

how (not) to film a fascist monument

Regie, Buch, Kamera, Montage **LORENZ ZENLESER**
Soundtrack **KASPAR ARENS**
Script Consultant **LISA HEUSCHOBER**
Filmentwicklung **SUPER8 REVERSAL LAB**
Filmscan **FOTOSPEED**

how (not) to film a fascist monument

Lorenz Zenleser | AT/IT 2025 | 08:54 min



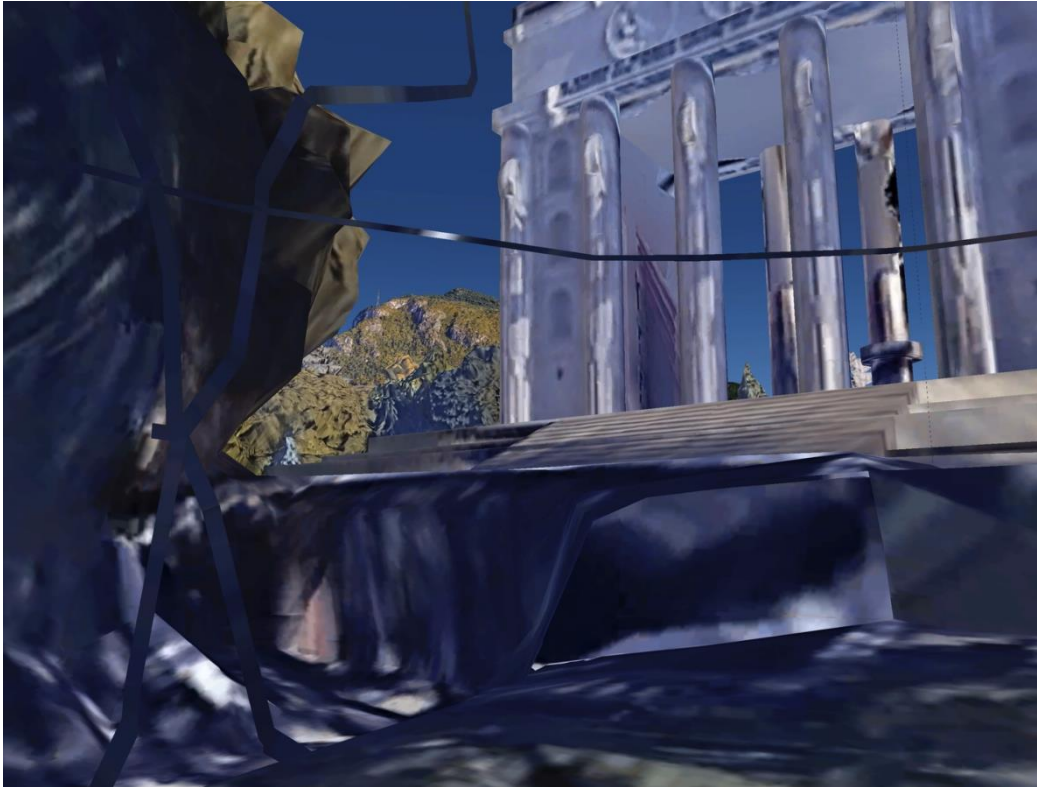
SHORT SYNOPSIS

Across the screen flickers the *The Victory Monument* in South Tyrol's capital Bozen, which was inaugurated in 1928 during the reign of the fascist regime in Italy. As a demonstration of fascist rule *The Victory Monument* was erected to celebrate Italy's self-proclaimed victory and the triumph over the Brenner border, while at the same time manifesting superiority over the German-speaking population, which by now had become rendered a minority and the target of the regime's *Italianization*.

Wondering how to critically question its testimony, filmmaker Lorenz Zenleser approaches the fascist landmark. First through existing digital reproductions of the building and finally with the a Double 8 camera - reflecting on how historiography is inscribed into material objects.

Public digital imagery is met by intimate black and white recordings. Silhouettes of marble columns, metal inscriptions, soldier's heads. *"But suddenly the image started to glitch. The camera revolted."*

And while the monument remains mostly untouched in the city center of Bozen, on film its image is continuously fragmented and distorted.



CREDITS & TECHNICAL INFORMATION

Director, Script, Camera, Editing

Lorenz Zenleser

Soundtrack

Kaspar Arens

Script Consultant

Lisa Heuschober

Development

Super8 Reversal Lab

Scans

Fotospeed

08:54 min

Englisch Audio Version / German Subtitles available

Double 8 / Screen recording

Sound Mix 5.1

WORLD PREMIERE: Bolzano Film Festival Bozen 38 (2025)

SCREENER

Link: <https://vimeo.com/949117761?ts=0&share=copy>

PW: Friedensplatz



SYNOPSIS

Across the screen flickers the *The Victory Monument* in South Tyrol's capital Bozen, which was inaugurated in 1928 during the reign of the fascist regime in Italy. Until the end of World War I the today autonomous province South Tyrol in northern Italy was part of the Austrian-Hungarian Empire. As promised by the Entente in the treaty of London, South Tyrol got annexed by Italy in 1920. As a demonstration of fascist rule *The Victory Monument* was erected by Mussolini, who wanted to hold the annexed territory and fend off claims by the German speaking neighbors to it.

A monument to celebrate Italy's self-proclaimed victory and the triumph of the Brenner border, while at the same time manifesting superiority over the German-speaking population, which by now had been rendered a minority in Italy and the target of the regime's *Italianization*.

Wondering how to critically question and document its testimony without reproducing the messages inscribed into monument itself, filmmaker Lorenz Zenleser approaches the fascist landmark. First through existing digital reproductions of the building and finally with a Double 8 camera - reflecting on how historiography is inscribed into material objects.

Public digital imagery is met by intimate black and white recordings. Silhouettes of marble columns, metal inscriptions, soldier's heads. *"But suddenly the image started to glitch. The camera revolted."*

And while the monument remains mostly untouched in the city center of Bozen, on film its image is continuously fragmented and distorted.

HOW (NOT) TO FILM A FASCIST MONUMENT is an encounter in the present as well as a reflection on existing gaps and persisting visual and historic distortions. Revolting images pose questions about the possibilities and necessities to deal with those historic markers that have never had the right to exist... but still do.

ABOUT THE DIRECTOR

Lorenz Zenleser was born in Bozen, Italy in 1993.

He is based in Vienna and works as a filmmaker, photographer, at film festivals and he curates film specials for CineCenter, a cinema in Vienna. He studied Sociology and Architecture in Innsbruck and in 2024 he graduated from the Master Social Design at Angewandte, University of applied arts Vienna. His films deal with places, private and public, memory and try to preserve a small glimpse of the existing.

Selected Work:

WHERE MY GRANDFATHER USED TO SIT (2023) | Short | Director, Camera, Editing
(World Premiere Vienna Shorts 2024, Official Selection Diagonale 2025)

BERNOULLISTRASSE 1 (2022) | Short | Co-Director, Camera, Editing
(Official Selection: Vienna Shorts 2023, DUEMILA30, Crossing Europe 2023, OFF GRID Foto Festival 2023, Architektur.Film.Sommer 2023 at AZW, Tangente St. Pölten 2024)

HORIZONS FROM WEST (2022) | Short Essay Film | Co-Director, Camera, Editing
(Official Selection BEAST IFF Porto, 2023, Angewandte Festival)

JESUS! ALIENS, I THINK. (2020) Short Essay Film | Script, Editing
(Official Selection: Vienna Shorts 2020, Diagonale 2020)

WORKS CITED IN *how (not) to film a fascist monument*

Mezzalana, Giorgio (2013): Geteilte Erinnerungen. Faschistische Denkmäler in Südtirol zwischen Konflikt und Historisierung. In: Pallaver (Hg.), Umstrittene Denkmäler, P. 135–164. Bozen: Edition Raetia.

Obermair, Hannes (2004): Das Beispiel Bozen oder: Lassen sich bauliche Relikte des Faschismus in demokratische Ressourcen transformieren? In: Ver/störende Orte. Zum Umgang mit NS-kontaminierten Gebäuden. Berlin, Wien: mandelbaum verlag.

Obermair, Hannes (2020): Der "Corso de la libertà". Zur Entstehung und Matrix eines Bozner Boulevards, S. 19-34. In: Obermaier, Hannes et al.(Hrg.): Lavori in corso. Die Bozner Freiheitsstrasse. Bozen: La Fabbrica del Tempo / Die Zeitfabrik.

Pardatscher, Thomas (2002): Das Siegesdenkmal in Bozen. Bozen: Athesia Ges.m.b.H source