



## **IDFA 2018: New programs, new films**

Amsterdam, Tuesday 9 October 2018

International Documentary Film Festival Amsterdam (IDFA) today presents two new programs: Luminous and Frontlight. The festival's first four programs were announced last week – today IDFA presents the next six sections. More titles and festival guests will be announced each Tuesday in October. As of today, 86 more films have been added to the festival program.

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### **New at IDFA: Luminous and Frontlight**

**Luminous** and **Frontlight** are two new IDFA programs, both made up entirely of premieres. The first 18 titles in these programs are announced today. Together, these two new sections give us a broad, pluralist impression of the world in which we live, but individually each section takes a different approach. The films selected for Luminous immerse the viewer in a cinematographic experience. These films are driven by their characters, narratives or auteurs, and allow us to understand universal truths through individual stories. Luminous includes for instance Sara de Gouveia's *The Sound of Masks*; Daniel Rosenfeld's *Piazzolla: the Years of the Shark* and Ben Asamoah's *Sakawa*.

In Frontlight, viewers will find a selection of exceptional films driven principally by their subject matter. Frontlight tackles stories, events and issues with current social or political urgency. These films tell stories that have slipped from the radar of the mainstream media, or tell investigative stories we already know, but which deserve an examination in greater complexity and with more in-depth analysis.

The emphasis of Frontlight is on social issues and journalistic documentary making. These are urgent stories with global relevance, examined and explored in depth by the films. Frontlight includes for instance *Police Killing* by Natasha Neri and Lula Carvalho; *The Panama Papers* by Alex Winter and Sylvana, *Demon or Diva* by Ingeborg Jansen. Extensive interviews and in-depth discussions will follow many films. After *The Panama Papers*, for example, Trouw journalist Jan Kleinnijenhuis — who participated in the international investigation team that led to the revelations — will interview the filmmakers in a DocTalk. More titles in Luminous and Frontlight will be published later this month.

### **Masters**

Masters brings together the latest films from auteurs whose work IDFA follows closely, and who have an unmistakable cinematographic signature. Many of these filmmakers completed new works in 2018, including Werner Herzog (*Meeting Gorbachev*); Victor Kossakovsky (*Aquarela*); Sergei Loznitsa (*The Trial and Victory Day*); Errol Morris (*American Dharma*); Rithy Pahn (*Graves Without a Name*); and Maria Ramos (*The Trial*). In addition, IDFA will present the latest films by cinematographic masters such as Ruth Beckermann (*The Waldheim Waltz*), Amos Gitai (*Letter to a Friend in Gaza*), Nicolas Philibert (*Each and Every Moment*) and Wang Bing (*Dead Souls*).

## **Best of Fests**

Best of Fests focuses on striking documentary films from the international festival circuit — award-winners, audience favorites and hotly debated titles from the past year such as E. Chai Vasarhelyi and Jimmy Chin's *Free Solo* and Bing Liu's *Minding the Gap*. The works screening in Best of Fests also include a number of interesting hybrid films that push at the boundaries of fiction and documentary, such as Lola Arias' *Theatre of War* and Adina Pintilie's *Touch Me Not*.

## **Paradocs**

Paradocs operates at the intersection of film and art. Using innovative forms, the filmmakers seek out the limits of the documentary genre. This year's selection consists of 13 films, including works from Feargal Ward and Adrian Duncan (*Memory Room*) and Melanie Bonajo (*Progress vs. Sunsets*). IDFA's collaboration with Stedelijk Museum Amsterdam consists of a joint curation of the Video Club, the media art series in which video works from the museum's renowned collection are screened. This event will take place on Friday November 16<sup>th</sup> in the auditorium of the Stedelijk Museum. For this third edition of Video Club, guest curator and artist Basir Mahmood has compiled a program on the theme of space. In addition, his latest film *All Voices Are Mine* will screen during this evening, and then again with a regular IDFA screening.

## **Paradocs: Amsterdam Art Weekend at IDFA**

A regular feature of Paradocs is its collaboration with Amsterdam Art and EYE during the Amsterdam Art Weekend, in the last weekend of the festival. This year, the program at EYE consists of three elements. Guest curator Zippora Elders has curated a selection of video art including new work from the likes of Meiro Koizumi and Ansuya Blom, to be seen on the 25<sup>th</sup> of November. In addition, there will be a performance by Ryoji Ikeda on the 23<sup>rd</sup>, and a lecture by the Belgian artist David Claerbout on the 24<sup>th</sup> of November in the context of his newest work *Confetti*, on view at Annet Gelink Gallery during Amsterdam Art Weekend. Amsterdam Art Weekend runs from November 22<sup>nd</sup> to 25<sup>th</sup> – for more information, please visit [www.amsterdamart.com](http://www.amsterdamart.com).

IDFA's audience program is supported by Fonds 21, VSBfonds and Creative Europe Media.

**– End press release –**

## **Editors' Notes**

### **Press**

For more information, please visit [www.idfa.nl/en/info/press](http://www.idfa.nl/en/info/press) or contact our press office:

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## **About IDFA**

IDFA (International Documentary Film Festival Amsterdam) offers an independent and inspiring meeting place for audiences and professionals to see a diverse and high-quality program. The diverse nature of the event applies to the form and content of the films as well as to the cultural backgrounds of the filmmakers. IDFA offers an

alternative to mass entertainment and uniformity, confirming that there is an increasing need in audiences for high-quality films that delve deep and urge us to reflect. Since 2007, the festival's New Media program IDFA DocLab showcases the best interactive non-fiction storytelling and explores how the digital revolution is reshaping documentary art.

In addition to the festival, IDFA has developed several professional activities, contributing to the development of filmmakers and their films at all stages. At co-financing and co-production market IDFA Forum filmmakers and producers pitch their plans to financiers; at Docs for Sale new documentaries are on offer to programmers and distributors; the IDFA Bertha Fund supports filmmakers and documentary projects in developing countries; and the IDFAcademy offers an international training programs for up-and-coming doc talents.

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