INDIELISBOA ONLINE

INDUSTRY  25-27.09.2021

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INTRODUCTION

The industry activities of IndieLisboa are dedicated to introducing and supporting new Portuguese films across all genres and formats, as well as international fiction projects in the development stage, presenting in 2021 a total of 33 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 seven features, four of them in an advanced stage of completion, and ten shorts, five of which also in post-production stage.

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

PLOT - Professional Script Lab presents six upcoming feature film projects of fiction, in development stage, coming from Portugal, Argentina, Brazil and Spain. These projects in development stage will be working under the mentorship of Ada Solomon, romanian producer, Anna Ciennik, french script doctor, Marcelo Gomes, brazilian filmmaker, Marika Kozlovska, international marketing adviser, and Affonso Gonçalves, brazilian editor.

From August 25 to 27 we invite you to watch the 17 films of the Lisbon Screenings and the excerpts of the 10 projects of the Portuguese Film Fund on the festival’s HUB - [http://indielisboa.com/hub](http://indielisboa.com/hub). Login details will be provided after you’ve made your Industry registration.

The live pitching session of the participants of the Portuguese Film Fund and of PLOT will take place on August 27 at 2pm (local time) via Zoom. The pitch is open to all professionals interested upon registration.

The LisbonTalks Universidade Lusófona will be dedicated to the promotion, distribution and exhibition of film in Portugal. Except the events around Sarah Maldoror’s cinema that will take place in-person, all the remaining talks will be available online ([facebook](http://facebook)) and the vast majority will be conducted in English.

The full list of attending professionals (both online and on-site) will be available for download on the festival’s website.

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.
Organised 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 25 to 27, at the festival’s HUB - http://indielisboa.com/hub

WWW.PORTUGALFILM.ORG
Around Rocha’s Table enables us to enter the filmmaker’s universe, collecting memories and finding, in his personal and professional relationships, keys to decipher some of the unknown signs and symbologies in his films.

Director’s statement
It is my intention to both shine a light and to launch a reflection on the construction of the cinematographic work of Paulo Rocha. It is a body of work which has been in the underground scene for far too long and that should be elevated to the category of cult classic.

This documentary takes on the perspective of the production assistant. It’s from this point of view that I observe and register the gradual evolution of his creation process. We delve into the shared moments between Rocha and his collaborators, collecting memories from his personal and professional relationships.

I’ve maintained a close friendship with Paulo Rocha and I cherish those fond memories. I strongly believe that this unique relationship and the treatment of these never-before-seen pieces of footage will allow the project to surface unknown elements that can bring the author and his public even closer together and also arise curiosity about Rocha’s work in the general audience.

Samuel Barbosa
He has a degree in Audiovisual, Arts and Communication and a master’s in Digital Arts. Since 2001, he has been working in production and directing with directors such as Paulo Rocha, Werner Schroeter, Fernando Lopes and Rodrigo Areias. Around Rocha’s Table is his first film.

Filmography
2021 | A Távola de Rocha
GRANARY SQUARES
GONÇALO LAMAS

64’, DOCUMENTARY, EXPERIMENTAL, COLOUR, UK, PORTUGAL, 2021

LOOKING FOR FESTIVALS, SALES, DISTRIBUTORS

Anchored to the heart of the King’s Cross redevelopment in London, the film takes the viewpoint of an arbitrary surveillance camera to trace the many flows of a privately-managed but public-facing square. In an attempt to test structuralist film tropes with digital means, two overarching constraints are set: a single shot in which duration was determined by hard drive capacity and a continuous zoom from full resolution to one blue screen.

Premiere status International premiere available

Cinematography Gonçalo Lamas
Sound Gonçalo Lamas, Rafael Gonçalves Cardoso
Editing Gonçalo Lamas

Producer(s) Gonçalo Lamas
Contact Info studio@goncalolamas.com
Website www.goncalolamas.com

Director’s statement
Granary Squares started with a consideration of the place of digital filmmaking in the history of structural-materialist film. Unlike the analogue, which affords an engagement with film as material, the digital offers a more abstracted relation with the spatial and temporal limits of the object. In order to test those limits, two formal constraints were set. While the duration was determined by the hard drive capacity to record a single shot, the editing was shaped by a continuous zoom from the original 4K until the colour of a single pixel is left.

Between landscape and portrait, the film is also a document of the square’s transient dwellers. Shot in my time as a student at Central Saint Martins, located in front, Granary Square is the most visible face of a large development around King’s Cross. It presents as a public space but is managed closely by its private developers. Thus, the film also aims to meet the vantage point of a possible surveillance camera. If only to go aimless.

GONÇALO LAMAS
After briefly studying film, he joined the BA Fine Art at Central Saint Martins in London. His most recent project is the performance ‘Boeing Nº 737-800 in F#m’, presented at Culturgest Porto in 2020. Granary Squares is his first work for cinema.

Filmography
2021 | Granary Squares
Fragile
FRÁGIL
JOÃO EÇA (PEDRO HENRIQUE)

98’, FICTION, COLOUR, PORTUGAL, 2021
LOOKING FOR FESTIVALS, SALES, PRE-SALES, DISTRIBUTORS

You’re in a great rush, to go to that fuss.

To spend eight hours alienating.

But you already do that from Monday to Friday

and at the Club, you’re the one paying.

Language(s) Portuguese
Premiere status World premiere available

Cinematography Manuel Pinho Braga
Sound Alexandre Franco, Tomé Costa
Music Diogo Batista
Editing João Eça (Pedro Henrique)
With Miguel Ângelo Santarém, Francisco Belard, Redgi Cardoso, Clara Dias, Sara Leite

Production Promenade & Videolotion
Producer(s) Justin Amorim
Contact Info justin@promenade.pt
Website www.promenade.pt

Director’s statement
Miguel just wants to have fun, but for him the fun only happens at the club. Even though his friends try to show him that the club is an oppressive place of solitude, he refuses to listen.

Fragile is born out of reality and cinema simultaneously, because there is no difference between them after all. If in classical times cinema was the dream, now in the psychotropic-punk capitalism of the 21st century cinema can only be the fever. This fever constitutes the anarchic possibility of escaping the world of institutions and obligation, be them work, family or the big corporations that regulate the nightlife industry.

The conflict between the individual pursuit of pleasure and the acceptance of the plurality of one’s group friend is the motto of this narrative inspired by the everyday festive reality of youngsters in Lisbon. These are kids who always mix night into day, always looking for the next thing, a new adventure to enable the possibility of postponing their return to the “normal” world.

JOÃO EÇA (PEDRO HENRIQUE)
First graduated in Film editing by ESTC. Holds a master’s in Philosophy by FLUL. He just finished his first two feature films and directed a number of shorts. He also works as a DJ and musical producer. He is currently enrolling in a PhD in Arts.

Filmography
2021 | Frágil
2021 | Patricia
2021 | A Minha Casa É A Minha Vida
2016 | Susana
2014 | Homens do Mar
It’s lost in time, the first time I saw Cesária. I was far away from guessing that I’d have a house two-steps away from hers. On the day after Cesária’s funeral, I stood outside my house and I noticed the sadness in people’s eyes. At that moment, I started thinking: how many films are out there about black women? And about black women, over 50, living in Africa, who became an international icon and were able to change their own country? Life wanted me to spend long periods in Africa. This proximity allowed me to look at Cesária’s story without strangeness; but, at the same time, with the distance to have an independent look.

This film is a personal and professional challenge. It makes me wonder about my own family’s roots and colonialism. Telling Cesária’s story is thinking of Cabo Verde. A country that my two sons call home.

For her, storytelling is a way of life. She started in journalism over 20 years ago and soon dedicated herself to compelling human stories. Her work has been distinguished with dozens of awards. Seven years ago she took up her love for cinema. Her first feature was five weeks on Portuguese theaters.
LISTENING
A ESCUTA
INÊS OLIVEIRA

70’ (estimated), 20’ (excerpt will be shown), DOCUMENTARY, COLOUR AND B&W, PORTUGAL, 2022

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

A deep dive into a multidisciplinary artist. A pioneer in Portuguese improvisational music. Passionate, perseverant, iconoclast. We find Carlos Zíngaro “performing” in a fictional, pulsing, and abstract space. His voice carries us through his adventurous life, whose choices, consequences and circumstances are analyzed today, without filters and detours.

Director’s statement

Author of the “fallible aesthetics” (by his own definition), of risk taking and vertigo. The outcome of his choices is a lifetime of complete dedication, verging towards the limits of economical sustainability, of never-ending research, of bursts of plenitude, and a sizeable immaterial heritage, as most of the music created by him, wasn’t recorded on vinyl or tape. Living for the moment, in the moment. Playing that moment.

The meetings and summoning...these are Carlos “Zíngaro’s” vectors. I aim to create a free and original film, inspired by my subject’s free spirit. A deep dive into his universe, departing from my own sensibility as a filmmaker.

I believe the film will tour the International Film Festivals, as a documentary and/or in film sections closely related to music, as it is becoming recurrent at film festivals.

“Listening” is Carlos “Zíngaro’s” basic condition, as an improviser. It’s also an increasingly required state, in order for us to have true communication in a humanistic society.

INÊS OLIVEIRA
Born in Lisbon, 1976. Studied Cinema, Fine Arts and Videoart. Worked as sound editor and director assistant. Main activity has been filmmaking since 2003. Her films have been screened and awarded in dozens of festivals such as TIFF-Toronto, DocLisboa, Angers, Torino FF, among many others.

Filmography
2022 | A Escuta
2018 | O Sapo e a Rapariga
2017 | Vira Chudnemko
2013 | Bobô
2009 | Cinerama
2005 | Comer o Coração
2003 | O Nome e o N.I.M.
A history of cinema from the perspective of the spectator across time and across several countries. How has technology changed the spectator’s experience? What are the differences between watching cinema at a film society and doing so at a multiplex? How do the geographical and cultural context affect the viewing of a film? How do the mind of the spectator work? Marginalized by the Film History, in this documentary the spectator has a central place on the screen.

At the same time, we see how the cultural and geographic contexts make for different experiences for a spectator at a cinema or at a film society, in the present-day or in the early years of cinema history.

We believe that the cinema survived its alleged death. It spread itself over several screens and formats, reinventing itself in places outside of the traditional screening room that, until recently, was the privileged space for the viewing of films.

Director’s statement
This series puts the spectator in centre-view, addressing what remains off-screen: how a screening room is organised, what technology is required to show a film to the spectator, and what impacts those technologies and the characteristics of the rooms themselves have on the perception of a film.

Language(s) Portuguese, English, French
Premiere status World premiere available
Date of conclusion End of 2021 / Beginning of 2022
Script José Filipe Costa, Paulo Cunha
Cinematography Hugo Azevedo
Sound Bruno Garcez, Rúben Costa
Editing José Filipe Costa, Luís Nunes
Production Vende-se Filmes
Producer(s) Filipa Reis
Contact Info Mónica Lemos
distribution@umapedranosapato.com
Website www.vende-sefilmes.com

JOSÉ FILIPE COSTA
Filmmaker and lecturer. Holds a PhD from the Royal College of Art, London. His films have been selected for festivals such as Locarno, BFI London, Hot Docs, Viennale, Cinéma du Réel, PlanetaDoc, Fórumdoc.bh, IndieLisboa and Doclisboa.

Filmography
2021/2022 | Uma História do Espectador de Cinema
2019 | Prazar, Camaradas!
2017 | O Caso J.
2011 | Linha Vermelha
2010 | Povo Unido
2008 | A Rua
2006 | Chapa 23
2005 | Domingo
2004 | Undo
2003 | Entre Muros (co-directed with João Ribeiro)
2001 | Senhorinha
After gaining independence in the early 1960s, the young African nations are greeted by an unexpected and enigmatic friend from a far-off continent. Soviet parliamentarians arrive in an endless stream, paying visits to Africa’s new leaders. These ambassadors of the nation with a ‘bright future’ radiate friendliness and offer assistance in technical, social and cultural development under the banner of a new ideology of equality and fraternity. But is everything as carefree as the Soviet propaganda claims? What were the real objectives of the Red Empire?

Director’s statement

Several years ago, I visited a Russian film archive where I found a number of reels produced in Africa during the Cold War by order of the Soviet Union. The footage revealed a prototype version of the Soviet paradise in Africa. The Soviet Union, however, collapsed in the early 90s – did it really spend thirty years building a twin version of itself on the African continent (1960–1990)? I was in a state of disbelief when I saw the footage, which showed Africans building their ‘bright future’ under the supervision of Soviet specialists.

I sat down at the editing table, putting the first African presidents alongside Soviet export goods, and juxtaposing a rocket bearing the ever-smiling expression of Yuri Gagarin with the many busts of Lenin that decked the offices of Soviet leaders, a wise and cautious expression on his face. These images surrounded me since childhood, and still do now: many streets in Russian towns and villages bear the name of Lenin to this day. For some reason, nobody ever questions this. While immersed in the footage shot by Soviet filmmakers in Africa, I suddenly asked myself: why does all this familiar scenery look so staged and contrived after being transferred, unchanged, to foreign soil.

ALEXANDER MARKOV

Alexander Markov is a documentary filmmaker, cinema historian and artist. Born in Leningrad, Russia at January 28, 1973. He directs films in Saint Petersburg and abroad, teaches documentary directing at Saint Petersburg State Institute of Film and Television, and works as an independent curator. His video installations were shown at Sharjah Biennial, Calvert 22, Iwalewahaus, Africa.Cont, CEU etc. Markov’s films were participated and awarded prizes at various international film festivals like Berlinale Talents, Visions Du Reel, DocPoint, Sheffield Doc, Film Africa, Message To Man, NYAFF, Artdocfest, Cinefest, Directors Lounge, Stalker, Temps De Images and others

Filmography
2021 | Red Africa
2018 | Our Africa
2012 | German Portraits Russian Style
2011 | Get Used to This Place
2011 | Children of the Sun
2010 | Delusion
2008 | Pastoral
2008 | Two Highways
2008 | Russian Costa Rica
2003 | Cities within Cities
2002 | Lullaby
2000 | Museum of Dreams
This project arose from the construction of a game, whose rules are based on a simple gesture: filming in Super 8 and articulating this instrument with a family story. The materiality of film carries a set of limits. My role was to take advantage of these limitations and extend them to other areas such as time, space and objects.

These limitations brought me an enormous freedom and the creative tension between control and surprise. The purpose of this film is not to archive a memory.

My interest in memory resembles the idea of a garden: we can build it, take care of it, but there will be unpredictable elements that will take control over perfection.

My desire enters the realms of distortion and addition, and it is in this exercise that a memory ceases to be a memory and begins to inhabit the space of a fantasy. It is in this space of improbability that the birds take action, moving from decorative objects to puppets, in order to draw strength from the gestures that surround us daily.

INÊS LIMA
Born in Portugal, 1995. Graduated from the Lisbon School of Theatre and Film in the field of filmmaking in 2016. Her graduation film De Madrugada had its international premiere at SSIFF, and was awarded in Japan, Indonesia and Portugal. She continued her studies in Photography at the Lisbon Fine Arts School and then Philosophy and Aesthetic studies at NOVA Lisbon University. Currently she attends the filmmaking master at Elias Querejeta Zine Eskola while programming for the IndieLisboa Film Festival.

Filmography
2021 | A Casa do Norte
2017 | De Madrugada (school film)
BLINDMAN’S BUFF
CABRA CEGA
TOMÁS PAULA MARQUES

16’, FICTION, COLOUR, PORTUGAL, 2021
LOOKING FOR FESTIVALS, SALES

Gabi believes in her ability to act in times of injustice. One day, Gabi finds out that Daniel, her sibling, is a victim of bullying in their neighbourhood. 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 (Portugal) in 1994, Tomás Paula Marques studied Directing in Lisbon Theatre and Film School. Their first short film Sem Armas premiered in IndieLisboa 2016 and their graduation film Em Caso de Fogo (2019) has been travelling internationally, having won the Orona Prize in San Sebastián International Film Festival. Since then, they postgraduated in Sociology and worked in editing with directors like João Pedro Rodrigues, Cristiana Cruz Forte and Daniel Veloso. Paula Marques is currently developing a master’s project at Elías Querejeta Zine Eskola.

Filmography
2021 | Cabra Cega
2019 | Em Caso de Fogo (school film)
2016 | Sem Armas (school film)

Language(s) Portuguese
Premiere status International 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
Cast Francisca Silva, Gaspar Menezes, Eluís Muambi

Producer(s) Patricia Silva, Cristiana Cruz Forte, Tomás Paula Marques
Contact Info Margarida Moz
dir@portugalfilm.org
Website www.portugalfilm.org
WHAT REMAINS
O QUE RESTA
DANIEL SOARES

21’, FICTION, COLOUR, PORTUGAL, 2021
LOOKING FOR FESTIVALS, SALES

Emilio, is a lifelong farmer in his 80’s who lives alone on his abandoned farm. Everyone close is gone. One animal is all there is left. Today is the day he decides to sell it.

Language(s) Portuguese
Premiere status Continental premieres available

Script Daniel Soares
Cinematography Anna Franquesa-Solano
Sound Bruno Garcez
Editing Lucas Moesch
Cast Carlos Cairrão, “Maluquinho”, Hélia Pinto, João Patrício

Production Kid with a Bike Films
Producer(s) Daniel Soares, Vasco Costa
World Sales Portugal Film - Portuguese Film Agency
Contact Info Margarida Moz
dir@portugalfilm.org
Website www.portugalfilm.org

Director’s statement
I was born in Germany but my family is Portuguese. I remember spending every summer with my grandparents, who were farmers living in a small village in the Portuguese countryside.

I remember playing in the main square with other kids, people cultivating the land, and animals being everywhere—today there is void and solitude. Like our family, many others turned their back on life on the fields and left for cities across Europe where the future seemed more promising.

The village that once had hundreds of habitants nowadays is reduced to a few dozens of elderly farmers left to themselves.

Emilio, the protagonist of this story, lives in a place he doesn’t recognize anymore. What once was a lively animal farm he proudly owned, now is vanishing behind cracking walls and overgrown grass. He witnesses the creation of his lifetime being belittled by humans and slowly reclaimed by nature.

DANIEL SOARES
He’s a Portuguese filmmaker & photographer, who was born in Germany and currently lives in New York. What Remains is his first narrative short film. His previous short documentary, was screened at several festivals in the US and his photography work has been shown at the International Center of Photography. His work has won several international creativity awards, such as “Young Guns” in 2017, an award given by the Art Directors Club in New York recognizing the “vanguard of creative professionals under 30 years of age.”

Filmography
2021 | O Que Resta
2018 | Forgotten
André wants to be brave and sleep in his own room, but every night he gets up and sets off for his grandmother’s room. In the dark of his own room, the house fills with noises and he imagines the worst. The danger only passes when he reaches his grandmother’s room, where the deep sound of her snoring tells him he has come to a safe haven and can finally rest.

Director’s statement

When I was little, I used to spend the holidays at my grandmother’s house. It was a big, old house that filled with noises at night. For me, the house was divided into two worlds: in my room all the noises of the house were terrible omens, while in my grandmother’s room her loud snoring was the comforting sound of life.

I made Sleep Tight to film fear, that feeling that eats away at body and soul. A feeling that is so hard to define as adults, but much easier to pin down in childhood; it may even have clear boundaries, like the two worlds in my gran’s house. You can’t talk about fear without talking about death.

At the heart of every fear is the fear of death. I have been told, by someone who spoke from experience, that the reason old people don’t sleep is so they can see death when it comes. I believe that the sleepless nights of old age are vigils rather like those of childhood, both of them dictated by fear, both of them acts of resistance and a struggle against death.

CATARINA RUIVO

Born in 1971 in Coimbra, Portugal, Catarina Ruivo studied at the Lisbon Theatre and Film School in 1995/1996, where she specialised in editing. She worked as an editor on a number of films, including Mal (Venice Film Festival competition 1999) and The Girl with the Dead Hand (Short Super-Short section of the 2005 Venice Film Festival), both by Alberto Seixas Santos, and The Policewoman, by Joaquim Sapinho (Panorama, Berlin International Film Festival, 2003). Her first venture into filmmaking as a director was in 1998 with the short A Kind of Blue, which was selected for the Oberhausen International Short Film Festival. In 2004 she made her first feature film, André Valente. The film was premiered at the Locarno Festival, where it won the FICC/IFFS’s Don Quixote award, before going on to win a number of prizes at other festivals.

Filmography

2021 | Boa Noite
2018 | A Minha Avó Trelototó
2012 | Em Segunda-Mão
2007 | Daqui p’rá frente
2004 | André Valente
1998 | Uma Cerveja no Inverno
High-Rise Death is a short film commissioned by The Municipal Theater of Porto (Rivolli) and tells the story of a fictional football player. During a classic Man City vs Man United, the protagonist (Alta Morte) has a strange dream that will make him transcend the flux of every play. With humor and tragedy, we see how this promising star tries to rise above the game and everyone else in it.

Director’s statement

High-Rise Death is a short film that assumes itself as an exercise in style regarding comedy, animation and tragedy, but above all the absurd. In a competitive context, such as football, we see an athlete breaking the teamwork by trying and wishing to stand above everyone else. He doesn’t assume his technical and tactical mistakes; shining is his main concern and he talks to himself about how he dreamed that he was everything.

High-Rise Death is a contemporary portrait of narcissism and the ego. By being a theme so attached to the human nature, the film fuses devices from the present (FIFA) and past (film grain, film recording sound, silent film) to condense itself has a timeless experience.

Even after receiving a red card, Alta Morte persists to continue on the field, trying always to shine - if he is everything and everything is the ego, the only thing left is death.

Diogo Baldaia
Diogo Baldaia was born in Porto and grew up in the city of Maia. He studied at the School of Theater and Cinema (Lisbon) where he graduated in Directing and Image. He earned a Masters in Fine Arts at the KASK Conservatorium (Ghent, Belgium). He worked and lived in Brussels before returning to Portugal, where he is currently based between Porto and Lisbon. His films have been awarded and screened at national and international film festivals, such as the Rotterdam International Festival, Vienna Shorts, Hamburg Festival, IndieLisboa, etc. He also works has a producer and editor and his currently developing his first feature film.

Filmography

(production) Sonido: Ivans & Tobis
(editing) Floating Lovers Sing Dormienti
(sound editing) Promises - working title

2021 | Alta Morte
2019 | Destiny Deluxe
2017 | Miragem Meus Putos
2014 | Vulto (school film)
2013 | Fúria (school film)
An immigrant mother, hurting from a backache, calls for her son to help carry her groceries home. Along their way, they talk about the future through the past, returning to all of their disagreements, disillusionments, rancor and resentments.

**Director’s statement**

I am desperately inspired to tell a special story, a beautiful specificity in the geography of my being: born in this land, I am a descendant of immigrant parents. I know of their days in waning and borderline poverty, while the indignity of their circumstance by the now squandered years, means the dispossession of hope – of returning to their beloved homeland, seeing a future brightened by decency, ourselves encircled by love and family.

Ultimately, this becomes the weight of immigration, of destitution, of sacrifice, of longing and of being black. It is the weight of time, a physical greatness that unsettles and erodes the body, distends and wrinkles the skin, making us stagger with exhaustion and surrender to the unknown, that makes our backs hurt.

With inherited pain, their children succor them, laying hold of the same unfavorable origin and the burnished dreams of the past, still gleaming within them. And while that past has weighed so far, in the end, so becomes the future.

**FALCÃO NHAGA**

Born in 2000 to a Cape Verdean mother and a Guinean father, this director has lived and grown up in the outskirts of Lisbon. He is currently a senior student in Directing at the Film Department of Lisbon Theatre and Film School.

**Filmography**

2021 | Mistida (school film)
BECOMING MALE IN THE MIDDLE AGES
TORNAR-SE UM HOMEM NA IDADE MÉDIA
PEDRO NEVES MARQUES

21’, FICTION, COLOUR, PORTUGAL, 2022
LOOKING FOR FESTIVALS

Mirene and André, and Carl and Vicente, are both couples in their mid-thirties. While Mirene and André struggle with their fertility, Vicente decides to undergo an experimental procedure, implanting an ovary in his body in the hopes of having a child with Carl. A love drama of speculative undertones, Becoming Male in the Middle Ages is an intimate tale about queer sexuality, bodily autonomy, reproductive desires, and the ghost of normativity.

Director’s statement
Becoming Male in the Middle Ages focuses on a group of friends and lovers facing a crisis about their sexuality and desire for reproduction. It tells the story of a heterosexual couple struggling with infertility issues, while a homosexual couple also tries to have a biological child, falsifying gestation by implanting an ovary in a male cis body. The classic cinematography, anchored on the performance of the actors, is contrasted with an almost science fiction narrative.

As in previous films, this contrast between image and speculation serves as a backdrop for interpersonal dramas in a rapidly accelerating world. The story comes from my own experiences and conversations about reproduction desires and notions of gender, the nuclear family, and privilege.

PEDRO NEVES MARQUES
Film director, visual artist, and writer, born in Lisbon. They directed two short fiction films, A Mordida (2019) and Semente Exterminadora (2017), and a short documentary A arte que faz mal à vista (2018). Their films and artworks have been shown in major contemporary art institutions globally.

Filmography
2022 | Tornar-se um Homem na Idade Média
2019 | A Mordida
2018 | A arte que faz mal à vista
2017 | Semente Exterminadora
A young director tries to unravel the story behind an embalmed saint, or if there really is a backstory. With a very particular pace and humor, Promises tries to analyze the value and origin of what we consider icons and images.

Director’s statement
The initial idea for Promises started, during repérage for another project in development. We were in Paredes, Porto at the time, and one of the friends who accompanied me, borned and raised there, took me to a chapel that he constantly visited during his childhood. In this chapel was an embalmed body - the body of Santinho de Beire.

The stories of people crossing the country to make promises to the Saint captivated me, but what really touched me was the large photo, of the Saint himself, which was placed beside the glass tomb that preserved him. I though it was a beautiful and poetic irony about images and their power.

My guts told me to do something with this irony, so in a very intuitive and free way, “Promises” was born. This small “essay”, based on my colleague’s memories, is about what makes an image, a body or a person, into an icon or not - or whether there is truly any answer to that question.

Diogo Baldaia was born in Porto and grew up in the city of Maia. He studied at the School of Theater and Cinema (Lisbon) where he graduated in Directing and Image. He earned a Masters in Fine Arts at the KASK Conservatorium (Ghent, Belgium). He worked and lived in Brussels before returning to Portugal, where he is currently based between Porto and Lisbon. His films have been awarded and screened at national and international film festivals, such as the Rotterdam International Festival, Vienna Shorts, Hamburg Festival, IndieLisboa, etc. He also works has a producer and editor and his currently developing his first feature film.

Filmography
(production) Sonido: Ivans & Tobis
(editing) Floating Lovers Sing Dormienti
(sound editing) Promises - working title
2021 | Alta Morte
2019 | Destiny Deluxe
2017 | Miragem Meus Putos
2014 | Vulto (school film)
2013 | Fúria (school film)
BLUE HAS NO DIMENSIONS
AZUL
ÁGATA DE PINHO

20’, FICTION, COLOUR, PORTUGAL, 2021/2022
LOOKING FOR POST-PRODUCTION FUNDS, FESTIVALS, SALES, PRE-SALES, DISTRIBUTORS

Ara had always believed she would disappear at 28 years old. With her birthday approaching, she recoils into a state of trance, a place pervaded by invisible forces, wanting to imprint in herself the most basic feelings of existence. Soon, she realizes where her belief came from and is propelled to catharsis: does she disappear? In Blue Has No Dimensions we return to a site of trauma, memories are redeemed and resistance prevails.

Director’s statement
Ever since I can remember, I believed at 28 years old I would disappear. Before that birthday, on a mundane conversation with my mom, I found out that she was 28 when I was born — an unwanted daughter. So I suppose, as a kid, I created a fiction of knowing the end of my existence — and carried it as an unshakable belief.

Blue Has No Dimensions is a constant unfolding of fiction and reality: it’s me in the present “playing myself” in the past, about events that happened in my life, in the same places, through a narrative that uses fictional strategies. The genesis is definitely experimental, beginning with the exploration of revisiting my “self of the past”.

This attitude of experimentation and discovery has followed through the whole process of making this film and continues now, as still new possibilities of editing are being suggested. From these experiences, I talk about catharsis, about faith, about mental health and being lost in such a way that I end up regaining myself.

LISBON SCREENINGS / SHORTS WIP

ÁGATA DE PINHO
(1989, Porto) Studied acting, completing her bachelor in 2010 (ESTC, Lisbon). For the past decade, she has worked as an actress with several prominent directors in film and theater. She was also the lead in two plays she wrote, directed and produced.

Filmography
2021/2022 | Azul

First Film
WIP

Language(s) Portuguese
Premiere status World premiere available
Date of conclusion End of 2021 / Beginning of 2022

Script Ágata de Pinho
Cinematography Leonor Teles
Sound Bernardo Theriaga
Editing Alexander David, Tiago Siopa, Ágata de Pinho
Cast Ágata de Pinho, Diana Sá, Maria Gil, Maria Alice de Pinho

Production Uma Pedra no Sapato
Producer(s) Ágata de Pinho, Filipa Reis
Contact Info Mónica Lemos
distribution@umapedranosapato.com
Website www.umapedranosapato.com

Looking for Post-Production Funds, Festivals, Sales, Pre-Sales, Distributors
Nagasaki, a city where a curtain of history opened with the arrival of Portuguese ships in 1571. Nagasaki, a city proud of its 374 years old colorful history, cried on a summer morning of August 9, 1945. In Reminiscences of a journey to Nagasaki, a personal story of a journey to Nagasaki intersects with a story of an execution of 26 Martyrs of Nagasaki during the Age of Discovery and the atomic bombing during the final stages of World War II. An intimate perspective on suffering.

The atomic bomb dropped on Nagasaki marked the end of World War II for Japan, but the interpretation of it in Nagasaki is much more intimate and directly related to the spiritual history of the place. This catastrophe has been integrated into the Urakami’s specific religious history, as another proof of its path of suffering and redemption, according to the philosophy of mystical-Christian interpretation of the events. The intention of this film is to start from this perspective, finding intersecting points of these events and my personal experience.

Following a personal narrative, correlations and juxtapositions are established between the past and the present, between the visible and the invisible, between the personal and the universal.

Director’s statement

The history of Christianity in Japan is fascinating. When I visited the city of Nagasaki, I was curious to know if I would still somehow be able to trace and follow its historic past introduced by the Portuguese.

JOSÉ MANUEL FERNANDES


Filmography
2022 | Reminiscências de uma Viagem a Nagasaki
2016 | Da Casa do Vincent na Borinage
2014 | Para Lá do Marão
2011 | Wakasa
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 ten selected projects present a pitch before the jury and other interested professionals. The winners will be announced on August 31.

The films are available to watch from August 25 to 27, at the festival’s HUB - http://indielisboa.com/hub.

WWW.INDIELISBOA.COM/FUNDO

FEATURES
PÉRIPHÉRIQUE NORD / VIA NORTE
by Paulo Carneiro
ROSA’S HOUSE / A CASA DA ROSA
by Rosa Coutinho Cabral

SHORTS
*AN INNER GARDEN / UM JARDIM INTERIOR
by Sérgio Roo
AT SIXTEEN / AOS DEZASSEIS
by Carlos Lobo
BETWEEN LIGHT AND NOWHERE / ENTRE A LUZ E O NADA
by Joana de Sousa
KINTÉ BÔ
by Sofia Borges
ON THE SHORELINE
by Samuel Mountford
SATURN / SATURNO
by André Guiomar and Luís Costa
THE BATH / O BANHO
by Maria Inês Gonçalves
ULTIMATE BLISS
by Miguel de Jesus

*out of competition
PÉRIPHÉRIQUE NORD
VIA NORTE
PAULO CARNEIRO

85', EXPERIMENTAL, FICTION, DOCUMENTARY, COLOUR, PORTUGAL, 2022

LOOKING FOR POST-PRODUCTION FUNDS

A young car aficionado travels 2000km north and meets some of his fellow countrymen, who have been forced to leave their country; together, they share a love for cars. In these encounters, the car becomes a prompt to discuss questions of identity and community, and the boundaries between society and territory become erased. In the cold of the night they find an escape from the harshness of the day.

Language(s) Portuguese and French
Production Status Final cut, Sound editing
Date of conclusion January 2022
Script Paulo Carneiro
Cinematography Laura Morales and Pedro Canavilhas, Paulo Ares, Rafael Pais
Sound Ricardo Leal, Joana Niza Braga
Editing Paulo Carneiro, Luciano Scherer, André V. Almeida
Music Diego Placeres
Production Vento Forte
Co-Production Head-Geneva
Producers Paulo Carneiro, Pedro Canavilhas, Delphine Jeanneret, Daniel Shweizer
Contact Info pj_carneiro@hotmail.com

Director’s statement

In this microcosm of car-loving emigrants, scenes are constructed starting from fixed general or group shots. This approach allows characters to move within the frame, creating a kind of choreography.

A mise-en-scène pronounced as in a film by Oliveira, although here, in a documentary, it is worked with live inputs from me, during the live scenes shot for the first time. This form presumes that places and their characteristics are present in the frames (in the background), as well as the vehicle, integrating themselves with the characters, with a similar importance. The image, sound and music also seek to explore intricacies of the night, its gloom and its possibility to generate “myths” and “legends”.

When I was a kid, I found myself looking and admiring these cars for hours, some of them never seen in “my little” Portugal. Here I try to legitimize the car as an object of emancipation and support of a life in a place where they don’t want to belong. The car is a model anchored in time, a model of engagement to something that no longer exists.

PAULO CARNEIRO
Graduated in Sound and Image at ESAD.cr and studied Cinema at National Film/Theatre School (ESTC) and Head-Geneva (Calouste Gulbenkian Foundation fellow). Since 2011, works in cinema as assistant director and editor (Tabato and The Battle of Tabato – Berlinale 2013; Madness and Our Madness – Berlinale 2018). First feature film Bostofrio, où le ciel rejoint la terre (2018) was awarded at film festivals, released in Portugal in numerous cities and critically acclaimed as one of the films of the year by Jornal Público “One of the most surprising premieres in recent Portuguese cinema”. Since 2021, visiting professor at Faculty of Letters, University of Coimbra, to lecture cinema. His last project My Land My Strength was selected for DocStation Berlinale Talents ’21.

Filmography
2018 | Bostofrio, Où le Ciel Rejoint la Terre
It's not a story about me, it's about a house. It's my house. The house where I've lived for many years and where I thought I was going to live forever. I moved there in 2006. The house was an inhabitable dump. But I decided to rent it and do some work to make it comfortable. The house was too pretty to be empty. I felt like I had returned it to life after years of abandonment. Over the years I shared the house with several people who were replacing themselves in the many rooms that made it up. The ages of these people didn't vary much. They were almost always younger than me. Lately we've built a familiar and friendly environment. It was our home where we prepared and assembled films, wrote scripts and plays, confidentially and discussed important matters of our life. Here we live and here we hoped to live. We all loved the house. And we were evicted by a law!

Language(s) Portuguese
Production Status Sound editing, Grading, Recording of Original music
Date of conclusion January 2022
Script Rosa Coutinho Cabral
Cinematography Rosa Coutinho Cabral
Sound Rosa Coutinho Cabral
Editing Rui Pedro Mourão and Rosa Coutinho Cabral
Music José Carlos Pontes
Cast Rosa Coutinho Cabral, Hugo Amaro, Alberto, shoemaker, (..)

Production Nocturno
Contact Info rosaccabral@gmail.com
The camera crew arrives to the grandmother’s house of one of the participants (the film director) with little time to materialize the script. This interruption on the lady’s house bursts small tensions between the already rooted daily routines, the goals of the shooting and the hidden emotions of the characters (grandson and grandmother).

**Director’s statement**
With the passing of time, the conversations with my grandmother turned deeper, longer and more emotional. I wondered about the correct approach to her figure without stereotyping or offending her; I did not want it to be a homage of my liking, but rather an outlook committed to her dream of being in the big screen while respecting her identity.
At Sixteen is a film about the inner journey of a teenager who has just turned sixteen.

**Language(s)** Portuguese  
**Production Status** Editing  
**Date of conclusion** January 2022

**Script** Carlos Lobo, Luís Costa  
**Cinematography** Miguel da Santa, Tiago Carvalho  
**Sound** João Pedro Silva  
**Editing** Miguel da Santa  
**Music** Fugly, Sensible Soccers, Inkisição  
**Cast** Ana Ribeiro, Rui Pedro, Belita Bragança

**Production** Olhar de Ulisses  
**Co-production** Cimbalino Filmes  
**Producer(s)** Luís Costa  
**Contact Info** olhardeulissses@gmail.com

**Director’s statement**

At Sixteen is a short movie based on the memories of my teenage years as a skateboarder and also from my early passion for indie and hardcore bands like Sonic Youth, Pavement, Dead Kennedys, etc. I wanted to write a story of a young girl trying to come to terms with her own identity, the transformations in her physical appearance, her desires, dreams but also her doubts. At Sixteen is a movie about the challenges of growing, of finding your own voice in the adult world. It is also a homage to the beauty of youth and its recklessness.

**CARLOS LOBO**

Carlos Lobo (Guimarães, 1974) is a photographer, musician, researcher and programmer in the field of photography. Professor at the School of Arts of the Catholic University of Portugal, he is also a researcher at CITAR – Center for Research in Science and Technology of the Arts. Doctor in Science and Technology of the Arts from the Catholic University of Porto. Since 2018, he has been the coordinator of the Master of Photography at Escola das Artes. He is also an independent programmer at CAAA (Art and Architecture Affairs Center) and editor of LEBOP, a publishing company specialized in photography books. He has already published several monographs, and his work is represented in numerous and prestigious photography collections. As a musician, Carlos Lobo has published two albums with the band CLOCKWORK and another 3 albums with his current band EVOLS.

**Filmography**

2022 | At Sixteen
**BETWEEN LIGHT AND NOWHERE**
**ENTRE A LUZ E O NADA**

JOANA DE SOUSA

23’, FICTION, COLOUR, PORTUGAL, 2022

LOOKING FOR POST-PRODUCTION FUNDS

It’s Summer and it feels like everything is melting. The body melts in sweat, the afternoon plans, the endless days. For weeks, Shade hasn’t been sleeping well, weird dreams invade their nights. Unexplainable lights appear in the sky. Between work, home and friends, Shade seems to be floating. They are in suspension, in an intermediate state in which the reality of the world around them does not sustain itself.

**Language(s)** Portuguese

**Production Status** Rough cut

**Date of conclusion** February 2022

**Script** Joana de Sousa

**Cinematography** Manuel Pinho Braga

**Sound** Marcelo Tavares

**Editing** Laura Gama Martins

**Music** Odete

**Cast** Shade Sousa

**Production** Primeira Idade

**Producer** Pedro Duarte

**Contact Info** pedro@primeira-idade.pt
jnevesdesousa@gmail.com

**Director’s statement**

We can say that raves are “temporary autonomous zones”, moments in which you can enter a suspension of reality and incorporate urges that are both utopian and dystopian.

Since college, there have been people involved in the creation of moments like this in my wide circle of friends. We organize meetings, art showcases and raves in which we build alternative ways of existing and inhabiting a place. We gather, above all, to dream together. Little by little, an urge to build a film out of these experiences started to grow. I wanted to crystalize in some sort of way this state of suspension.

Between Light and Nowhere is a short film project that follows a group of young queer people in their search for a safe space. It is a film on aliens, raves and dolphins but, above all, about the search for a place in which we can really be ourselves. Loneliness, ecstasy and the cosmos are interwoven, carrying us beyond the mundane surface of reality.

**JOANA DE SOUSA**

Joana de Sousa is a filmmaker and curator. Since 2011, Joana has been part of Rabbit Hole, a collective and interdisciplinary artistic platform. She received a full scholarship to study Documentary Filmmaking at the international master’s program DocNomads. Her first short film, Bétail (2014), was selected and awarded at several international festivals. Since 2015, Joana has been collaborating with Doclisboa - International Film Festival as programme coordinator and programmer. At the end of 2019, she became part of the Direction of the Festival.

**Filmography**

2014 | Bétail
The island is inhabited by ghosts that interfere with everyday life. There is a debt from the past that plagues the fishing activity of Bumba and the future of the population.

**Director’s statement**

The film is based on a collaborative practice, through the collective participation of the actors in the process of creation of the scenes and dialogues of the film. The “character” is built from the daily life and personal histories of the actors, their interpersonal relationships and the collective memory of Portuguese colonialism. We have continuously sought to develop means for a deep understanding of reality, the involvement of the community and actors in the collaborative, reconstructive and constructive process of the film’s material reality. Incorporating individual, collective and historical knowledge, their perception of Portuguese colonialism.

We have tried not to lose this complexity of different realities and times, which allow us to create the film, articulating DAILY LIFE, HISTORY and the FANTASTIC. The healer is the vehicle of communication between the spirits and the reality. He unveils the colonial past and their relations with the characters of the film.

**SOFIA BORGES**

Sofia Borges works in relation to local communities, politics, media installation and film. She studied Painting at the Faculty of Fine Arts of Lisbon. She received her M.F.A. in Curatorial Studies from the University of Lisbon/ Gulbenkien Foundation, where she focused on the collaborative process in the visual arts and film. For ten years she worked in the Quinta da Vitória neighborhood, where she coordinated and performed research, documentation and artistic projects, involving the local residents and other disciplines, including Anthropology, Cinema, Architecture and Botany, such as the public installation project: Jardins da Vitória. Her film Maxamba, co-directed and co-produced with Suzanne Barnard (USA), was awarded at festivals in Portugal, Europe and Asia. She is currently working on the post-production of Kinté Bô film and preparing two new video installation in São Tomé e Príncipe (2021-22).

**Filmography**

2015 | Maxamba
2010 | Next Village
2009 | I was producer of myself
ON THE SHORELINE
SAMUEL MOUNTFORD
(WITH TESS CAMPBELL)

25-30’, EXPERIMENTAL, COLOUR,
AUSTRALIA, PORTUGAL, 2021

LOOKING FOR FESTIVALS

On The Shoreline centres around two characters: a young environmental scientist and a subcontracted house cleaner. The circumstances of their meeting remain unclear as they share personal stories and attempt to relate to one another. The scientist begins by describing a nighttime field-trip to a small island, expressing his fears for the bird species that nests there. As he speaks we see him at work in the lab, producing histology slides to be viewed under a microscope. The cleaner then describes a house by the sea with an observatory in the backyard and speculates on the mysteries of the universe while we observe her routinely clean the house’s interior. Moving between these micro and macro perspectives, On The Shoreline considers the complexities of a shared reality and environment.

Director’s statement

The result of three years of conversation with researching scientists at the Australian Antarctic Division and the Institute for Marine and Antarctic Studies on the presence and impact of microplastics in the southern ocean.

We decided to pair the character of the scientist with a domestic cleaner in consideration of the heavy use of disposable plastics in both occupations.

With these characters we were also able to consider different approaches to the maintenance of living environments and to play with the macro-micro dynamic that had first interested us in the subject.

This is explored formally in the film through the incorporation of footage made using a microscope and a telescope, the former produced in a lab with Australian scientist Peter Puskic and the latter using the observatory at the beach house location in Victoria, Australia.

On The Shoreline is not an environmental film in a conventional sense, but a film about the complexity of a shared environment that is full of contradictions and simultaneous truths.

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Language(s) Portuguese
Production Status Editing
Date of conclusion November 2021

Script Samuel Mountford
Cinematography Tess Campbell
Sound Callum Cusick
Editing Samuel Mountford
Music Callum Cusick
Cast Emily Sheppard

Production Samuel Mountford
Co-Production Stenar Projects
Contact Info samountford72@gmail.com

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SAMUEL MOUNTFORD
Sam Mountford (b. 1992) is a visual artist, writer and aspiring filmmaker living in Mora, Portugal. He completed a Bachelor’s of Fine Arts from the University of Tasmania in 2017 and was a 2019 participant of the Maumaus Independent Study Program in Lisbon. Samuel continues to work between Europe and Australia, collaborating with Australian artist/filmmaker Tess Campbell on moving-image projects.

Samuel’s work has been shown in Australia, France, Germany, Netherlands, Portugal, Poland and the United States, and in festivals including Dark Mofo, HOBBIENNALE, Reykjavík International Film Festival, Ci.CLO Bienal Fotografia do Porto, Riga International Short Film Festival 2ANNAS and Fotofestiwal.

Filmography
2020 | O leito do rio
2020 | adrift
2019 | The Krill Project
2018 | The Rest
2018 | Out is Up
2018 | The Opaque Citizen
2018 | Cromlech
2017 | Legacy Contact
2016 | Sugartime
2016 | The Burning Beach
2015 | How The Mountain Escaped
Caveirinha, a fifty-year-old fisherman, faces the same survival routine every day in which his financial condition does not offer any prospects for the future. He lives with Aurea, his wife, and with his mother (handicapped), forcing him to carry her on his lap when necessary through the humble and difficult-to-access house. In the hiatuses of daily life, he takes refuge in an immensity of small birds that he breeds with affection. His son Israel, to whom he placed all his efforts and hope, has just died on the high seas while accompanying him on a day’s work. Not having enough money to bury him in a grave or even in a drawer, Caveirinha wanders between the places of his daily life in search of a solution. Being a deep believer, he refuses the rose garden as the last relief from his son’s death.

His son Israel has just died on the high seas. Not having enough money to bury him in a grave, he refuses the rose garden as the last relief from his son’s death.

After a long development of a documentary about the inhabitants of the Aleixo project, we came across several stories waiting for the voice that penetrates the limits of its buildings. Caveirinha’s story ends up representing a transversal narrative of an obscure reality. Without forgetting themes such as class stratification, financial difficulties and the arduous family support, filming Caveirinha’s story presupposes, more than a will of its own, a duty. To rescue his life, his child and, perhaps, to restore his own voice.

**Director’s statement**

Caveirinha, an old fisherman, faces the same routine in which his financial condition does not offer any prospects for the future. He lives with Aurea, his wife, and with his mother (handicapped). In the hiatuses of daily life, he takes refuge in an immensity of small birds that he breeds with affection.

Both directors graduated in Sound and Image at the Universidade Católica Portuguesa. André Guiomar (1988), founding partner of the production company Olhar de Ulisses, followed with a master in Cinema and Audiovisual, at the same university. His first feature documentary, A Nossa Terra, o Nosso Altar, world premiered at Sheffield Doc/Fest and won the Youth Jury Award (ZINEBI Festival), Emerging Director Award (inti competition of Porto/Post/Doc). His short Pele de Luz won the Jury award (DocLisboa 2018) and Píton was awarded several prizes internationally. Luís Costa (1993), directed the short O Homem Eterno distinguished with the Sophia award for best documentary short, by the Portuguese Academy of Cinema. His last short O Nosso Reino, based on a novel by Valter Hugo Mãe, has been selected to several international and national festivals. He is currently post-producing Saturno, directing a documentary series and writing his first narrative feature.

**André Guiomar Filmography**

2020 | Our Land, Our Altar
2018 | Skin of Light
2013 | Torres
2011 | Píton

**Luís Costa Filmography**

2020 | Our Kingdom
2017 | The Everlasting Man

**Contact Info** olhardeulisses@gmail.com
THE BATH
O BANHO
MARIA INÊS GONÇALVES

8’, EXPERIMENTAL, FICTION, COLOUR, PORTUGAL, SPAIN, 2021
LOOKING FOR FESTIVALS

A mother bathes her baby, while other children play in the garden and get wet with the water coming from the sprinklers. Between intimate and familiar images, something begins to unravel: spaces are transformed, allowing trauma to surface. Starting from a personal memory and from the notion of water as a vital but also potentially destructive substance, The Bath takes us on an immersive and sensorial journey through childhood’s states of perception, exploring the materiality of water in parallel with the materiality of 16mm and Super 8mm film.

Language(s) Portuguese
Production Status Rough cut
Date of conclusion December 2021

Cinematography Maria Inês Gonçalves
Editing Diogo Vale, Maria Inês Gonçalves
Music Margarida Gonçalves
Cast Ana Carolina Dias Cortez, Diogo Botelho, Júlia Neuparth Troni, Margarida Gonçalves, Raquel Botelho, Raquel Seabra

Production Maria Inês Gonçalves, Elias Querejeta Zine Eskola
Contact Info mariaaaaines@gmail.com

Director’s statement
This film arises from a memory that happened when I was 4 years old on a tourist boat trip. At the sea with my father, we climbed into a small boat which was tied to the bigger one. On our way to return, he put me back in the water, and, on his turn to get out, he jumped headlong into the sea. The jump's impulse made the boat flip around, ending up landing on top of me. With my floaties on, I stayed underneath for a few moments, in the space between the water and the boat’s inside. Despite being small, I remember not feeling my body, and to ask myself if the reflections of light coming through the boat, combined with the frantic movements of the water could be a “vision of entering death”.

In this film, I play with the sensorial representation of this memory, associating a strangeness of the familiar with the gaze transformations that occur in childhood. The images of intimate warmth transform into something disconcerting. The harmonious landscapes suddenly become haunting scenarios.

MARIA INÊS GONÇALVES
Maria Inês Gonçalves studies a Master Degree in Filmmaking at the Elias Querejeta Zine Eskola, with a grant from the Fundação Calouste Gulbenkian. Her first short film O Meu Pijama, premiered internationally at the Premiers Plans Film Festival and was selected at festivals such as FIPA, IndieLisboa and Laterale Film Festival. She has worked in films such as A Metamorfose dos Pássaros (production coordinator); O Cordeiro de Deus (production director); and in the series Mulheres do Meu País (editor).

Filmography
2017 | O Meu Pijama
Looking for Festivals

12', Documentary, Experimental, Colour, Australia, Qatar, Portugal, 2022

Living in Lisbon and at a time in my life when a feeling of stagnation regarding my future hung over my shoulders, I met an Australian woman with whom I fell in love. We decided to get married, for love and for bureaucratic reasons. Marisa left a week after our wedding, and I would join her shortly.

Based on our conversations and correspondence, I decided to register this bridge between the life I left and knew and an arrival on a lost island in the bottom of the Pacific Ocean, with feelings that I carry and leave behind, of memories and wishes. A gaze of the last moments in my country and the transition to a new one, with images that are familiar and others that come across with an almost supernatural effect. What dies and what remains, in a direct or more abstract way.

This micro-narrative is told by my spirit and by images, narrated by my wife in the present time. A record that starts with a farewell letter and becomes a letter back to the person I love. This film itself is a note of intentions, not about a movie per se, but about my own life.

Dear Marisa, Now an entire planet separates us. 17900 kilometres to be precise. At this threshold of paradise, there is only one thing I can do. Wait. And at last, the Ultimate Bliss will find us, baby.”

A film-diary and an exercise of memory, about a future that is as remote as it is wild.

ULTIMATE BLISS
MIGUEL DE JESUS

Director’s statement

LIVING IN LISBON AND AT A TIME IN MY LIFE WHEN A FEELING OF STAGNATION REGARDING MY FUTURE HUNG OVER MY SHOULDERS, I MET AN AUSTRALIAN WOMAN WITH WHOM I FELL IN LOVE. WE DECIDED TO GET MARRIED, FOR LOVE AND FOR BUREAUCRATIC REASONS. MARISA LEFT A WEEK AFTER OUR WEDDING, AND I WOULD JOIN HER SHORTLY.

Based on our conversations and correspondence, I decided to register this bridge between the life I left and knew and an arrival on a lost island in the bottom of the Pacific Ocean, with feelings that I carry and leave behind, of memories and wishes. A gaze of the last moments in my country and the transition to a new one, with images that are familiar and others that come across with an almost supernatural effect. What dies and what remains, in a direct or more abstract way.

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CURRENTLY BASED IN THE ISLAND OF TASMANIA, MIGUEL DE JESUS WAS BORN IN PRAIA DO CARVOEIRO (PORTUGAL) AND GREW UP IN LISBON. HE COMPLETED A BACHELOR OF CINEMA IN THE EDITING DEPARTMENT AT THE LISBON THEATRE AND FILM SCHOOL (ESTC) AND HAS WORKED WITH DIRECTORS SUCH AS JOÃO PEDRO RODRIGUES, MARCO MARTINS, JOÃO VIANA AND JOSÉ MIGUEL RIBEIRO. CERRO DOS PIOS, HIS DEBUT IN DIRECTING, WON THE JURY AWARD OF THE PORTUGUESE COMPETITION AT DOCLISBOA AND THE DON QUIJOTE AWARD BY THE INTERNATIONAL FEDERATION OF CINECLUBS AT CAMINHOS DO CINEMA PORTUGUÊS. HIS UPCOMING FILM ULTIMATE BLISS, SHOT BETWEEN PORTUGAL, QATAR AND AUSTRALIA, IS IN EDITING STAGE.
SUNG MOON  
Programmer, Jeonju International Film Festival (Republic of Korea)

Staring with the Jeonju IFF program team in 2004, she has been active in international film festival and documentary industry forum, including the Busan International Film Festival, Jeonju Project market, and Docs Port Incheon. Since 2013, she has served as a representative for Latin America at Korean Film Council and created Buenos Aires Korean Film Festival in 2014. Moon has been working as a programmer for Jeonju IFF since 2019.

DANIEL EBNER  
Co-founder & Artistic director Vienna Shorts Film Festival (Austria)

Daniel Ebner (*1981) is the co-founder and Festival Director of Vienna Shorts, Austria’s international short film festival. He has a Master’s degree in Political Science and studied Cultural Studies and Film Studies in Vienna and Berlin. Daniel has been cultural editor and film critic at APA Austrian Press Agency for many years. He is the co-producer of the football short-film reel “Eleven Minutes” (A/CH 2008), a film advisor for the state of Vorarlberg, co-founder of the Association of Austrian Film Festivals and the initiative Fair Festival Work Now, and also works as a film and art curator.

SALVADOR SOBRAL
Musician (Portugal)

Studied at Taller de Musics in Barcelona. In 2016, he released his first solo album, Excuse me. In 2017 he won the Eurovision song contest. In 2019 he released his second studio recording, Paris, Lisboa. He has developed numerous projects that took him to other musical landscapes: Noko Woi, Alexandre Search, Mutrama, Alma Nuestra, Quinta das Canções and, most recently, Salvador Sobral sings Brel. In 2021 he edited bpm, his third studio album, composed entirely by original songs. The record achieved number one on its release week and was acclaimed by both critics and public.
PLOT is a professional script development lab, promoted in a creative community environment, where filmmakers from all over the world have the chance to broaden their narrative skills and enhance their creative voice. High-end script experts provide guidance throughout the lab and challenge the participants with the goal of reaching their projects’ artistic and creative potential.

ANTLION / SEIVA
by Adriana Martins da Silva and Pedro Martins da Silva

CONTEMPORARY ROAD
by Alessia Chiesa

MERIDIAN
by Ana do Carmo

MOTHER OF GOLD
by Madiano Marchetti

REVOLUTION OF THE MUSES
by Maria Lorente, Yaiza de Lamo and Juno Álvarez

LESSER EVIL
by Sebastião Salgado
ADA SOLOMON is a Romanian producer, founder of Hi Film Productions and Micro Film. She has produced over 60 titles such as: I do not care if we go down in history as barbarians (Radu Jude, 2018, Grand Prix Crystal Globe in KV IFF), Aferim! (Radu Jude, 2015, Silver Bear Berlin) and Child’s pose (Calin Netzer, 2013, Golden Bear Berlin).

She has worked with the most promising Romanian filmmakers as Cristian Nemescu, Ivana Mladenovic, Alexandru Solomon or Răzvan Rădulescu and was executive producer for Maren Ade's Toni Erdmann, among others. Ada co-produced with over 15 countries & was involved in European filmmakers debuts as Chiara Malta, Marta Bergman, Federico Bondi, Adriano Valerio & in accomplished directors films such as Tomasz Wasilewski, Slobodan Sijan or Dragomir Sholev. European Film Academy Deputy Chairwoman, Executive President of EWA Network, EAVE national coordinator, CE board member, winner of the European Co-production Award – Prix Eurimages, European Film Awards 2013.

ANNA CIENNIK graduated from La Fémis French film school in the production department in 2010. She has been working in different capacities – mostly as line producer and post-production supervisor – for Les César, Les Films d’ici, Les Films de Pierre, Kazak productions until 2016. Since 2010, she has also been reading scripts for companies and official institutions in France and the UK including the CNC, Why Not Productions, Creative Films. Enriched by these experiences, she felt the urge to dedicate herself to script-development and story-editing. After attending TFL’s Scriptlab as a story editor trainee in 2017, she became a script consultant for BoostNL (Cinemart and Holland Film Meetings development lab), Locarno’s Open Doors Hub, and she reads for European production companies and organisations like EAVE, Coproduction Office. She also has been LIM – Less is More script development lab’s manager in 2018 and 2019. In parallel, since 2017, Anna has been working for Les Arcs Film Festival professional events, Les Arcs Industry Village, for which she scouts and supervises the selection of the different industry sections. All in all, her background gives her an in-depth view into the life of a film. She is a member of the French Collectif 50/50 and is a bit of a language and wine geek.

MARCELO GOMES is a scriptwriter and director born in Recife, Brazil, where he founded a film club. His debut film, Cinema, Aspirinas e Urubus, screened at Cannes (Un Certain Regard) in 2005 and received France’s National Education Prize. His feature film Viajo Porque Preciso, Volto Porque Te Amo, which he co-directed with Karim Ainouz, premiered at Venice (Orizzonti) in 2009. His historical bio-pic Joaquim was selected in 2017 for the Competition in the Berlinale. His doc Waiting for the Carnival was released in the Berlinale in 2019.

MARIKA KOZLOVSKA used to be a radio moderator, festival organizer and interpreter. In the film industry she’s known as an international market consultant for over 10 years. Her approach to international film market is Strategy Before Action – careful strategic planning for every project in different stages of production.

In the past, for more than 6 years Marika has been consulting with the Brazilian film promotion agency Cinema do Brasil. Together with other consultants & trainers she prepares tailor-made consultancies and training sessions. She participated as a trainer and speaker at Rotterdam Lab, IFFR Pro, Berlinale Talents, Mica Meetings, Plot Lab, Next Wave, Swiss Films Talent Day, Media Desk workshops & many more. Marika is a 2018 graduate of EAVE Producers and Marketing Workshops. She’s a jury member at the Zurich Film Fund and the Austrian Film Institute.

AFFONSO GONÇALVES has edited over forty films, including three Sundance Film Festival winners: Benh Zeitlin’s Beasts of the Southern Wild, Debra Granik’s Winter’s Bone and Ira Sachs’ Forty Shades of Blue. Gonçalves’ other film credits include Jim Jarmusch’s Only Lovers Left Alive, Paterson and The Dead Don’t Die, Ira Sachs’ Love Is Strange and Little Men. Jonas Carpignano’s A Ciambra. He worked on the first season of the HBO series True Detective with Cary Joji Fukunaga. He teamed up with Todd Haynes on the HBO mini-series Mildred Pierce, the movies Carol and Dark Waters and the upcoming documentary on the Velvet Underground. Wendy, his latest collaboration with Benh Zeitlin premiered at the 2020 Sundance Film Festival.
ANTLION
SEIVA
PEDRO MARTINS, ADRIANA MARTINS DA SILVA

130’, FICTION, COLOUR, PORTUGAL, 2021

LOOKING FOR CO-PRODUCTION, POST-PRODUCTION FUNDS, DISTRIBUTORS

As part of an assignment, conservative journalist Martim joins an underground spiritual community in order to uncover its potential links to the emerging eco-terrorist groups across the globe. The community, which is based on free love and pagan traditions, also resorts to injections of a mysterious substance they call “sap”, and that seems to be connected with a spiritual fusion with nature. While he seeks to expose the leaders, Martim becomes more enmeshed in the community and ends up having to confront with the deepest core beliefs about himself.

Director’s statement

Pedro and Adriana. We’re two filmmakers who also happen to be siblings. We not only know each other’s work intimately, but also the way the other thinks, feels and creates. We’ve co-directed together in the past, as well have our own individual journeys in cinema, making short fiction films. I, Pedro, have a devotion towards family drama in the horror and thriller form. While I, Adriana, am dedicated to exploring the intricacies of emotional experience in the intimacy of the feminine. “Seiva” has brought us together once again. For its theme touch us both, for different reasons, as well as the same ones.

While Pedro is a biologist, with a PhD in the field of biodiversity and brings the natural sciences and ecology knowhow; Adriana has a degree in Astrophysics and a long experience with holistic therapies, sacred sexuality and shamanism, having also experienced living in a community herself. Our own individual journeys and experiences complement each other in a symbiotic way to bring this subversive and provocative story to life. A story that gathers family drama, thriller, sensuality and mystery, in a journey of redemption to the womb of the Earth’s forest.

Even though “Seiva” may seem like a niche film, it isn’t. It emerges from the issues that dominate our current society. And therefore, has the potential to resonate globally across different ages, countries, gender identities, races and sexual orientations.

We feel ready to embark on this journey. We’ve made our first short together and find a certain poetic beauty in also making our first feature, together. However, this wasn’t really a conscious choice. It’s not we who choose this story, but Antlion that chose us. It’s pulsing in our veins.

Language(s) Portuguese/English
Production Status Development
Date of conclusion March 2023

Production Onírico Filmes
Producer(s) Matilde Calado, Henrique Prudêncio
Contact Info producao.oniricofilmes@gmail.com
Website https://oniricofilmes.com/

PEDRO MARTINS, ADRIANA MARTINS DA SILVA
Siblings and writer-directors of short fiction films focusing on horror thrillers and emotional dramas. Both with films that have been nominated for best short film by the Portuguese Film Academy Sophia Awards.

Pedro Martins Filmography
2020 | Porque odeias o teu irmão?
2019 | Häuschen, a herança
2018 | Calipso
2018 | Red Queen
2016 | A fêmea
2012 | A linha

Adriana Martins da Silva Filmography
2019 | Upstream
2018 | Red Queen
2017 | A língua
2013 | O cheiro das velas
2012 | A linha
Florida, Summer ‘87. An Argentinean family sets off on a road trip to Disney World. Recently divorced, Victor (40s) embarks alone with his children, Julia, Nicolas and Paula (7, 14, 16) from different marriages. The chaotic journey brings to light the family’s deep-rooted dysfunctionalities as the adventure escalades towards disaster.

**Director’s statement**

Through a kammerspiel on the move set in an unknown territory and a nostalgic time, I wish to explore the pain and lack of communication as well as the love and tenderness that bind a blended family together, diving into the complexity of what it means to be a family and questioning how it affects us in the process of growing up.

A father whose love and professional life is falling apart, sets off on a delusional road trip to Florida, a “Latino American dream” destination. Victor takes his children along, but the dysfunction quickly shows: he expects them to distract him, instead the children are in need of and demand his attention.

The film starts off as an exciting road trip but rapidly collapses and shifts towards a luxurious hotel-hopping trip, a runaway plot structure which allows Victor to leave the children alone in contexts that tacitly protect them (hotels, amusement parks, RV). But what he is escaping will end up catching up with him. These closed spaces create the perfect claustrophobic environment for conflict to rise in the family, reinforcing the confinement already imposed by the trip in a foreign country. What needs air and communication is put under pressure. Tension grows stronger translating into a snowballing effect of borderline situations, which finds its limit in the children’s inability to cope with the consequences on their own.

Based on the fluctuating family’s internal dynamics, the film will explore the point of view as a group. Through alliances and confrontations, the children try to define themselves, experimenting with roles, looking for a place in the family, while Victor incarnates instability itself. I wish that the characters’ different voices come together in harmonies and disharmonies through which we can gain a better insight into their singular worlds.
Alzira (a cigarette smoker) dies suddenly of a heart attack, leaving Dal as a widow. She and her twin daughters must grieve together, but each of them uses a virtual reality goggle to experience their pain in a technology called Olympus, which offers different forms of escapism for those over 18. Dal inherits Alzira’s glasses, taking refuge in Olympus Beach (a multifunctional, artificial beach where she takes care of Helius, her wife’s virtual rabbit that stores multi-media memories of the dead woman). Klivia, one of the twins, takes refuge in Olympus Creation (an artistic immersion for writers, where she uses writing as a healing tool). On the other hand, Kelly (the other sister) takes refuge in Olympus Sister Brasil (a virtual reality show) in search of the dream of a million bitcoins to reform ‘Tan & Salt’, a tanning salon they run on the top floor of their house. But, mainly, Kelly gets herself confined there to live out her pain in isolation. While they distance themselves more and more from each other in the real world, Safira (Kelly’s five-year-old daughter) tries to call her family’s attention to the houseplants in need of care at ‘Tan and Salt’ salon. After the kid has an accident and shows herself early-mature enough to do her own bandage, they must gradually face reality in order to learn to care for each other. Dal and her daughters are finally able to cry and begin the grieving process after secretly smoking a joint at the top floor of the house and, stoned, being able to talk about their feelings.

**Director’s statement**

From a very early age, we learn that as black women we are strong and can handle everything. We are afraid to look fragile, to admit our vulnerabilities, to undo the thousand masks we have built to protect ourselves and our community. A big whisper down the lane, where strength and fear get mixed up. We are not taught how to deal with our ups and downs. It is black women who still occupy the bottom of the social pyramid, not even having time for the framigerate self-care. Conceição Evaristo brilliantly points out that we carry “ocean tears in dry eyes”. “Meridian” is my first feature film project and it is inspired by the black women in my family: those who never got the chance to admit their weaknesses because they had to carry the world upon their shoulder. When I was 11 years old, I witnessed - after my cousin’s funeral - my mother cry. That was the first time she did it in front of me, and the last. In the following morning after the burial, she got up and went to work. As a child, I used to read that as a super heroine power. As a grown woman, I find myself being the one who represses pain. This script is a letter to myself, to my ancestors, and for those who will come after me, a reminder that the biggest superpower is being able to admit our weaknesses. In fact, this is the reality of many black families and I wanted to write a film where three generations could learn from each other. To connect this genealogy in my narrative, I use Afrosurrealism to intertwine past, present and future. In a world based on universal hourglasses, this film proposes to be a study of how black women experience time and how we can give a new meaning to Time, based on our cosmologies and affections. To embrace crying in our healing processes, a right that has been denied to us.

**Language(s)** Portuguese BR

**Production Status** Development

**Date of conclusion** 2024

**Production** Saturnema Filmes

**Producer(s)** Rubian Melo

**Contact Info** saturnemafilmes@gmail.com

**Website** www.vimeo.com/saturnema

**Filmography**

2019 | *A Mulher no Fim do Mundo*
2017 | *A Caixa de 4 Cômodos*
2017 | *Frutos da Lua*
2016 | *Tombamento*
Jaci is a small-town teacher struggling to overcome a traumatic past with her recently deceased husband. She begins to have premonitory dreams after an illegal gold rush begins on a hill near the tiny town where she lives. As she struggles to decipher the dreams, which she believes to be messages from the hill itself, she comes to see herself as a part of nature – and in doing so, she ends up shouldering the mantle of a legend.

**Director’s statement**

In recent years, Brazil has undergone profound changes, with the growth of radical and polarizing discourses. Politics is driven by fear and misinformation. In this context, the predatory exploitation of nature intensifies, establishing itself as an official policy that gives a blank check to the invasion of protected areas and indigenous lands for activities such as mining. Mother of Gold is inspired by this context and this political atmosphere.

After an illegal gold rush begins atop a nearby hill, Jaci, a small-town teacher struggling to overcome a traumatic past with her recently deceased husband, begins receiving messages from the hill itself in the form of premonitory dreams. Like a mysterious and strange tale, this film is a dark ballad of a woman who begins to trust her instincts as she develops a bond with nature through her dreams in the midst of a turbulent and delusional period that Brazil is going through - a time when absolutely everything seems possible.
LOOKING FOR POST-PRODUCTION FUNDS, FESTIVALS, SALES, PRE-SALES, DISTRIBUTORS

Three new directors set out to make a film without complexes that explains how sex work and art have been closely linked throughout history. The Revolution Of The Muses puts us up against the mirror in front of our culture, our museums and galleries, but also in front of the most secret and unspeakable corners of our erotic imaginary.

**Director’s statement**

The seed that motivated The Revolution Of The Muses is closely related to our own experience and our own yearnings. Thanks to the making of the documentary DIYSEX, we met many people who were involved in sex work and we decided that if Felipe IV bought paintings by Rubens for his chambers, obviously with an erotic function, why shouldn’t we be able to create something artistic out of erotic cinema? Why shouldn’t we be able to create something artistic out of erotic cinema.

When you look back, you realise that sex work is everywhere. Presumably, in those places that make our country ours.

Where art dwells. The artist is a national symbol. Ours. The museum is a national symbol. Ours. However, we, the naked ones, the muses, the precarious ones, the ones that everyone consumes in one way or another, we are often not mentioned at all. So ladies and gentlemen, sex workers have started a revolution from the bottom. They want to get out of the pictures, out of the showrooms, out of the photographs and put their names and their lives on display. Thus begins The Revolution Of The Muses.

**Language(s)** Spanish

**Production Status** Development

**Date of conclusion** July 2022

**Production** Potenza Producciones

**Producer(s)** Carlo D’Ursi

**Contact Info**

info@potenzaproducciones.com

**Website** www.potenzaproducciones.com

**Filmography**

2020 | DIYSEX
Rodrigo is a middle-aged personal trainer who lives with his father João, a retired musician struggling with Parkinson’s. Unexpectedly, they are led to spend a week with Madalena, 15, Rodrigo’s daughter, whom they haven’t seen for five years. But she comes from a whole different world: She is a spoiled little princess dealing with her own insecurities. For seven days, the three will collide until they eventually change, realizing that they are part of each other’s identity.

**Director’s statement**

This film is about paternity in this double sense of being a parent and being a child, and the impacts of such relationships in the making of one’s identity.

Just like I have done with my previous short films, I plan to focus the narrative more on what’s being shown rather than what’s being said. I want the framing, time and silent moments to reveal as much as the dialogues. I want to depict the despair, the lack of love, the physical and emotional violence they experience. Through image, editing, and sound design, I want to explore contradictions and establish portraits by opposition between the characters and their own worlds.

Based on a current and urgent theme, Lesser Evil aims to be an original, yet universal film. Because even if we don’t have children, we all have been someone’s child.
Conversations around Portuguese cinema and the festival’s focuses and retrospectives. In this edition, they will be dedicated to film promotion, distribution and exhibition in Portugal. Events around Sarah Maldoror’s cinema will be the only ones happening in-person.

PHYSICAL MEDIA IN THE AGE OF STREAMING, FROM VHS TO PIRACY

THE POWER OF PROGRAMMING: THE IMPORTANCE OF THE APPEARANCE OF MORE INDEPENDENT CINEMAS IN PORTUGAL

NÉGRITUDE, IDENTITIES AND HUMAN RIGHTS

SARAH MALDOROR’S CINEMA WITH ANNOUCHKA DE ANDRADE

FEMALE DIRECTORS: SPOTLIGHT ON PORTUGUESE CINEMA

AFTER THE FESTIVAL RUN, WHERE DO SHORT FILMS GO?
PHYSICAL MEDIA IN THE AGE OF STREAMING, FROM VHS TO PIRACY

English
Monday, August 30 at 17:00 | online via Facebook

The popularity of streaming services has been destroying the “home cinema” market. However, the desire to own the media that one consumes has led to the boom of the vinyl record and film collecting, particularly special boutique editions. It would not be a finished conversation without talking about piracy and film sharing in circles of cinephilia. One has to have taste, and good taste. Moderated by: Ricardo Vieira Lisboa

NÉGRITUDE, IDENTITIES AND HUMAN RIGHTS

Portuguese
Thursday, September 2 at 17:00 | Mário Soares and Maria Barroso Foundation Gardens

The roundtable Négritude, identities and human rights, promoted by the Mário Soares and Maria Barroso Foundation, recalls structuring topics in Sarah Maldoror’s cinematographic work to discuss the issues of racism and discrimination in Portugal, the hate speeches, the colonial heritage and inequalities in access to democratic participation.

SARAH MALDOROR’S CINEMA

Portuguese
Friday, September 3 at 18:00 | Cinemateca Portuguesa Terrace

A roundtable around IndieLisboa 2021’s retrospective. Based on Maldoror’s work, we will reassess and continue her political, social and ethnographic study. Decisive work in the struggles against colonialism and revolutionary movements that aimed to promote black culture. Now more than ever, the previously filmed and discussed topics are still unresolved. With: Annouchka de Andrade, Maria do Carmo Piçarra, Marta Lança, Raquel Schefer, Joana Ascensão

THE POWER OF PROGRAMMING: THE IMPORTANCE OF THE APPEARANCE OF MORE INDEPENDENT CINEMAS IN PORTUGAL

English
Tuesday, August 31 at 17:00 | online via Facebook

Art house theatres and the work of film clubs and festivals as alternative exhibition circuits are important for the films they show, both for the audiences they create and nurture and for the inherent dynamization of the areas where they are located. There has never been a greater need for these kinds of theatres than now. How can this expansion be carried through? We will explore spaces in the European context and take the pulse of Portuguese theaters. Moderated by: Manuel José Damásio

FEMALE DIRECTORS: SPOTLIGHT ON PORTUGUESE CINEMA

Portuguese
September 4 at 17:00 | Online via Facebook

In 2020, the most discussed and awarded films, nationally and overseas, were directed by two women: Ana Rocha de Sousa’s Listen and Catarina Vasconcelos’ The Metamorphosis of Birds. The Three Female Director’s program with films by Sofia Bost, Mariana Gaivão and Leonor Teles and the features Amor Fati by Cláudia Varejão and Listen welcomed the Portuguese audience back to the theaters. It is necessary to keep on working and showcasing the cinema made by women in Portugal. Moderated by: Mariana Liz

AFTER THE FESTIVAL RUN, WHERE DO SHORT FILMS GO?

English
Sunday, September 5 at 17:00 | Online via Facebook

There is without a doubt, a challenge in distributing and selling short films and taking them to other audiences that are not the festival-goers, but recent cases in Portugal prove otherwise. We’re talking about the 2017 program Three New Portuguese Shorts and the most recent, Three Female Directors which is being shown outside our country. What future might short films have after or even during their festival run? Moderated by: Ana David
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