INDUSTRY
Lisbon Screenings + Lisbon Talks
2.05 - 05.05.2022

INDIELISBOA.COM/EN/INDUSTRY
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISBON SCREENINGS</td>
</tr>
<tr>
<td>BEHIND THOSE WALLS</td>
</tr>
<tr>
<td>A FILM LIKE THIS</td>
</tr>
<tr>
<td>JOURNEY TO THE SUN</td>
</tr>
<tr>
<td>THE KEGELSTATT TRIO</td>
</tr>
<tr>
<td>NOTHING EVER HAPPENED</td>
</tr>
<tr>
<td>PÉRIPHÉRIQUE NORD</td>
</tr>
<tr>
<td>SITA - THE LIFE AND TIMES OF SITA VALLES</td>
</tr>
<tr>
<td>SUPER NATURAL</td>
</tr>
<tr>
<td>VADIO</td>
</tr>
<tr>
<td>DIARY</td>
</tr>
<tr>
<td>GRACIOSA (WORKING TITLE)</td>
</tr>
<tr>
<td>MANGA D’TERRA</td>
</tr>
<tr>
<td>SAVANNA AND THE MOUNTAIN</td>
</tr>
<tr>
<td>UBU</td>
</tr>
<tr>
<td>WHERE IS THIS STREET? OR WITH NO BEFORE OR AFTER</td>
</tr>
<tr>
<td>WOLF AND DOG</td>
</tr>
<tr>
<td>ADRIAN'S TEARS</td>
</tr>
<tr>
<td>THE BATH</td>
</tr>
<tr>
<td>BLUE HAS NO DIMENSIONS</td>
</tr>
<tr>
<td>BY FLÁVIO</td>
</tr>
<tr>
<td>GROWING PAINS - A FILM IN SEVEN PARTS</td>
</tr>
<tr>
<td>MISTIDA</td>
</tr>
<tr>
<td>RISE AND DISAPPEAR</td>
</tr>
<tr>
<td>VEXATIONS</td>
</tr>
<tr>
<td>WHEN WE DEAD AWAKEN</td>
</tr>
<tr>
<td>BEAUTIFUL THINGS AND A COUPLE OF TRAGEDIES</td>
</tr>
<tr>
<td>BETWEEN LIGHT AND NOWHERE</td>
</tr>
<tr>
<td>O FILME FELIZ :)</td>
</tr>
<tr>
<td>HAZY DAYS (WORKING TITLE)</td>
</tr>
<tr>
<td>LISBONTALKS UNIVERSIDADE LUSÓFONA</td>
</tr>
<tr>
<td>TEAM &amp; PARTNERS</td>
</tr>
</tbody>
</table>
The Lisbon Screenings were launched in 2006 at IndieLisboa as a parallel activity designed to promote Portuguese cinema among foreign professionals.

With the creation of Portugal Film – Portuguese Film Agency, in 2015, the Lisbon Screenings are now one of the major industry events held during IndieLisboa.

Committed to the internationalization of Portuguese cinema, Portugal Film promotes several actions throughout the year (presence in markets and festivals and screenings for the industry) aimed at getting the films to distributors, festivals and international exhibition networks.

Film industry professionals will be able to see recent or unreleased Portuguese films (documentary, fiction, animation and experimental) looking for a world, International or continental premiere. All the Work in Progress and excerpts are presented for the first time at this stage of their production.

This year the Lisbon Screenings will take place again online on the 2nd, 3rd and 4th of May and present a selection of short and feature films completed or still in development, to festival directors and programmers, sales agents and distributors, invited exclusively to these sessions.

During three days we invite you to watch all the films on the festival’s HUB - http://indielisboa.com/hub. Login details will be provided after you’ve made your Industry registration.

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 filmmakers, producers and industry professionals can be requested via screenings@portugalfilm.org. Subject to the availability of all parties.

Happy screenings!
### FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEHIND THOSE WALLS / ATRÁS DESSAS PAREDES</td>
<td>Manuel Mozos</td>
</tr>
<tr>
<td>A FILM LIKE THIS / UM FILME EM FORMA DE ASSIM</td>
<td>João Botelho</td>
</tr>
<tr>
<td>JOURNEY TO THE SUN / VIAGEM AO SOL</td>
<td>Ansgar Schaefer, Susana de Sousa Dias</td>
</tr>
<tr>
<td>THE KEGELSTATT TRIO / O TRIO EM MI BEMOL</td>
<td>Rita Azevedo Gomes</td>
</tr>
<tr>
<td>NOTHING EVER HAPPENED / NUNCA NADA ACONTECEU</td>
<td>Gonçalo Galvão Teles</td>
</tr>
<tr>
<td>PERIPHÉRIQUE NORD / VIA NORTE</td>
<td>Paulo Carneiro</td>
</tr>
<tr>
<td>SITA - THE LIFE AND TIMES OF SITA VALLES / SITA - A VIDA E O TEMPO DE SITA VALLES</td>
<td>Margarida Cardoso</td>
</tr>
<tr>
<td>SUPER NATURAL</td>
<td>Jorge Jácome</td>
</tr>
<tr>
<td>VADIO</td>
<td>Simão Cayatte</td>
</tr>
</tbody>
</table>

### SHORTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADRIAN’S TEARS / AS LÁGRIMAS DE ADRIAN</td>
<td>Miguel Moraes Cabral</td>
</tr>
<tr>
<td>THE BATH / O BANHO</td>
<td>Maria Inês Gonçalves</td>
</tr>
<tr>
<td>BLUE HAS NO DIMENSIONS / AZUL</td>
<td>Âgata de Pinho</td>
</tr>
<tr>
<td>BY FLAVIO</td>
<td>Pedro Cabeleira</td>
</tr>
<tr>
<td>GROWING PAINS - A FILM IN SEVEN PARTS / IDADE ÓSSEA</td>
<td>Isabel Aboim Inglez</td>
</tr>
<tr>
<td>MISTIDA</td>
<td>Falcão Nhâga</td>
</tr>
<tr>
<td>RISE AND DISAPPEAR / SUBIR E SUMIR</td>
<td>Mariana Calô, Francisco Queimadela</td>
</tr>
<tr>
<td>VEXATIONS</td>
<td>Leonardo Mouramateus</td>
</tr>
<tr>
<td>WHEN WE DEAD AWAKE</td>
<td>Tomás Paula Marques</td>
</tr>
</tbody>
</table>

### FEATURES WIP

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIARY / DIÁRIO</td>
<td>Pedro Florêncio</td>
</tr>
<tr>
<td>GRACIOSA (WORKING TITLE)</td>
<td>Gonçalo Tocha</td>
</tr>
<tr>
<td>MANGA D’TERRA</td>
<td>Basil da Cunha</td>
</tr>
<tr>
<td>SAVANNA AND THE MOUNTAIN / A SAVANA E A MONTANHA</td>
<td>Paulo Carneiro</td>
</tr>
<tr>
<td>UBU</td>
<td>Paulo Abreu</td>
</tr>
<tr>
<td>WHERE IS THIS STREET? OR WITH NO BEFORE OR AFTER / ONDE FICA ESTA RUAS OU SEM ANTES NEM DEPOIS</td>
<td>João Pedro Rodrigues, João Rui Guerra da Mata</td>
</tr>
<tr>
<td>WOLF AND DOG / LOBO E CÃO</td>
<td>Cláudia Varejão</td>
</tr>
</tbody>
</table>

### SHORTS WIP

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEAUTIFUL THINGS AND A COUPLE OF TRAGEDIES / COSAS BONITAS Y UN PAR DE TRAGEDIAS</td>
<td>Clara Jost</td>
</tr>
<tr>
<td>BETWEEN LIGHT AND NOWHERE / ENTRE A LUZ E O NADA</td>
<td>Joana de Sousa</td>
</tr>
<tr>
<td>O FILME FELIZ :)</td>
<td>Duarte Coimbra</td>
</tr>
<tr>
<td>HAZY DAYS / DIAS DE NEVOEIRO (WORKING TITLE)</td>
<td>Francisco Carvalho</td>
</tr>
</tbody>
</table>
A selection of forts, prisons, barracks, hospitals, sanatoriums, asylums, insane asylums and convents tell the stories that were consigned to oblivion because they were considered harmful to the mental sanity of a civilized way of life. This is a film about the ineffable narratives of the insane, the criminal, the hysterical, the disposable inhabitants; about those who found freedom in a dusty, isolated, anonymous way of life. This is a film about the walls that absorbed these narratives.

**Director’s statement**

During the research for “Ruinas”, of a series of places that had been abandoned or turned into something other than what they had been built for, I came across with a list of places that had to do with psychiatric, hospital, military, prison and religious institutions. Places where people are placed, either by society, or because they themselves decide to collect themselves and become inmates in these places.

I started to think of these spaces as places where the very architecture was made for people to be apart from society, either for illness, or for crimes, or for psychiatric reasons. They were places where people were left, orphans, children, teenagers, adults, and the elderly. If there is a guiding thread in my films, it goes through the side of forgetfulness, of people who are not normally considered important and who live in a kind of margin and marginality.

I try to give visibility to what is considered insignificant, or what is thought not to be worth entering into History.

**MANUEL MOZOS**

Born in Lisbon in 1959 he finished his degree in Cinema in 1984 and worked as an editor, screenwriter and assistant director. Since 2002 he works at A.N.I.M.- Portuguese Cinematique, in film copy preservation. He directed films such as “Quando Troveja”; “Xavier”; “4 Copas”; “Ramiro” and the documentaries “Ruinas”; “João Bébard da Costa”, among others. He has been the subject of retrospectives in Portugal and Europe and his films have participated in several international film festivals.

**Filmography (selected):**

2022 | Atrás Dessas Paredes  
2016 | Ramiro  
2015 | A Glória de Fazer Cinema em Portugal  
2014 | João Bénard da Costa: Outros Amarão as Coisas que eu Amo  
2009 | Ruinas  
2008 | 4 Copas  
2003 | Xavier  
1989 | Um Passo, Outro Passo e Depois...
Without measure it’s this A Film Like This. Structured as a musical, the texts signed as well as said, organized like a dream to drive us to unexpected, chaotic and thrilling situations. It tries to hold a slice of the remains that this genius writer - Alexandre O'Neill - left us. Pride without prejudice.

Director’s statement

Is there anything more alike cinema than the dreams itself? A Film Like This it’s a dream structure as a musical, probably my most radical film in years. It’s not a biopic, I hate them. In A Film Like This no one is O’Neill but everyone is. Some scenes were created by him, others were invented by me, all of them were created with is universe in mind, some sequences will reveal his abstract photographs, all of them reveal his true mastery in the poetic realm.

Every shot needs an excess: the colors, the situations, the beauty and the ugliness of words. Long live Alexandre O’Neill, long live the cinema.

JOÃO BOTELHO

João Botelho is born in 1949. With an active career spanning over 43 years in which he has directed 17 feature films he is one the Portuguese filmmakers with the largest body of work today. His films have been shown at major international film festivals and he has received several awards. A retrospective of all his work was presented in Bergamo, in La Rochelle with a monograph, at the Luxembourg Cinémathèque and at the LEFFEST in Lisbon.

Filmography (selected):
2022 | O Jovem Cunhal
2022 | Um Filme em Forma de Assim
2020 | The Year of the Death of Ricardo Reis
2018 | Pilgrimage
2016 | Cinema, Manoel de Oliveira and Me
2003 | A Mulher que Acreditava Ser Presidente dos Estados Unidos da América
1994 | Três Palmeiras
1987 | Tempos Difíceis
1985 | Um Adeus Português
1980 | Conversa Acabada
It all started when Ansgar was doing a thesis on Jewish refugees in Portugal during World War II. At the time, reports began to surface about 5500 Austrian children who had arrived in Portugal in extremely poor health conditions. Years later, we decided to deepen our research, trying to find these former children and investigating in the archives. Propaganda images showed us a successful action, organised by Caritas and sponsored by the Portuguese dictator, and welcomed by the great families linked to the regime.

However, looking at the family albums and listening to the accounts, another story begins to emerge, resonating strongly with the current reality. What did these children see? How did they perceive the country that welcomed them? And how was it have to return to their motherland, partially in ruins? These were some of the questions that were the basis for the making of Journey to the Sun.

Journey to the Sun reflects on children in situations of conflict and post-conflict, and the potency of their gaze in revealing the realities obfuscated by official narratives.

The film is based on the testimonies of former Austrian children, who were sent to Portugal in the post-war period, to a country spared the ravages of war. Using only archival imagery, Journey to the Sun establishes multiple resonances with current-day Europe, where the space for the Other has been drastically reduced.

Director's statement
Jorge is making a film around Le Trio en Mi Bémol, the only theatre play written by Éric Rohmer: Adélia and Paul have divorced long ago. One day she pays him a visit. Along the year they meet 7 times...

For Jorge, “time and time again the broom has to go over all these things, and all has to be dusted and said again, even if we don’t know why…”

**Script** Rita Azevedo Gomes with Renaud Legrand (after Éric Rohmer’s theatre play)

**Cinematography** Jorge Quintela

**Sound** Olivier Blanc, António Porém Pires, Tiago Matos

**Editing** Rita Azevedo Gomes

**Cast** Rita Durão, Pierre Léon, Ado Arrieta, Olivia Cabez

**Production** Basilisco Filmes, Gong Producciones

**World Sales** Portugal Film

**Contact Info** dir@portugalfilm.org

**Website** www.portugalfilm.org

---

**Director’s statement**

The intention was to make a film! Without wasting any more time. In November 2020, there was no other way. At the peak of the lockdown, movie theaters were in the dark all over the world... why the urgency?

I went back to The Kegelstatt Trio - an old project born out of Éric Rohmer’s play, and which finally seemed possible to make.

Unreality and reality? Between one thing and other there is an indefinable space - which nevertheless exists - and that has always interested me. But which in Trio now appeared more innocently exposed to light, suggesting certain arabesques, free from routine.

The making and the film itself. Characters and ourselves. All drawn to the center of the film. At the same time, nothing should keep us from the essential: the pieces to be moved were the words in the actors’ voices, swinging between interpretation and improvisation; from Actor to Character. All looking after the love of others by the fear of not finding it. As in life - as in cinema - in a farewell.

**RITA AZEVEDO GOMES**

Since her first feature film, The Sound of the Earth Shaking (1990), she has developed an independent approach to cinema.


She also develops artistic projects in theatre and opera. Film programmer at the Cinemateca Portuguesa.

**Filmography (selected):**

- **2022** | The Kegelstatt Trio
- **2019** | Danses Macabres, Skeletons, and Other Fantasies (co-directed with Pierre Léon and Jean-Louis Schefer)
- **2018** | The Portuguese Woman
- **2016** | Correspondences
- **2011** | A Woman’s Revenge
- **2004** | The 15th Stone - Manoel de Oliveira and João Bénard da Costa in Conversation
- **2001** | Fragile as the World
- **1990** | The Sound of the Earth Shaking
NOTHING EVER HAPPENED
NUNCA NADA ACONTECEU
GONÇALO GALVÃO TELES

124', FICTION, COLOUR, PORTUGAL/BELGIUM/BRAZIL, 2022

Language(s) Portuguese
Premiere status World Premiere Available

Looking for Festivals, Sales, Distribution

Three teens - Pedro, Maria and Paulo - stand atop a viaduct. They walk to the ledge.

Months before, António closes the door to his house for the last time. He's moving to Lisbon, sacrificing for his family.

His son Jorge is numbed by the crisis, Lena, Jorge's wife, is having an affair, and his grandson Pedro is a stranger to him.

Little by little, António and Pedro become closer. But the tragic pact that unites the three teens will leave the family in a desperate trail of decay and regret.

Director's statement

In 1996, three teenagers jumped together from a thirty-meter high overpass in Lisbon. In the context of the serious economic, social and human crisis that affected Portugal over recent years, this event acquired an energy and symbolism strong enough to radiate the momentum that led to the writing of "Nothing Ever Happened", where we talk about three generations disconnected, fighting against poverty, uprooting and loss.

My first goal was to try to understand, without trying to explain the unexplainable, the process that leads Pedro, whose whole life is future, to surrender. Being a director who is also a teacher, I'm confronted everyday with the growing pains of late adolescence and young adulthood, so, my proposal is to make a "personal" film, reflecting on the issues that un eased me as a child, as a teacher and, now, as a father.

Script Tiago R. Santos, based on an Original Screenplay by Luís Filipe Rocha
Cinematography João Ribeiro
Sound Vasco Pedroso, Ingrid Simon, Simon Jamart
Editing Filipe Lacerda, João Braz, Flávio Ferreira
Music Hugo Leitão
Cast Filipe Duarte, Ana Moreira, Rui Morisson, Bernardo Lobo Faria, Alba Baptista, Miguel Amorim

Production Fado Filmes, Entre Chien et Loup, Grafo Audiovisual
World Sales Latido Films
Contact Info lgt@fadofilmes.pt
Website www.fadofilmes.pt

GONÇALO GALVÃO TELES

Gonçalo is a writer, director, producer and teacher. After graduating in Screenwriting at the University of Southern California, he developed a career writing feature films as well as directing short and feature films.

He recently co-directed the feature Gelo (2016), with Luis Galvão Teles, and World War I feature and mini-series Soldado Milhões (2018), with Jorge Paixão da Costa, winner of 5 Sophia Awards of the Portuguese Film Academy.

Filmography
2018 | Hero on the Front
(Co-directed with Jorge Paixão da Costa)
2015 | Gelo
(Co-directed with Luis Galvão Teles)
Since I was little, I have had direct contact with people who emigrated, through my family (an uncle in Switzerland, an aunt in France), friends or neighbors. I tried to find answers to questions that even in my childhood, during summer vacations in my grandparents village, came to me.

At the traditional parties in the village, I remember the return of the emigrants, as a childish imagination, linked to the stereotype of rich people with amazing high-end cars.

This film intends to show the materialization of emigration in the vehicle: symbolism of a successful life. With this object-centered proposal, I intend to explore the real meaning of the vehicle beyond what is imagined: the love of the trophy. I try to find legitimacy in this object of adoration, brightness, provocation, representation of a claim or acceptance.

A filmmaker travels 2000 km north where he 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 vehicle becomes a prompt to discuss questions of identity and community, thus erasing the boundaries between society and territory. In the cold of the night, they find an escape from the harshness of the day.

**Director’s statement**

PAULO CARNEIRO

Born in Lisbon, 1990 and raised in Pontinha (suburbs). He graduated in Sound and Image from ESAD.CR and later from the National Film School and HEAD - Genève (Calouste Gulbenkian Foundation fellow). In 2021 his project MY LAND MY STRENGTH is selected for Doc Station/ Berlinale Talents.

**Filmography**

2022 | Périphérique Nord
2018 | Bostofrio, où le ciel rejoint la terre
SITA - THE LIFE AND TIMES OF SITA VALLES
SITA - A VIDA E O TEMPO DE SITA VALLES
MARGARIDA CARDOSO

167', DOCUMENTARY, COLOUR AND B&W, PORTUGAL, 2022

Language(s) Portuguese
Premiere status International Premiere Available
World premiere IndieLisboa 2022

Sita Valles was born in Angola in 1951. She studied in Lisbon and was a charismatic Communist student leader. In 1975 she decided to return to Angola, where she mingled with a group later nicknamed as “factionists”. Accused of being one of the heads of the attempted coup d'état of 27 May 1977, Sita was persecuted and arrested. Rumours hint that she was tortured and died facing a firing squad. Testimonies of the survivors guide us in the reconstruction of the life and times of Sita Valles.

Director’s statement

The story of Sita came to me when I was doing research for my film, Yvone Kane. I was seeking to understand what could drive a young woman of the 60s generation to devote herself in such a committed and believing way to the political struggle. Proactive and fearless, was Sita an exemplary case of the daughter of the Revolution devoured by the Revolution itself? Apparently she was, but there are many mysteries in her life path, especially in the last years of her life.

My research turned out to be an extremely lengthy and arduous task. For 10 years I collected archive films, photos, private and official documents. I conducted interviews with people who shared a life path with her. But only in the last years did I feel there was the beginning of some openness towards talking about the events of 27 May 1977. Many issues remain open and are left untold. Many questions remain unanswered. I hope that at least this work has the merit of arousing curiosity and the need to talk about these silenced times.

MARGARIDA CARDOSO

Born in Portugal, she grew up in Mozambique. The documentaries Natal 71, Kuxa Kanema and Understory and the features A Costa dos Murmúrios and Yvone Kane are among her most well-known films, and have in common the colonial and post-colonial topic. Her films were exhibited and awarded in festivals such as Rotterdam, Venice and Locarno. In 2015, the Università degli Studi di Napoli “L’Orientale”, created the “Cátedra Margarida Cardoso”, a center for practice and creative research inspired by her work.

Filmography (selected):
(Shooting) Banzo
(Preparation) Caderno de Memorias Coloniais
2022 | Sita - The Life and the Times of Sita Valles
2018 | Understory
2014 | Yvone Kane
2013 | Atlas
2004 | A Costa dos Murmúrios
2003 | Kuxa Kanema - O nascimento do cinema
2000 | Natal 71
1996 | Dois Dragões

Cinematography: Cláudia Varejão, Miguel Saraiva, Manuel Pinho Braga
Sound: João Alves
Editing: Margarida Cardoso, Pedro Filipe Marques
Production: Midas Filmes
Contact Info: producao@midas-filmes.pt
Website: www.midas-filmes.pt

Looking for Festivals, Distribution
SUPER NATURAL
JORGE JÁCOME

85', FICTION, COLOUR AND B&W, PORTUGAL, 2022

Language(s) Portuguese
Premiere status Continental Premieres Available
World premiere Berlinale 2022

There are two ways of dealing with the “natural”: refusing it or expanding it. Super Natural expands, because it wants to occupy and then overcome and hyperbolize. Part multi-sensory collage, part guided meditation, Super Natural engages the physicality of its performers and its audience alike, transforming the subtropical Madeira islands into a primordial soup of forms: bodies in contact, bodies dissolving into landscapes, bodies full of bodies that are full of other bodies.

Director’s statement
Founded in 2001 and based in the Madeira Island, the dance company “Dançando com a Diferença”, which develops its work by bringing together people with and without disabilities in the creation of artistic objects, invited Teatro Praga and director Jorge Jácome to develop a new work with their artistic team during the pandemic period.

Shot on an Island still inhabited by biology that survived the Ice Age and by a flora that results from a coexistence between endogenous species and the human presence, Super Natural seeks to put the viewer in direct confrontation with the multiplicity of the “natural”.

Super Natural reveals to us that the natural, whether of a body or an object, is always more complex than it appears to be. The film highlights concepts such as “inclusion” and “difference”, opting for new work procedures and seeking to make visible other historiographies regarding the humanization process, while crossing quantum physics with neurology, biophysics, fiction and reality.

Jorge Jácome

In his works he investigates relations between nature, utopias, disappearance and desire. His films have been shown and awarded prizes at international festivals and exhibitions: Berlinale, Wavelengths - TIFF, San Sebastian, New York Film Festival, 25 FPS, Winterthur, IndieLisboa, Curtas – Vila do Conde, Palais de Tokyo, MoMa, Tabakalera, among others.

Filmography
2022 | Super Natural
2019 | Past Perfect
2017 | Flores
2016 | Fiesta Forever
2015 | A GUEST + A HOST = A GHOST
2013 | Plutão

Script André e. Teodósio, Jorge Jácome, José Maria Vieira Mendes
Cinematography Marta Simões
Sound Shugo Tekina, António Porém Pires
Editing Jorge Jácome
Music Raw Forest, Violet
Cast Alexis Fernandes, Bárbara Matos, Bernardo Graça, Celestine Ngantonga Ndzana, Diogo Freitas, Isabel Gomes Teixeira, Joana Caetano, Maria João Pereira, Mariana Tembe, Milton Branco

Production Pandora da Cunha Telles, Pablo Iraola / Ukbar Filmes; Daniela Ribeiro / Teatro Praga; Henrique Amoedo / Dançando com a Diferença
World Sales Portugal Film
Contact Info dir@portugalfilm.org
Website www.portugalfilm.org
ANDRÉ and his father live in an isolated and unkempt house in the dry and desolate Alentejo. One night André meets his only neighbor SANDRA. Suddenly, his dad disappears. André searches everywhere, but is unsuccessful. Eventually, Sandra helps him. While in his quest, André gradually gets to know her: she’s an alcoholic with a past. Sandra and André have a falling-out, but they clearly need each other. What will become of them?

**Director’s statement**

The film tells the story of André who, after being abandoned by his father in rural Alentejo, forms an unlikely friendship with Sandra, his jaded, reclusive neighbour who’s a single mother.

The film is told through André’s POV, but we follow both stories. They are two strangers who learn they can only count on each other.

It poses questions about why people (especially younglings) are left behind, what we are to make of ourselves if it happens, what’s the height of the “fall of the idol”, the part our role models play in our lives, among other questions; in such an unforgiving place.

**Script** Simão Cayatte
**Cinematography** Bartosz Swiniarski
**Sound** Olivier Blanc, Gernot Fuhrmann, Matthieu Deniau
**Editing** Teresa Font
**Music** Wojten Urbanski
**Cast** Rúben Simões, Joana Santos

**Production** Ukbar Filmes, Krakow Film Klaster, Good Fortune Films
**Contact Info** producao4@ukbarfilmes.com
**Website** www.ukbarfilmes.com

**Simão Cayatte**

The Director was born in Lisbon, in 1984. He studied theatre and performing arts at Goldsmiths University London. His short “The blind Voyeur” was awarded the Jury Prize on the Filmaka Festival by Werner Herzog.

He worked on Darren Aronofsky’s Protozoa Pictures’ script writing department. Some of his short debuted at Cannes, won awards (like the MotelX and Sophia awards, as well as nominations for Melies D’Or. Vadio was selected LIM’s script writing lab.

**Filmography**

2022 | Vanda (series)
2022 | Vadio
2016 | Menina
2014 | Miami
2011 | A Viagem
2009 | Love is in the Air
2008 | Out of the Blue
2007 | The Blind Voyeur
2007 | Oriana
Equality of all things. Cézanne painting with the same eye and the same soul a fruit dish, his son, the Montagne Sainte-Victoire.

CINEMATOGRAPHY IS A WRITING WITH IMAGES IN MOVEMENT AND SOUNDS.

From the clash and sequence of images and sounds, a harmony of relationships must be born.

In Notes on Cinematography, by Robert Bresson

**Director’s statement**

Ana’s speaks (writes) about her experience of thirty-one days of internment, in 2014, in a unit of emergency for eating disorders, in Lisbon. An anonymous camera listens to (films) Ana’s voice, along with everything that surrounds her on a daily basis, in 2021, in a small house in the city. From the encounter between these two diaries (inscriptions of every day life), a third voice will emerge, showing that human resurrection always comes from the initial encounter between two (or more) bodies.

**Looking for Festivals**

**Pedro Florêncio**

Pedro Florêncio has a degree in Cinema from the Escola Superior de Teatro e Cinema, a master’s degree in Cinema and Television from NOVA FCSH, a PhD in Arts from the University of Lisbon.

He directed, among others, the films Afternoon (2017) and Day Shift (2019). He has publications, both dispersed and in volume, on cinema.

He is a professor at NOVA FCSH.

**Filmography**

2022 | Diary
2018 | Turno do Dia
2017 | À Tarde
2014 | Onde o meu amigo pintou um quadro
2011 | Banana Motherf*cker

**DIARY**

**DIÁRIO**

136’, EXPERIMENTAL, COLOUR, PORTUGAL, 2022

Language(s) Portuguese
Premiere status World Premiere Available
Date of Conclusion June 2022

**Script** Filipa Landeiro
**Cinematography** Pedro Florêncio
**Sound** Pedro Florêncio
**Editing** Pedro Florêncio

Contact Info pedroflorencio17@hotmail.com
It all began in 2012, in the Azores, at a film screening, when I met Franco Ceraolo, an Italian who worked in cinema in Rome, who moved to these islands a few years ago and now raises donkeys!

In 2017 it’s my turn to move to the Azores and two months later he calls me to invite me to Graciosa because he wants me to make a film inspired by the importance of the donkey to this small community. The donkey here was everything, the engine of the economy, almost a sacred figure.

**Graciosa**

Used to be known as the donkeys’ island. This species was in danger of extinction until Franco, an Italian, arrives on the island, buys his first donkey and starts a breeding farm to maintain the species while discovering that there are still many families working the land with donkeys after all.

Filmed at the donkey’s slow pace over a period of two years, the film reconstructs, as a personal and affective diary, the history of an island way of life overtaken by European mechanisation.

**Director’s statement**

“Donkey doesn’t look at the sky, it looks at the earth”

It all began in 2012, in the Azores, at a film screening, when I met Franco Ceraolo, an Italian who worked in cinema in Rome, who moved to these islands a few years ago and now raises donkeys!... We immediately became friends.

In 2017 it’s my turn to move to the Azores and two months later he calls me to invite me to Graciosa because he wants me to make a film inspired by the importance of the donkey to this small community. The donkey here was everything, the engine of the economy, almost a sacred figure.

Graciosa is the Azorian island most crystallized in time, with very old agrarian habits, perhaps as a result of its isolation and of its very fertile land. And for me, taking into account that until now there is no cinematographic work about this island, it is like a treasure to care for and to film, in a slow pace, in the emotion of discovering its internal and interior paths.
MANGA D’TERRA
BASIL DA CUNHA

100’, (14’ excerpt will be shown), FICTION, COLOUR, PORTUGAL, 2022

Language(s) Creole
Premiere status World Premiere Available
Date of Conclusion June 2022

**Looking for** FESTIVALS, SALES, DISTRIBUTION

Rosinha (20 years old), widow and mother of two children whom she left in Cape Verde, has come to try her luck in Lisbon in the hope of a better life. She works in a shabby bar run by an authoritarian boss, Nunha (45), and frequented by customers who harass her daily.

**Director’s statement**
This film follows the journey of a young black woman who has come to try her luck in Europe to improve her living conditions. She suffers a double punishment: first as a woman, then as a black woman.

The film testifies to a reality seldom brought to light in Portuguese cinema narratives and contains a strong political dimension, but it has the ambition to go beyond the social fresco.

Manga d’terra is also and above all a musical where Cape Verdean culture is honored. I have chosen to tell through music what the film does not show. Each partition advances the story and allows access to the states of mind of our protagonist, Rosinha.

---

**Script** Basil da Cunha
**Cinematography** Patrick Tresch
**Sound** Ricardo Leal / Francisco Veloso
**Editing** Basil da Cunha
**Music** Eliana Rosa / Acacia Maior
**Cast** Eliana Rosa

**Production** Akka Films
**Contact Info** basildacunha@hotmail.com

---

**Basil da Cunha**
Portuguese film director.
Lives in the place he makes movies.

**Filmography**
2019 | O Fim do Mundo
2014 | Nuvem Negra
2013 | Até ver a luz
2012 | The Living Also Cry
2011 | Nuvem
2009 | À côté
SAVANNA AND THE MOUNTAIN
A SAVANA E A MONTANHA
PAULO CARNEIRO

100', (34' excerpt will be shown), FICTION/DOCUMENTARY/EXPERIMENTAL, COLOUR, PORTUGAL/URUGUAY, 2023

Language(s) Portuguese
Premiere status World Premiere Available
Date of Conclusion January 2023

Deep in the valley, nestled in the mountain range, an ominous sound troubles a forest ranger who for days has been investigating this strange phenomena. Down in the village, local inhabitants congregate, a war is being on the horizon but the bees insist on not dying.

Director’s statement
Because cinema has this responsibility of engagement from which I cannot escape, and Covas do Barroso is next to Bostofrio, village where my father was born. Because the record of orality that interests me so much in my work seeks to be at the side of people and prioritize them, without appealing for economic or speculative policies coming from those who do not know/live the territory, whether from the central government in Lisbon or from the company Savannah Resources from England.

I wanted to make a film with people and help fight this torment that they’ve been keeping up with for 4 years now. Based on this premise, I have followed the development of events, filming Boticas incursions into Lisbon, in demonstrations against mining in this village of 150 people, as a lesser evil, as opposed to the big capital that wants to continue at all costs. This is the strength that characterizes the people of Covas do Barroso, that will fight “until die”, according his words.

LISBON SCREENINGS / FEATURES WIP

Because cinema has this responsibility of engagement from which I cannot escape, and Covas do Barroso is next to Bostofrio, village where my father was born. Because the record of orality that interests me so much in my work seeks to be at the side of people and prioritize them, without appealing for economic or speculative policies coming from those who do not know/live the territory, whether from the central government in Lisbon or from the company Savannah Resources from England.

I wanted to make a film with people and help fight this torment that they’ve been keeping up with for 4 years now. Based on this premise, I have followed the development of events, filming Boticas incursions into Lisbon, in demonstrations against mining in this village of 150 people, as a lesser evil, as opposed to the big capital that wants to continue at all costs. This is the strength that characterizes the people of Covas do Barroso, that will fight “until die”, according his words.

PAULO CARNEIRO
Born in Lisbon, 1990 and raised in Pontinha (suburbs). He graduated in Sound and Image from ESAD.CR and later from the National Film School and HEAD - Genève (Calouste Gulbenkian Foundation fellow).
In 2021 his project MY LAND MY STRENGTH is selected for Doc Station/ Berlinale Talents.
SAVANNA AND THE MOUNTAIN premieres at Visions du Réel '22.

Filmography
2022 | Périphérique Nord
2018 | Bostofrio, où le ciel rejoint la terre
A masterpiece by Alfred Jarry at the age of 15, Ubu Roi uses satire as a way of attacking society, rules, norms and those in power. Jarry is considered one of the parents of Postmodernism. Two of the reasons why I adapted the play Ubu Roi for cinema was its impressive contemporaneity in the 21st century and also the fact that Jarry mixed brilliantly so many literary styles in just one story: tragedy, comedy, farce, absurd, grotesque, satire, parody and drama.

Writing in a variety of styles, he also incorporates parodies on multiple Shakespeare plays creating a powerful political prophecy that runs through the ages. Ubu is the archetype of the historical cruel dictators and populist leaders of the contemporary world. He is coward, cruel, childish and despotic. This film is a parade of human failures and dizzying plot with a latent non sense and a resonance of current democracy that is limited by the phenomenon of post-truth.
“Look, could you please tell me WHERE IS THIS STREET?” is the first sentence said by the character Júlio, in Paulo Rocha’s film “Os Verdes Anos” (1963), when he arrives at Rossio Station in Lisbon, coming from the countryside.

What is this city now like that was modern in the 50s and 60s and that, like many other cities, suffers the benefits of globalisation and gentrification? How can we look today at the places of the modern city in Rocha’s film without nostalgia or false romanticism?

From the window of our living room we can see the décor of Rocha’s film from practically the same point of view in which Rocha filmed it 55 years ago.

This is the starting point of our new documentary project; from our window, we will look back at “Os Verdes Anos”, guided by Paulo Rocha’s gaze, to places that are now irremediably different. What will we find?

And we return to the theme of metamorphosis that has visibly never left us: what flesh are the ghosts of the city of the 1960s dressed in today?

From our living room window you can see a set of The Green Years (Paulo Rocha, 1963). This was our starting point: guided by Rocha’s gaze, we look back at the places of that film, which have become naturally different. The successive geological, urbanistic and social strata of the city of Lisbon, besieged by the Covid-19 pandemic that interrupted the shooting several times, are drawn out in front of our camera, in a kind of contemporary jazz improvisation from a score written in 1963.

JOÃO PEDRO RODRIGUES, JOÃO RUI GUERRA DA MATA

João Pedro Rodrigues is an internationally renowned Portuguese filmmaker. When he was 8 years old, his father gave him a pair of binoculars and he decided to become an ornithologist. He always travels with his binoculars, to foray into nature and watch birds.

João Rui Guerra da Mata was born in Lourenço Marques, Mozambique. He spent his formative years in Macau, China. He has been working in cinema since 1995.

João Pedro Rodrigues’ Filmography (Selected)
2022 | Where Is This Street or Without Before or After (co-directed with João Rui Guerra da Mata)
2022 | Will-o’-the-Wisp
2016 | The Omnithologist
2000 | O Fantasma

JOÃO RUI GUERRA DA MATA’S FILMOGRAPHY (SELECTED)
2022 | Where Is This Street or Without Before or After (co-directed with João Pedro Rodrigues)
2012 | The Last Time I Saw Macao (co-directed with João Pedro Rodrigues)
2012 | As The Flames Rose
2007 | China, China (co-directed with João Pedro Rodrigues)
Ana was born on an island. She is a middle child. The three siblings live with their mother and grandmother. As she grew up, Ana realized that girls and boys were given different tasks. Luís, Ana’s best friend, loves dresses as much as pants. Ana admires him. Her friend Cloé arrives from Canada, bringing with her the glowing days of youth. With Cloé, Ana embarks on a journey that will take her beyond the horizon. The light between Wolf and Dog will reveal to Ana the right sea for her to sail.

**Director’s statement**

The Portuguese poet Sá de Miranda wrote: "in the middle of the clear day / you walk between wolf and dog. These verses formed the touchstone for the film: a crossing between insular lives, bathed by an uncertain light that awakens both the aggressiveness of the wolf and the affection of the dog.

Despite using fiction, the entire filmmaking process was based on elements of the social and cultural life of São Miguel, a Portuguese island in the Atlantic Ocean.

Shot entirely with locals, the film alternates between fiction and reality, merging the lives of non-professional actors with the characters’ paths. Throughout the narrative, the choral aspect of the film elevates the voices of the island’s queer community, which has long been silenced due to their gender identity and expression.

Wolf and Dog is a twilight glow that crosses the vast Atlantic Ocean.

**Filmography**
- 2022 | Wolf and Dog
- 2020 | The Art of Delusion
- 2020 | Amor Fati
- 2016 | In the Darkness Of The Theatre I Take Off My Shoes
- 2016 | Ama-san
- 2011 | Morning Light
- 2009 | Cold Day
- 2007 | Weekend
- 2005 | Waiting
ADRIAN’S TEARS
AS LÁGRIMAS DE ADRIAN
MIGUEL MORAES CABRAL

18’, FICTION/DOCUMENTARY/EXPERIMENTAL, COLOUR, PORTUGAL/BELGIUM, 2022
Language(s) English, Portuguese, French
Premiere status World Premiere Available

When the night falls, Adrian cries rivers of tears. Forced into exile, he will discover the world, between wars and miracles.

Director’s statement
Adrian’s Tears is a short film entirely made from American archive films in Super 8mm or 16mm. Most of the chosen images were made without artistic pretension and intended to preserve the memory of an intimate moment (family films) or to explain a phenomenon (scientific films).

I extract these images from their context to create a new story, that of Adrian, who cries rivers of tears every night. They take us on an epic journey to the heart of the 20th century with its representations, inventions, aspirations and wars. Rejected, welcomed and exiled, Adrian reveals the ills of a society in search of a scapegoat.

MIGUEL MORAES CABRAL
Miguel Moraes Cabral graduated at the Portuguese film school (E.S.T.C.). He worked with many directors as a location sound recorder or sound editor. His films were shown in festivals, such as Locarno, Camerimage, Torino, Indielisboa, Doclisboa.

Filmography
2022 | Adrian’s Tears
2019 | Il Sogno Mio d’Amore (co-directed with Nathalie Mansoux)
2017 | Beyond the Mountains
2013 | Jorge’s Paths
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.
Ara has always believed she will vanish when she turns 28 years old. As her birthday approaches, she pursues the most fundamental sensations of existence through water, the sun and the sublime. The state of trance is a whole-some place, alien-like, pervaded by invisible forces. When Ara realizes where her belief came from, she's propelled to catharsis.

Director's statement

Ever since I can remember, I believed at 28 y/o I'd disappear.

Before that date in conversation with my mom, I realized that she was 28 when she had me, an unwanted daughter. I carried this fiction of knowing the end of my existence as an unshakable belief.

At another time I had faith and believed that only that fed me and gave me purpose. At yet another time, I believed nothing. As existence was so hollow, I searched for landscapes and bodies of water, wanting the divine to magically enter me through the eyes and skin.

This film is a constant unfolding of fiction and reality: it's me in the present playing myself in the past.

I didn't disappear at 28. I also never again believed in god but now I believe it's necessary to make use of our resilience to speak about faith, trauma and mental health – to know how we lose it and how to retrieve it in a world that persuades us to believe in nothing, not even in ourselves, not even in the promise of a revolutionary place.

ÁGATA DE PINHO
Ágata de Pinho has worked in theatre and film as an actor, writer and director, having recently premiered her first short “blue has no dimensions” at the IFF Rotterdam.

She's also a co-writer on Leonor Teles' first fiction feature. Meanwhile, Ágata was granted funding for writing and developing a feature entitled “Femmes d e Ménage” (co-production Portugal/Luxembourg).

Filmography

2022 | Blue Has No Dimensions
Language(s) Portuguese
Premiere status Continental Premieres Available
World premiere Berlinale 2022

For the past several years, I’ve been thinking a lot about the lives of the Portuguese youth, to better understand them, as well as myself. By Flávio’s story is centred on Márcia, a young single mother from the interior. Being a mother didn’t stop her from dreaming bigger and didn’t make her withdraw into a traditional role, typical of a conservative society.

Aware of her sensuality and the power of her image (over which she has absolute control), she uses the tools of the new digital age to feed her network of followers and perhaps be catapulted into the limelight that will free her from a stagnant economic situation.

I imagine the film as a kind of modern comedy of manners that finds inspiration in the frankness with which Fellini treated his characters, without descending into caricature or taking away their dignity.

This is something that really grips me: the incessant quest to find vibrance and beauty in the irony of mundaneness and to make cinema mirror life in an honourable way.

Márcia, wannabe digital influencer, has a promising date with Chullz, a famous rapper, but there’s no one to babysit Flávio, her son. The solution is to bring him with her and hope for the best.

Script Diogo S. Figueira, Pedro Cabeleira, Ana Vilaça
Cinematography Leonor Teles
Sound Bernardo Theriaga
Editing Pedro Cabeleira, Kate Saragoço-Gomes
Music Rafael Toral
Cast Ana Vilaça, Tiago Costa, Rodrigo Manaia

Production Primeira Idade, Kometa Films
World Sales Portugal Film
Contact Info dir@portugalfilm.org
Website www.portugalfilm.org

Director’s statement

For the past several years, I’ve been thinking a lot about the lives of the Portuguese youth, to better understand them, as well as myself. By Flávio’s story is centred on Márcia, a young single mother from the interior. Being a mother didn’t stop her from dreaming bigger and didn’t make her withdraw into a traditional role, typical of a conservative society.

Aware of her sensuality and the power of her image (over which she has absolute control), she uses the tools of the new digital age to feed her network of followers and perhaps be catapulted into the limelight that will free her from a stagnant economic situation.

I imagine the film as a kind of modern comedy of manners that finds inspiration in the frankness with which Fellini treated his characters, without descending into caricature or taking away their dignity.

This is something that really grips me: the incessant quest to find vibrance and beauty in the irony of mundaneness and to make cinema mirror life in an honourable way.

PEDRO CABELEIRA
Pedro Cabeleira was born in 1992, Entroncamento, Portugal.

After graduating in Directing from the Lisbon Theatre and Film School, he shot his first feature film DAMNED SUMMER with no budget, which premiered at Locarno in 2017, winning a Special Mention from the Jury and selected for Mar del Plata, Torino and Cannes L’ACID. BY FLÁVIO, is his newest short film, premiered at Berlinale 2022.

Pedro Cabeleira is currently developing his second feature film ENTRONCAMENTO to be shot in his hometown.

Filmography

2022 | By Flávio
2019 | Filomena
2017 | Damned Summer
2013 | Estranhamento
There is at times a mismatch between physical age, inscribed in the bones, and the biological age, of birth and death. This misalignment is transversal to the notion of time. This film deals with these disparities, the ‘marks’ of time, and the different ‘growing pains’.

It is an ecological and archaeological look at time, of its layered existence, on the surface of the earth, as geologically, but also in the flora and fauna that inhabit it. These excavations find traces of ‘various’ times: the one of drawing, the one of image by image, the one of the illusion of movement in shadows, and the one of imagination.

All these times coexist, either elastic or fracture, in the inventive time of cinema.

The line that unites them is evolution! The marks, the grooves, the lines, the fractures are the report of this time.

Five narrators explain their aches and pains in seven parts, their thoughts, their feelings are the possible account of these aches and pains, and of our inevitable growth.

On a hot summer afternoon, life unfolds, shadows grow and the wind blows. Two children play without noticing that time advances relentlessly, theirs, the one of the creatures, the one of the earth, and the one of the imagination. This elastic and layered time reveals itself in its traces, marks, and elements, allowing us to learn more about earth and its inhabitants. Five narrators accompany us in this excavation that is intended to be infinite, revealing time and its marks.

Director’s statement

There is at times a mismatch between physical age, inscribed in the bones, and the biological age, of birth and death.

This misalignment is transversal to the notion of time. This film deals with these disparities, the ‘marks’ of time, and the different ‘growing pains’.

It is an ecological and archaeological look at time, of its layered existence, on the surface of the earth, as geologically, but also in the flora and fauna that inhabit it.

These excavations find traces of ‘various’ times: the one of drawing, the one of image by image, the one of the illusion of movement in shadows, and the one of imagination.
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, revisiting all of their hardships and hopes.

**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 meant 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.

But love in Mistida is not hushed by this weight. With inherited pain, their children help them by laying hold of the same unfavorable origin, but also of dreams from the past, still gleaming within them - and while this past has weighed so far, in the end, the future can become a little lighter.
RISE AND DISAPPEAR
SUBIR E SUMIR
MARIANA CALÓ, FRANCISCO QUEIMADELA

16', EXPERIMENTAL, COLOUR, PORTUGAL, 2022

Language(s) Portuguese
Premiere status International Premiere Available
World premiere IndieLisboa 2022

Our experience traverses the images. What we believe to be evidences ignited by light, movement and time, are magical sequences that hypnotise us: the shale pavement that occupied our days, the heat, the sudden changes in weather, the observation of the secret death of insects, the cycle of flowers and the houses in ruins that we found on the trips to the mountains. Not wanting to give any meaning to the world, just letting go of the logical structures and go, rise and disappear.

Director’s statement
In March 2020 we found ourselves stranded in a village in the mountains, where we would end up staying for most of that year. “Rise and Disappear” is the result of those months in which we were acclimatizing to the rhythm, the landscape, the people and beings that inhabit that place. A film made of simple relationships and gestures, abstract visions of the passing of seasons and the flow of time.

MARIANA CALÓ, FRANCISCO QUEIMADELA
Mariana Caló and Francisco Queimadela started their sharing and collaboration in Porto and have been working as an artists duo since 2010. Their practice is developed through the privileged use of moving images, crossing installation and site-specific environments, drawing, painting, photography, sculpture and cinema.

Filmography
2022 | Rise and Disappear
2020 | The Cypress Dance
2018 | Luminous Shadow
2014 | The Mesh and the Circle

LOOKING FOR FESTIVALS, SALES

Sound Mariana Caló, Francisco Queimadela, Luis Silveira
Editing Mariana Caló
Production Mariana Caló & Francisco Queimadela
World Sales Francisco Queimadela
Contact Info caloqueimadela@gmail.com
Website www.marianacalo-franciscoqueimadela.com/films
This film is both a record of the vacancy of a studio and a mini-portrait of the artist João Fiadeiro. We see an artist’s explicit relationship with archives that document his own history and the implicit changes caused by the gentrification process of a city. Through tapes, notebooks and posters, one passes through the many lives of João: as a dancer, as a teacher, as a performer.

While in the first part of the film João seems to multiply and jump between times from pressing play and pause on his video device, in the second part of the film we see a silent João, in a continuous and vibrant movement.

I tried to link memory and forgetfulness thinking of the nerve that links the documentary materiality of the archive with the ephemerality of the performative gesture.

What interests me are the issues that gather Cinema and Dance, but also the relationship between event and History.

From what was already there I tried to build the idea that a film only lasts what we last with it.
"When We Dead Awaken" arises from a personal investigation about gender and sexual dissidence through the archives of the Inquisition.

For us, it’s an exercise in queer ancestry in an attempt to connect past and present. The film emerges from the urgency to trace the existence of lgbtqi+ bodies in modern history. For this, we approach a tree that shared time and space with these identities: The Fairies’ tree, cited in the trials of those who defied the sexual norm. This tree and its branches transport us to the idea of genealogy and the writing in its veins ritualizes our connection with the identities that it represents.

With this act, performative and symbolic, we seek to refute the appropriation of these bodies and stories by institutions such as the Catholic Church in processes that shape hegemonic History.

Likewise, working with a palpable, physical medium, such as 16mm film, materializes the possibility of producing new queer archives and new ideas of History.

Researching the archives of the Inquisition, two friends try to locate a mysterious tree mentioned in the trials of gender dissidents. Opening a portal between past and present, they form an eternal bond with this tree, and the ones that came before them.

TOMÁS PAULA MARQUES
Tomas Paula Marques is a visual artist graduated in Directing and Cinematography (ESTC - Lisbon) with a post-graduation in Sociology (ISCTE - Lisbon) and a Master’s degree in Filmmaking Studies (EOZE - San Sebastian). She directed the films BAREHANDED (2016), IN CASE OF FIRE (2019) and BLINDMAN’S BUFF (2021).

Paula Marques has worked in editing and script supervising with directors such as Cristiana Cruz Forte, João Pedro Rodrigues and Pedro Neves Marques.

Filmography
2022 | When We Dead Awaken (school film)
2021 | Blindman’s Buff
2019 | In Case of Fire (school film)
2016 | Barehanded (school film)
Cosas bonitas y un par de tragedias was born, primarily, out of a desire to include chance in the process of cinematographic creation, a desire for the procedure to be like that of life itself. I decided to use 16mm film as a medium because of its fragility and preciousness: every image would be somehow important and unique. I met Manu and Zarah and the film started to be built around their magnetic friendship. For more than one year we filmed scenes, more or less 6min every 2 months. The idea was to collect 'precious' elements and, then, when somehow it would be clear that nothing more was needed, start to create the final work.

This was made by respecting the essence of the elements and organizing them most organically and naturally possible. The film, then, became naturally less about the real identities of Manu and Zarah, and more about something else. The idea of goodbye and how travel and death can have a lot in common.

Cosas bonitas y un par de tragedias is an audiovisual poem that investigates the possible links between death and travel, through the juxtaposition of two types of "goodbye". The film was made by collecting images captured in 16mm film and sound recordings, both deriving from the lives of two people. Then the collection was organized, and the significance of the found elements appeared.

Director’s statement
Cosas bonitas y un par de tragedias was born, primarily, out of a desire to include chance in the process of cinematographic creation, a desire for the procedure to be like that of life itself. I decided to use 16mm film as a medium because of its fragility and preciousness: every image would be somehow important and unique. I met Manu and Zarah and the film started to be built around their magnetic friendship. For more than one year we filmed scenes, more or less 6min every 2 months. The idea was to collect 'precious' elements and, then, when somehow it would be clear that nothing more was needed, start to create the final work.

This was made by respecting the essence of the elements and organizing them most organically and naturally possible. The film, then, became naturally less about the real identities of Manu and Zarah, and more about something else. The idea of goodbye and how travel and death can have a lot in common.

Cosas bonitas y un par de tragedias is an audiovisual poem that investigates the possible links between death and travel, through the juxtaposition of two types of "goodbye". The film was made by collecting images captured in 16mm film and sound recordings, both deriving from the lives of two people. Then the collection was organized, and the significance of the found elements appeared.

Cinematography Clara Jost
Sound Clara Jost
Editing Clara Jost
Music Paco Moreno
Cast Emmanuel Dante Bernabeu, Zarah Van Eenoo
Production Clara Jost
Contact Info 980clarajost@gmail.com

Clara Jost
After finishing her degree at ESTC (Lisbon, Portugal), she did a Master in Audiovisual Arts at KASK (Ghent, Belgium) with the support of Calouste Gulbenkian Foundation. Her film ‘Meine Liebe’ is the winner of IndieLisboa’s National Shorts Competition (2020) and is then presented in international festivals such as Premiers Plans d’Angers, Festival du Nouveau Cinéma de Montréal, ZINEBI, etc. Nowadays she continues creating her own audiovisual work as well as collaborating on works of others.

Filmography
2022 | Beautiful things and a couple of tragedies
2020 | Meine Liebe
2018 | Glaze (school film)
2017 | Closing eyes (school film)
It's Summer and it feels like everything is melting. The body melts in sweat and the afternoon fades into endless nights. Weird dreams invade Shade’s sleep and 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 does not sustain itself.

Director’s statement
Between Light and Nowhere follows a group of young queer people in their search for a safe space. Loneliness, ecstasy and the cosmos are interwoven, carrying us beyond the mundane surface of reality. 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 around this community started to grow.

I wanted to crystalize in some sort of way this state of suspension.

Between Light and Nowhere is a film about aliens, raves and dolphins but, above all, about the search for a place in which we can really be ourselves.
The narrative intention behind this film was to develop two ideas simultaneously. At the same time we follow Gonçalo in the mourning of his grandfather and discovery of his house, we also witness the idea of friendship and union as the true catalyst for filmmaking. “It’s the greatest friendships that make Cinema”

The aesthetical proposal was to explore and manipulate the film tools and devices to build an environment with a naive approach towards cinema itself, where experimentation and the pleasure of filming are the most important thing (as was already the focus on Amor, Avenidas Novas), without losing a clear and classic narrative approach.

The film is thought as a metamorphic object, starting in the city with documental traits, passing to an adventure film where surreal elements are introduced and finally changing into a musical.

The intention of thinking and creating the film as a patchwork blanket present in Amor, Avenidas Novas is once again the plan in O Filme Feliz :).
A young couple is looking after a holiday condo during the winter season when they let a cat escape from one of the apartments. The search for the cat is increasingly haunting João. An obsession that grows in the desolate environment of the deserted village where they are the only inhabitants. He distances himself more and more from Lara, getting lost in the fog of the forest that surrounds them.

**Director’s statement**

This film will address the story of a young couple who are tasked to take care of a vacation condominium during winter time, a space that is now deserted with an atmosphere of strangeness that borders the unreal.

João feels that he is not part of that place (as he is experiencing the uncertainties of many of his generation) a vacation spot for middle-class families, beneficiaries of less difficult times.

When a cat disappears from one of the apartments, João feels responsible and searches for it, obsessively, in the woods that surround the village.

His fears materialize in the figure of the cat. It is an inner unease from which he cannot escape, contaminating the film’s atmosphere, giving life to the elements of that place - the sinister atmosphere of the empty streets, the trees like writhing bodies and the fog that surrounds them.

In this strange, claustrophobic environment, João seems to be left to himself and even risks losing Lara.
Conversations around the diversity of Portuguese cinema and the festival’s focuses and retrospectives. In this edition, dedicated to new trends, sub-genres and ways of making cinema.

**WOMEX & INDIEMUSIC**

*Monday, May 2 at 16h30 • Universidade Lusófona*  
English • Free Entrance  

This year, WOMEX - an expo that aims to promote creativity and support the role of music cultures - will take place in Lisbon in October. As a warm-up, we jump-start from this year’s IndieMusic programme to talk about music from around the world, interculturalism and how it’s crafted for the big screen. Let’s talk art, history, culture, activism and politics on the beat.

**GIRLS BEWARE! DORIS WISHMAN’S CINEMA**

*With: Peggy Ahwesh and Lisa Petrucci*  
*Tuesday, May 3 at 18h00 • Esplanada Cinemateca Portuguesa*  
English • Free Entrance  

Doris Wishman, a counterculture filmmaker from the margins, from independent cinema, IndieLisboa’s 2022 retrospective. Roundtable about her ability to figure female sexuality through sexploitation with the resonance of fear and hostility towards the women of our world, in the patriarchal universe that her films intended to describe as well as work within. Indecent desires or a wake-up call?

**FILMar WITH INDIELISBOA**

*Wednesday, May 4 at 16h30 • Universidade Lusófona*  
English • Free Entrance  

As part of the presentation of recently restored copies carried out by FILMar, a project led by the Cinematheque that aims to restore, promote and disseminate filmic heritage related to the sea, let’s talk about the importance of preserving and distributing our cultural heritage. As part of an alternative exhibition circuit, it aims to make known the history of Portuguese cinema and the respective traditions of the sea. A knowledge platform.

**NEW MATTERS AND LANGUAGES - (DE)CONSTRUCTED CINEMA**

*Thursday, May 5 at 15h00 • Online*  
English • Free Entrance  

The line between the movie theater and the gallery space is increasingly blurred. Analog formats developed in a DIY fashion, the amateurism of the handycam, video games, found footage, memes, Instagram filters and TikTok trends are raw material on the editing table that ends up in the works that cohabit both exhibition spaces. Is the way they’re seen different?
TEAM

DIRECTORS
Carlos Ramos
Mafalda Melo
Miguel Valverde

PORTUGAL FILM – PORTUGUESE FILM AGENCY
Ana Isabel Strindberg (director)
Margarida Moz (director)
Luís Lemos (coordinator)

LISBONTALKS UNIVERSIDADE LUSÓFONA
Luís Lemos

GUEST OFFICE
Lira Loushinha
Andrés Isaza
Milagros Cabral Montejano

DESIGN
Regador

INDIELISBOA IMAGE
Lòc Albater

LISBON SCREENINGS

Organisation

PORTUGAL FILM

LISBONTALKS UNIVERSIDADE LUSÓFONA