and that's a country traditionally people don't think of as feeding propaganda to its people, but that's a very innocent and silly way to look at it.

Today, it's difficult to delineate so-called news from propaganda. It's much less clear cut than it was before the introduction of digitization, social media and the manipulated realities of AI.

With the Albanian archive, I run into people now, like of your generation, who aren't Albanian or from this region, who have absolutely no understanding of the history. Even young Albanians have, shockingly, no understanding or no experience. They're not taught what happened.

That's why there's a push to preface these films now in country. I think the propaganda has gotten much worse now, much more insidious. We have many more tools now for propaganda and surveillance.

It takes a different form. Propaganda is propaganda, but the tools are different based on the country they're coming from, based on the technology of the time. I think it has changed what it is and people's meaning of propaganda, although the original definition remains the same.

Bleart Thaçi: My final question is a curiosity I had while watching the film. Is the title a nod to Picasso's *The Dream and Lie of Franco*?

Elena Dorfman: Correct. That's where it came from.

I've only been asked that question one time before. I certainly don't hide it, but I had many titles while working on the film and really was struggling as it was coming to an end. I went to a museum to see a Picasso exhibition and I saw the piece. Before I looked at the title, I was really just absorbed in the piece. And then when I saw the title, I thought, that's absolutely the title of this film.

Bleart Thaçi

WHEN THE ARCHIVES ARE BROKEN, THE FILM BECOMES A CATALYST OF REMEMBRANCE

“Hybridity is by necessity a post-colonial condition.”



PHOTO: SARA ÇAFLESHI

This was Sanaz Sohrabi's powerful articulation during the Do-kuTalk: Hybrid Cinema as Political Language, which gathered around the same room a lively compilation of film-makers, journalists and researchers. Although the remark came somewhere in the middle of the discussion, it was certainly one of the most compelling angles of it. It was channeled somewhat as an invitation for the panelists, and perhaps the audience too, to look backwards, into the fractures and intersections of our pasts, and ask what happens when the materials through which we come to know that past do not necessarily form a coherent whole.

The discussion, although grounded in the panelists' experiences of filmmaking within complex social and political contexts, was about much more than film. It was about the questions that need to be asked, the consequences of answering them, the politics of authorship, and the responsibilities that emerge when the materials from which a society might reconstruct its past are fragmented, inaccessible, destroyed or deliberately erased. What can filmmakers do when the archive can no longer speak for itself?

For those of us working our way through the history of Kosovo, from diverse professional stand-points, this question is far from abstract. Our relationship with the archive is marked by rupture. Cultural and historical materials have been destroyed,

removed, dispersed or made inaccessible through decades of political repression, occupation and war. And as we continue to struggle with the making of a societal, cultural and national identity, one cannot help but wonder: upon what foundation are we building it? What happens when that foundation is itself moving, incomplete, contested? Whom does it represent and whom does it leave outside the frame?

As a woman in a post-war society, for instance, I am continuously confronted by another continuous dilemma, which has been crucial in the process of making sense of my gendered identity. I cannot come to terms with the reality of our official history, which continues to be built around the legacy of "heroes" and "great men of the nation", while women's experiences of war, survival, displacement, labour, care and loss remain far from visible. How much of that history can oral histories carry? And until when, if many of the women who were able to narrate, are getting old, and their ability to articulate their memories is quickly diminishing.

Hybrid cinema seems to open a space in which some of these questions can be approached differently — not necessarily by filling every absence, but by making the absence itself visible.

This was precisely one of the questions filmmaker, moderator and DokuTalks co-curator Dea Gjinovci brought into the

conversation: “What can filmmakers do when those cultural legacies are unreachable, or when they need to be questioned and challenged?” she asked. Can hybrid cinema help us create new narratives and new spaces around what has been left out?

For Gjinovci, the positionality from which she posed this question was deeply personal. Her film *The Beauty of the Donkey - Bukuria e Gomarit* was screened the previous evening at DokuKino Plato, before an audience visibly moved by the way she worked through the memory of her father’s childhood and exile within the context of Yugoslav repression of Kosovars.

Gjinovci did not have sufficient visual records through which to reconstruct the experience of his childhood. What she had instead were memories — fragile, intimate fragments carried through the family. She carefully worked through these memories with the production designer of the film, Aurélia Martin, who was also part of the panel.

Martin described the process as “walking into the memory of a little boy, so dreamy, so magical and fragile.” Together, they worked towards visually representing memories of soldiers arriving in the night and winter cold, the arrest of men, and the details of domestic life — sweaters, carpets, furniture, rooms. “We won’t rebuild something historical,” Martin recalled thinking. “It was not our effort to rebuild but to repair.”

The distinction made during the discussion was crucial, as reconstruction can carry with it the promise, or perhaps the illusion, that the past can be recovered exactly as it was. The disappointment from this impossibility can be hard to bear. Yet, repair begins somewhere else. It acknowledges that something has been broken. It does not pretend to close the gap, it learns how to work within it.

The film therefore became an act of co-creation, for Gjinovci and her production team. The villagers were not simply observers of a representation imposed upon them from elsewhere. They became part of the process through which the past was imagined, negotiated and felt again, through fragments of memory and the material traces that remained.

Evidently, the past does not reside only in documents. It survives in objects, gestures, domestic spaces, stories, silences and the ways people remember themselves. But there is also something deeply political in asking who gets to decide which of those fragments become an image.

The same attention to fragments emerged in Sabine Groenewegen’s reflections on *The Clearing*, a film concerned with erasure and the traces left behind by colonial violence. For Groenewegen, hybridity is not only a form of filmmaking. It is a proposal for how images might be seen and what language might be used when important material is absent.

“I’m still striving to find the language to speak about the things I’m looking for,” she said. That uncertainty is not necessarily a failure of documentary. It can be its ethical position. Groenewegen described the process as bringing together different kinds of traces — records, speculation, fragments and absences — and deciding what can responsibly be put forward. The resulting film does not claim to possess the truth. Instead, it invites the audience into a process of questioning.

This is perhaps one of the most important political possibilities of hybrid cinema, underlined in different ways throughout the discussion: hybridity refuses the authority of the hegemonic image.

In conventional understandings of documentary, evidence can appear to be the foundation of truth. But evidence is never entirely innocent. Archives are produced through institutions, selections and exclusions, and they carry the assumptions of the people and systems that created them. From an anthropological perspective, the question is therefore not simply what does the archive tell us?, but who made it speak, whose language does it speak, and whose experience was never considered worthy of being recorded? The search for materials, then, becomes part of the film’s political and ethical context.

For Michael Barwise, filmmaking begins as a conversation with those materials. “The most important voice” is the material itself, he explained. The filmmaker listens first, learns its language, and then brings it into dialogue with imagination. Hybridity enters not through excessive fictionalisation, but through something more poetic — a process in which the material itself can resist what the filmmaker wants to impose upon it.

That resistance is important. It shifts the filmmaker away from the position of someone who simply extracts meaning from an archive and towards someone who must negotiate with it. The material can answer back. It can complicate the original question. It can refuse the story the filmmaker thought they were going to tell.

This is where the political question of hybridity becomes inseparable from its ethics. How do you carry the weight of reconstructing something that cannot be fully known? Furthermore, one wonders, how do you resist taking authorship in what narrative is being pushed forward through the materials selected to become part of a hybrid film, which, presumably will tackle the recreation of historical contexts?

For Groenewegen, the answer lies partly in acknowledging uncertainty rather than hiding it. Hybrid films do not make authoritative claims to truth, she said, they can instead become “proposals” that share doubt and questioning. The ethical question, she argued, is always tied to the claim a film is making and to how clearly it communicates the conditions through which that claim has been produced.

For Martin, contextualisation is fundamental, whereas for Gjinovci, ethics emerged through co-creation and sustained listening. The process has to remain dynamic. The filmmaker must be willing to change things when the people involved see something differently. There is, she stressed, a responsibility not to overinterpret or project from outside when the people who carry the memory are already there.

This is also where questions of representation become questions of power. The people being represented cannot be reduced to sources of information from whom a filmmaker extracts a story. They are participants in the making of meaning. Listening, in this sense, is not simply a research method preceding the film. It becomes part of the film’s ethics.

Perhaps this is also why Sohrabi calls hybrid films “disobedient films.”

They disobey the demand to settle too quickly on a form. They disobey the expectation that a documentary must know what it is before it is made. They resist the industrial pressure to transform an unfinished question into a neat pitch, a funding category, a marketable narrative.

Groenewegen pointed to precisely this tension. Hybrid films can be difficult to fit into funding structures because the filmmaker may arrive with questions and speculation rather than a predetermined answer. She described the importance of parallel spaces, such as exhibitions, where a project can remain exploratory for longer.

The film industry, in other words, often asks filmmakers to know what their film is before they have had the chance to discover it. Hybrid cinema asks for the opposite. It says: begin with the fragment. Stay with the uncertainty. Let the material argue back. See what emerges.

Sohrabi’s formulation — that hybridity is a post-colonial condition — therefore resonates far beyond the films discussed in Prizren’s own DokuFest. It points towards a world in which fragmentation is not an exception, but often the consequence of historical repressive violence. The hybrid form emerges because the clean archive, the complete record and the authoritative image were never available to everyone in the first place. In that sense, the broken archive does not simply produce a technical problem for filmmakers, it produces a political language.

Valmira Rashiti

ANOTHER YEAR

Reflecting on responsibility and interchangeability with director Eneos Çarka



SHOT FROM "ANOTHER DAY"

"We do not necessarily change the world with a single film. What we can do is offer a different way of seeing. If even one person leaves having looked at something from an angle they had never considered before, then the film has done its job."

In cinema's architecture, film festivals might fit into the description of being ephemeral, yet ever-returning, satellite structures. Upon return, the compositional elements tend to follow a template, certain undamaged elements are reused, reshaped, refitted. This fluid dynamic takes place at DokuFest, where director Eneos Çarka has returned in the 25th edition as a member of the jury in the Balkan Dox category after having received an award for his film "Another Day" when competing in the same category in 2024.

Another day becomes another year, and when something like DokuFest returns we are bound to zoom in and out in order to reveal a cycle of change. What dissolves and what crystallizes when one steps out of a competition's rush and into the, presumably, quieter position of judgment?

Unburdened by the weight of having his work assessed, Çarka relates this transient duty to the act of a service: "When you are, for instance, in the academic world, you know that besides the work you do yourself, whether it's publishing or conferences, there is also this thing called service. And I see being on a jury in the same way. It's not a permanent position because those same people whose films I am watching and "judging" today, might be on a jury themselves tomorrow, watching and judging my work. And that can be a good thing because it expands the discourse, so to speak."

Currently, more than usual, documentary cinema is suffocated by the urgent demand of global crises. Eneos admits that, though it is the documentary's duty to maintain cohesion to timely issues, his means of judgment mainly rely on filmic language and the personal element the latter gifts to reality. These seem to be the friction points that keep cinema unrepeatable. How seamlessly does its form breathe with its personal, universal, or political pulse?

Shifting from looking back to briefly looking outward, it would appear that returning to DokuFest seems to map an outward-expanding spiral.

AND THERE WAS MUSIC!

The first retrospective on DokuNights



PHOTO: AGON DANA

In this retrospective, we return to the stories of how sound was woven into the programme of DokuFest. In 2001, the team found itself contemplating whether to create a music festival or a film festival, ultimately opting for the latter. At the time, Kosovo's cultural landscape was far from what people dreamed it could be. The aftermath of war and a broader societal collapse met with a rushing, unstoppable force among younger generations to take initiative and simply do something about it. But this is not a fairy-tale story, with a difficult beginning and a happy ending. It is a fragmented story, driven by an enormous appetite to see the world at a time when people could not move freely. And what does one do when the world does not welcome them? Some people, the ones whose stories we tell here, bring the world to their feet.

Music has always been part of DokuFest from the nights in Marash and the music sessions at La Linea to improvised stages built with little more than enthusiasm and whatever was available. For many DokuPeople, these nights hold some of their dearest memories. As someone once said: "The nights in DokuFest are mine, and I will keep them just like that and not share them with anyone."

So, let's start uncovering.

PJ Harvey is coming to Prizren. During a late working hour, Nita Deda recalls having an alert set up for whenever DokuFest appeared on the World Wide Web. At a certain point, she noticed something about PJ Harvey: a stop on her scheduled tour, coming to Prizren. Harvey had just released her new album, *Let England Shake*, which was played constantly in the DokuFest offices for days. Seamus Murphy, a close collaborator of Harvey's, had been invited to present his work at DokuFest, and somehow, somehow, the green light came for PJ Harvey to be here in Prizren. And, of course, she brought her music with her.

Deda speaks not only about the importance of bringing extraordinary artists to Prizren, but also about the legacy they leave through their work. The Soundwalk Collective were part of the DokuFest programme in 2024, but their relationship with the festival goes further back. She mentions their work at the Venice Biennale as a point of connection — a moment when, in a sense, the whole world travelled here, and the whole world listened.

Another major point of reference for the festival is what we might call DokuFest's sister festival: DokuNights. In a sense, Deda was one of the initiators of this parallel music programme, bringing great artists to Prizren. In 2016, when she was appointed Festival Director, she invited Patrik Ukiq, whom she credits with bringing the rave side to DokuNights, to help build the programme.

And then came Andrra Stage. The need for a larger-capacity location had become a necessity, and she points out that the stage in Marash, by the river, could simply no longer accommodate that many people. When Andrra Stage opened, it became an emblem of DokuNights.

Deda says: "A music festival, literally! And then, in recent years, we started expanding step by step, for example, bringing music to the Fortress, and to Lumbardhi, programming things that are... I mean, now I see 'Working Life,' for example, as my favourite festival in the world. I've dreamed of going there. A dream! No, not just me, but anyone I know who knows that music knows that this is one of the best festivals."

Robert Delhysa had already been dealing with the logistical side of the programme in 2009. The key was to experiment either by bringing powerful electronic DJ sets or by softening the mood with Vincent Moon, Rabih Beaini, or Agona Shporta. Vincent Moon made recordings in Prizren and combined film and music, while other programmes brought the ethereal and mesmerising sounds of South Albanian iso-polyphony. It was all about creating a space of freedom to experiment and to feed the growing need for something new.

Lumbardhi was an important stage in this process. From the beginning, it was difficult to bring people together there due to a lack of infrastructure and logistics. Many stages were improvised almost entirely from scratch, while the promise of reacti-

La Linea was a well-known bar in Prizren, opened in 2006 near where Bar Aca is now. Delhysa recalls that this part of the city was not particularly frequented at the time and was hardly thought of as a bar district. Instead, it became a place of shelter, slightly removed from the centre, where people could meet after the DokuFest programme slowly came to an end each day.

Delhysa recalls that the musical scene in Prizren at the time was largely dominated by commercial music, played here and there, but there was little that resembled a genuinely cultivated events scene. The people who went to La Linea, however, had different tastes, rooted largely in rock, punk and electronic music, particularly from the '80s. With a knack for finding these overlooked and slightly removed places in the city, he quickly turned them into hotspots for everyone who loved music.

He says: "La Linea often had DJs, almost every week there were DJs. Before I opened it, even my own people were telling me: 'Why are you going to open a place there at night? It won't work there! Who is going to come there at night?'" It was, in many ways, an act of rebellion opening a place in a part of the city where many believed it would never work. But it did.

He remembers that in 2004, together with his friends, they organised electronic music sessions at what used to be Kafe 2000, a place very dear to many DokuPeople at the time. These sessions were organised simply to bring music into the city and create a safe space within the arts a space that could nourish people and make them even bolder.

DokuNights continued to evolve year after year, and we spoke with Leart Rama, who has also left his own imprint on the programme. His beginnings at DokuFest sparked a fascination with music, and he describes his first DokuNight as a moment of discovery a love of music at first sight, all over again. Looking back, one of his proudest moments as a curator was bringing Peaches to Prizren.

As a curator, he believes it is not necessary to select only artists he listens to or follows constantly. Peaches, for example, is not an artist he regularly listens to at home, but he recognises her as a very important figure in music and as a diva. He simply felt that she needed to happen in Prizren. For him, this is an important part of a curator's work: identifying those moments that need to happen precisely in the place where they are being created. They had been talking with Peaches for two years and, when it finally happened, it became one of the moments he felt most proud of at DokuNights.

There have also been many other artists he feels extremely proud to have insisted on bringing. Lolek & Bolek, for example, performing at Bllok, delivered one of the most extraordinary performances he has ever experienced. Watching his colleagues Zani, Severi, Alba, and everyone involved deliver a performance with such technical sensitivity, where every detail mattered and everything could fall apart if something was not right, made him realise how small he was in relation to that work. The fact that they chose to listen to him and make that performance happen also made him understand how important it is to have people who believe in you. This is one of the most beautiful things DokuNights has given him.

Another thing he is always grateful for is that, besides being a curator, he is also a DJ, and DokuNights has opened an enormous number of doors for him in that respect. Through dinners with artists, conversations, and the time they have spent together, he has formed friendships with many of the artists he once considered idols.

There is always an understanding that, with curation, not everyone will be pleased but there is always room to explore, to challenge expectations, and to push things further.

This is only one part of the story. More DokuNights stories will follow in the next issues.

Blerina Kanxha



PHOTO: JETMIR IDRIZI



PHOTO: EROLL BILIBANI

DAILY PICKS

For the 10th of August



DOUGLAS GORDON
DOUGLAS GORDON BY
DOUGLAS GORDON 88'

DOKUKINO @12:30

An intimate portrait of a celebrated boundary pushing artist who has given everything for his art. As the border between reality and performance blurs, the shifting relationship between filmmaker and subject calls into question who is actually making the film.

MAHSA KARAMPOUR
INTO THE JAWS OF THE OGRE 86'

DOKUKINO @15:00

I can't quite grasp the adventurous life of my brother Siavash, so far from my own. While I have just become French and he is about to become American, far from our native Iran, we are searching for common ground.



LEV OMELCHENKO & NOLAN HUBER **TEATRI "BEKIM FEHMIU"**
A CITY IN THE FOREST 99' **(SALLA E MADHE) @17:30**

Atlanta plans to build Cop City, the largest police training center in the United States, threatening a vital urban forest. Forest defenders occupy the land, disrupting construction for over a year. After police raid the forest and kill an activist, Tortugueta, a resistance movement erupts throughout the city. A City in the Forest captures a reckoning over environmental justice, police militarization, and democracy.



INTERNATIONAL SHORTS
ALWAYS WANTED TO BE GOD, NEVER WANTED TO DO GOOD 20' 7"
A TRAIN LEAVES THE STATION 20'
SIGHTNOTSEEING 10' 44"
THE WEARY HOURS OF TWO LAB ASSISTANTS 22'

TEATRI "BEKIM FEHMIU"
(SALLA E MADHE) @15:00

A man challenges religious symbols and revisits a controversial act in Switzerland.

Ahmed faces leaving his fading hometown, his mother and his past behind.

A culture tour around the Kowloon Walled City..

Two women seek knowledge where science and intuition meet.

SEBASTIAN BRAMESHUBER **DOKUKINO @22:00**
LONDON 120'

Bobby spends his days driving between Vienna and Salzburg, picking up passengers and sharing conversations along the way. Soldiers, students, academics, and others reveal stories of identity, work, family, and belonging. As Bobby reflects on aging and a friend in a coma who inspires his journeys, London becomes a quietly political portrait of contemporary Europe. Blending documentary and fiction, it finds humanity, kindness, and connection in the spaces in between.



ALEKSA BORKOVIĆ & FILIP GRUJIĆ **KINO LUMI @20:30**
YUGO GOES TO AMERICA 87'

Four millennials from Belgrade, Serbia cross the U.S. in a Yugo, an old Yugoslav car once considered as the worst car ever in the United States. They travelled through 24 states from NYC to LA to find the answer: what does it mean to be the worst? Along the way, they explore their roots, meet fellow Yugo lovers, and uncover the unexpected ways a forgotten car connects two distant worlds.

NATIONAL **DOKUKINO PLATO**
FAREWELL UNTIL A FREE KOSOVA 18' 9" **@20:30**
LANGUAGE OF THE DIASPORA 11'
STOLEN LIFE 14' 49"
BERNA'S EYES 17' 16"
DANCE 13' 30"

A wedding VHS in Germany turns from celebration to concern for Kosova.

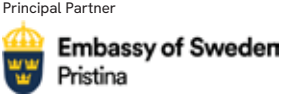
Five friends explore their relationship with the Albanian language within the Swiss diaspora.

n 2033, two children flee a ruthless sniper after stealing his supplies.

Berna confronts her past trauma on the dark streets of Prishtina.

Fleeing war, Uka stops for Ema, but a missing ring changes everything.





SWISS FILMS



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