



Pokrajstveni festivali FDF



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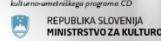
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PRESS RELEASE 1

27th Documentary Film Festival

12–19 March 2025

www.fdf.si

Organised by Cankarjev dom for the past 27 years, the Documentary Film Festival is a relevant and diversified insight into the world's current documentary film production, featuring talks with Slovenian and international filmmakers and experts...

At Cankarjev dom, Kinodvor and the Slovenian Cinematheque.

Press Conference

You are cordially invited to attend a press conference announcing the 27th Documentary Film Festival, to take place on **Thursday, 4 March 2025 at 11am** in Cankarjev dom's Lili Novy Glass Hall. The programme and the particulars of this year's festival will be outlined by **Peter Baroš**, Cankarjev dom's Culture and the Arts Director, **Simon Popek**, Cankarjev dom's Film Programme Director, Amnesty International Slovenia Communications and Events Program Manager, **Taja Premk**, selector of the Retrospective section, **Anja Banko**, and director of *Praslovan*, **Slobodan Maksimović**.

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A Word of Introduction

Truths and Lies

Far from being Lipizzans by Olga Kosanović features a vivid (and cynical) comment on the policy of naturalisation of foreign nationals: “*If a cat has kittens at the riding school, that doesn't make them Lipizzans*”. In the light of the recent death of David Lynch, we might add a cinephilic analogy: “*The owls are not what they seem*”. The metaphor of two spiritual realms may seem far-fetched in the context of contemporary documentary cinema, but the animal metaphor is apt with reference to this film also because the origin status of the Lipizzan horses has been a long-standing transnational bone of contention.

As usual, there is a strong moment of identification, either on a personal or national level; the filmmaker Olga Kosanović was long convinced that after thirty years of living in Austria she was entitled to a routine formalisation of her citizenship status. But the owls are not what they seem, and her arduous journey to obtaining the precious document has not yet ended. Confident that the society she'd lived in was a homogeneous one, the filmmaker had to face the frightening realisation that a sharply defined line was dividing the 'us' and the 'them' – and that suddenly she didn't belong to the 'us'.

Status interpretations tend to vary, and ambiguity and manipulation are the driving forces behind many a process. Several of this year's Documentary Film Festival titles deal with the notions of authentic/fake. Let's just look at the whitewashing of Leni Riefenstahl's career and persona: the director spent her whole life trying to obfuscate her role in the Nazi propaganda machine. We were never completely convinced by her story of a naive young woman and "mere" chronicler of the Third Reich. Personal archives opened after her death unequivocally testify to links with the regime that were not merely formal.

An even more graphic example of propaganda engineering is the remarkable *Soundtrack to a Coup d'Etat*, a story of the decolonisation of the Congo and the instantaneous attempts to reassert political and economic control over the newly created country led by Patrice Lumumba; in their quest for a positive image and to deflect the attention from the coup, the imperial powers of the developed West enlisted the biggest jazz celebrities of the time.

Using a hefty dose of ironic distance so characteristic of the new Romanian cinema, Radu Jude's *Eight Postcards From Utopia* deconstructs the myth of the progressive transition of post-socialist Romania in the 1990s, illustrated by ludicrously exaggerated and manipulated television commercials that, among other things, grotesquely exalted the national spirit and Romanian history's heroic motifs. In his hybrid tour de force *Fiume or Death!* Croatian director Igor Bezinović adds a dash of playful commentary on the bizarre post-WW I occupation of Rijeka under the leadership of the flamboyant Italian poet, playwright and bon vivant Gabriele D'Annunzio.

But don't get a false impression, most documentaries still get to the crux of our world's problems, especially when it comes to the neuralgic points in our geographic vicinity; there is no ambiguity in the films about Ukraine and Palestine, the powerful documentaries *Intercepted* and *No Other Land*, which are not only stories of war, occupation and oppression, but also accounts of complete dehumanisation at all levels of the dominant aggressor.

Simon Popek

Cankarjev dom Film Programme Director

Festival sections

Competition

Human rights films addressing some of the most critical issues of our world, from environmental issues, workers' rights, minorities, and religious fundamentalism. The section also serves as an appeal to present-day mass media which tend to neglect numerous important and meaningful stories due to their ostensible lack of newsworthiness. The Best Human Rights Film Award is presented by Amnesty International Slovenia.

Current, Socio-critical

Documentaries in many ways relating to (and complementing) the competition section, but mostly – also because of their larger budget – bringing bigger stories that enjoy more media exposure.

Intimate and Global Portraits

As suggested by the title, these are small-scale, carefully woven stories concerning either the individual or a particular place and time.

Myths, Icons, Media

In featuring films about innovative individuals, social phenomena, media interests and as yet unexplored stories the section brings to light some of today's or recent history's most prominent aspects.

Retrospective: Maja Weiss 60!

Admission and discounts

EUR 6.50

EUR 5.50 for visitors aged under 25 and over 65, as well as pensioners

Maja Weiss retrospective at the Slovenian Cinematheque: **EUR 4.80** (no discounts for visitors aged under 25 and over 65, as well as pensioners)

10% discount for sets of 5 tickets

20% discounts for sets of 10 tickets.

Discounts cannot be combined.

Press accreditations

Members of the press wishing to cover the 27th DFF are requested to submit their applications no later than **5 March 2025**, on www.fdf.si.



Documentary Film Festival sponsor



Media partner



In cooperation with



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Main sponsor of the Liffe festival



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MINISTRSTVO ZA KULTURO

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