

press release

26.05.2026

Simple Structures: Everything You Need to Know About the 23rd Docudays UA

The 23rd International Human Rights Documentary Film Festival Docudays UA will take place in Kyiv from June 5 to 12. Screenings and events will be held at the **Zhovten Cinema** (26 Kostiantynivska St.), **KINO 42** (11B Kostiantynivska St.), and the **Left Bank Theatre** (25 Brovarskyi Ave.), as well as on the **DOCUSPACE** online cinema platform. The schedule and ticket sales will be available on the Docudays UA website, docudays.ua, starting May 29.

This year, we will present 82 films from 36 countries across four continents — from Ecuador to Cabo Verde. The programme includes 33 Ukrainian films: twelve national premieres and eight world premieres. For the first time in the festival's history, the programme will feature a documentary performance, which will take place at the Left Bank Theatre. Docudays UA will welcome more than 90 guests, including 24 international participants.

The central theme of the 23rd Docudays UA is Simple Structures. At the festival, we will explore the simple foundational structures that help us hold space and withstand pressures today — pressures that are heavy, unjust, unpredictable, and at times seem unbearable. The **visual concept** is based on the trace of a double pendulum, a simple mechanical structure that creates a complex graphic pattern through its unpredictable movement. Within this image, one can discern a human eye, brain neurons, an anti-drone net, or the workings of a neural network — forms that may appear chaotic at first glance, yet ultimately come together in harmony.

FILM PROGRAMME

The 23rd Docudays UA will open with the international premiere of the documentary ***The Born Impostor*** by **Erec Brehmer and Benjamin Rost**. The film explores one of the biggest media scandals in Germany in the 1990s — the story of fraudulent journalist Michael Born, who for years sold fabricated news reports to television channels — while raising questions about the nature of trust in media and imagery. The film received the ONE FUTURE award at the 42nd Munich Film Festival, as well as Best Documentary awards at the Biberach Film Festival and the Baden-Württemberg Film Awards (2025).

This year, the festival will present the **inaugural Viktor Onysko Memorial Award for Best Editing** of a Ukrainian Documentary Film — a new prize established in honour of the film editor, soldier, and friend of the festival who was killed on the front line in 2022. The winner of the award will receive a €1,000 cash prize from ARTE.

As tradition holds, films at Docudays UA will compete in the **DOCU/WORLD**, **DOCU/UKRAINE**, and **DOCU/SHORT** competitions. Ten films selected from across the festival programme have been nominated for the **RIGHTS NOW! Award**. This prize recognises creative documentary cinema that explores the contemporary world and makes a significant contribution to discussions on human dignity, freedom, and equality. Each competition programme will be judged by a separate jury composed of international and Ukrainian experts, documentary filmmakers, and human rights

advocates. A student jury will also select its favourite films. More details about the festival awards and prizes can be found in the festival [regulations](#).

The national [DOCU/UKRAINE](#) competition features five films exploring the nature of our resistance: ***Don't Ask Me If I Killed*** by Olena Maksiom, ***Where Everything Disappears*** by Oleksandr Tkachenko, ***Silent Flood*** by Dmytro Sukholytkyi-Sobchuk, ***Traces*** by Alisa Kovalenko, co-directed with Marysia Nikitiuk, and ***The Illusion of a Quiet Night*** by Olha Chernykh. Films in this programme have had world premieres at some of the world's leading festivals, including the International Documentary Film Festival Amsterdam (IDFA), the International Documentary Film Festival in Biarritz (FIPADOC), Switzerland's Visions du Réel, and the Berlinale. The world premiere of Olena Maksiom's ***Don't Ask Me If I Killed*** will take place at the 23rd Docudays UA.

The DOCU/SHORT competition will present audiences with thirteen films from 13 countries, exploring themes of memory, life in emigration, the relationship between humans and nature, and interactions between the state and the individual, as well as loss and recovery. The DOCU/SHORT lineup includes: ***Where Happiness Lives*** by Siddhant Sarin, ***Pedro Tomas Explains the World*** by Kornelijus Stuckus, ***The Rookie*** by Michał Edelman and Tomasz Pawlik, ***Blood Ties*** by Wojciech Węglarz, ***What You Can't Walk Away From*** by Andreas Grützner, ***Scenes from Tuvalu*** by Dylan Werkman, ***Airhorse One*** by Lasse Linder, ***Sikvela*** by Alla Mitiukova, ***quiet conversations about the end of the world*** by Millefjør Clarks, ***Our Birthdays*** by Angeline Te, ***A Normal Life*** by Mykola Nosok, ***Like a Spiral*** by Lamia Chraibi, and ***The Ferry is Sailing*** by Zhora Papoian.

The international [DOCU/WORLD](#) competition brings together ten films from thirteen countries, inviting audiences on a journey through complex questions about humanity and life's challenges. The lineup includes: ***Nameless*** by Zahra Gandour, ***Mailin*** by Maria Silvia Esteve, ***The Unpronounceable R*** by Ricardo Ruales Egüiguren, ***Do You Love Me?*** by Lana Daghir, ***Agatha's Almanac*** by Amalie Atkins, ***We Must Survive*** by Tomasz Krupa, ***The Price of Truth*** by Marc Bauder, ***Green Light*** by Paweł Kuzuyk, ***The Blessed*** by Andrii Lysetskyi, and ***Stories from Wolf Street*** by Arjun Talwar. Andrii Lysetskyi's ***The Blessed*** will have its world premiere at the festival.

This year's out-of-competition section features ten programmes: the traditional **DOCU/HITS**, **DOCU/ART**, **DOCU/YOUTH**, and its **DOCS4TEENS** short film selection, as well as the Special Events film programme. It also includes several special programmes: the central programme **Simple Structures**; the Ukrainian film showcase **Strong Structures**; **Deconstructions**, a programme reflecting on the legacy of colonial policies and seeking effective decolonial practices, created in collaboration with Vilnius-based human rights documentary festival Inconvenient Films; **Lithuanian Focus**, which closely examines the country's context and cinematic tradition; **WAR ARCHIVE / FRAGMENTS OF RESISTANCE**; and a selection of moving image works and video art with a feminist focus by Ukrainian and British artists, presented as part of the interdisciplinary arts programme **DOCU/SYNTHESIS**.

SIMPLE STRUCTURES

The festival's central programme, **Simple Structures**, brings together five films exploring the nature of war and violence, the search for justice, the strength of human dignity, and the fragility of truth in the contemporary world. ***Peace for Nina*** by Zhanna Dovhych tells the story of a Ukrainian mother whose life has been shattered by war. ***The Last Ambassador*** by Natalie Halla documents the struggle for women's rights following the Taliban's return to power in Afghanistan. ***The Born Impostor*** by Erec Brehmer and Benjamin Rost investigates one of Germany's most notorious media scandals. ***The Guest*** by Zvika Gregory Portnoy and Zuzanna Solakiewicz portrays a Polish border village during the 2021 migration crisis. Meanwhile, ***The Scenario*** by Marie Wilke takes viewers inside the military training ground and mock city "Schnöggersburg", where Germany and other NATO countries simulate future war scenarios against the backdrop of a new European reality.

STRONG STRUCTURES

The Ukrainian film programme **Strong Structures** presents six works exploring the sources of strength that help Ukrainians endure and continue building a future. The programme includes Marina Nikolcheva's debut feature-length film **One Day I Want to See You Happy** — an intimate chronicle of a young couple whose relationship is tested by war and the protagonist's personal crisis — alongside five short films.

Registered as Father by Daria Kovalchuk tells the story of a daughter attempting to rebuild her relationship with her father against the backdrop of war. **Apocalypse Yesterday, Today, Tomorrow and the Day After** by Anastasiia Bonadyha explores human resilience and life alongside war through the story of a resident of Nikopol who chooses to remain at home despite constant danger. **Balance** by Luiza Kokora follows twelve-year-old Ukrainian gymnast Anna, who, after fleeing war-torn Ukraine with her family, begins a new life in Montreal. The animated film **Smouldering** by Vladyslav Kalenskyi depicts an elderly couple who lose their home and all their belongings when Russian troops enter the outskirts of Kyiv in 2022. Finally, **Open World** by Roman Khimei and Yarema Malashchuk tells the story of a Ukrainian teenager who remotely reconnects with his home and memories of it through operating a robotic dog.

DECONSTRUCTIONS

The special programme **Deconstructions** presents a series of documentary films and public events within the DOCU/CLASS and RIGHTS NOW! sections, dedicated to decolonial practices. The selection includes three films exploring experiences of decolonial struggle in Europe, Africa, and Southeast Asia, alongside a programme of restored Ukrainian short films from the late Soviet and early independence era, created and digitised in partnership with the Dovzhenko Centre. **Celtic Utopia** by Dennis Harvey and Lars Lovén examines how a new generation of Irish artists is rethinking folk traditions through the lens of memory and the country's colonial past. **The Promise** by Daan Veldhuizen transports audiences to the mid-twentieth century and West Papua's struggle for independence. **Amílcar** by Miguel Eek is a poetic portrait of one of the leaders of the national liberation movement against the Portuguese Empire in Guinea-Bissau and Cabo Verde. The retrospective of Ukrainian short films from the late 1980s and 1990s addresses themes including the war in Afghanistan, the Soviet Union's concealment of the consequences of the Chernobyl disaster, and the Crimean Tatars' struggle to reclaim their right to return home. **Early on Sunday...** by Murad Mamedov is a collective female portrait of Ukrainian rural life, while his **The Wound** reflects on the aftermath of the war in Afghanistan, conveyed primarily through the voices of mothers and their experiences of loss. **The Right to Truth** by Heorhii Shkliarovskiy revisits the Chernobyl protests that took place in Kyiv in the late 1980s. **Sergei Parajanov. The Visit** by Anatolii Syrykh documents the life of Sergei Parajanov, his artistic freedom, his conflict with the Soviet system, and his experience of repression. Meanwhile, **The Past?...** by Rafail Nakhmanovych tells the story of Crimean Tatars who returned to their homeland half a century after their forced deportation by Stalin's regime.

LITHUANIAN FOCUS

The **Lithuanian Focus** programme brings together three films directed by women filmmakers, highlighting the female perspective within contemporary Lithuanian documentary cinema. The programme was created in partnership with the Vilnius-based festival Inconvenient Films. **Gentle Warriors** by Marija Stonytė tells the stories of three young women who voluntarily joined the Lithuanian military formed to defend the country against Russia. **Sacred Destroys** by Aistė Žegulytė opens up the hidden world of microorganisms that decompose organic matter and initiate new cycles of life. Through images of a dying forest inhabited by cormorants and overcrowded with tourists, **Acid Forest** by Rugilė Barzdžiukaitė offers a new perspective on the relationship between humans and animals, challenging anthropocentric ways of seeing the world.

DOCU/HITS

Among the DOCU/HITS selections recognised at leading international festivals is ***If Pigeons Turned to Gold*** by Pepa Lubojacki, winner of the Best Documentary Film award at the 2026 Berlinale. This candid film about addiction and intergenerational trauma combines video diary footage with memories, AI-animated photographs, and graphic imagery to create a multilayered dialogue with the past. ***Silver*** by Natalia Konarz captures life in Bolivia's oldest mine, portraying hard labour, exploitation, and the historical roots of modern wealth through the eyes of a twelve-year-old boy. The film has received numerous international awards, including honours at the 65th Kraków Film Festival and the 29th Ji.hlava International Documentary Film Festival. ***Hair, Paper, Water*** by Nicolas Graux and Truong Minh Quý introduces an elderly woman from the Rục community who lives between memory and modernity while passing on a disappearing language to her grandchildren. The film has earned widespread international recognition, including a Special Jury Mention at the Golden Leopard awards, the Grand Prix at the Buenos Aires International Festival of Independent Cinema (2026), as well as prizes at festivals in France (Festival des Trois Continents) and Taiwan.

DOCU/ART

This year's **DOCU/ART** selection includes three films focusing on the intersection of everyday life and art. ***Always*** by Deming Chen is a meditative documentary about a boy from China's Hunan province who, through poetry and imagination, attempts to understand the world, the experience of growing up, and the complex reality of his family life. The film received the main DOX:Award at CPH:DOX, as well as the top documentary prize at the Camden International Film Festival (CIFF). ***Red Light to Limelight*** tells the story of an attempt to transform the lives of a community of sex workers in a Kalighat brothel in Kolkata while searching for space for self-expression and freedom through art. ***LOVE-22-LOVE*** by Jeroen Kooijmans is an intimate self-portrait of the artist, exploring his personal struggle with mental illness, his artistic life, and his marriage. Alongside the screening, a presentation of Kooijmans' book of the same title will take place at the Zbirka bookshop.

DOCU/YOUTH

This year's **DOCU/YOUTH** programme is divided into two sections. The first features the feature-length film ***3000km by Bike***, a story about a long bicycle journey across Patagonia, aimed at audiences aged 14 and above. The second section is a special **DOCS4TEENS** selection of short films for teenagers and younger children. It includes ***My Hobbyhorse*** by Michał Ciszewski, a film about hobby horning; ***All the Colours of Youth*** by Agnieszka Kalińska, a coming-of-age story set in the era of social media; ***I See*** by Kilian Armando Friedrich, which explores adaptive sport; and ***Hard Fight*** by Jakob Michal, a film about finding balance through sport. This selection was curated in collaboration with four European film festivals that, together with Docudays UA, form the Docs4Teens network.

SPECIAL EVENTS

A special event this year is the screening of ***The Silence of Others*** by Almudena Carracedo and Robert Bahar, a film exploring the Spanish experience of shaping memory politics around the crimes of Franco's dictatorship. The screening also forms part of the festival lecture series and conceptually complements a talk by an expert on cultures of memory in different countries and the ways societies process traumatic historical experience.

WAR ARCHIVE/FRAGMENTS OF RESISTANCE

The out-of-competition programme **WAR ARCHIVE / FRAGMENTS OF RESISTANCE** presents films created by active service personnel, communications units, and documentary filmmakers. At the

centre of these works are military units, combat operations, the everyday routines of war, and the people who have become part of the resistance against Russian aggression.

The programme includes both feature-length and short films. ***Omega*** by Yuliia Orlenko follows a special forces unit for whom humour, rituals, and mutual support become ways of preserving themselves after missions behind enemy lines. ***Unit from Zero*** by Vadym Ilkov tells the story of a group of civilians who formed an effective military unit capable of carrying out combat operations without losses. In ***Owl***, Ilkov shifts his focus to mobile fire groups that hunt Shahed drones during the night. ***Genie in the Air*** by Serhii Lysenko immerses viewers in the work of three FPV drone pilots and, through patient observation, reveals the human reality behind combat missions. ***Eternal Sun*** by Liza Svrydenko is dedicated to the memory of Captain Denys “Khimik” Shevchenko, commander of the Hroza Battalion company and a posthumously awarded Hero of Ukraine.

The short film ***(Not) Alone*** by Oleh Arkhanhorodskyi and Kyrylo Sharov reflects on the intellectual and ethical burden of war through the work of the headquarters of the 4th Battalion “Force of Freedom” of the “Rubizh” Brigade; ***Samuel Bayer: Behind the Scenes*** by Dmytro Hreshko follows the journey of the American director and creator of music videos for Nirvana and David Bowie to Ukraine after meeting servicemen from the Cultural Forces; ***Tykhon*** by Volodymyr Palylyk observes a group of Ukrainian soldiers returning from their positions; while ***The Mechanics of War*** by Volodymyr Sydko introduces the commander of a company operating ground robotic systems.

The festival will also host the premiere of the film ***Witnesses. Place of Birth***, created by director Maryna Kronhlevska together with the team from the War Archive. The film tells the story of the Chernihiv maternity hospital in February and April 2022, when the city was surrounded by Russian troops and cut off from stable access to food, water, and medicine.

Alongside the film screenings, the **War Archive** will present two public events as part of the festival’s human rights programme, **RIGHTS NOW!**. During the event **“Technologies for Searching for Missing Persons: Practical Solutions and Tools”**, we will present and discuss the Missing People tool, developed by the War Archive team to improve the monitoring of open sources and help establish the fate of people who have lost contact with their families due to the war. The discussion **“Who and When Will Prove Russia’s War Crimes? The Role of Digital Archives”** will focus on how collected, preserved, and verified materials can contribute to future justice processes.

DOCU/PRO

The **DOCU/PRO industry platform** offers Ukrainian filmmakers an intensive immersion into the world of documentary cinema — from the intricacies of international distribution and working with AI to discussions on professional ethics and the industry’s current challenges.

Among the programme’s key focuses is the presentation of the strategic partnership between Suspilne and the French media giant ARTE, as well as a talk by producer Henrik Underbjerg on the model of value-based co-production. In addition, the Ukrainian Documentary Association (UDA) will present research into the real needs and challenges faced by Ukrainian filmmakers.

Special attention will also be given to the integration of Ukrainian cinema into leading European film markets. In particular, Oleksandra Zakharchenko (Marché du Film) will outline the specifics of the Cannes Film Market and the opportunities available to Ukrainians at Cannes Docs. Alessandro Gropplero, Head of the WEMW Co-Production Forum and Director of the FVG Audiovisual Fund, will provide a detailed overview of the Italian film financing ecosystem (including regional and national funds) and highlight promising avenues for international co-production.

In addition to the lecture programme, accreditation holders will have the opportunity to take part in one-to-one consultations with leading international industry professionals to discuss their projects or strategies for promotion and distribution.

The festival will also host the RAW DOC showcase for filmmakers working on rough cuts of their films and seeking feedback from international experts. Selected projects will have the chance to receive awards from Rough Cut Service and KINO42, as well as compete for financial support of UAH 65,000 provided by Suspilne Broadcasting.

DOCU/CLASS

The **DOCU/CLASS** documentary film workshop will feature five panel discussions on the film industry. The discussions will explore questions of personal perspective in the era of post-truth, parallels between documentary filmmaking and sociology, and the experiences of Ukrainian women documentary filmmakers navigating different contexts while presenting their projects both at home and abroad. The conversation on (in)sensitivity in documentary cinema, launched last year, will continue with a new focus on how war reshapes the position of the filmmaker. There will also be a discussion on practices for supporting the mental health of film professionals in conditions of ongoing retraumatisation.

DOCU/SYNTHESIS

This year, the interdisciplinary arts programme DOCU/SYNTHESIS focuses on practices of sensitivity, rethinking, and solidarity. The programme consists of two strands: the first brings together selections of moving image works — from video art to animation — shaped through a feminist lens by Ukrainian and British women artists, while the second is the documentary performance Radio Live, which gathers voices from around the world in a conversation about the experience of war.

The feminist moving image programme “Her Lens. Ukrainian Focus” will feature works by Kateryna Ruzhyna, Anna Shcherbyna, Kateryna Voznytsia, Svitlana Dovbush, Olena Hrom, and Teta Tsybulnyk. The “British Focus” strand will present filmmakers Andrea Luka Zimmerman, Onyeka Igwe, and Jess Stevens in collaboration with FLAMIN (The Film London Artists’ Moving Image Network). The programme will be expanded through thematic discussions: on 6 June, Ukrainian artists will speak about memory, loss, and motherhood, while on 8 June, British artists will address inequality and discrimination through a feminist artistic perspective.

On 10 and 11 June, the documentary performance Radio Live will be presented in Ukraine for the first time at the Left Bank Theatre. Journalist and radio producer Aurélie Charon will bring together participants from France, Syria, Gaza, Ukraine, Lebanon, and Rwanda to explore how war transforms personal and artistic spaces. In addition, on 11 June, there will be an artist talk with the project team on the intersection of testimony, journalism, and theatre.

DOCU/EXHIBITION

On the second floor of the Zhovten Cinema, visitors can see the exhibition **“Transitional State” — a memorial project dedicated to the photographer and marine Kostiantyn Huzenko**. The exhibition is devoted to the work of Kostiantyn Huzenko, a friend of the festival and an analyst with the War Archive project. His work spans the period of the full-scale invasion, from documenting de-occupied cities to capturing his service in the Marines.

RIGHTS NOW! HUMAN RIGHTS PROGRAMME

This year, welcome a new section of the human rights programme — the open-air **RIGHTS NOW! Lecture Hall**. The discussions will focus on memory politics, decolonisation and identity, distrust in the state, Russian manipulation and propaganda, as well as society's readiness for the return of veterans. Our speakers will include Peter Pomerantsev, Yevhen Hlibovytskyi, Kateryna Botanova, Anton Drobovych, Oleksandr "Teren" Budko, and Denys Sultanhaliiev.

During the morning **Coffee with Human Rights Defenders**, together with colleagues from the civic sector, we will address topics connected to the challenges and consequences of war: the ethics of new technologies, the language of justice, holding the Russian Federation accountable for war crimes, and the return of Ukrainians from temporarily occupied territories. This year's **Living Library** will feature people with experience of living under occupation, veterans who endured heavy fighting and captivity, and managed to recover from injuries, Azov Greek Urums and Roma communities striving to preserve their identity and culture, as well as people with disabilities advocating for accessibility and full participation in society for everyone.

The theme of occupation is one of the central focuses of this year's programme. During the 23rd Docudays UA, **we will announce the launch of a new information campaign, "Being Present"**, dedicated to Ukrainians who are forced to remain in temporarily occupied territories, their rights, their connection with the rest of society, and how the state can avoid losing contact with these people.

The core of the programme will consist of **panel discussions and special RIGHTS NOW! events**. Together, we will reflect on the reintegration of veterans and the invisible experiences of military partners, the memory of those we have lost in this war, transitional justice, and the resilience of democracy amid global change. Among the experts shaping these discussions are Oleksandra Matviichuk, Volodymyr Yavorskyi, Maksym Butkevych, Lesia Lytvynova, Yuliia Kirillova, Ihor Rozkladai, Olha Birzul, Ivona Kostyna, and many other leading researchers, human rights defenders, and public figures.

DOCU/CAMP

From 5 to 11 June, the Valia Kotyk Library on Podil will host **DOCU/CAMP** — an educational programme for teenagers interested in documentary cinema and eager to try creating their own films. Participants will attend lectures on the history, theory, and ethics of documentary filmmaking, take part in practical assignments, watch films from this year's programme, and join masterclasses led by directors and cinematographers. The central theme of DOCU/CAMP is "The Interview as a Way of Learning to Listen and Develop Empathy". The workshop is curated by filmmaker Olha Zhurba.

ACCESSIBILITY

Thirteen films in the festival programme will feature audio description for people with visual impairments. In the audio descriptions for some of the films, audiences will recognise the voices of veteran and writer Oleksandr Teren, public activist and accessibility expert Uliana Pcholkina, and stand-up comedian and guide at the "Third After Midnight" Museum in the Dark, Kseniia Shvets.

All festival films will include descriptive subtitles for people with hearing impairments, while the opening and closing ceremonies, as well as events within the RIGHTS NOW! human rights programme, will be interpreted into sign language. Descriptive subtitles will also be available for works presented as part of the interdisciplinary arts programme DOCU/SYNTHESIS.

Together with the "Third After Midnight" Foundation, we invite audiences to take part in the festival experiment "Shhh, I'm Watching a Film!" and try experiencing films with their eyes closed. If you require assistance navigating the festival venues or accessing inclusive formats, you can make use of

the “Come With Me!” initiative. Please notify the team about your visit in advance: +38 097 129 06 86, karpinskavira97@gmail.com — Vira.

DOCUSPACE

From **7 to 11 June**, the [DOCUSPACE](#) online cinema will present **twenty films**: all titles from the DOCU/UKRAINE and Strong Structures programmes; *Peace for Nina* by Zhanna Dovhych and *The Silence of Others* by Almudena Carracedo and Robert Bahar. The online cinema will also feature moving image works from the “Her Lens. Ukrainian Focus” selection within the **DOCU/SYNTHESIS** programme. Please note that the films will be available for viewing for two days only and exclusively within Ukraine. With accessibility in mind, all screening materials will include descriptive subtitles, while twelve of the twenty films will also feature audio description. Detailed schedules for the online releases and ticket prices will be announced later on the [Docudays UA website](#).

For further information about the festival, accreditation, or arranging interviews, please contact:
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За підтримки



Комерційні партнери



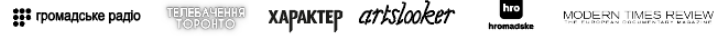
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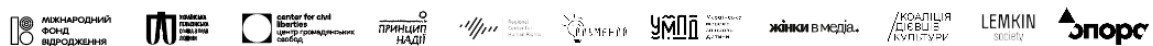
Генеральний медіапартнер



Медіапартнери



Партнери правозахисної програми



Інформаційні партнери правозахисної програми



Партнери Архіву Вііни



Партнери DOCU/PRO



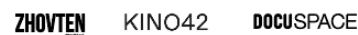
Партнери DOCU/СИНТЕЗ



Партнери Мережі DOCU/CLUB



Локації



Організатори

