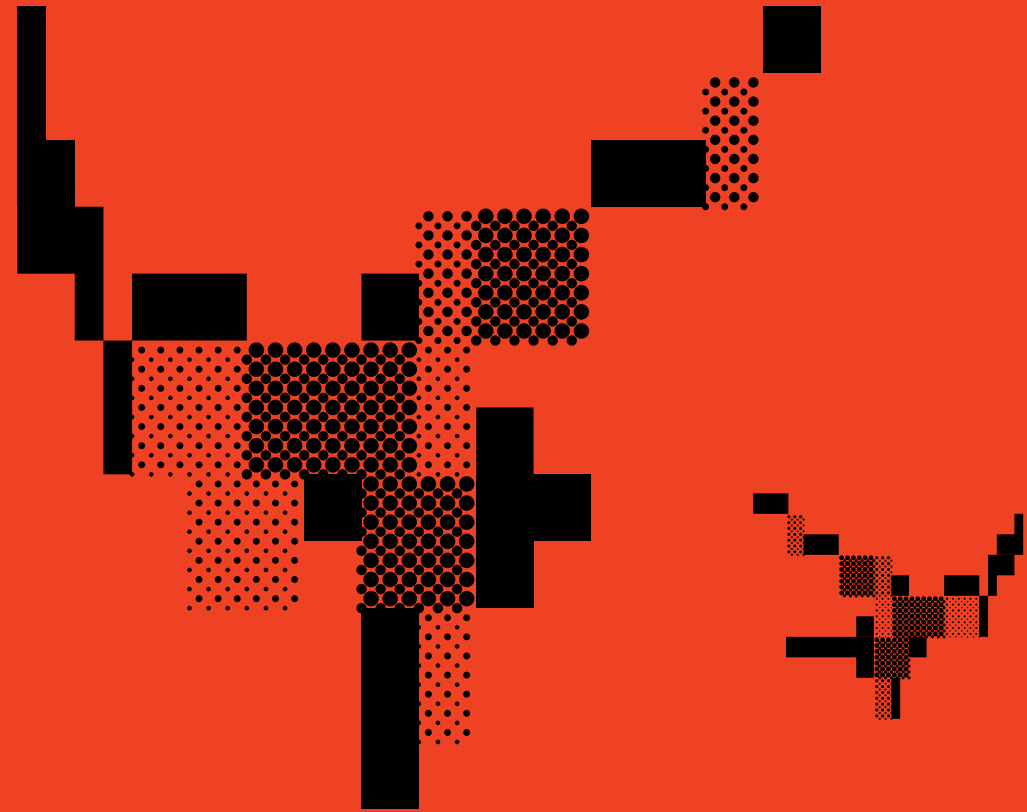


IndieLisboa Industry BY Allianz

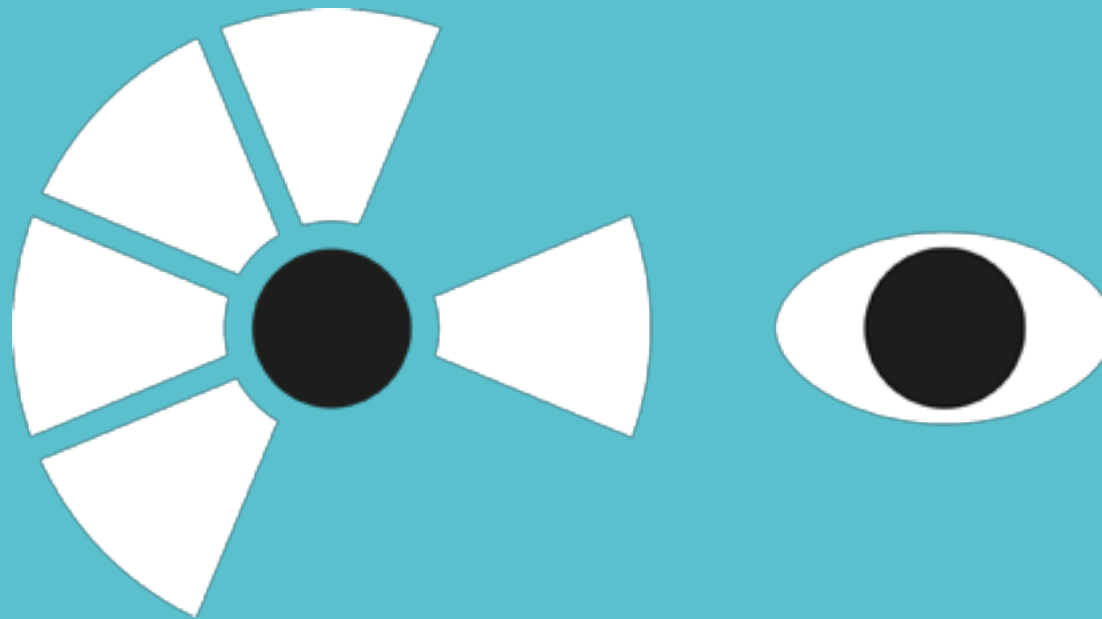
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INTRODUCTION

The industry activities of IndieLisboa are dedicated to introducing and supporting new Portuguese films and projects across genres and formats, presenting in 2020 a total of 30 new titles. While the festival takes place in the cinemas of Lisbon, this year's industry platform unfolds online.

The **Lisbon Screenings**, promoted by Portugal Film – Portuguese Film Agency, aim at introducing a curated selection of new Portuguese films, currently looking for a world, international or continental premiere. This year's programme presents six features, three of which in an advanced stage of completion, and eleven shorts, three of which also in post-production stage.

Created in 2011, the **Portuguese Film Fund** awards post-production prizes and introduces the excerpts of the nine selected projects in an advanced stage of completion. These eight shorts and one feature documentary are currently looking for a world premiere. A pitch will take place before an international jury.

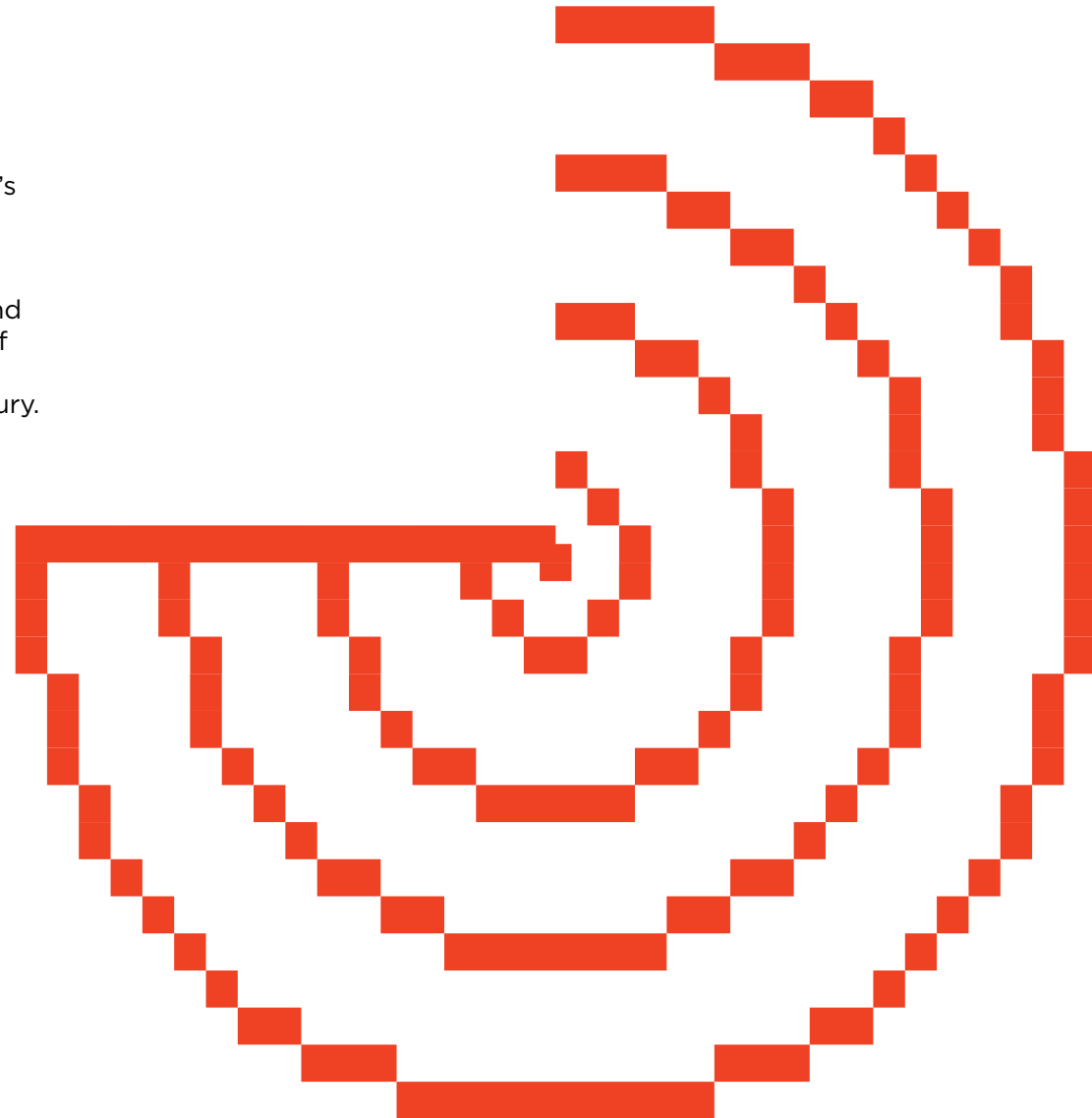
Cine Cerca is a scriptwriting residency for Francophone and Lusophone filmmakers. The four residents will join the pitching session to present their feature-length projects currently under development.

From August 25th to September 2nd we invite you to watch the excerpts of the nine projects of the Portuguese Film Fund and the presentations by the filmmakers of Cine Cerca.

The 17 films of the Lisbon Screenings will be available to watch from August 31st to September 2nd on Festival Scope Pro.

The live **pitching session** of the Portuguese Film Fund and Cine Cerca will take place on September 1st on Zoom and is open to all interested professionals upon registration.

A work meeting with the attending filmmakers, producers and industry professionals can be requested via industry@indielisboa.com or screenings@portugalfilm.org. Subject to the availability of all parties.



LISBON

SCREENINGS

BY INVITATION ONLY

Organized by Portugal Film – Portuguese Film Agency since 2015, the Lisbon Screenings were launched in 2006 as a parallel activity designed to promote Portuguese cinema among foreign professionals visiting IndieLisboa.

During three days, international programmers and other invited professionals are able to watch this year's selection of 17 new titles, selected for their internationalization potential.

The films and introductions by the filmmakers are available to watch from **August 31st to September 2nd**.

WWW.PORTUGALFILM.ORG

FEATURES

ANA AND MAURIZIO / ANA E MAURIZIO

by Catarina Mourão

THE LIFE WE KNOW / ENTRE LEIRAS

by Cláudia Ribeiro

THE YEAR OF THE DEATH OF RICARDO REIS /

O ANO DA MORTE DE RICARDO REIS

by João Botelho

FEATURES WIP

COMPANY / COMPANHIA

by Júlio Alves

THE INITIAL DAY / O DIA INICIAL

by Cláudia Alves

REVENGE / VINGANÇA

by Sérgio Tréfaut

SHORTS

THE CYPRESS DANCE / A DANÇA DO CIPRESTE

by Mariana Caló, Francisco Queimadela

AFTERNOON SUN / À TARDE SOB O SOL

by Gonçalo Pina

CATATÓNIA

by Tiago Rosa-Rosso

CHANTAL + PEDRO

by Júlio Alves

CORTE

by Afonso Rapazote, Bernardo Rapazote

REGADA

by Francisco Janes

POISE / SUSPENSÃO

by Luís Soares

THE SHIFT

by Laura Carreira

SHORTS WIP

BLINDMAN'S BUFF / CABRA CEGA

by Tomás Paula Marques

STROKES, PANDEMIA, GRAVADOR (PRIVILÉGIO)

by Clara Jost

TIMKAT

by Ico Costa



• • ANA AND MAURIZIO

ANA E MAURIZIO

CATARINA MOURÃO

LOOKING FOR FESTIVALS, SALES

63', DOCUMENTARY, COLOUR, PORTUGAL, 2020

Language(s) Portuguese, Italian

Premiere status International premiere available

World premiere IndieLisboa 2020

Script Catarina Mourão

Cinematography Tiago Figueiredo, Catarina Mourão

Sound Armanda Carvalho, Catarina Mourão

Editing Pedro Mateus Duarte

With Ana Marchand

Production Laranja Azul **Producer(s)** Catarina Mourão

World Sales Portugal Film - Portuguese Film Agency

Contact info Ana Isabel Strindberg dir@portugalfilm.org / www.portugalfilm.org

Ana, 70 years old, is a painter. Recently she discovered a book she lost as a child. The book, dated 1907, is a diary with photographs taken by her great-uncle Maurizio, on his adventure to Congo. The encounter with this book launches Ana on a journey through time and space.

Director's statement

Twenty years ago, I made a film in India, entitled *The Lady of Chandor*. Because of it I travelled a lot and somehow the idea of documentary and the representation of the Other became related to travelling. For Ana and Maurizio, travelling was also inherent to the expression of their identity, revealed through their diaries and photographs but also through painting and sculpture. Ana challenged me to travel through Maurizio's paths in search of clues about their past, from Alentejo to Naples and Rome, from Spain to India to Benares. Because of the pandemic I haven't travelled in space since I shot this film and at first glance this film almost feels like a period film. But at the same time the film also takes on a journey through different layers of time, questioning conventions and impelling us to imagine and accept new ways of living.



CATARINA MOURÃO Founder of the Portuguese Documentary Association. Teaches Film in many BA and MA courses. Created Laranja Azul, an independent production company where she has directed many awarded films. In 2016 she obtained her PhD in Film. Her PhD film *The Wolf's Lair* was released theatrically all over Portugal and premiered at Rotterdam.

Selected filmography

(2020) Ana e Maurizio (documentary)

(2019) O Mar Enrola na Areia (feature)

(2015) A Toca do Lobo (documentary)

(2010) Pelas Sombras (documentary)

(1998) A Dama de Chandor (documentary)



● ●
THE LIFE WE KNOW
ENTRE LEIRAS
CLÁUDIA RIBEIRO

LOOKING FOR FESTIVALS

82', DOCUMENTARY, COLOUR, PORTUGAL, 2020

Language(s) Portuguese

Premiere status International premiere available

World premiere IndieLisboa 2020

Cinematography Cláudia Ribeiro

Sound Cláudia Ribeiro

Editing Cláudia Ribeiro, João Miller Guerra, Raul Domingues

With Ana Madureira da Rocha, Maria Glória Madureira da Rocha

Production Uma Pedra no Sapato **Producer(s)** Cláudia Ribeiro, Filipa Reis, João Miller Guerra

Contact info **Mónica Lemos** distribution@umapedranosapato.com

www.umapedranosapato.com

The film follows the agricultural cycle in Portugal's remote inland, between the rivers Douro and Tâmega, and the life of two sisters who spend their days tirelessly toiling the land for subsistence.



Director's statement

I believe that it is necessary to know and understand the complexity of factors which are inherent to a social reality, in order to be able to register or represent it, or, rather, attain a view of it.



CLÁUDIA RIBEIRO 1990, Guimarães. Has a Bachelor's degree in Film and a Master's in Anthropology – Visual Cultures. Her work is focused on the concepts of culture and identity, constantly questioning human behaviour, memory, representation, and the concept of reality.

Filmography

(2020) Entre Leiras (feature)



● ● THE YEAR OF THE DEATH OF RICARDO REIS O ANO DA MORTE DE RICARDO REIS JOÃO BOTELHO

LOOKING FOR FESTIVALS, SALES

130', FICTION, BLACK AND WHITE, PORTUGAL, 2020

Language(s) Portuguese

Premiere status Continental premieres available

World premiere Mostra São Paulo 2020

Script João Botelho **Cinematography** João Ribeiro

Sound Jorge Saldanha

Editing João Braz

Music Daniel Bernardes

With Chico Díaz, Luís Lima Barreto, Catarina Wallenstein, Victoria Guerra, Rui Morrison

Production Ar de Filmes **Producer(s)** Alexandre Oliveira

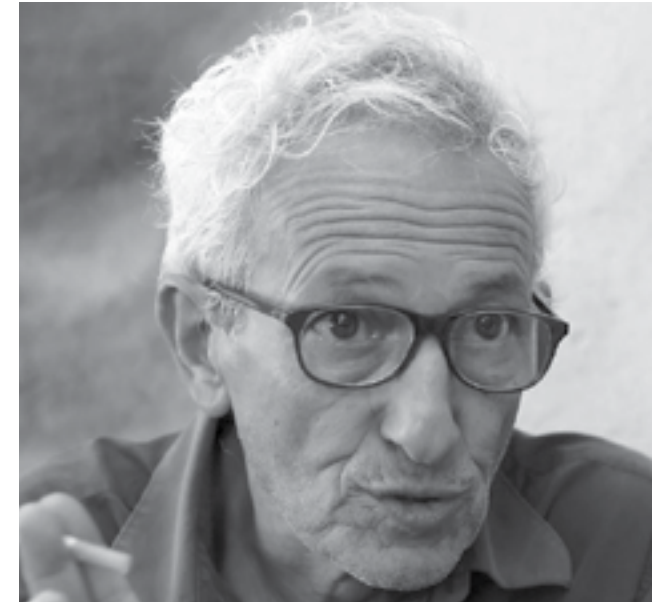
World sales Portugal Film - Portuguese Film Agency

Contact info Ana Isabel Strindberg dir@portugalfilm.org / www.portugalfilm.org

Fernando Pessoa created a series of heteronyms to survive his loneliness of genius. José Saramago wrote this novel about the return of Pessoa's heteronym Ricardo Reis to Portugal, after 16 years of exile in Brazil. 1936 is the year of all danger, the rise of fascism in the year of Ricardo Reis' return.

Director's statement

José Saramago wrote remarkable novels, created unforgettable characters and treated the Portuguese language like nobody else. I want to fight the forgetfulness and be aware that there is no cinema in Portugal without State support. I defend a moral and civic duty in the return of this support, doing public service to educate new generations and revive the memory of the older generations.



JOÃO BOTELHO Studied Sciences, Engineering and Film. His films have received awards at film festivals in Antwerp, Rio de Janeiro, Venice, Berlin, Pesaro, Belfort, Cartagena. Retrospectives in Bergamo (1996), La Rochelle (1998) and in the Luxembourg Cinemathèque (2002). Botelho was awarded the Ordem do Infante D. Henrique commendation for cultural merit.

Selected filmography

(2020) O Ano da Morte de Ricardo Reis (feature)
(2018) Peregrinação (feature)
(2016) O Cinema, Manoel de Oliveira e Eu (feature)
(2010) Filme do Desassossego (feature)
(2008) A Corte do Norte (feature)
(1998) Tráfico (feature)
(1985) Um Adeus Português (feature)
(1980) Conversa Acabada (feature)



COMPANY COMPANHIA JÚLIO ALVES

LOOKING FOR FESTIVALS, SALES

65' (ESTIMATED), DOCUMENTARY, EXPERIMENTAL, COLOUR, PORTUGAL, 2021

Language(s) Creole, Portuguese, English

Production status Post-production

Date of final cut December 2020

Premiere status World premiere available

Script Júlio Alves

Cinematography Miguel Saraiva

Sound João Alves

Editing Vitor Carvalho

Production Midnight Express **Producer(s)** Júlio Alves

World sales Portugal Film - Portuguese Film Agency

Contact info Ana Isabel Strindberg dir@portugalfilm.org / www.portugalfilm.org

Affinities and correspondences of a set of discourses that aesthetically and politically compose Pedro Costa's "company".



Director's statement

Company originates from fragments of images and sounds, from works by Pedro Costa as well as other authors. These fragments are assembled, collaged, edited, sometimes overlaid, other times juxtaposed, creating new correspondences/meanings between Costa's work and his 'company'.



JÚLIO ALVES Born in Lisbon in 1971. Doctorate in Communication Sciences. Master's degree in Film Studies. Júlio then began directing his own films in genres such as fiction, animation and documentary. His works have been nominated at many national and international festivals and have also received numerous awards.

Filmography

(2020) Chantal + Pedro (short)

(2020) A Arte de Morrer Longe (feature)

(2019) Sacavém (documentary)

(2012) O Regresso (documentary)

(2012) A Casa (documentary)

(1995) A Fachada (short)



● ● THE INITIAL DAY O DIA INICIAL CLÁUDIA ALVES

SECOND
FEATURE
FILM

WORK
IN
PROGRESS

LOOKING FOR INTERNATIONAL FUNDING, PRE-SALES, DISTRIBUTORS

70' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, BRAZIL, 2021

Language(s) Portuguese

Production status Editing

Date of final cut April 2021

Premiere status World premiere available

Script Cláudia Alves

Cinematography Cláudia Alves

Sound Cláudia Alves, Fernando Henna

Editing Raúl Barreras

With Joana Ribeiro

Production Blablal Media, Carneiro Verde Filmes **Producer(s)** Filipe Araújo

Contact info **Filipe Araújo** filaraujo@blablalamedia.com

An oncologist is forced to stay at home as soon as the state of emergency is declared. As we dive into her intense work routine, we get to know other facets of her life.

Director's statement

During the quarantine, I suddenly found myself living 24 hours a day between four walls. *The Initial Day* was born from the necessity of a restart. From the early beginning my intention was to make a film with a character and not about a character, trying to capture the intimacy and the concerns of the moment.



CLÁUDIA ALVES Portuguese filmmaker based in Lisbon. She studied documentary filmmaking at the International Film and TV School in Cuba, after graduating in Fine Arts at Lisbon University. Her work explores cultural differences, personal memories and collective memory.

Selected filmography

(2014) Tales on Blindness (documentary)

(2012) Sobre Viver (documentary)

(2012) El Cartero (short – school film)



● ● REVENGE VINGANÇA SÉRGIO TRÉFAUT

LOOKING FOR FESTIVALS, SALES, DISTRIBUTORS

86' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, FRANCE, BRAZIL, 2020

Language(s) Portuguese

Production status Post-production

Date of final cut December 2020

Premiere status World premiere available

Script Sérgio Tréfaut

Cinematography Léo Bittencourt, Luís Abramo, Camila Freitas, Carlos Baptista

Sound João Henrique Costa

Editing Sérgio Tréfaut, Bianca Oliveira

Production Faux, Les Films d'Ici, Refinaria Filmes **Producer(s)** Sérgio Tréfaut

Contact info **Sérgio Tréfaut** faux_pt@yahoo.com

Revenge is the portrait of a vanishing country, Brazil. The elderly used to gather in the romantic gardens of Catete Palace – the former Presidency of the Republic. After sunset they would tell each other the meaning of life, singing love songs.



Director's statement

I left Brazil in 1976, and only came back to live here two years ago, in the worst moment of its recent history. I intended to make a film to show what I most love about my country – an endearing, yet disappearing generation of amateur singers. I just did not know they could disappear so fast.



SÉRGIO TRÉFAUT Born in Brazil, from Portuguese and French parents, he studied Philosophy at the Sorbonne and became an award-winning director of documentaries and fiction. His latest fiction feature *Raiva* received six main Portuguese Academy Awards and two Portuguese Golden Globes, including best film.

Selected filmography

(2018) *Raiva* (feature)
(2016) *Treblinka* (documentary)
(2014) *Alentejo, Alentejo* (documentary)
(2011) *Viagem a Portugal* (feature)
(2009) *A Cidade dos Mortos* (documentary)
(2004) *Lisboetas* (documentary)
(1999) *Outro País* (documentary)



● ● ●
AFTERNOON SUN
À TARDE, SOB O SOL
GONÇALO PINA

LOOKING FOR FESTIVALS

10', EXPERIMENTAL, FICTION, COLOUR, PORTUGAL, 2020

Language(s) no dialogue

Premiere status International premiere available

World premiere IndieLisboa 2020

Script Gonçalo Pina

Cinematography Mateus Amaral Oliveira

Sound Hugo Costa

Editing João Macedo, Gonçalo Pina

With Miguel Baltazar, Ana Arinto, David S. Costa

Production Lisbon Theatre and Film School (ESTC) **Producer(s)** Rui Ferreira

Contact info **Rui Ferreira** rui.ferreira222@gmail.com

Carlos is laying down. A sunburn on his back. The wind is still. The air is warm. There's a dryness in the air. He can barely breathe, until he sees Mateus.

Director's statement

I was very interested in working the desire and the incommunicability that comes when the later isn't reciprocate. I wanted a type of communication and mise-en-scène much more centered in the bodies and eyes of the actors. It's all about passing feelings, emotions and memories to the viewer. I wanted the camera to be afar from the others, to feel like we too, are watching them, like our main character (Carlos) does. There is an unfulfilled wish that will never be, and the main character knows it right away. When we finally have them together, sitting side by side, for Mateus (the wanted boy), it's like if Carlos wasn't there. Carlos says something to him but, there is something that prevents Mateus to hear it. We don't hear it either. I wouldn't be faithful to the idea of the film, if we had an audible word there. Everything that is happening in that space and time, exists only in Carlos head.



GONÇALO PINA Born in Almada in 1997. He studied History in the Faculdade de Ciências Sociais e Humanas. He has also worked on some films in directing, editing and production. He is currently a student of editing at the Lisbon Theatre and Film School (ESTC).

Filmography

(2020) À Tarde, Sob o Sol (short)



● ● CATATÓNIA TIAGO ROSA-ROSSO

LOOKING FOR FESTIVALS, DISTRIBUTORS, SALES

21', FICTION, COLOUR, PORTUGAL, 2020

Language(s) Portuguese

Premiere status World premiere available

Script Tiago Rosa-Rosso

Cinematography Tiago Rosa-Rosso

Sound João Bruno Soeiro

Editing Francisco Costa

Production Cooperativa nº12 **Producer(s)** Tiago Rosa-Rosso Carvalhas

Contact info **Tiago Rosa-Rosso** tiagocarvalhas@gmail.com

Two independent workers find a friend standing, paralysed like a statue in the middle of a street. Having no clue what to do with him, they carry him around trying to find a solution to his and their problems.

Director's statement

Workers have been stripped of any bound by a false concept of independence. Each one is his own boss. There are no common struggles. This generates a sense of impotence and paralysis. *Catatónia* is a journey through this common apathy.



TIAGO ROSA-ROSSO His first short film *Peixe Azul* was awarded special jury prize at Curtas Vila do Conde. He has had a regular presence in the official competition of major Portuguese film festivals.

Selected filmography

(2020) Catatónia (short)
(2018) Intruções Para Uma Revolução (short)
(2017) Pathos (short)
(2017) Inês Marcha (short)
(2015) Despedida (short)
(2011) Peixe Azul (short)



● ● **CHANTAL + PEDRO** **JÚLIO ALVES**

LOOKING FOR FESTIVALS, SALES

8', EXPERIMENTAL, COLOUR, PORTUGAL, 2020

Language(s) no dialogue

Premiere status World premiere available

Script Júlio Alves

Cinematography Miguel Saraiva

Sound Hugo Leitão

Editing Vitor Carvalho

Production Midnight Express **Producer(s)** Júlio Alves

World sales Portugal Film - Portuguese Film Agency

Contact info Miguel Valverde dir@portugalfilm.org / www.portugalfilm.org

Chantal Akerman and Pedro Costa meet in a movie theater.

Director's statement

Affinities and correspondences of a set of discourses that aesthetically and politically compose Pedro Costa's "company".



JÚLIO ALVES Born in Lisbon in 1971. Doctorate in Communication Sciences. Master's degree in Film Studies. Júlio then began directing his own films in genres such as fiction, animation and documentary. His works have been nominated at many national and international festivals and have also received numerous awards.

Selected filmography

(2020) Chantal + Pedro (short)

(2020) A Arte de Morrer Longe (feature)

(2019) Sacavém (documentary)

(2012) O Regresso (documentary)

(2012) A Casa (documentary)

(1995) A Fachada (short)



● ● **CORTE** **AFONSO RAPAZOTE, BERNARDO RAPAZOTE**

LOOKING FOR FESTIVALS, SALES

28', FICTION, COLOUR, PORTUGAL, 2020

Language(s) Portuguese

Premiere status Continental premieres available

World premiere Cannes – Cinéfondation 2020

Script Afonso Rapazote, Bernardo Rapazote

Cinematography João Sanchez

Sound Mariana Dionísio

Editing João Pedro Duarte

With António Mortágua, Gustavo Salvador Rebelo, Miguel Monteiro, Victor Gonçalves, Afonso Rapazote, Bernardo Rapazote

Production Lisbon Theatre and Film School (ESTC) **Producer(s)** Pedro Campelo

World sales Portugal Film – Portuguese Film Agency

Contact info **Margarida Moz** dir@portugalfilm.org / www.portugalfilm.org

At the core of a royal court unbalanced by the long absence of its King, the Crown Prince is murdered. Wrapped in the plot of the promoters of a decaying libertine spirit, the heir's brothers, a pair of twins, witness a hunt for the perpetrator.

Director's statement

A cut in the remains of a family embodied by the bond of two twin brothers guided by their valet. A look at order and freedom – and its impossible conciliation in our perception of the late 18th century with awareness of the present.



AFONSO RAPAZOTE, BERNARDO RAPAZOTE

Born in Portugal in August 1997. The pair of twins studied Film at the Lisbon Theatre and Film School and co-wrote and directed the short film *Corte* in their third year, which integrated the Cannes Film Festival's Cinéfondation selection in 2020.

Filmography

(2020) *Corte* (short – school film)



● ● ●
THE CYPRESS DANCE
A DANÇA DO CIPRESTE
MARIANA CALÓ, FRANCISCO QUEIMADELA

LOOKING FOR FESTIVALS, SALES

37', DOCUMENTARY, EXPERIMENTAL, FICTION, COLOUR, PORTUGAL, 2020

Language(s) Portuguese, English

Premiere status Continental premieres available

World premiere FiDMarseille 2020

Script Mariana Caló, Francisco Queimadela

Cinematography Mariana Caló, Francisco Queimadela

Sound Mariana Caló, Francisco Queimadela, Luis Silveira

Editing Mariana Caló, Francisco Queimadela

Music Jessika Kennery, Eyvind Kang

With Mariana Barrote, Henrique da Luz, Artur da Luz, Rafael da Luz

Production MC/FQ **Producer(s)** Mariana Caló, Francisco Queimadela, Laura Carreira

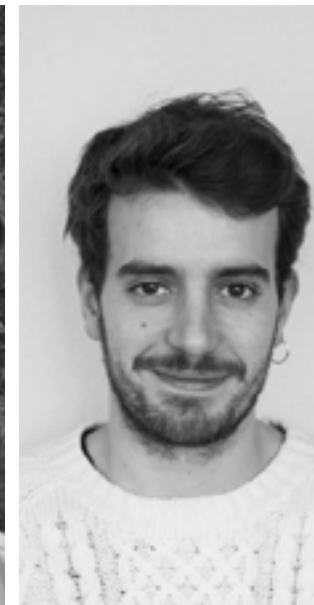
World sales Portugal Film - Portuguese Film Agency

Contact info Ana Isabel Strindberg dir@portugalfilm.org / www.portugalfilm.org

A sensory journey, between documentary and imagination.
 An encounter with nature, contact and affection, the
 movement of a familiar circle.

Director's statement

The Cypress Dance springs from our interest in the immanent transformations of the body driven by dreams and desire, love and death, in their lucid and ghostly variants. Embracing the influence of imagination in the encounter with nature, it brings to light relationships of continuity and discontinuity with other beings and elements, as it follows the movements of a family circle.



MARIANA CALÓ, FRANCISCO QUEIMADELA

Graduated in Painting from the fine arts academy of Porto, and have been collaborating as a duo since 2010. Their practice is developed through a privileged use of moving image, intersecting installation and site-specific environments, but also drawing, painting, photography and sculpture.

Filmography

(2020) *A Dança do Cipreste* (Short)

(2018) *Sombra Luminosa* (short)

(2014) *A Trama e o Círculo* (short)



● ● POISE SUSPENSÃO LUÍS SOARES

LOOKING FOR FESTIVALS, SALES

7', ANIMATION, COLOUR, PORTUGAL, 2020

Language(s) no dialogue

Premiere status International premiere available

World premiere IndieLisboa 2020

Script Luís Soares, Cátia Salgueiro

Concept Art Luís Soares

Sound António Porém Pires

Editing Luís Soares

Production Filmes do Gajo **Producer(s)** Mário Gajo de Carvalho

World sales Portugal Film - Portuguese Film Agency

Contact info **Margarida Moz** dir@portugalfilm.org / www.portugalfilm.org

A sad and restrained man lying on the bed in his empty room. Hesitates, ponder hypotheses in a cycle without deciding, stuck. In exhaustion all anguish equals. Another man is sitting at the window: he looks at him and to the street. Characters in broken situations.

Director's statement

In this film, I am interested in exploring the moment of indecision, with its own tensions. It is a dramatically delimited moment in which there is no proper action in its general sense. Action and time seem to be suspended.



LUÍS SOARES His first animated film, *Any Other Man*, premiered at Curtas Vila do Conde, winning several award such as at Cinanima, ZINEBI and IndieLisboa. His second short animation, *Poise*, is premiering at IndieLisboa 2020.

Filmography

(2020) *Suspensão* (short)

(2012) *Outro Homem Qualquer* (short)



● ●
REGADA
FRANCISCO JANES

LOOKING FOR FESTIVALS, DISTRIBUTORS, SALES

17', DOCUMENTARY, EXPERIMENTAL, COLOUR, PORTUGAL, 2020

Language(s) no dialogue

Premiere status International premiere available

World premiere IndieLisboa 2020

Script Francisco Janes

Cinematography Francisco Janes

Sound Francisco Janes

Editing Francisco Janes

With Rafael Toral, Rute Praça, Elsa Toral

Producer(s) Francisco Janes

Contact info **Francisco Janes** franciscojanes@gmail.com

Tracking another forest fire we look at a family's life renewing diversity, starting from isolation.

Director's statement

A shepherd in Siberia looks over another crater opening into the permafrost and tells us: people are civilized, they think they've separated from nature, but nature reminds them of themselves.



FRANCISCO JANES Lives and works in Vilnius. He is an artist and independent filmmaker whose work grows around experience and sound. He studied in FLUL, completed Advanced Photography in Ar.Co in Lisbon, and was an Ernesto de Sousa fellow in 2008 in New York. In 2012 he obtained his MFA in Film from CalArts in Los Angeles.

Selected filmography

(2020) Regada (short)

(2019) 8950 (short)

(2018) Avistamento (short)

(2017) Solar Vision (short)



THE SHIFT

LAURA CARREIRA

LOOKING FOR FESTIVALS, SALES

9', FICTION, COLOUR, PORTUGAL, UNITED KINGDOM, 2020

Language(s) English

Premiere status Continental premieres available

World premiere Venice International Film Festival 2020

Script Laura Carreira

Cinematography Karl Kürten

Sound John Cobban

Editing Florian Nonnenmacher

With Anna Russell-Martin

Production MTP **Producer(s)** Maeve McMahon, Mhairi Valentine, Laura Carreira

World sales Portugal Film - Portuguese Film Agency

Contact info **Margarida Moz** dir@portugalfilm.org / www.portugalfilm.org

Anna takes her dog for a morning walk before doing her shopping. Searching through discounted items, Anna wanders through the supermarket. As her groceries edge towards the checkout, her agency calls; she has lost her shift.

Director's statement

The idea that we live as free individuals never felt truthful to me. Our chronic dependency on work and the insecurity felt by so many is a reality cinema must represent and I want my films to contribute to this. *The Shift* is the portrait of this dependency from the perspective of a young woman who powerlessly sees her life derail in an instant.



LAURA CARREIRA Born in Porto, 1994. Portuguese filmmaker based in Scotland. *Red Hill* won the New Visions Award at the Edinburgh IFF and was nominated for a BAFTA Scotland Award. Currently developing her first feature.

Filmography

(2020) *The Shift* (short)

(2018) *Red Hill* (short)



● ● BLINDMAN'S BUFF CABRA CEGA TOMÁS PAULA MARQUES

LOOKING FOR FESTIVALS, SALES

16' (ESTIMATED), FICTION, COLOUR, PORTUGAL, 2021

Language(s) Portuguese **Production status** Post-production

Date of final cut December 2020

Premiere status World premiere available

Script Inês Pinheiro Torres, Marcelo Tavares, Rodrigo Vaiapraia, Tomás Paula Marques

Cinematography Manuel Pinho Braga **Sound** Marcelo Tavares **Editing** Clara Jost, Jorge Jácome

Music Vaiapraia, Raw Forest **With** Francisca Silva, Gaspar Menezes, Eluisa Muambi

Producer(s) Cristiana Cruz Forte, Tomás Paula Marques, Patrícia Silva, Maria Inês Gonçalves

World sales Portugal Film - Portuguese Film Agency

Contact info Margarida Moz dir@portugalfilm.org / www.portugalfilm.org

Gabi believes in her ability to act in times of injustice, relying on her physical abilities. One day, Gabi finds out that her brother, Daniel, is a victim of bullying in their neighbourhood. Suffering from unexpected outbreaks of sleepwalking, he disappears from home during the night. While trying to avenge him, Gabi realizes that perhaps all the coinciding events related to her brother are a test made by ghosts of the past.



Director's statement

Based on an autobiographical approach, *Blindman's Buff* portrays the frustration of young people in our attempt to find mechanisms of resistance. The dramatic intentions of this film are focused on two main points: firstly, in the bond between two siblings, in which one of them, Gabi, faces the relation between the idealization of feminist theory and its practice in the real world; secondly, in the way the history of movements of bodies in dissent haunts those who are trying to avenge their ancestors in the present day. This historical tension causes an imminent frustration in front of Gabi's illusions and inability to take action. Hence, the introduction of these issues intends to disenchant the optimistic image of some social movements and reveal the actual difficulties in doing justice, forming a portal between different epochs that aims to rethink our future.



TOMÁS PAULA MARQUES Born in Porto, 1994, studied Directing at the Lisbon Theatre and Film School. Their graduation short *In Case of Fire* won the Orona Prize at San Sebastián. They postgraduated in Sociology and worked in editing with João Pedro Rodrigues. Currently enrolled at Elías Querejeta Zine Eskola, in San Sebastián.

Filmography

(2019) *Em Caso de Fogo* (short)

(2016) *Sem Armas* (short - school film)



STROKES, PANDEMIA, GRAVADOR (PRIVILÉGIO) CLARA JOST

LOOKING FOR FESTIVALS

12' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, 2020

Language(s) Portuguese, English

Production status Post-production

Date of final cut December 2020

Premiere status World premiere available

Script Clara Jost

Cinematography Clara Jost

Sound Clara Jost, Marcelo Tavares

Editing Clara Jost

Production Alce Filmes **Producer(s)** Teresa Villaverde

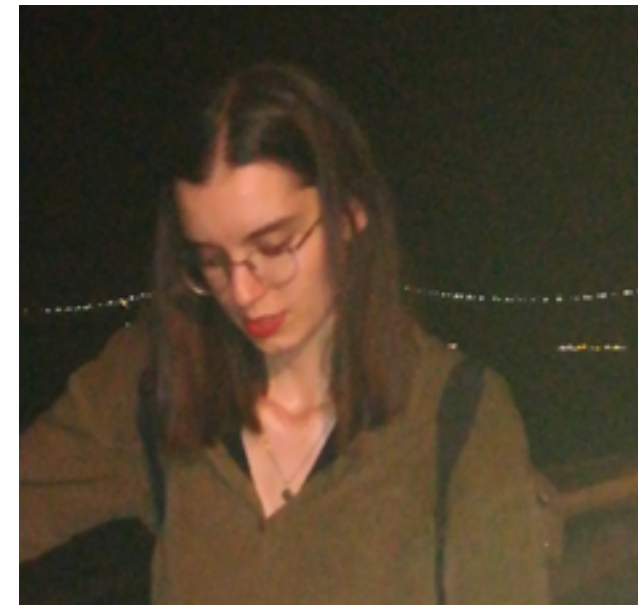
Contact info Teresa Villaverde alcefilmes@gmail.com / www.clarajost.wixsite.com/cinema

Lisbon, 2020. During the Covid-19 pandemic, some people ease themselves at the viewpoint of Monsanto's Green Corridor. The importance of green spaces in big cities becomes evident.



Director's statement

During confinement, I found a Lisbon viewpoint that gave me hope, as it seemed to do with others too. Realizing the cruciality of urbanism and green spaces, I started a film on my own, using a method in which trial and error was the basis.



CLARA JOST Born in Lisbon, 1997. Studied directing in Lisbon and is going to Belgium for a MA. Besides having directed three shorts and being an actress, she works regularly as an editor. *Meine Liebe* is premiering at IndieLisboa 2020.

Filmography

(2020) *Meine Liebe* (short)

(2018) *Verniz* (short- school film)



TIMKAT

ICO COSTA

LOOKING FOR FESTIVALS, SALES

13' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, ETHIOPIA, 2020

Language(s) Amharic

Production status Post-production

Date of final cut December 2020

Premiere status World premiere available

Cinematography Ico Costa, Ana Mariz

Sound Ana Mariz, Ico Costa, Tewoderos Ayanaw, Marcelo Tavares, António Porém Pires

Editing Raúl Domingues, Ico Costa

Production Oublaum Filmes

World sales Portugal Film - Portuguese Film Agency

Contact info Ana Isabel Strindberg dir@portugalfilm.org / www.portugalfilm.org

Timkat is a celebration of the baptism of Christ in the river Jordan in order to save all mankind. The ones who are not baptized every year will not be able to reach the kingdom of heaven.



Director's statement

In 2019 I went to Ethiopia in search of the script for a feature film. Coincidentally I found myself in the city of Gondar at the time that Timkat (the Baptism) was celebrated. I had a Super 8 film camera on me and ten reels of two and a half minutes each. I was not prepared for anything, certainly not prepared to shoot the Timkat. My priority was the other film. But as I got closer to the date when the celebration was going to take place, I also became aware of its importance, which was much greater than I had suspected. And when I found myself surrounded by this sea of people, I started filming. I was no longer interested in Timkat, but in those people who live it, in each of those faces the camera fleetingly frames throughout the film and that thus build the mosaic of a society, of a people with an history that is still impenetrable to me.



ICO COSTA Born in Lisbon, 1983. He studied at the Lisbon Theatre and Film School and at the Universidad del Cine (FUC), in Buenos Aires. In 2011 he was admitted at Le Fresnoy - Studio national des arts contemporains, in France. His work was shown at several festivals such as Cannes' Critics' Week, Locarno, among others.

Selected filmography

(2019) Alva (feature)
(2017) Barulho, Eclipse (documentary)
(2017) Nyo Vweta Nafta (short)
(2014) Antero (curta)

PORTUGUESE

FILM

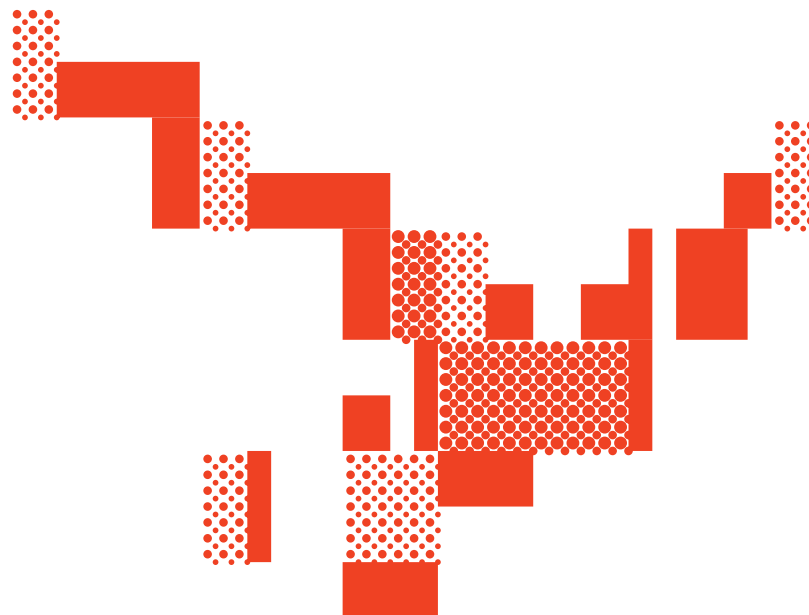
FUND

Created in 2011, the Portuguese Film Fund is a complementary tool to support the post-production of Portuguese films and introduce them to film professionals.

The teams of the nine selected projects perform a pitch before the jury and other interested professionals. The winners will be announced on September 3rd.

The excerpts and introductions by the filmmakers are available to watch from **August 25th to September 2nd**.

WWW.INDIELISBOA.COM/FUNDO



PROMISED LAND / TERRA PROMETIDA

by Margarida Gramaxo

ECHO OF A PUNCH IN THE BONE /

ECO DE UM SOCO NO OSSO

by Gabriela Giffoni

FLOATING LOVERS SING DORMIENTI /

NAMORADOS A PENAR CANTAM DORMIENTI

by Diogo Baldaia

JANDIRA ASCENSÃO

by Gustavo Imigrante

SILENCES / SILÊNCIOS

by César Pedro

SKIN RIVER / TERCEIRO TURNO

by Mário Macedo

THE GARDEN OF EDEN / O JARDIM DE ÉDEN

by Vasco Trábulo Bäuerle

VEXATIONS

by Leonardo Mouramateus

WITH FLOWERS

by Helena Estrela

AWARDS

A) ESCOLA DAS ARTES, UNIVERSIDADE CATÓLICA PORTUGUESA (PORTO)

€1.500, AWARDED TO A PROJECT OF ANY LENGTH

ECHO OF A PUNCH IN THE BONE
FLOATING LOVERS SING DORMIENTI
JANDIRA ASCENSÃO
PROMISED LAND
SILENCES
SKIN RIVER
VEXATIONS
WITH FLOWERS

B) DIGITAL MIX MÚSICA E IMAGEM

POST-PRODUCTION SOUND SERVICES FOR ONE FEATURE AND ONE SHORT FILM

ECHO OF A PUNCH IN THE BONE
PROMISED LAND
SILENCES
SKIN RIVER
VEXATIONS

C) FUNDAÇÃO GDA

€6.000 FOR THE CREATION OF ORIGINAL MUSIC, AWARDING ONE FEATURE (€4.000) AND ONE SHORT (€2.000), OR, ALTERNATIVELY, THREE SHORT FILMS (EACH €2.000)

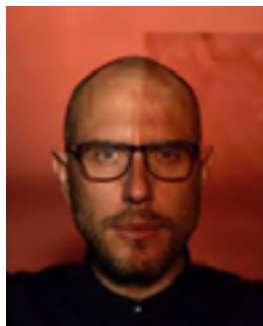
ECHO OF A PUNCH IN THE BONE
FLOATING LOVERS SING DORMIENTI
PROMISED LAND
SILENCES
VEXATIONS
WITH FLOWERS

D) THE YELLOW COLOR

TWO STUDIO DAYS OF COLOR GRADING FOR A SHORT FILM

ECHO OF A PUNCH IN THE BONE
SILENCES
SKIN RIVER
VEXATIONS

JURY

**FILIPPE RAPOSO**

Musician
 (Portugal)

Pianist, composer and arranger. Has a master's degree in Piano Jazz Performance by Royal College of Music (Stockholm) and a bachelor degree in Classical Composition by Escola Superior de Música de Lisboa. Collaborates regularly with many of the leading names in Portuguese music and composes soundtracks for cinema and theater. Since 2004 is a resident pianist for silent film screenings at the Portuguese Cinematheque and has created two original soundtracks for Portuguese silent films. Has five original albums.

**INKE VAN LOOKE**

Manager CineMart & Rotterdam Lab
 at IFFR Pro
 (The Netherlands)

Inke Van Looke worked for the International Film Festival Rotterdam in various capacities and is part of the IFFR PRO team since 2011. As manager of CineMart & Rotterdam Lab she focuses on long-term strategies, innovation, supporting talent, and creating new programmes for all IFFR PRO activities. She is part of the selection committee of CineMart and Hubert Bals Fund, is a guest expert for MIDPOINT, and served on several juries for international festivals.

**ROSA SPALIVIERO**

Curator and producer
 at Twenty Nine Studio & Production
 (Belgium, Democratic Republic of the Congo)

Born in Dakar, lives and works between Brussels and Lubumbashi. Founding member of Picha association and the Lubumbashi Biennale since 2008, she was introduced to African cinemas in Maputo as a program assistant at the Dockanema Documentary Film Festival directed by Pedro Pimenta (2006-2010). She was producer for Atelier Graphoui for 7 years (2011-2018), an experimental audiovisual production workspace in Brussels supporting first-time filmmakers. She works as a curator, independent film producer and founder of Twenty Nine Studio & Production.



PROMISED LAND

TERRA PROMETIDA

MARGARIDA GRAMAXO

FIRST
FEATURE
FILM

WORK
IN
PROGRESS

AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
- B) SOUND POST-PRODUCTION
- C) ORIGINAL MUSIC CREATION

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS, PRE-SALES

80' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, 2021 (ESTIMATED)

Language(s) Creole, Portuguese **Production status** Editing **Date of final cut** February 2021

Budget €140.000 **Aquired amount** €90.000 - 64% **Required amount** €50.000 - 36%

Funds or awards received RTP

Script Margarida Gramaxo **Cinematography** Hugo Azevedo **Sound** Gil Fidalgo

Editing Grazie Pacheco, Frederico Moreira **Music** Simon Lundsgaard

Production Maus da Fita Film Production

Producer(s) David Vasques, João Afonso Vaz, Margarida Gramaxo

Contact info geral@mausdafita.pt / www.mausdafita.pt

For more than 20 years Lindo was a skillful turtle hunter in the seas of the Island of Príncipe. Yet soon after meeting a marine biologist Lindo became his assistant. Now he works in conservation and believes the future of Príncipe is dependent on the preservation of nature.

Director's statement

In 2012 Príncipe was classified as a UNESCO Biosphere Reserve. The Island now attracts increasing numbers of foreign conservationists intent on preserving its natural environment, provoking deep transformations in the lifestyle of the people of Príncipe. In 2016 I became friends with Lindo Graça (50), a marine guard in turtle protection who was last year selected as project coordinator for the definition of marine protected areas. Lindo, through his own journey, helped me first understand and then portray the unique and changing relationship between man and nature on the Island. Lindo's story is a mirror for the collective effort of the people of Príncipe to define their own ethical code to regulate their relationship with nature. I would like this film to be a contribution towards that effort and to the search for a coordinated international approach to conservation.



MARGARIDA GRAMAXO Director, producer and scriptwriter, born in 1982. Studied law and worked as a lawyer for seven years. Started working in cinema and audiovisual in 2013. As producer collaborated with Warner Bros, The Takes, Arquipelago Filmes and Maus da Fita.

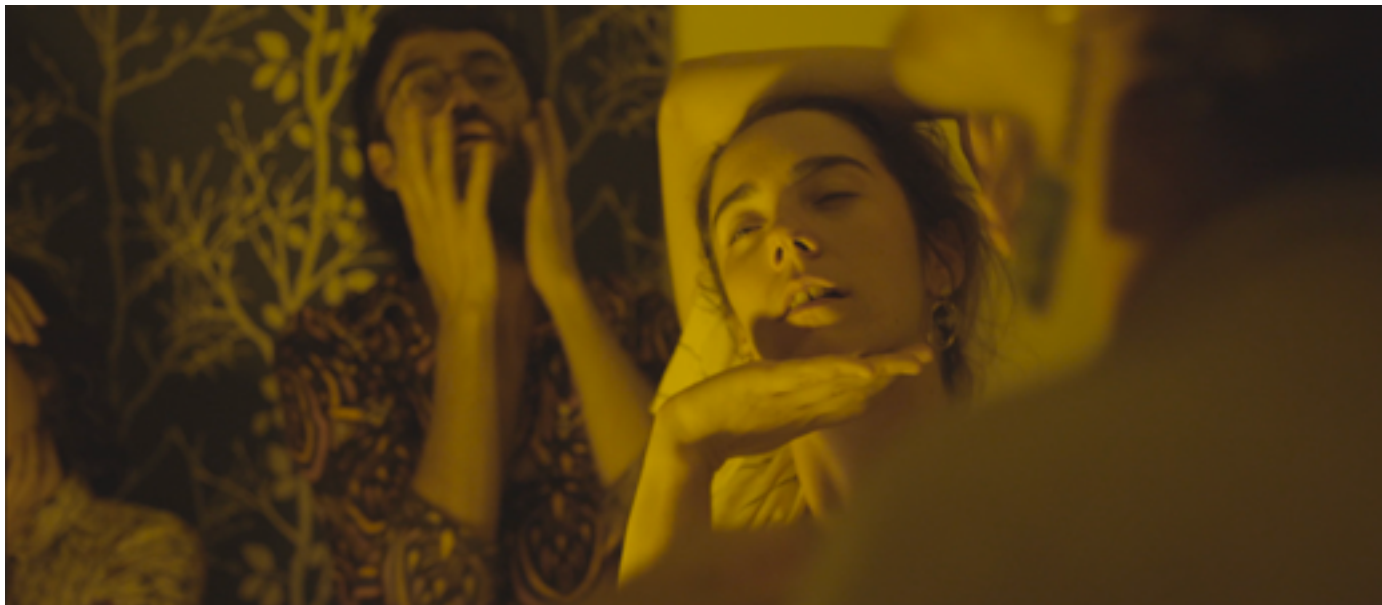
Filmography

(2021) Terra Prometida (documentary)

Current additional projects by the director

(2022) A Ementa (short, fic., scriptwriting)

(2021) À Tona (short, doc., development)



ECHO OF A PUNCH IN THE BONE

ECO DE UM SOCO NO OSSO

GABRIELA GIFFONI

AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
- B) SOUND POST-PRODUCTION
- C) ORIGINAL MUSIC CREATION
- D) IMAGE POST-PRODUCTION

LOOKING ALSO FOR POST-PRODUCTION FUNDS

27' (ESTIMATED), FICTION, COLOUR, PORTUGAL, BRAZIL, 2020 (ESTIMATED)

Language(s) Portuguese **Production status** Editing, Rough cut **Date of final cut** October 2020

Budget €8.000 **Aquired amount** €5.650 - 71% **Required amount** €2.350 - 29%

Script Gabriela Giffoni **Cinematography** Aline Belfort **Sound** Bruno Garcez **Editing** Ian Capillé
Music Hugo Rocha **With** Nina Botkay, Cecília Gallindo Cornélio, Yuri Firmeza, Carol Rodrigues

Production Filmes Fantasma **Producer(s)** Gabriela Giffoni, Ian Capillé

Contact info kinofantasma@gmail.com / gabigiffoni@gmail.com

Nina has to return to her home country after two years away. In the night before the flight, she has dinner with friends at which is revealed the stories of this group of foreigners in the new country. In the next morning, on the day of departure, Nina lives a nightmare.



Director's statement

Eco of a Punch in the Bone reflects the experience of being in the process of immigration. It is set in Lisbon, in which new relationships are being - intensely - available, imposed, experienced, and there are lots of stories about resolving Kafkaesque immigration bureaucracies. I wanted to address an unceasing identity porosity: characters who are still understanding their social status as an immigrant, at the same time they are no longer part of where they came from. They respond to situations by discovering, in themselves, voices they were unaware of, with provisional, improvised responses. I'm not interested in explaining them in any psychological way, but to capture dialogues in a circuit of affects of a particular group. The film is about this ghost of a "not being". A mismatch of presence with the body. To become is to deal with chaos, accumulations and outbreaks.



GABRIELA GIFFONI Brazilian performer and writer. Works with dramaturgy, both in theatre, performance and cinema, where she researches the meeting of documentary and performance. She also researches local mappings and the development of collective creation works.

Filmography

- (2020) Eco de Um Soco no Osso (short)
- (2019) Killing me Softly (short)
- (2018) Vão (short)
- (2016) O Poste (short)



FLOATING LOVERS SING DORMIENTI NAMORADOS A PENAR CANTAM DORMIENTI DIOGO BALDAIA

AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
C) ORIGINAL MUSIC CREATION

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS, PRE-SALES

20' (ESTIMATED), FICTION, EXPERIMENTAL, COLOUR, PORTUGAL, 2021 (ESTIMATED)

Language(s) Portuguese **Production status** Editing, Sound editing **Date of final cut** October 2020
Budget €34.735 **Acquired amount** €31.235 - 90% **Required amount** €3.500 - 10%

Script Diogo Baldaia, Manuel Rocha Silva **Cinematography** Leonardo Ribeiro Simões
Sound Rafael Gonçalves Cardoso **Editing** Ian Capillé

Production Areosa **Producer(s)** Manuel Rocha Silva, Maura Carneiro, Diogo Baldaia
Contact info areosa.producoes@gmail.com / facebook.com/areosaproductions

An abandoned building, the home of a small community of artists, is this night the stage of a rave. As we follow collective and individual images of alienation this short conducts us through the intimate feelings of youth and the toughness of finding a place at present times.



Director's statement

Even Parker once said that when he was taking his first steps in his career as a musician, he knew that although being in a precarious path, he would always find an affordable place to live in, even if it was a "hole" or a "cave". He alluded that nowadays he couldn't conceive how young artists still have the courage to pursue their dreams since this "holes" are way more expensive due to speculation and tourism. He congratulated "us" for still trying. But what is the relationship between capital gain, creative freedom and intimacy? *Namorados a Penar Cantam Dormienti* was born from my personal experience in dealing with the restlessness of not finding a place to start a life and with the difficulty in creating a personal space in which I can grow as an adult and creator, and the relation between such personal issues and the real state speculation Portugal is suffering and how it blocks the path a lot of us want to ride.



DIOGO BALDAIA Born in Porto, 1992. He graduated from the Lisbon Theatre and Film School and holds a MFA from the KASK Conservatorium (Ghent). His shorts have been awarded and screened at festivals such as Rotterdam, Kurzfilm Hamburg and IndieLisboa. Works as an editor and co-founded the Areosa production collective.

Filmography

(2021) *Namorados a Penar, Cantam Dormienti* (short)
(2019) *Destiny Deluxe* (short)
(2017) *Miragem Meus Putos* (short)
(2015) *Skywatcher A-Z* (short - school film)
(2014) *Vulto* (short - school film)
(2013) *Fúria* (short - school film)



THE GARDEN OF EDEN

O JARDIM DE ÉDEN

VASCO TRABULO BÄUERLE

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS

15' (ESTIMATED), FICTION, COLOUR, PORTUGAL, 2020 (ESTIMATED)

Language(s) Portuguese

Production status Rough cut **Date of final cut** September 2020

Budget €1.750 **Aquired amount** €1000 - 57% **Required amount** €750 - 43%

Funds or awards received ICA

Script Gonçalo Eugénio, Vasco Trábulo Bäuerle **Cinematography** João Ferreira

Sound Bernardo Bourbon **Editing** Raquel Ferreira

Production Escola das Artes - Universidade Católica Portuguesa

Producer(s) Maria Moreira, Catarina Verdelho, Vasco Trábulo Bäuerle

Contact info vascoworkcontact@gmail.com

It's Summer. Jorge and Joana enjoy their first vacation together. When going to a party, Jorge reencounters João, one year later.



Director's statement

Our youth is the moment when we get to face our sexuality, our desires, and to question discourses and structures of power, that we got accustomed to accept as natural and compulsory. Discourses contaminated by a binary and heteronormative structure, that put aside any other configuration that doesn't compel with the concepts of man/woman, homosexuality/heterosexuality. Consequently, and based on contemporary thinkers, like Paul B. Preciado or Judith Butler, and contemporary filmmakers such as Yann Gonzalez or Bertrand Mandico, this film is an attempt to reflect on the fluidity, the ambiguous character and the variety of manifestations that sexuality may take. I sought to present the nuances and sensitivities that the interaction between bodies involve and the ways they can communicate.



VASCO TRABULO BÄUERLE Born in 1998, Porto, Vasco has a bachelor in Sound and Image at Escola das Artes - Universidade Católica Portuguesa, where he is currently undertaking a Masters in Cinema. His bachelor film, *Auspício*, premiered at Curtas Vila do Conde.

Filmography

(2020) O Jardim de Éden (short)

(2019) *Auspício* (short)



JANDIRA ASCENSÃO

GUSTAVO IMIGRANTE

AWARDS APPLYING FOR

A) €1.500, FINANCIAL SUPPORT

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS, GALLERIES/EXHIBITIONS

25' (ESTIMATED), EXPERIMENTAL, COLOUR, PORTUGAL, 2020 (ESTIMATED)

Language(s) Portuguese

Production status Rough cut **Date of final cut** December 2020

Budget €18.956 **Aquired amount** €17.456 - 92% **Required amount** €1.500 - 8%

Script Gustavo Carvalho **Cinematography** Gustavo Imigrante **Sound** Irene Amarante

Editing Gustavo Imigrante **With** Sara Al-Shalaan, Diana de Sousa, Júlia Valente, Rita Cabaço

Production Estúdio Imigrante **Producer(s)** Gustavo Imigrante

Contact info estudioimigrante@gmail.com / www.estudioimigrante.com

Jandira is a film essay. A reflection on *The Muse and the Artistic Creation* divided into three complementary parts, each one with an independent plot and a different genre:

- i) Jandira inspires poetry
- ii) Jandira inspires discussion
- iii) Jandira inspires feed



Director's statement

The muse, as a symbol of inspiration, has evolved throughout history, and the way this concept is materialized in the artistic creation provides a true insight into the way different cultures understands creativity and inspiration. Historically, and despite major transformations that now fully recognize Women as artists, the female muse continues to be a romanticised concept, with artists continually walking the thin line between inspiration and objectification. Jandira questions if gendered notions are inherent in the ideology of artistic production. Is there a perpetuation of symbols in the modern day, by the same women that have been historically objectified? Is there an intentional subversion of this theme by the new empowered woman artist?



GUSTAVO IMIGRANTE Architect, director and scriptwriter. Founder of the Estúdio Imigrante (previous Dinis&Gustavo). His work has a director has been closely linked to documentary and architecture film.

Selected filmography

(2020) Jandira Ascensão (short)
 (2020) Inside: The Journey (documentary)
 (2019) Tender (documentary)
 (2018) Rail Road (short)
 (2017) Reef Road (short)
 (2013) Museu do Côa (short)



● ● SILENCES SILÊNCIOS CÉSAR PEDRO

AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
- B) SOUND POST-PRODUCTION
- C) ORIGINAL MUSIC CREATION
- D) IMAGE POST-PRODUCTION

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS, PRE-SALES

20' (ESTIMATED), DOCUMENTARY, EXPERIMENTAL, COLOUR, PORTUGAL, ANGOLA, 2020 (ESTIMATED)

Language(s) Portuguese

Production status Rough cut **Date of final cut** September 2020

Budget €16.000 **Aquired amount** €8.000 - 50% **Required amount** €8.000 - 50%

Script César Pedro **Cinematography** César Pedro **Sound** César Pedro

Editing César Pedro **Music** João Ana

Production Real Ficção **Producer(s)** Jacinta Barros, Rui Simões

Contact info info@realficcao.com, dcesarpedro@gmail.com / www.realficcao.com

In the city of Uíge in Angola, inside a Portuguese catholic seminar, different types of silences are experimented. An inhabited place that can be natural, meditative or colonial.



Director's statement

In Uíge, Angola, I stayed for 2 months inside a catholic seminar with Portuguese priests and Angolan students. From living together in that unique place and witnessing their daily lives, I could feel and record 3 types of silence. These silences were being expressed differently and evolving with time in front of the camera and the recorder. Starting every day by trying to listen first to silences presented to me, the camera followed the sounds and in this way registered nature in its rawness, repetitive vocal chorus from praying and a cold relationship imposed by a secular institution like the roman catholic church.



CÉSAR PEDRO Has been working mainly with documentary and experimental film, music and theatre. Just finished directing his first feature *Casa Velha*. Currently teaches in several film schools and is finishing a MFA at Lisbon's Faculty of Fine Arts.

Filmography

(2020) *Silêncios* (short)

(2020) *Casa Velha* (documentary)



SKIN RIVER

TERCEIRO TURNO

MÁRIO MACEDO

AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
- B) SOUND POST-PRODUCTION
- D) IMAGE POST-PRODUCTION

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS, PRE-SALES, DISTRIBUTORS

28' (ESTIMATED), FICTION, COLOUR, PORTUGAL, 2020 (ESTIMATED)

Language(s) Portuguese **Production status** Editing **Date of final cut** November 2020

Budget €13.810 **Acquired amount** €9.310 - 67% **Required amount** €4.500 - 33%

Funds or awards received Fundação Calouste Gulbenkian

Script Mário Macedo **Cinematography** Miguel da Santa, Tiago Carvalho **Sound** Ricardo Leal

Editing Paulo Carneiro **Music** Nikolai Jakobsen (aka Sugar)

With Raul Macedo, Rosália Rodrigues, Jaime Rodrigues, Joana Pereira

Production B'lizzard, Olhar de Ulisses

Producer(s) Pedro Canavilhas (B'lizzard), André Guiomar, Luís Costa (Olhar de Ulisses)

Contact info pcanavilhas@b-lizzard.pt / www.b-lizzard.pt / www.olhardeulisses.com

A day in the life of a young adult in his hometown in the north of Portugal, as he struggles with his own existence and the pains of his routine.

WORK
IN
PROGRESS

Director's statement

This project was born from the need to film the area where I was raised, usually not so represented in the Portuguese filmography. Highly industrial, it's an area where whole families work in factories all their lives. They work their days away for a minimum salary and, however they can, they try to survive. The dreams that fulfilled these people as children quickly vanish between the responsibilities and the fatigue that they face in their daily lives. It's a general portrait of very particular lives, those of youngsters obliged to live a life they never imagined for themselves. It's about the lost adolescence of this youth outside the metropolitan areas, this people that had no clue on how to become adults (or had no chance to learn how to). Above all, it's a contemporary portrait of the youth in this corner of Portugal and the worries, love life and monotony that they have to face in their routines.



MÁRIO MACEDO His films *Tio Rui* and *Maria Sem Pecado* premiered at Doclisboa. The latter won the National Grand Prix at FEST 2017 and both were part of the New Visions of the Portuguese Cinema series at Cinemateca Portuguesa in 2017. He's a founding member of 73collective.

Selected filmography

- (2020) *Terceiro Turno* (short)
- (2018) *A Volta da Revolta* (short)
- (2016) *Maria Sem Pecado* (short)
- (2011) *Tio Rui* (short)

Current additional projects by the director

- (2022) *O Assalto* (series, fic., scriptwriting)



● ● VEXATIONS LEONARDO MOURAMATEUS



AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
- B) SOUND POST-PRODUCTION
- C) ORIGINAL MUSIC CREATION
- D) IMAGE POST-PRODUCTION

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS, PRE-SALES

25' (ESTIMATED), DOCUMENTARY, EXPERIMENTAL, COLOUR, PORTUGAL, 2020 (ESTIMATED)

Language(s) Portuguese **Production status** Rough cut **Date of final cut** September 2020

Budget €20.000 **Aquired amount** €10.000 - 50% **Required amount** €10.000 - 50%

Script Leonardo Mouramateus **Cinematography** Clara Cosentino **Sound** Pedro Rissi, Leonardo Mouramateus, Clara Cosentino **Editing** Leonardo Mouramateus **Music** Fernando Pereira Lopes
With João Fiadeiro, Joana Gama, Pedro Rissi

Production Satisfyin' Lover **Producer(s)** Leonardo Mouramateus

Contact info lmouramateus@gmail.com

Portuguese choreographer João Fiadeiro organizes over 30 years of archives, which combine his work in Dance with the history of the Lisbon studio he is about to vacate. Within a few days, João will dance uninterruptedly for seven hours in a last performance before the definitive closure of Atelier Real.

Director's statement

Vexations is a short record of Atelier Real's eviction and a portrait of the artist João Fiadeiro. If what we see inside the film is an artist's relationship with his archives, outside it the changes caused by the gentrification process are implicit. For a few minutes you can go through João's lives: as a classical dancer, teacher, performer ... If in the first part of the short João multiplies and jumps between times from the play and pause of his video device, in the second part of the film we see a silent João, in a vertiginous and grotesque movement. The film therefore tries to link the documentary materiality of his archives and the ephemerality of the performance gesture. Questions that link events and history. Taking advantage of what is THERE, I wanted to build a film based on the feeling that what we see occurs for the last time, that the film only lasts what we last with it.

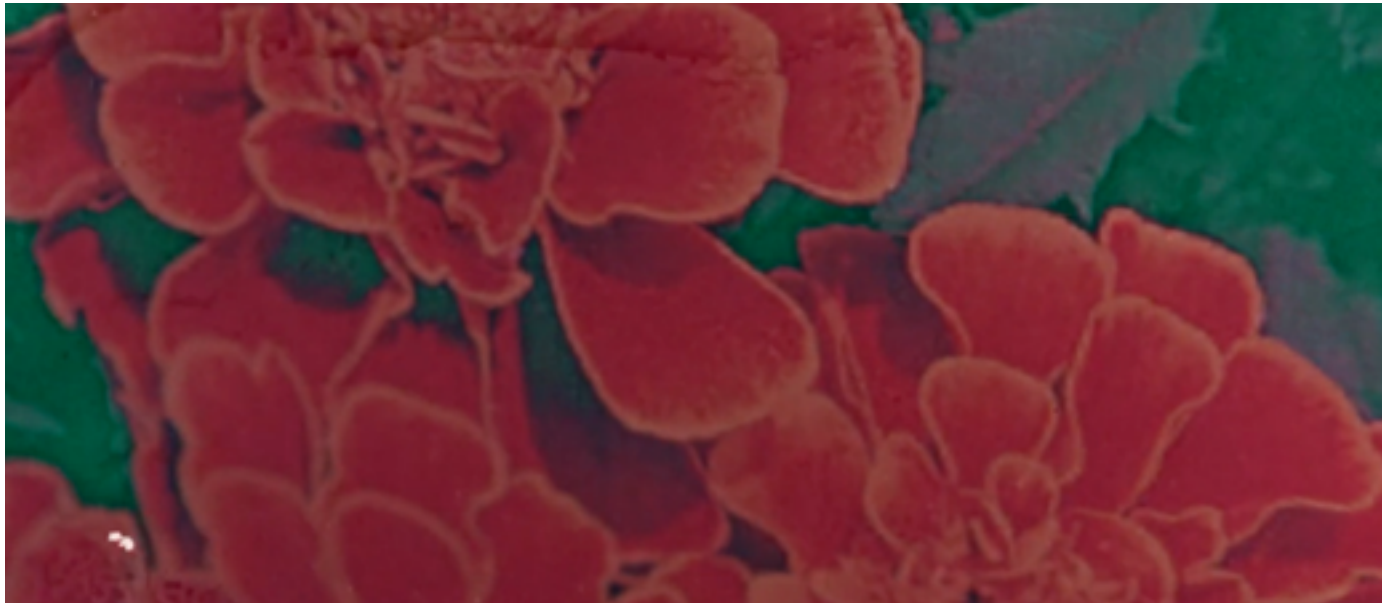
LEONARDO MOURAMATEUS Born in Fortaleza, 1991. Graduated in Cinema and Audiovisual at the Federal University of Ceará and holds a MA in Art and Multimedia from Lisbon's Faculty of Fine Arts. His shorts and feature film were shown and awarded at festivals such as Locarno, Rotterdam, Viennale and BAFICI. He is a partner of the production company Praia à Noite.

Selected filmography

(2020) *Vexations* (short)
(2020) *A Chuva Acalanta a Dor* (short)
(2017) *António Um Dois Três* (feature)
(2017) *Vando Vulgo Vedita* (short)
(2015) *História de uma Pena* (short)
(2015) *A Festa e os Cães* (short)
(2013) *Lição de Esqui* (short)
(2011) *Europa* (short)

Current additional projects by the director

(2021) *A Vida São Dois Dias* (feature, fic., post-production)
(2021) *Meio Ano-luz* (short, doc./exp., post-production)



WITH FLOWERS

HELENA ESTRELA

AWARDS APPLYING FOR

- A) €1.500, FINANCIAL SUPPORT
C) ORIGINAL MUSIC CREATION

LOOKING ALSO FOR POST-PRODUCTION FUNDS, FESTIVALS

8' (ESTIMATED), EXPERIMENTAL, COLOUR, SPAIN, PORTUGAL, 2020 (ESTIMATED)

Production status Rough cut **Date of final cut** September 2020

Budget €7.004 **Aquired amount** €5.004 - 71% **Required amount** €2.000 - 29%

Music Diogo Vale

With Amat Vallmajor, Borja Rodriguez, Humberto Vallejo, Martha Helga Lopez

Co-production Elias Querejeta Zine Eskola

Producer(s) Helena Estrela, Borja Rodriguez

Contact info helenaeestrela.v@gmail.com

The breeze in the street is fresh and the smoke scarce. A small and vain resistance, intransigent, makes the harvest. The transfiguration is near and during the spell, a sort of abstraction, the forms lose consciousness. In the end, only zeros and ones, zeros and ones, moulded in matter.



Director's statement

The Aztecs had a feast which fell out in ninth month and which they called: The flowers are offered. I read about it on Technicians of the Sacred edit by Jerome Rothenberg. I read it out loud: "I assemble flowers. I pick flowers. I pick different flowers. I remove flowers. I offer flowers". From here I started to record images as they arise spontaneously. I stole flowers because I wanted to build something. I convinced all my friends to steal them with me. We built an installation - a circle of flowers in a huge and empty conference room. When we finished it the flowers started to die. In order to document it we filmed it. Alone at home, I search for images of carnations, known in Portugal as the flower of the revolution. My computer screen makes them look so delusional. I want to see them closer and closer, I want to film the pixels as if they were atoms. What value do they have now? And what meaning?



HELENA ESTRELA Born in Porto, 1993. Graduated in Directing from the Lisbon Theatre and Film School in 2015. Her school short *Heroísmo* premiered at IndieLisboa and was awarded at FICUNAM. *Bela Mandil* premiered at Viennale. Currently enrolled at Elías Querejeta Zine Eskola, in San Sebastián.

Filmography

- (2020) *With Flowers* (short)
(2018) *Bela Mandil* (short)
(2016) *Heroísmo* (short - school film)

Current additional projects by the director

- (2021) *Muito Tarde, Muito Escuro* (short, fic., pre-production)
(2020) *Tarde Púrpura* (short, exp., post-production)
(2020) *Plática de una flor* (short, exp., post-production)

CINE



CERCA



INVITED INITIATIVE

Scriptwriting residency that aims to accompany Francophone and Lusophone filmmakers in the development of their projects, with mentorship by Fabianny Deschamps and João Pedro Rodrigues.

IndieLisboa hosts the first edition of the initiative by integrating the four projects in its industry activities. The filmmakers will present their feature-length projects on the same pitching session of the Portuguese Film Fund, on September 1st.

The introductions by the filmmakers are available to watch from **August 25th to September 2nd**.

WWW.CINECERCA.COM



JUGEND - THE YOUTH / JUGEND

by Mariana Gaivão

LOUISE AND HER MOTHER / LOUISE ET SA MÈRE

by Agnès Merlet

MALO

by Maxime Martinot

THE TUBER / O TUBÉRCULO

by Lucas Camargo de Barros



● ● JUGEND - THE YOUTH JUGEND MARIANA GAIVÃO

LOOKING FOR FUNDING

90' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, GERMANY, CZECH REPUBLIC, 2022 (ESTIMATED)

Language(s) Portuguese, German

Production status Script

Estimated budget €100.000

Acquired amount €25.000 - 25%

Required amount €75.000 - 75%

Funds or awards received ICA (Development Grant)

Filming location(s) Portugal (Lisbon), Germany, Czech Republic

Script Mariana Gaivão

Production Primeira Idade **Producer(s)** Pedro Duarte, Mariana Gaivão, Alexander Gerner

Contact info m.marianagaivao@gmail.com

Germany, 1942. Wilhelm, then 16 years old, joins the German army. He keeps a hidden diary, *Die Jugend*, the Youth. 80 years later, and in the midst of the new fascism, his Portuguese grandson finds the small book. They would be the same age today. A dialogue begins.



Director's statement

In its simplest, innermost heart, this film was born from a single image. Shortly after my daughter was born, in Lisbon, I encountered a picture of her German paternal grandfather, whom I never got to meet. The photo had been taken the day he joined the German Army, in 1942. He was only 16, but I recognised his son's eyes in his, framed by that unspoken uniform. It was an ordinary picture for a German family, irrelevant even, but to me, a foreign, it was deeply unsettling. I wondered what he saw, what he chose, what he lived with. I wondered what remains of history, across a single generation. We were then living the early revival of the neo fascism in Europe, the one that now rampages unbound. I wondered how I could possibly encompass this heritage and narrate it to my newborn daughter. I began writing this film as a possibility for that dialogue.



MARIANA GAIVÃO Born in Lisbon, studied Photography at Ar.Co, Directing at the Lisbon Theatre and Film School and began her career as a film editor. Her first short, *Solo*, was awarded Best Short Film at FNC. Her new short, *Ruby*, was awarded Best Director at Curtas Vila do Conde and premiered at IFFR. She's currently developing her first fiction feature film.

Filmography

(2022) *Jugend* (feature)

(2019) *Ruby* (short)

(2013) *First Light* (short)

(2012) *Solo* (short)

Current additional projects

(2021) *Tabula Rasa* (feature, doc., production)



LOUISE AND HER MOTHER

LOUISE ET SA MÈRE

AGNÈS MERLET

LOOKING FOR PORTUGUESE CO-PRODUCTION (ANIMATION), CASTING

90' (ESTIMATED), FICTION, ANIMATION, COLOUR, FRANCE, 2021 (ESTIMATED)

Language(s) French

Production status Script

Estimated budget €1.500.000

Funds or awards received CNC

Filming location(s) France (countryside)

Script Agnès Merlet, Raphaëlle Desplechins

Co-production Amorces Films **Co-producer(s)** Agnès Merlet

Contact info agnes.merlet@wanadoo.fr

Louise, 35, is single and lives in Paris. She is a comic designer but has not been able to produce an album for five years although her first three albums were a resounding success. She can no longer work nor love. She returns to her mother's farm after eight years of absence for her father's funeral.

Director's statement

Family secrets, hidden tears, Gothic childhood and sexual anxiety. I want to build a tragicomic quest on the difficulty of being someone's child and to build, against all odds, a harmonious professional and loving life. The film proceeds by leaps, by associations of ideas and images. We do not see events "as they happened" but as they collide in Louise's memory, with the speed and freedom of dream and thought. The chronology is jostled, the construction is in Russian dolls: the character of Louise, 35-year-old adult contains the 30-year-old adult, which contains the 14-year-old adolescent, the 6-year-old child. The tone changes from tragic to comic: the character will be both metaphysical and trivial. The film will be dotted with small animated scenes that serve as a refuge from the confused and unstable world around it. The flashbacks are treated in animation and cartoon mix, pixilation and character animation in volume.



AGNÈS MERLET Studied Fine Arts and at IDHEC. Her fifth short *Poussière d'étoiles* won the Prix Jean Vigo. Her first feature, *Le fils du requin* won a European Film Award. The biopic *Artemisia* (nominated for the Golden Globes in 1998) was followed by two genre films shot in English, *Dorothy Mills* and *Hideaways*. She is currently developing two films.

Selected filmography

(2021) *Louise et sa mère* (feature)
 (2012) *Hideaways* (feature)
 (2008) *Dorothy Mills* (feature)
 (1997) *Artemisia* (feature)
 (1994) *Le fils du requin* (feature)
 (1986) *Poussière d'étoiles* (short)
 (1985) *La guerre des pâtes* (short)

Current additional projects

(2021) *The Man Who Trembles*
 (feature, fic., pre-production)



● ● MALO MAXIME MARTINOT

LOOKING FOR PORTUGUESE PRODUCTION OR CO-PRODUCTION

90' (ESTIMATED), FICTION, COLOUR, FRANCE, PORTUGAL, 2023 (ESTIMATED)

Language(s) French, Portuguese

Production status Script

Funds or awards received Région Bretagne (Aide à l'écriture)

Filming location(s) France (Brittany), Portugal (Trás-os-Montes, Lisbon)

Script Maxime Martinot

Contact info maxime.martinot@gmail.com

The young Malo leaves Brittany to look for Pedro, her Portuguese father whom she never met. Arriving in a changing Lisbon, she gets lost in streets that do not exist, meets ghosts from her life and Pedro's, between documentary fragments and imaginary emanations.

Director's statement

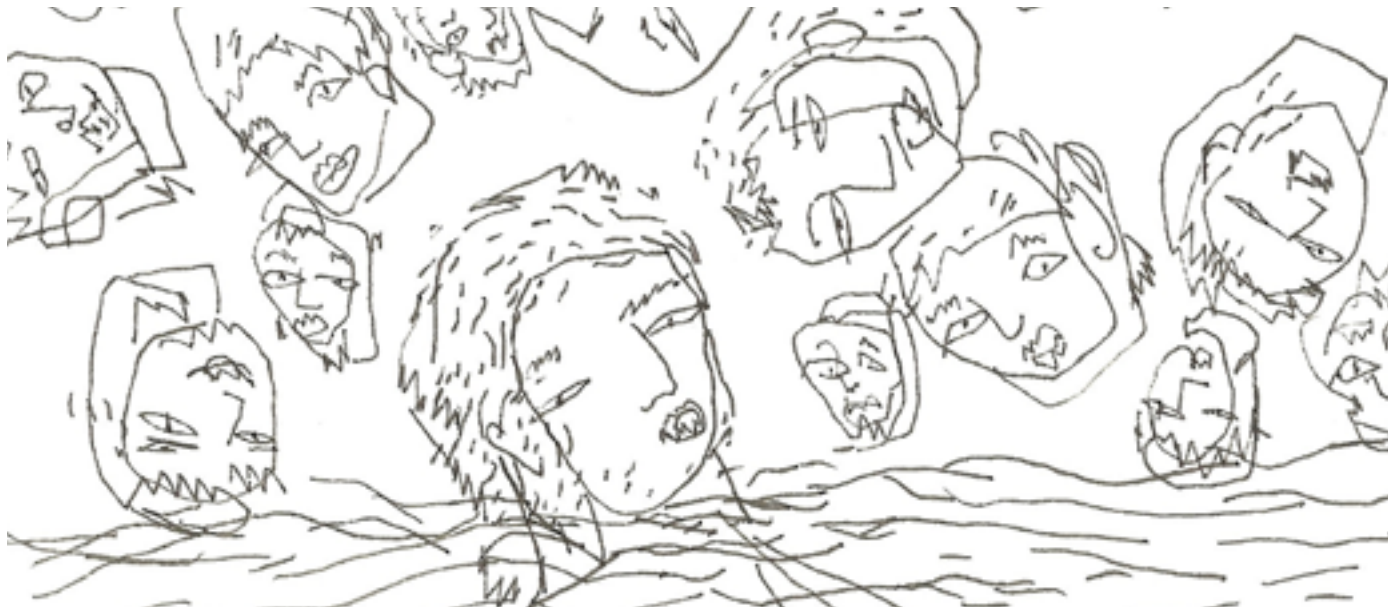
I have been writing this feature film project for several years now and it is constantly evolving. But the elements that remain since its origin are: 1/ the thwarted filiation of the main character, who despite her efforts will never know her origins; 2/ the discovery of a territory, Portugal, as a substitute for this absence and as a possibility to elect her own precursors there. This story, which could be described as indirectly or metaphorically autobiographical, has no longer the same meaning for me since I have been living in Lisbon. The need to inscribe in it a reality and a topicality specific to this city seems necessary to me, so as not to remain in the distant homage to Portuguese culture (cinema or literature), but to analyse as closely as possible what is at stake politically and geographically before our eyes.



MAXIME MARTINOT French director, editor and writer. After his cinema studies in Paris 8, he works between Paris, Nantes, Lisbon and Brittany. His first feature film *Trois contes de Borges* won two prizes at FIDMarseille and was released in French theatres in 2018. His short film essay *Histoire de la Révolution* won the Best short film award at Entrevues Belfort.

Filmography

(2023) Malo (feature)
(2019) Histoire de la Révolution (short)
(2018) La disparition (short)
(2017) Neige (short)
(2016) Return to Providence (short)
(2014) Trois contes de Borges (feature)



THE TUBER O TUBÉRCULO

LUCAS CAMARGO DE BARROS

LOOKING FOR FUNDING, PORTUGUESE AND INTERNATIONAL CO-PRODUCTION, SALES AGENTS

80' (ESTIMATED), FICTION, COLOUR, BRAZIL, 2022 (ESTIMATED)

Language(s) Portuguese

Production status Script

Estimated budget €147.000

Acquired amount €7.350 - 5%

Required amount €139.650 - 95%

Filming location(s) Portugal (Lisbon), Brazil (Andradina, SP State)

Script Lucas Camargo de Barros

Production Fratura Filmes **Producer(s)** Julia Bogochvol, Lucas Camargo de Barros

Contact info lucas@fraturafilmes.com / www.fraturafilmes.com

Fatal Familial Insomnia is a rare hereditary disease where one cannot sleep. André's grandmother died today and he leaves Portugal for a rotten Brazil where he will need to decide if he can put down roots in a ghost town and relive his first forbidden love.

Director's statement

The word tuber names our story and presents its main themes: love and death. From botany, it is the underground stem that saves energy for the most difficult times; from medicine, the shape of the bulge that affects the tuberculous lungs. It is a project that uses a sick-narrative to go deeper into André's dilemmas. The melodrama and thriller structure is at some point "infected" by a modern and contemporary way of storytelling - more nebulous and mysterious as in Claire Denis, Fassbinder and Lucrecia Martel. In other words, the film is a queer love story about a mysterious homecoming that starts in Portugal and travels to the countryside of Brazil in an exquisite tale of intolerance, social abysses and pursuit of new identities. André, facing his traumas and rediscovering his gay childhood love, eventually will recognize his homeplace in a Brazil dangerously threatened by the far right.



LUCAS CAMARGO DE BARROS Working as a filmmaker since 2009, Barros productions were screened in important film festivals around the world. *Petit Mal*, his feature debut, had its world premiere at the 29th FIDMarseille. He works and lives between Lisbon and São Paulo.

Selected filmography

(2022) O Tubérculo (feature)
(2018) O Pequeno Mal (feature)
(2015) Antes Dessa Guerra (short)
(2013) Ouça o Ciclone (short)
(2012) Algumas Mortes (short)
(2009) Duas Fitas (short)

Current additional projects

(2023) Tempo de Sangramento (feature, fic. development)
(2021) Túnel Invisível (feature, fic., development)
(2020) Há uma profeta nas Olaias, tenham cuidado! (short, fic., post-production)

TEAM**DIRECTORS**

Carlos Ramos
Mafalda Melo
Miguel Valverde

INDUSTRY MANAGER

Ana David

PORTUGAL FILM - PORTUGUESE FILM AGENCY

Ana Isabel Strindberg (director)
Margarida Moz (director)
Filipa Henriques (coordinator)

PORTUGUESE FILM FUND

Carlota Gonçalves

PORTUGUESE FILM FUND SELECTION COMMITTEE

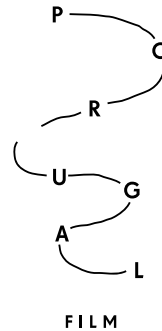
Digital Mix Música e Imagem
Escola das Artes, Universidade Católica Portuguesa (Porto)
Fundação GDA
Portugal Film - Portuguese Film Agency
Yellow Color

FINAL ART

Rui Guerra

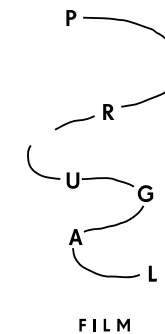
INDIELISBOA IMAGE

Pedro Ponciano

ORGANIZATION**LISBON SCREENINGS****PARTNERS****PORTUGUESE FILM FUND**

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