



DMZ INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL

Catalogue

DMZ DOCS 18

EN

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In order to strengthen cultural cooperation between the two countries, we build networks among artists and cultural institutions in the Netherlands and Korea, explore opportunities for collaboration, connect relevant organizations, and initiate or facilitate joint projects.

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 Embassy of the Kingdom of the Netherlands in Korea

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메가박스 킨텍스지점 7개관

2026.09.10.목 - 09.16.수

MEGABOX

DMZ Docs

- 13 A Shared Promise for a Festival of Peace and Hospitality
- 14 Greetings
- 17 Festival Identity
- 18 Awards Jury
- 21 Organizing Committee
Executive Committee
Staff
Administrative Support
Volunteer

Festival Guide

- 22 Venue
- 23 Festival Map

Ticket

- 24 Screening Schedule
- 31 Ticket Information
- 32 Theater Regulation
Online Screening Guide

Program

- 34 Opening Film
- 35 Closing Film
- 36 International Competition
- 39 Frontier Competition
- 41 Korean Competition
- 45 Verite
- 48 Docufiction
- 50 Essay
- 52 Expanded
- 54 Focus 1. Kamal Aljafari:
The Image Struggle for Cinematic Justice
- 57 Focus 2. Eco-Documentary:
Living Together in Discord
- 60 Focus 3. Depardon the Witness, or the
Cinema of an Archivist Preserving Life
- 63 Critics' Choice
- 65 Online Screening Program
 - Basma al-Sharif: Far from Palestine, Close to Images
 - Short Is Beautiful
- 68 Barrier-free Screening Program

Event

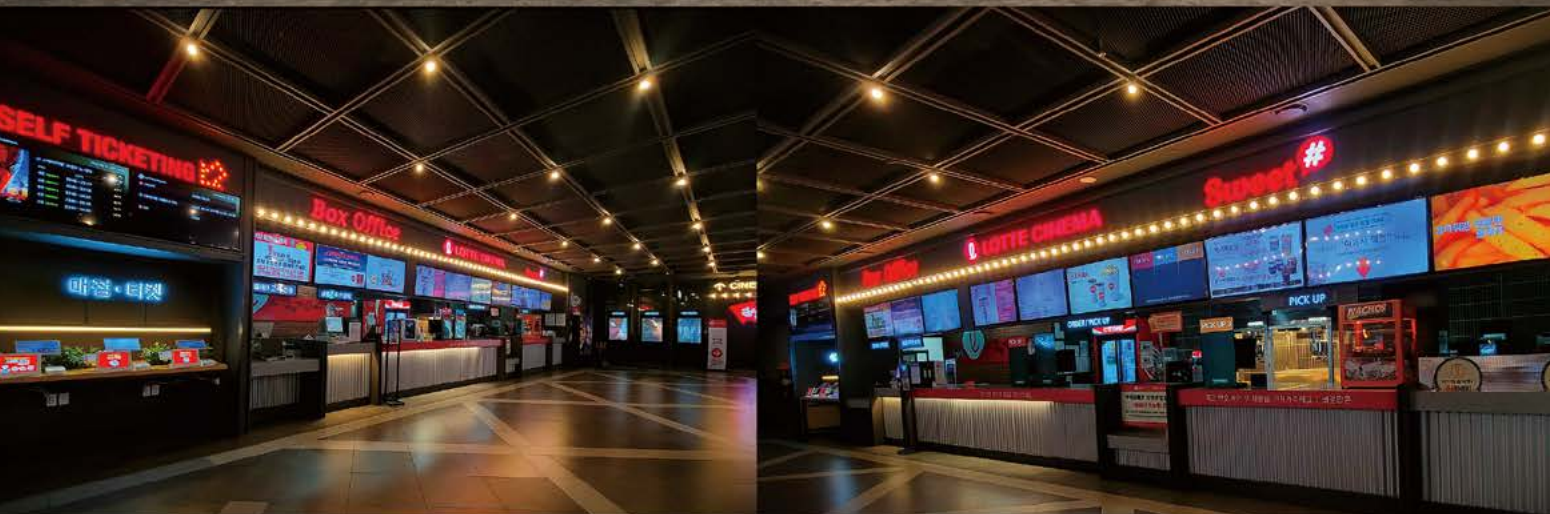
- 71 Program Event
- 74 Opening / Closing Ceremony
DMZ Docs Forum
- 75 Industry Talk
Audience Event
Happy Hour with SEVENBRÄU
38-Second Documentary Contest

Support Program

- 76 Youth Documentary Production Workshop
- 78 Asian Docs Co-production Network Project
- 79 Academy Program
- 80 Doc School 2026

Credit

- 81 Print Source
- 85 Index of Films / Directors
- 87 Colophon



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A Shared Promise for a Festival of Peace and Hospitality

The DMZ International Documentary Film Festival is a celebration where people from different languages, cultures, experiences, and perspectives come together and connect through documentary films. Just as documentaries open new ways of seeing and understanding the world, we hope this festival will be a welcoming space where people meet one another with respect and openness. To create a festival where everyone can participate safely and express themselves freely, we would like to share the following commitments:

We will:

- Meet one another with respect and recognize each person as an equal.
- Refrain from discrimination based on race, gender, sexual orientation, language, age, disability, religion, region or country of origin, socioeconomic background, or any other characteristic.
- Avoid any behavior or language that may make others feel uncomfortable or threatened, including sexual harassment and hate speech.
- Respect differences in thoughts and experiences, and listen to one another with openness and empathy.
- Refrain from unwanted photography, recording, or any form of online or offline harassment.
- Not abuse positions of authority or influence to make unfair demands or exert undue pressure.
- Respect personal privacy and protect personal information, and never share it without consent.
- Value and respect the efforts and contributions of everyone who helps make this festival possible.

The DMZ International Documentary Film Festival is a festival that celebrates the values of peace, life, and communication. Together, we seek to create a festival where differences are respected, hospitality is naturally shared, and new encounters and meaningful conversations can flourish.

This commitment is a small pledge to help ensure that everyone enjoys a more meaningful and enriching experience. We kindly ask for the warm support and cooperation of all participants.

DMZ International Documentary Film Festival



Documentary films are like the nameless fighters who fell in the independence struggle in Manchuria under Japanese colonial rule. Without them, our history could never have been properly recorded.

The DMZ International Documentary Film Festival serves as a kind of "Shinheung Military Academy"—the school that trained Korea's independence fighters in Manchuria—for documentary filmmakers: those who struggle to record our times and work toward a more just world. It is a festival that seeks to speak for those left devastated by war and ecological destruction, and to gather once more the power for change through works that might yet save the world. This year, we have again prepared a rich selection: 144 films from 52 countries. These are works that reflect on the problems of our era and search for ways to confront them. Moving beyond ideological divides, each film invites us to look squarely at how war and ecological crisis, human rights, discrimination against sexual minorities, and issues of race and ethnicity are interwoven like the warp and weft of a single fabric.

The power of cinema—the power of documentary—is truly great. I firmly believe that, like a single spark capable of setting a vast plain ablaze, a single documentary can shake the world. And yet it is also true that the path by which documentaries reach you grows ever narrower. They are being turned away from theaters, and broadcasters grow reluctant to schedule them. I would venture to say that it is precisely at such a moment that the importance of the DMZ International Documentary Film Festival must grow greater than ever.

Our festival will be a reservoir for documentary filmmakers in Korea and around the world. We will stand as their steadfast supporters. This requires budgets, organization, and systems. Yet something matters more still: people, and spirit. The first element of everything is the presence of all of you who gather here. The truest force sustaining a festival is the power of its audience: watching the films, loving and cherishing the festival, and taking pride in it. I ask you to look closely at the 140-odd films we have prepared.

The heat waves and torrential rains continue, but do not be deterred—I earnestly ask you to flock to the theaters. Stand by this 18th edition, and help us carry the festival on to its 19th, its 20th, and far beyond.

Thank you.

OH Dong-jin
Festival Director,
DMZ International Documentary Film Festival



It is my great pleasure to welcome you. I am Min Kyung-sun, Vice Chairperson of the DMZ International Documentary Film Festival and Mayor of Goyang City.

The curtain has risen on the 18th DMZ International Documentary Film Festival, which continues to establish itself as one of Asia's leading documentary festivals and as a platform connecting Korea with the world. First and foremost, I would like to express my deepest gratitude to the festival staff, organizing committee members, and volunteers for their passion and dedication, as well as to the audiences who offer their enthusiastic support each year and to filmmakers from around the world.

The DMZ International Documentary Film Festival has grown beyond the walls of the cinema into an invaluable cultural forum for sharing the values of peace, democracy, and human rights with the world. This year's slogan, "Peace Is Not Silent," reminds us that genuine peace begins when we refuse to turn away from the pain and truths of our world and choose instead to raise our voices. I hope this year's festival will become just such a voice—compassionate yet powerful.

Goyang will add its strength to that voice. Drawing on the city's extensive broadcasting and audiovisual infrastructure, we will continue to expand a cultural and content-industry ecosystem that connects creation, production, and distribution, enabling creators to pursue their visions freely and citizens to fully enjoy the fruits of their work. Through these efforts, we will continue to grow together with the festival.

I hope the 18th DMZ International Documentary Film Festival leaves a lasting resonance in the hearts of its audiences, and that you will fully experience the sincere voices of our time conveyed through the screen.

MIN Kyung-sun
Vice Chairperson,
DMZ International Documentary Film Festival



I extend my warmest welcome to everyone joining us for the 18th DMZ International Documentary Film Festival. I am Son Baechan, Vice Chairperson of the DMZ International Documentary Film Festival and Mayor of Paju.

Here in Paju, home to the DMZ and the values of peace and coexistence it embodies, we once again gather to confront the questions of our time through documentary cinema. Beginning with the opening ceremony at Paju Book City on September 10, this seven-day festival will offer a meaningful cultural celebration where filmmakers, citizens, and audiences can come together to reflect on the value and significance of documentary film and share their perspectives and experiences.

Paju is a city that bears the painful history of national division, while also moving toward a future of peace and mutual prosperity. Today, the DMZ is evolving beyond a space of separation and tension into one of new possibilities, where culture and the arts, ecology, and tourism come together. The DMZ International Documentary Film Festival has established itself as a leading cultural festival that shares these values with the world.

I hope this year's festival will provide a meaningful opportunity for filmmakers, citizens, and audiences to exchange perspectives and deepen their sense of empathy. I also hope that everyone visiting Paju will take the opportunity to experience the city's diverse cultural and tourist attractions—including the DMZ, Imjingak, and Paju Book City—and discover "Paju, Where Peace Stays and the Economy Flows."

Finally, I would like to express my sincere gratitude to Chairperson Choo Mi-ae, Executive Committee Chair Oh Dong-jin, and everyone whose dedication has made this festival possible.

As summer draws to a close, I hope the 18th DMZ International Documentary Film Festival will offer us a meaningful moment to look anew at our society and imagine a better tomorrow together.

Thank you.

SON Baechan
Vice Chairperson,
DMZ International Documentary Film Festival



Greetings. I am Han Sang-jun, Chairperson of the Korean Film Council (KOFIC). It is a pleasure to welcome documentary filmmakers from Korea and around the world, as well as all the audiences joining us for the 18th DMZ International Documentary Film Festival.

I offer my heartfelt congratulations on the opening of the 18th DMZ International Documentary Film Festival. Documentary is more than a genre that simply records facts. It is a cinematic art form that connects people, listens closely to voices we might otherwise overlook, and raises new questions about the future. Even amid today's rapidly changing media environment, the authenticity and public value of documentary cinema have become more meaningful than ever.

Over the past eighteen years, the DMZ International Documentary Film Festival has grown into a vital forum for communication and understanding, documenting our times through documentary cinema, reflecting on the many realities confronting our society and the world, and bringing people into dialogue with one another. The slogan of the 18th festival, "Peace Is Not Silent," succinctly expresses the role documentary cinema can play in addressing society and the world today. I hope the approximately 140 documentaries presented this year will encourage us to reflect once again on the values of peace and coexistence, while offering us the courage and hope to better understand one another.

The Korean Film Council will continue to devote its efforts to fostering the sustainable development of the documentary filmmaking ecosystem, supporting the production and distribution of outstanding works, and creating an environment in which filmmakers can pursue new challenges with greater freedom. We will also continue to stand with the DMZ International Documentary Film Festival as it takes another step toward becoming one of the world's leading documentary film festivals.

I hope all those attending the festival will find their time here both meaningful and deeply moving.

Thank you.

HAN Sang-jun
Chairperson, Korean Film Council (KOFIC)

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클롭 애사비소다 제로



Festival Identity

Slogan

“Peace Is Not Silent”

Some insist that war is inevitable, while others remain silent before its horrors. But we must stand together—with the courage to bear witness and the resolve to act in solidarity. Documentary cinema must record suffering, break the silence, and actively invoke peace through testimony. Peace is not a quiet disguise. Peace will never be silent.

Logo

Documentary cinema’s distinctive sense of the real rests on the many stories found in the universal lives we all share. The logo of the DMZ International Documentary Film Festival begins with a simple square, yet takes on new forms through its combination with other geometric shapes. As these elements are born anew and connect, the logo expands into a graphic language that stands for the festival. Its comfortable and intuitive forms also carry the festival’s will to move beyond the seriousness a documentary film festival conveys and to reach a wider audience.



Poster

The cracks and ruptures in the letters carved into the tiles symbolize a moment that does not remain in silence, but instead gives voice in the direction of peace. The shattered fragments are traces of testimony and utterance—marks left by the effort to confront truths that had long remained concealed. This breaking signifies a dynamic process that disrupts stillness and continues to cry out through the gaps. In doing so, it becomes a voice for change and for peace, directed at realities in our society that have been turned away from and left in silence. It also reveals the stance of documentary cinema: to record, to bear witness, and to keep asking questions.



Poster Design by Youl Joe (Hey Joe) / Photography: JANG Sooyoung



Awards

International Competition

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

Special Jury Prize
A cash prize of KRW 5,000,000 and a trophy will be given to the second-best film in the International Competition.

Frontier Competition

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

Korean Competition

Grand Prize (Feature)
A cash prize of KRW 10,000,000 and a trophy will be given to the best feature film in the Korean Competition.

Grand Prize (Short)
A cash prize of KRW 5,000,000 and a trophy will be given to the best short film in the Korean Competition.

Critics’ Choice Award

The Critics’ Choice Prize 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.

Jury

International Competition



ZHANG Lu
Filmmaker
Born in 1962, Zhang Lu is a film director and producer. He made 16 features, including *Grain in Ear*, *Desert Dream*, *Dooman River*, *Gyeongju*, and *A Quiet Dream*. His films have screened at Cannes, Venice, Berlin, Locarno, and Busan. He received the 2023 Fukuoka Prize in Arts and Culture.



KANG Mija
Filmmaker
Kang Mija is an independent filmmaker and editor who has directed one short and two features. She teaches film editing at Korea National University of Arts and other film institutions. Her feature film *Spring Night* (2024) screened at the Berlinale Forum and won the Grand Prize at the Muju Film Festival.



Laila PAKALNIŅA
Filmmaker
Born in Latvia, Laila Pakalniņa graduated from the Department of Film Directing at the Gerasimov Institute of Cinematography (VGIK) in Moscow in 1991. Since then, she has directed and written 45 films, including 34 documentaries, 5 short films, and 6 feature films. Her works have screened in the official selections of major international film festivals, including Cannes, Venice, the Berlinale, Locarno, Karlovy Vary, and Rome, where they have received numerous awards.

Frontier Competition



KIM Ayoung
Artist, Filmmaker
Kim Ayoung is a media artist whose work explores technology, labor, mobility, and myth through lens-based media, game engine animation, generative AI, performance, and extended reality. She received the 2023 Golden Nica Award, 2024 ACC Future Prize, 2025 LG Guggenheim Award, and 2026 Chanel Next Prize.



ODA Kaori
Filmmaker
Born in Japan, 1987. Oda Kaori is a filmmaker and artist whose work traces invisible histories in landscapes and lives. She studied at Béla Tarr’s film.factory. *Aragane* (2015) received a Special Mention at the Yamagata International Documentary Film Festival. *Underground* (2024) screened in the Berlinale Forum.



Erika BALSOM
Critic/Reader in Film Studies, King's College London
Erika Balsom is a Reader in Film Studies at King’s College London, where she researches experimental film and documentary. Her books include *An Oceanic Feeling: Cinema and the Sea* (2018), *TEN SKIES* (2021), and *The Edges of Cinema* (2026).

Korean Competition



HONG Jinhwon
Filmmaker
Hong Jinhwon is an artist and filmmaker examining power relations around photography and images. Across photography, film and web programming, he held solo exhibitions including *melting icecream* (2021) and organized Space Nowhere, The Scrap, and docs. He won awards at the 2021 DMZ Docs and 2022 Image Forum Festival.



Fabian TIETKE
Programmer, Berlinale Forum
Born in Germany, 1981. Fabian Tietke is a Berlin-based film critic, historian, and programmer. He works on documentary forms, animation, film, and social movements, and Italian and Chinese cinema. He writes for *taz*, *agesspiegel*, *Cargo*, and *Perlentaucher*, and joined the Berlinale Forum selection team in 2023.



JOO Hyunsook
Filmmaker
Joo Hyunsook works in documentary and is concerned with the landscapes that arise in the mind at the moment of choice. After making works on migration, women, and history, she now re-examines the meaning of social disaster and trauma through community memory, asking how people living in the same era are faring. Her filmography includes *She Is* (2007), *Red Brick* (2017), *Yellow Ribbon* (2019).

Critics’ Choice Award



KIM Sohee
Film Critic
Kim Sohee is a film critic and a member of the selection committee for the 2nd Critics’ Choice of the DMZ International Documentary Film Festival. She planned and edited *This Is a Camera* and is the author of *First Love*. She is currently a regular contributor to *Cine21*.



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 is a film critic who is interested in “conversational criticism” and runs *Letters of Criticism*, an epistolary criticism journal. He also works as a translator and has translated the books *Martin Scorsese Teaches Filmmaking* and *The World of the Odyssey*.



JANG Byungwon
Head of Programming, DMZ Docs
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 senior programmer for the DMZ International Documentary Film Festival since 2022. He continues to write on cinema while teaching.



MOON Juhwa
Programmer, DMZ Docs
Moon Juwha is a film critic who made her debut by winning the 2024 *Cine21* Film Criticism Award. Her practice spans criticism, research, and screening curation across various fields of contemporary art. She curated the opening film, *Dear You, Unrelated*, for the 2025 Seoul Independent Film Festival, and has been serving as a programmer at the DMZ International Documentary Film Festival since 2026.

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Venue

MEGABOX Kintex

Screening Theaters	Location	MEGABOX Kintex
	Operating Hours	From the first screening of the day until the final screening ends
Box Office	Location	MEGABOX Kintex, Lobby
	Operating Hours	Sep 11 (Fri) – Sep 16 (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
	Operating Hours	Sep 11 (Fri) – Sep 16 (Wed) 09:30-20:00

Lakins Shopping Mall, 1F

Information	Operating Hours	Sep 11 (Fri) – Sep 16 (Wed) 09:30 – 15 minutes after the day’s final screening begins
Badge Desk	Eligibility	Festival badge applicants
	Operating Hours	Sep 11 (Fri) – Sep 13 (Sun) 09:00 – 15 minutes after the day’s final screening begins Sep 14 (Mon) – Sep 15 (Tue) 09:30 – 15 minutes after the day’s final screening begins Sep 16 (Wed) 09:30-14:00 * Note: Closed on Opening Day (Thu, Sep 10)
DMZ Goods Shop	Operating Hours	Sep 11 (Fri) – Sep 15 (Tue) 09:30-20:00 Sep 16 (Wed) 09:30-14:00

Lotte Cinema Paju Yadang

Screening Theaters	Location	Lotte Cinema Paju Yadang
	Operating Hours	From the first screening of the day until the final screening ends
Box Office	Location	Lotte Cinema Paju Yadang, Lobby
	Operating Hours	Sep 11 (Fri) – Sep 15 (Tue) 09:30 – 15 minutes after the day’s final screening begins
Information	Operating Hours	Sep 11 (Fri) – Sep 15 (Tue) 09:30 – 15 minutes after the day’s final screening begins

Shuttle Service

Date	Sep 11 (Fri) – Sep 15 (Tue)	
Station	MEGABOX Kintex (1st Floor, Rear Entrance) Lotte Cinema Paju Yadang (Under the Pedestrian Overpass)	
Operating Hours	MEGABOX Kintex → Lotte Cinema Paju Yadang	Lotte Cinema Paju Yadang → MEGABOX Kintex
	9:30	10:00
	10:00	10:30
	10:30	11:00
	11:00	11:30
	11:30	—
	13:00	13:30
	13:15	13:45
	13:30	14:00
	13:45	14:15
	14:00	14:30
	14:15	14:45
	14:30	15:00
	14:45	15:15
	15:00	15:30
	15:15	15:45
	15:30	16:00
	15:45	16:15
	16:00	16:30
	16:15	16:45
	16:30	17:00
	16:45	17:15
	17:00	17:30
	17:15	17:45
	17:30	18:00
	17:45	18:15
	19:00	19:30
	19:30	20:00
	20:00	20:30
	20:30	21:00

* Five-passenger shuttle operating between the two locations
* No shuttle service from 12:00 to 13:00
* No shuttle service from 18:00 to 18:45 from MEGABOX Kintex to Lotte Cinema Paju Yadang
* No shuttle service from 18:30 to 19:15 from Lotte Cinema Paju Yadang to MEGABOX Kintex

Festival Map



Paju

- A Paju Bookcity Jijihyang**
Opening Ceremony
- B Lotte Cinema Paju Yadang**
 - Screening Theaters
 - Box Office
 - Information
 - Audience Event - Lucky Draw: Peace Pass!
- C Yadang station**

Goyang

- D Lakins Shopping Mall 3F (MEGABOX Kintex)**
 - Screening Theaters
 - Box Office
 - Audience Lounge
 - Program Event
 - Closing Ceremony
 - Guest Lounge
 - Audience Event - Lucky Draw: Peace Pass!
 - Guest Event - Happy Hour with SEVENBRÄU
 - 38-Second Documentary Contest
 - Youth Documentary Production Workshop
 - DMZ DOCS Industry Talk

- 1F**
 - Information
 - Badge Desk
 - Goods Shop
 - Audience Event - Photo Booth: RECORDING FOR PEACE

- E Hyundai Department Store Kintex**
 - DMZ DOCS INDUSTRY Event (Topaz Hall, 9F)
 - DMZ Docs Forum
 - DMZ DOCS Industry Talk
- F Gloucester Hotel Kintex Seminar Room, 2F**
 - Asian Docs Co-production Network Project
 - DMZ Docs Forum
- G Kintex Station on GTX-A**

9.10 Thu

9.11 Fri

PHC	[001] 19:00-Opening Film Haje 125min ㉔ pp.30, 37
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How to Read

Theater	[Code] Start Time-End Time Title Runtime Rating GV (Program Event) Index
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Theater

PHC	Multipurpose Hall, Paju Bookcity Jijihyang
MB2	MEGABOX Kintex 2
MB3	MEGABOX Kintex 3
MB4	MEGABOX Kintex 4
MB5	MEGABOX Kintex 5
MB6	MEGABOX Kintex 6
MB7	MEGABOX Kintex 7
MB8	MEGABOX Kintex 8
LC1	Lotte Cinema Paju Yadang 1
LC2	Lotte Cinema Paju Yadang 2
LC3	Lotte Cinema Paju Yadang 3
LC4	Lotte Cinema Paju Yadang 4

Program Event

GV	Q&A Session
	Master Class
	Docu Talk
	Club Cinema

Rate

㉔	General
㉔	Over 12 admitted
15	Over 15 admitted
19	Over 19 admitted

- Children under 4 years old (born in 2023 or later):
Not permitted, even when accompanied by a guardian.
- Films rated 19+: Valid photo ID required for admission.

Important Notes

- For updates after the catalogue has been published, please check the DMZ Docs website.
- Program event schedules are subject to change or cancellation depending on the availability of the guests.
- The availability of interpretation services varies by event. Please refer to the website for details.
- Each Critics’ Choice screening will be followed by a 60-minute Critics’ Talk—a one-on-one conversation with a critic.
* Note: This talk will be conducted in Korean without interpretation.

MB2			[101] 17:00-18:34 Aanikoobijigan [ancestor / great-grandparent / great-grandchild] + For the Opponents 94min 15 GV pp.46, 47	[102] 20:20-21:47 Yugo Goes to America 87min 15 GV p.50
MB3	[103] 10:30-12:37 Oh, Valentine + Undocumented Mona Lisa 127min 15 GV p.64	14:30-17:00 Case Studies from EBS Productions: Generative AI in Documentary Production: Prospects and Debates 150min	[104] 17:30-18:54 And the Moon Sets over the Temple That Was + A Real Christmas 84min 12 GV p.64	[105] 20:30-21:55 Visit Iraq + Port of Memory 85min 12 GV p.55
MB4	[106] 10:00-11:47 The Kartli Kingdom 107min 15 GV p.37	[107] 13:10-14:49 Broken English 99min 15 p.49	[108] 16:30-18:43 Detention 133min 15 GV p.38	[109] 20:20-21:41 Nicole Nicole 81min 15 GV p.38
MB5	[110] 11:00-12:10 The Illusion of a Quiet Night 70min 15 GV p.45	[111] 14:00-15:29 Humboldt USA 89min 12 GV p.39	[112] 17:00-18:10 The Rib of the Greater Bay Area 70min 12 GV p.39	[113] 20:00-21:16 Chronicle of a City 76min 12 GV p.40
MB6	[114] 11:00-12:41 Visit into Irradiated Land + Bouchra 101min 15 pp.49, 48	[115] 14:00-15:45 Emergencies 105min 15 p.61	[116] 17:00-18:34 Profiles Farmers: The Approach 94min 12 p.61	[117] 20:30-21:50 Jean-Luc Godard à la Cinémathèque Française 80min 12 p.62
MB7	[901] 10:00-13:30 Asian Docs Co-production Network Project Showcase 210min 15	[902] 13:50-17:40 Gyeonggi Youth Short Documentary Showcase 230min 12		[118] 19:30-20:29 Morning Circle + Old Masters + Home Movies Gaza + Master Class 59min 15 GV p.65
MB8	[119] 10:30-12:15 Tin Castle 105min ㉔ GV p.37	[120] 13:40-16:07 Ellysta, Echoes of Water 147min 15 GV p.41	[121] 17:30-18:35 Red Wave 65min 15 GV p.42	[122] 20:00-21:45 Leenalchi: The Birth of Tradi-Pop 105min 12 GV p.41
LC1	[123] 10:30-12:07 Memory 97min 12 p.49	[124] 13:30-15:07 Wax & Gold 97min 12 p.50	[125] 16:30-17:44 Essay Compilation 1 74min 15 GV p.51	[126] 19:30-21:15 10th District Court: Moments of Trial 105min 12 p.62
LC2	[127] 11:00-12:41 Welcome to Set + Yakiniku ToRaJi 101min 12 p.64	[128] 14:00-15:41 THE CORD 101min 15 p.46	[129] 17:00-18:24 Recollection + It’s a Long Way from Amphioxus 84min 12 p.55	[130] 20:00-21:27 We Are the Fruits of the Forest 87min 12 p.50
LC3	[131] 11:00-12:47 Desire Lines 107min 19 p.52	[132] 14:00-15:40 Vittorio De Sica - Staging Life 100min 12 GV p.46	[133] 17:00-18:26 I Heard That They Are Not Going to See Each Other Anymore 86min 15 p.49	[134] 19:30-21:02 Essay Compilation 2 92min 19 p.51
LC4	[135] 10:30-12:00 Scarecrows 90min ㉔ p.46	[136] 13:30-14:47 Korean Competition Shorts 1 77min 15 GV pp.42-43	[137] 16:30-18:00 Korean Competition Shorts 3 90min 12 GV p.44	[138] 20:00-21:15 Hydrangea 75min 12 GV p.42

9.12 Sat

MB2	[201] 11:00-12:10 Balconies + The Roof 70min ⑫ GV p.55	[202] 13:40-15:18 An Unusual Summer + Paradiso, XXXI, 108 98min ⑫ GV p.56	[203] 16:50-18:35 Leenalchi: The Birth of Tradi-Pop 105min ⑫ GV p.41	[204] 20:00-21:31 BangBang and Planaria 91min ⑫ GV p.64
MB3	[205] 10:00-12:11 Last May in Theaters + Beyond Now, Nyein 131min ⑫ GV pp.64, 63	[206] 14:00-14:59 Expanded Shorts 1 59min ⑮ GV pp.52-53	[207] 17:00-18:14 Essay Compilation 1 74min ⑮ GV p.51	[208] 20:00-21:39 River Dreams 99min ⑮ GV p.59
MB4	[209] 10:30-11:59 King Hamlet 89min ⑫ p.50	[210] 13:00-14:23 32 Meters 83min ⑫ GV p.37	[211] 16:10-17:36 The Phantom Pain of Rojava 86min ⑫ GV p.38	[212] 19:00-20:45 Tin Castle + Docu Talk 105min ③ GV p.37
MB5	[213] 11:00-12:24 Atlas of Disappearance 84min ⑮ GV p.40	[214] 14:00-15:13 The Case Against Space 73min ⑫ GV p.40	[215] 17:00-18:38 San Clemente + Docu Talk 98min ⑮ GV p.61	[216] 20:30-21:36 Fordlândia Panacea 66min ⑫ GV p.39
MB6	[217] 10:30-11:53 Profiles Farmers: Daily Life 83min ⑫ p.62	[218] 14:00-15:29 Karma + Docu Talk 89min ⑫ GV p.64	[219] 18:00-19:27 Modern Life 87min ⑫ p.62	[220] 20:30-22:05 News Items 95min ⑫ p.61
MB7	[221] 10:00-11:49 Voices from the Waves: Kesennuma 109min ⑫ p.57	[903] 13:30-15:00 Youth Documentary Production Workshop 1 90min ⑫ GV	[904] 16:00-17:30 Youth Documentary Production Workshop 2 90min ⑫ GV	[222] 19:00-20:42 Ten Skies + Master Class 102min ③ GV p.58
MB8	[223] 10:00-12:05 Haje 125min ⑫ GV pp.34, 41	[224] 13:20-14:37 Korean Competition Shorts 1 77min ⑮ GV pp.42-43	[225] 16:10-18:03 Essay Compilation 3 + Club Cinema 113min ⑫ GV p.51	[226] 20:20-21:52 Piljo 92min ⑮ GV p.41
LC1	[227] 10:30-12:13 Eternal Snow + TAMASHI 103min ⑮ p.59	[228] 13:30-15:00 Reporters 90min ⑫ p.61	[229] 16:30-18:00 Waking Hours + Champ de Mars 90min ⑫ pp.46, 47	[230] 19:30-21:52 The Sound of Waves 142min ⑫ p.57
LC2	[231] 11:00-12:24 Death in the Making 84min ⑫ p.37	[232] 14:00-15:26 Agatha's Almanac 86min ③ p.46	[233] 17:00-18:42 One in a Million 102min ⑫ p.47	[234] 20:00-21:05 The Declic Years 65min ⑫ p.61
LC3	[235] 11:00-12:28 Barrio Triste 88min ⑰ p.48	[236] 14:00-15:38 Mare's Nest 98min ⑫ p.48	[237] 17:00-18:43 Voices from the Waves: Shinchimachi 103min ⑫ p.57	[238] 20:00-21:18 Alea Jacarandas 78min ⑫ p.50
LC4	[239] 10:30-12:38 Melt 128min ⑫ p.45	[240] 13:30-14:54 Expanded Shorts 2 84min ⑫ GV p.53	[241] 16:30-17:45 Korean Competition Shorts 2 75min ⑫ GV p.43	[242] 19:30-21:02 The Gymnasts of Fisherman Colony 92min ③ p.45

9.13 Sun

MB2		[301] 14:10-15:39 Humboldt USA 89min ⑫ GV p.39	[302] 17:00-18:16 Chronicle of a City 76min ⑫ GV p.40	[303] 19:40-21:53 Detention 133min ⑮ GV p.37
MB3	[304] 11:00-12:34 Aanikoobijigan [ancestor / great-grandparent / great-grandchild] + For the Opponents 94min ⑮ GV pp.46, 47	[905] 15:30-17:00 38-Second Documentary Contest 90min	[305] 17:40-19:10 Scarecrows 90min ③ GV p.46	[306] 20:30-21:57 Yugo Goes to America 87min ⑮ GV p.50
MB4	[307] 10:00-11:10 The Rib of the Greater Bay Area 70min ⑫ GV p.39	[308] 12:30-14:30 Storytellers + Docu Talk 120min ⑫ GV p.58	[309] 16:30-18:12 Ten Skies + Club Cinema 102min ③ GV p.58	[310] 20:30-21:54 Death in the Making 84min ⑫ p.37
MB5	[311] 11:00-12:17 An Incomplete Calendar 77min ⑫ p.40	[312] 13:30-15:29 The Big Everything 119min ⑮ GV p.40	[313] 17:00-18:15 Witnesses 2026 75min ⑫ GV p.47	[314] 20:00-21:10 The Illusion of a Quiet Night 70min ⑮ GV p.45
MB6	[315] 10:30-12:04 Profiles Farmers: The Approach + Docu Talk 94min ⑫ GV p.61	[316] 14:00-15:34 Construction Site 94min ⑮ p.58	[317] 17:00-18:30 Nuisance Bear 90min ③ p.36	[318] 19:40-20:46 Mekong Hotel + Sakda (Rousseau) 66min ⑮ p.58
MB7	[319] 10:00-11:41 Welcome to Set + Yakiniku ToRaJi 101min ⑫ GV p.64	[320] 13:30-14:46 Past Future Continuous 76min ⑫ GV p.49	[321] 16:20-17:44 Recollection + It's a Long Way from Amphioxus + Master Class 84min ⑫ GV p.55	[322] 20:00-21:25 Two Mountains Weighing Down My Chest + Docu Talk 85min ⑮ GV p.48
MB8	[323] 11:00-12:26 Each and Every World 86min ⑫ GV p.42	[324] 14:00-15:30 Korean Competition Shorts 3 90min ⑫ GV p.44	[325] 17:10-18:38 Who Does the Chores? 88min ⑫ GV p.42	[326] 20:00-21:24 Expanded Shorts 2 84min ⑫ GV p.53
LC1	[327] 10:30-12:08 An Unusual Summer + Paradiso, XXXI, 108 98min ⑫ p.56	[328] 13:30-15:11 THE CORD 101min ⑮ p.46	[329] 16:30-18:19 Voices from the Waves: Kesennuma 109min ⑫ p.57	[330] 19:30-21:08 San Clemente 98min ⑮ p.61
LC2	[331] 11:00-12:34 Homo Sapiens 94min ③ p.58	[332] 14:00-15:31 UNDR + A Fidai Film 91min ⑫ p.56	[333] 17:00-18:37 Wax & Gold 97min ⑫ p.50	[334] 20:00-21:31 BangBang and Planaria 91min ⑫ p.64
LC3	[335] 10:30-11:57 The Life We Leave 87min ⑮ p.47	[336] 13:30-15:02 Essay Compilation 2 92min ⑰ p.51	[337] 17:00-18:47 Knife: The Attempted Murder of Salman Rushdie 107min ⑰ p.45	[338] 20:00-21:27 Douglas Gordon by Douglas Gordon 87min ⑰ p.50
LC4	[339] 11:00-12:05 Red Wave 65min ⑮ GV p.42	[340] 14:00-16:27 Ellysta, Echoes of Water 147min ⑮ GV p.41		[341] 19:30-21:21 Moon in the Light 111min ⑫ GV p.42

9.14 Mon

MB2		[401] 14:00-15:45 10th District Court: Moments of Trial 105min 12 p.62	[402] 17:00-18:16 Past Future Continuous 76min 12 GV p.49	[403] 20:00-21:21 Nicole Nicole 81min 12 GV p.38
MB3	[404] 11:00-11:59 Morning Circle + Old Masters + Home Movies Gaza 59min 15 GV p.65	[405] 13:30-15:16 With Hasan in Gaza 106min 12 GV p.56	[406] 17:00-18:32 Tales the Water Told + The Araon Log 92min 12 p.59	[407] 20:00-21:40 Vittorio De Sica - Staging Life 100min 12 GV p.46
MB4	[408] 10:30-12:09 A City in the Forest 99min 15 GV p.36	[409] 13:30-14:56 The Phantom Pain of Rojava 86min 12 GV p.38	[410] 16:30-18:17 The Kartli Kingdom 107min 15 GV p.37	[411] 20:00-21:29 Karma 89min 12 GV p.64
MB5	[412] 11:00-12:05 The Declic Years 65min 12 p.61	[413] 14:00-14:59 Expanded Shorts 1 59min 15 GV pp.52-53	[414] 16:30-18:29 Raining Dust 119min 12 GV p.63	[415] 20:30-21:59 King Hamlet 89min 12 p.50
MB6	[416] 11:00-12:23 Profiles Farmers: Daily Life 83min 12 p.62	[417] 13:30-15:30 Miari Texas 120min 12 GV p.63	[418] 17:30-19:04 Construction Site 94min 15 p.58	[419] 20:00-21:06 Mekong Hotel + Sakda (Rousseau) 66min 15 p.58
MB7	[420] 11:00-12:23 32 Meters 83min 12 GV p.37	[906] 14:00-17:00 POV from the Fields Showcase 180min	[421] 19:30-20:18 Going Home + Masao Adachi Takes a Passport Photo 48min 12 GV p.56	
MB8	[422] 10:00-11:51 Moon in the Light 111min 12 GV p.42	[423] 13:30-14:45 Korean Competition Shorts 2 75min 12 GV p.43	[424] 16:30-17:45 Hydrangea 75min 12 GV p.42	[425] 19:30-21:23 The Longest Night: Namtaryeong 113min 12 GV p.43
LC1		[426] 13:30-14:50 Jean-Luc Godard à la Cinémathèque Française 80min 12 p.62	[427] 16:30-18:17 Knife: The Attempted Murder of Salman Rushdie 107min 19 p.45	[428] 19:30-21:00 Reporters 90min 12 p.61
LC2		[429] 14:00-15:17 An Incomplete Calendar 77min 12 p.40	[430] 17:00-18:42 One in a Million 102min 12 p.47	[431] 20:00-21:18 Alea Jacarandas 78min 12 p.50
LC3		[432] 14:00-15:27 The Life We Leave 87min 15 p.47	[433] 17:00-18:43 Eternal Snow + TAMASHI 103min 15 p.59	[434] 20:00-21:47 Desire Lines 107min 19 p.52
LC4			[435] 16:30-18:04 Homo Sapiens 94min 3 p.58	[436] 19:30-21:07 Memory 97min 12 p.49

9.15 Tue

MB2				
MB3	[501] 10:30-12:09 Broken English 99min 15 p.49	[502] 13:00-14:59 The Big Everything 119min 15 GV p.40	[503] 16:30-18:23 Essay Compilation 3 113min 12 GV p.51	[504] 20:00-21:15 Witnesses 2026 75min 12 GV p.47
MB4	[505] 10:30-11:58 Who Does the Chores? 88min 12 GV p.42	[506] 13:30-14:43 The Case Against Space 73min 12 GV p.40	[507] 16:30-17:56 Heard That They Are Not Going to See Each Other Anymore + Club Cinema 86min 15 GV p.49	[508] 20:10-21:41 UNDR + A Fidai Film 91min 12 GV p.56
MB5	[509] 10:00-11:24 Atlas of Disappearance 84min 15 GV p.40	[510] 13:00-15:11 Last May in Theaters + Beyond Now, Nyein 131min 12 GV pp.64, 63	[511] 17:00-18:20 Barrier Free Shorts 80min 15 GV p.68	[512] 20:10-21:16 Fordlândia Panacea 66min 12 GV p.39
MB6	[513] 11:00-12:35 News Items 95min 15 p.61	[514] 13:30-14:57 Modern Life 87min 12 p.62	[515] 16:00-17:39 River Dreams 99min 15 GV p.59	[516] 20:00-21:30 Nuisance Bear 90min 3 p.36
MB7	[517] 10:30-12:02 Tales the Water Told + The Araon Log 92min 12 p.59	[518] 13:00-14:25 Two Mountains Weighing Down My Chest 85min 15 GV p.48	[519] 16:00-18:05 Haje 125min 12 GV p.34, 41	[520] 20:00-21:39 A City in the Forest 99min 15 GV p.36
MB8	[521] 11:00-12:30 Waking Hours + Champ de Mars 90min 12 pp.46, 47	[522] 13:30-15:02 Piljo 92min 15 GV p.41	[523] 16:30-17:18 Going Home + Masao Adachi Takes a Passport Photo 48min 12 p.56	[524] 19:30-20:56 Each and Every World 86min 12 GV p.42
LC1	[525] 11:00-12:59 Raining Dust 119min 12 p.63	[526] 13:30-15:13 Voices from the Waves: Shinchimachi 103min 12 p.57	[527] 16:30-18:23 The Longest Night: Namtaryeong 113min 12 p.63	[528] 19:30-21:30 Storytellers 120min 12 p.58
LC2		[529] 14:00-15:24 And the Moon Sets over the Temple That Was + A Real Christmas 84min 12 p.64	[530] 17:00-18:46 With Hasan in Gaza 106min 12 p.56	[531] 20:00-21:10 Balconies + The Roof 70min 12 p.55
LC3		[532] 14:00-15:26 Agatha's Almanac 86min 3 p.46	[533] 16:30-17:58 Barrio Triste 88min 19 p.48	[534] 20:00-21:27 Douglas Gordon by Douglas Gordon 87min 19 p.50
LC4		[535] 13:30-15:52 The Sound of Waves 142min 12 p.57	[536] 17:00-18:32 The Gymnasts of Fisherman Colony 92min 3 p.45	[537] 19:30-21:38 Melt 128min 12 p.45

9.14 Wed

MB2			
MB3	[601] 11:00-12:38 Mare's Nest 98min ⑫ p.48	[602] 14:00-15:25 Visit Iraq + Port of Memory 85min ⑫ p.55	
MB4		[603] 14:00-16:07 Oh, Valentine + Undocumented Mona Lisa 127min ⑮ p.64	
MB5	[604] 11:00-13:00 Miari Texas 120min ⑫ p.61	[605] 14:00-15:27 We Are the Fruits of the Forest 87min ⑫ p.50	
MB6	[606] 11:00-12:41 Visit into Irradiated Land + Bouchra 101min ⑮ pp.49, 48	[607] 13:30-15:15 Emergencies 105min ⑮ p.61	[999] 19:30-21:08 Closing Film Che Guevara: The Last Companions 98min ⑫ pp.35, 47
MB7			
MB8			

Ticket Information

Ticket Prices

Category	Eligible Audience	Price	Details
General		8,000 KRW	Standard admission
On-site Discounts	Gyeonggi Province residents	5,000 KRW	Discount with ID
	Children /Youth (Under 19)	4,000 KRW	Discount for guests under 19
	Persons with disabilities /Korean National Veterans and Patriots		Discount with disability ID, national merit certificate, or bereaved family certificate
	Groups (Adults / Youth /Children)		Discount for Groups of 10 or more
	Seniors (65+)		Discount with valid ID for ages 65+

- Discounts apply only with valid proof of eligibility and ID.
- Multiple discounts cannot be combined.
- For wheelchair seats or group screenings, please contact us by email. (ticket@dmzdocs.com)
- If email booking is not possible, phone booking 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	Aug 25 (Tue) 14:00 – 15 minutes before the screening starts
Payment Methods	Credit /Debit card, Mobile payment
Ticketing & Entry	- 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 / On-site Box Office

Venue(s)	Dates / Operating Hours	Payment Methods
MEGABOX Kintex	Sep 11 (Fri) – Sep 16 (Wed) 09:30 – Until 15 minutes after the last screening starts	Cash, Credit /Debit card, Ticket Voucher, Festival Badge
Lotte Cinema Paju Yadang	Sep 11 (Fri) – Sep 15 (Tue) 09:30 – Until 15 minutes after the last screening starts	Cash, Credit /Debit card, Ticket Voucher, Festival Badge

- Gyeonggi local currency cards, culture gift certificates, and other other forms of payment are not accepted.

* For more information, refer to the DMZ Docs website (www.dmzdocs.com).

Booking Policy

- The 18th DMZ Docs operates with mobile ticket entry as the principle.
- You can reserve up to 4 tickets per film.
- 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 historyCancel at the on-site box office on the festival website	
	* 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.

Theater Regulation

Theater Information

Punctual Screenings	Audience entry begins 10 minutes before the screening. - 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. However, for Korean Competition Shorts 2 and 3, latecomers may enter up to 15 minutes after the screening begins, taking into consideration the runtime of the first film.
Assigned Seating	Please sit in your reserved seat as indicated on your ticket. - 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 18th 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.
Ratings	DMZ Docs strictly follows film rating regulations. - Children under 4 years old (born in 2023 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 (19+)” films regardless of whether they are accompanied by a guardian. - A valid photo ID is required for admission to “Restricted to Adults (19+)” 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.
Electronic Device 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. - 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 KRW per 10 minutes will be charged.
Lotte Cinema Paju Yadang	- Parking is available at the Lotte Cinema building’s underground parking levels B1 – B3. - Upon arriving on 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 KRW per 30 minutes will be charged.

Online Screening Guide

Online screenings of the 18th DMZ International Documentary Film Festival are available on docuVoDA. Please enjoy 18th DMZ Docs screenings through docuVoDA (Vision of Documentary Archive), an OTT specialized in documentaries developed by the festival.

docuVoDA is planning various organizing services such as professional archiving of domestic and foreign documentary films and Doc School programs.
* The website is not available in English, and some films are available only with Korean subtitles.

Guide

Period	Sep 11 (Fri) 11:00 – Sep 16 (Wed) 24:00 (KST)
Viewing Hours	Available for viewing within 48 hours after payment * If you pay at 23:00 on Sep 16 (Wed), you can watch until Sep 18 (Fri), at 23:00
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	No cancellation or refund after the payment. * Cancellation or refund is not possible even if you are not able to watch the film within the 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.
- All online screenings consist of standalone 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 11 (Fri) – Sep 18 (Fri), 09:00 – 18:00 (Break Time 12:00 – 13:00)
* Weekends & holidays: email only
- archive@dmzdocs.com / 031-936-7278



Online Shop

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WERK

Haje



HWANG Yun
South Korea | 2026 | 125min | DCP | Color | World Premiere | 12
Haje follows eight years in a fishing village in Gunsan where the Saemangeum reclamation project and the expansion of a U.S. military base brought waves of forced displacement, destroying human and nonhuman ecosystems alike. Hwang Yun has pursued these concerns with remarkable consistency in *Silent Forest* (2004), *One Day on the Road* (2006), *An Omnivorous Family's Dilemma* (2014), and *Sura: A Love Song* (2023). A sequel to *Sura*, *Haje* traces the collapse of a once-utopian community, the expulsion of its residents, and the village's eventual demise, affirming the values of life, peace, and care.

The film's heartrending search for solidarity, renewal, and coexistence against the imperatives of industry and military logistics addresses one of the defining concerns of our time. With the assurance of a veteran filmmaker, Hwang summons the spirits wandering through the wasteland *Haje* has become, stands beside those fighting to recover the beauty of communal life, and tenaciously records nonhuman beings as they disappear. Images of the ecosystem one can hardly imagine capturing—toads, birds, and insects rendered in exquisite detail—hold a beauty of their own. Rooted in the present rather than nostalgia, *Haje* moves toward an inclusive future that humanity must embrace together.

[001] PHC 9 / 10 19:00
[223] MB8 9 / 12 10:00 GV
[519] MB7 9 / 15 16:00 GV

Che Guevara: The Last Companions



Christophe Dimitri RÉVEILLE
France | 2026 | 98min | DCP | Color / B&W | Korean Premiere | 12
Che Guevara's legacy is known throughout the world, and some may also know how he died. Far fewer know the devoted guerrillas who fought beside him. *Che Guevara: The Last Companions* revisits one of the twentieth century's most enduring myths from an unexpected angle. Rather than centering on Che as Latin America's model revolutionary, Christophe Dimitri Réveille turns to the members of his guerrilla unit who escaped the Valley of Death after the failed 1967 campaign in Bolivia.

Réveille spent more than twenty years tracking down and recording the survivors, many of whom speak on camera for the first time. Combining rare archival footage, intimate interviews, and animated reconstructions of their journey through Bolivia's mountains and jungles, the film vividly revives a little-known chapter of history. Premiered in the Special Screenings section at this year's Cannes Film Festival, *Che Guevara: The Last Companions* is less a political portrait than a human story of friendship, survival, resolve, and memory. Strikingly, Réveille maintains a distance from the men's revolutionary convictions. Yet, as the three survivors make clear, those beliefs were once their entire world—something for which they were prepared to give their lives.

[999] MB6 9 / 16 19:30

International Competition

The International Competition lies at the heart of the DMZ International Documentary Film Festival and reveals its curatorial direction. Comprising new works making their Asian premiere or above, the selection also represents the present and future of documentary cinema. These nine bold, pioneering, and courageous films confront the threat the climate crisis poses to life, along with war, inequality, discrimination, and violence in many forms. Spanning a wide range of regions, terrains, and modes of documentary practice, they aim to surprise and delight audiences and industry professionals alike.

Some call for action on the world’s most urgent issues; others follow people resisting the contradictions of tradition or everyday life, or celebrate alternative ways of living beyond conventional standards. Together, they relay the positions documentary filmmakers take before the complexities of the world. Power relations shaped by race, gender, and class form another central thread, illuminating how structures of domination operate on individuals and on entire communities. These refined cinematic inquiries into challenging subjects have captivated audiences at leading festivals worldwide and bear full witness to the audiovisual and narrative possibilities of documentary cinema.



32 Meters
Morteza ATABAKI
Türkiye, Iran, Qatar | 2025 | 83min | DCP | Color | Asian Premiere | 12
In a small patriarchal village, Halime and her friend Gönül bring women together through an unexpected initiative-organizing a women-only shooting competition that quietly challenges long-standing norms. What begins as a simple idea gradually creates a space for connection, courage, and collective presence.
[210] MB4 9/12 13:00 GV
[420] MB7 9/14 11:00 GV



Death in the Making
Piotr PAWLUS
Netherlands, Poland | 2026 | 84min | DCP | Color / B&W | Asian Premiere | 12
Ordinary people who have lost loved ones and homes during the Russian invasion navigate a shattered landscape. Beyond the physical destruction, psychological wounds shape their daily reality, and survival itself transforms into an act of quiet resistance. Living in extreme poverty, they find fragile, deeply human ways to cope. Through intimate observations, their lives reveal a persistent dignity that withstands adversity.
[231] LC2 9/12 11:00
[310] MB4 9/13 20:30



Nuisance Bear
Gabriela OSIO VANDEN, Jack WEISMAN
USA, Canada | 2026 | 90min | DCP | Color | Asian Premiere | G
A polar bear is forced to navigate a human world of tourists, wildlife officers, and hunters as its ancient migration collides with modern life. When a sacred predator is branded a nuisance, it becomes unclear who truly belongs in this shared landscape.
[317] MB6 9/13 17:00
[516] MB6 9/15 20:00



A City in the Forest
Lev OMELCHENKO, Nolan HUBER
USA | 2026 | 99min | DCP | Color / B&W | Asian Premiere | 15
In Atlanta, a decentralized resistance movement rallies to defend an urban forest from the construction of Cop City, the United States’ largest police training facility.
[408] MB4 9/14 10:30 GV
[520] MB7 9/15 20:00 GV



Tin Castle
Alexander MURPHY
Ireland, France | 2026 | 105min | DCP | Color | Asian Premiere | G
Along a long-forgotten road, the O’Reillys live in a rundown trailer stranded in the middle of the fields. Pa’, Lisa, and their ten children weather the seasons in their tin castle, heirs to a way of life on borrowed time. Under threat of eviction, their tenuous balance falters, yet—steadfast in their tradition—they resist. The children laugh, the dogs bark, the trailer holds on—but for how long?
[119] MB8 9/11 10:30 GV
[212] MB4 9/12 19:00 GV



The Kartli Kingdom
Tamar KALANDADZE, Julien PEBREL
Georgia, France | 2025 | 107min | DCP | Color | Asian Premiere | 15
Kartli is the name of an old sanatorium in Tbilisi. Now abandoned, it shelters families displaced by war. The building is falling apart. Residents protest, but nothing changes. Kartli becomes a palace of life and death, where dreams of a promised land slowly fade away.
[106] MB4 9/11 10:00 GV
[410] MB4 9/14 16:30 GV



Detention
Guillaume MASSART
France | 2026 | 133min | DCP | Color | International Premiere | 15
Open a door. Handle a crisis. Write an incident report. At France’s prison officer academy, hundreds of men and women learn to become prison guards. Their words begin to mirror the institution. Their movements sharpen. What once felt uncertain becomes routine. Doubt slowly fades from their faces.
[108] MB4 9/11 16:30 GV
[303] MB2 9/13 19:40 GV



The Phantom Pain of Rojava
Maryam EBRAHIMI
Sweden, Norway | 2026 | 86min | DCP | Color | Asian Premiere | 12
With a deeply personal touch, Emmy Award-winning director Maryam Ebrahimi captures the hopes and dreams of a group of Kurdish guerrillas. Once celebrated as global heroes in the war against ISIS, they are now abandoned by their allies. Ebrahimi has gained unique access to follow four friends in a house for wounded soldiers over the course of five years.
[211] MB4 9/12 16:10 GV
[409] MB4 9/14 13:30 GV



Nicole Nicole
Lauren DÄLLENBACH
Switzerland | 2026 | 81min | DCP | Color | Asian Premiere | 12
Nicole, 55, and her mother Alberte, 87, live together in a villa on the shores of Lake Geneva. Through their habits, they become trapped in codependency: Nicole seems incapable of autonomy, while Alberte is terrified at the idea of being alone. But as she grows closer to Lauren, her filmmaker niece, Nicole begins to explore the possibility of emancipation. A family film that adopts gentleness as its driving force.
[109] MB4 9/11 20:20 GV
[403] MB2 9/14 20:00 GV

Frontier Competition

Frontier, a competition running parallel to the International Competition and devoted to new international documentaries, seeks to present original approaches in contemporary documentary cinema. The eight selected films answer the program’s ideal of an evolving, self-renewing medium, drawing attention to the originality of their forms as much as to the subjects they address. What decides a film’s place here is therefore not polished craft but each filmmaker’s perspective and attitude toward the documentary medium. Underlying this selection is the belief that content and position—cultural, artistic, and political questions alike—take on greater meaning only through their interaction with artistic form.

This year’s Frontier introduces perspectives that venture into documentary storytelling, test the limits of convention, and redefine the relationship between record and reality. Across essays, road movies, found footage, fictional reimaginings of history, musical reconstruction, and compelling forms of dialogue, no trace of habit remains. We hope these frontiers of our time will evoke the contemporary context of documentary practice, engage with sociopolitical currents, and bring the pleasure of discovery across many eras, languages, and styles.

The Rib of the Greater Bay Area
ZHOU Tao
China, Hong Kong | 2026 | 70min | DCP | Color | Asian Premiere | 12
Sampling waterside vistas from the Pearl River to Victoria Harbour, the film unfolds as a scroll across the Guangdong–Hong Kong–Macao Greater Bay Area. Infra-sensory vibrations become reverberant layers, sensing the distance produced by total interconnection.
[112] MB5 9/11 17:00 GV
[307] MB4 9/13 10:00 GV

Fordlândia Panacea
Susana de SOUSA DIAS
Portugal | 2025 | 66min | DCP | Color / B&W | Asian Premiere | 12
Often described as a “ghost town” and a failed utopia envisioned by Henry Ford, the Amazonian company town founded in 1928 is neither truly utopian nor abandoned. It remains a place shaped by the lives, memories, and everyday rhythms of its residents. The ghosts that linger here are not myths but enduring historical forces—Ford, capitalism, and extractivism. By confronting the blind spots of this history, the narrative reveals how past and present remain deeply entangled, and how these spectral legacies continue to shape the town and the communities that inhabit it.
[216] MB5 9/12 19:30 GV
[512] MB5 9/15 20:10 GV

Humboldt USA
G. Anthony SVATEK
USA | 2026 | 89min | DCP | Color | Asian Premiere | 12
Across the United States, countless places still bear the name of Alexander von Humboldt—a queer naturalist and visionary ecologist now largely forgotten. The filmmaker brings three of them into conversation, threading Humboldt’s words through present-day lives: urban activists greening neglected neighbourhoods, scientists scanning redwood forests, and hunters returning bighorn sheep to protected land. Across landscapes, one question endures: what remains of his vision of “interconnectedness”?
[111] MB5 9/11 14:00 GV
[301] MB2 9/13 14:10 GV



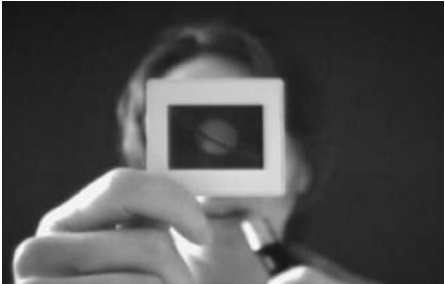
The Rib of the Greater Bay Area



Fordlândia Panacea



Humboldt USA



The Case Against Space



An Incomplete Calendar

The Case Against Space

Graeme ARNFIELD
UK, France | 2026 | 73min | DCP | Color / B&W | Asian Premiere | 12
In the days leading up to Christmas 1973 three astronauts enacted the first labour strike in outer space. Reconstructed from transcripts in claustrophobic close-up via CCTV system, *The Case Against Space* is a real time investigation dramatically collapsing embodied historical reenactment and speculative essayistic research—forming a collective testimony on struggle amongst the stars, of fights past, present and those yet to come.
[214] MB5 9 / 12 13:00 GV
[506] MB4 9 / 15 13:30 GV

An Incomplete Calendar

Sanaz SOHRABI
Canada, Iran, Türkiye, Venezuela | 2026 | 77min | DCP | Color / B&W | Asian Premiere | 12
A forgotten vinyl record shaped by oil, music, and the Third World project reveals an untold history. In 1980, *Rhymes and Songs for OPEC* was recorded for OPEC’s 20th anniversary. Through rare archives and forgotten songs, the film presents oil not as a commodity but as a political force supporting liberation struggles in Palestine and Pan-Arab solidarity. It revisits a transnational vision fractured by neoliberal economics and explores the relationship between images, archives, and resource extraction.
[311] MB5 9 / 13 11:00
[429] LC2 9 / 14 14:00



The Big Everything



Chronicle of a City

The Big Everything

Aminatou ECHARD
France, Belgium | 2025 | 119min | DCP | Color | Asian Premiere | 15
“How’s life? How’s the Big Everything?” Garba asks Nicole. For them, the “Big Everything” holds family, politics, history, everyday life, the stars, small things, and time passing like the wind. Nicole Echard, an ethnologist who worked in Niger from 1964 to 1994, left her daughter fieldwork archives and letters with her assistant, Garba Maïgoye. Decades later, as the daughter revisits these materials, personal memory, colonial history, and the complexities of the present begin to overlap.
[312] MB5 9 / 13 13:30 GV
[502] MB3 9 / 15 13:00 GV

Chronicle of a City

Nadine GOMEZ
Canada | 2025 | 76min | DCP | Color | Asian Premiere | 12
Urban spaces are more than streets and concrete. They are where countless lives, dreams, and deepest anxieties unfold. Drifting through time and chance encounters, the narrative moves between fantasy and reality, echoing the intimate and ghostly voices within the metropolis. It reminds us that we inhabit the city as profoundly as the city inhabits us. Through a visual and sonic meditation, urban life emerges as a web of sensations, drawing us closer even in solitude.
[113] MB5 9 / 11 20:00 GV
[302] MB2 9 / 13 17:00 GV



Atlas of Disappearance

Atlas of Disappearance

Manuel CORREA CORREA
Spain, Norway | 2026 | 84min | DCP | Color | Asian Premiere | 15
After 80 years of silence, new forensic technologies help a group of families reconstruct the fate of their parents, whose bodies were stolen and secretly taken to their executioners’ mausoleum.
[213] MB5 9 / 12 10:00 GV
[509] MB5 9 / 15 10:00 GV

Korean Competition

This year’s Korean Competition at the DMZ International Documentary Film Festival presents nine features and ten shorts. Korean documentarians confront reality from the front line of expression, each practicing a politics of images in their own way. The selected films fracture the apparent calm of reality and penetrate beneath its surface, refusing silence and stillness. Especially striking are works born from rigorous self-reflection. This is not a retreat into the past or an attempt at self-consolation, but a reflective adventure that renews the present by passing willingly through memories and scars rather than around them. Leaving safe ground and shedding their own protective layers, these filmmakers accept the risk of facing themselves and the world anew.

Within this current, the strong presence of women documentarians emerges as one of the defining signs of this year’s selection. The shorts, meanwhile, assert new cinematic languages through bold formal experiments and variations. Moving across memory and place, family and community, humans and nonhumans, life and death, these diverse interventions expand the possibilities of speculative documentary and map the coordinates toward which contemporary Korean documentary is moving.



Haje



Piljo

Haje

HWANG Yun
South Korea | 2026 | 125min | DCP | Color | World Premiere | 12
Haje Village in Gunsan was emptied after thousands of residents were forcibly relocated because of its proximity to a U.S. military ammunition depot. Jeon Jinhyeon, who ran Wangnim Supermarket, remains steadfastly in the deserted village after all his neighbors have left. Another resident has roots even deeper in Haje: a 600-year-old hackberry tree. As the expansion of the U.S. military base threatens to erase Haje from the map, both Jinhyeon and the tree face being torn from the ground. Gunsan residents Yun, Gwanghee, and Jungseo begin a campaign to protect them, while the ancient tree brings to light stories of Haje that had long remained buried.
[001] PHC 9 / 10 19:00
[223] MB8 9 / 12 10:00 GV
[519] MB7 9 / 15 16:00 GV

Piljo

KIM Minsu
Germany, Japan, South Korea | 2026 | 92min | DCP | Color | World Premiere | 15
In a quiet Japanese town, Lee Hyang-ja observes the ancestral rites of her husband’s Zainichi Korean family. Behind her devotion lies an erased maternal history. Her mother, Chun-ja, was separated from her birth mother at seven and eventually forgot even her name. Determined to recover her lost grandmother’s name, Hyang-ja travels to South Korea. There, she confronts a hidden truth and realizes that she stands at the heart of the tradition that has enforced this silence across generations.
[226] MB8 9 / 12 20:20 GV
[522] MB8 9 / 15 13:30 GV



Ellysta, Echoes of Water



Leenalchi: The Birth of Tradi-Pop

Ellysta, Echoes of Water

CHA Mihye
South Korea | 2026 | 147min | DCP | Color / B&W | World Premiere | 15
In July 2023, the filmmaker happens upon the Ellysta Hotel in Dadap Village, Jakarta. Unable to find a taxi during the evening high tide, they stay briefly, yet the image of the place lingers and draws them back in 2025. They meet “Boy,” who manages and guards the fading hotel. Tracing the bond between place and person, and memories each holds, the film attends to the singular time and vitality of a site nearing disappearance.
[120] MB8 9 / 11 13:40 GV
[340] LC4 9 / 13 14:00 GV

Leenalchi: The Birth of Tradi-Pop

LEE Byunghoon
South Korea | 2026 | 105min | DCP | Color | World Premiere | 12
Rising to fame with the viral phenomenon “Tiger Is Coming,” Leenalchi faces severe internal turmoil following the departure of multiple members. Unable to release a new album for five years and losing even longtime friends from the band, non-gugak leader Jang Young-gyu searches for a path between traditional Korean music and popular culture. As an international contract in the United States approaches, Leenalchi hastily recruits new members and begins a precarious journey toward the global stage.
[122] MB8 9 / 11 20:00 GV
[203] MB2 9 / 12 16:50 GV



Each and Every World



Red Wave

Each and Every World

JANG Yunmi, LEE Suyu
South Korea | 2026 | 86min | DCP | Color / B&W | World Premiere | 12
At four o'clock in the morning, we follow the journey of a cow named Murangol Spurr Petty No. 5611 as she is taken to slaughter. From there, we travel to sites across the livestock industry in different regions, encountering the animals at each stage and speaking with an animal rights activist about their lives and deaths.
[323] MB8 9 / 13 11:00 GV
[524] MB8 9 / 15 19:30 GV

Red Wave

JANG Yerim
South Korea | 2025 | 65min | DCP | Color | World Premiere | 15
In 1948, a red wave rose. From Yeosu to Busan, the filmmaker traces lives and memories layered along the sea. The Yeosu-Suncheon Incident erupted when soldiers stationed in Yeosu refused orders to suppress the Jeju 4·3 uprising, and many civilians were killed during the Rhee Syngman government's crackdown. After the Korean War began, the government branded National Guidance Alliance members as communists and carried out massacres nationwide. Beyond the killing sites in both cities lies the sea, along which state violence flowed from Yeosu to Busan.
[121] MB8 9 / 11 17:30 GV
[339] LC4 9 / 13 11:00 GV



Who Does the Chores?



Moon in the Light

Who Does the Chores?

Soram
South Korea | 2026 | 88min | DCP | Color | World Premiere | 12
Soram visits her aging grandmother, who prepares dinner while struggling to breathe. Years later, after leaving home and taking on housework for the first time, she begins to understand the weight of "domestic labor." Reflecting on the invisible work carried by her mother and grandmother for decades, she questions how housework is divided, valued, and gendered. Through conversations with friends and care workers, she discovers the reality of domestic labor: essential to sustaining life, yet still unequally distributed.
[325] MB8 9 / 13 17:10 GV
[505] MB4 9 / 15 10:30 GV

Moon in the Light

KIM Hei
South Korea | 2026 | 111min | DCP | Color | World Premiere | 12
Eunju rises before the wake-up music and begins her day by a fixed schedule, a rhythm familiar to someone who has lived only in an institution. When given a chance to live independently, she gathers the courage to leave. At forty-three, Eunju has a room of her own for the first time. Yet society moves too quickly, and daily life demands skills she was never taught. Behind the closed doors of her apartment, freedom gives way to exclusion, discrimination, and loneliness.
[341] LC4 9 / 13 19:30 GV
[422] MB8 9 / 14 10:00 GV



Hydrangea



The House Without a Roof

Hydrangea

Soha HIROYAMA-PARK
South Korea | 2026 | 75min | DCP | Color | World Premiere | 12
My grandmother has grown old, and so has her house. Having no memories of my maternal grandmother, I decide to help my grandmother move. What begins as a simple act of helping someone in need gradually stirs conflicting feelings in me. Why, as a child, did I try to hide myself? I look back on the dreams I had during the years when I wandered, questioning where I came from and where I belonged.
[138] LC4 9 / 11 20:00 GV
[424] MB8 9 / 14 16:30 GV

Shorts 1

The House Without a Roof

PARK Siwon
South Korea | 2026 | 11min | DCP | Color / B&W | World Premiere | 15
A school trip destination has become a refugee camp. Amina, a Rohingya woman, is kidnapped from her home inside the camp.
[136] LC4 9 / 11 13:30 GV
[224] MB8 9 / 12 13:20 GV



A Pastor in a Cannabis Field



Back, Crawling over

A Pastor in a Cannabis Field

LEE Soojung
South Korea | 2026 | 22min | DCP | Color | World Premiere | 15
A pastor with Parkinson's disease begins to dream again in the cannabis fields. Growing cannabis in a government-designated cultivation zone, he works to provide medical cannabis to patients like himself and advocates for its legalization.
[136] LC4 9 / 11 13:30 GV
[224] MB8 9 / 12 13:20 GV

Back, Crawling over

KIM Woongyong
South Korea | 2026 | 16min | DCP | B&W | World Premiere | 15
A toad is swallowed by a snake. Inside its body, it lays eggs and dies; the hatchlings emerge and slowly crawl along the snake's back. The pressures of the mid-1980s and the images concealed beneath them remained dispersed across different places, only to hatch over time, taking on new and transformed forms.
[136] LC4 9 / 11 13:30 GV
[224] MB8 9 / 12 13:20 GV



Miari gogae



On Wheels 굴러가며 (gulleogamyeo)

Miari gogae

KWON Ahyoung
South Korea | 2026 | 28min | DCP | Color | World Premiere | 15
Today, the road over Miari Hill (Miari gogae) looks no different from any other street, while the area beyond it, around Gireum Station, is lined with high-rise apartment complexes. Among the few places that still bear the name "Miari" is Miari Texas, a former red-light district whose redevelopment was approved several years ago. In 2025, most of its buildings stand abandoned, damaged, and partially demolished.
[136] LC4 9 / 11 13:30 GV
[224] MB8 9 / 12 13:20 GV

Shorts 2

On Wheels 굴러가며 (gulleogamyeo)

KANG-GATTO Jisu
Germany, South Korea | 2026 | 40min | DCP | Color | World Premiere | 12
This partly animated, music-accompanied non-fiction film follows the filmmaker's grandfather, the last resident of a once lively farmhouse, hospitalized shortly before filming. To fulfill his wish to return home, she places a miniature figure of him on a remote-controlled vehicle modeled after his old four-wheeler, letting it roam through the empty house and fields. Narration and handwritten notes weave together family memories, traces of rural transformation, and the fragile bond between absence and remembrance.
[241] LC4 9 / 12 16:30 GV
[423] MB8 9 / 14 13:30 GV



Between the Notes



What the Land Remembers

Between the Notes

KIM Kyuwon
South Korea, Germany | 2026 | 25min | DCP | Color | World Premiere | 12
A hand trims its nails short to the sound of a machine. Piano notes overlap the image, and the same hand settles on the keys. The playing soon stops; a brief sigh reveals Hyekyung's face. She is the filmmaker's mother, who gave up the piano thirty years ago and now returns to it. The filmmaker moves between Hyekyung's space and Jueun's life studying piano in Germany. As their hands overlap, the film asks how the body preserves time, memory, and gestures.
[241] LC4 9 / 12 16:30 GV
[423] MB8 9 / 14 13:30 GV

What the Land Remembers

Kelvin Kyung Kun PARK
South Korea | 2025 | 10min | DCP | Color / B&W | World Premiere | 12
The submerged villages of Andong emerge like a dream. Built in 1970 as part of South Korea's modernization, the Andong Dam flooded more than 30 villages and displaced 20,000 residents. The waters also submerged Confucian sites associated with scholar Yi Hwang, marking the end of the order that had shaped the Joseon Dynasty for five centuries. Moving between memory and forgetting, sleep and waking, the film reveals a landscape where history continues to surface beneath the present.
[241] LC4 9 / 12 16:30 GV
[423] MB8 9 / 14 13:30 GV



The Haunted Cat and the Unfolding Petroglyph

Shorts 3

The Haunted Cat and the Unfolding Petroglyph

HONG Jiyeong, KIM Eunjoo

South Korea | 2026 | 36min | DCP | Color | World Premiere | 12

A girl wants to make a film. She meets the ghost of a cat. She goes to see the petroglyphs. And then...

[137] LC4 9/11 16:30 GV

[324] MB8 9/13 14:00 GV

you may be the last witness around okinawa island

KIM Ahyun

South Korea, Japan | 2026 | 21min | DCP | Color | World Premiere | 12

In Okinawa, where U.S. military bases occupy much of the island, daily struggles persist. At Camp Schwab in the coastal village of Henoko, a base expansion project is underway. Those who oppose the construction have delayed its completion for over a decade. One reason is that these waters are home to dugongs. A rare sighting of a dugong could delay the project, while anti-base activists continue their struggle. As dugongs and activists witness one another, they create solidarity.

[137] LC4 9/11 16:30 GV

[324] MB8 9/13 14:00 GV



you may be the last witness around okinawa island



Da Don Ta

Da Don Ta

HAN Sori

South Korea | 2026 | 33min | DCP | B&W | World Premiere | 12

If Mom had been able to hear well, would I still have fallen in love with cinema?" I used to feel ashamed of the strange speech patterns and facial expressions that surfaced only when communicating with my mother. Cinema was the new language I chose to break free from her will and claim my independence. Using film as my reason, I stopped acting as her surrogate, and only then did her world slowly come into view. Yet, our communication remains trapped in a cycle of misunderstandings and missed connections.

[137] LC4 9/11 16:30 GV

[324] MB8 9/13 14:00 GV

Verite

Verite presents films shaped by documentary’s long traditions and enduring conventions. In an age overwhelmed by biased, fragmented images—from AI to short-form video—can cinema still embody truth? Is documentary still the form that can strip away feigned and hollow voices to come closest to reality? The films in this year’s Verite section hold that belief as a working premise. Bringing to the surface truths long buried beneath the surface of power and deep within institutions, they refuse to accept reality as given and venture into its latent territories as a radical practice.

In the face of war and the climate crisis, colonial legacies and borders, the thresholds of death and separation, life does not stop. These films understand survival not as mere instinct but as an indomitable will to preserve the continuity of life—a desire to reconnect the world through community, memory, labor, and ritual. Hands recording glaciers, journeys to bring ancestors home, silences before borders, labor that tills the soil, filmmakers who will not lower their cameras amid war: all converge on the elemental act of sustaining life against disappearance. Within humanity’s elemental will to persistently seek the truth, Verite senses a glimmer of hope yet to come.



Knife: The Attempted Murder of Salman Rushdie

Knife: The Attempted Murder of Salman Rushdie

Alex GIBNEY

USA | 2026 | 107min | DCP | Color | Asian Premiere | 19

Inspired by Salman Rushdie’s memoir *Knife: Meditations After an Attempted Murder*, the film traces the writer’s recovery after the attack that nearly took his life. Drawing on intimate footage filmed by his wife, Rachel Eliza Griffiths, and revealed publicly for the first time, it follows Rushdie through the long process of healing, capturing not only his physical rehabilitation but also the gradual restoration of his spirit, resilience, and hope for the future.

[337] LC3 9/13 17:00

[427] LC1 9/14 16:30

The Illusion of a Quiet Night

Olga CHERNYKH

Ukraine | 2026 | 70min | DCP | Color | Asian Premiere | 15

Filmed during one night in July 2025 by forty filmmakers and hundreds of citizens, *The Illusion of a Quiet Night* paints a vast collective portrait of war-torn Ukraine. Between fear and exhaustion, moments of joy and scenes of the ordinary day to day, we watch as life goes on in spite of everything, witnessing the resilience of a nation gripped by uncertainty.

[110] MB5 9/11 11:00 GV

[314] MB5 9/13 20:00 GV

Melt

Nikolaus GEYRHALTER

Austria | 2025 | 128min | DCP | Color | Asian Premiere | 12

From Japan’s Tateyama Kurobe Alpine Route to France, Switzerland, Iceland, Canada, Austria, and Antarctica, vast white landscapes unfold. Snow walls are carved for tourists, artificial snow sustains ski resorts, and glaciers are cut to protect winter sports. Behind this perfect façade, snow and ice vanish fast. People who live and work in these regions speak of the daily realities of climate change, while quiet images preserve these frozen worlds for a future that may no longer know them.

[239] LC4 9/12 10:30

[537] LC4 9/15 19:30

The Gymnasts of Fisherman Colony

Habiba NOSHEEN

Canada, Pakistan, USA | 2026 | 93min | DCP | Color | International Premiere | G

In a place where girls and sport rarely mix, *The Gymnasts of Fisherman Colony* is a coming-of-age documentary in which joy, ambition, and quiet rebellion take root as three teenage girls carve out space for themselves, one somersault at a time.

[242] LC4 9/12 19:30

[536] LC4 9/15 17:00

Vittorio De Sica - Staging Life

Francesco ZIPPEL
Italy | 2026 | 100min | DCP | Color / B&W | Korean Premiere | 12
A documentary feature film about Vittorio De Sica, one of the greatest masters of world cinema. Through a new access to his family, rare archives and testimonies of contemporary artists and filmmakers from the entire world, the film retraces his life, his work and legacy. An intimate portrait of an author able to transform the observation of the real into a universal emotion, revealing the modernity of a gaze that continues to illuminate cinema and our way of seeing the world.
[132] LC3 9/11 14:00 GV
[407] MB3 9/14 20:00 GV

Scarecrows

Laila PAKALNIŅA
Latvia, Lithuania | 2025 | 90min | DCP | Color | Korean Premiere | G
This airport western is a visually composed tale of “runway rangers” and their encounters with the natural world. In this paradoxical environment, different species cross flight paths, each following its own route. Across four seasons in Latvia, bird and wildlife control specialists reveal the shifting relationship between work and nature, reminding us that fences built for humans are not always made to protect nature.
[135] LC4 9/11 10:30
[305] MB3 9/13 17:40 GV

THE CORD

Nolwenn HERVÉ
France | 2026 | 101min | DCP | Color | Asian Premiere | 15
Venezuela: In a broken health system where life hangs by a thread, and access to medical care has become a luxury, Carolina rises as a maternity warrior. Drawing strength from her past, and with the support of her grassroots foundation, she relentlessly preserves the vital cord between pregnant women and their babies
[128] LC2 9/11 14:00
[328] LC1 9/13 13:30

Waking Hours

Federico CAMMARATA, Filippo FOSCARINI
Italy | 2025 | 78min | DCP | Color | Korean Premiere | 12
A nocturnal, immersive journey in the forest with a clan of Afghan passeurs, waiting on the Serbian-Hungarian border for migrants to cross.
[229] LC1 9/12 16:30
[521] MB8 9/15 11:00
* This film is screened with *Champ de Mars*.

Aanikoobijigan [ancestor / great-grandparent / great-grandchild]
Adam KHALIL, Zack KHALIL
USA, Denmark | 2026 | 80min | DCP | Color / B&W | Korean Premiere | 15
Trapped in museum archives, Ancestors bend time and space to find their way home. History, spirituality, and the law collide as tribal repatriation specialists fight to return and rebury Indigenous human remains, offering a revealing look at the still-pervasive worldviews that justified collecting them in the first place.
[101] MB2 9/11 17:00 GV
[304] MB3 9/13 11:00 GV
* This film is screened with *For the Opponents*.

Agatha’s Almanac

Amalie ATKINS
Canada | 2025 | 86min | DCP | Color | Korean Premiere | G
90-year-old Agatha forges a solitary existence on her ancestral farm, preserving heirloom seeds in her handmade universe. Practical and esoteric, her actions predate modern conveniences. Without a drivers license, cell phone, running water, or even a functioning landline Agatha’s daily rituals form a vivid counterpoint to modern life.
[232] LC2 9/12 14:00
[532] LC3 9/15 14:00

The Life We Leave

JJ GERBER
USA | 2026 | 87min | DCP | Color | Asian Premiere | 15
When Washington state became the first place in the world to legalize human composting, entrepreneur Micah Truman risks everything to build the first large-scale terramation facility. As the conventional deathcare industry pushes back, he rethinks his business and learns how to support people through grief with the guidance of funeral directors Brie Smith and Katey Houston. What began as a bold venture becomes an intimate search for connection, ritual, and the legacies people leave behind.
[335] LC3 9/13 10:30
[432] LC3 9/14 14:00

Witnesses 2026

Wook Steven HEO, JANG Minkyung
South Korea | 2026 | 75min | DCP | Color / B&W | World Premiere | 12
Witnesses 2026 presents two short documentaries produced by Newstapa. *Defiance: The Refusal to Kill* traces the legacy of state violence committed under South Korea’s first martial law after the 1948 Yeosu–Suncheon Uprising. Through the memories and belongings of survivors and bereaved families, it restores a forgotten history. *Living with Invisible People* follows Yuseon, who spends her days drawing the “invisible people” that haunt her small room, accusing, threatening, and gradually consuming her everyday life.
[313] MB5 9/13 17:00 GV
[504] MB3 9/15 20:00 GV

One in a Million

Jack MacINNES, Itab AZZAM
UK, USA | 2026 | 102min | DCP | Color | Asian Premiere | 12
Filmed over 10 years, one girl’s epic journey from Syria to Germany and back again. She and her family navigate war, exile, and heartbreak in a foreign land, illuminating the complexities of the refugee experience. A sensitive documentary that captures the life that unfolds after the film.
[233] LC2 9/12 17:00
[430] LC2 9/14 17:00

Che Guevara: The Last Companions

Christophe Dimitri RÉVEILLE
France | 2026 | 98min | DCP | Color / B&W | Korean Premiere | 12
After the Cuban Revolution triumphed in 1959, three guerrilla fighters followed Che Guevara in his effort to spread the revolution beyond Cuba. Following their final battle in Bolivia and Che’s execution in 1967, they undertook a perilous 2,400 km escape while pursued by 4,000 soldiers. Sixty years later, Che’s last surviving comrades recount this untold story of endurance and loyalty through rare archive footage, animation, and exclusive interviews, revealing a forgotten chapter of Cold War history.
[999] MB6 9/16 19:30

For the Opponents

Federico LUIS
Mexico, Chile, France, UK | 2026 | 15min | DCP | Color | Korean Premiere | 12
In the tough neighbourhood of Tepito, a young boy chases the great Mexican dream: to become a boxing champion.
[101] MB2 9/11 17:00 GV
[304] MB3 9/13 11:00 GV
* This film is screened with *Aanikoobijigan*[ancestor / great-grandparent / great-grandchild].

Champ de Mars

Sergei LOZNITSA
Netherlands | 2026 | 12min | DCP | Color | Asian Premiere | 12
Since its creation at the end of the 18th century, Lviv’s Lychakiv cemetery has served as a burial ground for the city’s most prominent residents and warriors, who fought against numerous invaders throughout Lviv’s turbulent history. As the first quarter of the 21st century draws to a close, new graves are being dug up at the Field of Mars section of Lychakiv’s cemetery for the soldiers who gave their lives to defend Ukraine from Russian invaders.
[229] LC1 9/12 16:30
[521] MB8 9/15 11:00
* This film is screened with *Waking Hours*.



Vittorio De Sica - Staging Life



Scarecrows



Agatha’s Almanac



Che Guevara: The Last Companions



For the Opponents



The Life We Leave

Docufiction

Docufiction presents nine films that explore the relations between documentary and fiction, reality and invention, objectivity and subjectivity, record and reenactment. Engaging with people, biography, history, and memory, these works combine the conveyance of information with the emotional and narrative appeal of fiction, aiming to render history and real events more compelling for audiences. Unbound by the calling of factual representation, they boldly employ fantasy, animation, performance, and the reconstruction of records. Actors may portray real figures, situations may depart from actuality, and personal views of historical events are expressed without hesitation.

Some films may provoke controversy through the filmmaker’s willed intervention or the distortion of reality. Facts emphasized, simplified, or reshaped for narrative purposes can raise ethical questions about the integrity of information. Despite the criticism they invite, reenactment and reconstruction continue to spread and attract attention because they can open deeper perspectives on personal, social, and political concerns. By heightening empathy, tension, and immersion, these films lead us into new territories of contemporary documentary cinema.



Barrio Triste

Bouchra

Orian BARKI, Meriem BENNANI
Italy, Morocco, USA | 2025 | 82min | DCP | Color | Korean Premiere | 15

Bouchra is a young coyote, filmmaker, and lesbian. In her next film, she wants to tell the story of coming out to her mother, surrounded by friends. A visually sophisticated and disturbing study of vulnerability, it explores alienation in silence and the weight of taboo, while offering a luminous declaration of love to all mothers.

[114] MB6 9/11 11:00

[606] MB6 9/16 11:00

*This film is screened with *Visit into Irradiated Land*.

Mare’s Nest

Ben RIVERS
UK, France, Canada | 2025 | 98min | DCP | Color | Korean Premiere | 12

Moon travels through a mysterious world free of adults. She meets a sage, and her translator, in a mountain hut, where she tries to understand what is happening. She meets many others who show her different possibilities for living. She observes and moves on into an unknown future.

[236] LC3 9/12 14:00

[601] MB3 9/16 11:00

Barrio Triste

Stillz
Colombia, USA | 2025 | 88min | DCP | Color | Korean Premiere | 19

In a poor neighborhood of 1980s Medellín, disaffected teenagers steal a television reporter’s camera to record their lives. Their candid reflections on dreams and death cut through the oppressive ruins around them, but reports of mysterious lights falling from the sky coincide with distortions of time and space, eroding their grasp of reality and hope. Stillz’s feature debut is a portrait of Colombia’s forgotten youth, grounded in a specific place and generation yet formally unclassifiable as it moves between despair and transcendence.

[235] LC3 9/12 11:00

[533] LC3 9/15 16:30

Two Mountains Weighing Down My Chest

Viv LI
Germany, Netherlands | 2026 | 85min | DCP | Color | Asian Premiere | 15

A Chinese misfit ricochets between Berlin’s queer frenzy and Beijing’s family order, turning the cultural whiplash into an offbeat search for identity, and a playful journey toward belonging.

[322] MB7 9/13 20:00 GV

[518] MB7 9/15 13:00 GV



Memory



Broken English

Broken English

Jane POLLARD, Iain FORSYTH
UK | 2025 | 99min | DCP | Color | Korean Premiere | 15

Marianne Faithfull appears as survivor, provocateur, singer, songwriter, and icon who spent more than six decades refusing expectation. With her full involvement, a life shaped by fame, creativity, reinvention, addiction, and relentless public scrutiny is staged inside an imagined institution where memory and mythology collide. Led by Tilda Swinton and George MacKay, this portrait gathers performance, testimony, and fantasy into a final act of resilience and rebellion.

[107] MB4 9/11 13:10

[501] MB3 9/15 10:30

Memory

Vladlena SANDU
France, Netherlands | 2025 | 97min | DCP | Color | B&W | Korean Premiere | 12

Six-year-old Vladlena moves from Crimea to Grozny following her parents’ divorce, unaware that war will soon consume her childhood. As the Soviet Union collapses, the Chechen Republic fractures and Grozny turns into a battlefield. Four years later, gravely wounded, her mother is forced to flee with Vladlena to Russia. Revisiting these memories, the film asks how the cycle of violence passed from one generation to the next can finally be broken.

[123] LC1 9/11 10:30

[436] LC4 9/14 19:30



Mare’s Nest



Two Mountains Weighing Down My Chest



I Heard That They Are Not Going to See Each Other Anymore

Past Future Continuous

Morteza AHMADVAND, Firouzeh KHOSROVANI
Iran, Norway, Italy | 2025 | 76min | DCP | Color | Korean Premiere | 12

At twenty, Maryam fled Iran hidden in a sheepskin. Decades later, now living in the U.S., she remains tethered to the home she can no longer return to. Through surveillance cameras installed in her elderly parents’ house, flickering video feeds become her only window into a world left behind. This film explores exile, memory, and the invisible bonds that persist across distance and time, offering a reflection on displacement and identity.

[320] MB7 9/13 13:30 GV

[402] MB2 9/14 17:00 GV

I Heard That They Are Not Going to See Each Other Anymore

WONG Ka Ki
Taiwan, Hong Kong, UK, Türkiye | 2026 | 86min | DCP | Color | Asian Premiere | 15

In present-day Taipei, Tao develops inexplicable feelings for the indifferent Shin and orchestrates assaults on him, turning pain into a distorted bond. Meanwhile, Melih, a noodle shop owner from Istanbul, receives a flower from the perpetually drunk Ping and begins witnessing Tao’s story through it. As Tao’s memories blur with illusion and loss, Melih confronts his own failed longing, questioning whether abandoning memories held alone may finally offer peace.

[133] LC3 9/11 17:00

[507] MB4 9/15 16:30 GV

Visit into Irradiated Land

Anne-Sophie GIRAULT
France | 2026 | 19min | DCP | B&W | Asian Premiere | 12

Sophie guides visitors through the exclusion zone around the Golfech nuclear plant in southern France. Years after the disaster, she outfits tourists in protective suits and leads gyropod tours across irradiated land where decontamination teams still work.

[114] MB6 9/11 11:00

[606] MB6 9/16 11:00

*This film is screened with *Bouchra*.



We Are the Fruits of the Forest

Essay

Essay is not a closed system that defines a fixed genre. Drawing on the many auteurist forms cinema has accumulated, the section presents documentaries closer to thought experiments, works that continually provoke and renew perception and reflection. Rather than proving objective truths, these films inscribe the trajectory of thought on screen; rather than offering closed narratives, they record the movement by which questions take shape. Contemporary essay films do not describe the world in linear terms but organize new sensations and meanings in the gaps where image and sound, memory and history, the personal and the social collide.

This year’s Essay section brings together cinematic voices from around the world, each describing the world in a style of their own. They do not reduce history and politics, cities and landscapes, labor and art to grand discourses. Instead, they follow family memories and everyday conversations, an actor’s gestures and the process of making, digital images and chance encounters, rewriting the world in their own idiom. Beginning from personal sensibility, these explorations bring us face to face anew with wounds and love, identity and power, and the layers of memory. The section becomes a cinematic site where complex yet supple ways of looking at the world collide and resonate.

Wax & Gold

Ruth BECKERMANN

Austria, Italy | 2026 | 97min | DCP | Color / B&W | Korean Premiere | 12

Built by Emperor Haile Selassie at the dawn of Africa’s pivotal 1960s, the Hilton Addis Ababa remains a monument to his vision of progress and power’s self-image. From a hotel room, Ruth Beckermann traces Ethiopia’s fractured history through archival footage, encounters in the lobby, and reflections on her position as a European woman in Africa. Moving between fact and fiction, the familiar and the foreign, her search uncovers contradictions rather than certainty. Outside, workers wait for buses beneath unfinished towers, exposing the gulf between the hotel’s splendor and the city’s harsh reality.

[124] LC1 9/11 13:30

[333] LC2 9/13 17:00

We Are the Fruits of the Forest

Rithy PANH

Cambodia, France | 2025 | 87min | DCP | Color / B&W | Korean Premiere | 12

In a remote mountainous region of Cambodia, a few Bunong families struggle to preserve ancestral traditions as their world steadily disappears. These first people have endured a slow tragedy shaped by the loss of land to international conglomerates and by climate change, which unsettles the seasons and breaks the rhythm of cultivation. Their fragile continuity becomes an urgent testimony to a way of life pushed to the edge of survival.

[130] LC2 9/11 20:00

[605] MB5 9/16 14:00

Alea Jacarandas

Hassen FERHANI

France, Algeria | 2026 | 78min | DCP | Color | Korean Premiere | 12

In Algiers, a writer sets out to map the city through its jacaranda trees, whose purple blossoms arrived from Latin America. Accompanying him, his filmmaker son turns the journey into an intimate portrait of memory and place. As the father’s stories unfold, they form a loving dictionary of the city, while the intertwined perspectives of father and son become a story of inheritance and transmission.

[238] LC3 9/12 20:00

[431] LC2 9/14 20:00

King Hamlet

Elvira LIND

USA, Denmark | 2025 | 89min | DCP | Color | Asian Premiere | 12

With *King Hamlet*, filmmaker Elvira Lind once again turns the camera on her own family, continuing her exploration of the intersection between art and life. The film follows her husband, Oscar Isaac, as he prepares to play Shakespeare’s Hamlet at New York’s Public Theater during a period marked by the birth of their first child and the sudden death of Oscar’s mother. An actor’s process becomes a meditation on love, grief, and the porous boundary between performance and private life.

[209] MB4 9/12 10:30

[415] MB5 9/14 20:30

Douglas Gordon by Douglas Gordon

Finlay PRETSELL

UK | 2026 | 87min | DCP | Color | Asian Premiere | 19

An intimate portrait of the celebrated British artist Douglas Gordon, whose installation of the iconic shower scene from Alfred Hitchcock’s *Psycho* (1960) in the white cube brought him international acclaim. As the border between reality and performance blurs, the shifting relationship between filmmaker and subject calls into question who is actually making the film.

[338] LC3 9/13 20:00

[534] LC3 9/15 20:00

Yugo Goes to America

Filip GRUJIĆ, Aleksa BORKOVIĆ

Serbia, Croatia | 2026 | 87min | DCP | Color | Asian Premiere | 15

Four millennials from Belgrade, Serbia cross the United States in a Yugo, an old Yugoslav car once considered the worst car ever in the United States. They travel through 24 states from New York City to Los Angeles to find the answer to one question: what does it mean to be the worst? Along the way, they explore their roots, meet fellow Yugo lovers, and uncover the unexpected ways a forgotten car connects two distant worlds.

[102] MB2 9/11 20:20 GV

[306] MB3 9/13 20:30 GV



Yugo Goes to America

Compilation 1

like moths to light

Gala HERNÁNDEZ LÓPEZ

Spain, Italy, France | 2026 | 26min | DCP | Color / B&W | Asian Premiere | 15

A woman speaks from inside a machine that records her brain activity. She traces a mental labyrinth linking the amusement park Dreamland, nineteenth-century dream photography, AI experiments in decoding the mind, and the start-up Prophetic, which aims to control dreams. Blurring memory, technology, and imagination, *like moths to light* reflects on the future of dreaming in the age of neurocapitalism.

[125] LC1 9/11 16:30 GV

[207] MB3 9/12 17:00 GV

Ecce Mole

Heinz EMIGHOLZ

Italy | 2025 | 28min | DCP | Color | Asian Premiere | 12

Two buildings by Italian architect Alessandro Antonelli stand 500 meters apart in Turin: the narrow private residence Casa Scaccabarozzi and the monumental Mole Antonelliana. Moving between these structures, the film unfolds as a spare, enigmatic study of opposites: public and private, interior and exterior, ascent and descent, reality and cinema, heaven and hell.

[125] LC1 9/11 16:30 GV

[207] MB3 9/12 17:00 GV

Underground

LEE Jooyeon

South Korea | 2026 | 20min | DCP | Color | World Premiere | 12

Starting with the connection between the landscape of a blasting tunnel and the anatomy of the ear, *Underground* captures the “sounds of the earth,” merging explosions at the site with the sonic experience of hearing loss. Following the artist’s father, a geological engineer with hearing loss, the film explores life’s transitions, the process of outgrowing the able body, and labour in an aging society. By reconstructing the sensory experience of hearing loss and the discomfort of hearing aids, *Underground* offers a unique portrait of a human life.

[125] LC1 9/11 16:30 GV

[207] MB3 9/12 17:00 GV

Compilation 2

The Joyless Economy

Marjorie CONRAD

USA | 2026 | 58min | DCP | Color / B&W | Asian Premiere | 19

A documentary that explores how a woman’s movie collection triggers her infidelity. Created for one viewer—the woman whose confessions are revealed through hypnotic second-person narration.

[134] LC3 9/11 19:30

[336] LC3 9/13 13:30

Little Poems in Prose

Radu JUDE, Andrei RUS

Romania | 2025 | 35min | DCP | Color | Asian Premiere | 19

An anthology of black humour by Radu Jude and Andrei Rus, revealing TikTok’s inexhaustible grotesque energy, including in the age of deepfakes. A stream of provocative videos may seem randomly assembled, yet their fragmented images gradually acquire their own logic, making a compelling case for the existence of this short “film.”

[134] LC3 9/11 19:30

[336] LC3 9/13 13:30



Underground



Recording with Mother “Working Hands”

Compilation 3

Afterlives

Kevin B. LEE

Germany, Belgium, France | 2025 | 88min | DCP | Color | Korean Premiere | 12

In this desktop documentary, the historical traces of extremist propaganda lead into the afterlives of violent images in digital culture. Through encounters with an artist, an activist, and a researcher, the film explores how individuals and communities confront these images, reclaim agency, and transform them into tools for insight, resistance, and renewal—asking how meaning, responsibility, and collective memory can emerge from an endless stream of images.

[225] MB8 9/12 16:10 GV

[503] MB3 9/15 16:30 GV

Recording with Mother “Working Hands”

ODA Kaori

Japan | 2025 | 25min | DCP | Color | Korean Premiere | 12

A film in which the director documents her mother’s everyday life and personal history. From her years working at a municipal office in Nagasaki, to her time as a telephone operator in Osaka, then as a caregiver, and finally the karaoke café she ran until it closed during the COVID-19 pandemic—the film draws out the threads of memory through her mother’s words and the movements of her hands as she goes about her daily life, capturing the lived time of one individual.

[225] MB8 9/12 16:10 GV

[503] MB3 9/15 16:30 GV

Expanded

Expanded is a section devoted to expanded cinema, conceived in response to contemporary documentary’s exploration of its own boundaries. Here “expansion” is understood not as a legacy of experimental avant-garde film culture but as an effort to reposition the diversity of documentary practice within the context of contemporary cinema. Aiming to ignite inquiry into the relationship between digital technology and documentary language, Expanded encourages experiments that move between the screen and adjacent media, continually widening the horizons of documentary discourse.

This year’s Expanded comprises one feature and nine shorts, united by their refusal to confine themselves to any single category. Moving among music, poetry, painting, games, and AI, these artists dismantle received ideas and broaden how we understand media and genre. The lineup includes filmmakers already connected with DMZ Docs—Viktoria Schmid (NYC RGB) and Ekiem Barbier, Guilhem Causse, and Quentin L’Helgoualc’h (*Knit’s Island*)—alongside widely known auteurs Joshua Oppenheimer, Ben Russell, and Dane Komljen, and the latest work of internationally acclaimed visual artists Karla Condado and Tulapop Saenjaroen. It promises much for audiences seeking an expanded experience of the medium.

Desire Lines

Dane KOMLJEN
Serbia, Bosnia and Herzegovina, Netherlands, Croatia, Germany | 2025 | 107min | DCP | Color | Korean Premiere | 19
Branko can’t sleep. Something about his brother seems off, but there is no one to talk to. He follows his brother through the city’s passageways and parks, shadowing his every step. With every turn, a disturbing realization emerges: his brother is not the strange one—he is. Then an unexpected call from a forgotten friend breaks the silence, urging him to leave the city behind and step into the unknown.
[131] LC3 9/11 11:00
[434] LC3 9/14 20:00

Revival Roadshow

Anne FEHRES, Luke CONROY
Netherlands | 2025 | 17min | VR | Color | Asian Premiere | 12
A mysterious artwork sparks a darkly absurd vision of the future shaped by fake news, rampant consumerism, suffocating plastic pollution, and irreversible climate change. Built from thousands of collected images, *Revival Roadshow* weaves sharp critiques of media manipulation, colonial legacies, and their ongoing impact on a future both speculative and alarmingly plausible.
* VR screening at the exit area facing the terrace on the 3rd floor of Lakin Mall. Free admission; first come, first served.
* Director Luke Conroy’s Talk&VR Demonstration: Twice during the festival (Please visit our website for details)

Shorts 1

The Revolution Against Death
Joshua OPPENHEIMER
Denmark, USA | 2026 | 23min | DCP | Color | Korean Premiere | 15
A faded resort of plaster rococo, turquoise pools, gilt and chintz. A thousand people gather to declare a revolution against aging and death. Fear is in the air—of non-being, of disease and pain, of being regarded as old or no longer being regarded at all. *The Revolution Against Death* is a poem about these fears, about mortality, capitalism, desperate denial—and our universal longing for communion and love.
[206] MB3 9/12 14:00 GV
[413] MB5 9/14 14:00 GV

Fahrenheit
Kamil DOSSAR
Denmark, Iraq | 2026 | 15min | DCP | Color | Asian Premiere | 12
In a strange musical autopsy of post-war Iraq, a restaurant worker’s daily routine is relentlessly monitored, her movements taking center stage to Bach’s “Goldberg Variations.” In a small town on the outskirts of Babylon, she clears a table in a quiet restaurant while cameras and cranes track every gesture, using an elaborate apparatus to simulate and recreate the scene as spectacle.
[206] MB3 9/12 14:00 GV
[413] MB5 9/14 14:00 GV

Another Earth
Ben RUSSELL
France | 2025 | 11min | DCP | Color / B&W | Asian Premiere | 12
From mouth to cave to fire to screen to war to skin, this is a dizzying 16mm portrait of an increasingly chaotic present, one whose political contours are affected by everything and nothing all at once. In the words of Zadie Smith: Time is not what it is / But how it is felt
[206] MB3 9/12 14:00 GV
[413] MB5 9/14 14:00 GV

Rojo Žalia Blau
Viktoria SCHMID
Austria | 2025 | 10min | DCP | Color | Korean Premiere | 12
Three locations—Spain, a Baltic Sea resort in Lithuania and a forest in Lower Austria—become the stage for an exploration of how landscapes are seen, heard and remembered. Shot on 16mm film using successive red, green and blue exposures, the images layer different moments into a fictional cinematic time, while the soundtrack reshapes the natural world into an imagined acoustic space. The film invites viewers to reconsider what constitutes nature and how perception itself is constructed.
[206] MB3 9/12 14:00 GV
[413] MB5 9/14 14:00 GV

Shorts 2
Normal Planet
Ekiem BARBIER, Guilhem CAUSSE, Quentin L’HELGOUALC’H
France | 2026 | 30min | DCP | Color | Asian Premiere | G
Lost in the middle of a universal internet, visitors wander through a virtual museum, dressed in wacky avatars. In this psychedelic-tinged anticipation documentary, it is through the bewildered gaze of a fish who arrived there by chance while surfing the internet that the filmmakers lift the veil on the visitors’ imaginations and their intimate view of art and the museum space.
[240] LC4 9/12 13:30 GV
[326] MB8 9/13 20:00 GV

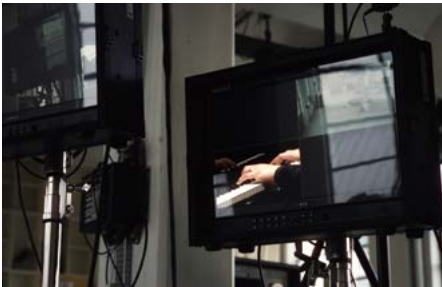
Miriam
Karla CONDADO
Mexico | 2026 | 20min | DCP | B&W | Asian Premiere | 12
Through this video letter, the director talks to her aunt, who was a victim of femicide years ago, about how it has been for her to grow up with fear in a dangerous country for women, trying to cope with the grief of femicide.
[240] LC4 9/12 13:30 GV
[326] MB8 9/13 20:00 GV

Local Sensations
Tulapop SAENJAROEN
Thailand | 2025 | 26min | DCP | B&W | Korean Premiere | 12
Local Sensations opens a playful dialogue with Chatrī Prakitnonthakan’s essay, *How to Design a Modern Monument That Won’t Become a Shrine*. Unraveling the dichotomy of object and subject, the film generates pluralities and gestures toward a kind of topological politics. Though it circles around monumentality and sanctification in Thai society, no literal monuments ever appear. Instead, it drifts through an arborist’s walking tour, a glassblowing workshop, a drawing game among architecture students, a multi-instrument improviser, and a recreation center with its non-human inhabitants.
[240] LC4 9/12 13:30 GV
[326] MB8 9/13 20:00 GV

Frame on Color Bar × AI on Frame
SEO Won-tae
South Korea | 2026 | 8min | DCP | Color | World Premiere | G
Interpreting the sequential drawings in Nam June Paik’s print reveals messages about communication through telecommunications technology and peace. In *Frame on Color Bar*, these images are reproduced on a 16mm film strip and set in motion, while *AI on Frame* reinterprets the work through AI. Juxtaposing the two films reveals moments of error in the technological interpretation and transmission of images. *Frame on Color Bar x AI on Frame* (2026) traces the transformation of media from drawing and print to film, video, and AI, prompting reflection on cinema and the history of image reproduction.
[240] LC4 9/12 13:30 GV
[326] MB8 9/13 20:00 GV



Desire Lines



Fahrenheit



Another Earth



Normal Planet



Miriam



Rojo Žalia Blau

Focus 1.

Kamal Aljafari:

The Image Struggle for

Cinematic Justice



Palestinian visual artist and filmmaker Kamal Aljafari (b. 1972) has spent over two decades exploring the meaning of forgotten and abandoned places and the politics of memory and preservation. This retrospective surveys a singular body of work forged through cinema’s struggle to recover Palestine’s erased histories. Within cultural forms of representation such as cinema, Aljafari addresses the erasure of Palestinians not only as a historical and political question but also as an aesthetic one. How might a counter-occupation resisting occupation—a “cinematic justice”—be possible? The concept lies at the center of his thinking on film. His Jaffa Trilogy—*The Roof* (2006), *Port of Memory* (2009), and *Recollection* (2015)—examines erasure, destruction, removal, and expulsion as evidence of Israeli colonial violence against Palestinian cities. His films explore the possibilities of poetic and interpretive images, are accompanied by an inventive use of sound, and have opened a new era in archival practice. His recent *A Fidai Film* (2024) and *With Hasan in Gaza* (2025) rework and reinterpret found footage to reorganize and subvert colonial territory.

The retrospective presents thirteen films, from *Visit Iraq* (2003), made while he was studying at the Academy of Media Arts Cologne, to his latest works, *Going Home* (2026) and *Masao Adachi Takes a Passport Photo* (2026). *Going Home* will have its world premiere at the DMZ Docs, and *Masao Adachi Takes a Passport Photo* will make its Asian debut following its world premiere at the Toronto International Film Festival. Aljafari will attend the festival to give a masterclass and to talk about each of the films screened.

Visit Iraq
Kamal ALJAFARI
Germany, Switzerland | 2003 | 26min | DCP | Color | 12
Kamal Aljafari and his companions visit the abandoned Iraqi Airways office in Geneva, Switzerland, reflecting on the history of those who have been excluded. Through sketches of the office and interviews with local residents, the film constructs a narrative around a place that no longer exists. It was made while Kamal Aljafari was studying at the Academy of Media Arts Cologne.
[105] MB3 9 / 11 20:30 GV
[602] MB3 9 / 16 14:00
* This film is screened with *Port of Memory*.

Balconies
Kamal ALJAFARI
Germany, Switzerland | 2003 | 8min | DCP | Color / B&W | 12
An experimental meditation on the deteriorating and unfinished balconies of Kamal Aljafari’s hometown, Ramla. Inspired by Federico García Lorca’s “Romance sonámbulo,” the film echoes the line: “But now I am no longer me, and my house is no longer my house...”
[201] MB2 9 / 12 11:00 GV
[531] LC2 9 / 15 20:00
* This film is screened with *The Roof*.

The Roof
Kamal ALJAFARI
Palestine, Germany | 2006 | 62min | DCP | Color | 12
This deceptively quiet film portrays Aljafari’s family in Ramleh and Jaffa, hovering between documentary and cinematic memoir. A nimble camera moves calmly through inhabited, damaged, and ruined homes. The title refers to the missing roof of the house where the family resettled in 1948, an unfinished home left incomplete. Stillness and off-screen space evoke suspension, waiting, aftermath, and lives lived elsewhere. By casting his own family, Aljafari recalls Robert Bresson’s use of nonprofessional performers, whose presence carries greater weight than performance itself.
[201] MB2 9 / 12 11:00 GV
[531] LC2 9 / 15 20:00
* This film is screened with *Balconies*.

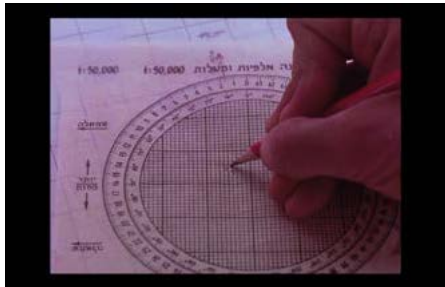
Port of Memory
Kamal ALJAFARI
Palestine, Germany, France | 2009 | 59min | DCP | Color | 12
Walled-up houses, eviction notices, motionless café customers, a man circling on his scooter while shouting, a sick old woman and her daughter fixed on the television, stray cats, an anxious couple frozen by the certainty of the future, and finally a cemetery overlooking the sea as night falls on the terraces. Kamal Aljafari portrays Palestinian Jaffa as a place steadily closing in on its resigned inhabitants, where the slow repetition of everyday gestures becomes a way of suspending time and postponing the inevitable.
[105] MB3 9 / 11 20:30 GV
[602] MB3 9 / 16 14:00
* This film is screened with *Visit Iraq*.

Recollection
Kamal ALJAFARI
Palestine, Germany, Lebanon | 2015 | 68min | DCP | Color / B&W | 12
Israeli and American feature films shot in Jaffa between the 1960s and the 1990s become the basis for a history of a dream. All protagonists are removed from the original footage, leaving the town itself as an empty setting. From this first-person perspective, the impossible becomes possible: filming the past and assembling an album of memories from images that remain.
[129] LC2 9 / 11 17:00
[321] MB7 9 / 13 16:20 GV
* This film is screened with *It’s a Long Way from Amphioxus*.

It’s a Long Way from Amphioxus
Kamal ALJAFARI
Germany | 2019 | 16min | DCP | Color | 12
“What are they distributing here?” an old woman asks the young man beside her. “Numbers,” he replies. In Berlin’s waiting rooms, where metal and wooden seats are fixed to the floor, people arrive after crossing the sea. Here they wait. Kamal Aljafari’s short film collapses time, questioning life in a system where humanity is reduced to a number and the future measured by applications filed in grey hallways. This surreal work asks what we have become between our point of origin and today’s bureaucratic maze. It is, indeed, a long way from Amphioxus.
[129] LC2 9 / 11 17:00
[321] MB7 9 / 13 16:20 GV
* This film is screened with *Recollection*.



Visit Iraq



108 Paradiso, XXXI, 108



UNDR

An Unusual Summer

Kamal ALJAFARI
Palestine, Germany | 2020 | 80min | DCP | Color | 12
Following an act of vandalism, the filmmaker’s father installs a surveillance camera to record the scenes unfolding in front of the house. Family life, neighbours going to work, and children heading to school unfold before the lens. In the background, the daily life of the Arab district of Ramla, often called a “ghetto,” emerges. Working with low-definition surveillance footage and subtle sound, Kamal Aljafari transforms a security device into a deeply personal and political portrait of a place, where memory persists despite the erasures of history and time.

[202] MB2 9/12 13:40 GV
[327] LC1 9/13 10:30
* This film is screened with *Paradiso, XXXI, 108*.

Paradiso, XXXI, 108

Kamal ALJAFARI
Palestine, Germany | 2023 | 18min | DCP | Color | 12
“It’s going to be quite soundless, the roar of our aircraft is drowning everything else. We are running straight into the most gigantic display of soundless fireworks in the world, and here we go to drop our bombs.” Drawn from Israeli military propaganda films of the 1960s and 1970s, *Paradiso, XXXI, 108* offers, with biting irony, what its author describes as “a cinematic self-portrait of men playing war.

[202] MB2 9/12 13:40 GV
[327] LC1 9/13 10:30
* This film is screened with *An Unusual Summer*.

UNDR

Kamal ALJAFARI
Palestine, Germany | 2024 | 14min | DCP | Color | 12
The camera’s eye returns obsessively to the same places, a vertical perspective that imposes control, the possession of archaeological sites, stones lying for thousands years in the desert. The places it observes, however, are not deserted: we see, as if glimpsed from afar, the peasants working the land, themselves transformed into landscape. Something disturbs the stillness of the place: explosions on land and in the sea prepare the ground for new cities with new names, new forests. This landscape is transformed into a scenography of appropriation.

[332] LC2 9/13 14:00
[508] MB4 9/15 20:10 GV
* This film is screened with *A Fidai Film*.



Masao Adachi Takes a Passport Photo

A Fidai Film

Kamal ALJAFARI
Palestine, Germany, Qatar, Brazil, France | 2024 | 77min | DCP | Color / B&W | 12
In the summer of 1982, the Israeli army invaded Beirut. During the invasion, it raided the Palestinian Research Center and looted its entire archive. The archive contained historical documents of Palestine, including a collection of still and moving images. Taking this event as its point of departure, *A Fidai Film* explores the visual memory of this act of looting, reclaiming and recontextualizing images that are now held in Israeli archives.

[332] LC2 9/13 14:00
[508] MB4 9/15 20:10 GV
* This film is screened with *UNDR*.

With Hasan in Gaza

Kamal ALJAFARI
Germany, Palestine, France, Qatar | 2025 | 106min | DCP | Color | 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 Hassan, 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.

[405] MB3 9/14 13:30 GV
[530] LC2 9/15 17:00

Going Home

Kamal ALJAFARI
Germany, France, Palestine | 2026 | 21min | DCP | Color | World Premiere | 12
It was late December, and the weather was stormy. I went back to my parents’ home after 3 years of absence. I’m told: some of our relatives in Gaza were killed, the last one was a 12 years old girl. Every morning my mother asks: How did they sleep tonight under the heavy rain. My mother tells me not to film the TV and to erase what I filmed. “The picture says what the story cannot”?

[421] MB7 9/14 19:30 GV
[523] MB8 9/15 16:30
* This film is screened with *Masao Adachi Takes a Passport Photo*.

Masao Adachi Takes a Passport Photo

Kamal ALJAFARI
Germany, France, Japan | 2026 | 27min | DCP | Color | Asian Premiere | 12
In a quiet studio in Tokyo, an iconic filmmaker poses for a passport photo that may take him nowhere, whilst the widow who runs the studio meticulously prepares the shot, tracing the fragile persistence of memory and time.

[421] MB7 9/14 19:30 GV
[523] MB8 9/15 16:30
* This film is screened with *Going Home*.

Focus 2. Eco-Documentary: Living Together in Discord

Since the 2000s, debates around the Anthropocene have clearly influenced documentary cinema. Amid an acute climate crisis and development without brakes, humanity keeps repeating the error of destroying its own habitat. The environment is no longer an object of preservation, nor a stable dwelling for human beings. In this crisis of extinction, filmmakers resist the dystopia seen as our inevitable future and seek to reconfigure the ecosystem.

They see nature neither as humanity’s opposite nor as an inviolable realm to protect; they choose instead to be in discord together with it, entering the ecosystem while admitting that what is lost cannot be restored. Restructuring our vertical, human-centered worldview is the most fundamental task before us today. This year the festival programs such practices under the new category of Eco-Documentary, gathering gestures that seek to sense and describe ecology anew under the incommensurable title *Living Together in Discord*.

The section is grounded in documentaries that emerged with the Anthropocene after 2000: Hamaguchi Ryusuke’s *Tohoku Trilogy*, Apichatpong Weerasethakul’s hybrid film *Mekong Hotel*, and major works by Nikolaus Geyrhalter and James Benning, joined by fresh perspectives discovered at recent festivals. Corresponding closely with questions—where is the human, where is the camera, what can cinema do—these fifteen films offer alternative ways of thinking that reconfigure the relations between human and nonhuman, nature and civilization, coexistence and discord.

The Sound of Waves

HAMAGUCHI Ryusuke, SAKAI Ko
Japan | 2011 | 142min | DCP | Color | 12
The first part of a trilogy on northeast Tohoku, co-directed by Sakai Ko and Hamaguchi Ryusuke. Along the Sanriku Coast, repeatedly devastated by tsunamis before the Great East Japan Earthquake of 2011, the directors conduct impromptu interviews with survivors. In conversations between married couples, sisters, workmates, and others bound by close ties, emotion surfaces quietly. For brief moments, fragments of ordinary places and relationships, thought to be gone, return as memories of lost landscapes.

[230] LC1 9/12 19:30
[535] LC4 9/15 13:30

Voices from the Waves: Shinchimachi

HAMAGUCHI Ryusuke, SAKAI Ko
Japan | 2013 | 103min | DCP | Color | 12
A companion piece to *Voices from the Waves: Kesennuma*, this film forms the second chapter of Sakai Ko and Hamaguchi Ryusuke’s Tohoku trilogy. Inspired by the region’s folk storytelling tradition, it records conversations between people closely connected by the Great East Japan Earthquake. One year after the disaster in Shinchimachi, Fukushima, survivors struggle with guilt over outliving lost homes and loved ones. The filmmakers seek to preserve their voices for generations a century from now.

[237] LC3 9/12 17:00
[526] LC1 9/15 13:30

Voices from the Waves: Kesennuma

HAMAGUCHI Ryusuke, SAKAI Ko
Japan | 2013 | 109min | DCP | Color | 12
A companion piece to *Voices from the Waves: Shinchimachi*, this film forms the second installment of Sakai Ko and Hamaguchi Ryusuke’s Tohoku documentary trilogy. Through interviews, the directors focus not on victims but on people and their emotions. One year after the Great East Japan Earthquake in Kesennuma, they listen to survivors reflecting on lingering wounds, the conflicting emotions of survival, and the fragile hope that still remains for the future.

[221] MB7 9/12 10:00
[329] LC1 9/13 16:30



Storytellers



Construction Site

Storytellers

HAMAGUCHI Ryusuke, SAKAI Ko
Japan | 2013 | 120min | DCP | Color | 12
The third installment of Sakai Ko and Hamaguchi Ryusuke’s Tohoku trilogy explores how the experiences of the Great East Japan Earthquake can be passed on to future generations. Continuing ideas introduced in *The Sound of Waves and Voices from the Waves*, the film turns to the region’s folk storytelling tradition. At Mount Kurikoma in Miyagi Prefecture, three storytellers share fantastical tales as folklorist Ono Kazuko guides their conversations.
[308] MB4 9/13 12:30 GV
[528] LC1 9/15 19:30

Mekong Hotel

Apichatpong WEERASETHAKUL
Thailand, UK | 2012 | 57min | DCP | Color | 15
A hotel near the Mekong River in north-eastern Thailand becomes a portrait of place and border. There, the river separates Thailand from Laos. In the bedrooms and terraces, Apichatpong Weerasethakul rehearses with his crew for *Ecstasy Garden*, a film he wrote years earlier. Woven together with the recurring strains of guitar and the flowing Mekong, fiction and documentary merge into a mesmerising hybrid film.
[318] MB6 9/13 19:40
[419] MB6 9/14 20:00
* This film is screened with *Sakda (Rousseau)*.

Sakda (Rousseau)

Apichatpong WEERASETHAKUL
Thailand | 2012 | 6min | DCP | Color | 15
A dim light, a few guitar chords. A man whispers into a microphone, and his voice now comes from a recording machine set on the banks of the Mekong River. This mysterious essay revisits reincarnation, memory, and fantasy, subjects dear to the Thai filmmaker.
[318] MB6 9/13 19:40
[419] MB6 9/14 20:00
* This film is screened with *Mekong Hotel*.

Homo Sapiens

Nikolaus GEYRHALTER
Austria | 2016 | 94min | DCP | Color | G
The images might come from a science-fiction film set on an uninhabitable Earth. Each location bears traces of former human life and witnesses a civilisation that produced architecture, art, ideologies, wars, and environmental disasters.
[331] LC2 9/13 11:00
[435] LC4 9/14 16:30



Ten Skies



Sakda (Rousseau)

Ten Skies

James BENNING
USA | 2004 | 102min | DCP | Color | G
In *Ten Skies* (2004), James Benning turns his camera upward to present ten overhead landscapes in real time. Filmed in Southern California, each of Benning’s skies is held for ten minutes, forming a minimal portrait of nature. Cloud formations of varying shapes, arrangements, and densities drift across the frame, revealing natural phenomena continually altered and eroded by humankind.
[222] MB7 9/12 19:10 GV
[309] MB4 9/13 16:30 GV

Construction Site

Jean-Stéphane BRON
France, Switzerland | 2025 | 94min | DCP | Color | Asian Premiere | 15
A film about the renovation of a legendary cinema, led by architect Renzo Piano. Filmed over three years, it presents a microcosm of society. It examines the realities of the work that goes into creating the magic of cinema, with all its roles and hierarchies. People move through the building like capillaries, becoming part of its organic rhythm, its every breath in and out.
[316] MB6 9/13 14:00
[418] MB6 9/14 17:30

River Dreams

Kristina MIKHAILOVA
Kazakhstan, Switzerland, UK | 2026 | 99min | DCP | Color | Korean Premiere | 15
Along a Kazakh river, women lay bare love, rage, and survival. Their voices cut through water and silence, turning scars into resistance. Tenderness becomes defiance. Enter the river. Dream dangerously.
[208] MB3 9/12 20:00 GV
[515] MB6 9/15 16:00 GV

Tales the Water Told

Maria IORIO, Raphaël CUOMO
Switzerland | 2026 | 80min | DCP | Color / B&W | International Premiere | 12
I am the heron. A woman’s voice recalls an extraordinary encounter with a heron beside a stream. Was it a dream, a hallucination, or exhaustion from overwork? *Tales the Water Told* follows the water’s course, attending to human and more-than-human presences often left unseen and unheard. As Zurich’s outskirts rapidly expand, ancient marshes disappear, displacing long-rooted inhabitants and erasing traces too faint to notice beneath the changing landscape.
[406] MB3 9/14 17:00 GV
[517] MB7 9/15 10:00 GV
* This film is screened with *The Araon Log*.

Eternal Snow

François KOHLER
Switzerland | 2026 | 90min | DCP | Color | International Premiere | 12
Living in Nepal’s Khumbu Valley, two Tamang brothers have different bonds with the mountains. One works as a porter for tourists heading to Everest Base Camp and hopes to become a guide. The other, a Buddhist monk in a high-altitude monastery, aspires to become a great lama and prays for his brother’s safe ascents. Each strives to escape the poverty intensified by booming mountain tourism. Torn between survival and dreams, the brothers face choices that could change their lives forever.
[227] LC1 9/12 10:30
[433] LC3 9/14 17:00
* This film is screened with *TAMASHI*.

What the Land Remembers

Kelvin Kyung Kun PARK
South Korea | 2025 | 10min | DCP | Color / B&W | World Premiere | 12
The submerged villages of Andong emerge like a dream. Built in 1970 as part of South Korea’s modernization, the Andong Dam flooded more than 30 villages and displaced 20,000 residents. The waters also submerged Confucian sites associated with scholar Yi Hwang, marking the end of the order that had shaped the Joseon Dynasty for five centuries. Moving between memory and forgetting, sleep and waking, the film reveals a landscape where history continues to surface beneath the present.
[241] LC4 9/12 16:30 GV
[423] MB8 9/14 13:30 GV

TAMASHI

SHIRAISHI Ashima, Jess X. Snow
USA , France, Canada | 2026 | 13min | DCP | Color | Korean Premiere | 15
Water once flowed in the desert of Payahuunadu valley. Ashima Shiraishi, a rock climber, alongside their butoh dancer father, offer a ceremony of climbing and dance to invite healing to both their fractured relationship and the land of Paiute.
[227] LC1 9/12 10:30
[433] LC3 9/14 17:00
* This film is screened with *Eternal Snow*.

The Araon Log

KANG Hyunseon
South Korea | 2025 | 12min | DCP | Color | World Premiere | 12
Kang Hyunseon reconstructs her Arctic voyage through the voice of Lucy, her AI avatar. Beginning with Robert McClure, the 19th-century explorer who opened the Northwest Passage, she interweaves the wreckage of a crashed drone, deep-sea images transmitted by an ROV, and an icebreaker. Moving between the polar landscape and technologies that survey it, the work recalls Western exploration and its ways of defining the world, illuminating the sublime of nature beyond quantification and data.
[406] MB3 9/14 17:00 GV
[517] MB7 9/15 10:00 GV
* This film is screened with *Tales the Water Told*.



River Dreams

Focus 3. Depardon the Witness, or the Cinema of an Archivist Preserving Life



Raymond Depardon, a singular witness to a century of change, is a legendary photographer and documentary filmmaker active since the early 1960s. His documentaries are inseparable from his approach as a photographer, standing alongside his effort to establish the intellectual foundations of photography as a form. Through a creative process of thought exceeding fidelity to the moment, Depardon’s films took in the impulse of journalism while surpassing its limits. Alongside works capturing the dynamics of law enforcement and institutions of confinement, his *Profilis paysans* series turns portraiture—the very subject of his photographic inquiry—into an artistic method, taking as its material the agrarian world at the root of human life.

Les Films du Losange, which manages most of Depardon’s work, has recently restored and remastered his films, bringing forward a comprehensive view of his oeuvre. This archival program focuses on an accomplished body of work while speaking to the archivist’s calling to record and preserve the human faces, labor, and ways of life vanishing under contemporary conditions. Its ten films encompass Depardon’s principal subjects: justice, farmers, and the recorder, or journalist. Marking the 140th anniversary of diplomatic relations between Korea and France, this program is presented with the support of the Cultural Service of the Embassy of France to the Republic of Korea (SCAC) and co-organized with Seoul Art Cinema, which will present the same program as a touring edition in November.



San Clemente

San Clemente

Raymond DEPARDON
France | 1980 | 103min | DCP | B&W | 15
On the island of San Clemente, in a psychiatric hospital off the coast of Venice, patients live with a sense of freedom. The hospital is under threat of closure... A moving journey into the heart of madness.
[215] MB5 9/12 16:00 GV
[330] LC1 9/13 19:30

Reporters

Raymond DEPARDON
France | 1981 | 101min | DCP | Color | 12
Press photographers and paparazzi: a tough and cynical world, with its codes, rules, and boldness. Raymond Depardon follows the reporters of the Gamma agency step by step. An astonishing dive into the political and social life of the 1980s.
[228] LC1 9/12 13:30
[428] LC1 9/14 19:30



Reporters

News Items

Raymond DEPARDON
France | 1983 | 95min | DCP | Color | 12
Raymond Depardon films the daily life inside the police station of Paris’s 5th arrondissement. Riding along in the police van, he follows officers responding to both ordinary and tragic events in the heart of the city.
[220] MB6 9/12 20:30
[513] MB6 9/15 11:00

The Declic Years

Raymond DEPARDON
France | 1984 | 65min | DCP | B&W | 12
A structure combining Raymond Depardon’s voice, images, and face sketches the autobiographical portrait of a farmer’s son who became a photographer. A landmark film in Raymond Depardon’s body of work.
[234] LC2 9/12 20:00
[412] MB5 9/14 11:00



News Items

Emergencies

Raymond DEPARDON
France | 1988 | 105min | DCP | Color | 15
The psychiatric emergency department of the Hôtel-Dieu hospital in Paris. People arrive in despair. Raymond Depardon knows how to make himself invisible and offers a unique insight into the patient-psychiatrist relationship.
[115] MB6 9 / 11 14:00
[607] MB6 9 / 16 13:30

Profiles Farmers: The Approach

Raymond DEPARDON
France | 2000 | 94min | DCP | Color | 12
Before the year 2000, Raymond Depardon decided to film the neglected agriculture of the mountain regions. In this first chapter, he opens the doors to several family farms in Lozère, Haute-Saône, Ardèche, and Haute-Loire. A form of cinema conceived above all as an art of time, patience, and the recording of traces left by human lives.
[116] MB6 9/11 17:00
[315] MB6 9/13 10:30 GV



The Declic Years



Modern Life

10th District Court: Moments of Trial
Raymond DEPARDON

France | 2004 | 105min | DCP | Color | 12
From a simple summons for drunk driving to night-time arraignments, the 10th chamber immerses us in the daily life of a courtroom: twelve cases, twelve stories of men and women who, one day, found themselves facing justice.
[126] LC1 9/11 19:30
[401] MB2 9/14 14:00

Profiles Farmers: Daily Life
Raymond DEPARDON

France | 2005 | 83min | DCP | Color | 12
In *Profiles Farmers: Daily Life*, the second chapter of the *Profiles Farmers* trilogy, we meet the same farmers again four years later. Farms are becoming second homes, while only a few young people take over. The challenges of passing on their heritage affect their everyday lives.
[217] MB6 9/12 10:30
[416] MB6 9/14 11:00

Modern Life
Raymond DEPARDON

France | 2008 | 87min | DCP | Color | 12
Modern Life is the final documentary by Raymond Depardon and Claudine Nougaret dedicated to farmers. Drawing on their experience, they capture the authenticity of farmers as rarely seen on screen. This moving film speaks with great calmness about our roots and the future of those who live from the land.
[219] MB6 9/12 18:00
[514] MB6 9/15 13:30

Jean-Luc Godard à la Cinémathèque Française

Raymond DEPARDON
France | 1985/2023 | 80min | DCP | Color | Asian Premiere | 12
In November 1985, during the Cinémathèque Française’s 50th anniversary and the publication of the landmark book *Jean-Luc Godard Par Jean-Luc Godard*, Jean-Luc Godard agreed to a rare public discussion after completing *Détective* (1985) and *Hail Mary* (1985). He reflects on cinema and its uncertain future, art, politics, and other subjects in his singular manner. Raymond Depardon and fellow filmmakers recorded the event on 16mm. Rediscovered by the Cinémathèque in 2023 and now newly edited, the footage captures one master filmmaker listening to the wisdom, riddles, and declarations of another.
[117] MB6 9/11 20:30
[426] LC1 9/14 13:30



Emergencies



10th District Court: Moments of Trial



Profiles Farmers: Daily Life

Critics' Choice

Launched last year, Critics’ Choice continues in 2026. The program applies no premiere policy: a committee of three working critics and festival programmers selects around ten features and shorts from Korean documentaries released over the past year at festivals, in theaters, and on streaming platforms. This year’s selection comprises nine features and four shorts. Following last year’s “Essay Era,” the keyword drawn by this year’s committee is “Demo-.” Films recording the landscapes and faces of the December 3 insurrection, perspectives exploring coexistence between humans and nonhumans, and works rethinking one’s relationship with oneself and one’s surroundings all stood out. “Demo-” is a layered concept encompassing demos, the people; demography, a way of thinking about populations and communities; and demonstration, meaning both proof and practice. It frames the many practices through which contemporary Korean documentary names community and world anew, bears witness to reality, and reconfigures relationships. Screenings are accompanied by talks and events—“Forum: Political Documentary Today” and “Critics’ Choice Conversation: The Subject-and-Form Equation in Documentary”—surveying the dynamics that surround documentary. One film chosen by the committee will receive the Critics’ Choice Award. Through Critics’ Choice, the festival seeks to “revisit” Korean documentaries and reignite discourse around them.

Miari Texas

JANG Yunmi
South Korea | 2025 | 120min | DCP | Color | 12
The story hidden behind the banner: “Erasing 70 years of disgrace! Full-scale demolition of the red-light district!”
Part 1. The Alley — Auntie, you said misfortune leaves a smell in the rice cooker, right?
Part 2. The Struggle — Workers demand relocation measures amid redevelopment.
Part 3. Auntie — A conversation with an “entrance auntie” who worked in Miari Texas for 30 years.
[417] MB6 9/14 13:30 GV
[604] MB5 9/16 11:00

Raining Dust

JU Romi, KIM Taeil
South Korea | 2025 | 119min | DCP | Color | 12
Reflecting on a chapter in the lives of the workers at Jangseong Mine, the last coal mine in Taebaek, now closed, the film contemplates the meaning their arduous lives and struggles hold for the present. It documents those who, in an era of brutal exploitation, violence, and barbarity, upheld human dignity and the value of solidarity. Looking back on years of grueling labor and collective struggle, the film moves deftly between a wide range of emotions.
[414] MB5 9/14 16:30 GV
[525] LC1 9/15 11:00

Beyond Now, Nyein

LIM Daecheong
South Korea | 2025 | 109min | DCP | Color | 12
On the outskirts of Seoul, in Gongneung-dong, two people sharing different languages and histories live together: Korean Choi Jin-bae and Myanmar-born Nyein Thazin. One day, a single photograph shatters their quiet routine. It shows a village in Myanmar devastated after the military coup—a desperate cry from a homeland left behind. Choi refuses to turn away. What does it mean to bear witness? How far can solidarity reach? And how should we face the suffering of others?
[205] MB3 9/12 10:00 GV
[510] MB5 9/15 13:00 GV
* This film is screened with *Last May in Theaters*.

The Longest Night: Namtaeryeong

KIM Hyunji
South Korea | 2026 | 113min | DCP | Color | 12
The third year of the Yoon Suk-yeol administration. The nation was already at a boiling point. A single move by the president to end democracy backfired, opening up the square. This is a record of an accidental square that emerged in Namtaeryeong on a winter solstice night. It is a testimony to the changes brought about by that one night in the square, and a chronicle of people’s struggles to carry the spirit of Namtaeryeong into their daily lives.
[425] MB8 9/14 19:30 GV
[527] LC1 9/15 16:30



The Longest Night: Namtaeryeong

Oh, Valentine

HONG Jinhwon
South Korea | 2025 | 104min | DCP | Color | 12
Tracing the present of a failed revolutionary who left the factory and the city, and the death of subcontractor Park Il-soo two decades ago, the film explores the still-unforsaken possibility of a new revolution.
[103] MB3 9/11 10:30 GV
[603] MB4 9/16 14:00
* This film is screened with *Undocumented Mona Lisa*.



Undocumented Mona Lisa

Karma

KIM Myunwoo
South Korea | 2026 | 89min | DCP | Color | 12
In Korea, a “Beommusa” is a licensed legal practitioner who prepares court documents for people in crisis. In a small office near the courthouse, a father helps debtors seek rehabilitation and bankruptcy, though he himself remains in debt. Eight years ago, fearing that debt might one day destroy his father, the director became his assistant to help repay what was owed. The film traces the quiet pain born of debt, searching not for redemption, but for a way to endure.
[218] MB6 9/12 14:00 GV
[411] MB4 9/14 20:00 GV



Last May in Theaters



Karma



Welcome to Set



Old Masters



Home Movies Gaza



Morning Circle

BangBang and Planaria

PARK Heejin
South Korea | 2025 | 91min | DCP | Color | 12
Born with zero drive, “I” stagnate until an ADHD diagnosis at 45. A childhood science assignment resurfaces: catch a planarian from Namdaecheon stream. I never did. The question keeps circling back: Do planarians really live there? What begins as a simple search becomes a peculiar pursuit shaped by ADHD—stalling, fixating, abandoning, then suddenly bolting—turning the erratic logic of attention itself into the film’s structure.
[204] MB2 9/12 20:00 GV
[334] LC2 9/13 20:00

And the Moon Sets over the Temple That Was

Justin Jinsoo KIM
South Korea | 2025 | 71min | DCP | Color | 12
The camera sets out on a journey to find the headless Buddha statues scattered across the Namsan Mountain in Gyeongju, South Korea. What has disappeared, who caused it to vanish, and how has it been recorded? People stroll along the river, the sea, and mountain paths, taking photographs, where images from the past and the desire for excavation overlap.
[104] MB3 9/11 17:30 GV
[529] LC2 9/15 14:00
* This film is screened with *A Real Christmas*.

Yakiniku ToRaJi

YANG Jihoon
South Korea | 2025 | 86min | DCP | Color | 12
After graduating from Joseon school, X X enters a South Korean university. Jihoon meets X X’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”?
[127] LC2 9/11 11:00
[319] MB7 9/13 10:00 GV
* This film is screened with *Welcome to Set*.

A Real Christmas

Justin Jinsoo KIM
USA, South Korea | 2025 | 13min | DCP | Color / B&W | 12
The film is an elusive search for the traces of Lee Kyung-soo, a Korean War orphan adopted by a U.S. Navy officer. Lee’s image circulated widely across newspapers, magazines, and photographs, serving specific purposes and cultural narratives. Over time, these representations fractured, faded, and reemerged, leaving silences in the archive and gaps in visibility. Scattered fragments of information are pieced together to imagine the child’s unspoken point of view throughout his wandering life.
[104] MB3 9/11 17:30 GV
[529] LC2 9/15 14:00
* This film is screened with *And the Moon Sets over the Temple That Was*.

Undocumented Mona Lisa

HONG Jinhwon
South Korea | 2026 | 23min | DCP | Color / B&W | 15
A photograph now embodies the directionless (im)possibility of all events. It no longer records an event—it generates one.
[103] MB3 9/11 10:30 GV
[603] MB4 9/16 14:00
* This film is screened with *Oh, Valentine*.

Last May in Theaters

Arief BUDIMAN
Indonesia, South Korea | 2025 | 22min | DCP | Color / B&W | 12
This work tells the story of the daily lives of two cinema ticketing staff members against the backdrop of two events that sparked the birth of democracy: Jakarta in 1998 and Gwangju in 1980. They never experienced the events firsthand or took to the streets to face the soldiers, yet the stories they heard and the voices that reached them felt like an endless war film replaying in their minds.
[205] MB3 9/12 10:00 GV
[510] MB5 9/15 13:00 GV
* This film is screened with *Beyond Now, Nyein*.

Welcome to Set

Cyan BAE
Netherlands, South Korea | 2026 | 15min | DCP | Color / B&W | 12
Congratulations! You’ve been selected as a validity rater for the datasets behind emotional AI technologies. Reenacting laboratory data collection processes, *Welcome to Set* invites you behind the scenes of machine learning. This experimental documentary explores the body politics of emotion and suspicion within algorithmic security practices.
[127] LC2 9/11 11:00
[319] MB7 9/13 10:00 GV
* This film is screened with *Yakiniku ToRaJi*.

Online Screening Program

Basma al-Sharif:

Far from Palestine, Close to Images

Basma al-Sharif is a Palestinian visual artist and filmmaker. This online retrospective presents ten shorts, from the early *We Began by Measuring Distance* (2009) to the recent *Morning Circle* (2025). Moving between cinema screens and white cubes, al-Sharif explores the politics of images, imaginatively constructing images of Palestine from outside its borders and remapping familiar terrain as strange and new. Can an image represent Palestine in any pure form? The politics her work presumes are set in motion by that very impossibility. Born to Palestinian parents and beginning her life in Kuwait, she does not treat Palestine as a primordial homeland demanding desperate return; through film, installation, writing, and photography, she recasts it as a latent landscape, close at hand yet impossible to settle in, always slightly out of alignment.
Her refined visual language, black humor, and experimental passage across landscape and sound freely rework literary imagination and the legacy of classical cinema. They shift Palestinian memory, territory, and history from linear order into nonlinear time, releasing viewers from any fixed image of Palestine. Her frames are political sites where violence and memory, colonialism and everyday life continually collide, reconfiguring the distribution of the sensible. Rather than reproducing tragedy, al-Sharif has expanded Palestine as a territory of images beyond national borders, enacting a politics of the screen that responds to history and violence. She is the artist farthest from Palestine, and at the same time the one who maps the coordinates of its closest images.

[118] MB7 9/11 19:30 GV
[404] MB3 9/14 11:00 GV
* Three films are screened together:
Morning Circle, Old Masters, and Home Movie Gaza

Morning Circle

Basma al-SHARIF
Canada, UAE, Germany | 2025 | 21min | DCP | Color | Korean Premiere | 12
A short visceral narrative film unfolds in three parts to describe loss. From our earliest experience of separation to the imperceptible violence associated with integrating to a new country when yours is no longer livable, *Morning Circle* follows a father and son in their intimate rituals as they prepare to start the day and head to kindergarten.

Old Masters

Basma al-SHARIF
Germany | 2025 | 13min | DCP | Color | Korean Premiere | 12
An homage to Alan Clarke’s *Elephant* (1989), inspired by Gus Van Sant’s *Elephant*. From the Old Masters wing of the Gothenburg Museum of Art, it reflects on the genocide in Gaza.

Home Movies Gaza

Basma al-SHARIF
Palestine | 2013 | 25min | DCP | Color | 15
Home Movies Gaza introduces the Gaza Strip as a microcosm of civilization’s failure. Seeking to portray everyday life in a place where even the most basic human rights remain out of reach, it adopts a perspective from within the domestic spaces of a territory that is complex, derelict, and inseparable from its political identity.



CAPITAL

CAPITAL

Basma al-SHARIF
Germany, Italy | 2023 | 17min | HD | Color | Korean Premiere | 19
As Egypt sinks deeper into poverty and mounting debt, new cities rise across the country while prisons fill with dissenting voices. Who are these cities built for, what desires or ambivalence do they inspire, and at what cost? Since such questions cannot be voiced safely, a ventriloquist, songs, and advertisements evoke an apparently bygone age of fascism. Referencing the Telefoni Bianchi films that preceded Mussolini’s propaganda cinema, the work turns the enduring legacy of constructing new capitals into material for expressing political criticism and fragile hope through satire.

A Field Guide to the Ferns

Basma al-SHARIF
UK | 2015 | 9min | HD | Color | 15
“Primitive savagery meets the brutality of the modern world in Ruggero Deodato’s timeless work of visceral horror.” *Cannibal Holocaust* is revived deep in the New Hampshire woods, where apathy and violence blur into one another.

High Noon

Basma al-SHARIF
Japan, USA | 2015 | 32min | HD | Color | Korean Premiere | 12
High Noon brings together the landscape of Southern California and that of southeastern Onomichi, Japan, evoking the gravitational pull toward the centre of the Earth and the awareness that we sometimes stand upside down on the world. Each landscape appears only briefly, unfolding through a dizzying series of loops that seem to repeat without end.

DEEP SLEEP

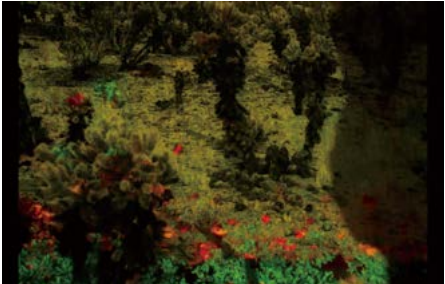
Basma al-SHARIF
Malta, Greece | 2014 | 13min | HD | Color | 15
Temporarily barred from travelling to the Gaza Strip, the filmmaker practises autohypnosis to inhabit multiple places at once. Set to field recordings transformed into binaural beats, *Deep Sleep* gathers a year of bilocation sessions shot on Super 8. Moving through ancient ruins embedded in a modern civilization in ruins, it draws on historical avant-garde cinema to invite a collective passage across landscapes and beyond geographical borders, exchanging memory for an immediate, visceral present.

Farther than the Eye Can See

Basma al-SHARIF
UAE | 2012 | 13min | HD | Color | Korean Premiere | 15
In a story with no known ending, tracing events becomes a journey backwards toward a place that no longer exists. *Farther Than the Eye Can See* presents the Emirates as a new, uninhabited urban landscape carrying a vague promise of something better. Against it, a woman recounts the Nakba from arrival to departure. What lies ahead remains unseen, while the past fades into memory.

The Story of Milk and Honey

Basma al-SHARIF
Lebanon | 2011 | 10min | HD | Color | 12
An anonymous man recounts his failed attempt to write an apolitical love story in Beirut. As fact and fiction are delicately woven together, the fragments form a story of their own. A tale of defeat expands into a layered journey through the ways we gather information, interpret facts, and reshape history to satisfy our desires.



High Noon



DEEP SLEEP

We Began by Measuring Distance

Basma al-SHARIF
Egypt, Palestine | 2009 | 19min | HD | Color | 12
Long still frames, text, language, and sound weave the story of an anonymous group who spend their time measuring distance. Innocent measurements gradually become political, revealing how image and sound communicate history. *We Began by Measuring Distance* confronts a final disillusionment with facts when images fail to convey tragedy.

Short Is Beautiful

Short Is Beautiful is an online program launched to discover outstanding short documentaries and explore the creative possibilities of the form. Going beyond the physical boundaries of the cinema, the program aims to share the cutting edge of documentary aesthetics with a wider audience. This year’s edition presents short films from the Korean Competition and Non-Competition sections of the 18th DMZ International Documentary Film Festival. Featuring over 30 works that capture the diverse sensibilities and pressing concerns of our time, the program will be available throughout the festival on docuVoDA, the festival's official online streaming platform.

The House Without a Roof

PARK Siwon | South Korea | 2026 | 11min | Color / B&W

A Pastor in a Cannabis Field

LEE Soojung | South Korea | 2026 | 22min | Color

Back, Crawling over

KIM Woongyong | South Korea | 2026 | 16min | B&W

Miari gogae

KWON Ahyoung | South Korea | 2026 | 28min | Color

On Wheels 굴러가며 (gulleogamyeo)

KANG-GATTO Jisu | South Korea, Germany | 2026 | 40min | Color

Between the Notes

KIM Kyuwon | South Korea | 2026 | 25min | Color

What the Land Remembers

Kelvin Kyung Kun PARK | South Korea | 2025 | 10min | Color / B&W

The Haunted Cat and the Unfolding Petroglyph

HONG Jiyeong, KIM Eunjoo | South Korea, Japan | 2026 | 36min | Color

you may be the last witness around okinawa island

KIM Ahyun | South Korea | 2026 | 21min | Color

Champ de Mars

Sergei LOZNITSA | Italy, Morocco, USA | 2026 | 12min | Color

Visit into Irradiated Land

Anne-Sophie GIRAULT | Austria, Italy | 2026 | 19min | B&W

like moths to light

Gala HERNÁNDEZ LÓPEZ | Spain, Italy, France | 2026 | 26min | Color / B&W

Underground

LEE Jooyeon | South Korea | 2026 | 20min | Color

Fahrenheit

Kamil DOSSAR | France | 2026 | 15min | Color

Another Earth

Ben RUSSELL | France | 2025 | 11min | Color / B&W

Normal Planet

Ekiem BARBIER, Guilhem CAUSSE, Quentin L'HEL GOUALC'H | France | 2026 | 30min | Color

Miriam

Karla CONDADO | Mexico | 2026 | 20min | B&W

Local Sensations

Tulapop SAENJAROEN | Thailand | 2025 | 26min | B&W

Visit Iraq

Kamal ALJAFARI | Germany, Switzerland | 2003 | 26min | Color

Balconies

Kamal ALJAFARI | Germany, Switzerland | 2003 | 8min | Color / B&W

It’s a Long Way from Amphioxus

Kamal ALJAFARI | Germany | 2019 | 16min | Color

Paradiso, XXXI, 108

Kamal ALJAFARI | Palestine, Germany | 2023 | 18min | Color

Masao Adachi Takes a Passport Photo

Kamal ALJAFARI | Germany, France, Japan | 2026 | 27min | Color

UNDR

Kamal ALJAFARI | Palestine, Germany | 2024 | 14min | Color

Going Home

Kamal ALJAFARI | Germany, France, Palestine | 2026 | 21min | Color

TAMASHI

SHIRAISHI Ashima, Jess X. Snow | South Korea | 2026 | 13min | Color

The Araon Log

KANG Hyunseon | France | 2025 | 12min | Color

A Real Christmas

Justin Jinsoo KIM | South Korea | 2025 | 13min | Color / B&W

Last May in Theaters

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

Welcome to Set

Cyan BAE | Canada, UAE, Germany | 2026 | 15min | Color / B&W

Barrier-free Screening Program

Between the Notes

KIM Kyuwon
South Korea, Germany | 2026 | 25min | DCP | Color |
World Premiere | 12
A hand trims its nails short to the sound of a machine. Piano notes overlap the image, and the same hand settles on the keys. The playing soon stops; a brief sigh reveals Hyekyung’s face. She is the filmmaker’s mother, who gave up the piano thirty years ago and now returns to it. The filmmaker moves between Hyekyung’s space and Jueun’s life studying piano in Germany. As their hands overlap, the film asks how the body preserves time, memory, and gestures.
[511] MB5 9/ 15 17:00 GV



Da Don Ta

HAN Sori
South Korea | 2026 | 33min | DCP | B&W | World Premiere | 12
If Mom had been able to hear well, would I still have fallen in love with cinema?“ I used to feel ashamed of the strange speech patterns and facial expressions that surfaced only when communicating with my mother. Cinema was the new language I chose to break free from her will and claim my independence. Using film as my reason, I stopped acting as her surrogate, and only then did her world slowly come into view. Yet, our communication remains trapped in a cycle of misunderstandings and missed connections.
[511]MB5 9/ 15 17:00 GV



A Pastor in a Cannabis Field

LEE Soojung
South Korea | 2026 | 22min | DCP | Color | World Premiere | 15
A pastor with Parkinson’s disease begins to dream again in the cannabis fields. Growing cannabis in a government-designated cultivation zone, he works to provide medical cannabis to patients like himself and advocates for its legalization.
[511] MB5 9/ 15 17:00 GV



The DMZ International Documentary Film Festival has created barrier-free versions of films from its Korean official selection, fostering an environment in which audiences with and without disabilities can enjoy the program together. This year, three Korean short documentaries have been selected: *Da Don Ta*, *A Pastor in a Cannabis Field*, and *Between the Notes*.
Each film centers on protagonists who communicate through a different form of language. As they work to close the distances between them, their exchanges give rise to moments of communication that are at once ordinary and deeply moving. Once again presented in collaboration with the Siloam Center for the Blind, the Barrier-free Screening Program seeks to create a space of togetherness where everyone can experience cinema without discrimination.



유네스코아태무형유산센터

우리 센터는 아시아·태평양 지역의 48개 유네스코 회원국들과 함께
무형유산을 보호하고 증진하기 위하여 설립된
대한민국 문화 분야 최초의 유네스코 카테고리 2센터입니다.

 unesco-ichcap.org

 facebook.com/ICHCAP

 instagram.com/unesco_ichcap

 www.youtube.com/@ichcap9294

우리 지역 여성들이 만드는 축제, 상(Saang) @ 로멘재단

Program Event

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

Master Class

A class program offering an opportunity to hear leading masters who have transformed the aesthetics of documentary cinema discuss their philosophies, worldviews, and approaches to creation.

* Approx. 90 minutes

1 Kamal Aljafari: The Image Struggle for Cinematic Justice

Kamal Aljafari, whose films transform geopolitical questions into matters of cultural identity, discusses “cinematic justice”: reclaiming images seized by the occupier and restoring them to their rightful place.

Moderator JANG Byungwon
(Head of Programming, DMZ Docs)
Guest Kamal ALJAFARI (Director)
Date Sep 13 (Sun) 16:20 (after the screening
of *Recollection* + *It's a Long Way from
Amphioxus*)
Venue MEGABOX Kintex 7
* Simultaneous Korean-English interpretation



It's a Long Way from Amphioxus

2 Basma al-Sharif: Far from Palestine, Close to Images

Moving between the cinema screen and the white cube, Basma al-Sharif's practice imaginatively constructs images of Palestine from outside Palestine, remapping familiar territories in strange and unexpected ways. This master class examines an artistic practice that moves beyond the representation of tragedy to continually expand Palestine as a territory of images.

Moderator MOON Juhwa (Programmer, DMZ Docs)
Guest Basma al-SHARIF (Director),
KIM Byeonggyu (Film Critic)
Date Sep 11 (Fri) 19:30 (after the screening of
Morning Circle + *Old Masters* + *Home Movies
Gaza*)
Venue MEGABOX Kintex 7
* Simultaneous Korean-English interpretation



Morning Circle

3 Erika Balsom: Why Landscape?

In the wake of the Anthropocene, how do humans coexist in discord within the ecosystem? Erika Balsom—researcher, film critic, and author of *An Oceanic Feeling: Cinema and the Sea*, which explores from multiple perspectives the relationship between the fluidity of the ocean and the specific mediality of cinema—examines works presented in the Eco-Documentary section in this special lecture.

Moderator MOON Juhwa (Programmer, DMZ Docs)
Guest Erika BALSOM (Critic / Reader in Film
Studies, King's College London)
Date Sep 12 (Sat) 19:10 (after the screening
of *Ten Skies*)
Venue MEGABOX Kintex 7
* Simultaneous Korean-English interpretation



Ten Skies



Docu Talk

A forum that brings together filmmakers, critics, popular-culture practitioners, programmers, and other guests to share and discuss their knowledge, perspectives, and interpretations through a range of subjects, debates, and contemporary issues.
* Approx. 60 minutes

1 Eco-Documentary: Online Conversation with Hamaguchi Ryusuke Discussions of the Anthropocene, which gained momentum in the 2000s, have had a profound impact on documentary cinema. In an in-depth conversation with Hamaguchi Ryusuke, director of the Tohoku Trilogy made in the aftermath of the Great East Japan Earthquake, we consider the aesthetic and social practices of documentary that reconfigure the relationships between human and nonhuman, nature and civilization, coexistence and discord. ModeratorMOON Juhwa (Programmer, DMZ Docs) GuestHAMAGUCHI Ryusuke (Director) DateSep 13 (Sun) 12:30 (after the screening of <i>Storytellers</i>) VenueMEGABOX Kintex 4 * Approx. 90 minutes * Consecutive Korean-Japanese interpretation	3 Depardon the Witness, or the Cinema of an Archivist Preserving Life Antoine Thirion, programmer of Cinéma du Réel, discusses the work of Raymond Depardon, who has consistently used photography and cinema to document, preserve, and reflect on human activity as a witness to life. ModeratorJANG Byungwon (Head of Programming, DMZ Docs) GuestAntoine THIRION (Programmer, Cinéma du Réel) DateSep 12 (Sat) 16:00 (after the screening of <i>San Clemente</i>) VenueMEGABOX Kintex 5 * Consecutive Korean-English interpretation	6 Belonging Nowhere — A Sense That My Place Is Out There Somewhere Writer and comedian Geumgae speaks with director Viv Li about <i>Two Mountains Weighing Down My Chest</i>, a film that moves between Beijing and Berlin while exploring queer identity and the question of finding one’s place. Their conversation turns to the sense of longing for freedom, only to find oneself at odds with the freer place once one arrives; the process of creating work from one’s own life story; and the ways humor is put to use along the way. GuestKeumgae (Writer / Comedian), Viv LI (Director, <i>Two Mountains Weighing Down My Chest</i>) DateSep 13 (Sun) 20:00 (after the screening of <i>Two Mountains Weighing Down My Chest</i>) VenueMEGABOX Kintex 7 * Consecutive Korean-English interpretation
2 Critics' Choice Conversation: The Subject-and-Form Equation in Documentary Organized by the Critics’ Choice selection committee, this conversation examines how the formation of rapport—often regarded as one of the fundamental conditions of documentary filmmaking as a relational practice—shapes the very existence, modes of production, and language of documentary cinema. Focusing on <i>Karma</i> and <i>Miari Texas</i>, the discussion considers the relationship between the filmed subject and cinematic form. ModeratorHAN Changwook (Critics' Choice Selection Committee / Film Critic) GuestKIM Myunwoo (Director, <i>Karma</i>), JANG Yunmi (Director, <i>Miari Texas</i>), PARK Dongsoo (Film Critic) DateSep 12 (Sat) 14:00 (after the screening of <i>Karma</i>) VenueMEGABOX Kintex 6 * Approx. 90 minutes * Korean only (no interpretation provided)	4 Portraits of a Vanishing Humanity: On the Profiles Farmers Trilogy Focusing on Raymond Depardon’s <i>Profiles Farmers</i> trilogy, this talk considers what it means to document the remnants and disappearance of the agricultural world, one of humanity’s most fundamental ways of life. Depardon is the central figure of the archival program Witness Depardon, or the Cinema of an Archivist Preserving Life. ModeratorJANG Byungwon (Head of Programming, DMZ Docs) GuestAntoine THIRION (Programmer, Cinéma du Réel) DateSep 13 (Sun) 10:30 (after the screening of <i>Profiles Farmers: The Approach</i>) VenueMEGABOX Kintex 6 * Consecutive Korean-English interpretation	5 Cinema of the Wanderer Who Remains on the Road Film critic Kim Haery speaks with director Alexander Murphy about <i>Tin Castle</i>, a film that portrays a nomadic family living in an old trailer with an impressionistic style and deep lyricism. GuestKIM Haery (Film Critic), Alexander MURPHY (Director, <i>Tin Castle</i>) DateSep 12 (Sat) 19:00 (after the screening of <i>Tin Castle</i>) VenueMEGABOX Kintex 4 * Consecutive Korean-English interpretation

Club Cinema

Club Cinema is an event combining screenings and critical discourse, led by programmers from microcinemas and community cinemas that enrich the landscape of film culture. Participating organizers select works from the festival lineup and independently curate and host their own programs. This year, four active groups— Lothringen, SALT, and Image Book—take part in Club Cinema.
* Approx. 90 minutes
* Korean only (no interpretation provided)

1 Lothringen: How to Look at the Sky There is a sky within the frame. This simple form often carries the stigma of being demanding, or overly conceptual, cinema. Before us are ten images of the sky. From what position, and through what method, did the filmmaker arrive at them? That is the first question. The second is simpler: how might we enjoy this film simply, purely, as something to be seen and heard? HostIL hwan (Programmer, Lothringen), PARK Kyujae (Programmer, Lothringen) DateSep 13 (Sun) 16:30 (after the screening of <i>Ten Skies</i>) VenueMEGABOX Kintex 4 * Lothringen: A film collective composed of filmmakers, Lotringen introduces contemporary and personal films made outside conventional industry structures. Its programs encompass works situated in the gray area between documentary and experimental film, as well as films that reveal the world through a continuum of images rather than verbal narration.	2 SALT: What It Means to Watch Together — From Screening to Communing Taking the screenings of <i>Afterlives</i> and <i>Recording with Mother "Working Hands"</i> as a starting point, we consider together the process by which a film reaches the screen, and what remains once it is over. The four programmers behind this program have each created spaces for collective viewing in different ways—running venues, curating, organizing screenings around social issues, and developing small-scale film programs. By sharing their experiences and concrete examples, they will discuss the possibilities and challenges that arise when screening is understood as a communal practice. HostMaya WEST (Founder, SALT), LEAM Sooyoung (Independent Curator), KIM Hannah (Organizer, "Films for Freedom" screening series), LEE Hajin (Organizer, "SALT Cinema" screening series) DateSep 12 (Sat) 16:10 (after the screening of Essay Compilation 3) VenueMEGABOX Kintex 8 * SALT: SALT is a space, a project, an experiment, an essential mineral, and an independent venue that takes leaps of faith. Hosting a wide range of activities across the visual arts, including screenings, it embraces diversity of genre while placing process and questions at its center, continually seeking new forms of evolution.	3 Image Book: The Conditions of Youthness Between the abandonment of childhood and the duties of adulthood, this program considers what “youthness” might mean in film and documentary. HostGEUM Dong-hyeon, YU Pyeong-in, YOON So-hee, LEE Ra-jin (Image Book) DateSep 15 (Tue) 16:30 (after the screening of <i>I Heard That They Are Not Going to See Each Other Anymore</i>) VenueMEGABOX Kintex 4 * Image Book: Founded by members of the Archive Daegu Film, Imagebook was established to foster a vibrant film culture in Daegu. It screens a wide range of films that receive little circulation in Korea, and particularly in Daegu, while organizing related events. It also introduces books and publications on cinema.
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Opening / Closing Ceremony

Opening Ceremony

Date	Sep 10 (Thu) 19:00
Venue	Multipurpose Hall, Paju Bookcity Jijihyang
Program	The event will feature the official opening declaration, a stage greeting and introduction by the director of the opening film, followed by a screening of the opening film.
Opening Film	<i>Haje</i> (HWANG Yun, 2026, 125min)

Closing Ceremony

Awards Ceremony The official closing and awards ceremony of the 18th DMZ Docs	
Date	Sep 16 (Wed) 18:00
Venue	MEGABOX Kintex 7
Program	The ceremony will feature the presentation of awards for all competitive sections, followed by the official closing declaration. * This event is by invitation only.
Closing Film Screening The official closing film screening of the 18th DMZ Docs	
Date	Sep 16 (Wed) 19:30
Venue	MEGABOX Kintex 6
Closing Film	<i>Che Guevara: The Last Companions</i> (Christophe Dimitri RÉVEILLE, 2026, 98min)

DMZ Docs Forum

Inspired by this year’s festival slogan, “Peace Is Not Silent,” the 2026 DMZ Docs Forum was conceived as a platform for engaging with urgent and fiercely debated issues shaping documentary culture in Korea and around the world. This year’s program reflects the festival’s aspiration to serve as an open space where diverse perspectives and freedom of expression can flourish without restriction. We hope it will encourage speakers, filmmakers, and audiences alike to exchange ideas openly and engage in candid discussion.

Forum Co-hosted with the Korean Film Council: Future Strategies for Documentary

Against the backdrop of rapidly changing distribution platforms and market demand, this forum reconsiders the position and social value of documentary cinema. It will also provide an opportunity to share insights into the current landscape of the domestic and international documentary market, explore the genre’s capacity to embrace diverse forms, and seek new ways for documentaries to connect with audiences.	
Host	Korean Film Council (KOFIC), DMZ International Documentary Film Festival
Date	Sep 11 (Fri) 16:00–18:00
Venue	Seminar Room (PDR) 2, Gloucester Hotel Kintex
Moderator	HAN Kyungsoo (CEO, Argus Film)
Presentation	PARK Chae-eun (Co- Director, Independent Media Research Institute Social Cooperative), CHOI Sunyoung (Researcher), JO Sona (Producer, Film Sona)
Panel	LEE Seungmin (Film Critic), LEE Wonwoo (Filmmaker)

Main Forum: Political Documentary Today

The majority of the five highest-grossing Korean documentaries of 2025 were political documentaries. The proliferation of films driven by intense political engagement, partisan conflict, or direct intervention in specific political issues prompts a broader question: how is the political dimension of documentary constituted, and how does it operate? This question arises between the cinema of politics and the politics of cinema, and between the content and form of documentary as both political expression and practice. The Forum of 18th DMZ Docs, “Political Documentary Today,” was conceived as one response to this question. Organized with the participation of Critics’ Choice, DMZ Docs’ program for critical discourse on Korean documentary cinema, the forum begins with a fundamental question—“What makes a documentary political?”—and examines the practices, issues, and aesthetics of documentaries that engage with politics.	
Date	Sep 13 (Sun) 16:30–19:00
Venue	9F Topaz Hall, Hyundai Department Store Kintex Branch
Moderator	KIM Hong-jung (Professor of Sociology, Seoul National University)
Participants	KIM Sohee (DMZ Docs Critics' Choice Selection Committee / Film Critic), CHO Hyeyoung (DMZ Docs Critics' Choice Selection Committee / Film Critic), HAN Changwook (DMZ Docs Critics' Choice Selection Committee / Film Critic)

International Forum: The Dilemma of Cultural Boycotts

The geopolitical crisis that began with the war in Ukraine has extended to Gaza and Iran, cutting through the heart of international affairs, cultural politics, and artistic practice. Within the sphere of state-led cultural administration, including festival institutions, the complex relationships between activism, freedom of expression, and the responsibilities of artists have become the subject of intense debate. Although Korea once appeared relatively distant from these discussions, several recent controversies—including debate over the screening of Israeli film at the Jeonju International Film Festival and the art world’s boycott of the Centre Pompidou Hanwha project—have opened the conversation domestically. Within the festival sector, the debate intensified after the Cannes Film Festival’s boycott of Russian films in 2022. The International Documentary Film Festival Amsterdam and the Berlin International Film Festival have likewise faced controversy over their public positions on Gaza. What does it mean to boycott works of art and culture on political grounds? This forum raises the question and brings together a range of perspectives.

Date	Sep 14 (Mon) 16:30–19:00
Venue	9F Topaz Hall, Hyundai Department Store Kintex Branch
Moderator	LEE Seungmin (Film Critic)
Participants	Mohamed JABALY (Executive Board Member, Palestine Film Institute), Rita (Artist), Komeil SOHEILI (Filmmaker), Jin PARK (Genre Cinema Advisor, Berlinale)

Industry Talk

The 2026 DMZ Docs Industry Talk invites participants to imagine and examine new trends and possibilities with practical applications in the documentary industry. The program will look at recent examples of AI technology being applied to documentary production and consider the practical use of SFX, a field that has rarely been discussed in relation to documentary filmmaking.

Case Studies from EBS Productions: Generative AI in Documentary Production: Prospects and Debates

Co-hosted by	Council for Advanced Media & Moving Pictures (MediACT)
Date	Sep 11 (Fri) 14:30–17:00
Venue	MEGABOX Kintex 3
Moderator	KIM Juhyun (Director, MediACT)
Participants	HAN Sangho (EBS Producer, Director of <i>The Great India</i> and <i>Hansik: The Origin</i>), PARK Donghyun (EBS Producer, Director of <i>The Great India</i> and <i>Hansik: The Origin</i>), HAN Seungmin (Planning Committee Member, Independent Media Seminar)
Panel	SEO Jimin (President, Korea Documentary Network [KDN]; Director)

Filling the Gaps in the Record: Documentary and SFX

Date	Sep 14 (Mon) 14:00–16:00
Venue	Seminar Room (PDR) 2, Gloucester Hotel Kintex
Lecturer	DO Gwangseop (CEO, DND LINE)

Audience Event

Photo Booth: RECORDING FOR PEACE

Location	Lakins Shopping Mall, 1F
Operating Hours	Sep 11 (Fri) – Sep 15 (Tue) 10:00–20:00 Sep 16 (Wed) 10:00-15:00

Lucky Draw: Peace Pass

Date & Venue	Guest Lounge (Lakins Shopping Mall 3F Terrace) : Sep 11 (Fri) – Sep 15 (Tue) 10:00–17:30 Lotte Cinema Paju Yadang : Sep 11 (Fri) – Sep 15 (Tue) 10:00–20:00
Eligibility	Holders of all festival badge, Same-day Ticket holders * May close early if prizes run out

Happy Hour with SEVENBRÄU

The DMZ International Documentary Film Festival hosts Happy Hour with SEVENBRÄU, a networking event for festival audiences and guests. Held over five days during the festival, Happy Hour offers beer from SEVENBRÄU, a sponsor of the 18th DMZ International Documentary Film Festival, accompanied by light refreshments. The event provides an informal setting where audiences and guests can meet and connect.

Date	Sep 11 (Fri) – Sep 15 (Tue) 18:00–20:00
Venue	Guest Lounge
* Badge holders and same-day ticket holders only. No minors permitted.	

38-Second Documentary Contest

We’re Cheering On Your Courage
The 38-Second Documentary Contest encourages anyone to create a documentary-style video without restrictions on form, helping broaden public engagement with documentary. This year’s theme, “We’re Cheering On Your Courage,” resonates with the slogan of the 18th DMZ International Documentary Film Festival, “Peace Is Not Silent.” Documentary has long stood with acts of friendship and solidarity, recording suffering and courageous voices. A single act of courage may not change everything, but small gestures can move us closer to the kind of day we wish to live. Participants are invited to capture an everyday experience in which their actions brought about positive change—such as yielding to an ambulance or clearing litter in their neighborhood—in a video lasting 38 seconds, or up to 60 seconds.

Award Ceremony and Screening

Date	Sep 13 (Sun) 15:00
Venue	MEGABOX Kintex 3

Youth Documentary Production Workshop

Now in its 16th year, the Youth Documentary Production Workshop is a flagship filmmaking education program that promotes media literacy through documentary production, discovers outstanding youth content, and nurtures the documentary filmmakers of the future.

Ten teams of young people from Gyeonggi Province took part in a ten-week production course under the guidance of professional documentary filmmakers. Their completed works will be screened during the festival, offering audiences an opportunity to discover promising youth documentaries and encounter a new generation of documentary creators.

I Saw Something Shining Inside

Team: Dajaebo | **Mentor:** HEO Chulnyung |
School: Yeoncheon High School, Korea Animation High School
Eighteen-year-old Sohee is a reporter for the independent youth media outlet Tokkipul and a volunteer teacher at Nodeul Night School for the Disabled. While covering sites of protest, she sometimes doubts whether the world can truly be changed. Then she encounters the teenage martyrs who stayed to the end at the South Jeolla Provincial Office during the Gwangju Uprising of May 1980. Ashamed by the thought that she would have fled, Sohee begins writing candid letters in an effort to understand what they felt—and sets out in search of the things that still shine.

Dream?

Team: Frame Teens | **Mentor:** CHOI Jong-ho |
School: Seongbo Business High School
Taeun once abandoned a dream but has decided to pursue it again. Seoyun carries the memory of giving up one dream while following another. Ro-a continues to search for hers. The three enter the design department of a vocational high school and, despite sharing the same school life, pursue their own paths in different ways. Their journeys here are far from easy, as the wall of reality stands between them and their dreams.

NoMaJiJi

Team: Timeless | **Mentor:** CHOI Jong-ho |
School: Buyong High School
This documentary follows a grandmother who once worked at a university hospital and now earns a living as a street vendor, a mother who continues to work at a hospital, and older people who return to work even after retirement. For them, labor is more than a means of survival: it is a place where they remain connected to society and affirm their own worth. As the saying nomajiji—"an old horse knows the way"—suggests, their experience and wisdom prompt the film to question the meaning of mandatory retirement in an age of hundred-year lives and to seek ways of living well together.

custom clear aligners

Team SsapSsaReum | **Mentor:** KIM Seok |
School: Goyang Jayuschool
Three students at K Alternative School share one thing in common: all have undergone orthodontic treatment. None had questioned it before, but as the pressures of preparing for high school begin to fill their schedules, the painful and inconvenient treatment becomes increasingly bothersome. Then a question bursts out, sounding partly like a complaint and partly like something long felt: "Why do we straighten our teeth?" The three students behind the camera decide not to let the question pass.

Dandelion

Team: 4097 | **Mentor:** KIM Boram |
School: Gyeonggi Media Broadcasting Science High School
A small worry about an uncertain future strikes like a disaster, shattering the once peaceful past and present. Swept into anxiety at eighteen, the filmmaker picks up a camera and steps into the streets in search of an answer.

Youth Documentary Production Workshop Screening

Date Sep 12 (Sat) 13:30
Venue MEGABOX Kintex

* Information on the films scheduled for the Youth Documentary Production Workshop Screening is available in the DMZ Docs Industry catalogue and on the festival website.
* English subtitles are not provided.



I Saw Something Shining Inside



Dream?



custom clear aligners



NoMaJiJi

With the god?

Team: One Apple | **Mentor:** MYOUNG Sohee |
School: Maehyang Girls Information High School
The film begins with three nonreligious students at a mission school wondering whether God exists. To find an answer, they search online and question the people around them. In the end, the three realize that what matters most is believing in themselves.

Dear my school

Team: Re:Docu | **Mentor:** MYOUNG Sohee |
School: Gwangmyeong YMCA Byeopssi
Gwangmyeong YMCA Byeopssi is Korea's first alternative elementary school. It now faces multiple challenges due to the redevelopment of the Gwangmyeong-Siheung third-phase new town and a declining student population. At Byeopssi, we ask what it means for students to act for themselves, to help one another, and to build a better society. This is not a school that ranks people solely by their grades. We hope its educational values will not disappear. So we reflect on the problems facing our school and ask: can our concerns reach the wider world?

From Eco Club Member to an S-Rank Earth Protector?!

Team: Green Buddy | **Mentor:** KIM Seok |
School: Hanbitnuri Middle School
The story begins with a question: "Why should we protect the environment?" While plogging in the streets, the members of Green Buddy confront the severity of environmental problems and the lack of public awareness. Birdwatching then reveals how precious the biodiversity of their own community is. Realizing that the collapse of any ecosystem, large or small, ultimately affects human life, they close their record by looking beyond club activity to a simple message: protecting the environment begins with small actions in everyday life.

Trace

Team: Moment Catchers | **Mentor:** KIM Boram |
School: Maehyang Girls Information High School
A group of friends live with different concerns. The causes and forms of their worries vary, but each leaves a distinct "trace" in the mind. We pick up the camera to look more closely into one another's hearts.

Asking AI for Help

Team: Team Choiseon | **Mentor:** HEO Chulnyung |
School: Maehyang Girls Information High School
In an age when people share their worries with AI rather than friends, three students set out to discover whether following AI's advice can actually solve their problems. Each speaks honestly about a personal concern, asks AI for help, and develops a plan based on its suggestions. After carrying out the challenges for a week, will their worries be resolved?



Dandelion



With the god?



From Eco Club Member to an S-Rank Earth Protector?!



Asking AI for Help



Dear my school



Trace

Asian Docs Co-production Network Project

Launched in 2015 and now in its sixth cycle, the Asian Docs Co-production Network Project brings together emerging documentary filmmakers from universities in five countries—Korea, Taiwan, Japan, China, and Thailand—to collaborate over two years on documentaries about Asia. The four project teams formed last year have developed and produced works that cross perspectives particular to each country while capturing cultural experience shared across Asia.

At the 18th DMZ International Documentary Film Festival, the four participating teams present four films that view Asian cultures from fresh perspectives and register the significance of collaboration across the barrier of language.

The Mudball

Director: HIRAOKA Mao
School: Nagoya University of the Arts
Information: Japan | 22min | DCP | Color
Topic: The distance to something far away

The Mudball is a documentary that begins with a mud ball given by a childhood friend from whom the filmmaker was separated, reflecting the notions of distance and the presence of others. Living in Japan, filmmaker Mao traces her own memories of mobility through the mud ball she received from a childhood friend she can no longer meet. At the same time, through an international co-production with friends living far away, she realizes that she has never met any of them in person. The distance between "a friend she can no longer meet" and "friends she has not yet met" gradually converges into a single question, transcending both time and space. Through childhood memories, a virtual yet visual representation of walking, and a chain of images evoked by the mud ball, Mao moves between past and present, reality and imagination. Through this narrative journey, she reconsiders the distance between herself, others, and the world amid lost connections and new encounters, ultimately discovering new possibilities for how we relate to one another.

Keep Rolling

Director: CHEN Yiqi, HAN Sori
School : The London School of Economics and Political Science, Yonsei University
Information: Korea, China | 21min | DCP
Topic: Personal documentary

A young filmmaker from Korea and another from China find themselves at similar crossroads despite growing up in different countries. As they look back on the moments that first inspired them to pursue cinema, they revisit childhood memories, formative encounters, and the dreams that once seemed certain. Consequently, the two begin to wonder whether they can truly call themselves filmmakers. Will they be able to find the answer to that question? This film depicts a journey that begins with that question and returns to it.

A POT ON THE HILL

Director: Napat UNNANAN (Juno), SHIN Yul, LEE Sanha, Prem PLITTAPOLKRANPIM (Foi)
School: Chulalongkorn University, Korea National University of Arts
Information: Korea, Thailand | 29min | 4K
Topic: Urban documentary

“Breathes, the unceasing vitality, revealed by two remote villages in two of Asia’s two secluded villages.”
As residents of these vanishing villages prepare to say goodbye, their daily lives serve as metaphors for the past, connecting the two cities across thousands of kilometers and decades. “Yangji Village” at Danggogae, the last station of Seoul Subway Line 4, and “Nang Loeng Village” in Thailand, home of a 100-year-old theater. These are two spaces facing rapid urban transformation. They are two villages situated between the sunken and protruding areas within the cities we inhabit. In these two villages, which are nearing their final moments, there are buildings and people who hold onto memories. They prove that cities are never clean and linear in shape, but rather imperfect and bounded. The villages show life, death, and everyday existence through memories.

Here and There

Director: Renee HUANG, Li Jing, Léo BROSSAT
School: Tainan National University of the Arts, Yunnan Arts University
Information: Taiwan, Vietnam | 28min | MOV
Topic: Immigration-Family

Renee was born in Taiwan to a Vietnamese mother who moved there after her marriage. Over the years, an unspoken distance has grown between them. Renee does not speak her mother's native language and knows little about her mother's life before Taiwan. Through a journey to Vietnam, Renee tries to get closer to her mother and better understand their relationship. Through Li Jing's photographs, Renee's footage, and Léo's perspective, *Here and There* brings together three viewpoints to explore family, migration, and the connections that remain between people separated by language, generations, and places. *Here and There* is a documentary about a mother and daughter searching for a way to reconnect, between the places they come from and the lives they have built.

Asian Docs Co-production Network Project Showcase

Date Sep 11 (Fri) 10:00
Venue MEGABOX Kintex

* Information on the films scheduled for the Asian Docs Co-production Network Project Showcase is available in the DMZ Docs Industry catalogue and on the festival website.



The Mudball



Keep Rolling



A POT ON THE HILL



Here and There

Academy Program

The Academy Program provides documentary screening opportunities to students majoring in Film, Media, and Humanities, as well as film club members and researchers, through the issuance of Academy Badges.

Recommended titles selected by the DMZ Docs programmers serve as a foundation for in-depth documentary discourse, while a range of tailored program events enrich participants’ festival experience. Launched in 2022, the program has steadily expanded in both scope and scale. The Academy Program will mark a significant milestone in deepening awareness and understanding of documentary cinema and the festival itself.



Bouchra

Curated Selections for the Academy Program

International Competition	32 Meters Morteza ATABAKI → For the film details, please refer to page 37.
	Nicole Nicole Lauren DÄLLENBACH → For the film details, please refer to page 38.
Frontier Competition	The Rib of the Greater Bay Area ZHOU Tao → For the film details, please refer to page 39.
	The Case Against Space Graeme ARNFIELD → For the film details, please refer to page 40.
Verite	Vittorio De Sica - Staging Life Francesco ZIPPEL → For the film details, please refer to page 46.
Docufiction	Bouchra Orian BARKI, Meriem BENNANI → For the film details, please refer to page 48.
Essay	King Hamlet Elvira LIND → For the film details, please refer to page 50.

Focus 1. Kamal Aljafari: The Image Struggle for Cinematic Justice	Recollection Kamal ALJAFARI → For the film details, please refer to page 55.
Focus 2. Eco-Documentary: Living Together in Discord	River Dreams Kristina MIKHAILOVA → For the film details, please refer to page 59.
Focus 3. Depardon the Witness, or the Cinema of an Archivist Preserving Life	San Clemente Raymond DEPARDON → For the film details, please refer to page 61.

Doc School 2026

Doc School is an online learning program grounded in the pedagogical value of documentary cinema. Each film comes with a worksheet designed to encourage open discussion and further study after viewing. Since its launch in 2020, the program has reached more than 320,000 participants and continues to receive a steady response in classrooms.

Free to use for elementary, middle, and high schools, youth organizations, families, and anyone else, Doc School released nine new short documentaries in 2026, together with accompanying materials that explore a range of social themes including peace, history, the environment, and education. All content is available at no charge on docuVoDA, an online streaming service dedicated to documentaries.

Doc School 2026: New Films (9 films)

Korea's Funniest Home Videos KIM Guki Korea 2025 15min
Picnic CHOI Su-bin Korea 2025 21min
What made her take a bite out of the apple? KIM Yerang Korea 2023 28min
Me in Korea LEE Ye Jin Korea 2025 50min
Oasis Alla MITIUKOVA Ukraine 2024 13min
Instruments of a Beating Heart Ema Ryan YAMAZAKI apan 2024 23min
As the Bell Rings Jooyoung SOHEILI, Komeil SOHEILLI Korea 2025 40min
Remember ing CHOI Hoyoung Korea 2023 45min
Somethings Last Forever SUH Hyerim Korea 2024 29min

Print Source

10th District Court: Moments of Trial
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Index of Films

[A]	Aanikoobijigan [ancestor / great-grandparent / great-grandchild]	46	[I]	I Heard That They Are Not Going to See Each Other Anymore	49		Revolution Against Death, The	52
	Afterlives	51		Illusion of a Quiet Night, The	45		Rib of the Greater Bay Area, The	39
	Agatha's Almanac	46		Incomplete Calendar, An	40		River Dreams	59
	Alea Jacarandas	50		It's a Long Way from Amphioxus	55		Rojo Žalia Blau	53
	And the Moon Sets over the Temple That Was	64					Roof, The	55
	Another Earth	53	[J]	Jean-Luc Godard à la Cinémathèque Française	62	[S]	Sakda (Rousseau)	58
	Araon Log, The	59		Joyless Economy, The	51		San Clemente	61
	Atlas of Disappearance	40					Scarecrows	46
							Sound of Waves, The	57
			[K]	Karma	64		Story of Milk and Honey, The	66
[B]	Back, Crawling over	43		Kartli Kingdom, The	37		Storytellers	58
	Balconies	55		King Hamlet	50			
	BangBang and Planaria	64		Knife: The Attempted Murder of		[T]	Tales the Water Told	59
	Barrio Triste	48		Salman Rushdie	45		TAMASHI	59
	Between the Notes	43, 68					Ten Skies	58
	Beyond Now, Nyein	63	[L]	Last May in Theaters	64		Tin Castle	37
	Big Everything, The	40		Leenalchi:			Two Mountains Weighing Down	
	Bouchra	48		The Birth of Tradi-Pop	41		My Chest	48
	Broken English	49		Life We Leave, The	47			
				like moths to light	51	[U]	Underground	51
[C]	CAPITAL	66		Little Poems in Prose	51		Undocumented Mona Lisa	64
	Case Against Space, The	40		Local Sensations	53		UNDR	56
	Champ de Mars	47		Longest Night:			Unusual Summer, An	56
	Che Guevara:			Namtaeryeong, The	63			
	The Last Companions	35, 47				[V]	Visit into Irradiated Land	49
	Chronicle of a City	40	[M]	Mare's Nest	48		Visit Iraq	55
	City in the Forest, A	36		Masao Adachi Takes			Vittorio De Sica - Staging Life	46
	Construction Site	58		a Passport Photo	56		Voices from the Waves:	
	CORD, THE	46		Mekong Hotel	58		Kesennuma	57
				Melt	45		Voices from the Waves:	
[D]	Da Don Ta	44, 68		Memory	49		Shinchimachi	57
	Death in the Making	37		Miari gogae	43			
	Declic Years, The	61		Miari Texas	63	[W]	Waking Hours	46
	DEEP SLEEP	66		Miriam	53		Wax & Gold	50
	Desire Lines	52		Modern Life	62		We Are the Fruits of the Forest	50
	Detention	38		Moon in the Light	42		We Began by Measuring Distance	66
	Douglas Gordon by			Morning Circle	65		Welcome to Set	64
	Douglas Gordon	50					What the Land Remembers	43, 59
			[N]	News Items	61		Who Does the Chores?	42
[E]	Each and Every World	42		Nicole Nicole	38		With Hasan in Gaza	56
	Ecce Mole	51		Normal Planet	53		Witnesses 2026	47
	Ellysta, Echoes of Water	41		Nuisance Bear	36			
	Emergencies	61				[Y]	Yakiniku ToRaJi	64
	Eternal Snow	59					you may be the last witness around	
			[O]	Oh, Valentine	64		okinawa island	44
[F]	Fahrenheit	52		Old Masters	65		Yugo Goes to America	50
	Farther than the Eye Can See	66		On Wheels 굴러가며				
	Fidai Film, A	56		(gulleogamyeo)	43			
	Field Guide to the Ferns, A	66		One in a Million	47			
	For the Opponents	47						
	Fordlândia Panacea	39	[P]	Paradiso, XXXI, 108	56			
	Frame on Color Bar × AI on Frame	53		Past Future Continuous	49			
				Pastor in a Cannabis Field, A	43, 68			
				Phantom Pain of Rojava, The	38			
[G]	Going Home	56		Piljo	41			
	Gymnasts of Fisherman			Port of Memory	55			
	Colony, The	45		Profiles Farmers: Daily Life	62			
				Profiles Farmers: The Approach	61			
[H]	Haje	34, 41						
	Haunted Cat and		[R]	Raining Dust	63			
	the Unfolding Petroglyph, The	44		Real Christmas, A	64			
	High Noon	66		Recollection	55			
	Home Movies Gaza	65		Recording with Mother				
	Homo Sapiens	58		“Working Hands”	51			
	House Without a Roof, The	42		Red Wave	42			
	Humboldt USA	39		Reporters	61			
	Hydrangea	42		Revival Roadshow	52			

Index of Directors

[A]	Adam KHALIL	46		Julien PEBREL	37		SHIRAISHI Ashima	59
	Aleksa BORKOVIĆ	50		Justin Jinsoo KIM	64		Soha HIROYAMA-PARK	42
	Alex GIBNEY	45					Soram	42
	Alexander MURPHY	37	[K]	Kamal ALJAFARI	54-56		Stillz	48
	Amalie ATKINS	46		Kamil DOSSAR	52		Susana de SOUSA DIAS	39
	Aminatou ECHARD	40		KANG Hyunseon	59			
	Andrei RUS	51		KANG-GATTO Jisu	43	[T]	Tamar KALANDADZE	37
	Anne FEHRES	52		Karla CONDADO	53		Tulapop SAENJAROEN	53
	Anne-Sophie GIRAULT	49		Kelvin Kyung Kun PARK	43, 59			
Apichatpong WEERASETHAKUL	58	Kevin B. LEE		51	[V]	Viktoria SCHMID	53	
Arief BUDIMAN	64	KIM Ahyun		44		Viv LI	48	
		KIM Eunjoo		44		Vladlena SANDU	49	
[B]	Basma al-SHARIF	65-66		KIM Hei	42			
	Ben RIVERS	48		KIM Hyunji	63	[W]	WONG Ka Ki	49
	Ben RUSSELL	53		KIM Kyuwon	43, 68		Wook Steven HEO	47
[C]	CHA Mihye	41		KIM Minsu	41			
	Christophe Dimitri RÉVEILLE	35, 47		KIM Myunwoo	64	[Y]	YANG Jihoon	64
	Cyan BAE	64		KIM Taeil	63			
[D]	Dane KOMLJEN	52		KIM Woongyong	43	[Z]	Zack KHALIL	46
				Kristina MIKHAILOVA	59		ZHOU Tao	39
				KWON Ahyoung	43			
[E]	Ekiem BARBIER	53	[L]	Laila PAKALNIŃA	46			
	Elvira LIND	50		Lauren DÄLLENBACH	38			
		LEE Byunghoon		41				
[F]	Federico CAMMARATA	46		LEE Jooyeon	51			
	Federico LUIS	47		LEE Soojung	43, 68			
	Filip GRUJIĆ	50		LEE Suyu	42			
	Filippo FOSCARINI	46		Lev OMELCHENKO	36			
	Finlay PRETSELL	50		LIM Daechеong	63			
	Firouzeh KHOSROVANI	49		Luke CONROY	52			
	Francesco ZIPPEL	46						
	François KOHLER	59	[M]	Manuel CORREA CORREA	40			
		Maria IORIO		59				
[G]	G. Anthony SVATEK	39		Marjorie CONRAD	51			
	Gabriela OSIO VANDEN	36		Maryam EBRAHIMI	38			
	Gala HERNÁNDEZ LÓPEZ	51		Meriem BENNANI	48			
	Graeme ARNFIELD	40		Morteza AHMADVAND	49			
	Guilhem CAUSSE	53	Morteza ATABAKI	37				
	Guillaume MASSART	38						
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	HAMAGUCHI Ryusuke	57-58		Nikolaus GEYRHALTER	45, 58			
	HAN Sori	44, 68		Nolan HUBER	36			
	Hassen FERHANI	50		Nolwenn HERVÉ	46			
	Heinz EMIGHOLZ	51	[O]	ODA Kaori	51			
	HONG Jinhwon	64		Olga CHERNYKH	45			
	HONG Jiyeong	44		Orian BARKI	48			
	HWANG Yun	34, 41						
[I]	Iain FORSYTH	49	[P]	PARK Heejin	64			
	Itab AZZAM	47		PARK Siwon	42			
				Piotr PAWLUS	37			
[J]	Jack MacINNES	47	[Q]	Quentin L'HELGOUALC'H	53			
	Jack WEISMAN	36						
	James BENNING	58	[R]	Radu JUDE	51			
	Jane POLLARD	49		Raphaël CUOMO	59			
	JANG Minkyung	47		Raymond DEPARDON	60-62			
	JANG Yerim	42		Rithy PANH	50			
	JANG Yunmi	42, 63		Ruth BECKERMANN	50			
	Jean-Stéphane BRON	58						
	Jess X. Snow	59	[R]	SAKAI Ko	57-58			
JJ GERBER	47	Sanaz SOHRABI		40				
Joshua OPPENHEIMER	52	SEO Won-tae		53				
JU Romi	63	Sergei LOZNITSA		47				

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01



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02



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03



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