



DMZ INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL

CATALOGUE EN

DMZ INTERNATIONAL
DOCUMENTARY FILM FESTIVAL

DMZ DOCS

17

통일과나눔은 민간차원에서 자율적이고 주도적으로 통일사업을 수행하기 위해
2015년 5월 국민모금운동을 통해 탄생한 재단법인입니다.

우리는 오늘 통일을 위해
한 그루의 나무를 심어 가겠습니다.

총 381억 원의 사업비 운용
659개 통일준비사업 수행

'통일은 나눔에서 시작되고, 나눔으로 앞당겨진다'는 철학 아래, 지난 10년간
통일공감대 형성, 통일정책연구, 통일인재양성, 남북교류협력 및 인도적 지원,
북한이탈주민 사회통합 등 5개 핵심 분야에서 통일을 실질적으로 준비해오고 있습니다.

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- 통일과나눔 컨퍼런스
- 초당적 통일정책 전문가 포럼
- 청년통일축제 UniKorea Festival
- 교사 독일통일 연수
- 통일과나눔-월드비전 통일교육사업
- 통일 지식정보 콘텐츠 확산

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- 통일학·북한학·남북통합정책 연구 지원

03 통일인재양성



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- 통일북한연구 석박사 장학사업

04 남북교류협력 및 인도적 지원



- 북한의 '다제내성 결핵' 환자 치료약 지원

05 북한이탈주민 사회통합



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Greetings to all who have joined us for the 17th DMZ International Documentary Film Festival.

I am KIM Dongyeon, Governor of Gyeonggi Province and Chairman of the DMZ International Documentary Film Festival. On behalf of our 14.2 million Gyeonggi Province residents, I extend a warm welcome to the audiences who cherish documentary cinema, and to the filmmakers and creators who record truth and communicate with the world through their craft.

The DMZ International Documentary Film Festival represents a cultural practice that transforms the DMZ—once a symbol of division and confrontation—into a space of peace and coexistence. The diverse stories of reality conveyed through documentaries have served as a driving force in recreating the DMZ as a symbol of peace.

This year, more than 140 documentaries from 50 countries will be presented, starting here in Paju and Goyang and extending to five additional cities throughout the province: Gimpo, Suwon, Seongnam, Pocheon, and Hwaseong, reaching even more audiences. The festival's scope has expanded to connect cities through cinema, link people to people, and broaden the "sphere of empathy" for peace. This represents meaningful progress, demonstrating that peace in the DMZ is no longer solely a concern for northern Gyeonggi or specific regions, but an issue that touches the daily lives of us all.

The DMZ is now quietly taking steps toward peace. This past August, the dismantling began of the loudspeakers that North and South Korea had installed facing each other—devices that had long threatened the daily lives of border residents and peace on the Korean Peninsula. Gyeonggi Province is also joining this current of change toward peace, dedicating all efforts to building a stronger foundation for peace.

Peace is not something that is given, but something we must create together. Moving forward, Gyeonggi Province will continue to devote every effort toward making the DMZ an ecological peace zone for people and nature, for the Korean Peninsula and the world.

Once again, I offer my sincere congratulations on the festival's opening, and I pray that the values of peace upheld by the DMZ International Documentary Film Festival will become a force that opens the future for us all. Thank you.

September 2025

KIM Dongyeon
Chairman, DMZ International Documentary Film Festival
Governor of Gyeonggi Province

김동연



It is my great honor to welcome you to the 17th DMZ International Documentary Film Festival.

Here in the DMZ—a land standing upon the stark dividing line of our nation—documentary cinema once again takes center stage to illuminate the truths that shape our world.

Unfolding over seven days beginning September 11, this year's festival presents a compelling program of films that directly confront the essential challenges of our times: war and peace, environment and life, labor and human rights. The camera lens reveals the hidden facets of reality, and through these recorded testimonies, audiences will encounter a broader, more expansive world.

Following last year's success, our Opening Ceremony will once again be held at Imjingak Pyeonghwa Nuri Park, providing a meaningful opportunity to envision together a future of peace and coexistence. Additionally, we have prepared main screenings at CGV Paju Yadang, bringing documentary films closer to the daily lives of our citizens.

The City of Paju is committed to ensuring that every festival visitor enjoys a comfortable and profoundly enriching experience.

In closing, I extend my deepest gratitude to Chairman KIM Dongyeon, Festival Director CHANG Hae-rang, and all those whose devoted efforts have made this festival's successful realization possible.

In this lingering heat of late summer, I hope that through these documentaries, you will glimpse the tomorrow we aspire to create together. Thank you.

September 2025

KIM Gyeongil
Vice Chairman, DMZ International Documentary Film Festival
Mayor of Paju

김경일



One Step Further

This past summer, our planet suffered from heatwaves and floods caused by climate disasters. The world continued its frenzied wars driven by greed and selfishness, and countless lives perished before our eyes through massacre and famine. Politics became divided into factions, and deepening inequality gave birth to hatred, discrimination, and violence. In this age of despair filled with suffering and tears, who dares to speak of hope, of the progress of history?

Yet we cannot stop. Once again, facing this harsh era, we contemplate the mission and spirit of our times embodied by documentary and documentary film festivals. We have chosen "A Day We Dream Of" as this year's festival slogan. Though modest, it dreams of the long, distant path we must walk. In dreaming, we envision the life community we must realize together.

The 17th DMZ International Documentary Film Festival has carefully selected 143 films from 50 countries, worthy of our reputation as Asia's leading documentary festival. Our special programs have expanded with the "Frederick Wiseman Complete Retrospective" featuring 45 screenings, deepened with "Non-Theatrical Screening Program - Face of Nature" in its third year, and been renewed with "Critics' Choice," which surveys contemporary discourse through Korea's representative documentaries each year. All of these offer precious opportunities—available only at our festival—to gain insight into our times and reflect on our own lives.

The 17th DMZ International Documentary Film Festival has renewed itself for its two primary constituencies: citizens and filmmakers. First, to realize "Into the Lives of Citizens" in its second year, the festival has adopted the concept of being "a festival based on the DMZ border cities and citizens of northern Gyeonggi Province." We have expanded our main screening venues to include MEGABOX Kintex in Goyang and CGV Paju Yadang, and clarified this direction through the "Non-Theatrical Screening Program - Face of Nature" at Gimpo's Aegibong Peace Ecopark and the special animation screening "Drawing History" at Gallery Greaves in Paju. Furthermore, we will enrich our programs by connecting with the festival's special programs "DMZ DocuRoad" and "DMZ Docs PLUS+," and substantially expand the touchpoints between the festival and citizens through year-round planning with "Curated Screenings" and the "Community Screening Program."

Second, to realize "With the Filmmakers," we have innovated the DMZ Docs Industry system. We have redesigned the production support framework by stages—development, production, and post-production—and established new support for short film production by emerging creators and international co-production support, creating a comprehensive production support system. Additionally, we have dramatically strengthened market functions including educational components linked to production support, and platforms for pitching, consulting, business meetings,

and exchanges with overseas film festivals and production professionals necessary for international market entry. Participants will encounter a completely transformed industry—of filmmakers, for filmmakers, and by filmmakers—which we dare to take pride in.

Finally, we have attempted new changes and innovations through selective focus to maximize efficiency within our limited budget. The first of these is the introduction of an Art Director system. The Art Director system has enabled integrated design planning for festival spaces in advance, allowing us to unify consistent imagery from venue spatial design to outdoor promotional materials, posters, publications, and merchandise production, while strengthening artistic sensibility throughout the festival.

Meanwhile, our OTT platform "docuVoDA" has been changed from a permanent operation system to a dedicated channel for online special programs and the documentary education program "Doc School," reducing costs. Despite budget limitations, we have worked to further specialize and distinguish our festival's signature programs—"Frederick Wiseman Complete Retrospective," "Non-Theatrical Screening Program," "Critics' Choice," "Docu Concert," "DMZ DocuRoad," and "DMZ Docs Forum"—as representative brands of our festival. Please take special notice and enjoy through participation.

I reflect on the expectations and concerns placed upon the festival. Though we may be lacking, please do not withdraw your love for the DMZ International Documentary Film Festival. For this is the age of documentary. Only documentaries that record truth and reconstruct the world's reality can provide insight into this perilous world and find solutions. The DMZ International Documentary Film Festival will become a platform connecting citizens and filmmakers, a true festival where all can harmonize together. We will approach you one step further—broader, deeper, and renewed.

September 2025

CHANG Hae-rang
Festival Director, DMZ International Documentary Film Festival

창해랑

Festival Identity

Slogan

A Day We Dream Of

Our world is in the grip of multiple crises. In reshaping the Earth for human gain, we have ignored countless nonhuman beings, hastening climate catastrophe and conflict. Hatred and discrimination erode human dignity, making our coexistence—with one another and with nature—more precarious than ever. It is easy to feel trapped in a world where hope is hard to find. Envisioning the day we wish to live may not resolve these crises overnight, but it is a vital first step. It allows us to reflect on the present, imagine a day worth striving for, and nurture a future we wish to pass on. Documentary film has long explored the beauty and complexity of human life and society, posing questions that guide us: What kind of social landscape do we want to create? What is the day we truly wish to live? Such questions compel us to imagine the future we hope to build—and the dreams we dare to hold.

Logo

Documentary filmmaking grows from the diverse stories of everyday life. The DMZ Docs logo begins with a simple square, transforming through combinations of varied shapes to form new figures. This evolving design reflects the festival's aim to move beyond the solemn image often associated with documentaries, inviting broader audiences to engage. Its clean, approachable geometry embodies the festival's openness and its commitment to making these stories accessible to all.



DMZ INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL



object

현명한 소비의 시작,
오브젝트

Poster

The poster's three parallel lines represent the letter "D" in both DMZ and DOCUMENTARY, as well as the number "17" for this year's edition. The three lines each signify the essence of documentary: fact, record, and the reconstruction of reality. The letters, though offset and fragmented, remain connected—symbolizing how unvarnished truth can illuminate the instability of our world. This interplay of misalignment, fragmentation, connection, and intersection creates a visual language that calls for a shared effort to overcome war, climate crisis, hatred, and discrimination, and to imagine a hopeful future of coexistence.



Design by Youl Joe (hey Joe)



Awards

International Competition

Grand Prize

A cash prize of KRW 20,000,000 and a trophy will be given to the best film in the International Competition.

Special Jury Prize

A cash prize of KRW 10,000,000 and a trophy will be given to the second best film in the International Competition.

Frontier Competition

Grand Prize

A cash prize of KRW 15,000,000 and a trophy will be given to the best film in the Frontier Competition.

Korean Competition

Grand Prize (Feature)

A cash prize of KRW 15,000,000 and a trophy will be given to the best feature film in the Korean Competition.

Grand Prize (Short)

A cash prize of KRW 10,000,000 and a trophy will be given to the best short film in the Korean Competition.

Special Awards

* Films in the Critics' Choice section are ineligible.

Special Prize for Outstanding Aesthetic Achievement

A cash prize of KRW 10,000,000 and a certificate will be given to a Korean feature documentary which displays aesthetic experiments and achievements on visual languages.

Special Prize for Social Solidarity

A cash prize of KRW 10,000,000 and a certificate will be given to a Korean feature documentary which shows passionate engagements with social justice and critical perspectives on the society.

Special Prize for Emerging Documentary Filmmaker

A cash prize of KRW 10,000,000 and a certificate will be given to a Korean feature documentary that is a first or second feature by an emerging filmmaker.

Critics' Choice Award (HANMAC Award)

The Critics' Choice (HANMAC) Prize, established in 2025, is awarded by Critics' Choice Selection Committee. It recognizes a film of exceptional critical achievement from the Critics' Choice program, with the winner receiving a certificate and a cash prize of KRW 3,000,000.

FIPRESCI Award

The FIPRESCI Prize, inaugurated in 2024, is awarded by a jury comprising three international and domestic film critics appointed by the International Federation of Film Critics (FIPRESCI). This prestigious award is open to entries in the Korean Competition (Feature) section and recognizes exceptional artistic merit. The recipient will be presented with an official certificate acknowledging their achievement.

Jury

International Competition



SODA Kazuhiro Filmmaker

Soda Kazuhiro is a filmmaker who has proposed and practiced his own documentary method, "Observational Film," which excludes scripts, narration, and background music. His major works include *Campaign* (2007), *Mental* (2008), *Peace* (2010, Opening Film of the 2nd DMZ International Documentary Film Festival), *Inland Sea* (2018), *Zero* (2020), and *The Cats of Gokogu Shrine* (2024). His book *Why I Make Documentaries* has been translated into Korean by the DMZ Docs.



Ania TRZEBIATOWSKA Programmer (Sundance Film Festival)

Ania Trzebiatowska is a feature film programmer for the Sundance Film Festival, focusing on US and world documentary features. Prior to that she was the Sales & Acquisitions Executive for the documentary sales agency, Autlook Filmsales, and Senior Director of Acquisitions for the NYC-based agency, Visit Films. Aside from her work at Sundance, Ania runs Sands: International Film Festival of St Andrews, Scotland. She was also the artistic director of the Off Camera IFF(Krakov, Poland), which she programmed between 2008-2020. She trained in production and post-production at the BBC and the British Museum, and holds a Master's degree in film studies as well as an M.A in Digital Culture and Technology.



PARK Bongnam Filmmaker

Park Bongnam has been producing documentaries for Korean broadcasters since 1994. His film *Iron Crows* (2009) won the Grand Prize in the Mid-Length Competition at the International Documentary Film Festival Amsterdam. In the wake of the Sewol Ferry Disaster in 2014, he co-founded the "4.16 Recording Group" with colleagues and has since been engaged in long-term video documentation. At the 16th DMZ Docs, his film *1980 Sabuk* (2024) received both the Grand Prize in the Korean Competition and the FIPRESCI Award.

Frontier Competition



Ali ASGARI Filmmaker

Born in Tehran, Iran, Ali Asgari is a writer, director, producer and a prominent Iranian cinema figure with many international awards to his name. His shorts and feature films have been screened and awarded at major festivals. His shorts *More Than Two Hours* (2013) and *The Silence* (2016) were nominated for the Palme d'Or at Cannes, while *The Baby* (2014) competed at Venice. His debut feature *Disappearance* (2017) premiered in Venice Film Festival and Toronto. *Until Tomorrow* (2022) screened at Berlinale, followed by *Terrestrial Verses* (Cannes de Cannes 2023) and reached over 100,000 viewers in France. His latest works include *Higher than Acidic Clouds* (IDFA 2024) and *Divine Comedy* (Venice 2025).



Julian ROSS Head of Film Programming and Distribution (Eye Filmmuseum)

Julian Ross is head of film programming and distribution at Eye Filmmuseum, the Netherlands. In 2024, he was co-programmer of Doc Fortnight at the museum of modern art (MoMA) and co-programmer of the 69th Flaherty Seminar at Thai Film Archive.



KIM Sungeun Filmmaker

Kim Sungeun studied Media Arts at the Berlin University of the Arts and Visual Anthropology at the Free University of Berlin. Her first feature documentary, *The Memory of the 25th Hour* (2017), grew out of fieldwork documenting the anti-naval base movement in Gangjeong Village, Jeju Island. After relocating to Jeju, she has focused on the island's volcanic ecology and histories of resistance, exploring the possibilities of cinema as a performative medium of listening, gesture, and relationship-building. Her works include the feature *Map without Island* (2021) and the experimental short *The Will* (2018), alongside ongoing media art exhibitions and research-based collaborations.

Korean Competition



Antoine THIRION Programmer (Cinéma du Réel)

Antoine Thirion is a Paris-based writer and curator, currently working as a programmer at Cinéma du Réel and as a program advisor at the New York Film Festival. He organized multiple monographic retrospectives in France and conceived two performances with Raya Martin, *How He Died Is Controversial* and *UNdocumenta*, at the Asian Arts Theater in Gwangju. He edited the monograph *Homes Apichatpong Weerasethakul* (2025, Éditions de l'œil).



Sarah OUAZZANI Artistic Director (DOXA Documentary Film Festival)

Sarah Ouazzani is the Artistic Director of DOXA Documentary Film Festival and an experienced professional in programming, distribution, and international sales. Her career has taken her across the globe, with roles in India, China, Canada, and Morocco. She served as a programmer at the Festival du Nouveau Cinéma in Montréal and FIDADOC in Morocco. From 2014 to 2021, she oversaw sales and distribution for films that received awards at Berlinale, Sundance, IDFA, and many other festivals. Her love for cinema led her to found Photogram in 2021, an organization based in Montréal, dedicated to supporting the international sales and development of films.



JANG Kunjae Filmmaker

Jang Kunjae is a producer and director with Mokshura. His feature films include *Eighteen* (2009), *Sleepless Night* (2012), *A Midsummer's Fantasia* (2014), *Juhee from 5 to 7* (2022), and *Because I Hate Korea* (2023). He produced the Grand Prize winner of the 21st Jeonju International Film Festival, *Vestige* (2020), co-directed *The Moonlight Night* (2020), and directed the TV series *Monstrous* (2022). His works have been screened at international film festivals in more than 70 cities—among them New York, Los Angeles, Toronto, London, Paris, Cannes, Rotterdam, Tokyo, Hong Kong, and Buenos Aires—and have received numerous awards.

Special Awards



NARIKAWA Aya Journalist

Narikawa Aya graduated from Kobe University with a degree in Law and earned a Master's in Translation and Interpretation from Osaka University. She joined the Asahi Shimbun in 2008, working primarily as a culture reporter. In 2017, she left the newspaper to pursue a Master's in Film and Digital Media at Dongguk University, where she completed her PhD in 2025. Based between Korea and Japan, she writes extensively, including a column for the Korea JoongAng Daily, and has introduced Korean culture—film, literature, and more—on KBS World Radio's Japanese program since 2020



PARK Dongsoo Film Critic

Park Dongsoo is a film critic who began his career in 2021 after winning the 3rd Independent Film Criticism Award. He has written on film, games, art, and media movements for various outlets. He studied Art Studies and Cultural Studies and is currently active in the Criticism Section of the Association of Korean Independent Film & Video.



LEE Sunphil Journalist

Since 2011, Lee Sunphil has worked as a film journalist at OhmyNews, covering industry trends and writing analytical articles on cinema. In addition to journalism, he served as executive producer for the documentaries *Riverside: The Secret Six* (2019) and *Efterskole: Going to the Wonderland Korea* (2024), expanding his work into documentary filmmaking. He has also served as an advisory board member for Korean Cinema, a monthly industry journal published by the Korean Film Council, and as a jury member at major international film festivals in Korea.

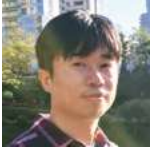
Critics’ Choice Award (HANMAC Award)



JEONG Jihye
Film Critic
Jeong Jihye is a film critic who consistently watches, discusses, and writes about Korean independent and art films. As a film festival programmer and jury member, she is fascinated by the unique flows, irreplaceable movements, and elusive affective states that cinema creates. Under the name “Flowmotion,” she organizes film lectures and criticism workshops, and actively explores and experiments with various forms of creative work, including writing that crosses genres and forms.



CHO Hyeyoung
Film Critic
Cho Hyeyoung is a film critic and a member of the visual culture collective ‘Project 38’. Her writing explores queer feminist perspectives, with a particular focus on modes of image production on digital platforms, post-documentary, and cinematic games. She currently co-hosts the film podcast “38 Pages” with her colleagues and is pursuing research on the theme of care as a Research Professor at the Institute of Comparative Culture at Kyung Hee University.



HAN Changwook
Film Critic
Han Changwook began his career as a film critic in 2017 after winning the Grand Prize in the Film Criticism Contest hosted by the Busan Film Critics Association. He translated the book *Martin Scorsese Teaches Filmmaking* and currently runs and publishes the epistolary criticism journal Letters of Criticism. After earning his Master’s in Film Theory from the School of Film, TV & Multimedia at the Korea National University of Arts, he now teaches at the same institution.



KANG Jinseok
Programmer (DMZ International Documentary Film Festival)
After starting his career in filmmaking as a member of the lighting crew, Kang Jinseok studied film theory and visual anthropology. He works as a documentary film producer while also teaching film history and production and translating related research. Since 2021, he has served as a programmer for the DMZ International Documentary Film Festival.



JANG Byungwon
Head of Programming (DMZ International Documentary Film Festival)
Jang Byungwon is the former editor-in-chief of the weekly film magazine FILM2.0. He previously worked as a programmer for the Jeonju International Film Festival and has been a head of programming for the DMZ International Documentary Film Festival since 2022. He continues to write on cinema while teaching.

FIPRESCI Award



Pouya AGHELIZADEH
Film Critic
Pouya Aghelizadeh is an Iranian film critic, screenwriter, and editor. He graduated in Dramatic Literature and has a master’s degree in this field. He is one of the six Iranian members of FIPRESCI. In Iran, he’s been an active movie session holder and festival director for more than ten years; He also is a cinema teacher and holds workshops about the “Theory of Acting in Cinema” and “Art of Editing” all around the world. His movie analysis articles are focused on modern cinema and the theory of Lacan’s “Gaze” in cinema, which include articles about great filmmakers like Bergman, Buñuel, Antonioni, Tarkovsky, Andrei Zvyagintsev, etc. He’s been active as a critic at international festivals like Busan International Film Festival, Berlinale, Helsinki, etc. Pouya Aghelizadeh has been a consultant in many documentary films about the prominent characters of the history of Iran and some English documentaries.



David SANCHEZ
Film Critic
David Sanchez, a Franco-Spanish journalist, covers major film festivals like Cannes, Venice, Berlin, or Toronto for Spanish-language media in Colombia, Mexico, Peru, Spain or Paraguay. A member of the Golden Globes (USA), Académie des Lumières (foreign press in France), and AICE (Spain’s press association). He actively collaborates with Spanish festivals such as Aguilar de Campoo and Medina del Campo. David has served as a jury member and panelist at festivals like Villa de Leyva (Colombia) or Guanajuato (Mexico).



OH Young-Suk
Film Critic
Oh Young-Suk is a film critic and HK Research Professor at the Institute for East Asian Studies, Sungkonghoe University. She has published articles such as “The Context and Signification of Testimony: A Comparative Study of ‘Comfort Women’ Documentaries from Korea, Taiwan, and Japan” and “21st Century Korean Cinema: ‘Hatred of Poverty’ and Youth.” Her books include *Mindscapes of Modern Korean Cinema* (2024), *Korean Cinema and Cultural Discourse in the 1950s* (2007), and *The Experience of Defection and Its Cinematic Representation* (2013).

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Venue

MEGABOX Kintex

Screening Theaters	Location	817, Hosu-ro, Ilsanseo-gu, Goyang-si, Gyeonggi-do
Box Office	Location	MEGABOX Kintex, Lobby
	Operating Hours	Sep 12 (Fri) – Sep 17 (Wed) 09:30 – 15 minutes after the day's final screening begins
Guest Lounge	Location	Lakins Shopping Mall, 3F Terrace(outdoor area connected to MEGABOX Kintex)
	Access	Open to all festival badge holders, same-day ticket holder (Festival, Guest, Industry, Press)
	Operating Hours	Sep 12 (Fri) – Sep 16 (Tue) 09:30 – 20:00 Sep 17 (Wed) 09:30 – 14:00
Drink Coupon Redemption	Eligibility	Holders of an official DMZ Docs drink coupon
	Redemption Period	Sep 12 (Fri) – Sep 17 (Wed)
	Details	One complimentary drink per person, per day (choice of Americano (Regular) or soft drink (Regular))

Lakins Shopping Mall, 1F

Information	Operating Hours	Sep 12 (Fri) – Sep 17 (Wed) 09:30 – 15 minutes after the day's final screening begins
Badge Desk	Eligibility	Festival badge applicants (Festival, Guest, Industry, Press)
	Operating Hours	Sep 12 (Fri) – Sep 14 (Sun) 09:00 – 15 minutes after the day's final screening begins Sep 15 (Mon) – Sep 16 (Tue) 09:30 – 15 minutes after the day's final screening begins Sep 17 (Wed) 09:30 – 14:00 * Closed on Opening Day (Thu, Sep 11)
Goods Shop	Operating Hours	Sep 12 (Fri) – Sep 16 (Tue) 09:30 – 20:00 Sep 17 (Wed) 09:30 – 14:00

CGV Paju Yadang

Screening Theaters	Location	1074, Gyeongui-ro, Paju-si, Gyeonggi-do
Box Office	Location	CGV Paju Yadang, Lobby
	Operating Hours	Sep 12 (Fri) – Sep 16 (Tue) 09:30 – 15 minutes after the day's final screening begins
Information	Operating Hours	Sep 12 (Fri) – Sep 16 (Tue) 09:30 – 15 minutes after the day's final screening begins
Drink Coupon Redemption	Location	Compose Coffee (1F, CGV Paju Yadang Building)
	Eligibility	Holders of an official DMZ Docs drink coupon
	Redemption Period	Sep 12 (Fri) – Sep 16 (Tue)
	Details	One complimentary drink per person, per day (choice of Americano or Peach Iced Tea)

Goyang Artist Residency Saedeul

Operating Hours	Sep 12 (Fri) – Sep 16 (Tue) Daily 10:00 – 20:00 Sep 17 (Wed) 10:00 – 18:00
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Aegibong Peace Ecopark Exhibition Hall

Operating Hours	Sep 5 (Fri) – Oct 12 (Sun) Daily 09:30 – 17:30 (no holidays)
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Gallery Greaves

Operating Hours	Sep 9 (Tue) – Sep 23 (Tue) Daily 09:00 – 17:00 (Closed on Mondays)
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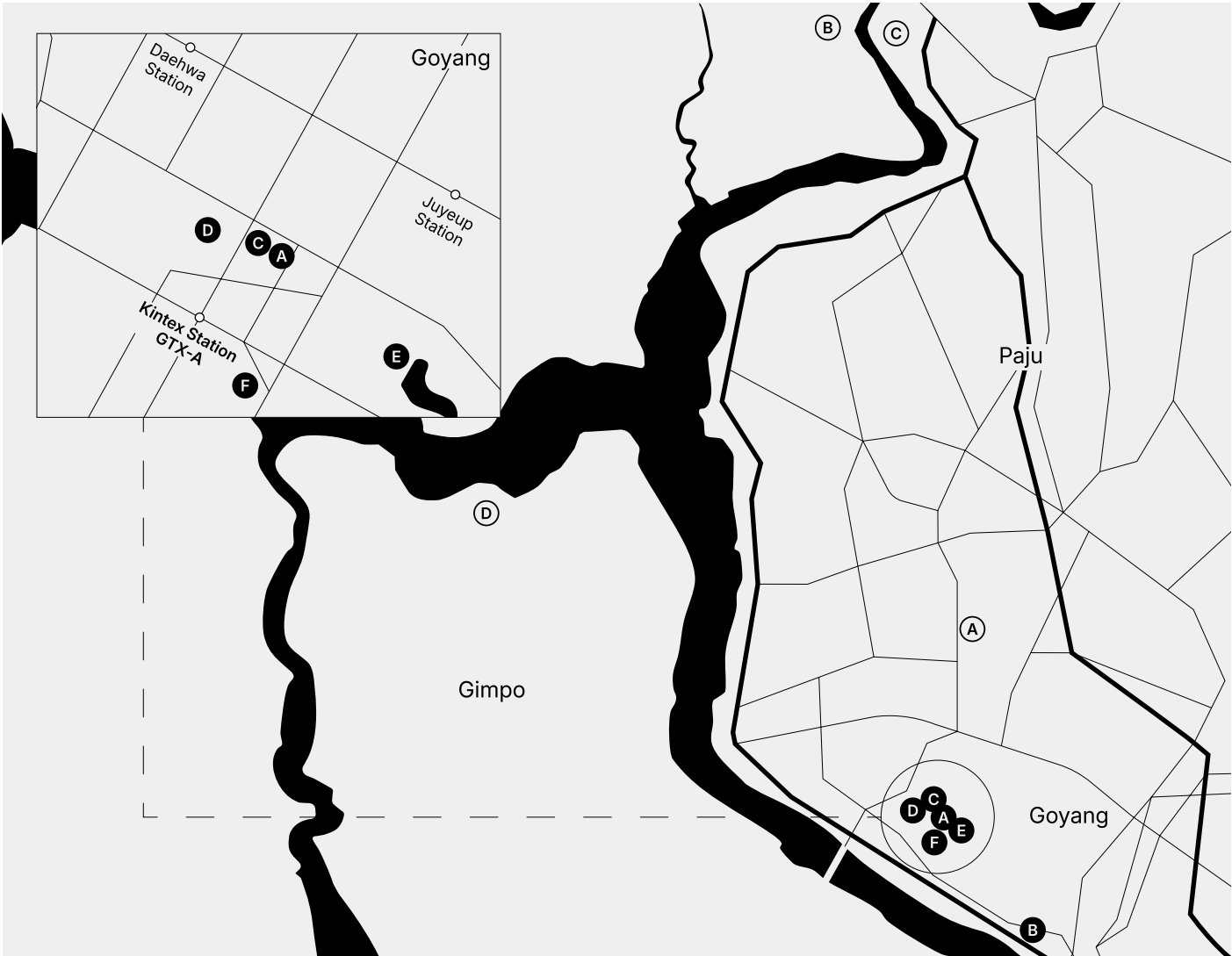
Shuttle Bus

Date	Sep 12 (Fri) – Sep 16 (Tue)	
Station	MEGABOX Kintex (1F Back Gate) CGV Paju Yadang (Under the Overpass)	
Operating Hours	MEGABOX Kintex	CGV Paju Yadang
	9:00	9:30
	10:00	10:30
	11:00	11:30
	12:00	–
	13:00	13:30
	14:00	14:30
	14:30	15:00
	15:00	15:30
	15:30	16:00
	16:00	16:30
	16:30	17:00
	17:00	17:30
	17:30	18:00
	18:00	18:30
	18:30	19:00
	19:00	19:30
	20:00	20:30
	21:30	22:00 (End of service)

Shuttle Bus for Non-Theatrical Program

Date	Sep 12 (Fri) – Sep 17 (Wed)
Station	MEGABOX Kintex (1F Back Gate) Goyang Artist Residency Saedeul
Operating Hours	10:00 – 20:00 Departs from both locations every 30 minutes (on the hour and at half past). On the Final Day (Sep 17), the last bus departs at 17:30 from Kintex and at 18:15 from Saedeul.

Festival Map



Goyang

- A Lakins Shopping Mall 3F (MEGABOX Kintex)**
 - Screening Theaters
 - Box Office
 - Guest Lounge
 - Drink Coupon Redemption
 - Program Event
 - Closing Ceremony
 - Audience Event
 - Happy Hanmac Hour
 - 38-Second Documentary Contest
 - Youth Documentary Production Workshop
 - Industry Talk
- 1F**
 - Information
 - Badge Desk
 - Goods Shop
 - Audience Event
- B Goyang Artist Residency Saedul**
 - Non-Theatrical Program
- C Hyundai Department Store KINTEX**
 - Docu Concert
 - DMZ Docs Industry Event (Topaz Hall, 9F)
 - DMZ Docs Forum
 - Industry Talk
- D Seminar Room, 2F, Kintex by K-Tree**
 - Asian Docs Co-production Network Project
 - DMZ Docs Forum
- E Spectacular Musical Fountain at Ilsan Lake Park**
 - Docu Concert
- F Hotel Sono Calm Goyang**
- D Hotel Kintex by K-tree**

Paju

- A CGV Paju Yadang**
 - Screening Theaters
 - Box Office
 - Information
 - Drink Coupon Redemption
 - Audience Event
- B Gallery Greaves**
 - DMZ Docs PLUS+
 - Gallery Greaves Screening
- C Pyeonghwa Nuri Outdoor Stage, Imjingak**
 - Opening Ceremony
- D Aegibong Peace Ecopark Exhibition Hall**
 - Non-Theatrical Program

Gimpo

DMZ Docs PLUS+ Theater Map

- Gyeonggi Indie Cinema**
- Seongnam Media Center**
- Pocheon Media Center**
- Hwaseong Cinema**

Screening Schedule Guide

* More Information (dmzdocs.com/eng)

HOW TO READ

Theater	[Code] Section Time Title Running Time / Rate / GV
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THEATER

MB2	MEGABOX Kintex 2
MB3	MEGABOX Kintex 3
MB4	MEGABOX Kintex 4
MB5	MEGABOX Kintex 5
MB6	MEGABOX Kintex 6
MB7	HANMAC Theater (MEGABOX Kintex 7)
MB8	MEGABOX Kintex 8
CGV1	CGV Paju Yadang 1
CGV2	CGV Paju Yadang 2
CGV3	CGV Paju Yadang 3
CGV4	CGV Paju Yadang 4

PROGRAM EVENT

PROGRAM	GV
EVENT	Master Class
	Docu Talk
	Club Cinema

Important Notes

- For updates after the catalogue has been published, please check the DMZ Docs website.
- GV schedules are subject to change or cancellation depending on the guest's availability.
- The availability of interpretation services varies by event. Please refer to the website for details.
- GV: Includes Q&A, Master Class, Docu Talk, and Club Cinema.
- Each Critics' Choice screening will be followed by a 60-minute Critics' Talk—a one-on-one conversation between the director and a critic.
* Note: This talk will be conducted in Korean without interpretation.
- For the full DMZ Docs PLUS+ screening schedule, please visit the official website.

PREMIERE

WP	World Premiere
IP	International Premiere
AP	Asia Premiere
KP	Korean Premiere

SECTION ABBREVIATION

OF	Opening Film
CF	Closing Film
IC	International Competition
FC	Frontier Competition
KC	Korean Competition
VR	Verite
DF	Docufiction
ES	Essay
EP	Expanded
FW	Focus 1. Fredrick Wiseman : A Complete Retrospective
AI	Focus 2. Human, AI, Their Film & Their Future
CS	Critics' Choice
SI	Special Invitation Films

RATE

Ⓢ	General
Ⓛ	Over 12 admitted
Ⓜ	Over 15 admitted
Ⓟ	Over 19 admitted

- Children under 4 years old (born in 2022 or later): Not permitted, even when accompanied by a guardian.
- Films rated 19+: Valid photo ID required for admission.

9.11 THU

Pyeonghwa Nuri Outdoor Stage, Imjingak	[001] OF 19:00– Opening Ceremony+Opening Film: Mr. Nobody Against Putin 90min Ⓢ
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9.12 FRI

MB2				[101] FW 19:00–21:23 Monrovia, Indiana 143min Ⓛ
MB3	[102] FW 10:00–12:13 Blind 133min Ⓢ	[103] FW 13:30–15:36 Multi-Handicapped 126min Ⓢ	[901] 17:00–19:00 When a Brand and an Impactful Documentary Meet 120min * Tickets are free * First-come, First-served distribution	[104] DF 20:00–21:23 Underground 83min Ⓢ GV
MB4	[105] KC 10:30–11:35 Letter to an Unknown Mother 65min Ⓛ GV	[106] KC 13:30–14:56 Yakiniku ToRaJi 86min Ⓜ GV	[107] KC 17:00–18:41 The Rule Breaker 101min Ⓢ GV	[108] KC 20:30–21:32 Korean Competition for Shorts 3 62min Ⓛ GV
MB5	[109] IC 10:30–12:30 Tales of the Wounded Land 120min Ⓛ	[110] IC 14:30–16:03 Cutting Through Rocks 93min Ⓛ GV	[111] IC 17:30–21:17 The Prince of Nanawa 227min Ⓟ GV	
MB6	[112] VR 10:00–12:05 Timestamp 125min Ⓛ	[113] FC 13:00–14:28 Ancestral Visions of the Future 88min Ⓛ	[114] FW 16:30–18:57 Aspen 147min Ⓛ	[115] VR 20:00–21:37 Predators + Docu Talk 97min Ⓜ GV
MB7	[116] FW 11:00–12:04 A Couple 64min Ⓛ	[117] FW 13:00–15:51 Ballet 171min Ⓢ	[118] FC 17:00–18:10 A Brief History of Chasing Storms 70min Ⓛ	[119] VR 19:00–20:39 To a Waverer 99min Ⓜ GV
MB8	[120] ES 11:00–12:07 Essay for Shorts 2 67min Ⓛ	[121] CS 13:30–15:40 Edhi Alice : Reverse 130min Ⓜ	[122] EP 17:00–18:08 Expanded for Shorts 2 68min Ⓛ GV	[123] FC 20:00–21:08 She Boars 68min Ⓜ GV
CGV1	[124] FW 11:00–12:24 Titicut Follies 84min Ⓜ	[125] ES 14:00–15:03 Chinese Days 63min Ⓜ	[126] CS 16:00–17:52 K-Number 112min Ⓛ GV	[127] FW 20:30–21:51 Law and Order 81min Ⓛ
CGV2	[128] VR 11:00–12:02 Etienne's Garden 62min Ⓢ	[129] FW 13:00–14:32 Boxing Gym 92min Ⓛ	[130] ES 16:00–19:26 Bestiaries, Herbaria, Lapidaries 206min Ⓛ	[131] AI 20:30–21:55 About a Hero 85min Ⓜ
CGV3	[132] ES 10:30–13:09 Europe's New Faces 159min Ⓛ	[133] FW 14:00–15:15 High School 75min Ⓛ	[134] VR 17:00–18:32 Separated 92min Ⓜ	[135] FW 20:00–21:24 Hospital 84min Ⓛ
CGV4	[136] VR 10:30–12:07 Marlee Matlin: Not Alone Anymore 97min Ⓢ	[137] VR 13:00–14:50 Homegrown 110min Ⓜ	[138] EP 16:00–17:22 Expanded for Shorts 1 82min Ⓜ GV	[139] CS 19:30–20:28 Critics' Choice for Shorts 2 58min Ⓛ GV

9.13 SAT

MB2	[201] FW 11:00–12:01 The Last Letter 61min 12	[202] DF 13:00–14:05 Docufiction for Shorts 1 65min 12 GV	[203] AI 17:30–18:29 AI for Shorts 2 59min 15	[204] VR 20:00–21:02 Etienne's Garden 62min 6
MB3	[205] KC 10:30–11:44 A House with Two Yards 74min 12 GV	[206] ES 13:30–14:21 Essay for Shorts 1 + Club Cinema 51min 12 GV	[207] VR 17:00–18:25 We Want the Funk! 85min 12 GV	[208] IC 20:00–21:33 Cutting Through Rocks 93min 12 GV
MB4	[209] KC 10:00–11:35 Forget The Ocean, When We Look At The Ocean 95min 6 GV	[210] KC 13:30–15:02 Korean Competition for Shorts 1 92min 15 GV	[211] KC 17:00–18:23 Sometimes, Beauty Lies Along the Journey 83min 12 GV	[212] KC 20:00–21:38 A Portrait of Photography 98min 6 GV
MB5	[213] IC 10:30–11:59 Bright Future 89min 12 GV	[214] IC 14:00–15:41 Redlight to Limelight 101min 15 GV	[215] IC 17:30–18:52 The Ground Beneath Our Feet 82min 12 GV	[216] IC 20:30–21:45 To the West, in Zapata 75min 12 GV
MB6	[217] ES 11:00–12:32 Fragments Across the Screen 92min 15	[218] FW 14:00–16:56 Central Park + Docu Talk 176min 6 GV	[219] FW 19:00–22:16 Domestic Violence 196min 15	
MB7	[220] VR 10:00–11:30 Mr. Nobody Against Putin 90min 6 GV	[902] 14:00–18:00 Youth Documentary Production Workshop 240min	[221] VR 19:00–20:32 The Track 92min 6	
MB8	[222] VR 10:30–11:40 Verite for Shorts 1 70min 12 GV	[223] FC 13:00–14:46 With Hasan in Gaza 106min 12	[224] FC 17:00–18:44 Oh, Valentine 104min 12 GV	[225] FC 20:30–21:58 New Beginnings 88min 15 GV
CGV1	[226] FW 10:30–12:00 Basic Training 90min 12	[227] CS 13:00–14:04 The Birds Who Lived Home - Where Did You All Go? 64min 12 GV	[228] VR 16:30–17:45 Witnesses 2025 75min 12 GV	[229] CS 19:00–20:51 Search and Seizure: The Rise of an Insurrection 111min 12 GV
CGV2	[230] VR 11:00–13:00 In Real Life 120min 12	[231] DF 14:00–15:12 Invention 72min 12	[232] FW 17:00–19:23 Juvenile Court 143min 12	[233] EP 20:30–21:23 Have a Nice Day 53min 6
CGV3	[234] CS 10:00–11:26 At the Park 86min 12 GV	[235] FW 14:00–15:27 Essene 87min 12	[236] CS 17:00–18:03 Critics' Choice for Shorts 1 63min 6 GV	[237] FW 20:30–22:16 Primate 106min 12
CGV4	[238] VR 10:00–11:23 Dear Tomorrow 83min 15 GV	[239] KC 13:00–14:49 Beyond Now, Nyein 109min 15 GV	[240] VR 16:30–22:13 My Undesirable Friends: Part I — Last Air in Moscow 343min 12 GV	

9.14 SUN

MB2	[301] AI 11:00–12:25 About a Hero 85min 15	[302] AI 14:00–14:43 AI for Shorts 1 43min 15	[303] VR 16:00–21:43 My Undesirable Friends: Part I — Last Air in Moscow 343min 12 GV	
MB3	[304] DF 10:30–12:13 Money Land 103min 15 GV	[305] ES 14:00–15:08 Scene with Doodles 68min 12 GV	[306] ES 17:00–18:15 My Armenian Phantoms 75min 12 GV	[307] IC 20:00–21:38 La Jetée, the Fifth Shot + Club Cinema 98min 12 GV
MB4	[308] KC 10:00–11:49 Beyond Now, Nyein + Club Cinema 109min 15 GV	[309] KC 14:30–16:05 standby, action! 95min 12 GV	[310] KC 17:30–19:01 BangBang and Planaria 91min 12 GV	[311] KC 20:30–21:44 Korean Competition for Shorts 2 74min 12 GV
MB5	[312] IC 10:30–12:21 Militantropos 111min 12 GV	[313] IC 14:30–15:58 Light of My Eyes 88min 15 GV	[314] 18:00–20:00 Docu Talk: Sign of the 'Essay' 120min GV * Non-Screening Event * Free Booking	[315] DF 21:00–22:23 Underground 83min 6 GV
MB6	[316] DF 10:00–11:37 Endless Cookie 97min 12	[317] VR 13:00–14:50 Homegrown + Docu Talk 110min 15 GV	[318] AI 17:00–18:20 Primitive Diversity + Docu Talk 80min 15 GV	[319] FC 21:00–22:08 She Boars 68min 15 GV
MB7	[320] KC 10:00–11:26 Yakiniku ToRaJi + Club Cinema 86min 15 GV			[321] IC 18:00–21:47 The Prince of Nanawa 227min 15 GV
MB8	[322] FC 10:30–13:01 Green Line 151min 12 GV	[323] FC 14:30–16:14 The Vanishing Point 104min 15 GV	[324] EP 18:00–19:22 Expanded for Shorts 1 82min 15 GV	[325] EP 21:00–22:08 Expanded for Shorts 2 68min 12 GV
CGV1	[326] DF 10:00–11:35 Holy Electricity 95min 12	[327] CS 12:30–14:57 Esper's Light 147min 12 GV	[328] KC 17:00–18:38 A Portrait of Photography 98min 6 GV	[329] CS 20:30–21:33 Critics' Choice for Shorts 1 63min 6 GV
CGV2	[330] FW 10:30–13:18 Welfare 168min 12	[331] VR 14:30–16:03 The Hexagonal Hive and a Mouse in a Maze 93min 6	[332] FW 17:00–19:10 Model 130min 6	[333] FW 20:00–22:06 Multi-Handicapped 126min 6
CGV3	[334] CS 10:00–10:58 Critics' Choice for Shorts 2 58min 12 GV	[335] FW 13:30–15:43 Blind 133min 6	[336] CS 16:30–17:53 Works and Days 83min 6 GV	[337] KC 20:30–21:32 Korean Competition for Shorts 3 62min 12 GV
CGV4	[338] ES 10:30–11:41 Higher than Acidic Clouds 71min 15	[339] KC 13:00–14:41 The Rule Breaker 101min 6 GV	[340] CS 16:30–18:38 Edhi Alice: Take 128min 15 GV	[341] KC 21:00–22:05 Letter to an Unknown Mother 65min 12 GV

9.15 MON

MB2				
MB3	[401] FW 11:00–12:46 Primate 106min 12	[904] 14:00–16:00 POV from the fields 120min * Tickets are free * First-come, First-served distribution	[402] Barrier-free 17:00–18:31 Barrier-Free for Shorts 1 91min 12 GV	[403] IC 20:30–22:11 Redlight to Limelight 101min 15 GV
MB4	[404] ES 10:00–12:39 Europe's New Faces 159min 12	[405] KC 13:30–14:44 A House with Two Yards 74min 12 GV	[406] 16:30–18:32 Inland Sea + Master Class 122min 12 GV	[407] ES 21:00–22:15 My Armenian Phantoms 75min 12 GV
MB5	[408] IC 10:00–12:00 Tales of the Wounded Land 120min 12	[409] DF 13:00–14:05 Docufiction for Shorts 1 65min 12 GV	[410] IC 16:00–17:15 To the West, in Zapata 75min 12 GV	[411] IC 19:00–20:29 Bright Future 89min 12 GV
MB6	[412] ES 11:00–12:03 Chinese Days 63min 15	[413] DF 13:00–14:37 Endless Cookie 97min 12	[414] VR 17:30–19:07 Marlee Matlin: Not Alone Anymore 97min 12	[415] IC 20:00–21:22 The Ground Beneath Our Feet 82min 12 GV
MB7	[416] VR 10:30–12:30 In Real Life 120min 12	[417] FW 13:30–14:57 Essene 87min 12	[418] VR 16:30–18:02 The Track 92min 12	[419] AI 20:00–21:38 Assembly 98min 15 GV
MB8	[420] FC 10:00–11:44 The Vanishing Point 104min 15 GV	[421] 13:30–16:30 Docu Talk: Critiquing Korean Documentary Criticism 180min GV * Non-Screening Event * Free Booking	[422] FC 17:30–18:58 New Beginnings 88min 15 GV	[423] ES 20:30–21:41 Higher than Acidic Clouds 71min 15 GV
CGV1		[424] KC 12:00–13:35 Forget The Ocean, When We Look At The Ocean 95min 12 GV	[425] FW 16:00–18:23 Juvenile Court 143min 12	[426] KC 19:30–21:02 Korean Competition for Shorts 1 92min 15 GV
CGV2		[427] FW 13:00–15:57 Central Park 177min 12	[428] FW 17:00–18:01 The Last Letter 61min 12	[429] FW 19:00–21:51 Ballet 171min 12
CGV3		[430] DF 13:30–15:13 Money Land 103min 15 GV	[431] ES 17:00–18:07 Essay for Shorts 2 67min 12	[432] VR 20:00–21:39 To a Waverer 99min 15 GV
CGV4		[433] VR 13:00–14:30 Mr. Nobody Against Putin 90min 12 GV	[434] AI 16:30–17:29 AI for Shorts 2 59min 15	[435] KC 19:30–20:53 Sometimes, Beauty Lies Along the Journey 83min 12 GV

9.16 TUE

MB2		[501] ES 11:00–11:51 Essay for Shorts 1 51min 12 GV	[502] ES 14:00–17:26 Bestiaries, Herbaria, Lapidaries 206min 12	[503] AI 19:00–20:38 Assembly 98min 15 GV
MB3	[504] FW 10:00–11:30 Basic Training 90min 12	[505] FW 14:00–15:24 Hospital 84min 12	[506] VR 17:00–18:33 The Hexagonal Hive and a Mouse in a Maze 93min 12	[507] SI+IC 19:30–21:36 La Jetée + La Jetée, the Fifth Shot + Docu Talk 126min 15 GV
MB4	[508] DF 10:30–12:05 Holy Electricity 95min 12	[509] VR 13:00–14:32 Separated 92min 15	[510] VR 17:00–18:15 Witnesses 2025 75min 12 GV	[511] FW 19:30–22:18 Welfare 168min 12
MB5	[512] VR 11:00–12:10 Verite for Shorts 1 70min 12 GV	[513] DF 13:30–14:42 Invention 72min 12	[514] VR 17:00–18:25 We Want the Funk! 85min 12 GV	[515] IC 20:00–21:51 Militantropos 111min 12 GV
MB6	[516] VR 10:00–11:37 Predators 97min 15	[517] FW 13:00–15:10 Model 130min 12	[518] VR 17:30–19:35 Timestamp 125min 12	[519] FC 20:30–21:58 Ancestral Visions of the Future 88min 12
MB7	[520] EP 10:00–10:53 Have a Nice Day 53min 12	[521] CS 13:00–14:26 At the Park 86min 12	[522] FW 16:00–17:21 Law and Order 81min 12	[523] FC 19:00–20:46 With Hasan in Gaza 106min 12
MB8	[524] VR 10:30–11:53 Dear Tomorrow 83min 15 GV	[525] CS 13:30–14:34 The Birds Who Lived Home - Where Did You All Go? 64min 12	[526] FC 16:00–18:31 Green Line 151min 12 GV	[527] IC 20:30–21:58 Light of My Eyes 88min 15 GV
CGV1		[528] AI 14:00–15:20 Primitive Diversity 80min 15	[529] KC 16:30–17:44 Korean Competition for Shorts 2 74min 12 GV	[530] FC 19:30–21:14 Oh, Valentine 104min 12 GV
CGV2		[531] FC 13:30–14:40 A Brief History of Chasing Storms 70min 12	[532] FW 16:00–18:23 Monrovia, Indiana 143min 12	[533] CS 19:30–21:57 Esper's Light 147min 12
CGV3		[534] FW 14:00–15:32 Boxing Gym 92min 12	[535] AI 17:00–17:43 AI for Shorts 1 43min 15	[536] FW 19:00–20:04 A Couple 64min 12
CGV4		[537] FW 12:00–15:16 Domestic Violence 196min 15	[538] KC 16:30–18:01 BangBang and Planaria 91min 12 GV	[539] KC 20:00–21:35 standby, action! 95min 12 GV

9.17 WED

MB3	[601] FW 11:00–12:24 Titicut Follies 84min 15	[602] FW 13:30–14:45 High School 75min 12
MB4	[603] CS 11:00–12:52 K-Number 112min 12	[604] CS 14:00–15:23 Works and Days 83min 6
MB5	[605] CS 10:30–12:21 Search and Seizure: The Rise of an Insurrection 111min 12	[606] ES 13:30–15:02 Fragments Across the Screen 92min 15
MB6		[999] CF 19:30–21:29 Closing Film: Orwell: 2+2=5 119min 15
MB7		
MB8	[607] ES 10:30–11:38 Scene with Doodles 68min 12	[608] FW 13:00–15:27 Aspen 147min 12

Ticket Information

Ticket Prices

Category		Price	Venues
Main Screenings		8,000KRW	MEGABOX Kintex, CGV Paju Yadang
DMZ Docs PLUS+	Gyeonggi Indie Cinema	5,000KRW	LOTTE CINEMA Gwanggyo Hall 1
	Small Cinema, Media Centers	4,000KRW	Seongnam Media Center, Pocheon Media Center, Hwaseong Cinema

On-site Discounts

Eligible Audience	Price	Details
Gyeonggi Province residents	4,000KRW	50% discount with ID (Not applicable to Gyeonggi Indie Cinema)
Children / Youth (Under 19)		50% discount for guests under 19
Persons with disabilities / National merit honoree		50% discount with disability ID, national merit certificate, or bereaved family certificate
Groups (Adults / Youth / Children)	3,000KRW	Groups of 10 or more
Seniors (65+)	Free	Free admission with valid ID for ages 65+

- Discounts apply only with valid proof of eligibility and ID.
- Multiple discounts cannot be combined.
- DMZ Docs PLUS+ screenings are only applicable for Seniors discounts.
- For Wheelchair Seats / Group Screening, Please contact us by email. (theater@dmzdocs.com)
- If email booking is not possible, booking by phone is available: (+82) 031-936-7403.

Booking Information / Online

Online Booking	DMZ Docs official website (dmzdocs.com/eng) – Book by entering your personal details
Booking Period	Sep 2 (Tue), 14:00–Until the screening start time
Payment Methods	Credit / Debit card, Mobile payment
Ticketing & Entry	<ul style="list-style-type: none">- Check booking confirmation text after purchase- Enter the theater with a mobile ticket (QR code)- If you cannot use a mobile ticket, please collect a paper ticket at the on-site box office

Booking Information / Box Office

Main Theater		
Venue	Dates/Opening Hours	Payment Methods
MEGABOX Kintex	Sep 12 (Fri)–Sep 17 (Wed) 09:30–Until 15 minutes after the last screening starts	Cash, Credit/Debit card, Ticket voucher, Festival badge
CGV Paju Yadang	Sep 12 (Fri)–Sep 16 (Tue) 09:30–Until 15 minutes after the last screening starts	Cash, Credit/Debit card, Ticket voucher, Festival badge

* For more information, Refer to the website DMZ Docs(dmzdocs.com/eng)

DMZ Docs PLUS+

Venue	Dates/Opening Hours	Payment Methods
Gyeonggi Indie Cinema (LOTTE CINEMA Gwanggyo Hall 1)	Sep 13 (Sat)–Sep 14 (Sun) According to the venue's operating hours	Credit/Debit card, Ticket voucher (Festival badge not accepted)
Seongnam Media Center, Pocheon Media Center, Hwaseong Cinema	Sep 13 (Sat) According to the venue's operating hours	Payment methods vary by venue (Festival badge not accepted)

- Gyeonggi local currency cards, culture gift certificates, and other forms of payment are not accepted.
- Ticket booking methods for DMZ Docs PLUS+ venues vary by location. Please check the official website (dmzdocs.com/eng) for detailed information.
- At Seongnam Media Center and Pocheon Media Center (DMZ Docs PLUS+ venues), only online booking is available. (On-site payment is not possible.)

Booking Policy

- The 17th DMZ Docs operates with mobile ticket entry as the principle.
- You can reserve up to 4 tickets per movie.
- We recommend using Google Chrome when booking online.
- Tickets will be issued as mobile tickets (QR codes).
- Screenshots are not allowed to enter the theater.
- On-site reservations are available up to 15 minutes after the beginning of the screenings.
- Tickets cannot be reissued.
Please be careful not to misplace or damage your tickets.

Cancellation & Refund

	Online Booking	On-site Booking
Cancellation deadline	Up to 1 hour before the screening starts	
Cancellation fee	A fee of 1,000 KRW per ticket applies to same-day cancellations	
Cancellation method	Cancel via your booking history on the festival website	Cancel at the on-site box office
	* Once a paper ticket is issued, cancellation is only possible at the on-site box office with the physical ticket and the same payment card used.	

- Refunds and cancellations are not allowed for lost and destroyed tickets, and tardiness.
- Partial cancellations are not allowed. To cancel part of a booking, you must cancel the entire booking and rebook the desired number of tickets.
- Tickets issued by Ticket Voucher or Badge are not available for exchange or cancellation.
- Refund processing times may vary depending on payment method, cancellation date, and card/bank/telecom company.
- If the screening is cancelled or rescheduled by the DMZ Docs, 100% refund will be made to ticket holders at the On-site box office. (Make sure to bring your physical ticket and the same payment card used)

Theater Regulation

Theater Information

Punctual Screenings	Refunds and cancellations are not allowed for lost and destroyed tickets, and tardiness. <ul style="list-style-type: none">- Admission is not allowed after 15 minutes from the start of the screening.- For short film compilations, entry is allowed only after the first film has ended.
Assigned Seating	Please sit in your reserved seat as indicated on your ticket. <ul style="list-style-type: none">- Avoid changing seats or re-entering the theater during the screening.- If you arrive after the screening has started, your assigned seat may not be guaranteed.
Ticket Requirement	The 17th DMZ Docs uses mobile tickets as the primary form of admission. All attendees must possess a valid ticket to enter the theater and watch films. <ul style="list-style-type: none">- For online reservations, you can enter directly using your mobile ticket. (Screenshots are not accepted.)- If you have a ticket voucher or festival badge, you must exchange it for a ticket at the box office before entry.
Ratings	DMZ Docs strictly follows film rating regulations. <ul style="list-style-type: none">- Children under 4 years old (born in 2022 or later) are not permitted, even if accompanied by a guardian.- Audiences under 19 years old (including high school students) are not allowed to watch films rated “Restricted to Adults” films regardless of whether they are accompanied by a guardian.- A valid photo ID is required for admission to “Restricted to Adults” films.
Food & Beverage Policy	For the safety and comfort of all guests, only drinks with secure lids are allowed inside the theater. Food is not permitted.
No Photography or Recording	The use of cameras or any recording devices is prohibited. Photography and video recording during screenings are not allowed.
Courtesy Reminder	Please turn off all electronic devices to ensure a comfortable screening experience for everyone.

Parking

MEGABOX Kintex	Parking is available at the Hyundai Department Store and Lakins Mall parking lots. <ul style="list-style-type: none">- Please verify your ticket at the DMZ Docs Information Desk located inside MEGABOX Kintex to register your vehicle for parking.- Upon registration, you will receive 6 hours of free parking.- After the free period, a fee of ₩1,000 per 10 minutes will be charged.
CGV Paju Yadang	Parking is available at the CGV building’s B1 to B3 underground parking lots. <ul style="list-style-type: none">- Upon entering the 7th floor, please register your license plate number at the self-service parking validation kiosk.- Parking validation cannot be combined with offers from other stores within the building.- Upon registration, you will receive 3 hours and 30 minutes of free parking.- After the free period, a fee of ₩1,500 per 30 minutes will be charged.

Online Screening Guide

Online screenings of the 17th DMZ International Documentary Film Festival (DMZ Docs) are available on docuVoDA. Please enjoy 17th DMZ Docs screenings through docuVoDA (Vision of Documentary Archive), an OTT specialized in documentaries developed by the festival.

Guide

Period	Sep 12 (Fri) 11:00–Sep 17 (Wed) 24:00 (KST)
Viewing Hours	Available for viewing within 48 hours after payment * If payment is made at 23:00 on Sep 17(Wed), access will be available until 23:00 on Sep 19 (Fri)
Price	Short film KRW 1,500
View Limit	200 viewers per film
Viewers Category	docuVoDA subscribers, Service only available in South Korea * Payment and streaming are not supported in countries/ regions other than South Korea.
Available Films	Films with the notation “docuVoDA” in the official screening information.
Cancellation / Refund	Cancellations or refunds will not be permitted once payment has been made. * Cancellations or refunds will not be permitted, even if the film is not viewed within the designated viewing period.
Application	Access Google Play [Android OS] or App Store [iOS] → Search for the keyword VoDA/docuVoDA → Download the app

Instructions

- Please use the website (PC-mobile) for payment of admission fees.
- Unauthorized photography, reproduction, video capture, and leakage without the consent of the copyright holder are strictly prohibited under copyright law. Violation of this will result in immediate restriction of platform usage privileges and may result in legal liability.
- Shorts are all organized as stand-alone works.
- Please view the artwork during the exhibition period (including viewing hours). Attempts to view the work after the end of the period will be blocked. You may be held legally responsible for copyright violations.
- We recommend using the Chrome browser, Edge browser, and Safari browser when using the web. Other browsers may cause errors when making payments and viewing artworks.

Contact

- Sep 12 (Fri)–Sep 19 (Fri), 09:00–18:00 (Break Time 12:00–13:00)(Weekend & holiday, Email Only)
- archive@dmzdocs.com / 031-936-7278



Mr. Nobody Against Putin



David BORENSTEIN, Pavel TALANKIN
Denmark, Czechia | 2025 | 90min | Color/B&W | AP | G

Mr. Nobody Against Putin follows the courageous path of a teacher exposing the state-sanctioned propaganda fed to Russian students in the wake of the invasion of Ukraine.

Its protagonist and co-director, Pavel “Pasha” Talankin, loves his life as a school event coordinator and film instructor in the small town of Karabash—until the day his country launches its full-scale invasion. Talankin begins to feel a deep concern as newly mandated government messaging enters the curriculum and schools start being used as spaces linked to military recruitment. His footage captures scenes in which Russian schools present European history from a particular perspective. In class, the claim that Ukraine is under the control of neo-Nazi forces is mentioned repeatedly.

Over time, Russian flags appear more frequently around the school, and classroom activities evolve to include pledges of allegiance to the motherland. In this environment, Talankin finds subtle ways to raise questions about the Putin government during lessons. Using his position as a film instructor, he quietly works to initiate change, positioning himself as a whistleblower. He smuggles footage to American co-director David Borenstein while also preparing for his own escape. His students are lively and full of curiosity; his own resolve is a compelling blend of ingenuity, humor, and moral courage.

Orwell: 2+2=5



Raoul PECK
France, USA | 2025 | 119min | DCP | Color/B&W | KP | 15

In George Orwell's *1984*, the protagonist Winston Smith is arrested as a thought criminal and subjected to brutal “re-education.” Under relentless torture, he is forced to accept the false equation “2 + 2 = 5”—a chilling emblem of the state's power to make citizens believe lies as truth. The phrase predates Orwell, but in his hands it became a searing critique of systems that strip away human autonomy.

Master political documentarian Raoul Peck draws from Orwell’s letters, essays, and fiction to craft *Orwell: 2+2=5*, a dazzling, non-linear meditation on the global resurgence of fascism. Peck’s intricate structure reveals the unsettling parallels between Orwell’s dystopian vision and the present, positioning Orwell as an incisive guide to our modern world. From Iraq, Tunisia, and Sudan to Ukraine and Palestine—from the madness of Putin to the bombast of Trump—Peck threads contemporary crises into Orwell’s own chain of thought.

Divided into three chapters—“War is Peace,” “Freedom is Slavery,” and “Ignorance is Strength”—the film shows how authoritarian leaders can weaponize liberal ideals, and how readily the public can be persuaded to embrace such contradictions.

International Competition

The slogan of the 17th DMZ International Documentary Film Festival, “A Day We Dream Of,” rings with quiet defiance against a world where progress feels distant, even illusory. In such times, the very wish for a livable day can feel like a luxury. Yet it is precisely this hope—fragile yet vital—that today’s documentary filmmakers extend to us, armed with courage, reflection, and unwavering determination.

The ten films in this year’s International Competition are born from this spirit. They are helmed by directors who not only have something urgent to say about our world, but who also possess a profound commitment to listening. Humane, timely, and at times razor-sharp, their diverse cinematic voices bear witness to the realities of communities in Ukraine, Sudan, Palestine, Iran, Lebanon, and India. In their stories of discrimination, violence, and erasure, we hear the echo of our own global crises and feel the quiet longing for that one livable day.

These films offer no easy answers. Instead, they find their power in the particular: in the bonds of friendship and family, in the quiet intimacy of solidarity. It is here, in these moments of grace, that they clear a space for us to imagine the world anew. We invite you to listen closely. These are the voices of artists who think deeply, who see what is so often unseen, and who return it to us with startling clarity, profound empathy, and a bold, unwavering belief in the power of the imagination.



Bright Future

Andra MACMASTERS
Romania, South Korea | 2024 | 89min | DCP | Color/B&W | AP | 12
Filmmaker Andra MacMasters re-examines the 1989 World Festival of Youth and Students in Pyongyang. Thousands from different nations gathered in North Korea for this celebration of peace, friendship, and anti-imperialism. Using archival footage by Romanian cinematographer Emilian Urse, the film intersects parades, ideological fervor, and moments of solidarity. Discussions on denuclearization, human rights, and environment unfold amid Tiananmen and global unrest. Through multilingual voice-overs and raw VHS textures, this documentary explores the precarious boundary between utopian ideals and historical rupture.
[213] MB5 9/13 10:30 GV
[411] MB5 9/15 19:00 GV



The Prince of Nanawa

Clarisa NAVAS
Argentina, Paraguay, Colombia, Germany | 2025 | 227min | DCP | Color | AP | 15
This coming-of-age documentary follows Ángel, a boy filmmaker Clarisa Navas first met on a bridge between Argentina and Paraguay. Here, a single structure separates two nations, the air hums with both Guarani and Spanish, and people smuggle goods. On this liminal space, Navas and nine-year-old Ángel begin a relationship that spans a decade. The film is a chronicle of their collaboration and Ángel's journey from childhood to adolescence, shedding light on the resilient vitality of a life unfolding within the layered realities of a borderland.
[111] MB5 9/12 17:30 GV
[321] MB7 9/14 18:00 GV



Tales of the Wounded Land

Abbas FAHDEL
Lebanon | 2025 | 120min | DCP | Color | AP | 12
A delicate yet powerful chronicle of the war that ravaged South Lebanon. Through images of scorched land and a wounded community struggling to reclaim peace, the film bears witness to the long aftermath of violence. Abbas Fahdel captures everyday moments, landscapes, and silences to poetically evoke both the lingering scars of war and the quiet resilience of life.
[109] MB5 9/12 10:30
[408] MB5 9/15 10:00



La Jetée, the Fifth Shot

Dominique CABRERA
France | 2024 | 98min | DCP | Color/B&W | AP | 12
Starting from her cousin's memory, Dominique Cabrera traces a visual echo between a family photograph and a shot from Chris Marker's *La Jetée* (1962). Blending archival images, family albums, and production notes, the film connects Orly Airport to the 1962 Algerian exodus, revealing intersections of personal memory and postcolonial history. Through interviews and re-enactments, it explores memory, chance, and authorship, while Cabrera's voice-over follows traces of exile and identity, showing how a single image becomes a portal to layered histories and sensory affinities.
[307] MB3 9/14 20:00 GV
[507] MB3 9/16 19:30 GV
* Presented as a joint screening: Special Invitation Screening La Jetée



The Ground Beneath Our Feet

Yrsa ROCA FANNBERG
Iceland, Poland | 2025 | 82min | DCP | Color/B&W | AP | 12
Set in a Reykjavík nursing home, this tender, humanistic film observes the quiet rituals of daily life as seasons turn from winter to summer and back again. Within the stately walls of a timeworn building—both an institution and a home—elderly residents live out their final chapter. Some have lived nearly a century; beyond this home, nothing awaits but a return to the earth. Yet even here, where the end is certain, life tenaciously endures for as long as it possibly can.
[215] MB5 9/13 17:30 GV
[415] MB6 9/15 20:00 GV



Militantropos

Simon MOZGOVYI, Yelizaveta SMITH, Alina GORLOVA
Ukraine, Austria, France | 2025 | 111min | DCP | Color | AP | 12
Three filmmakers offer an observational portrait of everyday life consumed by Russia's full-scale invasion of Ukraine. Filmed over two years across the country, *Militantropos* follows refugees, resistance fighters, farmers, and civilians who stay behind—capturing how they adapt, flee, rebuild, or simply endure. Fragments of daily existence, reshaped by war, are woven together to reveal not only the instinct for survival but also the profound human need to connect, even amid utter devastation.
[312] MB5 9/14 10:30 GV
[515] MB5 9/16 20:00 GV



Light of My Eyes

Sophie BREDIER
France | 2025 | 88min | DCP | Color | IP | 15

In 2012, while filming at Saint-Louis Hospital in Paris, Sophie Bredier met Mahmoud, a victim of the Egyptian revolution. Blinded by facial injuries, he had been brought to France for treatment with help from a humanitarian organization. Brudieu filmed him for several months—until one day, he vanished. His sudden absence unfolds into a quiet search for a missing life. Blending observational footage, voice messages, and an intimate gaze, *Light of My Eyes* explores what it means to see through another’s eyes and reflects on memory, otherness, and the possibility of solidarity within absence.
[313] MB5 9/14 14:30 GV
[527] MB8 9/16 20:30 GV



Cutting Through Rocks

Sara KHAKI, Mohammadreza EYNI
USA, Iran, Germany, Netherlands, Qatar, Chile, Canada | 2025 | 93min | DCP | Color | AP | 12
This film follows Sara Shahverdi, the first woman elected to a village council in rural Iran. As she teaches teenage girls to ride motorcycles and campaigns against child marriage, she faces fierce community resistance. Threading through bureaucracy, landscapes, and cultural friction, Sara’s journey unfolds with warmth, humor, and a sharp political instinct. This instinct translates into the tangible practice of creating space for women, showing how one individual’s quiet courage can spark collective transformation.
[110] MB5 9/12 14:30 GV
[208] MB3 9/13 20:00 GV



Redlight to Limelight

Bipuljit BASU
India, Finland, Latvia | 2025 | 101min | DCP | Color | AP | 15

In a Kolkata red-light district, sex workers and their children form the filmmaking collective CAM-ON to forge a different future. Determined to become directors and actors, they confront societal stigma to help the next generation escape the cycle of sex work. As they create a short film where memory and reality intersect, its screening becomes a moment of profound collective catharsis. This film documents their liberating journey of finding their voice, transforming a space of oppression into a stage for self-expression.
[214] MB5 9/13 14:00 GV
[403] MB3 9/15 20:30 GV



To the West, in Zapata

David BIM
Cuba, Spain | 2025 | 75min | DCP | B&W | AP | 12
Landi and Mercedes live in Cuba’s unforgiving Zapata marshlands. Amid a pandemic, shortages, and social unrest, they resort to extreme means to support their autistic son, Deinis. Shot entirely in black-and-white by director David Bim, the film contrasts the intensity of crocodile hunting with the quiet routines of Deinis and Mercedes. The rhythm of labor and tense family reunions evolves into a meditation on the bonds and resilience that sustain a family in crisis.
[216] MB5 9/13 20:30 GV
[410] MB5 9/15 16:00 GV

Frontier Competition

The Frontier Competition aims to broaden our understanding of documentary, to test the boundaries of tradition and convention, and to offer perspectives that illuminate the connection between film and the world. This year, we again seek to honor the achievements of films that boldly dismantle boundaries, embrace new perspectives on the medium, and venture into creative aesthetics—ultimately questioning what it means for a documentary to exist.

Eight films have been selected that not only offer a fresh vision of documentary aesthetics, but also contribute to fostering a more inclusive cultural space that expands the horizons of social and artistic discourse. At the same time, this program makes a clear statement about the kinds of films the DMZ International Documentary Film Festival champions. Hailing from diverse eras and cultural spheres, these Frontier films challenge and expand existing formal classifications, opening new paths of expression. They provide an opportunity to encounter the very forefront of documentary practice today.

For our audience, we expect these films to serve as a powerful provocation, challenging conventional concepts and definitions. Guided by the belief that reality is not merely captured by the camera but is constructed through imagination and creativity, these works embody the bold visions and liberated imaginations of their artists. These films challenge all categories, forms, and distinctions.

With Hasan in Gaza

Kamal ALJAFARI
Palestine, Germany, France, Qatar | 2025 | 106 min | DCP | Color | AP | 12
Three MiniDV tapes documenting Gaza in 2001 surface, bearing witness to a vanished world. The story begins as a search for a former prisoner lost to war and time, evolving into a journey across the Gaza Strip. Guiding this journey is Hasan, a local who would later disappear without a trace. The camera reveals Gaza’s landscapes and captures its daily rhythms. Beyond the fragments of an irreversibly changed reality, this forgotten footage is reawakened, becoming a cinematic meditation on memory itself.
[223] MB8 9/13 13:00
[523] MB7 9/16 19:00



With Hasan in Gaza



She Boars

Ancestral Visions of the Future

Lemohang Jeremiah MOSESE
France, Lesotho, Germany, Qatar, Saudi Arabia | 2025 | 88min | DCP | Color/B&W | AP | 12
A man returns to a nameless city, seeking to remember who he is. Following his journey, the film explores the tension between wandering and community, loss and recovery. Within the blurred lines of reality and fiction, fragmented narratives and mythic images probe the inner conflict between exile and belonging. Yet this is more than one man’s story; it is an elegy for a city and its people, trapped between the weight of memory and the inevitability of loss. A dreamlike, poetic tribute to the art of cinema, it ultimately explores the meaning of homeland and identity.
[113] MB6 9/12 13:00
[519] MB6 9/16 20:30



Ancestral Visions of the Future



Oh, Valentine



Green Line

Oh, Valentine

HONG Jinhwon
South Korea | 2025 | 104min | DCP | Color/B&W | WP | 12
The film connects the present of a failed revolutionary, who has left the factories and cities behind, with the death of a subcontracted worker two decades prior. Across this temporal divide, it explores the lingering, unabandonable possibility of a new revolution—a stark meditation on struggle, memory, and the embers of hope that refuse to be extinguished.
[224] MB8 9/13 17:00 GV
[530] CGV1 9/16 19:30 GV

Green Line

Sylvie BALLYOT
France, Qatar, Lebanon | 2024 | 151min | DCP | Color/B&W | IP | 12
Amid the ruins of 1980s Beirut, the film revisits the city through young Fida's eyes. Her nightmarish memories of daily walks to school past corpses and artillery are reawakened by uneasy reunions with former militia members. Fida confronts a terrifying truth: the men who promised protection were the source of her fear. Weaving together miniature sets, archival footage, and interviews, the film delicately pieces together a fractured narrative of trauma, distorted memory, and a city's enduring wounds and silences.
[322] MB8 9/14 10:30 GV
[526] MB8 9/16 16:00 GV



The Vanishing Point



A Brief History of Chasing Storms

The Vanishing Point

Bani KHOSHNOUDI
Iran, USA, France | 2025 | 104min | DCP | Color | AP | 15
After her film on Iran's 2009 Green Movement was banned, exiled filmmaker Bani Khoshnoudi traces her cousin, who vanished during the 1988 political repression. Working with French editor Claire Atherton, she crafts a visual essay from archival fragments—photos, personal items, anonymous protest footage—and stark observational scenes. Capturing the intersection of personal memory and national history, she confronts the violence that erased her cousin and countless others. The film becomes an inquiry into the ethics of representation and the resilience of memory, transforming absence into an act of resistance
[323] MB8 9/14 14:30 GV
[420] MB8 9/15 10:00 GV

A Brief History of Chasing Storms

Curtis MILLER
USA | 2025 | 70min | DCP | Color/B&W | AP | 12
The tornado: a destructive force of nature and a symbol of American collective tragedy. With wit and humor, this episodic road movie explores the climate legacy of 'Tornado Alley,' examining memory, inequality, colonization, and disaster capitalism. The director visits tornado memorials, Twister the Movie Museum, bunker builders, and storm chasers, weaving their testimonies with archival footage. Combining 16mm black-and-white film with 4K video, this journey visualizes the myths and memories of the land, reflecting on the complex dynamics of disaster.
[118] MB7 9/12 17:00
[531] CGV2 9/16 13:30



New Beginnings

New Beginnings

Isabelle INGOLD, Vivianne PERELMUTER
Belgium, France | 2025 | 88min | DCP | Color | AP | 15
The film follows Al Moon, a Yurok Vietnam War veteran from Northern California, on a journey across America to confront his past and the nation's ecological trauma. Amid environmental ruin, structural violence, and the erosion of Indigenous traditions, he attempts to reunite with fellow veterans, retracing fragments of loss. The people he meets mirror a divided America wrestling with its own wounds, reflecting Al's inner turmoil. The film's quiet aesthetic offers a poetic meditation on survival, belonging, and the search for connection.
[225] MB8 9/13 20:30 GV
[422] MB8 9/15 17:30 GV

Korean Competition

The 10 feature-length and 11 short films in this year's Korean Competition guide us through the varied landscapes of contemporary Korean reality. Their cameras take us from deeply personal spaces to fleeting crossroads in life, from sites of protest and resistance to overlooked chapters of history. With their own distinct rhythms and perspectives, the filmmakers observe and record, accompany and reflect, critique and testify—and at times, they reach out. Born from long, sustained engagement—with themselves, with others, with the world—these works unfold through a wide range of expressive forms: a quiet monologue, a personal letter, a searching dialogue, a profound silence. In every form, a distinct voice emerges, revealing a deep and urgent contemplation of life and society.

Flowing through this year's selection, from emerging talents to established masters, is a palpable new energy. We witness a powerful cinematic drive to forge connections—to invent new audiovisual languages capable of weaving together disparate and even conflicting stories. These sensory experiments, which traverse borders, eras, and species, offer more than just aesthetic novelty; they provide vital inspiration for a Korean society grappling with political polarization and the fraying of community bonds.



A Portrait of Photography



Yakiniku ToRaJi

A Portrait of Photography

KOH Heeyoung
South Korea | 2025 | 98min | DCP | Color/B&W | WP | G
Japanese photojournalist Kuwabara Shisei boards a flight to Korea. Since his first visit in 1964 as a 27-year-old, Shisei has spent six decades documenting the turbulence of Korea's modern history: Cheonggyecheon, military camp towns, the Vietnam War deployment, and democracy movements. Now elderly, he returns, believing this might be his final journey. He carries a mission: to revisit the places and people that defined his life's work. The film follows the photographer's footsteps back into the heart of these historical sites.
[212] MB4 9/13 20:00 GV
[328] CGV1 9/14 17:00 GV

Yakiniku ToRaJi

YANG Jihoon
South Korea | 2025 | 86min | DCP | Color | WP | 15
After graduating from Joseon school, × × enters a South Korean university. Jihoon meets × ×'s family and friends, sharing meals, drinks, and songs together. Through these interactions, he naturally grows closer to ●●, ▲▲, and ◆◆, listening to their memories of Joseon school and their lives in Japan. These exchanges erase the space of everyday life and question the sense of mission imposed in its place: For whom is it really when we label those living ordinary lives with 'identity'?
[106] MB4 9/12 13:30 GV
[320] MB7 9/14 10:00 GV



Beyond Now, Nyein



A House with Two Yards

Beyond Now, Nyein

LIM Daecheong
South Korea | 2025 | 109min | DCP | Color | WP | 15
Choi Jinbae from Korea and Nyein Thazin from Myanmar are an international couple. They married seven years ago in Mandalay and, after a ceremony in Korea, planned to return. But COVID-19 left them stranded in Seoul. One day, a photo arrives from Myanmar showing a village destroyed by the coup. Urged by fellow Myanmar people to share their country's reality with the world, Choi picks up a camera. An ordinary family's life is suddenly thrust into questions of pain, solidarity, and the ethics of bearing witness.
[239] CGV4 9/13 13:00 GV
[308] MB4 9/14 10:00 GV

A House with Two Yards

SEOL Suan
South Korea | 2025 | 74min | DCP | Color | WP | 12
Lettuce seeds from an elderly neighbor take root in a city planter, growing across generations. This sight evokes memories: the neighbor's yard, her cat, the sound of her footsteps, and her hands, which, like a village craftsperson, cared for all surrounding life. A physical pain that began back then brings a new awareness of the body's inner entanglements and the invisible ripples left by the world's countless grandmothers.
[205] MB3 9/13 10:30 GV
[405] MB4 9/15 13:30 GV



The Rule Breaker



standby, action!

The Rule Breaker

HWANG Daeun, PARK Hongyeol
South Korea | 2025 | 101min | DCP | Color | WP | G
Is it ‘rule breaking’ for Korean society to encourage childbirth while leaving childcare to individuals? Is it ‘rule breaking’ for a family where the father works low-wage irregular jobs and serves as a stay-at-home dad to four children? To resist Korean society’s rule breaking, this stay-at-home father of four decides to become the so-called “Rule Breaker.”
[107] MB4 9/12 17:00 GV
[339] CGV4 9/14 13:00 GV

standby, action!

AHN Changkyu
South Korea | 2025 | 94min | DCP | Color | WP | 12
Following the body of Park Kyung-seok and the hands of Moon Jong-taek, the film documents Park’s daily struggles on the subway and the public outcry over ‘inconveniencing innocent people.’ Holding his camera, Moon confronts a wall of indifference as they repeat the same fight in an unchanging world. The film stands with them, questioning the nature of their dreams while reflecting on the raw, immediate reality of their struggle.
[309] MB4 9/14 14:30 GV
[539] CGV4 9/16 20:00 GV



BangBang and Planaria



Sometimes, Beauty Lies Along the Journey

BangBang and Planaria

PARK Heejin
South Korea | 2025 | 91min | DCP | Color/B&W | WP | 12
Sunk in chronic lethargy, “I” follow my mother on a walk along Namdaecheon stream and recall an old elementary school assignment: catch a planarian. I never found one back then; I just played on the trampoline (“bang-bang”) nearby. An unsolved mystery remained: do planarians really live in Namdaecheon? This film is the story of a middle-aged woman with a new ADHD diagnosis who, in trying to find the answer, tumbles down a rabbit hole of planarian obsession.
[310] MB4 9/14 17:30 GV
[538] CGV4 9/16 16:30 GV

Sometimes, Beauty Lies Along the Journey

KO Hanbul
South Korea | 2025 | 83min | DCP | Color | WP | 12
Twenty years ago, at eighteen, Seonyoung suffered a severe spinal injury in a fall. His family sold their home and shop in Incheon to cover medical bills, moving to his father’s hometown of Cheongju. There, tragedy compounded: his father struggled with alcoholism, his mother’s health failed from hard labor, and his brother developed a mental illness after a traumatic military incident. Now, Seonyoung studies for the civil service exam, hoping to pass and finally return to Incheon to reclaim the life and memories left behind.
[211] MB4 9/13 17:00 GV
[435] CGV4 9/15 19:30 GV



Letter to an Unknown Mother



Forget The Ocean, When We Look At The Ocean

Letter to an Unknown Mother

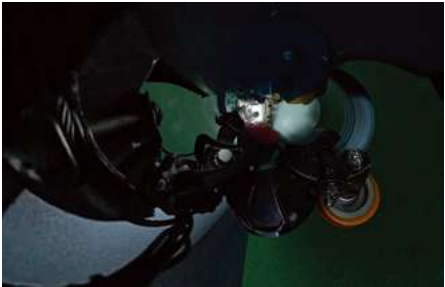
CHO Jinseok
South Korea, Australia, Japan, Portugal | 2025 | 65min | DCP | Color/B&W | WP | 12
The film follows an abandoned son’s search for the mother who left him. Like the final scene of Im Kwon-taek’s *Gilsotteum*(1986), which evokes the primal power of Korean kinship, this journey is filled with lingering images and sounds. Chronicling his travels through Japan, Portugal, and Spain, the film traces the unbreakable—if unseen—thread of blood that connects a mother and son, and extends through a scattered people.
[105] MB4 9/12 10:30 GV
[341] CGV4 9/14 21:00 GV

Forget The Ocean, When We Look At The Ocean

KIM Jigon
South Korea | 2024 | 95min | DCP | Color/B&W | WP | G
Beginning as an attempt to document the present by rewinding the past, the film reveals a startling truth: that which has vanished and that which will vanish both persist in the here and now. Traces of what was overlap with the current moment, creating a layered reality where memory and time blur, and the forgotten world asserts its continued existence.
[209] MB4 9/13 10:00 GV
[424] CGV1 9/15 12:00 GV



The Hospital



Revolution or Rollercoaster

Short Film 1

The Hospital

SONG Sanghyun
South Korea | 2025 | 15min | DCP | Color/B&W | WP | G
In 1945, just before Korea’s liberation, poet Yun Dong-ju died at age twenty-seven in Fukuoka Prison. Following his final gaze, a young man makes a pilgrimage across Japan. Through encounters with Japanese people who remember the poet, he is confronted with the memories of an outsider. This visual essay walks through today’s landscapes to trace the ghosts of the past, exploring the possibility of healing and reflection across the boundaries of nationality and time.
[210] MB4 9/13 13:30 GV
[426] CGV1 9/15 19:30 GV

Revolution or Rollercoaster

HA Minseok
South Korea | 2025 | 18min | DCP | Color | WP | 12
In the city, we are constantly in motion, yet we feel nothing but speed. An amusement park, however, offers a different experience. It turns inside out and outside in, disrupting our sense of direction and blurring spatial boundaries. The film observes that this is not mere chaos but occurs within a cyclical structure of a definite rhythm—an uncontrollable rhythm that captivates us. Here, time and space flow not in straight lines but along curves, opening or closing in an instant, tilting precisely left or right.
[210] MB4 9/13 13:30 GV
[426] CGV1 9/15 19:30 GV



The Island of Mee-Hee



My Boyfriend

The Island of Mee-Hee

Cristian TAPIES
South Korea | 2025 | 26min | DCP | Color | WP | 15
An island exists, surrounded by a river of cars. On that island is a person trying to escape. This is the story of Mee-Hee, a corporate whistleblower who fought to survive at the center of a perilous intersection. Her company tried to silence her. She fought back.
[210] MB4 9/13 13:30 GV
[426] CGV1 9/15 19:30 GV

My Boyfriend

VAN Siian
South Korea | 2025 | 33min | DCP | Color | WP | 12
A woman’s Chinese boyfriend suddenly faces the threat of deportation from South Korea. As she searches for a way to protect their peaceful life together, the film explores what it means to live in Korea as a foreigner. It calls on us to reconsider the gaze we cast upon the “others” who live among us.
[210] MB4 9/13 13:30 GV
[426] CGV1 9/15 19:30 GV



Picnic



cobalt

Short Film 2

Picnic

CHOI Subin
South Korea | 2025 | 21min | DCP | Color | WP | G
“My mother goes on a picnic once every three weeks.” With these words, a daughter’s camera observes her mother’s journey to the hospital for chemotherapy, reframing it as a picnic. By giving new meaning to an ordinary act, this deeply personal record becomes a cinematic attempt to heal life’s pain and hardships, revealing the quiet power of intimate storytelling.
[311] MB4 9/14 20:30 GV
[529] CGV1 9/16 16:30 GV
[402] MB3 9/15 17:00 GV

cobalt

CHANG Younghae
South Korea | 2025 | 27min | DCP | Color | WP | 12
The film surveys a mountain where a massacre site lies buried beneath a golf course, never fully excavated or preserved. A cobalt mine that operated here from 1937 until liberation became the site of a massacre in 1945. Fifty years later, a golf course was built over it. Scenes shift between the site’s remaining traces and the manicured landscape. Within this timeline, erased and overlaid by human hands, the snow-covered mountains emerge with a silent, heavy presence.
[311] MB4 9/14 20:30 GV
[529] CGV1 9/16 16:30 GV



UNSPOKEN



Seeound

UNSPOKEN

OH Seonju
South Korea | 2025 | 12min | DCP | Color/B&W | WP | 12
In remote places, some lives exist vividly, yet in silence. Two horses in a village corner, surrounded by rumors of confinement. An elderly person watching television alone in an isolated house atop cliff-like stairs. Feeling an inexplicable connection, the director seeks them out. The film suggests that through repeated, patient gazing, we can perceive a value in these lives that only time reveals—a testament to the art of truly seeing, not just ‘looking.’
[311] MB4 9/14 20:30 GV
[529] CGV1 9/16 16:30 GV

Seeound

KIM Soeon
South Korea | 2025 | 14min | DCP | Color | WP | G
For some, there is tinnitus. For others, there is no sound at all. This film invites us to step outside the familiar world of sound to redefine and newly experience it. This invitation, in turn, leads to other questions: Outside our familiar world, how is sound perceived? How does our interaction with it change?
[311] MB4 9/14 20:30 GV
[529] CGV1 9/16 16:30 GV
[402] MB3 9/15 17:00 GV



Old Man and Tiger



Last May in Theaters

Short Film 3

Old Man and Tiger

JUNG Hyeonjun
South Korea | 2024 | 29min | DCP | Color | WP | 12
The film introduces a public official in Mungyeong who claims that wild tigers still live on the Korean Peninsula. People assume they must be in high mountains or deep caves, but he insists they live closer than we imagine. Why do we place tigers in remote, unseen places, convinced they are gone? The film follows the official into a dark cave, in pursuit of the tiger he witnessed, along with faceless boars and a deer that fell from a cliff.
[108] MB4 9/12 20:30 GV
[337] CGV3 9/14 20:30 GV
[402] MB3 9/15 17:00

Last May in Theaters

Arief BUDIMAN
South Korea, Indonesia | 2025 | 22min | DCP | Color/B&W | WP | 12
Set against two events that triggered the birth of democracy—Gwangju in May 1980 and Jakarta in May 1998—this film collects the memories of individuals living in their aftermath. It follows the daily lives of cinema ticket clerks, pursuing the afterimages of the events through the words they overheard. Scenes that once repeated like war films settle quietly into the memories of bystanders, reminding us that everyone, including those in the film industry, has a role to play in defending democracy.
[108] MB4 9/12 20:30 GV
[337] CGV3 9/14 20:30 GV



Nostalgia or backwards

Nostalgia or backwards

KIM Minjung
South Korea | 2025 | 11min | DCP | Color | WP | 12
An art curator is told about a past visit to Searles Lake, a salt desert near California's Mojave Desert, and the nearby town of Trona, while pulling out a burned pharmaceutical encyclopedia. Trona's borax serves as a raw material for film developer, becoming a link between the memory of the place and the act of filmmaking. Long-held memories of conversations with the filmmaker's mentor James Benning, colleagues, and other mentors about the book found in front of a burned house in this borax-mining village are restored as script.
[108] MB4 9/12 20:30 GV
[337] CGV3 9/14 20:30 GV

Verite

The Verite section honors documentary cinema's enduring commitment to truth (vérité), while grappling with an urgent question: what does truth mean in the world we live in today? What truths must we seek, speak, and share through the realities these films confront? And how do we ensure the tragedies they witness are not repeated? Such questions feel ever more pressing in an age defined by war, hatred, sensationalism, and unchecked power—where technology bombards us with information faster than we can ethically process it. In response, the films in this year's Verite section return to documentary's critical essence: resisting haste, slowing judgment, and urging us to look again—and more deeply.

These works traverse a wide spectrum of places and crises: the U.S.–Mexico border, both sides of the war in Ukraine and Russia, the scorched streets of Lebanon, a forgotten bobsled track in Sarajevo, virtual game worlds, silenced histories, and the long journey home. Across these varied landscapes, a shared insight emerges: truth is not a fixed endpoint, but an ongoing, relentless pursuit.

But truth need not always be solemn. These films also find truth in moments of joy—in discovery and reflection, in music's rhythms, and in honoring a performer's extraordinary life. Verite invites us to experience truth not only as burden or warning, but as a layered and often beautiful process of understanding.



Timestamp

Mr. Nobody Against Putin

David BORENSTEIN, Pavel TALANKIN
Denmark, Czech Republic | 2025 | 90min | DCP | Color/B&W | AP | G
As Russia launches its invasion of Ukraine, Russian elementary schools become stages for state propaganda. In the Urals, teacher Pavel Talankin is ordered to film patriotic ceremonies but secretly documents the militarization of his students. Over two years, he captures the state's brainwashing apparatus and his own moral conflict, smuggling the footage out. Weaving together covert recordings and intimate reflections, the film reveals how surveillance, loyalty, fear, and resistance intersect under an authoritarian regime. It is an insider's confrontation with the true weight of courage and choice.
[220] MB7 9/13 10:00 GV
[433] CGV4 9/15 13:00 GV

Separated

Errol MORRIS
USA | 2025 | 92min | DCP | Color/B&W | AP | 15
Errol Morris investigates the 'family separation policy' enacted at the US-Mexico border during the Trump administration. The film weaves harrowing reenactments of one Guatemalan family's journey with testimony from high-level officials and whistleblowers, exposing a policy that weaponized fear and pain as tools of deterrence. Morris's signature dissecting gaze lays bare the bureaucracy and cold political calculations driving American institutions, while confronting the enduring trauma of families still torn apart.
[134] CGV3 9/12 17:00
[509] MB4 9/16 13:00

Timestamp

Kateryna GORNOSTAI
Ukraine, France, Netherlands, Luxembourg | 2025 | 125min | DCP | Color | AP | 12
In Ukraine, school life goes on under the shadow of war. Filmed across cities including Cherkasy, Kharkiv, and Bucha, this documentary observes how students and teachers adapt to constant threats and daily chaos. With no narration or interviews, the camera silently follows a year of classes held in bomb shelters, damaged schools, and makeshift classrooms. Through these quiet yet persistent moments, the film reveals the courage of a society preserving its culture and the resolve of a generation determined to learn amid destruction.
[112] MB6 9/12 10:00
[518] MB6 9/16 17:30

Predators

David OSIT
USA | 2025 | 97min | DCP | Color | AP | 15
A filmmaker re-examines the rise and fall of *To Catch a Predator*, the controversial TV show that tracked child predators. Using archival footage and new interviews with decoy actors, law enforcement, and vigilantes, the film probes the fragile line between justice and entertainment. It becomes a self-reflexive inquiry into our fascination with public shaming—whether rooted in empathy, spectacle, or complicity. Presenting unaired material, the film transcends the good-evil dichotomy to reveal a more complex reality where responsibility and pleasure intersect.
[115] MB6 9/12 20:00 GV
[516] MB6 9/16 10:00

Homegrown

Michael PREMIO
USA | 2024 | 110min | DCP | Color | AP | 15
A prospective father in New Jersey, an Air Force veteran in New York, and an organizer in Texas. The film follows these three right-wing activists as they traverse America during the 2020 Trump campaign. This journey, where family life and political conviction intertwine, culminates in the January 6th Capitol riot, revealing the stark intersection of conspiracy theory and identity. Filmed over several years in a cinema verité style, the film quietly documents how extreme conviction curdles into disillusionment, and how that disillusionment fuels an assault on democracy.
[137] CGV4 9/12 13:00
[317] MB6 9/14 13:00 GV

My Undesirable Friends:
Part I — Last Air in Moscow

Julia LOKTEV
USA | 2024 | 343min | DCP | Color | AP | 12
In late 2021, just before Russia's invasion of Ukraine, Julia Loktev documents the daily life of TV Rain, Russia's last independent media outlet. Structured in five chapters, the film weaves iPhone footage and archival materials to capture the reality of journalists facing raids, surveillance, and exile pressure. Loktev delicately captures the ambivalence between their tight solidarity and deep anxiety, persistently documenting the urgency and gradual collapse of a resistance space under authoritarian oppression.
[240] CGV4 9/13 16:30 GV
[303] MB2 9/14 16:00 GV

Dear Tomorrow

Kaspar Astrup SCHRÖDER
Denmark, Sweden, Japan | 2025 | 83min | DCP | Color | AP | 15
Loneliness is becoming an increasingly serious social issue worldwide, and Japan is no exception. *Dear Tomorrow* centers on “A Place for You,” a mental health hotline, to shed light on this growing crisis. The film follows two individuals struggling to find meaning in life, while also highlighting the devoted volunteers at “A Place for You” who support those at risk of isolation. It offers a poignant look at people striving to reconnect with the world, as well as collective efforts to recognize and address loneliness as a public concern.
[238] CGV4 9/13 10:00 GV
[524] MB8 9/16 10:30 GV

Marlee Matlin: Not Alone Anymore

Shoshannah STERN
USA | 2025 | 97min | DCP | Color | AP | G
Deaf filmmaker Shoshannah Stern and Oscar-winning actor Marlee Matlin unfold life and career through sign language-centered dialogue. Starting with Matlin's debut film *Children of a Lesser God*(1986), the film illuminates her journey against abuse and addiction, her critical awareness of tokenism in the film industry, and her ongoing activities for media accessibility and deaf representation. With a format centered on sign language without dialogue, the film features Troy Kotsur, Henry Winkler, and Aaron Sorkin among others, painting a portrait of the fight toward resilience, solidarity, and inclusion.
[136] CGV4 9/12 10:30
[414] MB6 9/15 17:30

The Track

Ryan SIDHOO
Canada, Bosnia and Herzegovina | 2025 | 92min | DCP | Color | AP | G
A coming-of-age story of three friends in post-war Bosnia pursuing seemingly impossible Olympic dreams. They train on a luge track filled with bullet holes, remnants from the 1984 Sarajevo Winter Olympics. The project's core lies in capturing sincere efforts of friends striving for better lives amid resurgent nationalism, political instability, and uncertain economic future. Their journey demonstrates friendship, resilience, and youthful determination enduring through systemic fractures. Against the backdrop of global conflict and chaos, this film poses a question: After destruction, where does a generation head?
[221] MB7 9/13 19:00
[418] MB7 9/15 16:30

The Hexagonal Hive and a Mouse in a Maze

Tilda SWINTON, Bartek DZIADOSZ
UK | 2024 | 93min | DCP | Color/B&W | AP | G
Connecting education, labor, and play scenes worldwide, this film explores how we learn, what we pass on, and how far we can imagine. It traces learning dynamics in supercomputer cabinets, chalk curves, and basket-weaving hands, following researchers and intellectuals to explore labyrinths of thought. The film asks: What if thought is movement? When is intelligence artificial? Can robots dance? Through traditional media like games, crafts, stories, and cinema, this work questions values and skills society passes to the next generation, leading audiences to contemplation with curiosity and flexibility.
[331] CGV2 9/14 14:30
[506] MB3 9/16 17:00

We Want the Funk!

Stanley NELSON, Nicole LONDON
USA | 2025 | 85min | DCP | Color/B&W | AP | 12
Tracing funk music's journey from African rhythms, soul, and early jazz roots to its establishment in mainstream consciousness. The film illuminates figures and music that led funk's evolution: dynamic James Brown on stage, George Clinton and Parliament-Funkadelic's extraterrestrial sound, girl group Labelle's transformation, and Fela Kuti's Afrobeat. The film encompasses funk's influence on other genres like New Wave and hip-hop, musically retracing the history and cultural trajectory of funk through continuous change and fusion.
[207] MB3 9/13 17:00 GV
[514] MB5 9/16 17:00 GV

Etienne's Garden

KIM Minjung
South Korea | 2024 | 62min | DCP | Color | WP | G
French musician Étienne de la Sayette has built a distinctive musical world traversing jazz, Ethiopian music, Korean traditional music, and experimental music. In Korea, he gained attention for reinterpreting singer Bae Ho's music. Recently, he formed trio “Tako Toki,” experimenting with new sounds using instruments made from industrial waste and recycled materials. He seeks to restore the senses that become music's source through repetitive labor of caring for family, animals, and gardens, aiming to practice harmonious coexistence of human and non-human beings through music.
[128] CGV2 9/12 11:00
[204] MB2 9/13 20:00

To a Waverer

LIM Subin
South Korea | 2025 | 99min | DCP | Color | WP | 15
During the Lee Myung-bak and Park Geun-hye administrations, despite the question “Are there still people doing student movements?”, there were youths guarding Gwanghwamun Square. Time passes and the director, now in her thirties, seeks out colleagues from that time when those moments began to feel meaningless. What remains for them, and how much has the world they hoped for changed? The film follows moments where past passion and present life intersect, reflecting on memories of activism and what came after.
[119] MB7 9/12 19:00 GV
[432] CGV3 9/15 20:00 GV

Witnesses 2025

WookHeeCine, KO Duhyun
South Korea | 2025 | 75min | DCP | Color | WP | 12
Witnesses 2025 is an omnibus of two short documentaries. *They Never Returned* traces the truth of the Yeosu–Suncheon Rebellion, which began on October 19, 1948, when soldiers of the 14th Regiment refused orders for the Jeju April 3rd suppression, declaring they “could not kill their own people.” *Faces Upon Faces* follows the life and legacy of a friend who dedicated himself to uncovering the truth behind state-sanctioned suspicious deaths.
[228] CGV1 9/13 16:30 GV
[510] MB4 9/16 17:00 GV

In Real Life

Ekiem BARBIER, Guilhem CAUSSE
France | 2025 | 120min | DCP | Color | AP | 12
Ekiem Barbier and Guilhem Causse offer a unique experience to Victor Assié, a young actor questioning the meaning of his profession: to explore an online simulation of daily life as an avatar and meet its users, while playing his own role. Through his complicated but hilarious peregrinations, he discovers a new yet familiar world.
[230] CGV2 9/13 11:00
[416] MB7 9/15 10:30

Short Film 1

No Title

Ghassan SALHAB
Lebanon | 2025 | 43min | DCP | Color | AP | 12
In southern Lebanon, a single car slowly crosses the screen through desolate landscapes. The film captures the car's wordless movement on the road in long takes, capturing sensations of memory and absence within landscapes where ruins and silence intertwine. Throughout the journey without dialogue or narration, roads and villages quietly reveal their scars. The 43-minute runtime serves as a condition for contemplation that allows simultaneous and poetic reflection on Lebanon's wounds and persistence, where gradually recurring images and sounds form a meditative rhythm that leads viewers to confront inner silence.
[222] MB8 9/13 10:30
[512] MB5 9/16 11:00

Welcome Home Freckles

PARK Huiju
UK, South Korea | 2025 | 27min | DCP | Color | AP | G
Returning to her family home in Daegu after four years, the filmmaker faces unresolved conflicts. Daily scenes like conversations with parents, tree pruning, and hair braiding show warmth and tension intersecting. The camera patiently captures suppressed memories and generational wounds as the filmmaker seeks understanding and healing. Within fragmentary family history, the film explores emotional labor for reconciliation, homecoming ambivalence, and documentary's witnessing role. It asks whether forgiveness is possible without acknowledgment, and whether documentation can create subjectivity amid inherited pain.
[222] MB8 9/13 10:30 GV
[512] MB5 9/16 11:00 GV
[402] MB3 9/15 17:00 GV



Homegrown



Dear Tomorrow



Marlee Matlin: Not Alone Anymore



To a Waverer



No Title



In Real Life

Docufiction

The Docufiction section is dedicated to the cinematic space where these two realms collide, merge, and create something entirely new. This year’s tightly curated selection of eight works, both feature-length and short, ventures to the outer edges of documentary imagination. Though smaller in number than in previous years, the lineup is exceptionally rich in stylistic variety and thoughtful engagement with the pressing themes of our time.

What unites these films is a shared curiosity for expanding the documentary toolbox. They may begin with a foundation of reality, but they are not afraid to weave in the artifice of fiction: choreographed scenes, scripted dialogue, or breathtaking flights of fantasy. By braiding the factual with the emotional and the observational with the narrative, these filmmakers don’t just blur the line between reality and imagination—they propose that the most profound truths often lie in the space between.

The creative strategies are as diverse as the stories themselves. An actor might be cast to resurrect a forgotten historical figure; a stunning animated sequence might erupt from the fabric of the everyday; the tense structure of a thriller might become a potent metaphor for political oppression. Each choice invites the viewer into a new, emotionally resonant mode of engagement, proving that sometimes the most honest way to tell a true story is to embrace the art of fiction.



Underground

Underground

ODA Kaori
Japan | 2024 | 83min | DCP | Color | KP | G
In Okinawa caves, an elderly man reflects on dreams, regrets, and the dead. The camera gazes at still air and rock textures, intersecting footage from *Gama*(2023) with newly filmed scenes to construct temporal layers. Oda Kaori transforms this underground space into a mine of thought exploring absence, death, and inner fractures. Where reality and memory overlap, she captures remnants of desire and history in silence and space. The observational camera records breathing, cave scents, and empty spaces left by vanished voices, presenting experiential time while restraining emotional excess.
[104] MB3 9/12 20:00 GV
[315] MB5 9/14 21:00 GV

Holy Electricity

Tato KOTETISHVILI
Georgia, Netherlands | 2024 | 95min | DCP | Color | KR | 12
The film unfolds around Gonga and his cousin Bart, who find rusty crosses in a Tbilisi junkyard and transform them into fluorescent neon artworks. As they begin door-to-door sales on the city’s outskirts, they encounter a world of marginalized communities, including transgender individuals and Roma families. Through these unexpected alliances, the film becomes a delicate inquiry into resilience, faith, and community, culminating in a poetic finale.
[326] CGV1 9/14 10:00
[508] MB4 9/16 10:30

Money Land

Tolin ALEXANDER, Lonnie VAN BRUMMELEN, Siebren DE HAAN
Netherlands, Suriname | 2025 | 103min | DCP | Color | AP | 15
A participatory documentary along the Maroni River between Suriname and French Guiana. Boogie, a Maroon boatman, transports fuel and supplies to Maroon and indigenous communities in an 18-meter canoe. Each village becomes a stage transmitting fables, songs, and “Mato” stories, revealing cultural erosion and resilience. They face threats including gold mining, floods, and corporate intrusions. Boogie’s transformation between community duties and logistics role symbolizes tensions between tradition and economy. The film explores colonial legacy, environmental crisis, and sovereignty through observational filming.
[304] MB3 9/14 10:30 GV
[430] CGV3 9/15 13:30 GV



Holy Electricity



Money Land



Paleontology Lesson

Invention

Courtney STEPHENS
USA | 2024 | 72min | DCP | Color | KP | 12
After a conspiracy theory-believing father suddenly passes away, his daughter inherits the patent for an experimental healing device he devised. The film draws on archival footage of actual actress Callie Hernandez’s deceased father to portray the process of grieving a parent. Simultaneously, the filmmaking itself becomes part of the complex emotional grieving process.
[231] CGV2 9/13 14:00
[513] MB5 9/16 13:30

Endless Cookie

Seth SCRIVER, Peter SCRIVER
Canada | 2024 | 97min | DCP | Color | KP | 12
Told through playful oral storytelling and inventive animation, *Endless Cookie* follows the coming-of-age of half-brothers Seth and Peter, who come from different backgrounds—one white, one Indigenous. As the brothers share their memories into a microphone, their lively extended family—including nine children and ten dogs—chimes in, expanding the narrative in unexpected ways. Humorous and surreal, the film also reflects on resistance to colonialism, identity, and race within Canada’s First Nations communities.
[316] MB6 9/14 10:00
[413] MB6 9/15 13:00

Short Film 1

Paleontology Lesson

Sergei LOZNITSA
Netherlands | 2025 | 12min | DCP | Color | AP | G
In Kyiv, a group of children visit the Natural History Museum under the guidance of their paleontology teacher. Like magic, the teacher transports the children to a distant world where war does not exist. Director Sergei Loznitsa captures moments of the children’s concentration and wonder through static screens without narration or interviews. The film quietly overlaps ancient extinction with present violence, showing how learning and curiosity can become methods of resistance and recovery.
[202] MB2 9/13 13:00
[409] MB5 9/15 13:00

About the Pink Cocoon

WANG Binyu
China | 2025 | 30min | DCP | Color | AP | 12
Wang Binyu observes his sister Jiao awaiting childbirth in a pink maternity room. While Jiao waits for delivery in the pink obstetric ward, speculations and expectations of four generations of women surrounding the unborn child are depicted. Particularly, the earnest wishes of mother and grandmother hoping for a son collide with Jiao’s physical pain and the indelible memories embedded within. The film captures the quiet time of childbirth without movement through long-take format. Even within minimal direction, it delicately portrays a journey containing change, solitude, and the depth of women’s narrative.
[202] MB2 9/13 13:00 GV
[409] MB5 9/15 13:00 GV



About the Pink Cocoon



HABĀ

HABĀ

Helin ÇELİK
Austria, Spain | 2024 | 23min | DCP | Color/B&W | AP | 12
The film begins with the search for Sahar, a twenty-two-year-old woman who fled domestic violence. Starting with a single, trembling phone call, it leads the audience on a journey to trace her remnants. Archival scenes from classic Egyptian films intersect with black-and-white landscapes of Jordan’s desert, Dead Sea, and grasslands, summoning the traces left by misogyny and structural violence. Among fragmented testimonies and repeated silences, the unrecorded pain and erased lives of the disappeared are brought into sharp, unflinching focus.
[202] MB2 9/13 13:00
[409] MB5 9/15 13:00



Higher than Acidic Clouds

Essay

The essay film is a form of thinking on screen. It is cinema driven not by plot, but by the free-flowing currents of subjectivity and reflection. Unbound by genre, these works move fluidly between fiction and nonfiction, fact and imagination. They embody a vital movement in contemporary cinema—one that seeks to reshape how we sense, interpret, and experience the world.

Their subjects are as boundless as their forms. The filmmakers in this section turn their inquisitive gaze everywhere: toward the urgent crises of political oppression and displacement, but also toward the quieter, foundational constructs of national cinema and collective memory. They guide us through unfamiliar cities, forgotten landscapes, and overlooked lives, dismantling familiar definitions along the way and leading viewers into new realms of understanding.

A defining feature of this year’s selection is a radical decentering of the human. Here, animals, plants, and even empty spaces emerge not as passive backdrops, but as active narrators, agents of perspective, and co-authors of meaning. In this, the 2025 Essay section joins a vital global conversation about rethinking history, civilization, and the environment. But above all, it offers a bold invitation: to liberate documentary from the confines of convention and to embrace the full, fluid, and limitless potential of cinema itself.

Higher than Acidic Clouds

Ali ASGARI

Iran | 2024 | 71min | DCP | B&W | KP | 15

After his film made without government permission was invited to the Cannes Film Festival competition section, Iranian director Ali Asgari is placed under house arrest. During this period, he records home scenes and smog over Tehran in black-and-white autobiographical essay format. Amid hard drive seizures and travel bans, the director unfolds longing and desire through narration, recalling memories of Rome, sisters who cannot see his films, and his mother's language. Within fixed frames and poetic imagery, memory and imagination operate as the final stronghold against political oppression.

[338] CGV4 9/14 10:30
[423] MB8 9/15 20:30 GV

Bestiaries, Herbaria, Lapidaries

Massimo D'ANOLFI, Martina PARENTI

Italy, Switzerland | 2024 | 206min | DCP | Color/B&W | KP | 12

Composed of three chapters, this film explores animals, plants, and stones. The first part uses archival footage to question cinema's own gaze, which confines animals much like a cage, revealing our own exploitative impulses. The second moves to Padua's oldest botanical garden, observing the quiet rhythms of plant life and scientific care. The third journeys to quarries and monuments, linking stone to war, memory, and our collective responsibility. Through static frames and minimal narration, the film becomes a meditation on what it means to care for and coexist with the non-human world.

[130] CGV2 9/12 16:00
[502] MB2 9/16 14:00

Europe's New Faces

Sam ABBAS

France, Italy, Switzerland, USA | 2025 | 159min | DCP | Color | IP | 12

African and South Asian migrants arrive at a Paris squat after leaving Libya. The film first follows life inside a self-managed building with around 400 residents—cooking, prayer, schooling, and eviction talks. Shot in static compositions and natural light, it captures daily moments with observational clarity. The second part shifts to the Geo Barents, a refugee rescue ship in the Mediterranean, where survivors receive care. With minimal dialogue and a haunting score by Bertrand Bonello, the film contrasts asylum hopes with the harsh reality of migration, portraying the resilience of migrant communities on Europe's edge.

[132] CGV3 9/12 10:30
[404] MB4 9/15 10:00

Chinese Days

Santiago LOZA

Argentina | 2025 | 63min | DCP | Color | IP | 15

After years of delay, a long-planned journey finally begins. The filmmaker imposes a quiet rule: only one shot per day. This self-imposed rhythm becomes a daily ritual of observation, recording, and reflection. What emerges is a filmed diary—a chronicle of wonder that maps both external landscapes and internal states. Each image carries a lingering question: what does it mean to continue making films? Through unfamiliar territories, filmmaking transcends documentation to become an act of presence and an attempt to rediscover meaning. The result is a meditation on cinema itself—its persistence, solitude, and transformative power over the everyday.

[125] CGV1 9/12 14:00
[412] MB6 9/15 11:00

My Armenian Phantoms

Tamara STEPANYAN

France | 2025 | 75min | DCP | Color/B&W | AP | 12

Prompted by conversations with his late father, actor Vigen Stepanian (1952–2021), the director embarks on an emotional journey into the forgotten history of Armenian cinema. Weaving personal loss with a nation's cinematic heritage, this documentary resurrects images and memories obscured by time. Rich archival scenes blend with the filmmaker's intimate recordings, inviting viewers to reconsider the artistic and cultural legacy of Armenian film. The result is a multilayered essay on how private memory transforms into collective history—a restoration of memory through cinema itself.

[306] MB3 9/14 17:00 GV
[407] MB4 9/15 21:00 GV



Scene with Doodles



Fragments Across the Screen

Orwell: 2+2=5

Raoul PECK

France, USA | 2025 | 119min | DCP | Color/B&W | KP | 12

Raoul Peck explores George Orwell's final years and the writing of 1984 through archival footage, diaries, letters, and narration by Damian Lewis. Blending Orwell's biography with visuals of surveillance, political rallies, algorithms, and social media, the film links his warnings to today's truth crisis. Concepts like 'Doublethink,' 'Newspeak,' and 'Thoughtcrime' are revisited amid rising disinformation and authoritarianism. From Burma to his isolated final days on Jura, Orwell's life offers enduring insights. Language, memory, and resistance emerge as essential tools against digital-age power.

[999] MB6 9/17 19:30

Scene with Doodles

KIM Eungsu

South Korea | 2025 | 68min | DCP | Color/B&W | WP | 12

Escaping the extreme heat, K takes a vacation to a highland retreat, only to be disappointed by a landscape far from what he saw online. To kill time, he takes photos with his smartphone and unexpectedly encounters a mysterious woman in his hotel room. He begins photographing her in earnest, and what began casually turns into deep immersion. Through the lens, the scenery transforms into unfamiliar yet beautiful images, and K becomes captivated by a world he had never truly seen. In a place detached from his expectations, his quiet journey unfolds—gently questioning the boundary between imagination and perception.

[305] MB3 9/14 14:00 GV
[607] MB8 9/17 10:30



Merging Bodies

Fragments Across the Screen

KIM Siwon, PARK Searm, CHUNG Jiwon, KIM Yunseo, KANG Da Young, KIM Mina, CHANG Younghae, LEE Seung-Jin, AN Hyun Jung, HWIHWI(HYUN Seon), LEE Chaelin South Korea | 2025 | 92min | DCP | Color/B&W | WP | 15

This omnibus film was created for a workshop commemorating the 30th anniversary of Korea National University of Arts School of Film. Students, alumni, and faculty present eleven shorts exploring everyday images across film, photography, painting, games, animation, and advertising through contemplative, critical, and satirical approaches. From supercut aesthetics to structural compositions and essayistic narration, each work examines how images generate meaning. While functioning independently, these shorts intersect within a shared framework, offering new perspectives on viewing moving images.

[217] MB6 9/13 11:00
[606] MB5 9/17 13:30

Short Film 1

Merging Bodies

Adrian PACI

Italy, Albania | 2024 | 23min | DCP | Color | KP | 12

This meditative work by Adrian Paci captures labor inside an aluminum factory in southern Italy. Without narration, the film closely observes the gestures, repetition, materiality, and rhythm of workers pouring molten metal, casting ingots, and assembling materials. As boundaries between human and machine blur, the factory emerges as a living, organic entity. The film transforms industrial space into a site of artistic reflection, illuminating the creativity inherent in physical labor—an original work that reframes manual work as human creative action.

[206] MB3 9/13 13:30 GV
[501] MB2 9/16 11:00

The Cavalry

Alina ORLOV

Canada, USA | 2024 | 17min | DCP | Color | AP | 12

A semi-documentary following the training of '7,' a horse in the Israeli police cavalry for crowd control. Filmed in 2023 across Israel and the occupied West Bank, the film intercuts intense training footage with archival imagery of horses used in historical land dispossession. Through ghostly equine figures, repetitive urban movements, and dense sound design, it visualizes state power, obedience, structural control, and oppression without dialogue or interviews. The work reflects on how sentient beings are transformed into instruments of authority and institutional discipline.

[206] MB3 9/13 13:30 GV
[501] MB2 9/16 11:00



Koki, Ciao

Koki, Ciao

Quenton MILLER
Netherlands | 2025 | 11min | DCP | Color/B&W | KP | G
This film reconstructs history through the narration of ‘Koki,’ the 66-year-old parrot once owned by Josip Broz Tito, former leader of Socialist Federal Republic of Yugoslavia. Co-written and voiced by Koki, this short documentary assembles archival footage, photographs, and audio recorded in her Brijuni Island zoo cage. From the parrot’s perspective, it reframes leaders and their ceremonies with irony and distance. Blending humor and lyricism, the film explores memory, absurdity, and power’s spectacle as Koki serves as both witness and relic, questioning human-centered historical narratives.
[206] MB3 9/13 13:30 GV
[501] MB2 9/16 11:00 GV

Short Film 2

L'mina

Randa MAROUFI
France, Morocco, Italy, Qatar | 2025 | 26min | DCP | Color | AP | 12
In Jerada, a Moroccan town where unofficial mining persists despite the 2001 shutdown, director Randa Maroufi collaborates with residents to reconstruct mining labor. Using community-built sets and nonprofessional actors, the film vividly reveals the threats and economic dependence of work in narrow, unstable tunnels. Through Super 8, 3D scans, and tableau compositions, the visual structure fluidly crosses boundaries between documentary and fiction, thoughtfully illuminating themes of colonial legacy, precarious labor, community, and the transmission of memory from multiple perspectives.
[120] MB8 9/12 11:00
[431] CGV3 9/15 17:00



Inventory



Noise: Unwanted Sound

Inventory

Ivan MARKOVIĆ
Serbia | 2025 | 21min | DCP | Color/B&W | KP | G
This film is an observational portrait of Belgrade’s Sava Center. Once the largest conference hall in former Yugoslavia, the 1979 building is now being dismantled. Without narration, the camera follows workers disassembling blinds, desks, and pipes, capturing the gradual decay of public architecture. Archival footage reveals its layered past—from its grand opening and post-Yugoslav neglect to its privatization and current reconstruction. Through visual rhythm and ambient sound, the film records not just the building, but the cycles of decline and renewal that shape a post-socialist landscape, addressing the profound presence of absence, memory, and loss.
[120] MB8 9/12 11:00
[431] CGV3 9/15 17:00

Noise: Unwanted Sound

JUNG Hyejin
Netherlands, South Korea | 2024 | 20min | DCP | Color | AP | 12
After experiencing hearing loss and strange internal sounds, the filmmaker meets Somchai at the hospital, sharing similar symptoms. Through conversations about noises in their bodies, she explores the boundary between ‘sound’ and ‘noise,’ interpreting her condition within Korean society’s context. Their internal sounds expand into pathways examining medical realities, social alienation, and labor politics. Moving between personal claustrophobia and wonder, the film reveals how workers whose bodies vibrate with sound are structurally ignored and erased.
[120] MB8 9/12 11:00
[431] CGV3 9/15 17:00

Expanded

Observation: it is the bedrock of documentary cinema, an act as old as the medium itself. But what happens when this foundational virtue is re-energized for our time? In the hands of the artists of this year’s Expanded section, working across a vast range of media, observation becomes a newly charged act. With both wonder and intensity, they turn their gaze toward the landscapes of their communities, toward discarded objects, toward quiet moments of transformation.

This is not the wonder of spectacle, but of sustained attention—of seeing with purpose and insight, rather than passively looking on. Many of these works find their power in the small and the overlooked. They insist on asking the most essential questions: What do we see? Where do we choose to look? And how deeply are we willing to go? The artists featured here demonstrate a rare acuity and an astonishing tenacity—an almost obsessive dedication that, combined with insight capable of penetrating to the very core of their subjects, transforms observation into profound cinematic achievement.

Though rooted in the tangible world, these works constantly traverse boundaries—between media forms, between the screen and the gallery, between perception and participation. Rather than illustrating the urgent issues of our time—labor, gentrification, racism, ecological fragility—they draw us into lived encounters with them. They do not illustrate these themes didactically; instead, they create carefully calibrated perceptual fields where we are invited to encounter these forces for ourselves.

To experience Expanded is to be challenged not in what you see, but in how you see. These works demand a patient and open mind, one that accepts the invitation to reimagine the very act of watching.



Their Eyes

Have a Nice Day

Pauline BASTARD
France | 2025 | 53min | DCP | Color | AP | G
At ‘Emmaus,’ a charitable organization in Paris, community members repair and resell donated items, breathing new life into what was once discarded. Moving between warehouses and shops, their work goes beyond simple recycling—it reimagines everyday life within the community and playfully reconfigures the relationships between people and objects. Following this process, the film gently illuminates the resilience of life and the imaginative spirit that sustains the community.
[233] CGV2 9/13 20:30
[520] MB7 9/16 10:00

Short Film 1

When the Sun is Eaten (Chi’bal K’iin)

Kevin Jerome EVERSON
USA | 2025 | 36min | HD | Color/B&W | AP | G
Following the path of a total solar eclipse across three landscapes: Mazatlán, Carbondale, and Cleveland. Shot in Super 8 and 16mm, in black-and-white and color, the film captures the April 8, 2024 eclipse moving through time zones. Kevin Jerome Everson’s distinctive visual language meditatively portrays moments of darkness uniting communities separated by geography and culture. His contemplative silence transforms into acts of solidarity, memory, and witnessing, inviting reflection on how cosmic phenomena shape collective consciousness and experience—grounding the universal in intimate encounters.
[138] CGV4 9/12 16:00
[324] MB8 9/14 18:00

Shadow-Forest

IM Go-Eun
Netherlands, South Korea | 2025 | 30min | DCP | Color | AP | 12
One summer day in 1845, Henry David Thoreau went into the forest and built a small house to live for a while. In this cabin, he placed three chairs: one for solitude, one for friendship, and one for society. Now, 180 years later, we enter his home to stay for a while and build a shadow-forest to place three tables.
[138] CGV4 9/12 16:00 GV
[324] MB8 9/14 18:00 GV

Daria’s Night Flowers

Maryam TAFAKORY
Iran, UK, France | 2025 | 16min | DCP | Color | AP | 15
An experimental essay set in Daria’s nocturnal garden, where blooming flowers intersect with serial crime scenes. Using archival Iranian cinema footage, botanical imagery, and minimal narration, the film juxtaposes personal desire with patriarchal violence. In fragments of color, shadow, and silence, forbidden attachments emerge, revealing how intimacy endures in secret spaces. This work is a poetic meditation on memory, gendered violence, and the resilience of a love that persists even in darkness.
[138] CGV4 9/12 16:00
[324] MB8 9/14 18:00

Short Film 2

Their Eyes

Nicolas GOURAULT
France | 2025 | 23min | DCP | Color | KP | 12
This film reveals the hidden labor of micro-workers in Venezuela, Kenya, and the Philippines who train AI for self-driving cars in the Global North. Often isolated with minimal support, they navigate opaque systems alone. Through a screen-capture aesthetic and asynchronous narration, the documentary exposes the human cost of automation. It also illuminates their invisible struggle for solidarity, tracing how online platforms can foster community and a shared fight for dignity across borders.
[122] MB8 9/12 17:00
[325] MB8 9/14 21:00

Les Rites de Passage

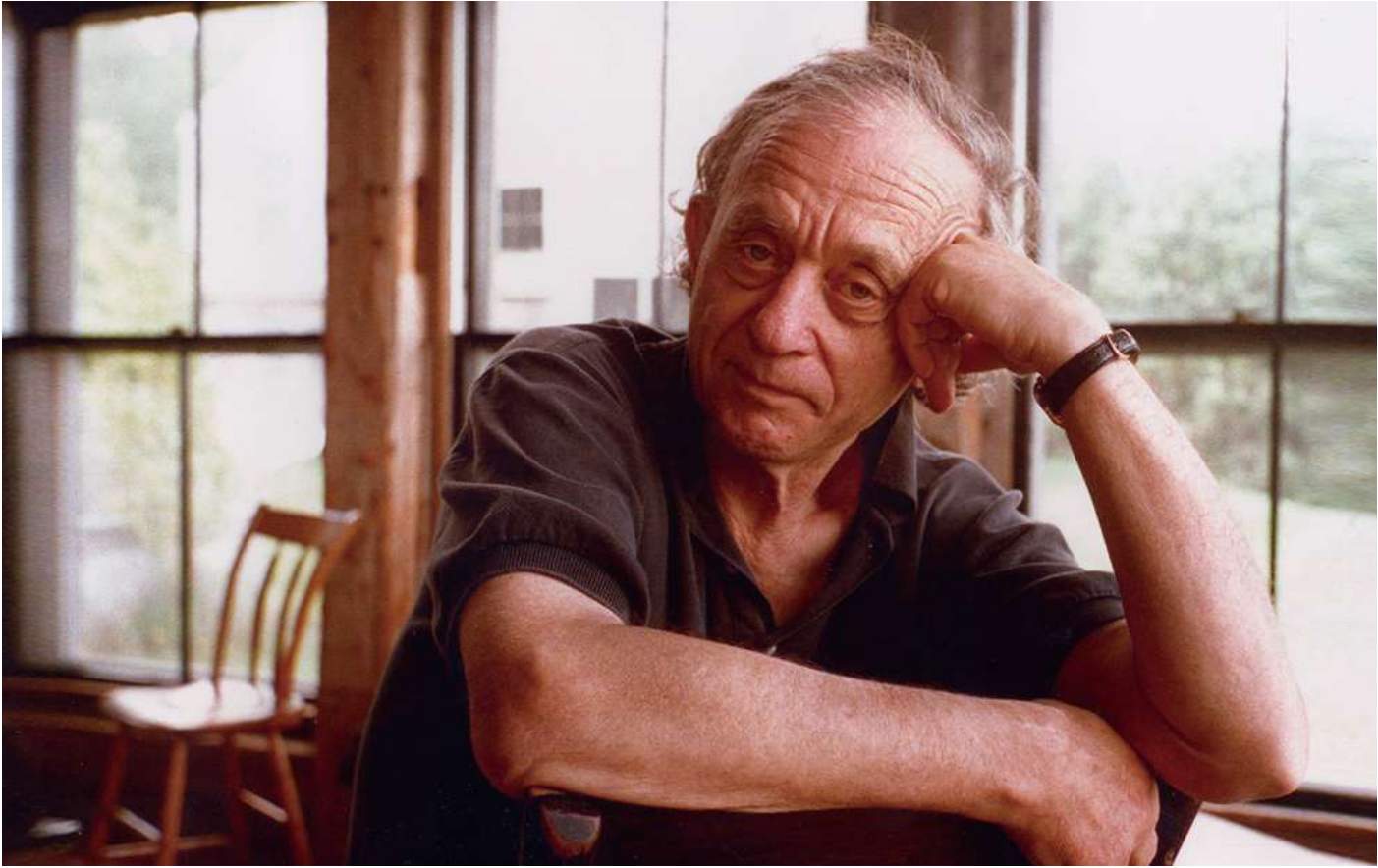
Florian FISCHER, Johannes KRELL
Germany | 2025 | 15min | DCP | Color/B&W | KP | G
Florian Fischer and Johannes Krell construct a meditative triptych interweaving ecological change, geological time, and ancient ritual. Three episodes unfold: coniferous forests devastated by beetle infestations, ancient tree fossils preserved in volcanic ash, and a luminous unknown being performing within a Neolithic site designed around solar cycles. Without dialogue or narration, the film uses poetic imagery and dense sound to sensually capture temporal cycles and transformation, revealing fragile continuities between human and nonhuman worlds, memory and forgetting, life and extinction.
[122] MB8 9/12 17:00
[325] MB8 9/14 21:00

Objects Do Not Randomly Fall From the Sky

Maria Estela PAISO
Philippines | 2024 | 10min | DCP | Color | KP | G
Teenage Sita stands on a Philippine beach and confesses to her mother she nearly drowned there as a child. Her mother, who never learned to swim, joins her as they transform into half-fish, half-human figures and revisit the memory. Set against the contested West Philippine Sea, the film blends their intimate reflections with testimonies from fisherfolk whose lives have been disrupted by Chinese occupation and resource depletion. Through poetic imagery and quiet resistance, the film delicately illuminates intergenerational trauma, identity, and belonging, culminating in the declaration: "We'll never drown."
[122] MB8 9/12 17:00
[325] MB8 9/14 21:00

Blind, into the Eye

Atefeh KHEIRABADI, Mehrad SEPAHNIA
Germany | 2025 | 20min | DCP | Color/B&W | AP | 12
"During Iran's 2022 uprising, why did security forces aim for protesters' eyes—for vision itself?" From their exile in Berlin, two filmmakers use this question as a starting point to reconstruct images from the protests. Through their editing, the film explores how a physically and emotionally distant gaze intersects with these volatile images, interrogating their political power. It becomes a stark inquiry into how vision itself is weaponized in the struggle for truth and representation.
[122] MB8 9/12 17:00 GV
[325] MB8 9/14 21:00 GV



Focus 1

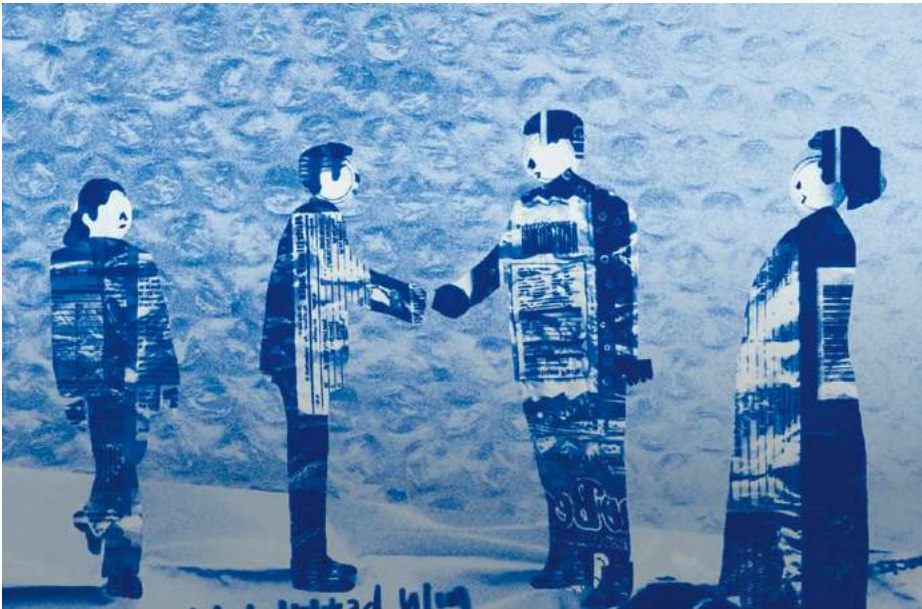
Frederick Wiseman: A Complete Retrospective

The 17th DMZ International Documentary Film Festival is proud to announce an endeavor of unprecedented scale: a complete retrospective of the legendary Frederick Wiseman. Spanning all 45 of his feature films, this tribute is rooted in a simple conviction: to truly understand Wiseman's monumental contribution to cinema, one must experience the whole, not just the parts.

Since his groundbreaking 1967 debut, *Titicut Follies*, Wiseman has built a cinematic universe dedicated to the meticulous examination of the institutions that shape our society. With his signature observational style, he lays bare the intricate functions, contradictions, and failures of these social structures, revealing their profound impact on individual lives. More than mere cinematic achievements, his films are enduring acts of civic and ethical inquiry.

The catalyst for this retrospective is the magnificent new 4K restorations of 33 of Wiseman's key works, painstakingly remastered from their original 16mm negatives. To share these cinematic treasures with the widest possible audience, this retrospective will not be confined to a single festival. It will unfold as a year-long, nationwide event, extending through July 2026 in collaboration with major partners including Cinematheque Seoul Art Cinema, Busan Cinema Center, Gwangju Independent Film Theater, Sinyeong Theater, and Jeonju Digital Independent Cinema.

The DMZ Docs edition will launch this nationwide celebration with a curated program of 20 films. Following the festival, Cinematheque Seoul Art Cinema and the Busan Cinema Center will present the entire 45-film oeuvre, while other partner venues will screen programs of his most iconic titles. As one of the largest filmmaker retrospectives ever organized in Korea, this event offers an unprecedented opportunity to immerse oneself in the work of a true giant of world cinema—an artist whose fearless vision has not only redefined the documentary, but has forever changed the way we see the world.



Objects Do Not Randomly Fall From the Sky



Les Rites de Passage



Blind, into the Eye



Frederick Wiseman: A Complete Retrospective Poster
Designed by Jo Taeyong (Plate)

Titicut Follies

Frederick WISEMAN
USA | 1967 | 84min | DCP | B&W | 15
Inside Massachusetts' Bridgewater State Hospital for the criminally insane, the film opens with a bleak talent show performed by inmates and staff, contrasting with harsh realities that follow. Through uncompromising scenes of force-feeding, verbal humiliation, and cold confinement, it reveals pervasive institutional violence and dehumanizing treatment endured by patients. Initially banned over privacy concerns, it remains a landmark documentary that sparked enduring critique of American institutions.
[\[124\] CGV1 9/12 11:00](#)
[\[601\] MB3 9/17 11:00](#)

High School

Frederick WISEMAN
USA | 1968 | 75min | DCP | B&W | 12
Fredrick Wiseman turns his camera on a Philadelphia public high school, observing daily interactions among students, teachers, and administrators. Through disciplinary meetings, patriotic assemblies, and classroom scenes, the film reveals how authority and conformity are enforced in American schools. Without narration or interviews, Wiseman builds a portrait showing how schools shape behavior, language, and social norms through repetition and structure. The film suggests education extends beyond knowledge transmission to cultivating citizens compliant with broader systems of control.
[\[133\] CGV3 9/12 14:00](#)
[\[602\] MB3 9/17 13:30](#)

Law and Order

Frederick WISEMAN
USA | 1969 | 81min | DCP | B&W | KP | 12
Following police officers in Kansas City, Missouri, this film captures how state power unfolds on the streets. It observes officers handling domestic disputes, patrolling predominantly Black neighborhoods, and making arrests where coercion is often visible. Rather than presenting law enforcement heroically, Wiseman exposes the racial and hierarchical structures embedded in everyday policing, exploring how legal authority is maintained through force, routine, and the silent compliance of citizens.
[\[127\] CGV1 9/12 20:30](#)
[\[522\] MB7 9/16 16:00](#)

Hospital

Frederick WISEMAN
USA | 1970 | 84min | DCP | B&W | 12
Set in Metropolitan Hospital's emergency rooms and outpatient clinics, this film offers an unflinching view of hospital life. Patients face illness, poverty, and addiction while exhausted medical staff navigate a strained public health system with limited resources and moral dilemmas. Raw encounters—a man fearing cancer, a toddler hurt in a fall, a teenager seized by panic—reveal the human cost of care.
[\[135\] CGV3 9/12 20:00](#)
[\[505\] MB3 9/16 14:00](#)



High School



Law and Order

Basic Training

Frederick WISEMAN
USA | 1971 | 90min | DCP | B&W | KP | 12
This film documents the transformation of U.S. Army recruits at Fort Knox during the Vietnam era, following nine weeks of training through drills, gas mask exercises, and obstacle courses. With no narration or interviews, the camera observes how recruits are incorporated into discipline through repetitive routines. Within the military organization's strict control, fleeting moments of individual emotions, resistance, and anxiety are captured, coldly and sharply revealing the tension between institutional power and humanity as soldiers are molded into obedient units through relentless repetition.
[\[226\] CGV1 9/13 10:30](#)
[\[504\] MB3 9/16 10:00](#)

Essene

Frederick WISEMAN
USA | 1972 | 87min | DCP | B&W | KP | 12
This documentary observes daily life in a Benedictine monastery, exploring how personal needs and institutional priorities intersect within a cloistered religious community. Following monks engaged in labor, worship, communal meals, meetings, and routine chores, Wiseman's camera captures theological debates, generational conflicts, personal frustrations, and moments where collective silence and devotion intersect. The film offers a calm, multilayered reflection on faith and discipline, examining the balance of monastic life through the intersection of individual struggles and communal commitment.
[\[235\] CGV3 9/13 14:00](#)
[\[417\] MB7 9/15 13:30](#)



Essene



Juvenile Court

Juvenile Court

Frederick WISEMAN
USA | 1973 | 143min | DCP | B&W | 12
This film observes Memphis Juvenile Court in the early 1970s, showing daily proceedings involving armed robbery, drug abuse, runaways, and foster care cases. As judges, prosecutors, and social workers interrogate and sentence young defendants in courtrooms and offices, institutional coldness intersects with emotional fractures. A seventeen-year-old boy facing adult court transfer, a girl freezing when police tell her to stop crying—these moments reveal structures where punishment, care, and indifference intertwine. The film questions relationships between humanity and power within institutional procedures.
[\[232\] CGV2 9/13 17:00](#)
[\[425\] CGV1 9/15 16:00](#)

Primate

Frederick WISEMAN
USA | 1974 | 106min | DCP | B&W | KP | 12
Frederick Wiseman and cinematographer William Brayne turn their camera on the daily work at Atlanta's Yerkes National Primate Research Center. They observe scientists conducting various experiments—from language and memory tests to aggression control and surgical dissection. The film captures both the precision of the research and moments of distress as researchers debate methods and animals endure their procedures. This documentary explores the fine line between the pursuit of knowledge and the practice of cruelty, asking whether scientific discovery can ever justify its cost.
[\[237\] CGV3 9/13 20:30](#)
[\[401\] MB3 9/15 11:00](#)



Welfare



Model

Welfare

Frederick WISEMAN
USA | 1975 | 168min | DCP | B&W | 12
Frederick Wiseman focuses on a New York City welfare office in the early 1970s, recording crowded waiting rooms, tense staff-client conversations, and endless bureaucratic delays. His camera captures struggles of the unemployed, homeless, elderly, and children from broken homes, alongside social workers battling complex regulations to navigate their difficulties. An angry veteran pouring out frustration, a weary security guard's despair, moments of small kindness—these scenes layer together, creating a Kafkaesque portrait of human endurance within institutional inertia.
[\[330\] CGV2 9/14 10:30](#)
[\[511\] MB4 9/16 19:30](#)

Model

Frederick WISEMAN
USA | 1980 | 130min | DCP | B&W | G
Frederick Wiseman observes the Zoli Modeling Agency on New York's East 67th Street, capturing auditions, portfolio reviews, training sessions, commercial shoots, and management meetings. The film reveals emotional and hierarchical dynamics between aspiring models and agents, delicately capturing moments of rejection and success, ambition and anxiety, evaluation and training. *Model* sharply exposes the labor hidden behind beauty and the transactional nature of image production, creating a social portrait of the fashion industry and its systematic construction of appearance.
[\[332\] CGV2 9/14 17:00](#)
[\[517\] MB6 9/16 13:00](#)



Central Park

Blind

Frederick WISEMAN
USA | 1986 | 133min | DCP | Color | KP | G
This documentary observes daily life and educational programs at the Alabama Institute for the Deaf and Blind, serving students from kindergarten through high school. The film follows mobility training, Braille lessons, general academic classes, counseling, vocational practice, and recreational activities. From a student walking alone between classrooms for the first time to learning scenes utilizing tactile methods, moments of challenge and achievement are captured. Through this, it shows the process by which students and teachers develop autonomy and resilience beyond sensory limitations.
[\[102\] MB3 9/12 10:00](#)
[\[335\] CGV3 9/14 13:30](#)

Multi-Handicapped

Frederick WISEMAN
USA | 1986 | 126min | DCP | Color | KP | G
The final installment in Wiseman's four-part series filmed at the Alabama Institute for the Deaf and Blind, *Multi-Handicapped* focuses on students with sensory disabilities at the Helen Keller School. The film captures therapy sessions, personal care procedures, staff meetings, and interactions among residents with physical, cognitive, and developmental disabilities. Wiseman's camera reveals the labor of care, institutional rhythms, and moments of tenderness and frustration as staff and residents navigate their structured world, presenting a detailed portrait of disability, dependency, and dignity.
[\[103\] MB3 9/12 13:30](#)
[\[333\] CGV2 9/14 20:00](#)

Central Park

Frederick WISEMAN
USA | 1990 | 177min | DCP | Color | KP | G
This documentary captures a summer day in New York's iconic park, showing how diverse communities share 840 acres of public space. It follows runners, picnickers, musicians, dancers, tourists, gardeners, and staff, creating a vibrant mosaic of civic life. Wiseman also examines the administrative work behind the scenes—fundraising meetings, board discussions, maintenance crews, and policy debates. From a Pride parade to an AIDS quilt tribute, the film highlights the park as a living symbol of democracy, labor, joy, grief, and urban ritual.
[\[218\] MB6 9/13 14:00 GV](#)
[\[427\] CGV2 9/15 13:00](#)

Aspen

Frederick WISEMAN
USA | 1991 | 147min | DCP | Color | KP | 12
This documentary captures the dual identity of Aspen, Colorado, during the winter season. The legacy of a 19th-century silver-mining town intersects with its modern status as a luxury resort, weaving together the daily lives of skiers, artists, and tourists with board meetings and facility maintenance. Through long, observant shots, Wiseman highlights the contrasts between public ritual, leisure, and labor—from art classes to open forums on race and class. The film is a complex portrait of a town that functions as a symbol of prosperity, revealing the intricate social structures of American life at the dawn of the Clinton era.
[\[114\] MB6 9/12 16:30](#)
[\[608\] MB8 9/17 13:00](#)



The Last Letter



Boxing Gym

Ballet

Frederick WISEMAN
USA | 1995 | 171min | DCP | Color | KP | G
Frederick Wiseman offers an immersive look at American Ballet Theatre, capturing the tense process where artistry, discipline, and organizational effort converge. Behind elegant performances lie arduous rehearsals where dancers and choreographers coordinate intricate movements through creative exchanges and ballet masters’ guidance. Wiseman also illuminates behind-the-scenes areas—administration, fundraising, and international tours—revealing how artistic ambition balances with demands of maintaining cultural status. The film exposes rigorous discipline required to sustain this classical institution’s excellence.
[117] MB7 9/12 13:00
[429] CGV2 9/15 19:00

Domestic Violence

Frederick WISEMAN
USA | 2001 | 196min | DCP | Color | 15
Frederick Wiseman focuses on ‘The Spring,’ Florida’s largest shelter for battered women and children, alongside local police handling domestic violence cases. The film follows intake interviews, counseling sessions, group therapy, anger management classes, staff meetings, and on-site interventions. Moving between bureaucratic procedures and raw emotions, it captures women expressing anger, children confronting trauma, and moments of solidarity. The work illuminates cycles of patriarchal violence and the resilience of those working to break free from these destructive patterns.
[219] MB6 9/13 19:00
[537] CGV4 9/16 12:00



A Couple

The Last Letter

Frederick WISEMAN
USA, France | 2002 | 62min | DCP | B&W | 12
Frederick Wiseman adapts a chapter from Vasily Semenovich Grossman’s novel *Life and Fate* into a monochrome monologue. Catherine Samie of the Comédie-Française performs as a Jewish woman doctor writing her final letter to her son in Nazi-occupied Ukraine. The extremely restrained reading, stage setting, and undramatic composition further emphasize the density of language and emotion. Contemplating themes of war and annihilation, loss and dignity, this work evokes quiet yet intense reflection on memory, motherhood, and human existence.
[201] MB2 9/13 11:00
[428] CGV2 9/15 17:00

Boxing Gym

Frederick WISEMAN
USA | 2010 | 92min | DCP | Color | 12
Frederick Wiseman observes Rose’s Boxing Gym in Austin, Texas, capturing training rhythms and the community it fosters. His camera highlights intersections of training discipline and camaraderie, competition and endurance. Through practice sessions, weight training, and moments of quiet reflection, this space emerges not as a simple gymnasium but as a refuge where identity, resilience, and solidarity are formed. The work delicately documents a place where physical and emotional dynamics meet with community spirit.
[129] CGV2 9/12 13:00
[534] CGV3 9/16 14:00

Monrovia, Indiana

Frederick WISEMAN
USA | 2018 | 143min | DCP | Color | 12
This documentary patiently portrays daily life in a rural farming town of 1,600 residents. Following local residents through churches, schools, shops, repair centers, and town hall meetings, it traces everyday routines and community operations. Wiseman illuminates local values—service, faith, tolerance, and duty—while revealing subtle tensions between generational change, development, and tradition. Bible study, funerals, land planning meetings, and local auction scenes overlap, calmly showing how this ordinary town reflects the quiet endurance, fatigue, and communal identity of American small towns.
[101] MB2 9/12 19:00
[532] CGV2 9/16 16:00

A Couple

Frederick WISEMAN
France, USA | 2022 | 64min | DCP | Color | 12
Frederick Wiseman returns to narrative filmmaking for the first time in 20 years since *The Last Letter* (2002), presenting a monologue drama adapted with actor Nathalie Boutefeu. Based on diaries and letters of Sophia, Tolstoy’s wife, the film follows her confessions amid the natural landscapes of Belle-Île-en-Mer island off the Brittany coast. Sophia recalls married life entangled with love, betrayal, and disillusionment, delicately revealing conflicts between devotion and selfhood. Wiseman’s restrained direction expands this confession into deep reflection on marriage, identity, and power relations.
[116] MB7 9/12 11:00
[536] CGV3 9/16 19:00

Focus 2

Human, AI, Their Film & Their Future

Artificial intelligence has arrived in the documentary world, bringing with it a cascade of urgent questions. The 17th DMZ International Documentary Film Festival confronts this reality head-on with ‘Human, AI, Their Film & Their Future,’ a special program that cuts through the hype to examine what AI means for documentary cinema.

Is artificial intelligence a passing trend or fundamental change? A new tool or a creative collaborator? Can AI-generated images ever be truthful, and is truth exclusively human territory? What ethical responsibilities do creators and audiences now face? This program explores these questions through a curated selection of films made with, alongside, or in response to artificial intelligence.

From established masters to boundary-crossing multimedia artists, the featured filmmakers demonstrate AI’s diverse applications and implications. Their works reveal a rapidly shifting creative landscape where the traditional roles of author, subject, and image are being redefined.

The program extends beyond screenings to include in-depth discussions with filmmakers and experts, fostering critical dialogue about AI’s artistic and ethical frontiers in documentary practice. Rather than celebrating technological novelty for its own sake, these conversations emphasize thoughtful reflection on what this collaboration might mean.

Our aim is not to provide easy answers but to equip every participant—creator and viewer alike—with the critical tools needed to navigate an evolving creative landscape where human and artificial intelligence will continue to intersect in unexpected ways.

Primitive Diversity

Alexander KLUGE
Germany | 2025 | 80min | DCP | Color/B&W | KP | 15
Alexander Kluge critically examines the evolution of visual media through dialogue with artificial intelligence. He designates early cinema’s genres, motives, and emotions as ‘primitive diversity,’ making this his artistic origin. The film juxtaposes early cinema scenes, AI-generated images, and archival footage, contrasting silent film aesthetics with machine-driven production methods, ultimately exploring transitions in meaning production mediated by algorithms. Like Kluge’s other works, this film employs voice-over editing to provoke reflection on contemporary memory, creativity, and human subjectivity.
[318] MB6 9/14 17:00 GV
[528] CGV1 9/16 14:00

About a Hero

Piotr WINIEWICZ
Denmark | 2024 | 85min | DCP | Color | 15
When local factory worker Dorem Clery meets a mysterious death, narrator Werner Herzog begins investigating this enigmatic incident. Interviews, archives, and staged reenactment scenes intersect as linear history becomes unstable, revealing clashes between personal and collective memory. Over time, the director becomes part of the story, and boundaries between filmmaker and subject blur. The film crosses between fiction and fact, reflecting on how political myths are constructed and truth’s fragility. This extends beyond hero exploration into critical reflection on narrative power and representation ethics.
[131] CGV2 9/12 20:30
[301] MB2 9/14 11:00



Primitive Diversity



Assembly

Assembly

Rashaad NEWSOME, Johnny SYMONS
USA | 2025 | 98min | DCP | Color/B&W | AP | 15
The film traces the transformation of a decommissioned military site into a space of radical imagination. At the intersection of performance, AI, Black queer theory, and digital art, dancers, theorists, and synthetic voices build an immersive installation. As the camera follows rehearsals, it captures tensions between bodies and algorithms, past and future. The avatar 'Being' is both guide and provocateur, raising questions about autonomy, representation, and hierarchy. Co-directed by Rashaad Newsome and Johnny Symons, the film blends performance with process to imagine a Black queer utopia.
[419] MB7 9/15 20:00 GV
[503] MB2 9/16 19:00 GV

Short Film 1

Happy New Year

LEE Jinjoon
South Korea | 2025 | 13min | DCP | Color | AP | 15
In a digital landscape built with a game engine, scenes unfold based on events from specific time zones between December 31, 2023, and January 1, 2024. Fireworks intersect with images of war, disaster, and ecological crisis, while a detached narration reveals the indifference beneath the spectacle. The film blurs the line between simulation and reality, questioning how immersive media can weaken our connection to the real world and our capacity for political feeling. It is a sensory exploration of a disconnected time, evoking the endless cycle of forgotten tragedies.
[302] MB2 9/14 14:00
[535] CGV3 9/16 17:00



09/05/1982

Wizard of AI

Alan Warburton
UK | 2023 | 19min | DCP | Color/B&W | G
This 20-minute video essay, produced one year after Midjourney V4's November 2022 release, considers that technology's emergence a historical turning point in visual culture and creative ecosystems. Created using generative AI tools like Midjourney, Stable Diffusion, Runway, and Pika, 99% consists of AI-generated images and footage. However, the creator moves beyond simple technological praise or fear, using these tools to critically analyze legal, aesthetic, ethical issues brought by AI automation platforms. The video tracks generative AI's impact on artists and designers, questioning technological change.
[302] MB2 9/14 14:00
[535] CGV3 9/16 17:00

09/05/1982

Camilo RESTREPO, Jorge CABALLERO
Spain, Mexico | 2025 | 11min | DCP | Color/B&W | AP | 15
A deteriorated film, shot in 1982 in a Latin American country, presents a succession of everyday images, among which a few stand out that testify to the violent events that took place on May 9 of that year. Interspersed between the images, a man's voice presents the official version of the events. Beneath its apparent banality, the film raises suspicion that what really happened was covered up.
[302] MB2 9/14 14:00
[535] CGV3 9/16 17:00



Diffusion

Short Film 2

Diffusion

CAO Shu
China | 2025 | 7min | DCP | B&W | WP | 15
Artist Cao Shu explores the boundary where spirit photography and AI-generated imagery intersect. He begins with a 1946 incident at Bikini Atoll, where a radiated pufferfish left its anatomical image on photographic film. This raises questions about the origins and persistence of images, connecting them to the "diffusion models" of today's AI. Using the strange visuality of early AI as a starting point, the film expands to use these images as a medium for reflecting on the visual unconscious, automated imagination, and the concept of 'automatic surrealism.'
[203] MB2 9/13 17:30
[434] CGV4 9/15 16:30

The Origins of Totalitarianism: A Reading by Donald Trump
Joseph DELAPPE
UK | 2024 | 25min | DCP | Color | AP | 15
This is a shallow fake video of Donald Trump reading from Hannah Arendt's seminal book *The Origins of Totalitarianism*. He reads Section One of Chapter 11, "The Totalitarian Movement: Totalitarian Propaganda". The video was created using available AI tools found online, including TopMediaAI for text-to-voice emulation, and Wav2Lip, a free-to-use open source software available through Google Colab.
[203] MB2 9/13 17:30
[434] CGV4 9/15 16:30

Bardo

Viera ČÁKANYOVÁ
Czech Republic, Slovakia | 2025 | 27min | DCP | Color | AP | 15
Matter and emotions float through darkness, sound flows like deep breath. Inspired by 'Bardo,' the Tibetan term for the liminal state between death and rebirth, this work is a cinematic journey where Viera Čákanyová explores inner darkness through generative animation. Traversing boundaries between existence and consciousness, reality and unreality, returning to reality ultimately remains the most difficult challenge. Through deep experiences and dark ambient accompaniment, she sets matter and thoughts into motion in this fascinating introspective journey towards darkness.
[203] MB2 9/13 17:30
[434] CGV4 9/15 16:30



K-Number

Critics' Choice

Introducing Critics' Choice, a new sidebar program launched in 2025 to foster vibrant critical discourse on contemporary Korean documentary. Curated by a committee of active critics and programmers, this section takes a unique look back at the year that was. Instead of seeking premieres, it showcases approximately ten of the most significant Korean documentaries—both features and shorts—released over the past twelve months, whether in theaters, at festivals, or on streaming platforms. But the program's commitment to discourse extends beyond the selection itself. Critics' Choice will host public forums to interrogate key themes and controversies, while simultaneously building a critical archive of the year's most important works and perspectives. To honor excellence within this field, one film chosen by the committee will receive the inaugural 'Critics' Choice Award (HANMAC Award)' at the festival's closing ceremony.

For its inaugural edition, the selection committee has identified a defining current in recent Korean documentary: 'Essay'. The eleven selected films all exemplify this turn toward a more subjective and exploratory mode of practice—cinema that purposefully defies fixed structures in favor of associative storytelling, intellectual wandering, and border-crossing reflection. Through screenings, talks, and lively debate, Critics' Choice invites audiences to join a collective reflection on where Korean documentary is now, and where it might be headed next.

* Each Critics' Choice screening will be followed by a Critics' Talk—a one-on-one conversation between the director and a critic.
* This talk will be conducted in Korean without interpretation.

Edhi Alice: Reverse
Edhi Alice: Take

KIM Ilrhan
South Korea | 2024 | 130, 128min | DCP | Color | 15
Edhi Alice: Reverse begins from the perspective of Edhi, who is preparing for gender-affirming surgery, and transitions to Alice's journey of reconciling with her body. *Edhi Alice: Take* starts from the viewpoint of Alice, a gaffer pushed out of her job, as she confronts her own body, then shifts to Edhi's experience of discovering new sensations in theirs. Focusing on these moments of transition, the films expand the idea beyond individual life stories to encompass relationships, bodies, and the perception of space as a cinematic experience. At this festival, both versions—*Edhi Alice: Reverse* and *Edhi Alice: Take*—will be screened once each.
[121] Edhi Alice: Reverse | MB8 9/12 13:30
[340] Edhi Alice: Take | CGV4 9/14 16:30 GV

Works and Days

PARK Minsoo, AHN Kearnhyung
South Korea | 2024 | 83min | DCP | Color | G
A mannequin maker, recycling worker, salt farm laborer, restaurant owner, freelance PD, working mom, brewery employee, office worker, and elderly radio repair shop owner—nine ordinary people live through their day. Through fixed perspectives and voice-overs, occupations, values, and life rhythms intersect, revealing daily hardships, quiet joys, and dignity embedded in labor. Within repetitive routines, each person's concerns and recovery naturally emerge. The film observes with deep respect without romanticizing, delicately capturing relationships between society and individuals through ordinary trajectories.
[336] CGV3 9/14 16:30 GV
[604] MB4 9/17 14:00

Search and Seizure: The Rise of an Insurrection

KIM Yongjin
South Korea | 2025 | 111min | DCP | Color | 12
The film follows the 2023 raid by the Seoul Central District Prosecutors' Office on investigative outlet Newstapa. Director Kim Yongjin, its former head, traces a pattern of political prosecutions against critical journalists—from reports on Yoon Suk-yeol to Cho Kuk and Kim Keon-hee. Combining on-site footage, journalist testimonies, and legal records, the film reveals how special funds were used to pressure the media, silence dissent, and manipulate public opinion. It is a powerful reminder of the ongoing struggle to protect press freedom and democratic values in South Korea.
[229] CGV1 9/13 19:00 GV
[605] MB5 9/17 10:30

At the Park

SOHN Kooyong
South Korea | 2024 | 86min | DCP | B&W | 12
Around 2 PM, a park bench hosts a woman reading, a bird on branches, a flowing fountain, a grooming cat, and moving ants. The director captures this quiet landscape with minimal editing. Viewing humans, animals, and objects as equal beings without hierarchy, the park transforms into a place where daily life meets the cosmos through repetition and subtle changes. The film allows us to observe phenomena as they are without naming or interpretation, proposing a meditative space that contemplates time and coexistence beyond anthropocentric perspectives.
[234] CGV3 9/13 10:00 GV
[521] MB7 9/16 13:00

K-Number

JO Seyoung
South Korea | 2024 | 112min | DCP | Color/B&W | 12
Mioka, a Korean adoptee found on the streets in the early 1970s, returns to Korea as an adult searching for her birth parents. She is repeatedly met with institutional barriers, her adoption records manipulated or erased. Director Jo Seyoung, alongside the adoptee support group ‘Banet,’ follows Mioka’s journey, exposing the irresponsibility and structural concealment hidden behind the state-issued ‘K-Numbers.’ The film makes a solemn case that adoption is not just a personal story but a historical issue involving state intervention—an ethical responsibility society must collectively bear.
[126] CGV1 9/12 16:00 GV
[603] MB4 9/17 11:00

Esper’s Light

Jung Jae-hoon
South Korea | 2024 | 147min | DCP | Color | 12
In world built entirely from imagination, ten teenagers perform tabletop role-playing game scenarios, traveling between Lisan City, Alstroemeria Forest, and Ashua Island. Director Jung Jae-hoon intersects online and outdoor gameplay scenes with imaginative staging, breaking boundaries between reality and fantasy, participants and players. They search for faint light in darkness while collectively constructing stories and creating identities. This hybrid work crossing documentary and fiction prompts reflection on boundaries between imagined worlds and life, capturing autonomous imagination and communal sensibility.
[327] CGV1 9/14 12:30 GV
[533] CGV2 9/16 19:30



At the Park

The Birds Who Lived Home - Where Did You All Go?

KIM Hwayong
South Korea | 2025 | 64min | DCP | Color | 12
The film traces humanity’s history with chickens through past records, then listens to the present-day lives of beings—chickens included—who have been pushed from view. This is less an exposé on industrial farming and more a confession from one who has witnessed what we chose not to see—a story of human failure. Yet the voices we hear do not lead to pessimism. Instead, they call for a deeper reckoning with reality, asking not how to imagine a better future, but how we might meet and care for one another in this endlessly deferred present.
[227] CGV1 9/13 13:00 GV
[525] MB8 9/16 13:30

Short Film 1

Photosynthesizing Dead in Warehouse
CHA Jeamin
South Korea | 2024 | 29min | DCP | Color | G
In a vacant house, fruit slowly decays inside wooden boxes sealed with glass. A voice-over reads letters exchanged with a figure studying kusôzu, Buddhist imagery depicting nine stages of a decaying corpse. As mold spreads and surfaces darken, rotting matter begins to evoke death itself. The film explores impermanence and decomposition while gradually dissolving boundaries between museum installations, posthuman ruins, and private space. It reflects on facing death, how narrative both reveals and limits meaning, and the ethics of caring for decay as a path to liberation under oppression.
[236] CGV3 9/13 17:00 GV
[329] CGV1 9/14 20:30

A Pear Tree in the Star Village

SHIN Yul
South Korea | 2025 | 34min | DCP | Color | G
Coincidences strike us unexpectedly and thicken into memory. Yul rescues a kitten at a stray cat feeding station in an apartment complex. Tracing circumstances of its abandonment leads her to climb the apartment fence for the first time. Beyond lies land where plump golden pears once ripened each autumn. Though massive apartments have risen and pear orchards vanished, she encounters the four seasons of lives still inhabiting this space. The film overlays urban landscapes, traces of pear trees, and cat movements in observational, poetic rhythms, revealing disappearing sense of place and subtle vitality.
[236] CGV3 9/13 17:00
[329] CGV1 9/14 20:30 GV



Photosynthesizing Dead in Warehouse

Short Film 2

When the Trees Sway, the Heart Stirs

LEE Jiyoan
South Korea | 2025 | 40min | DCP | Color | G
In Seoul’s soon-to-be-redeveloped Jeongneung Valley, stalled present overlaps with approaching future—a place where time layers intersect. Residents’ photographs, gardens, and patched homes hold memories of disappearing community. Acts like watering plants and mending fences continue gestures of care amid change. Scenes quietly capture how ordinary daily life becomes resistance, observing tensions between loss and recovery, erasure and preservation in landscapes where old alleyways coexist with development advertisements. The film questions how place-embedded identity can continue within transformation fractures.
[139] CGV4 9/12 19:30
[334] CGV3 9/14 10:00 GV

Chang Gyeong

LEE Jangwook
South Korea | 2025 | 18min | DCP | Color/B&W | 12
Chang Gyeong Palace is a space where zoo, amusement park, and ancient palace overlap. This place, remembered as childhood fantasy, became a complex image combining animal suffering with everyday landscapes through liberation and war. Rhythmic sounds flowing over layered images reveal fractures between past and present, fantasy and trauma. This film summons traces of emotions embedded in Chang Gyeong Palace, questioning how public history, autobiographical experience, and spatial materiality intersect and interact with each other.
[139] CGV4 9/12 19:30 GV
[334] CGV3 9/14 10:00



When the Trees Sway, the Heart Stirs

Non-Theatrical Program

Face of Nature

Returning for its third year, the Non-Theatrical Program presents *Face of Nature*, a timely and urgent meditation on our relationship with the natural world. As the Anthropocene reminds us, the accelerated evolution of industrial and technological society has led us to forget a simple truth: humans are not separate from nature, but one of its many components—alongside animals, plants, minerals, and all that the earth sustains. This exhibition invites us to pause, reflect, and reconsider our place within this organic circuit of life.

Featuring nine installation works, the program offers space to question dominant narratives of progress and growth, and to contemplate both the potential and peril of innovation. At its heart lies a yearning to overcome the long-standing separation between humans and nature, and to restore meaningful interactions between human and nonhuman life. These works respond to today’s ecological crises with quiet urgency, revealing nature’s resilience while offering poetic visions of coexistence—glimpses of life that shimmer beneath the surface of the visible.

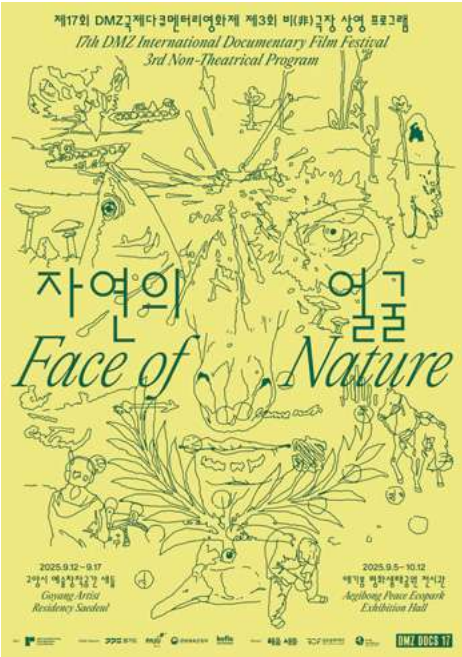
The 2025 edition takes place across two distinct sites: Goyang Artist Residency Saedeul in Goyang and the Aegibong Peace Ecopark Exhibition Hall in Gimpo. Both were chosen for their ability to reflect the vanishing faces of nature—its fragile phenomena, its materials, its memories. These sites are not just venues, but integral parts of the experience, embodying the very landscapes under threat. In a world fractured by violence and anxiety, this program extends an invitation to see anew—to rediscover, through the act of looking, our deep entanglement with the natural world.

Sep 12 (Fri)–Sep 17 (Wed)
Goyang Artist Residency Saedeul
(217 Sinpyeong-gil, Deogyang-gu, Goyang-si, Gyeonggi-do)

Sep 5 (Fri)–Oct 12 (Sun)
Aegibong Peace Ecopark Exhibition Hall
(193-7 Gageum-ri, Haseong-myeon, Gimpo-si, Gyeonggi-do)



The Cavalry



Non-Theatrical Program Poster
Designed by Min Kyunmoon (front-door)



Daria's Night Flowers



When the Sun is Eaten (Chi'bal K'iin)



Sigapsi

Chang Gyeong

LEE Jangwook
South Korea | 2025 | 5min(Loop) | Single Channel and Sound Installation | Color/B&W
For the filmmaker, Chang Gyeong Palace transforms from a site of childhood fantasy into a haunted space where daily life blurs with spectral animal cries. Through overlapping visuals and hypnotic soundscape, the film exposes fissures between memory and trauma, colonization and liberation. Using manipulated film and analog projection, *Chang Gyeong* summons emotional residues embedded in place—its stones, soil, and layered presence—asking how space holds both public history and personal memory. A mixed-media installation combining 16mm film loops, an apparatus for observing decaying leaves, and reference archival materials.

The Cavalry

Alina ORLOV
Canada, USA | 2024 | 17min(Loop) | 2 Channels | Color
The camera's unblinking gaze follows Horse No. 7 through its rigorous training as a tool of crowd control for the Israeli police. This contemporary footage is interwoven with archival images of horses deployed during land seizures in the occupied West Bank, creating a haunting dialogue between past and present. Through an intensely layered soundscape and the repetitive, spectral choreography of horse and rider, the film lays bare the mechanics of state power. Without a single word spoken, *The Cavalry* becomes a chilling study of discipline, structural violence, and the body—both human and animal—as an instrument of control. Installed as a two-channel projection installation, including channels composed of several long-take shots.

Visitor

KIM Sungeun
South Korea | 2025 | 20min(Loop) | 2 Channels and Sound Installation | Color/B&W
Can memories that were never recorded be awakened—through the senses of the body, through the cracks in the landscape? In the caves of Jeju Island, history lies hidden yet echoing: a subterranean archive where suppressed traumas and forgotten lives resurface. A visitor enters this space, not to excavate, but to listen. Lowering the body, attuning the senses, they feel the texture of time through a gaze that reaches beyond the human. Installed as a multi-channel setup combining 2-channel video with 3-channel sound.

Objects Do Not Randomly Fall From the Sky
Maria Estela PAISO
Philippines | 2024 | 10min(Loop) | Single Channel | Color
On a remote Philippine beach, a teenage girl's confession of a near-drowning in childhood ripples through the silence between her and her mother. Though neither can swim, revisiting this memory triggers a haunting metamorphosis, turning them into sea creatures—part-human, part-fish—capable at last of navigating the depths of their past. Their intimate journey unfolds against the turbulent backdrop of the West Philippine Sea, where the testimonies of local fisherfolk—displaced by foreign encroachment and vanishing marine life—intertwine with their own. Installed as a single-channel monitor display within a room that recreates an underwater environmen.

When the Sun is Eaten (Chi'bal K'iin)
Kevin Jerome EVERSON
USA | 2025 | 36min(Loop) | Single Channel | Color/B&W
A total solar eclipse traverses three distinct cities, uniting them in a fleeting moment of shared darkness. Filmed on Super 8 and 16mm, the rich textures of black-and-white and color cinematography capture the profound stillness that descends upon these disparate communities. Through Kevin Jerome Everson's singular vision, this cosmic event becomes a powerful meditation on solidarity, memory, and witnessing—asking how a momentary shadow might illuminate our deepest human connections. Presented as a single-channel projection on a large screen.

Daria's Night Flowers
Maryam TAFAKORY
Iran, UK, France | 2025 | 16min(Loop) | Single Channel | Color
In Daria's world, night-blooming gardens and the specter of serial crime mysteriously intertwine. This experimental film essay crafts a mesmerizing collage from archival Iranian cinema, lush botanical imagery, and sparse, poetic narration. Within this landscape, personal desire confronts patriarchal violence, and ecological metaphors illuminate the terrain of memory and gendered trauma. A lyrical meditation on the quiet resilience of love—a force that, like the titular flowers, insists on blooming even in the deepest darkness. Installed as a single-channel screen projection.

Shadow-Forest
IM Go-Eun
Netherlands, South Korea | 2025 | 44min(Loop) | Multi-Channel Installation
In 1845, Henry David Thoreau built a cabin in the woods. Inside, he placed three chairs: one for solitude, one for friendship, and one for society. Nearly two centuries later, this film enters that same space—not to replicate the past, but to build a 'shadow-forest' in its place. Here, the three chairs are gone. In their stead, stand three tables. A mixed-media installation work combining diverse media including digital, slides, and overhead projections.

Sigapsi
SEOL Suan
South Korea | 2025 | 13min(Loop) | 2 Channels Installation | Color
We begin to sense the vitality of a being only when its size resembles our own—when we can recognize its organs, its structure. In the hands of a farmer, however, a seed is not merely a unit, but a living entity, each bearing its own singularity. This quiet recognition of individuality echoes in the Korean phrase "to receive seeds" (ssi-at-eul bat-da), a term that carries a dual meaning. On the surface, it speaks of labor, of turning seasons, of a life shaped by repetition. But looked at differently—from within that life—it becomes a phrase of creation. It speaks not of labor, but of embodiment; not of repetition, but of existence itself taking root. The work is presented as a screen projection of *Sigapsi 1*, featuring close-up footage of seeds, and a monitor projection of *Sigapsi 2*, documenting farmers. These are accompanied by a seed storage box containing native seeds and drawings that map out preservation routes and genealogies of the seeds.

Passages
Florian FISCHER, Johannes KRELL
Germany | 2025 | 5min(Loop) | 3 Channels | Color
Passages unfolds as a meditative journey in three episodes, charting a course through ecological transformation, geological time, and ancient ritual. A coniferous forest ravaged by beetles; ancient trees petrified in volcanic ash; a luminous, otherworldly being performing within a Neolithic site aligned with the solar cycle—three distinct visions that converge into a singular, interconnected experience. Rendered without dialogue or narration, the film immerses the viewer in the fragile continuum between humanity and the vastness of deep time, between remembrance and forgetting, between life and decay. Presented as a three-channel installation with three monitors positioned side by side.

Special Invitation Films

Great films are always in conversation with one another. The Special Invitation Films program highlights that dialogue by pairing selections from our official lineup with works that deepen their meaning and context. This year, we present two such pairings. Chris Marker's sci-fi classic *La Jetée* (1962) screens alongside *La Jetée, the Fifth Shot* (2024), a film from our main program that draws direct inspiration from Marker's iconic imagery and structure.

Soda Kazuhiro's *Inland Sea* (2018) is presented in tandem with Frederick Wiseman's *Domestic Violence* (2001), offering a rare glimpse into the creative exchanges between two giants of observational cinema. Soda will also join us for a discussion as part of the Wiseman retrospective. Through these curated dialogues, the Special Invitation Films program invites audiences to see each film not in isolation, but as part of a larger, evolving conversation.



La Jetée
Chris MARKER
France | 1962 | 28min | DCP | B&W | 15
Chris Marker's groundbreaking 'photo-roman' condenses the cinematic medium into an experimental form, weaving together still-image montage and narration to evoke the cyclical flow of memory and vivid fragments of recollection. Without elaborate special effects, this world of speculative imagination traverses future and past, reality and illusion, using only image and sound. The film delves into memory, time, and the essence of existence, revealing how the power of imagination can expand the boundaries of cinematic storytelling.
[507] MB3 9/16 19:30 GV
* Presented as a joint screening:
International Competition *La Jetée, the Fifth Shot*



Inland Sea
SODA Kazuhiro
Japan, USA | 2018 | 122min | DCP | Color/B&W | G
Wai-chan, 86, is one of the last remaining fishermen in Ushimado, a small village on Japan's Seto Inland Sea. He still heads out alone in his boat to make a living. Kumi-san, 84, roams the shoreline each day, while the elderly Koso-san runs the modest fish shop her late husband once owned. Left behind by the tide of postwar modernization, Ushimado is rapidly aging and quietly fading. Shot in evocative black and white, the film gently captures the village's twilight years and the quiet persistence of its people, set against the dreamlike backdrop of the Inland Sea.
[406] MB4 9/15 16:30 GV



dead-in-Iraq



Empire



Marlowe Drive

Online Screening Program

The DMZ International Documentary Film Festival is committed to expanding accessibility and reaching audiences wherever they are. Continuing this mission, we are proud to present our online screening programs, available nationwide during the festival period on our dedicated platform, docuVoDA.

This is Not Virtual

This year, our online offerings expand with a special retrospective that journeys into the unique world of machinima. From its origins in the recorded gameplay footage of the 1990s to its flourishing alongside online video platforms, machinima has become a vital and ever-expanding form of cinematic expression. The films in this retrospective reveal how machinima has become a powerful tool for digital ethnography, capturing the unique social textures of virtual worlds and exploring the politics of identity within them. Whether documenting the lives of a virtual world's inhabitants or using a game engine to confront real-world histories of discrimination and violence, these works embody a uniquely 21st-century cinematic sensibility. They radically challenge our ideas of the virtual and the real, the factual and the fictional, all while reaffirming the power of art to imagine—and build—new modes of being.

dead-in-Iraq

Joseph DELAPPE

USA | 2007 | 19min | HD | Color/B&W | KP | 15

A poignant documentary examining the Iraq War's human cost and political consequences through personal testimonies, archival footage, and activist interventions. Focusing on war casualties and deep trauma experienced by veterans, civilians, and families, it presents narratives grappling with ethical dilemmas and conflicts surrounding war. The film also deeply explores digital activism and public memory's influence on war perception. By intricately weaving personal stories with social contexts, it questions official history while urging serious reflection on war's legacy and the importance of responsible memory.

Empire

Phil SOLOMON

USA | 2008 | 49min | HD | Color | 15

Phil Solomon's experimental work transposes Andy Warhol's *Empire* (1964) into Grand Theft Auto IV's virtual cityscape. Like Warhol, the director maintains a fixed in-game viewpoint for 24 hours without manipulation, capturing subtle elements inherent in virtual space—light changes, weather, airplane movements. This quiet gaze rejecting the game's intended narrative questions temporal flow, sensory perception through flow, and poetic moments discovered in digital worlds. The work explores new forms of cinematic sublimity, prompting reflection on what we 'see' in virtual reality and how we 'remember' it.



The Constructed Moment



My Own Landscapes

The Constructed Moment

Alan BUTLER

Ireland | 2017 | 4min | HD | Color | AP | 15

The film explores the nature of photography and memory. Using poetic, layered visuals, it shows how moments are constructed, preserved, and transformed within images. It questions the relationship between subject and viewer, exposing tension between reality and representation. By blending archival footage, staged scenes, and personal reflection, the film challenges documentary norms and invites viewers to rethink how time, history, and identity are shaped through photographs. Alan Butler uses immersive sound and precise editing to evoke the fragility and power of memory and image.

Marlowe Drive

Ekiem BARBIER, Guilhem CAUSSE,

Quentin L'HELGOUALC'H

France | 2017 | 36min | HD | Color | AP | 15

Set within Los Santos world of Grand Theft Auto V, this experimental machinima documentary follows avatar 'Adam Keshner' as he strolls through virtual streets and landmarks, focusing on 'filming' game interiors rather than gameplay. Cinematic vignette effects, glitch scenes, and chance encounters blur boundaries between reality and simulation, inducing reflection on sociocultural relationships and existence within digital spaces. This virtual environment reflects strange boundaries of dreams, desires, and identity, presenting new audiovisual experiences at intersections of reality and virtuality.



Tracing Utopia

Mondo Cane

Alan BUTLER

Ireland, Switzerland | 2018 | 20min |

HD | Color/B&W | AP | 15

An experimental documentary that blurs the boundaries between reality and fiction. Using fragmented narrative and unsettling imagery, it questions the ethics of documentary practice and the role of spectacle in shaping perception. It challenges the trust placed in images presented as truth and explores how sensationalism manipulates viewers. With immersive sound and tight editing, the film builds an atmosphere that prompts reflection on representation. Positioned within debates on media ethics, viewer manipulation, and constructed realities in the digital age, it persistently unsettles how we see and sense.

Redefining Community: The Evolution of Sawtelle Japantown

Randall FUJIMOTO

USA | 2018 | 30min | HD | Color/B&W | IP | 12

Randall Fujimoto recreates Sawtelle, a historic Japantown in Los Angeles, within Minecraft. Using digital streetscapes, archival photos, and testimonies from Issei, Nisei, and their descendants, the film reconstructs the layered history of Japanese Americans. Tracing immigration, wartime incarceration, and return, it reanimates Sawtelle as a digital site of memory. Amid gentrification and erasure, it explores how identity and culture persist and are passed down. The film reflects on memory and recovery in the digital age, showing how virtual spaces can sustain resistance and cultural continuity.

My Own Landscapes

Antoine CHAPON

France | 2020 | 19min | HD | Color | KP | 15

Antoine Chapon meets Cyril Poitevineau-Millin, a former military video game designer and combat veteran. In the war, Cyril built VR landscapes for soldier training; back home, he struggles with trauma. Using the same tools, he creates peaceful virtual environments for personal healing. Through poetic VR sequences, narration, and reflections on identity and memory, the film explores the line between simulation and real survival. It meditates on memory, PTSD, and the transformative power of landscapes—both digital and organic.

Tracing Utopia

Catarina DE SOUSA, Nick TYSON

Uzbekistan, USA | 2021 | 26min | HD |

Color | KP | 15

Queer teenagers in New York City are invited to imagine utopian futures together. Produced remotely during the COVID-19 pandemic, the film captures their dreams, fears, and radical hopes within digital spaces free from adult control and social norms. Through candid and collaborative conversations, they craft a collective manifesto of queer identity and desire. Blending documentary, participatory cinema, and experimental storytelling, Tracing Utopia tenderly explores the liberating power of imagining and shaping a freer, more inclusive world—beyond repression, beyond the rules.



The Grannies



Kinderfilm

The Grannies

Marie FOULSTON
UK, Australia | 2021 | 17min | HD | Color | AP | 15
This heartfelt documentary follows the “Grannies,” a group of grandmothers challenging societal norms to redefine aging and activism. The film is an intimate exploration of resilience, community, and intergenerational bonds, revealing how these women’s commitment to social justice endures and evolves as they grow older. Through candid interviews and footage, their humor, hardships, and solidarity come to life, offering a powerful reflection on ageism and the vital role of elder voices in today’s movements.

A Woman On The Internet (or, The Eternal Scream)

Jamie JANKOVIĆ
UK | 2021 | 22min | HD | Color | KP | 15
An experimental machinima documentary that explores gendered experience and representation in video game worlds. Using in-game footage and player testimonies—with no conventional voice-over—the film follows trans people, queer, and femme players navigating self-created avatars. Through moments of friction, toxicity, joy, and liberation, Janković reveals how stereotypical design and player interactions impact identity, self-esteem, and emotional labor in digital spaces. The work reflects on the political implications of visual language in games and the struggle for agency within virtual embodiment.



Made in Second Life: The Movie

Hardly Working

Total Refusal
Austria | 2022 | 21min | HD | Color | 12
This film focuses on the digital labor of Non-Player Characters (NPCs) in the game Red Dead Redemption 2. Shot entirely within the game engine, it documents the endlessly looping routines of laundry workers, stable hands, and street cleaners. By observing characters overlooked by players, the film reveals the fatigue of repetition, system glitches, and relentless labor. With quiet attentiveness, it reflects on how automated work in virtual environments mirrors real-world conditions of alienation and precarity, offering a sharp critique of labor and visibility under capitalism—both simulated and lived.

Kinderfilm

Total Refusal
Austria | 2023 | 11min | HD | Color | 15
Created by Total Refusal with Adrian Jonas Haim, Robin Klengel, and Michael Stumpf, this short film essay unfolds entirely in the virtual world of Grand Theft Auto V. Without dialogue, it follows Edgar as he wanders through traffic and mundane interiors. Beneath the surface lies a suspended “missing future,” held in place by safety protocols. As Edgar traces glitches in the algorithmic world, he rediscovers a reality both eerie and dreamlike. *Kinderfilm* reflects on the uncanny normality of digital life and the quiet void between simulation and lived experience.

Made in Second Life: The Movie

Bernhard DRAX
Germany, USA | 2023 | 47min | HD | Color | AP | G
Filmmaker Bernhard Drax presents a feature-length love letter to the 20-year-old virtual world of ‘Second Life.’ Blending machinima, in-world footage, and user interviews, the film explores how creativity, commerce, and identity emerge in user-built spaces. From gardening entrepreneurs to musicians earning tips, avatars build meaningful lives powered by a digital community. Through scenes of skill-sharing, economic exchange, and social connection, the film offers both a celebration and a thoughtful reflection on the culture shaped within this enduring participatory metaverse.

Short is Beautiful

Short is Beautiful is an online program dedicated to showcasing the art of the short documentary and exploring its creative possibilities. This year’s edition presents a curated collection of over 30 short films from the 17th DMZ Docs, including works from the Korean Competition and various Non-Competition Sections. Discover diverse and original storytelling on docuVoDA, the festival’s official online streaming platform.

The Hospital

SONG Sanghyun | South Korea | 2025 | 15min | Color/B&W

The Island of Mee-Hee

Cristian TAPIES | South Korea | 2025 | 26min | Color

My Boyfriend

VAN Siian | South Korea | 2025 | 33min | Color

Picnic

CHOI Subin | South Korea | 2025 | 21min | Color

cobalt

CHANG Younghae | South Korea | 2025 | 27min | Color

UNSPOKEN

OH Seonju | South Korea | 2025 | 12min | Color/B&W

Seeound

KIM Soeon | South Korea | 2025 | 14min | Color

Old Man and Tiger

JUNG Hyeonjun | South Korea | 2024 | 29min | Color

Last May in Theaters

Arief BUDIMAN | South Korea, Indonesia | 2025 | 22min | Color/B&W

No Title

Ghassan SALHAB | Lebanon | 2025 | 43min | Color

Welcome Home Freckles

PARK Huiju | UK, South Korea | 2025 | 27min | Color

Paleontology Lesson

Sergei LOZNITSA | Netherlands | 2025 | 12min | Color

About the Pink Cocoon

WANG Binyu | China | 2025 | 30min | Color

HABĀ

Helin ÇELIK | Austria, Spain | 2024 | 23min | Color/B&W

Merging Bodies

Adrian PACI | Italy, Albania | 2024 | 23min | Color

The Cavalry

Alina ORLOV | Canada, USA | 2024 | 17min | Color

Koki, Ciao

Quenton MILLER | Netherlands | 2025 | 11min | Color/B&W

L'mina

Randa MAROUFI | France, Morocco, Italy, Qatar | 2025 | 26min | Color

Inventory

Ivan MARKOVIĆ | Serbia | 2025 | 21min | Color/B&W

Noise: Unwanted Sound

JUNG Hyejin | Netherlands, South Korea | 2024 | 20min | Color

Their Eyes

Nicolas GOURAULT | France | 2025 | 23min | Color

Les Rites de Passage

Florian FISCHER, Johannes KRELL | Germany | 2025 | 15min | Color

Objects Do Not Randomly Fall From the Sky

Maria Estela PAISO | Philippines | 2024 | 10min | Color

Blind, into the Eye

Atefeh KHEIRABADI, Mehrad SEPAHNIA | Germany | 2025 | 20min | Color/B&W

Shadow-Forest

IM Go-Eun | Netherlands, South Korea | 2025 | 30min | Color

09/05/1982

Camilo RESTREPO, Jorge CABALLERO | Spain, Mexico | 2025 | 11min | Color/B&W

Diffusion

CAO Shu | China | 2025 | 7min | B&W

The Origins of Totalitarianism: A Reading by Donald Trump

Joseph DELAPPE | UK | 2024 | 25min | Color

Bardo

Viera ČÁKANYOVÁ | Czech Republic, Slovakia | 2025 | 27min | Color

A Pear Tree in the Star Village

SHIN Yul | South Korea | 2025 | 34min | Color

Chang Gyeong

LEE Jangwook | South Korea | 2025 | 18min | Color/B&W

DMZ Docs PLUS+

DMZ Docs PLUS+ aims to transcend the physical limitations of the festival and expand audiences’ access to cultural experiences. The official program of the 17th DMZ International Documentary Film Festival will be screened at six venues across Gyeonggi Province: Aegibong Peace Ecopark Exhibition Hall in Gimpo, Gallery Greaves in Paju, Gyeonggi Indie Cinema in Suwon, Seongnam Media Center in Seongnam, Pocheon Media Center in Pocheon, and Hwaseong Cinema in Hwaseong.

DMZ Docs PLUS+ is also part of a broader documentary outreach movement, collaborating with dedicated cinema operators and engaging audiences who seek diverse programming. Each venue offers programming with varying depth and scope. Gyeonggi Indie Cinema presents a thematic program of ten films inspired by this year’s festival slogan, “A Day We Dream Of.” Aegibong Peace Ecopark Exhibition Hall showcases five works from the 3rd Non-Theatrical Screening Program in installation format, while Gallery Greaves hosts a curated selection of short animated documentaries. The remaining venues each present documentaries with diverse regional perspectives, subjects, and styles. DMZ Docs PLUS+ will continue to evolve as a program that not only provides rare opportunities to experience documentaries seldom accessible in daily life, but also enriches cinema culture as a whole.

Exhibition

1. Aegibong Peace Ecopark Exhibition Hall

Overview This section features five films from the 3rd Non-Theatrical Program
Date Sep 5 (Fri)–Oct 12 (Sun)
Venue 193-7, Gageum-ri, Haseong-myeon, Gimpo-si, Gyeonggi-do

When the Sun is Eaten (Chi’bal K’iin)

Kevin Jerome EVERSON | USA | 2025 | 36min(Loop) | Single Channel | Color/B&W

Objects Do Not Randomly Fall From the Sky

Philippines | 2024 | 10min(Loop) | Single Channel | Color

Les Rites de Passage

Florian FISCHER, Johannes KRELL | Germany | 2025 | 15min(Loop) | Single Channel | Color

Chang Gyeong

LEE Jangwook | South Korea | 2025 | 18min(Loop) | Single Channel | Color/B&W

Sigapsi

SEOL Suan | South Korea | 2025 | 12min(Loop) | 2 Channels | Color

* For more information, please refer to the ‘Non-Theatrical Program’ information page.

2. Gallery Greaves

Overview This section features Six films from the special program Drawing History: Special Program of Animated Documentaries
Date Sep 9 (Tue)–Sep 23 (Tue)
Venue Baegyeon-ri, Gunnae-myeon, Paju-si, Gyeonggi-do

The New Years

KIM River Minho | South Korea | 2024 | 13min | Color

For Her

KIM Jun-ki | South Korea | 2017 | 14min | Color

The House of Loss

JEON Jin-kyu | South Korea | 2022 | 10min | Color/B&W

Grandma

JOH Sung-yeon | South Korea | 2000 | 5min | Color/B&W

Hardened Skin

OH Jin-hee | South Korea | 2007 | 7min | Color

Yesanjok Animation Project

CHUN Seung-il | South Korea | 2009 | 13min | Color

* For more information, please refer to the ‘DMZ Docs PLUS+ Gallery Greaves Screening’ information page.

Theater

1. Gyeonggi Indie Cinema

Overview This section features: Ten films presented under the theme “A Day We Dream Of”
Date Sep 13 (Sat)–Sep 14 (Sun)
Venue 10, Docheong-ro, Yeongtong-gu, Suwon-si, Gyeonggi-do

Mr. Nobody Against Putin

David BORENSTEIN, Pavel TALANKIN | Denmark, Czechia | 2025 | 90min | Color/B&W

Tales of the Wounded Land

Abbas FAHDEL | Lebanon | 2025 | 120min | Color

Cutting Through Rocks

Sara KHAKI, Mohammadreza EYNI | Iran, Germany, USA, Qatar, Netherlands, Chile, Canada | 2025 | 93min | Color

A Portrait of Photography

KOH Heeyoung | South Korea | 2025 | 98min | Color/B&W

BangBang and Planaria

PARK Heejin | South Korea | 2025 | 91min | Color/B&W

Sometimes, Beauty Lies Along the Journey

KO Hanbul | South Korea | 2025 | 83min | Color

Separated

Errol MORRIS | USA | 2025 | 92min | Color/B&W

The Track

Ryan SIDHOO | Canada, Bosnia and Herzegovina | 2025 | 92min | Color

Etienne’s Garden

KIM Minjung | South Korea | 2024 | 62min | Color

Dear Tomorrow

Kaspar Astrup SCHRÖDER | Denmark, Sweden, Japan | 2025 | 83min | Color

2. Seongnam Media Center

Date Sep 13 (Sat)
Venue Seongnam Arts Center 808 Seongnam-daero (757 Yatap-dong) Bundang-gu, Seongnam-si, Gyeonggi-do

Militantropos

Simon MOZGOVYI, Yelizaveta SMITH, Alina GORLOVA | Ukraine, Austria, France | 2025 | 111min | Color

The Rule Breaker

HWANG Da-Eun, PARK Hongyeol | South Korea | 2025 | 101min | Color

We Want the Funk!

Stanley NELSON, Nicole LONDON | USA | 2025 | 85min | Color/B&W

3. Pocheon Media Center

Date Sep 13 (Sat)
Venue 1423, Hoguk-ro, Pocheon-si, Gyeonggi-do

Redlight to Limelight

Bipuljit BASU | India, Latvia, Finland | 2025 | 101min | Color

A Portrait of Photography

KOH Heeyoung | South Korea | 2025 | 98min | Color/B&W

Holy Electricity

Tato KOTETISHVILI | Georgia, Netherlands | 2025 | 95min | Color

4. Hwaseong Cinema

Date Sep 13 (Sat)
Venue 3F, 387, Madobuk-ro, Mado-myeon, Hwaseong-si, Gyeonggi-do

Sometimes, Beauty Lies Along the Journey

KO Hanbul | South Korea | 2025 | 83min | Color

The Track

Ryan SIDHOO | Canada, Bosnia and Herzegovina | 2025 | 92min | Color

The Hexagonal Hive and a Mouse in a Maze

Tilda SWINTON, Bartek DZIADOSZ | UK | 2024 | 93min | Color/B&W

* For ticket reservations for DMZ Docs PLUS+ screenings, please refer to the ‘Ticket Information’ page.

Barrier-free Screening Program

The DMZ International Documentary Film Festival believes that cinema should be an experience open to all. To put this belief into action, we are proud to continue our Barrier-Free Screening Program, creating an inclusive environment for every member of our audience, with or without disabilities. In our ongoing collaboration with the Siloam Center for the Blind, we have prepared special versions of four Korean short documentaries for this year's festival: *Picnic*, *Old Man and Tiger*, *Welcome Home Freckles*, and *Seeound*. These barrier-free versions will be presented in separate screenings during the festival.

These screenings are more than just a step toward greater accessibility; they are an invitation for everyone to experience cinema through new sensory dimensions. By making films more inclusive for all bodies and senses, we hope to expand the very ways we see, hear, and feel the stories that connect us.



Picnic

Picnic
CHOI Subin | South Korea | 2025 | 21min |
DCP | Color | WP | G
→ For film details, please refer to page 37

Old Man and Tiger
JUNG Hyeonjun | South Korea | 2024 | 29min |
DCP | Color | WP | 12
→ For film details, please refer to page 38

Welcome Home Freckles
PARK Huiju | UK, South Korea | 2025 | 27min |
DCP | Color | AP | G
→ For film details, please refer to page 41

Seeound
KIM Soeon | South Korea | 2025 | 14min | DCP |
Color | WP | G
→ For film details, please refer to page 38

* After the short film program, GV will be held with sign language interpretation provided.



Welcome Home Freckles



뉴질랜드 통가리로 워터

유네스코 세계문화유산 국립공원 청정 수원지
뉴질랜드와 한국의 까다로운 수질검사 통과
실리카·중탄산염 풍부한 프리미엄 미네랄 워터
미세플라스틱 불검출



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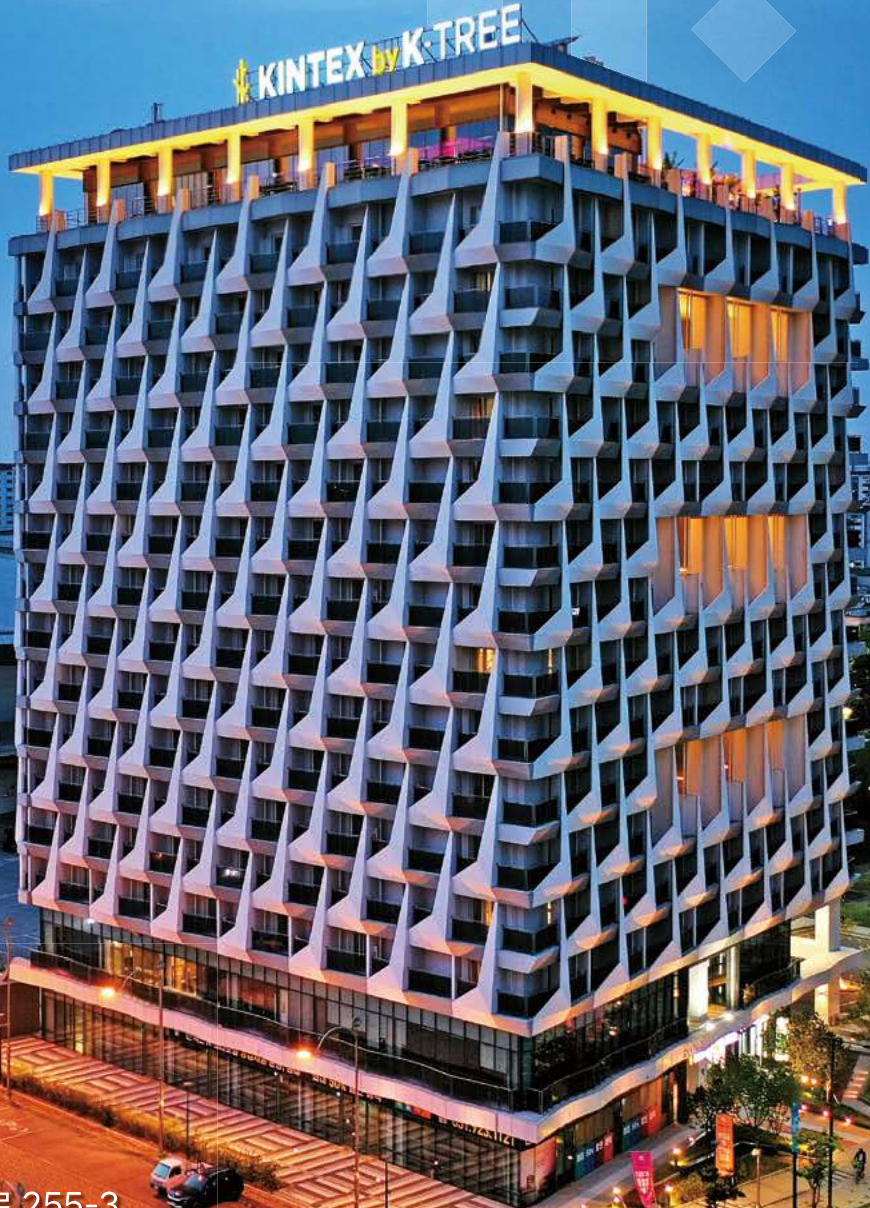
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Program Event

Master Class

A special program offering insights into the philosophy, worldview and creative process of master filmmakers who have redefined documentary cinema.

1. SODA Kazuhiro: What I Learned from Frederick Wiseman

Guest SODA Kazuhiro (Director)
Date Sep 15 (Mon) 16:30 (after the screening of *Inland Sea* (2018))
Venue MEGABOX Kintex 4

* Approx. 90 minutes, simultaneous Korean-English interpretation

Docu Talk

A series of conversations with filmmakers, critics, curators, and cultural practitioners on a wide range of topics and issues.

1. La jetée + La jetée, the Fifth Shot

Theme When Films Call to Films: The Legacy of Chris Marker's Masterpiece
Guest Director Dominique CABRERA
Date Sep 16 (Tue) 19:30 (after the screening of *La jetée* (1962) and *La jetée, the Fifth Shot* (2024))
Venue MEGABOX Kintex 3

* Approx. 60 minutes, consecutive Korean-French interpretation

2. Central Park

Theme Frederick Wiseman and Me
Guest KIM Haery
Film Critic, Host of the podcast KIM Haery Film Club
Date Sep 13 (Sat) 14:00 (after the screening of *Central Park* (1990))
Venue MEGABOX Kintex 6

* Approx. 60 minutes, in Korean (no interpretation)

3. Primitive Diversity

Theme A New Nascent Cinema? Notes on Generative AI's Impacts on Cinema
Guest KIM Jihoon
Director, CAU Center for Cinema and Media Studies
Date Sep 14 (Sun) 17:00 (after the screening of *Primitive Diversity* (2025))
Venue MEGABOX Kintex 6

* Approx. 90 minutes, in Korean (no interpretation)

4. Homegrown

Theme The Rise of the Far Right and the Future of Democracy
Guest JANG Hyeyeong
Former Member of the National Assembly
Date Sep 14 (Sun) 13:00 (after the screening of *Homegrown* (2024))
Venue MEGABOX Kintex 6

* Approx. 60 minutes, in Korean (no interpretation)

* All program details, schedules, and guest attendance are subject to change.
* Interpretation will be provided only for events specifically marked as offering it.

5. Predators

Theme Discussion on crime-reporting content and survivors' survival paths
Guest Ibanjiha (Multimedia Artist)
Date Sep 12 (Fri) 20:00 (after the screening of *Predators* (2025))
Venue MEGABOX Kintex 6

* Approx. 60 minutes, in Korean (no interpretation)

6. Signs of the 'Essay'

This roundtable discussion explores the festival's "Critics' Choice" theme, "Essay," bringing together critics and curators from film, visual arts, and literature to share their unique perspectives and insights.

Moderator JEONG Jihye
Film Critic
Guests KIM Taehyung
JECHEOLSO Publishing House Book Editor
LEE Yeonsook aka Rita
Visual Culture Critic
CHA Jeamin
Filmmaker
Date Sep 14 (Sun) 18:00
Venue MEGABOX Kintex 5

* Approx. 120 minutes, in Korean (no interpretation)

* This is a roundtable Program Event without screenings. Free reservation is available.

7. Critiquing Korean Documentary Criticism

As part of the Critics' Choice program, this session offers an in-depth meta-critique of the current state and future challenges of Korean documentary criticism.

Moderator HAN Changwook
Film Critic
Guests KIM Sohui
Film Critic
LEE Seungmin
Film Critic
JO Jihoon
Programmer, Muju Film Festival
Chief Editor, Documentary webzine DOCKING
Date Sep 15 (Mon) 13:30
Venue MEGABOX Kintex 8

* This is a roundtable Program Event without screenings. Free reservation is available.

Club Cinema

Launched in 2025, Club Cinema is an event that combines screenings with critical dialogue, led by micro- and community-cinema organizers who enrich cinematic discourse through grassroots screenings, workshops, and discussions.

* Each session will last for up to 90 minutes after the film screening.

1. Solidarity and Exchange of East Asia Documentary (SEEAD)

Theme	Documentary and Transnational Solidarity: Focus on Myanmar
Guests	LIM Daechuong Director NYEIN Thazin Cast CHOI Jinbae Cast IHARADA Haruka Lecturer, Kyoto University of the Arts
Host	SEEAD - East Asian Documentary Screening Forum
Date	Sep 14 (Sun) 10:00 (after the screening of <i>Beyond Now, Nyein</i> (2025))
Venue	MEGABOX Kintex 4

* Consecutive Korean–English interpretation

2. sorigrim

Theme	How to Become ‘Self’: Camera, Montage, and Me
Host	Formless community for moving images and text ‘sorigrim’
Date	Sep 14 (Sun) 20:00 (after the screening of <i>La jetée, the Fifth Shot</i> (2024))
Venue	MEGABOX Kintex 3

* in Korean (no interpretation)

3. Kinima

Theme 1	Montage of Shedding
Overview	This session explores the disruptive possibilities of the form through the “montage of shedding” pursued in works such as <i>Koki</i> , <i>Ciao</i> (2025) and <i>Daria’s Night Flowers</i> (2025)
Host	Film Community ‘Kinima’
Date	Sep 13 (Sat) 13:30 (after the screening of Essay Shorts 1)
Venue	MEGABOX Kintex 3

Theme 2	Anxiety and Discontent: Somewhere Between <i>Edhi Alice: Take</i> (2024) and <i>Yakiniku ToRaJi</i> (2025)
Overview	Driven respectively by anxiety and discontent, these two documentaries seem to stand on opposite sides, even as they share the desire for novelty as a common legacy. What, then, makes them appear so different?
Host	Film Community ‘Kinima’
Date	Sep 14 (Sun) 10:00 (after the screening of <i>Yakiniku ToRaJi</i> (2025))
Venue	HANMAC Theater (MEGABOX Kintex 7)

* in Korean (no interpretation)

Opening/Closing Ceremony

Opening Ceremony

Date	- Sep 11 (Thu) 19:00 - Reception 17:00 - Opening Ceremony and Opening Film Screening 19:00
Venue	Pyeonghwa Nuri Outdoor Stage, Imjingak
Program	The evening will feature the official opening declaration, introduction of special guests, jury members, and directors, celebratory performances, and the screening of the opening film. * This is an outdoor event and will be live-streamed online.
Opening Film	Mr. Nobody Against Putin David BORENSTEIN, Pavel TALANKIN 90min 2025
Shuttle Bus	- Unjeong Jungang Station (GTX-A) → Imjingak 15:00–18:30 (departing every 20 minutes) - Imjingak → Unjeong Jungang Station (GTX-A) 15:30–18:50 (departing every 20 minutes) 20:00–21:30 (departing every 20 minutes)

Closing Ceremony & Awards

Awards Ceremony	
Overview	The official closing and awards ceremony of the 17th DMZ Docs
Date	Sep 17 (Wed) 18:00
Venue	HANMAC Theater (MEGABOX Kintex 7)
Program	Presentation of awards for all competitive sections followed by the official closing declaration * This event is by invitation only

Closing Film Screening

Overview	Closing Film Screeinnng
Date	Sep 17 (Wed) 19:30
Venue	MEGABOX Kintex 6
Closing Film	Orwell: 2+2=5 Raoul PECK 119 min 2025

DMZ Docs Forum

In line with the 17th Festival’s slogan, “A Day We Dream of,” this year’s DMZ Docs Forum presents five compelling sessions. We bring together experts from diverse fields—from documentary production to academia—for a series of insightful discussions. Curated by professionals at the forefront of the documentary scene, from initial concept development to speaker selection, the DMZ Docs Forum is a vibrant platform for open dialogue. We invite creators and audiences alike to freely exchange ideas and participate in meaningful conversations.

Main Forum (A Day We Dream of)

Date	Sep 14 (Sun) 14:30–16:30
Location	TOPAZ Hall, 9F, Hyundai Department Store, KINTEX
Moderator	KIM Hong-jung Professor, Sociology Department, Seoul National University
Participants	KANG Jaeho Professor, School of Communication, Seoul National University CHOI Myung-ae Professor, Department of Cultural Anthropology, Yonsei University KIM Kwan-wook Professor, Department of Cultural Anthropology, Duksung Women’s University PARK Bae-il Director NAM Tae-je Director KWON Oh-yeon Director

Documentary Policy Development (A Doc Society Case Study)

Date	Sep 13 (Sat) 17:00–19:00
Location	Seminar Room 2, 2F, Kintex by K-Tree
Moderator	KIM Ju-hyun Head of Education & Network Unit, MEDIACT
Participants	Beadie FINZI Co-Director, DocSociety KIM Seyoung Team Leader of Creative Support Unit, MEDIACT BYUN Gyuri Director, Activist of PINKS PARK Chae Eun Co-Representative, Indie and Impact Media Lab

Directors’ Questions (On Communication, Authority, and Contracts)

Date	Sep 15 (Mon) 18:00–20:00
Location	TOPAZ Hall, 9F, Hyundai Department Store, KINTEX
Moderator	OH Jung-hoon Deputy Director, DMZ Docs
Participants	KIM Il-ran Director AN Chang-gyu Director YUN Jero Director

Academic Forum (Climate of Cinema — The Politics of Speculative Fabulation in the Post-Testimonial Era)

Date	Sep 12 (Fri) 16:30–19:30
Location	Seminar Room 2, 2F, Kintex by K-Tree
Moderator	JEONG Choong-sil Professor, Japanese Studies, Dong-eui University
Participants	KIM Soyoung Director, Trans-Asia Screen Culture Institute, Korea National University of Arts Shota T. OGAWA Associate Professor, Screen Studies, Nagoya University Bo WANG Director AHN Minhwa Academic Research Professor, Institute of Humanities, Sookmyung Women’s University BAE Juyeon Research Professor, Critical Global Studies Institute, Sogang University JANG Jieun Research Fellow, Kmu Institute for Women’s Studies; Executive Committee Member, Daegu Women’s Film Festival KIM Eunjoo Research professor, Institute of Urban Humanities, University of Seoul KWAK Yung Bin Visiting Professor, Graduate School of Communication & Arts, Yonsei University PARK Jecheol Lecturer, Cinema Studies, Korea National University of Arts

A Radical Reconfiguration of the Asian Docs Co-production Network Project

Date	Sep 13 (Sat) 10:00–13:00
Location	Seminar Room 2, 2F, Kintex by K-Tree
Moderator	JEON Gyuchan Professor, Korea National University of Arts
Participants	IHARADA Haruka Lecturer, Kyoto University of the Arts; Curator HEO Chul Professor, Xi’an Jiaotong-Liverpool University

Industry Talk

Industry Talks unite creators and audiences in a relaxed, conversational setting. From deep-dive analyses and vivid accounts from the field to personal reflections on the creative life, Industry Talks provide a rich, multifaceted perspective on the world of documentary.

When a Brand and an Impactful Documentary Meet

Date	Sep 12 (Fri) 17:00–18:30
Location	MEGABOX Kintex 3
Moderator	CHOI Woo-young
	Producer
Screening	Webtoon Labor: Surviving as an Assistant Writer in Today's World
Participants	CHOI Min-su
	Brand Designer, Toss Bank
	KIM Ye-chan
	Director, Studio PEBS
	LEE Ju-ho
	Director, Studio PEBS

Towards a Safer Documentary Scene

Date	Sep 13 (Sat) 17:30–19:00
Location	TOPAZ Hall, 9F, Hyundai Department Store, KINTEX
Moderator	LEE Chang Min
	Director
Participants	Marion SCHMIDT
	#DocSafe
	PARK Sohyun
	Director
	LIM Jisoo
	Director
	CHOI Woo-young
	Head of CineEverywhere; Mentor, Global Pitching Academy (GPA)
	HONG So-in
	Producer, Feminist Video Activism WOM;
	Lecturer, DeunDeun, Center for Gender Equality in the Korean Film Industry

International Co-Production Case Study: *Bright Future*

Date	Sep 14 (Sun) 17:30–18:30
Location	TOPAZ Hall, 9F, Hyundai Department Store, KINTEX
Moderator	OH Heejung
	Producer
Participants	Andra MACMASTERS
	Director
	Monica LĂZUREAN-GORGAN
	Producer
	KO Duhyun
	Producer

Impact Planning and Alternative Distribution

Date	Sep 16 (Tue) 16:00–17:30
Location	TOPAZ Hall, 9F, Hyundai Department Store, KINTEX
Moderator	JO Sona (Producer)
Presenters	Margje de KONING
	Artistic Director, Movies That Matter
	Jeffrey Fabian WINTER
	CEO, The Film Collaborative
	Chris BELLONI
	Festival Director, International Queer & Migrant Filmfestival Amsterdam(IQMF)
Participants	Jewel MARANAN
	Director

* For the latest schedule and information on forum and talk, please visit the Industry website(industry.dmzdocs.com/eng/).

Docu Concert

For the Docu Concert program, two of Goyang’s most beautiful locations—Spectacular Musical Fountain at Ilsan Lake Park and Sky Garden, 10F, Hyundai Department Store KINTEX—will come alive as festive hubs. This series of events offers Gyeonggi residents a unique way to enjoy culture with free performances, outdoor documentary screenings, and hands-on activities. It’s an opportunity for audiences to experience documentary in a fresh, interactive setting far beyond the traditional cinema. Each venue will feature a specially curated documentary paired with a unique concert, all designed to explore the contemporary values of peace, communication, and life.

Docu Concert - DOCUMENTARY X MUSIC

Date	Sep 13 (Sat)–Sep 14 (Sun) 18:00 onwards
Venue	Spectacular Musical Fountain at Ilsan Lake Park
Program	Live musical performances inspired by our featured documentaries, presented alongside the spectacular Singing
Sep 13 (Sat)	
18:00–18:30	Performance Jazz Band Jazz Move
18:30–19:00	Performance Jazz Band Tune Around
19:00–20:00	Fountain Show Spectacular Musical Fountain Concert
20:00–21:26	Outdoor Screening Miyazaki: Spirit of Nature Leo FAVIER France 2025 86min
Sep 14 (Sun)	
18:00–18:30	Performance Indie Band LEE Sangwoong
18:30–19:00	Performance Funk Band Shell We Funk
19:00–20:00	Fountain Show Spectacular Musical Fountain Concert
20:00–21:26	Outdoor Screening We Want The Funk! Stanley NELSON, Nicole LONDON USA 2025 85min

Docu Concert - DOCUMENTARY X TALK

Date	Sep 12 (Fri)–Sep 14 (Sun) 18:00
Venue	Sky Garden, 10F, Hyundai Department Store KINTEX
Program	Talk Show and Music Concert Related to Documentary Films
Sep 12 (Fri)	
18:00–18:30	Performance Acoustic Band OHAH Band
18:30–19:45	Outdoor Screening Efterskole, Going to the Wonderland Korea YANG Jihye South Korea 2024 75min
Sep 13 (Sat)	
18:00–18:30	Outdoor Screening Instruments of a Beating Heart YAMAZAKI Ema Ryan Japan 2024 23min
18:30–19:30	Performance · Talk Folk Singer KWON Tree
Sep 14 (Sun)	
18:00–19:22	Outdoor Screening Jazz On A Summer’s Day Aram AVAKIAN, Bert STERN USA 2022 82min
19:30–20:00	Performance-Talk KIM Ari, Jazz Conce, Kang Seung Hun Jazz Trio

DMZ Docs PLUS+ Gallery Greaves Screening

Drawing History: Special Program of Animated Documentaries

Date	Sep 9 (Tue)–23 (Tue), 2025, 09:00–17:00 * Closed on Mondays
Venue	Gallery Greaves (357-1, Baegyeon-ri, Gunnae-myeon, Paju-si, Gyeonggi-do)



The New Years

KIM River Minho

South Korea | 2024 | 12min | Color

Separated from his young daughter by the Korean War, a man tries every New Year to send a kite across the river to her in the North, but each time it falls short.



For Her

KIM Jun-ki

South Korea | 2017 | 14min | Color

This film presents shocking testimonies from former Japanese soldiers, revealing both the brutal massacres they committed in China during World War II and the existence of Korean “comfort women.”



Hardened Skin

OH Jinhee

South Korea | 2007 | 6min | Color

Set to the jazz piano piece The Tree That Became a Piano by Lim Ingun, this film explores the lasting wounds of war. It follows the wandering soul of a child killed in the conflict and the stone c airn built years later over their remains.



The House of Loss

JEON Jinkyu

South Korea | 2022 | 10min | Color/B&W

A young soldier working at a nursing home struggles to connect with the elderly residents, whose faces seem expressionless to him. One day, their faces finally become clear, and he begins to truly see them.



Grandma

JOH Sungyeon

South Korea | 2000 | 4min | Color/B&W

A heartfelt animated tale based on the life experiences of a grandmother who survived Korea under Japanese colonial rule.



Yesanjok Animation Project

CHUN Seungil

South Korea | 2009 | 13min | Color

Funeral puppets, both playful and solemn, guide the deceased to the afterlife. In their journey, they carry the bittersweet memories of a life lived, urging the living to reflect on the scars left by innocent deaths that fade with time.

DMZ DocuRoad

DMZ DocuRoad is a guided tour program designed for festival participants and the general audience to experience the Korean Demilitarized Zone (DMZ) border region firsthand. Through these tours, participants can gain new perspectives on the value of the DMZ and the meaning of peace and unification.

Date	Sep 12 (Fri)–Sep 16 (Tue) (5 days) Two courses (Gimpo and Paju) operate daily, each running between 12:30 and 18:30
Locations	DMZ border areas in Gyeonggi Province (Paju·Gimpo)
Itineraries	[Paju] The 3rd Infiltration Tunnel, Dora Observatory, Imjingak Peace Gondola, Gallery Greaves [Gimpo] Deokpojin, Pyeonghwa Nuri Trail Course 1 (Yeomha River Barbed Wire Trail), Aegibong Peace Ecological Park, Goyang Artist Residency Saedeul
Audience	Open to all documentary filmmakers, festival guests, and the general public
Fee	KRW 10,000

Audience Event

Photo Booth: The Day I Want to Capture

Lakins Shopping Mall, 1F Lobby
Sep 12 (Fri)–Sep 16 (Tue) 10:00–20:00
Sep 17 (Wed) 10:00–14:00

CGV Paju Yadang, Lobby
Sep 12 (Fri)–Sep 16 (Tue) 10:00–20:00

Prize Grab Event: The Prize I Want to Win

MEGABOX Kintex, Lobby
Sep 12 (Fri)–Sep 16 (Tue) 10:00–20:00
Sep 17 (Wed) 10:00–14:00

CGV Paju Yadang, Lobby
Sep 12 (Fri)–Sep 16 (Tue) 10:00–20:00

Happy Hanmac Hour

Unwind and connect at Happy Hanmac Hour, a special networking event for festival goers and guests. Over five evenings, enjoy complimentary Hanmac beer and light refreshments—courtesy of our sponsor—in a warm, welcoming atmosphere. Meet fellow documentary lovers, share stories, and make new connections.

Date	Sep 12 (Fri)–Sep 16 (Tue) 18:00–20:00
Host	Sep 12 (Fri) P.U.R.N Production Sep 14 (Sun) Film Community ‘Kinima’ Sep 16 (Tue) The Netherlands Embassy
Venue	Guest Lounge
Admission	Badge holders and same-day ticket holders only. No minors permitted.

38-Second Documentary Contest

My Perfect Day

In the spirit of our festival slogan, “A Day We Dream Of,” this contest invites anyone interested in documentary to create a short film (38–60 seconds) on the theme My Perfect Day. The goal is to spark public engagement and foster cross-generational connections through filmmaking. Winning entries will be screened during the festival, followed by an awards ceremony.

Screening·Awards Ceremony

Date	Sep 14 (Sun) 14:30–16:00
Venue	HANMAC Theater (MEGABOX Kintex 7)
Admission	Screening of award-winning films and prize presentations

Youth Documentary Production Workshop

Now in its 15th year, the Youth Documentary Production Workshop is an educational program designed to foster future documentary creators by teaching media literacy through the process of documentary filmmaking and discovering outstanding youth content. This year, in collaboration with schools and media centers across Gyeonggi Province, a total of 11 teams were selected. From April to August, they worked closely with a group of documentary filmmakers serving as mentors. In July, a two-day rough-cut screening and group critique was held, where participants reviewed each other’s works, exchanged editing ideas, and provided feedback to further enhance the quality of their films. Each of the 11 teams explored themes rooted in their own lived experiences, producing 11 documentaries that reflect their unique perspectives. The completed works will be presented to audiences during the festival at the Youth Documentary Workshop Screening.

Youth Documentary Workshop Screening

Date	Sep 13 (Sat) 14:00–18:00
Location	HANMAC Theater (MEGABOX Kintex 7)

* Note: Information on the films scheduled for the Youth Documentary Production Workshop Screening can be found in the DMZ Docs Industry catalogue and on the website(industry.dmdocs.com/eng).



Choose the most correct answer

Team Young Eyes **Mentor** HONG Daye
School Eunpyeong-gu Daesung High School
Synopsis Faced with their first presidential election under martial law, three high school seniors feel the weight of politics for the first time.



A Day that Bridges the Past

Team Haje **Mentor** Jeremy Yewhan Joey **School** Isan Gyeonggi Media Broadcasting Science High School
Synopsis This documentary presents a journey that begins with the most honest reason for liking hanbok: simply because it is beautiful. Along the way, hanbok is becomes a living garment that breathes and exists with us today.



The way I have to go

Team The Grass **Mentor** KIM Boram
School Suwon Maehyang Girls Information High School
Synopsis We are 17-year-old first-year high school students who entered the Department of Media Content to pursue our dreams. Yet, reality turned out to be a series of difficult days, far from what we had imagined. To find answers to our struggles, we set out to meet seniors and adults who had already experienced life in society.



How long do you want to live?

Team KinoEye **Mentor** CHOI Jongho
School Goyang-si Ilisan Gyeonggi Media Broadcasting Science High School
Synopsis Wondering, “If I find the meaning of life, will I also want to live longer?” In Sun embarks on a journey with friends, meeting people from different generations to ask them about the meaning of life.



The reason we have to remember

Team The reason we have to remember
Mentor HEO Chulnyeong
School Bundang Anyang Arts High School
Synopsis The Sewol Ferry tragedy was not a rare incident that could happen only to its victims. Yet we go on living, forgetting this truth. Standing at the threshold of our teenage years, we embark on a journey to search for why we must remember them—and how we can.



What is your happiness?

Team VISIO **Mentor** HONG Daye **School** Goyang-si Ilisan Gyeonggi Media Broadcasting Science High School
Synopsis Teenagers face countless struggles in their daily lives—schoolwork, future paths, friendships. Yet, even amidst these challenges, they discover their own small moments of happiness.



The Echo Never Fades

Team Mistake **Mentor** HONG Daye
School Suwon Maehyang Girls information High School
Synopsis Amid hardships and self-doubt, I blame myself, wondering if I might be an irresponsible person, and find myself shaken even by the smallest mistakes as I wrestle with what it truly means to take responsibility. Yet within that wavering, I gradually come to realize what responsibility is. Though I still lack understanding and remain imperfect, this is the story of someone who strives not to turn away from it.



The winter children vanished

Team Dream of Maesil **Mentor** Jeremy Yewhan Joey
School Suwon Maehyang Girls Information High School
Synopsis A word we hear and see everywhere: low birthrate. To seek answers to their questions about it, high school students pick up a camera and conduct interviews at daycare centers and high schools.



your journey

Team INGLE CSIA **Mentor** CHOI Jongho
School Gapyeong Cheongshim International Academy
Synopsis “A space understands what is left unsaid.” “Even when the space changes, we are still students.”



Let’s Go! Little Ultraman

Team Everybody doc-Q **Mentor** KIM Boram
School Gwangju SMB School
Synopsis To support Uibin’s dream of becoming Ultraman, we come together to make a film.



Seeds

Team PlayBack **Mentor** HEO Chulnyeong
School Namyangju Pyeongnae High School
Synopsis In a science-magnet high school dominated by a STEM-focused curriculum, a small group of students yearns for an outlet for their artistic passions. They decide to form a filmmaking club, a space where they can begin to cultivate their own dreams.

Asian Docs Co-production Network Project

Started in 2015 and now in its 6th iteration, the Asian Docs Co-production Network Project is a collaborative project among Korea, China, Thailand, Taiwan, and Japan, as young documentary filmmakers hailing from different schools gather to co-produce a documentary in a span of 2 years. The four newly formed project teams of this year are in the process of planning and producing documentaries that intersect unique perspectives from each country while capturing the shared cultures of Asia. A sneak peek into their works will be available at the Asian Docs Co-production Network Project Showcase.

Asian Docs Co-production Network Project Showcase

Date	Sep 12 (Fri) 14:00–15:30
Location	Seminar Room 2, 2F, Kintex by K-Tree

Film List



A POT ON THE HILL

Director Yul SHIN, Sanha LEE, Napat UNNANAN (Juno), Prem PLITTAPOLKRANPIM (Foi)
Information Korea, Thailand | 35min | 4K
Topic Let's think about Moving
Synopsis Countries have a capital and borders. Cities have a central area and defined boundaries. Eventually, large maps are filled with centers and boundaries. Nang Leong, a market in the center of Bangkok, and Dangogae, located on the northern border. At the center, 'Nang Leong,' the marketplace that was once filled with joyful music and feasts 70 years ago, is now quiet. The cinema is also getting renovated; the wood and the iron plate that once covered it have now been removed. There is a 90-year-old woman who has lost most of her memories but still remembers a glimpse of the moment in the old cinema. On the border of Seoul, there is a station named 'Danggogae.' The town was full of evictees and shamans' houses that were forced out of the center of the city 60 years ago. They barely managed to settle under the mountain and made a village called 'Sunshine (Yangji).' As the city develops, new apartments have been built around them, and the name 'Danggogae' is being erased. Finally, the residents are sent off by their neighbors one by one, and now prepare for their farewells. Meanwhile, the subway extends above ground, through the

mountains, and as the subway passes, people's memories become a scene in a movie. The film traces the thousands of kilometers and decades between the two cities to arrive at the present. The subway rising from underground crosses the center of the vast city, revealing the stories of people in the crumbling spaces between the two cities.



KEEP ROLLING

Director Sori HAN, Sohyun KANG, Haikuo ZHAO, Yiqi CHEN
School Yonsei University, Xi'an Jiaotong-Liverpool University
Information Korea, China | 20min | MP4
Topic Arrirang
Synopsis In an era when the meaning of cinema is being questioned, four young filmmakers turn their cameras inward for a year-long self-documentary. Sori starts to screen the films of her life with her mother. Yiqi goes to the UK to pursue her postgraduate degree in media studies, leaving filmmaking for a while. Sohyun remakes an old film and invites people back to the cinemas to enjoy films. Haikuo immerses himself in technical training in filmmaking at a film school. During the year, Sori is trying to find a larger audience, while Haikuo will graduate, facing new life choices. Sohyun is dedicating herself to calling people back to cinemas, while Yiqi visits screening spaces, trying to keep her connection to films. In this year-long journey, they meet difficulties, find hope, talk to people, and develop their thoughts.



HERE AND THERE

Director Léo BROSSAT, HUANG Hsiu-Ju (Renee), LI Jing
School Tainan National University of the Arts, Yunnan Arts University
Information Taiwan, China | 25min | 4K
Topic Immigration
Synopsis People move. They leave, they arrive, and they stay—or they stay only for a while. Through three intertwined perspectives, this film explores what it means to live in motion and how emotional bonds are shaped across borders, time, and silence. In Taiwan,

a daughter films her mother, a Vietnamese woman who migrated for marriage and never returned home. In China, a young filmmaker documents the lives of Southeast Asian migrants and reflects on the echoes between their stories and her own. Between Taiwan and France, another filmmaker traces quiet shifts in belonging, caught between languages, cultures, and inherited histories. Together, these stories form a fragmented map of migration—not as a single departure or destination, but as a condition of being in the world, of building connections, and of learning how to live with what we carry.



Normal Isolation

Director Mao HIRAOKA, NAGASAKA Lamo, SI Yuhan
School Nagoya University of the Arts, Komazawa University, Yunnan Arts University
Information Japan, China | 20min | DCP
Topic Sharing/Caring
Synopsis Three young women, each shaped by different family structures and experiences of isolation, come together to live in a shared house in Yunnan. Through daily routines, quiet tensions, and acts of mutual care, they search for new ways of being together beyond the traditional family model. As they document their lives and create a living archive of their time together, the film traces a fragile yet hopeful form of community—one built on empathy, healing, and the shared desire to overcome loneliness.

Academy Program

The Academy Program grants film, media, and humanities students—as well as film club members and researchers—special Academy Badges for access to select screenings and events. Through programmer-recommended films and curated discussions, participants can deepen their understanding of documentary cinema and broaden their festival experience. Launched in 2022, the program has grown each year and will welcome over 200 participants in 2025.

Recommended Films

International Competition

The Prince of Nanawa

Clarisa NAVAS

* For film details, please refer to page 31

Frontier Competition

She Boars

Elsa BRÉS

* For film details, please refer to page 33

Verite

Timestamp

Kateryna GORNOSTAI

* For film details, please refer to page 39

Predators

David OSIT

* For film details, please refer to page 39

My Undesirable Friends: Part I — Last Air in Moscow

Julia LOKTEV

* For film details, please refer to page 40

Docufiction

Underground

ODA Kaori

* For film details, please refer to page 42

Holy Electricity

Tato KOTETISHVILI

* For film details, please refer to page 42

Essay

Higher than Acidic Clouds

Ali ASGARI

* For film details, please refer to page 44

Bestiaries, Herbaria, Lapidaries

Massimo D'ANOLFI, Martina PARENTI

* For film details, please refer to page 44

Expanded

Have a Nice Day

Pauline BASTARD

* For film details, please refer to page 47

2025 Doc School

'Doc School' is an online educational program that harnesses the power of documentary film as a teaching tool. After watching a selection of films, participants join open discussions guided by custom worksheets that explore each film's key themes. Since its 2020 launch, Doc School has pioneered a new model for documentary-based learning, attracting enthusiastic participation from over 250,000 people. The program has been widely adopted not only by elementary, middle, and high schools, but also by youth organizations and families. Building on this success, the 2025 edition features nine short documentaries, each paired with a dedicated worksheet. These films address a wide range of vital topics, including peace, unification, history, and the environment. All content is available on docuVoDA, the festival's official streaming platform (voda.dmzdocs.com).

2025 Doc School New Film List

A Veteran's Day out

JANG Jeonghun | 2022 | 26min

What Wan-Soon Draws

Hwirin | 2024 | 42min

Anthropocene

IM Giung | 2023 | 40min

Between the Vineyard

SIM Haeun | 2023 | 19min

Nepal, Searching the Scent of Hope

LEE Gooik, HONG Chunggi | 2024 | 18min

Webtoon Labor: Living as an Assistant Writer in the Real World

Tossbank, LEE Juho, KIM Yesin | 2025 | 21min

Coca-Cola's Plastic Promises

Laura MUHOLLAND | 52min

The Recycling Myth

Tom COSTELLO | 52min

We The Guinea Pigs

Louise Unmack KJELDSEN | 52min

* Additional releases planned for the second half of the year

Voyage to the DMZ Docs

A hands-on workshop offering participants the chance to experience every stage of documentary production alongside a mentor. Creators and citizens work together to explore new storytelling approaches while documenting the festival from fresh perspectives. The inaugural workshop will be led by director Kim Eungsu.

Date	Sep 11 (Thu)–16 (Tue) 2025
Program	Production of a short documentary on the DMZ International Documentary Film Festival

Print Source

Tales of the Wounded Land

Nour Ballouk Co.
Nour Ballouk
nourballouk@hotmail.com

La Jetée, the Fifth Shot

Ad Libitum
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Bright Future

Syndicado Film Sales
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The Prince of Nanawa

Gentil cine srl
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The Ground Beneath Our Feet

Johannes KLEIN
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Militantropos

Square Eyes
Berry HAHN
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Light of my Eyes

Les Films de l'œil sauvage
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Cutting Through Rocks

Autlook Filmsales
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Redlight to Limelight

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To the West, in Zapata

Square Eyes
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With Hasan in Gaza

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Ancestral Visions of the Future

Paradise City Sales
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She Boars

Elinka films
Gaëlle BOUCAND
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Oh, Valentine

Cinema Dal
HONG Lina
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Green Line

MAD Solutions
Moshira FAROUK
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The Vanishing Point

Bani KHOSHNOUDI
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A Brief History of Chasing Storms

Curtis Miller
miller.is.curt@gmail.com

New Beginnings

CBA doc
Charlotte NASTASI
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A Portrait of Photography

A SoomBe Production
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Beyond Now, Nyein

LIM Daecheong
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A House with Two Yards

SEOL Suan
suanseol@gmail.com

The Rule Breaker

Studio Grainfull
PARK Hongyeol
filmdocu@naver.com

standby, action!

AHN Changkyu
gom1997@naver.com

BangBang and Planaria

Cinema Dal
KIM Ilkwon
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Sometimes, Beauty Lies Along the Journey

Cinema Dal
HONG Lina
festival@cinemadal.com

Letter to an Unknown Mother

Big Panic Pty Ltd
Ben CHO
benxcho@gmail.com

Forget The Ocean, When We Look At The Ocean

KIM Jigon
gonsmovie@naver.com

The Hospital

SONG Sanghyun
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Revolution or Rollercoaster

HA Minseok
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The Island of Mee-Hee

Cristian TAPIES
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My Boyfriend

Indiestory
PARK Yeij, KIM Dohee
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Picnic

CHOI Subin
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UNSPOKEN

OH Seonju
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Old Man and Tiger

JUNG Hyeonjun
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Last May in Theaters

Piring Tirbing
Piring Tirbing
piringtirbing@gmail.com

Nostalgia or backwards

Kim Minjung Film
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Mr. Nobody Against Putin

DR Sales
Nanna LYKKE
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Separated

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Timestamp

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Predators

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Homegrown

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My Undesirable Friends: Part I — Last Air in Moscow

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Dear Tomorrow

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Marlee Matlin: Not Alone Anymore

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The Hexagonal Hive and a Mouse in a Maze

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We Want the Funk!

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Etienne's Garden

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CHOI Youngmin
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To a Waverer

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Witnesses 2025

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In Real Life

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No Title

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Welcome Home Freckles

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Underground

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Holy Electricity

Split Screen
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Money Land

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Endless Cookie

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Paleontology Lesson

Atoms & Void
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About the Pink Cocoon

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HABĀ

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Higher than Acidic Clouds

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Bestiaries, Herbaria, Lapidaries

Fandango Sales
Federica FAUSTO
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Europe's New Faces

Abby ASSAMM
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Chinese Days

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Made in Second Life: The Movie
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