

INDUSTRY

23 MAI → 2 JUN 2024



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CULTURGEST
CINEMA FERNANDO LOPES
UNIVERSIDADE NOVA FCSH

FUNDO DE APOIO AO CINEMA INDIE LAB
LISBON SCREENINGS LISBON TALKS

INDIELISBOA.COM

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INDUSTRY



With each edition, IndieLisboa is always renewed bearing in mind that it is a festival geared towards both the international industry and a wider national and international audience.

That's why IndieLisboa's industry activities are increasingly important in the context of our small market. Whether it's because it helps creatively the development of projects geared towards inclusive narratives (IndieLab by NOVA/FCSH) and tries to find production companies interested in these projects, or because it actively contributes to the finalization of films, through the Portuguese Film Fund, with financial and non-financial support. The usual Lisbon Screenings, organised by Portugal Film - Agência de Internacionalização do Cinema Português, where films in the finishing stage will be presented to film festivals, distributors and international sales agents specifically invited to the event. It's also important to highlight the Lisbon Talks by NOVA/FCSH, where topical themes will bring together industry, academy, science and cinema in innovative

approaches, based on this year's motto - Cinema and Struggle - to commemorate the 50th anniversary of the Carnation Revolution.

There will be two masterclasses, aimed at direction of photography (with the support of IFP) and funding inclusive projects (with the support of Media Desk Portugal and Media Desk Italy).

Finally, we would like to thank the partners who are contributing financial support - Media Desk Portugal and Media Desk Italy, Portugal Film Commission, IFP - Institut Français du Portugal, GDA Foundation, Universidade Nova de Lisboa/FCSH and Universidade Lusófona de Humanidades e Tecnologias (ULHT), as well as the service partners The Yellow Color, Digital Mix Música, McFly Sound Production Films.

Miguel Valverde

CINEMA FERNANDO LOPES

Sala Fernando Lopes		
	MONDAY 27 TH	TUESDAY 28 TH
09:00		LS3 - Alive and Dead (15') + Sabura (28') + Raw+Porous (26') + Antigone (19') + Solo (16') + Atom & Void (9')
09:30	Portuguese Film Fund (FAC) screening of projects	
11:00	Portugal Film Comission Presentation	LS4 - Andar com Fé (16') + Gold and Ashes (77')
11:10	Pitch FAC	
13:00	Lunch	Lunch
14:00	LS1 - My Senses are all I have to Offer (20') + Savana and the Mountain (77')	LS5 - The President (33') + Shadows (31') + The Last Summer (31') + Hanami (18')
16:00	LS2 - Entroncamento (120')	LS6 - Santa Iria (31') + Infinite Infinite (30') + Sentimental Education (28')

CULTURGEST

	Sala Debates			PA
	SUNDAY 26 TH	MONDAY 27 TH	TUESDAY 28 TH	WEDNESDAY 29 TH
10:00	IndieLab	IndieLab	IndieLab	One to One Meetings
11:30				
13:00	Lunch	Lunch	Lunch	Lunch
14:30	IndieLab	IndieLab	IndieLab Project's Feedback	
16:30	Masterclass with Sabine Lancelin	Masterclass with Media Desks (Portugal, Italy, Croatia, Slovenia) and Edel Brosnan		

Jardim da Culturgest

18:00	Happy Hour	Happy Hour Media Desk	Happy Hour	
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Restaurante 39 Degraus, Cinemateca Portuguesa

18:00			Industry Dinner (Invitation Only)	
21:30 / 22:00			Awards Ceremony	

LISBON TALKS BY NOVA FCSH

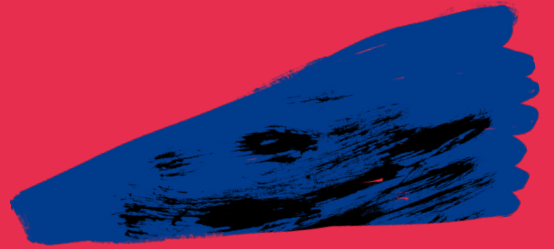
NOVA FCSH University

May 24th 18:00	Auditorium C1	Cinema and Transformation - Film, Heritage and Collective Memory Moderation: Rita Luís (historian and researcher)
May 28th 18:00	Auditorium B2	Cinema and Liberation - Arts, Politics and Revolution Moderation: Cristina Pratas Cruzeiro (art historian and researcher)
May 29th 18:00	Auditorium B2	Cinema and Action - Ways of Making Cinema Moderator: Madalena Miranda (researcher and professor)
May 31th 18:00	Auditorium C1	Cinema and Speculative History - What if 25 April 1974 hadn't happened? Moderator: José Neves (historian and professor)

Cinemateca Portuguesa

May 25th 18:00	Sala Félix Ribeiro	Cinema and Urgency Special Guest: Kamal Aljafari (Palestinian director in focus in the Festival) Moderation: André Amálio (artistic director of Teatro Hotel Europa)
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PORTUGUESE FILM FUND

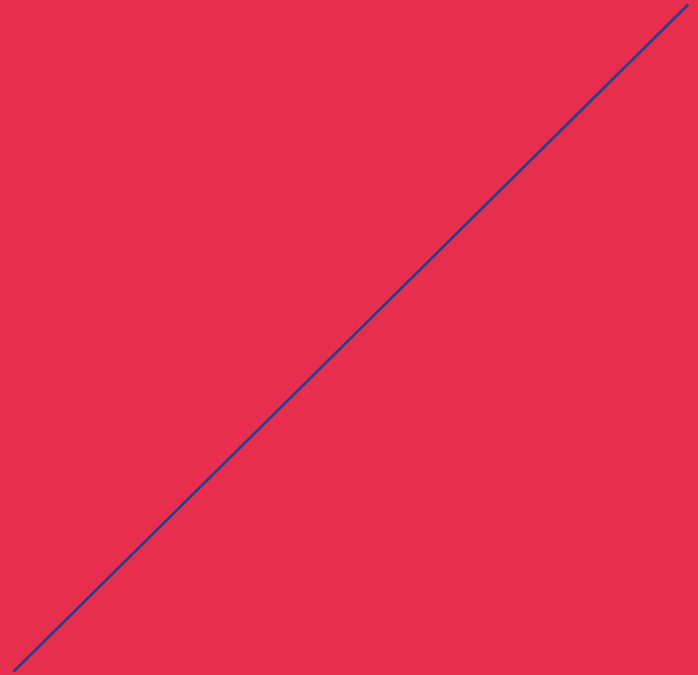


The Portuguese Film Fund is a support instrument created in 2011 at the initiative of IndieLisboa - Associação Cultural and its aim is to provide complementary funding to support the post-production of Portuguese films.

The projects selected can be short or feature-length films, regardless of their genre (fiction, documentary, animation or experimental), in the early stages of post-production (alignment or almost finalized editing) at the time of application.

IndieLisboa is joined by partners Digital Mix Música e Imagem, Fundação GDA, The Yellow Colour, Portugal Film - Agência Internacional de Cinema Português and Universidade Lusófona de Humanidades e Tecnologias. The partners contribute with services or direct funding and the Portugal Film participates with the aim of showing to international programmers and distributors the projects in the finalization phase.

The eight selected projects will appear before an international jury for a pitch that will determine the awards for image and sound post-production and original sound creations, as well as a cash prize for the best project.



THE PRIZES TO BE AWARDED

LUSÓFONA UNIVERSITY:

Financial support in the amount of €1500 awarded to a project of any length and genre

DIGITAL MIX MÚSICA E IMAGEM:

Sound post-production services for a feature film and a short film

GDA FOUNDATION:

€6000 for the creation of original music, rewarding a feature film (€4000) and a short film (€2000), or alternatively three short films (each €2000)

THE YELLOW COLOR:

Two days of post-production studio image for a short film, with the technician(s) paid separately

JURY



AURÉLIEN MARSAIS

Programmer, Producer

After studying socio-anthropology and documentary film, Aurélien Marsais worked at the Cinéma du Réel festival in Paris and participated in the creation of the professional platform ParisDoc in 2015. He then coordinated the États généraux du film documentaire in Lussas (France) from 2014 to 2017. Based in Geneva and Brussels, he has been co-head of the programming office at Visions du Réel from 2017 to 2020, and is now a member of the festival's selection committee. He has also a producer in Switzerland, and programmer for the online documentary platform Tënk.fr.



DOVILĖ GRIGALIŪNAITĖ

Head of Programme and Acquisitions Vilnius Film Festival | Kino Pavasaris Distribution

Dovilė Grigaliūnaitė is a film curator, film journalist, and communication specialist based in Vilnius, Lithuania. She is currently working as a Head of Programme and Acquisitions at the Vilnius International Film Festival and the film distribution company Kino Pavasaris Distribution. Dovilė is working as a film journalist and film critic, and with a colleague creates and hosts a radio show called 'Blissfully Yours' about cinema on the independent radio station Radio Vilnius. Her previous workplaces include the Contemporary Art Centre, Vilnius, the Documentary film festival Inconvenient Films, the Vilnius Short Film Festival, and the independent media education and research centre Meno Avilyš.



NUNO GALOPIM

Journalist

A journalist who works in the press, radio and television. He is currently programme director for Antena 1, RDP Internacional and RDP África. He has made documentaries for television and was programmer at Queer Lisboa festival.

PORTUGUESE FILM FUND

A MEMOIR OF ANTICIPATION

JOÃO SARANTOPOULOS



22' (ESTIMATED), DOCUMENTARY,
COLOR, PORTUGAL, 2024 (ESTIMATED)

Language(s) Portuguese
Project Short film

LOOKING FOR: FUNDS, FESTIVALS

Between 1950 and 1960, teacher Edvirges Pisco wrote a diary while she was a teacher at the primary school in S. Brissos, in the parish of Santiago do Escoural. Her accounts of her experience as a teacher in the village reveal the way of life and social conditions in the Alentejo at the time.

Based on the teacher's diary, this documentary project seeks a portrait of the present of the Santiago do Escoural area in dialogue with the testimony left by the teacher. An intersection of times and generations that does not seek to make a comparison with the past, but rather a contemplation of the living present, based on the marks of the past that make us question the future of the region.

Script João Sarantopoulos
Cinematography Francisco Borges
Sound Sebastião Borges
Editing Maria Patrão
Voice Laura Garcia
Cast People from São Brissos, Casa Branca e Santiago do Escoural
Production Sebastião Borges
Assistant Production Pedro Texeira
Contact jjsarantopoulos@gmail.com

AWARDS APPLYING FOR

DIGITAL MIX MÚSICA E IMAGEM:
sound post-production services for a short film and a feature film, the latter just for mixing without sound editing or sound design

THE YELLOW COLOR:
two days in the studio in post-production for a short film, with the technician(s) being paid separately.

DIRECTOR'S STATEMENT

What can a place tell us through the lens of memory?

A Memoir of Anticipation takes the diaries of the teacher Edvirges Pisco, penned in the 50's and 60's in São Brissos, as its starting point.

It's a journey through a place where the testimony of the past engages with the living present in Alentejo. A daily life, which the film portrays through a set of fragments that bring us closer to a conception of a "time" that seems to be felt in the region.

A contemplation about a place and its community in today's world by exploring its relationship with the past.

JOÃO SARANTOPOULOS

Born in Évora in 1998. Graduated in cinema with a specialization in sound from the School of Theater and Cinema (ESTC) in Portugal. He works in sound for cinema and audiovisual projects, and is currently engaged in the production of his first short documentary, "A Memoir of Anticipation".

FILMOGRAPHY

[2024] A Memoir of Anticipation, short

PORTUGUESE FILM FUND

THE BREAKING POINT

JONATHAN ULIEL SALDANHA



22' (ESTIMATED), EXPERIMENTAL, FICTION, COLOR, PORTUGAL, 2024 (ESTIMATED)

Language(s) None
Project Short film

**LOOKING FOR: FUNDS,
CO-PRODUCERS, SALES AGENT,
DISTRIBUTORS, FESTIVALS**

The Breaking Point is a short fiction film that shows us a liminal space where two bodybuilders find themselves trapped, with no windows and no discernible way out. The actions include the creation of intricate labyrinths, physical exercise, celebrations, synchronised contemplation, breathing exercises and dance games. Within this parallel reality, however, they establish a series of well-known and identifiable events in an attempt to decipher their existence.

Script Jonathan Uliel Saldanha, Vera Mantero

Cinematography Jorge Quintela

Sound Jonathan Uliel Saldanha

Editing Luís Sobreiro

Music Jonathan Uliel Saldanha

Cast Jonathan Uliel Saldanha, Vera Mantero

Production O Rumor do Fumo

Contact patricia@orumodofumo.com

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY: financial support in the amount of €1,500 awarded to a project of any length and genre

GDA FOUNDATION: €6,000 for the creation of original music, rewarding a feature film (€ 4,000) and a short film (€ 2,000), or alternatively three short films (each €2,000)

DIRECTOR'S STATEMENT

"The Breaking Point" is a short film produced by O Rumor do Fumo and created in collaboration with Vera Mantero and Jonathan Uliel Saldanha. It previewed at TBA in January 2024, in a diptych presentation with the show that gave rise to it, the successful play with the same characters and universe "Splendor and Dismorphia". We sought with this opportunity to fully complete the project, namely in the development of soundtrack and finalizing the color grading, sound mixing and video fx.

JONATHAN ULIEL SALDANHA

Born in 1979. Musician, visual artist, sound and scenic constructor. He investigates areas of interception between pre-language, otherness, science fiction, sound as a vector of contagion and the tension between the synthetic and the landscape. His first short film After the Law premiered at the Rencontres Internationales Paris/Berlin festival in 2021. His second short film The Breaking Point, co-created with Vera Mantero is currently in post-production.

FILMOGRAPHY

[2021] After the Law, short

[2024] The Breaking Point, short

PORTUGUESE FILM FUND

BUBAQUE FISHERMEN

PEDRO FLORÊNCIO



50' (ESTIMATED), DOCUMENTARY,
COLOR, PORTUGAL, 2024 (ESTIMATED)

Language(s) Spoken in a local dialect,
a variation on the bijagó language.

Project Short film

LOOKING FOR: FUNDS, FESTIVALS

A choreography of gestures, on an
afternoon of fishing, on Bubaque Island.

Script Pedro Florêncio

Cinematography Pedro Florêncio

Sound Pedro Florêncio

Editing Pedro Florêncio

Cast Leni G. Mendes, Manbemba

Quecú le

Production Daniel Pereira

Contact

daniel.pereira@thestoneandtheplopt

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY: financial
support in the amount of €1,500
awarded to a project of any length and
genre

DIGITAL MIX MÚSICA E IMAGEM: sound
post-production services for a short
film and a feature film, the latter just for
mixing without sound editing or sound
design

DIRECTOR'S STATEMENT

The film is a cinematographic study
of an affective landscape. It's a work
that captures the first impression of
reality. As a study, it fixes reality as an
impression - an image 'taken naturally',
an essentially artistic image, revealing
the artistic aspect of nature. Between
nature and its framing, there is the
study as a 'small perceptual step'; it is
in this step that cinema and painting
converge: "Look like the painter. The
painter creates by looking" (Bresson).

PEDRO FLORÊNCIO

Pedro Florêncio holds a bachelor's
degree in Cinema from ESTC. He
also holds a master's degree in
Communication Sciences from FCSH
and a PhD in Performing Arts and
Moving Image from UL. He has been
making films since 2011 and they have
been exhibited in various national and
international festivals. He is a university
professor in the field of cinema at
FCSH.

FILMOGRAPHY

[2011] Banana Motherf*cker, short

[2014] Onde o Meu Amigo Pintou um
Quadro, short

[2016] Voyeur, short

[2017] À Tarde

[2018] Turno do Dia

[2020] Screener, short

[2023] Nocturna, short

[2024] Bubaque Fishermen, medium-
length

In post-production Manas [Diário] –
documentary feature

PORTUGUESE FILM FUND

LA DURMIENTE

MARIA INÊS GONÇALVES



23' (ESTIMATED), DOCUMENTARY, FICTION, COLOR, PORTUGAL, 2024 (ESTIMATED)

Language(s) Portuguese, Spanish
Project Short film

LOOKING FOR: FUNDS, FESTIVALS

Based on a set of narratives created by a group of Portuguese children, "La Durmiente" explores the story of the medieval Infanta Beatriz of Portugal through fabulation and children's imagination, mixing fiction and documentary. Entirely shot at the Monastery of Sancti Spiritus in Toro, a space once inhabited by Beatriz and where her tomb lies, these children stage and interpret fragments of the life of this character erased by history, yet preponderant in the Portuguese dynastic crisis of 1383.

Script Astrid Villanueva Zaldo, Maria Inês Gonçalves

Cinematography Artur-Pol Camprubi

Sound Miguel Coelho

Editing Diogo Vale, Gerard Borràs

Music Margarida Gonçalves

Cast Helena Calado, Janilson Moura, Maria Inês Lopes, Milena Quitumbo, Salvador Moreira, Teresa Falcão, Vitória Fragata Lopes

Production Maria Inês Gonçalves, Maria Riera Peris

Contact mariaaaaines@gmail.com

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY: financial support in the amount of €1,500 awarded to a project of any length and genre

GDA FOUNDATION: €6,000 for the creation of original music, rewarding a feature film (€ 4,000) and a short film (€ 2,000), or alternatively three short films (each €2,000)

DIRECTOR'S STATEMENT

This film aims to awaken the forgotten figure of Beatriz of Portugal in our collective memory, proposing a space of reflection on her story and imagination of her character through children's eyes. In response to the lack of historical data and documentary sources on the life of this medieval infanta, we explore how children today put themselves in her place and fable around her story. Because in cinema, we don't need to cling to historical realism in order to rescue characters from oblivion.

MARIA INÊS GONÇALVES

Maria Inês Gonçalves studied film at the Lisbon Theatre and Film School and Elías Querejeta Zine Eskola, with a grant from the Fundação Calouste Gulbenkian. Her graduation short "O Meu Pijama" premiered at the Premiers Plans D'Angers. "O Banho", a short made in her Master's degree, premiered at IndieLisboa and internationally premiered at FidMarseille and was shown in ZINEBI, Festival dei Popoli, Bogoshorts, Laceno D'Oro, among others. "La Durmiente" is her first independent short film and was part of the film residency NOKA Mentoring 2022.

FILMOGRAPHY

[2017] O Meu Pijama, short (school film)

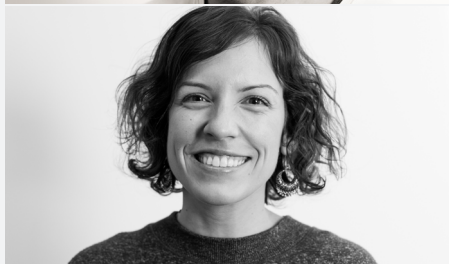
[2022] O Banho, short (school film)

[2024] La Durmiente, short

PORTUGUESE FILM FUND

FOR YOU, PORTUGAL, I SWEAR!

DIOGO CARDOSO, SOFIA DA PALMA RODRIGUES



98' (ESTIMATED), DOCUMENTARY, COLOR, PORTUGAL, GUINEA-BISSAU, 2024 (ESTIMATED)

Language(s) Portuguese, Guinea-Bissau Creole
Project Feature film

LOOKING FOR: FUNDS, SALES AGENT, DISTRIBUTORS, FESTIVALS

During the Colonial War, thousands of Africans fought alongside the Portuguese Armed Forces and risked their lives for a homeland they believed was their own. But after the 25th of April they were left behind. Persecuted and killed, the African Commandos of Guinea suffered the worst of Portugal's abandonment. 50 years later, they tell their story for the first time.

Script Sofia da Palma Rodrigues
Cinematography Diogo Cardoso, Luciana Maruta, Ricardo Venâncio Lopes, Sofia da Palma Rodrigues
Sound Diogo Cardoso, Luciana Maruta, Ricardo Venâncio Lopes, Sofia da Palma Rodrigues
Editing Inês Sambas
Music Henrique Silva
Production Bagabaga Studios, Divergente
Contact anapereira@divergente.pt

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY: financial support in the amount of €1,500 awarded to a project of any length and genre

DIGITAL MIX MÚSICA E IMAGEM: sound post-production services for a short film and a feature film, the latter just for mixing without sound editing or sound design

GDA FOUNDATION: €6,000 for the creation of original music, rewarding a feature film (€ 4,000) and a short film (€ 2,000), or alternatively three short films (each €2,000)

DIRECTOR'S STATEMENT

Guinea was the only Portuguese colony to have an elite troop made up exclusively of black Africans, the Companhias de Comandos Africanos da Guiné. With the end of the Colonial War, these soldiers were left behind by Portugal and considered traitors by the new political orders. These Guineans, Portuguese citizens until 1974, have no voice in the historical narrative told by either side of the war. They are voices that risk disappearing without ever having been heard.

DIOGO CARDOSO, SOFIA DA PALMA RODRIGUES

Diogo Cardoso and Sofia da Palma Rodrigues have been co-operating with Bagabaga Studios since 2014. At Divergente (<https://divergente.pt/>), the multimedia magazine they founded, they direct, produce, write and direct the photography for multiple projects. Their work challenges the boundaries of journalism, cinema, documentary, visual arts and academia, and have been honoured in a wide variety of fields.

FILMOGRAPHY

[2016] Terra de todos, terra de alguns, medium-length
[2017] Chelas City, medium-length
[2020] Chelas nha Kau, medium-length
[2024] For You, Portugal, I Swear!

PORTUGUESE FILM FUND

THE GREEN LANGUAGE

GUILHERME DANIEL



15' (ESTIMATED), FICTION, COLOR,
PORTUGAL, 2024 (ESTIMATED)

Language(s) No Dialogue
Project Short film

LOOKING FOR: FUNDS, FESTIVALS

When night falls, a man penetrates the darkness and encounters a monstrous being who speaks to him in an unknown language. Night after night he surrenders to this obsession, trying to understand what the shadows are hiding and subjecting himself to them.

Script Guilherme Daniel
Cinematography Guilherme Daniel
Sound Catarina Silva, Miguel Coelho
Editing Guilherme Daniel
Music André Carvalho
Cast Nuno Nolasco
Production Guilherme Daniel, Raquel Santos
Contact guilherme.j.daniel@gmail.com

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY: financial support in the amount of €1,500 awarded to a project of any length and genre

DIGITAL MIX MÚSICA E IMAGEM: sound post-production services for a short film and a feature film, the latter just for mixing without sound editing or sound design

GDA FOUNDATION: €6,000 for the creation of original music, rewarding a feature film (€ 4,000) and a short film (€ 2,000), or alternatively three short films (each €2,000)

DIRECTOR'S STATEMENT

This movie is about a character compulsively penetrating the shadows. The supernatural is a narrative device, the core of the film is in the physicality of the actor with a character swallowed by depression and self-destruction. Of the monster that the shadows hide only the voice can be heard, linking the perverse enchantment to the mythological bird-woman siren. This connection will also inspire the film's music, while the sound design and color grade will enhance the silences and darkness.

GUILHERME DANIEL

Graduated in Applied Mathematics, before entering Lisbon's Film School (ESTC) in 2009. Then graduated in Cinematography, with a minor on Directing. He shot two academic short-films, "Ponto de Fuga" and "O Silêncio das Sereias". His interest as a director has been moving from horror films towards minimal narratives and dense cinematographic time, without leaving aside a matrix of interest in characters stuck between life and death, and limits of the body. This movement manifested in "Aplauso" (2023), a contemplative and provocative film with hints of political satire that premiered in Tampere Film Festival, followed by BAFICI. In post-production, there is "The Green Language".

FILMOGRAPHY

[2011] Ponto de Fuga, short (school film)
[2012] O Silêncio das Sereias, short (school film)
[2017] Depois do Silêncio, short
[2018] A Estranha Casa na Bruma, short
[2019] Erva Daninha, short
[2021] Os Abismos da Alma, short
[2023] Aplauso, short
[2024] The Green Language / Canto, short

PORTUGUESE FILM FUND

THE LINING OF THE WORLD

RITA PALMA



90' (ESTIMATED), DOCUMENTARY, BLACK & WHITE AND COLOR, PORTUGAL, 2024 (ESTIMATED)

Language(s) Portuguese
Project Feature film

LOOKING FOR: FUNDS

There's a house left behind at the end of my childhood, in Minas da Panasqueira. There is a collection of images and objects from that place and time. The Lining of the World is a first-person revisit of a lost time in which the material of which memory is made is questioned.

Script Rita Palma
Cinematography Marta Pessoa
Sound Miguel Lima
Editing Rita Palma
Cast Rita Palma
Production Marta Pessoa, Rita Palma
Contact Info
tresvintensfilmes@gmail.com

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY:
financial support in the amount of
€1,500 awarded to a project of any
length and genre

DIRECTOR'S STATEMENT

The Lining of the World begins with a photograph of a child in an unusual landscape and ends with an image filmed in the same place over thirty years later. In between, a house is unveiled right next door, the memory of a time and a history of a place. Centered on the figure of the "house", the film is built from a personal archive of photographs and objects. But are these documents truer than what we remember? What is memory anyway?

RITA PALMA

Lisbon, 1975. She studied at the Escola Superior de Teatro e Cinema. She has made a number of short films, including *A Costureira que Engoliu um Alfinete* (2002), which won prizes at various festivals. Since 1996, she has worked as an assistant director, screenwriter and editor. In 2013, she formed the production company *Três Vinténs* with Marta Pessoa and João Pinto Nogueira, producing films such as *Outra Forma de Luta*, *O Medo à Espreita*, *Donzela Guerreira* and the recent documentary *Rosinha e Outros Bichos do Mato* (2023).

FILMOGRAPHY

[1998] *Beijar o Senhor*, short
[1999] *Nicolau - Estória dum pinguim*, short
[2002] *A Costureira que Engoliu um Alfinete*, short
[2005] *Retrato da Velha enquanto Senhora*, medium-length
[2007] *Odisseia*, short
[2024] *The Lining of the World*

PORTUGUESE FILM FUND

TROPICAL FRACTALS

LEONARDO PIRONDI



85' (ESTIMATED), FICTION,
EXPERIMENTAL, COLOR, PORTUGAL,
2025 (ESTIMATED)

Language(s) French, Hindi, Portuguese,
Spanish

Project Feature film

**LOOKING FOR: FUNDS,
CO-PRODUCERS,
DISTRIBUTORS, FESTIVALS**

Set in a speculative future, Tropical Fractals follows a group of Brazilian botanists on board the last manned fleet and the last survivor left on Earth. Both stories converge on the same fundamental human condition of accumulating, building and displaying knowledge.

Script Leonardo Pirondi
Cinematography Leonardo Pirondi
Sound Leonardo Pirondi
Editing Leonardo Pirondi
Music Leonardo Pirondi, Shrine Maiden
Cast Ivo Müller
Production Leonardo Pirondi, Ryan Betschart, Zazie Ray-Trapido
Contact Info lp.pirondi@gmail.com

AWARDS APPLYING FOR

LUSÓFONA UNIVERSITY: financial support in the amount of €1,500 awarded to a project of any length and genre

DIRECTOR'S STATEMENT

This film proposes a new cinematic language through a sci-fi fable narrative structure, documentary, and essay. The film explores the archive and artifact through the lens of countries in the Global South that are targeted to be digitally preserved and become an archive in a data center lost in the California desert. In this film, we become the owners of humanity's archive, the space mission, and the filmmaking tools—then image, the movement, the sound, the imagination—the poetics of the world.

LEONARDO PIRONDI

Leonardo Pirondi is a Portuguese-Brazilian filmmaker. He has a degree in Film/Video from CalArts. His films explore the infinite abyss between the multiple derivative versions of reality through unconventional structures of documentary, experimental and narrative modes.

His films have been shown at festivals all over the world, including Rotterdam, New York, Viennale, and others. Some of his films are in the collection of the UCLA Film & Television Archive and the Cinemateca of the Museum of Modern Art in Rio de Janeiro.

FILMOGRAPHY

[2020] Benning's Dream, short
[2020] Earth had issues Loading..., short
[2021] In Search of Mount Analogue, short
[2021] If a Tree Falls in a Forest, short
[2022] Visão do Paraíso, short
[2023] When We Encounter the World, short
[2024] Potenciais à Deriva, short
[2024] Tropical Fractals

INDIELAB BY NOVA FCSH



IndieLab by NOVA FCSH is a mentoring workshop for film projects, part of the IndieLisboa Film Festival. One of its priorities is to work on projects with new and underrepresented narratives that can foster dialogues about the creation of new imaginaries and the development of these narratives in cinema, contributing to more inclusion and diversity.

Eight Portuguese-language projects will be chosen each year to take part in two meetings (at two different moments in time, one in mid-March and the other during IndieLisboa) in which they will work on the initial idea and motivation, the point of view, the narrative structure and the creative vision, still in the development phase, with the aim of boosting their insertion into the national and international markets. At the end, the authors will have exclusive meetings with producers and market players in meetings organised by IndieLisboa. The training will be given by Fernanda Polacow, script writer and script mentor, and producer Andreia Nunes will provide production consultancy for one day/one afternoon.

SELECTED PROJECTS

Everything that goes through the Body is Mineral

- Larissa Barbosa

Femmes De Ménage - Ágata De Pinho

Hand - Alexander David

Live, Laugh, Lesbian Longing

- Maria Francisca Antunes

Robusta 100% - Filipa Amaro e Marco Mendonça

The Solitude of Cyborg Woman

- Luisa Mello e Ana Vilela da Costa

Sometimes I Want The Flowers To Bloom

Immediately - Daniel Borga

Without Shoes - Renata Ferraz

indielisboa.com/en/industry/indielab/

TUTOR



FERNANDA POLACOW

Fernanda is a screenwriter, director and script consultant who lives between Brazil and Portugal. She has developed, written and directed several projects for film, TV and streaming and her work has received several awards and nominations. Her latest film *Big Bang Henda*, a hybrid short, premiered at Doc Lisboa 2023 and won Special Mention at Le Fifa in Canada and is now touring other festivals. Her first feature film as a scriptwriter, "*Mosquito*", was the opening film at the Rotterdam International Film Festival and won the Critics' Prize at the São Paulo International Film Festival. Her second feature is in post-production and was developed during the Berlinale 2023 Script Station. Her first short as a writer has toured festivals such as Guadalajara, Boston, Sitges. As a script consultant, she has worked for Torino Film Lab, Cabiria Festival, PLOT, Projeto Paradiso, Pitch Me! (Portuguese Film Academy and Netflix) and is the creator and mentor of IndieLab. She is a co-founder of MUTIM, the first women in film association in Portugal.

GUEST TUTOR

ANDREIA NUNES

Andreia Nunes has been a film producer for more than 10 years. She works with several up-and-coming authors, valuing authorship and individual objectives. Her focus is on the people behind the ideas and also those who work to bring them to life. In 2020, along with three longtime friends, co-founded Wonder Maria Filmes, an audiovisual production company focused on creating and producing projects with social and political relevance, with international partners that enhance the creation of new audiences. She teaches film production and she is now attending the EAVE Producers Workshop 2024.

INDIELAB BY NOVA FCSH

EVERYTHING THAT GOES THROUGH THE BODY IS MINERAL

LARISSA BARBOSA



120' (ESTIMATED), FICTION, COLOR, BRAZIL

Project Feature film

LOOKING FOR: FUNDS, SALES AGENT, DISTRIBUTORS, INTERNATIONAL CO-PRODUCERS AND PORTUGUESE CO-PRODUCERS.

Moara comes from a family from the interior of Brazil, and moved to Portugal because of her dream of being a dancer. She, who has always exchanged letters with her brother, Nicolas, has a feeling and decides to return to her country. Upon arrival, she discovers that Nicolas died in an accident when a mining company's dam collapsed. Strangely, the district where her family lives seems to have disappeared from the map. However, after an encounter with a large cloth serpent, she has access to the strange district where she reunites with her family.

Director/ Writer Larissa Barbosa

Production Company Moringa Filmes

(Brasil)

Contact

larissamourab95@gmail.com

DIRECTOR'S STATEMENT

"Everything that goes through the body is mineral" is a film that articulates the individual drama and the social struggle through the conflict with the land using the Bakongo worldview. According to this worldview, blacksmiths, who have the gift of transmuting the earth, have a deep connection with local spirits (bisimbi). Not surprisingly, Nicolas, Moara's twin brother, grants her access to the world of the dead. Inspired by mbumba, a bisimbi identified as a giant snake.

This story is inspired by my personal universe, and also by something curious that happened after a tragedy in 2019 with the collapse of a mining dam in the interior of Brazil: Four years after the event, dozens of families started receiving letters. They were letters to families and loved ones, sent by those who died in the tragedy, but which had never arrived.

LARISSA BARBOSA

Larissa Barbosa is a director and screenwriter. Graduated in Film from UNILA, she completed an exchange at ENAC-UNAM in Mexico. She worked at the production company Anavilhana. In 2022 she joined the "Paradiso Talent", through the "Aceleradora Paradiso" under the mentorship of André Novais Oliveira. She directed the short film "Outside is inhere", which premiered at the 27th Tiradentes Film Festival. Currently her first feature film is in the development phase having participated in Cinemundi, Málaga Talent and IndieLab.

FILMOGRAPHY

[2019] Skin Colo, short film

[2024] Outside is inhere, short film

INDIELAB BY NOVA FCSH

FEMMES DE MÉNAGE

ÁGATA DE PINHO



120' (ESTIMATED), FICTION, COLOR, PORTUGAL

Language(s) Portuguese
Project Feature film

LOOKING FOR: FUNDS AND INTERNATIONAL CO-PRODUCERS

"Femmes de Ménage" follows Ágata, a young filmmaker that goes to Luxembourg to work temporarily as a cleaner. There, she observes the daily lives of other cleaners, all immigrated women, who each day enter the intimacy of their client's homes. From this encounter, Ágata weaves a story together with the other women: what can we make happen in fiction that isn't possible in real life?

Being at once intimate and collective, "Femmes de Ménage" deals with issues such as social class, the place of the immigrant woman, the family and unqualified yet essential labor.

Director/ Writer Ágata de Pinho

Production Company Uma Pedra no Sapato
Contact agata.de.pinho@gmail.com

DIRECTOR'S STATEMENT

My gaze in "Femmes de Ménage" could be described as "fictions of the real" because I take a certain reality, within a set place and with people that inhabit it, to build stories and relationships that have as much truth to them as they have fabrication, inspired by the lives that have crossed mine. The frontiers between fiction and reality are abolished to generate a hybrid movement between what's material, akin and real but also to the rhythm of what's fictionalized, imagined, projected. A portrait of a real Luxembourg and of a Luxembourg idealized by the emigrant dream and which shows us how film also exists to respond to the small and big dramas of our lives. This approach is fundamental to me as I believe it opposes the historical invisibility of stories told by and about women and, specifically, the invisibility of people such as cleaners who are, in my view, dignified film characters.

ÁGATA DE PINHO

After working as an actor for nearly two decades, Ágata de Pinho (1989) first directed and wrote (and acted on) "Azul", which premiered at IFF Rotterdam'22. It received 5 awards at the Portuguese Short Film Awards (best film, director, script, photography and actress). They also wrote a short and a feature for other directors. "raw+porous", Ágata's second film, is expected to premiere in 2024. In the meantime, they're working on a feature titled "Femmes de Ménage" for which they've received funding for writing.

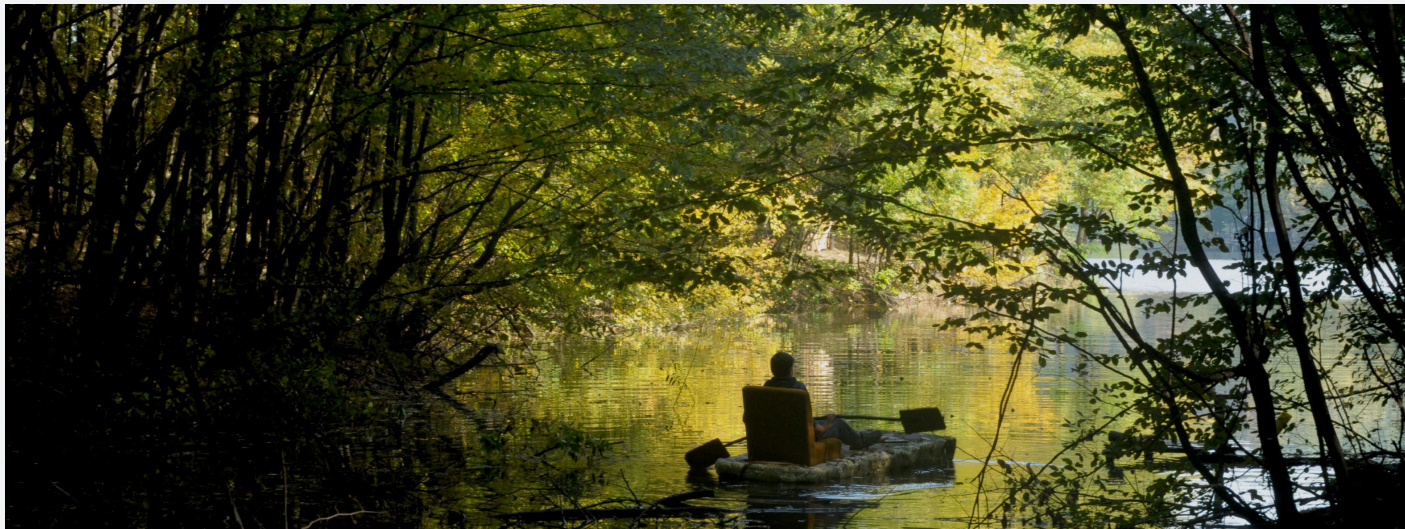
FILMOGRAPHY

[2022] Azul/ Blue Has No Dimensions, short
[2024] crua + porosa/ raw + porous, short (in post-production)

INDIELAB BY NOVA FCSH

HAND

ALEXANDER DAVID



110' (ESTIMATED), FICTION, COLOR, PORTUGAL

Language(s) Portuguese
Project Feature film

**LOOKING FOR: FUNDS, SALES
AGENT, DISTRIBUTORS,
INTERNACIONAL
CO-PRODUCERS**

Tó is a 12-year-old boy who lives with his parents on a farm. He leads a peaceful life, close to animals and some farmers. Tó enjoys playing the flute and regularly plays for the animals. When his father receives a visit from a Portuguese immigrant interested in buying the farm, the elements that make up his life take on new meanings. Tó experiences the effects of desire and finds in the melodies of the flute a form of enchantment, in his entry into maturity.

Director/ Writer Alexander David

Production Company Rua Escura
Contact alexanderjdavid@gmail.com

DIRECTOR'S STATEMENT

Hand (working title) is a film about child sexuality from the child's own perspective. It's about the awakening of Tó's sexuality as he experiences desire for the first time. In this case, for a fully grown man. For Tó, this man is from another world. He has a different kind of power and manners that seduce him.

Tó seeks and follows the man during this time (the same way Gustav follows Tazio in Visconti's Death in Venice). Tó experiences their encounter as an opening to a new world of possibilities, perspectives, and feelings. I'm not looking for an erotic perspective of the man or of the boy, or of the relationship between the two – this remains strictly platonic.

ALEXANDER DAVID

Alexander David graduated as an actor from ESTC and also studied Theatre Studies in Évora. He works as an actor and doubles as a casting and assistant director. Alexander debuted two films at the International Film Festival Rotterdam. In 2023, the feature fiction, "A Primeira Idade" was presented in the Bright Future section, and in 2024, the short film "À Tona d'Água" was selected for the short film section at IFFR.

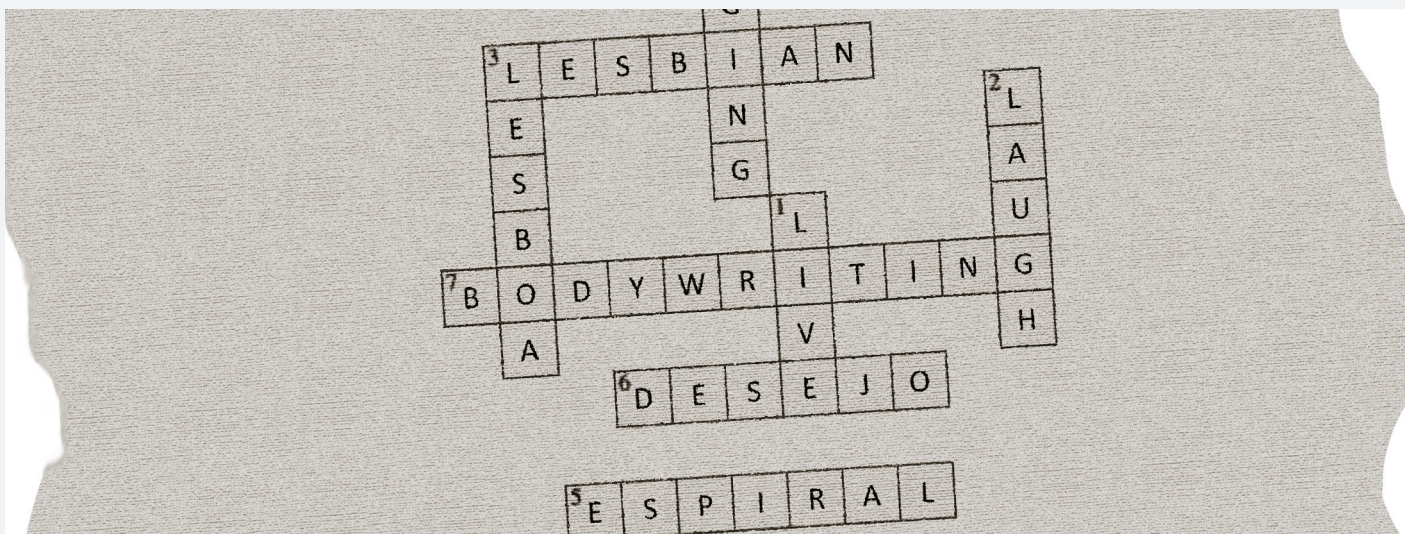
FILMOGRAPHY

[2023] First Age
[2024] Water Hazard, short

INDIELAB BY NOVA FCSH

LIVE, LAUGH, LESBIAN LONGING

MARIA FRANCISCA ANTUNES



FICTION, EXPERIMENTAL, COLOR,
PORTUGAL

Project Short film

**LOOKING FOR:
FUNDS, FESTIVALS,
PRODUCERS, RESIDENCIES**

Made with scraps and diary entries, Live, laugh, lesbian longing is a search for lesbian desire, in all its dimensions, when it is projected at no one. With only one character, a sapphic, that writes for someone that doesn't answer.

Director/ Writer Francisca Antunes

Contact Info

mfranciscaantunes00@gmail.com

DIRECTOR'S STATEMENT

Longing, a word that is simply impossible to translate to Portuguese. It's desire, anxiety, a feeling that is so pure and yet so evident in lesbian relationships, as well as in their memes and jokes. In spite of being a romantic feeling, the way in which longing has dominated movies, music and (relation or situation) ships, comes from not having a voice, a background or a sense of place in heterosexual society. Also, desire is probably one of the most powerful forces within us. The year is 2024, the queer culture is dissolved in the purely aesthetic groups they call "core". People are realizing that capitalism alienates them. In dating apps, most people just want the boost of knowing they are liked.

ÁGATA DE PINHO

Francisca (she/her) was born at Coimbra in 2000. She studied Sound and Image at Caldas da Rainha. Now, she is doing her master's in communication sciences at FCSH. Her movie "My Rage is Underground" won Brand New and MUTIM awards at the 20° edition of IndieLisboa. In 2023, Francisca participated in a videoart laboratory called "Imersão" by Queer Art Lab where she directed Metal River.

FILMOGRAPHY

[2023] My Rage is Underground, short
[2023] Metal River, short

INDIELAB BY NOVA FCSH

ROBUSTA 100%

FILIPA AMARO E MARCO MENDONÇA



90' (ESTIMATED), FICTION, PORTUGAL/
ANGOLA

Languages(s) Portuguese
Project Feature film

**LOOKING FOR:
FUNDS, FESTIVALS,
DISTRIBUTORS, PRODUCERS,
CO-PRODUCERS,
INTERNACIONAL CO-PRODUCERS**

In the dusty north of Angola, a young man visits a Portuguese family to close a new deal. When the business starts to look promising, he discovers something frightening about this family. As a violent conflict escalates between the workers of the farm and its owners, his own identity is put to the test. Confronted with the nuances of being a mixed man, he is forced to decide between surviving or dying for a cause he never realized was his own.

Director/ Writer Filipa Amaro
Writers Filipa Amaro, Marco Mendonça

Contact Info
filipamaro182@gmail.com

DIRECTOR'S STATEMENT

Robusta 100% is a dramatic exploration of the first armed movements in the beginning of the war in Angola. This story, inspired by a real event during the 60s, happens during one day only, in which a white family, owners of a coffee farm, is brutally attacked. Panic arises when the son, Virgílio, enters the house covered in blood and the family is confronted by a need they never had before: to survive. This is a genre film, with a disturbing tone and a slight touch of dark humor, that tells an immersive story. Creating a microcosmos, filled with family tensions, ethics and morals, to reflect upon the wider questions of the undeniable context of the story, the Portuguese colonialism supremacy in Africa.

FILIPA AMARO

Filipa Amaro (Lisbon, 1993) is a screenwriter and director. Graduated from Academia Albertina di Belli Arti in Turin, Italy in 2015 and she got a Masters Degree in Sculpture from the University of Lisbon in 2017. Studied Meisner Technique for two years. She wrote and directed several tv shows, tv series and films.

MARCO MENDONÇA

Marco Mendonça studied at the Lisbon Theatre and Film School. Since 2014 he's been working regularly in various theatre productions with companies and directors such as Mala Voadora, Artistas Unidos, Foguetes Maravilha, Kassys, Tonan Quito, Ricardo Neves-Neves, Gary Hill, João Pedro Vaz, and Tiago Rodrigues. He also participated in film and TV productions with Tiago Guedes, Filipa Amaro, Pedro Cabeleira, Ivo Ferreira, and Sebastião Salgado. Apart from acting, he's been exploring the fields of playwriting and directing. His first solo show, Blackface, was elected by the newspaper O Público as the best theater performance of 2023. Lately he has been on an international tour with the play Catarina e a beleza de matar fascistas, written and directed by Tiago Rodrigues.

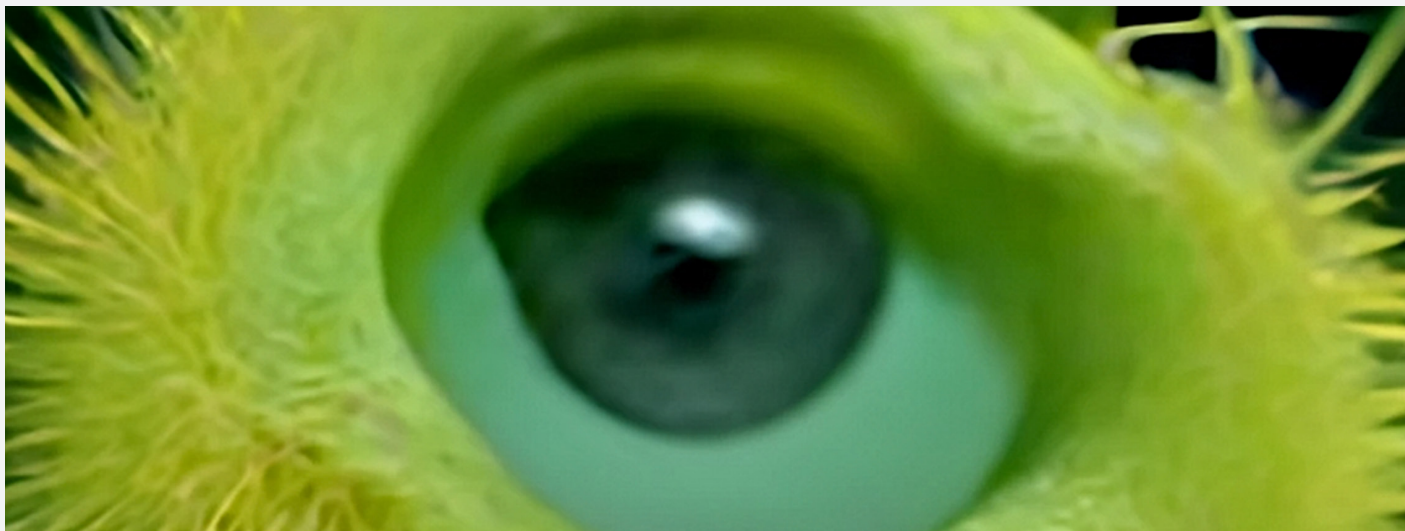
FILMOGRAPHY

[2016] Um Africano De Robustez, short
[2018] Grass, short
[2019] Frágil, tv series
[2023] Emília, tv series
[2023] This Might Get Weird, short
[2024] Crónicas Da Inquietação

INDIELAB BY NOVA FCSH

THE SOLITUDE OF A CYBORG WOMAN

LUISA MELLO, ANA VILELA DA COSTA



FICTION, COLOR, PORTUGAL

Project Short film

**LOOKING FOR: FUNDS,
DISTRIBUTORS, PORTUGUESE
PRODUCERS AND
INTERNACIONAL PRODUCERS**

The world has reached environmental collapse. To survive, humans had to adapt to new planetary conditions, thus transforming into human-plant symbiotic beings. Inside a greenhouse, a cyborg woman is responsible for keeping the last mutant humans alive. The days repeat themselves in what seems to be a distressing prolongation of an inevitable end, leading the solitary guardian to question the meaning of existence.

Director/ Writer Ana Vilela da Costa,
Luísa Mello

Contact
luisaademello@gmail.com

DIRECTOR'S STATEMENT

"The Solitude of a Cyborg Woman" is a post-human film reflecting on the crisis of the future as well as the fictions we create to deal with the inevitability of our own finitude. Faced with the unpredictable scenario that we face as humanity, on the verge of an environmental collapse, we plan to develop this science fiction project where we reflect on dystopian futures, speculating on alternative ways of maintaining human life on a planet that is no longer fit to sustain it.

LUISA MELLO, ANA VILELA DA COSTA

Luisa Mello (Brazil, 1989). She is a film director based in Lisbon. She holds an MA of Arts in Documentary Directing from the international DocNomads Joint Master Degree Program. Before hand, she has a BA in Cinema, a PGCert in Art and Philosophy from the Pontifical Catholic University of Rio de Janeiro, Brazil; and studied Documentary Filmmaking at the International Film School of Cuba (EICTV).

Ana Vilela da Costa (Lisbon, 1984).

She is an award-winning actor and artist. With a BA in Cultural Anthropology (University of Lisbon), an MA in Performance Art and a Television and Cinema Course. Her personal work could be described as a multidisciplinary practice intertwining performative arts and video/sound installation dealing with themes such as Feminist Sci-Fi, post-human and fictional speculation.

FILMOGRAPHY

Luisa Mello (selected)
[2019] Water and Salt, short
[2019] The Rest of the Yarn, short
[2019] Semi Umid, short
[2023] Water Body, medium-length

Ana Vilela da Costa
[2019] Family Album, short
[2024] Gardunha, short

INDIELAB BY NOVA FCSH

SOMETIMES I WANT THE FLOWERS TO BLOOM IMMEDIATELY

DANIEL BORGA



FICTION, COLOR, PORTUGAL

Project Short Film

LOOKING FOR: PRODUCERS

Bruno arrives in Odemira for an artistic painting residency. Coming with a stereotypical idea of Alentejo, he encounters a large community of South Asian immigrants who work in greenhouses and live apart of the rest of the population. He strikes up a friendship with Kishor, a Nepalese young man who spends his free time planting flowers. Their relationship deepens as Bruno finds a path for his project in the residency. Gradually, Alentejo and Nepal merge into one place.

Director Daniel Borga
Writer Catarina Fonseca, Daniel Borga,
Sofia da Costa

Contact danielcborga9@gmail.com

DIRECTOR'S STATEMENT

As a young man from the suburbs of Lisbon, I have always lived with the multiculturalism of my city. However, my perception of the Alentejo was that it was nothing like Lisbon and that it was a rural area with hot, deserted fields and an ageing population. Nowadays, when you walk around Odemira, most of the people you see are South Asian immigrants. When I made a short documentary about two Nepalese couples who worked in red fruit greenhouses, I realized that these people were distant, due to a lot of prejudice, from the Alentejo and the Portuguese community. In this film, Bruno and Kishor are the opposite of the norm and strike up a beautiful friendship without prejudice and, as a result, for Bruno, the Alentejo begins to change and become more and more similar to Nepal.

DANIEL BORGA

Daniel Borga is 21 years old and was born in Caxias, in the district of Lisbon. In 2020, he began his undergraduate studies at the School of Theater and Cinema. He served as a screenwriter and director of photography for the short film "lara", which was selected for the IndieLisboa festival (2022). He also directed the documentary "Bentuguês", premiered at DocLisboa (2022), where it won the Pedro Fortes Award for Best Portuguese Film in the Verdes Anos section. In 2023, he filmed his final course project "Para Sempre Cá", a short film that will premiere at IndieLisboa in 2024.

FILMOGRAPHY

[2022] Bentuguês, short
[2023] Para Sempre Cá, short

INDIELAB BY NOVA FCSH

WITHOUT SHOES

RENATA FERRAZ



120' (ESTIMATED), DOCUMENTARY,
COLOR, PORTUGAL

Project Feature film

**LOOKING FOR:
FUNDS, DISTRIBUTORS,
INTERNATIONAL
CO-PRODUCERS**

A director-actor who doesn't sing, like almost all the women in her family. She asks people from different parts of Portugal and a person from Brazil to help her sing while they create a film together. They talk about their lives, their voices, their singing, and what it means to them. The women who sing have in common that they have been marked and stigmatized for not following what was expected of them. Together, behind and in front of the camera, they create a polyphonic portrait of individual and collective (re) existences.

Director/ Writer Renata Ferraz

Production Company Sopro Filmes
Contact
renataferraz.info@gmail.com

DIRECTOR'S STATEMENT

The film is part of a non-canonical form of creation, which I call "shared creation." This entails inviting the character to also be the film's author. Directors and characters are in front of and behind the camera, occupying both roles simultaneously. Although made by people who don't work in cinema or the arts, the film is framed, like any other film production, within a systematic, rigorous, and aesthetically coherent process. Sharing the film's creative decision-making process has artistic value in that it allows new images, discourses, and narratives to emerge that would not be possible through the eyes of a single person.

The film begins with my parents' wedding photo, in which my great-grandmother, the only indigenous Ascentral among all the other Europeans, is said to have refused to wear shoes to the party. My great-grandmother's act of resistance is the starting point of a film that doesn't pretend to be autobiographical but rather is a polyphony of marginalized voices that sing in spite of everything.

RENATA FERRAZ

Renata Ferraz is a film director and researcher. After two decades working as a theatre actor, she was seduced by multimedia art and cinema. Moving between worlds, today her activity is centred on research into film creation shared at Labcom (UBI) and CIEBA (Ulisboa) and on creating films. While developing the screenplay for Sem Sapatos, he is following the trajectory of his first feature film, "Rua dos Anjos" (Award Winner - Ann Arbor Film Festival / Youth Jury Nominee - Sheffield DocFest / Audience Award and Honourable Mention by the Official Jury - Queer Porto) in festivals, commercial circuit in Portugal and film clubs.

FILMOGRAPHY

[2009] Permuta [in collaboration w/Marcos Gorgatti], short
[2012] Corpo sem órgãos, short
[2012] EU - european union, short
[2013] Another Place, short
[2013] Regras, short
[2014] Herói Trágico, short
[2015] Evo [co-directed w/Rubiane Maia], short
[2017] Ádito [co-directed w/Rubiane Maia], short
[2020] Corpos Palimpsésticos-Mnemónicos [co-directed w/Flávio Almeida], short
[2022] Rua dos Anjos [co-directed w/Maria Roxo]

LISBON SCREENINGS

The Lisbon Screenings were launched in 2006 at IndieLisboa as a parallel activity aimed at promoting Portuguese Cinema to the foreign film industry. With the creation of Portugal Film, the Lisbon Screenings have become one of the main film industry events held in Portugal, and taking place during IndieLisboa.

Committed to the internationalization of Portuguese Cinema, Portugal Film promotes various actions throughout the year (presence at markets and festivals and screenings for the industry) aimed at bringing films to festival programmers, sales agents, distributors and international exhibition players.

In 2024, the Lisbon Screenings will take place in person between 27 and 29 May at the Fernando Lopes Cinema and will present a selection of short and feature films that have recently been completed or are still in work-in-progress and are looking for a world or international premiere. Accredited international industry professionals will have access to these Portuguese films, selected for their internationalization potential.

COMPLETED FILMS

FEATURES

ENTRONCAMENTO - chronicles of a small town - Pedro Cabeleira – feature
GOLD AND ASHES - Salomé Lamas - feature
SAVANNA AND THE MOUNTAIN - Paulo Carneiro – feature

SHORTS

ALIVE AND DEAD - André Santos e Marco Leão - fiction
ANTÍGONA OR THE STORY OF SARA BENOLIEL - Francisco Mira Godinho - fiction
ATOM & VOID - Gonçalo Almeida - fiction
MY SENSES ARE ALL I HAVE TO OFFER - Isadora Neves Marques - fiction
RAW + POROUS - Ágata de Pinho - fiction
SOLO - Carolina Rosendo - fiction

Work in Progress films | WIP

ANDAR COM FÉ - Duarte Coimbra - fiction
HANAMI - Denise Fernandes - feature
INFINITE INFINITE - Mariana Caló e Francisco Queimadela – feature
THE LAST SUMMER - João Nuno Pinto - feature
THE PRESIDENT - José Filipe Costa - feature
SABURA - Falcão Nhaga - fiction
SANTA IRIA - Luís Miguel Correia - feature
SENTIMENTAL EDUCATION - João Rosas - feature
SHADOWS - Jorge Cramez - feature

LISBON SCREENINGS

JURY



ALEXANDRA FERRAZ

From an early age, she had an enormous interest in cinema and, in particular, the device of the movie theater. In 2019, she graduated in Communication Sciences from NOVA FCSH, where she was part of the founding team of the CINENOVA festival. Towards the end of her degree, she did an internship at IndieLisboa in the Print Traffic Department. She then worked at ANIM - National Archive of Moving Images, where she took part in cataloging the video collection. Between 2019 and 2023, she collaborated with the communication and programming teams of exhibitor Medeia Filmes and LEFFEST - Lisbon & Sintra Film Festival. She was head of acquisitions and distribution at Leopardo Filmes from 2021 to 2023. In September 2023, she joined the IndieLisboa programming team and the independent distributor No Comboio, as head of distribution and acquisitions.



RAMIRO LEDO

Founder and director of Atalante, a film distribution company created in 2021 dedicated to independent and contemporary auteur cinema, first films and heritage films. Since 2019 he is also managing director and programmer of DUPLEX Cinema. He is president of Promio, a network of independent cinemas and a member of the board of directors of Proxima, an association of independent and auteur film distributors in original version. He was a founding partner and president of the NUMAX cooperative since 2014, a project to which he belonged until 2021 as head of the cinema and distribution areas. Atalante's recent releases include *Tenéis que venir a verla* (Jonás Trueba), *Abrázame fuerte* (Mathieu Amalric), *En lo alto* (Hong Sangsoo), *Orlando, mi biografía política* (Paul B. Preciado), *Samsara* (Lois Patiño), *Música* (Angela Schanelec) and *Eureka* (Lisandro Alonso), as well as new restorations of *La sangre* (Pedro Costa), *Suzhou River* (Lou Ye), *L'Amour fou* (Jacques Rivette) and *Las hermanas Munekata* (Yasujiro Ozu). His work has been recognized with the Entrepreneur of the Year Award of the year in Europe 2020 by Europa Cinemas.



RITA CORREIA

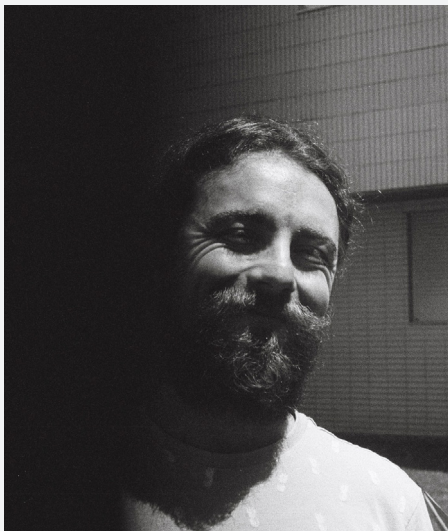
Studied Anthropology at the FCSH at Universidade Nova de Lisboa. Since she was a child, the movie theater has been her favourite place. Film club member since the 1990s. and film programmer. Director of Santarém International Film Festival; president of Santarém Cinema Club. Collaborates with numerous festivals, organizations and entities as an independent programmer. Collaborated with EGEAC on the film program "Fitas na Rua". Programmer at Boom Festival's Liminal Village since 2016, where she has been responsible for programming and selecting films with environmental themes and social activism. Participated in the creation and reactivation of several portuguese film clubs. Appointed judge for the ICA - Instituto do Cinema e Audiovisual competitions in 2019. Part of the Jury for the "first look" award at the 20th edition of the Viana Cinema Meeting. Member of the Board of Directors of FPCC (Portuguese Federation of Film Clubs) for the 2020 - 2022 term.

LISBON SCREENINGS

ENTRONCAMENTO - CHRONICLES OF A SMALL TOWN

F

PEDRO CABELEIRA



124' (ESTIMATED), FICTION, COLOR,
PORTUGAL/ FRANCE, 2024

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS

Escaping a turbulent and mysterious past, Laura seeks refuge in Entroncamento, aiming to find a job and rebuild her life. However, as she plunges into the world of local petty criminals, she forges unexpected connections and disrupts established power structures.

Script Pedro Cabeleira, Diogo Figueira
Cinematography Leonor Teles
Sound Tiago Raposinho, Joana Niza Braga, Bernardo Theriaga
Editing Pedro Cabeleira
Music Several Authors
Cast Ana Vilaça, Cleo Diára, Henrique Barbosa, Tiago Costa, Rafael Morais
Production Optec Filmes, Kometa Filmes
Contact Info mail@optec.pt

DIRECTOR'S STATEMENT

Entroncamento is a railway town in the heart of Portugal. It's also my hometown. Following the completion of my debut film, "Verão Danado", I became curious about people of my age who remained there. The concept for the film's structure began to take shape: a mosaic of characters who reflected the intricacies of life involved in minor criminal activities. As the film was heavily based on the town's real-life people and events, I needed an external perspective, someone who could disrupt the town's dynamics. So, we introduced Laura, a young woman with a mysterious past who arrives at Entroncamento's train station in the dead of night. Working with improvisation was a key factor in infusing the desired realism. We filmed the town landscape with a hypnotic and desolating feeling, enhanced by the lamplights and the passing trains. "Entroncamento" serves as chronicles of the late youth trapped in a small town, confined within a microcosm brimming with tension, violence, and street politics.

PEDRO CABELEIRA

Pedro Cabeleira was born in 1992. His first feature film, "Verão Danado", premiered at Locarno 2017 (Special Mention by the Jury). The film was selected for several international festivals, including Mar del Plata, Turin and Cannes 2018 (ACID TRIP section). In 2018, he directed the short film "Filomena" commissioned by the Trienal de Arquitectura de Lisboa, having premiered at IndieLisboa 2019. "By Flávio", his most recent short film, premiered at the Berlinale 2022 - Shorts Competition.

FILMOGRAPHY

[2013] Estranhamento, short
[2017] Verão Danado
[2019] Filomena, short
[2022] By Flávio, short

GOLD AND ASHES

SALOMÉ LAMAS



77', FICTION, COLOR, PORTUGAL, 2024

Languages(s) Portuguese
Premiere Status World Premiere
 Available

LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS

In a redemption exercise two women [mother and daughter] go beyond their limits to free themselves of their comfortable and suffocating lives.

Script Salomé Lamas, Isabel Pettermann, Isabel Ramos

Cinematography Pedro J. Marquez

Sound Miguel Cabral, Miguel Martins

Editing Francisco Moreira, Salomé Lamas

Cast Luísa Cruz, Margarida Vila-Nova

Production O Som e a Fúria

Contact geral@osomeafuria.com

World Sales O Som e a Fúria

Website www.osomeafuria.com

DIRECTOR'S STATEMENT

"Gold and Ashes" is erected upon internal and external dualities reflected in the characters but also in the time and space where the action is set. It is structured around a concrete plane and an abstract plane, as a reference to human subjectivity.

It is played by two female actresses.

a) A mother and a daughter in the concrete plane; b) two disconnected entities (not sure if aware of each other) in the abstract plane.

While the concrete plane plot conveys a social sphere outlined by complex communication models and conventions (such as kinship), but also underlining a constructed that holds existential quests; the abstract plane displays a sort of mental 'labyrinth' with a para-philosophical text that addresses the relationship of the characters, unveiling power dynamics, conflicting human emotions and draws a parallel on humanity's relation to planet earth, a reality product of symbolic and imaginary articulations, damaged by loss of the social, political and spiritual.

SALOMÉ LAMAS

Salomé Lamas is a Portuguese filmmaker, visual artist and educator. For the last fifteen years and with a steady production of more than thirty projects Salomé Lamas' work has been contextualized in visual culture, artistic studies, and film studies, exhibited, and distributed internationally in the fields of cinema and contemporary art.

FILMOGRAPHY (SELECTED)

[2009] Jotta: A Minha Maladresse É Uma Forma De Delicatessen, short, (c/ directed with Francisco Moreira)
 [2012] Encounters With Landscape 3x, short
 [2012] The Community, short
 [2012] No Man's Land
 [2016] Eldorado XXI
 [2017] Coup de Grâce, short
 [2017] Ubi Sunt, short
 [2018] Extinção
 [2018] Fatamorgana
 [2019] Extraction: The Raft Of The Medusa, short
 [2021] Hotel Royal, short
 [2022] La Vague / The Wave, short

LISBON SCREENINGS

SAVANNA AND THE MOUNTAIN

PAULO CARNEIRO



77', FICTION, COLOR, PORTUGAL/
URUGUAY, 2024

Languages(s) Portuguese

Premiere Status World Premiere –
Cannes Film Festival 2024 – Quinzaine
des Cinéastes

LOOKING FOR: FESTIVALS, DISTRIBUTORS

The community of Covas do Barroso, in northern Portugal, discovers that the British company Savannah Resources plans to build the largest open-pit lithium mine in Europe just few meters from their homes. Confronted by this imminent threat, the People decide to organize themselves and expel the company from their lands.

Script Paulo Carneiro, Alex Piperno

Cinematography Duarte Domingos

Sound Ricardo Leal, Daniel Yafalián

Editing Magdalena Schinca, Paulo Carneiro, Alex Piperno

Music Carlos Libo, Diego Placeres

Cast Aida Fernandes, Maria Loureiro,

Elisabete Pires, Daniel Loureiro, Rita

and Inês Mó, Nelson Gomes, Carlos

Libo, Paulo Sanches

Production Paulo Carneiro, Miguel de

Jesus / Bam Bam Cinema, Alex Piperno

/ La Pobladora Cine

Contact dir@portugalfilm.org

World Sales Portugal Film

Website www.portugalfilm.org

DIRECTOR'S STATEMENT

Covas do Barroso is a village close to Bostofrio, where my father was born and where I made my first feature film, "Bostofrio, où le ciel rejoint la terre". Since 2018, my close relationship with this territory has kept me attentive to the development of a possible mining exploitation in the region by Savannah Resources, a giant global mining company listed on the London Stock Exchange. In order to understand the characteristics of a mining operation of this scale. It was the people and the ancestral activities that flourish there that led me to join their struggle to defend their way of life. Cinema has this responsibility of engagement from which I cannot escape. I wanted to make a film with this people and help them fight this torment.

PAULO CARNEIRO

Born in Lisbon, 1990 and raised in Pontinha (suburbs). Graduated in Sound and Image from ESAD.CR and master from the National Film School (ESTC) and HEAD – Genève. "Bostofrio" reached more than a million spectators globally (festivals, TVs, cinemas, streaming, etc). "Périphérique Nord" premieres at Visions du Réel '22. "Savanna and the Mountain" premieres at Directors' Fortnight.

FILMOGRAPHY

[2014] Água para Tabatô, 2014, short/
making of

[2018] Bostofrio, où Le Ciel Rejoint la
Terre

[2022] Périphérique Nord/ Via Norte

ALIVE AND DEAD

ANDRÉ SANTOS, MARCO LEÃO



15', FICTION, COLOR, PORTUGAL, 2024

Languages(s) Portuguese
 Premiere Status World Premiere
 Available

LOOKING FOR: FESTIVALS,

António, an absentee father, is in charge of feeding his daughter's old cat while she's on vacation. When the cat doesn't show up, António convinces himself that something bad might've happened as he stumbles on small clues. Do these signs corroborate his beliefs or is António projecting his worst fear, facing death? Cat sitting turned into an existential thriller.

Script André Santos e Marco Leão
 Cinematography Hugo Azevedo
 Sound Tiago Raposinho
 Editing João Braz
 Music Xinobi
 Cast Miguel Guilherme, Teresa Madruga
 Production Wonder Maria Filmes / Andreia Nunes
 Contact dir@portugalfilm.org
 World Sales Portugal Film
 Website www.portugalfilm.org

DIRECTOR'S STATEMENT

António, an absentee father, finds himself alienated from living beings and possibly estranged from his own identity. His disconnection transcends the boundaries of his daughter's home, where he awkwardly navigates unfamiliar spaces and grapples with the seemingly simple task of cat-sitting. When the cat doesn't show up, António convinces himself that something bad may have occurred, stumbling upon small clues during his search of the house. Is he an isolated case, or does he mirror a broader societal disconnection? His detachment from life becomes evident as the impending discovery of the deceased cat forces him to confront the specter of death, a reality he surprisingly avoids acknowledging. Cat-sitting turned into an existential thriller.

ANDRÉ SANTOS, MARCO LEÃO

André & Marco are a Portuguese filmmaking duo both born in 1984. They began collaborating in 2008 and up to this date they've directed eight shorts that have been screened and awarded around the world. Their film "Pedro" was the first Portuguese short to be selected for Sundance. Recently, they've also ventured in the tv series format as showrunners and directors. They're currently writing their first feature film "Nowhere", part of the Faliro House | Sundance Mediterranean Screenwriters Workshop.

FILMOGRAPHY

[2008] A Nossa Necessidade de Consolo, short
 [2010] Cavalos Selvagens, short
 [2011] Infinito, short
 [2013] Má Raça, short
 [2015] Aula de Condução, short
 [2016] Pedro, short
 [2018] Self Destructive Boys, short
 [2019] Luz Vermelha, Tv Series
 [2023] Cavalos de Corrida, Tv Series

ANTIGONE, OR THE STORY OF SARA BENOLIEL

FRANCISCO MIRA GODINHO



19', FICTION, COLOR, PORTUGAL, 2024

Languages(s) Portuguese, Cape Verdean Creole

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES

Sara loses her brother due to complications from the Covid-19 virus, starting a journey where she looks for a traditional burial that respects the memory of her brother and the Cape Verdean culture. In a world silenced by the pandemic, Sara will find her mourning in forgotten communities. Antigone, or the Story of Sara Benoliel is the strength of a community in an ode to life.

Script Francisco Mira Godinho
Cinematography Leonor Teles
Sound Rafael Gonçalves Cardoso
Editing João Aguiar, Bernardo Lopes
Cast Cathia Sophia, Reginaldo Spinola, Fábila Tavares, Cíntia Semedo, Neusa Barbosa, Simone Marques, João Monteirinho, Vitalina Varela, Maria Amélia, Tita, Nadir Tavares, Heidir Correia, David Agostinho, Edy Mete o Beat, Kelvin Pereira, Mãe Nipox, Gamboa, Mimas, Sara Carinhas, Carolina Passos Sousa, Dona Gabriela, Frederico Gomes, Salvador Gil,

Leonardo Garibaldi, Luis Vila Lobo, Vicente Gil, Florêncio Sacramento

Production Omaja

Contact: dir@portugalfilm.org

World Sales Portugal Film - Portuguese Film Agency

Website: www.portugalfilm.com

DIRECTOR'S STATEMENT

Antigone, or the Story of Sara Benoliel, is an approach to the myth in the 21st century, reversing social, spatial, temporal and cultural aspects, but keeping its narrative simple, revealing a complex humanity. Instead of a protagonist who is the daughter of a king, we have a Cape Verdean emigrant leading, instead of Greek palaces, we live in Portuguese projects, instead of an uncle who despises the human right of mourning and grief, we have a state that ignores its most disadvantaged, instead of a war for the throne, we have a pandemic. Inevitable destiny, the objective of honouring a brother in a way that allows for necessary mourning, and the concept of a right above the law, remains. This film could be the myth of Antigone but it is the Story of Sara Benoliel, because it is the necessary narrative for our imperfect days.

FRANCISCO MIRA GODINHO

Francisco Mira Godinho (1993) has a degree in Psychology from ISPA University, and in Languages, Literatures and Cultures in the Major in North American Studies, from Nova University. He works as a director and screenwriter. He worked in films like "Baan" (2023) and "Dogs that Bark at Birds" (2019), by Leonor Teles, "Moço" (2020), by Bernardo Lopes and "Anjo" (2018), by Miguel Nunes. He has two literary works published: Dissecting the Clown, 2014 and Compromise of the Broke Dogs, 2015.

LISBON SCREENINGS

ATOM & VOID

GONÇALO ALMEIDA

SF



9', FICTION, COLOR, PORTUGAL, 2024

Languages(s) English
Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS

In Valya's burrow, a repeated rumbling disrupts her life, pushing her into the unknown. unexplored.

Script Gonçalo Almeida
Cinematography Alex Grigoras
Sound Gonçalo Almeida, António Porém Pires
Editing Ricardo Saraiva
Music André Carvalho
Cast Valya
Production Gonçalo Almeida, Francisco de Assis Vieira, Sara Marques Moita, Vasco Esteves
Contact dir@portugalfilm.org
World Sales Portugal Film
Website www.portugalfilm.org

DIRECTOR'S STATEMENT

In the Anthropocene era, humanity's vulnerability and its impact on the planet is increasingly apparent. Daily, irrevocable choices are made. Nations rationalize the detriments of technological progress under the pretext of scientific advancement. However, the true impetus behind such advancements is the pursuit of geopolitical dominance. This quest for supremacy serves as the principal instigator of large-scale conflicts. As humans, we have yet to reconcile with the notion of equality amongst ourselves.

Moreover, are we superior to other species? Enough to condemn them through our decisions? From a cosmic perspective, all species are equal. "Atom & Void" offers a glimpse into the plight of a non-human entity, a victim of human actions. The film rejects the supremacy of technology over craft in filmmaking, as it was shot with a real spider and real sets; Everything done in camera without reliance on artificial intelligence.

GONÇALO ALMEIDA

Renowned for directing non-human actors, the filmmaker gained international acclaim with "Thursday Night" starring two dogs, nominated for Sundance's Grand Jury Prize in 2018. His debut feature "Keep me Company" premiered at Fantastic Fest in 2019 and was released theatrically. He joined Berlinale Talents in the same year. In 2021, "The Girl from Saturn" earned him a Best Director prize at Fantastic Fest. His upcoming feature, "The Advent" was selected for the LIM program in 2023.

FILMOGRAPHY

[2015] Severed Garden, short
[2015] The Quiet Time, short
[2015] Hum, short
[2015] Mooncup, short
[2016] Condrong, short
[2017] Phantom, short
[2017] Thursday Night, short
[2019] Faz-me Companhia
[2021] A Rapariga de Saturno, short
[2024] Tudo Parece Perfeito

MY SENSES ARE ALL I HAVE TO OFFER

ISADORA NEVES MARQUES



20', FICTION, COLOR, PORTUGAL, 2024

Languages(s) Portuguese

Premiere Status World Premiere –
Cannes Film Festival 2024 – Semaine de
la Critique

LOOKING FOR: FESTIVALS

Lourdes and Lana met telepathically using "sensory pills", a technology that allows access to other people's sensations from a distance. After months of relationship, Lourdes decides to visit the country house of her parents, Vicente and Carl, and introduce them to her girlfriend.

Script Isadora Neves Marques
Cinematography Marta Simões
Sound Joana Niza Braga CAS, Pedro Balazeiro
Editing Margarida Lucas, Isadora Neves Marques
Cast Ágata de Pinho, Isadora Alves, Mário Afonso, Albano Jerónimo
Production Catarina de Sousa / Foi Bonita a Festa
Contact Info dir@portugalfilm.org
World Sales Portugal Film
Website www.portugalfilm.org

DIRECTOR'S STATEMENT

A speculative surprise and a care for subtle science fiction is a natural quality of my films. Here, the paranormal element of telepathy appears as a backdrop for the unfolding of interpersonal dramas and a psychological confrontation between the characters and with themselves in a world under rapid acceleration and social fragmentation. This telepathy was a wonderful technique to working with the cast and in the editing. At a theoretical level, this speculative element is also revealing of the way in which contemporary technologies, from social media to artificial intelligence, although designed to connect us, have created profound feelings of isolation and division, resulting in a widespread mental and emotional health crisis. The film proposes a radicalization, as emancipating as it is frightening, of this contemporary economy of access and mediation: what would it mean to connect with others to the point of physically and emotionally feeling what the other person feels?

ISADORA NEVES MARQUES

In 2022 she received the Ammodo Tiger Short Award at the International Film Festival Rotterdam for her film "Becoming Male in the Middle Ages". Her films have been shown in many festivals, including NYFF and TIFF, and in art institutions like High Line, Reina Sofia, Castello di Rivoli, Tate Modern, Palais de Tokyo, and others. In 2022 she was the Portuguese Official Representation at La Biennale di Venezia. She is co-founder of the film production company Foi Bonita a Festa.

FILMOGRAPHY

[2017] Semente Exterminadora, short
[2018] A Arte que faz Mal à Vista, short
[2019] A Mordida, short
[2022] Tornar-se um Homem na Idade Média, short

LISBON SCREENINGS

RAW+POROUS

ÁGATA DE PINHO

SF



26', FICTION, COLOR, PORTUGAL, 2024

Languages(s) Portuguese
Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS

Evoking the human, the organic and the extraordinary, "raw+porous" is an obsessive love story and a sexual entropy with surreal contours between two people that want to surrender themselves to absolute desire.

Script Ágata de Pinho
Cinematography Ângela Bismarck
Sound Rafael Maia, Carlos Abreu
Editing Mariana Vilhena
Music Farwarmth and Vile Karma
Cast Ágata de Pinho, Joana Castro
Production Escola das Artes
Contact Info dir@portugalfilm.org
World Sales Portugal Film
Website www.portugalfilm.org

DIRECTOR'S STATEMENT

"raw+porous" explores the feelings that arise when desire is new, queer and uncertain; the sordid and threatening turbulences of attraction — how brutally one is absorbed by desire and passion, the capriciousness of it. I'm attracted to intimacy (one main place of action, two characters), to be able to dive head-on into a liquid and viscous language. I want to delve into themes such as sex/gender, the grotesque curiosities of our bodies and imaginations, the human and house body as a place of fructification, obsession and destruction, studying the similarities between desire and repulsion. Above all, this film is about love as a place where the possibilities of transformation feel unlimited and intensely craved. It is also about the vibrating pulsation of visceral passion, when it doesn't need to obey any rules of reality, where love can truly be a microcosm, an invented language that's all-consuming.

ÁGATA DE PINHO

After working as an actor for nearly two decades, they first directed and wrote (and acted on) "Azul", which premiered at IFFRotterdam'22. It received 5 awards at the Portuguese Short Film Awards (best film, director, script, photography and actress). They also wrote a short and a feature for other directors.

"raw+porous", their second film, is expected to premiere in 2024. In the meantime, they're working on a feature titled "Femmes de Ménage" for which they've received funding for writing.

FILMOGRAPHY

[2022] Azul, short

LISBON SCREENINGS

SOLO

CAROLINA ROSENDO

SF



16', FICTION, COLOR, PORTUGAL, 2024

Languages(s) Portuguese
Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS

In a few moments, Beatriz will be performing a solo in the choir of her catholic school. As she changes her outfit, she realizes that her shirt is too tight and as a result her precociously developed body stands out. The journey she is about to make, means entering a new world. A world where her body is much more than a musical instrument.

Script Sofia da Costa
Cinematography João Carriço
Sound André Simões
Editing Marta Almeida
Music André Simões, Carolina Rosendo
Cast Lara Cardoso Bonina, Sara Figueiredo, Laura Cabral, Violeta Isidoro
Production ESTC - Escola Superior de Teatro e Cinema
Contact dir@portugalfilm.org
World Sales Portugal Film
Website www.portugalfilm.org

DIRECTOR'S STATEMENT

Around the age of 13, alongside a body that changes physically, we feel like we lose control over the outward perception, which seems to take on another connotation and abruptly intrudes upon our own, confusing us with who we are, what we want to be, and what we allow others to make of us. Stemming from ideas of freedom and oppression, two performative dimensions appear: sexuality, which in the beginning seems inaccessible as if we do not yet belong there, and music. One behind the scenes, another on stage, one facing peers, another parents, both facing the religious weight of the environment. It's an internal conflict that externalizes itself alongside the body developing sexually - the physical body - interfering with another that was already there - the musical body. On stage, it becomes an instrument, in an instinctive moment where the mind abstains from perception. Therefore, it's inevitable to replace the body that one wants to hide, with the one that wants to be heard.

CAROLINA ROSENDO

Born in 2001 in Lisbon, right after her twin brother. She has a major in Cinema at Lisbon Theater and Film School, where she first directed the short film "lara" (2021), that premiered in the 2022 edition of IndieLisboa, where she returned the following year, with her documentary "Construction Work" (2022).

FILMOGRAPHY

[2021] lara, short (school film)
[2022] Construction Work, short (school film)

ANDAR COM FÉ

DUARTE COIMBRA



16', FICTION, COLOR/ B&W, PORTUGAL, 2024

Languages(s) Portuguese
 Premiere Status World Premiere
 Available

LOOKING FOR: FESTIVALS, SALES

On a sunny afternoon in Lisbon, Manel leaves home to look for work. He comes across an old church and remembers his late friend Pedro. The history of this space intertwines with Manel's emotional journey.

Script Duarte Coimbra
 Cinematography Ana Mariz
 Sound Marcelo Tavares
 Editing Duarte Coimbra
 Cast João Cachola, Filipe Sambado,
 Margarida Pais
 Production Uma Pedra no Sapato
 Contact
 distribution@umapedranosapato.com
 World Sales Uma Pedra no Sapato
 Website www.umapedranosapato.com

DIRECTOR'S STATEMENT

"Andar Com Fé" is a film about Job search and mourning. The pursuit of work and its absence is something I see deeply rooted in my generation, forcing our capacity to do many and very different things from each other. Manuel finds himself in the limbo between sadness and acceptance of the surreal, expanding the dimensions that mourning has. Lisbon, and particularly the church of São Domingos, a church burned by a fire in 1959 and whose traces of that fire remain, plays a crucial role in the film's story. The mysticism of this space is the driving force of the character's emotional journey, also plagued by the death of his friend, workmate, and companion in adventures. Lisbon, a city amidst ruins and constructions, open to the world and closed to those who have always meant well to it. In this film, we mourn the death of a friend, of a city, but we face the future always with the strength and joy of the past, where happier times were lived. The task is to unearth them.

DUARTE COIMBRA

Duarte Coimbra was born in 1996, in Lisbon, and has a degree in Film Directing from the Lisbon Theatre and Film School. "Amor, Avenidas Novas" (2018), produced within the school, was his first film as a director and premiered at Cannes Critics' Week. "O Filme Feliz :)" was selected for Curtas Vila do Conde and International Film Festival Rotterdam. He's currently finishing the short-film "Andar com Fé" while developing his debut feature project "Beijinhos Infinitos". He received funding for writing.

FILMOGRAPHY

[2018] Amor, Avenidas Novas, short (film school)
 [2023] O Filme Feliz :), short
 [2023] Os Amigos do Gaspar, short

LISBON SCREENINGS

HANAMI

DENISE FERNANDES

WIP



95' (ESTIMATED), FICTION, COLOR,
PORTUGAL/ SWITZERLAND/ CAPE
VERDE, 2024

18' EXCERPT WILL BE SHOWN

Languages(s) Creoulo

Premiere Status World Premiere

Available

**LOOKING FOR: FESTIVALS,
SALES, DISTRIBUTORS**

On a remote volcanic island, where everyone wants to leave, little Nana learns, between tides, to want to stay.

Script Denise Fernandes, Telmo Churro
Cinematography Alana Mejía González
Sound Henri Maïkoff, Etienne Curchod
Editing Selin Dettwiller

Music Rahel Zimmermann

Cast Sanaya Andrade, Dailma Mendes,
Alice Da Luz, Nha Nha Rodrigues, João
Galinha, Yuta Nakano

Production Alina Film, O Som e a Fúria

Contact geral@osomeafuria.com

World Sales O Som e a Fúria

Website www.osomeafuria.com

DIRECTOR'S STATEMENT

The title, "Hanami", is a Japanese term meaning "to enjoy the beauty of cherry blossom": in early spring, for a short period of time, a thick shower of petals covers the paths and roads in Japan. In the film, the term is linked to the character of Orlando, and symbolises for him a form of exoticism that he will probably never experience. It is also a reference to rain, which is often lacking in Cape Verde – a country that regularly experiences drought. How can it rain petals in Japan when it doesn't rain at all on the island?

"Hanami" moves through cycles of emigration, focusing on the protagonist, Nana, from conception to adulthood. The film explores the dreams of those who wish to leave, the failures and traumas of those who return after decades, and the intimate feelings of those who will never leave the island and who will only discover the world through those who return. Those who leave dream of returning, and those who stay ream of leaving.

DENISE FERNANDES

Denise Fernandes was born in Lisbon in 1990 to parents of Cape Verdean origin and was raised in southern Switzerland. In 2011 she graduated in film directing and production at the International Conservatory of Audiovisual Sciences in Lugano (CISA). From 2011 to 2013 she studied directing at the International School of Cinema and TV (EICTV) in Cuba. She made four short films, which were presented at 10 festivals, namely the Locarno Festival.

FILMOGRAPHY

[2011] Una Notte, short
[2012] Pan Sin Mermelada, short
[2013] Idyllium, short (school film)
[2015] The Nothingness Wandering
Out Of The Self, video instalation
[2020] Nha Mila, short

LISBON SCREENINGS

INFINITE INFINITE *(Working title)*

WIP

MARIANA CALÓ, FRANCISCO QUEIMADELA



60' (ESTIMATED), DOCUMENTARY,
COLOR, PORTUGAL, 2024, 30' EXCERPT
WILL BE SHOWN

Language Portuguese, Italian
Premiere Status World Premiere Available

**LOOKING FOR: FESTIVALS,
DISTRIBUTORS**

"Infinite Infinite" was filmed in Porto amidst contexts of free and artistic expression. It follows an architect in processes of experimentation, a group of children interacting and cohabiting in a rural-urban space, and some practices and reflections developed by Fine Arts students, to rethink exploratory group movements, artistic education, childhood in continuity with creative potential, experimentalism, the sense of home, institution, and city, in shifts between documentary and fiction.

Script Concept: Mariana Caló,
Francisco Queimadela

Cinematography Mariana Caló,
Francisco Queimadela

Sound Mariana Caló, Francisco
Queimadela

Editing Mariana Caló, Francisco
Queimadela

Music Eyvind Kang

Production Mariana Caló & Francisco
Queimadela

Contact caloqueimadela@gmail.com

DIRECTOR'S STATEMENT

This film is a continuation of our practice as artists and filmmakers and is also intimately linked to our experiences, biography, and the questions that accompany us and to which we have approached in the work we have been developing. Our initiation into cinema was influenced early on by our studies resulting in a language highly informed by the visual arts, as well as social sciences, and our kinship with natural processes. We are interested in contemplating a relationship of continuity with our time, shared space, and people. The way we immerse ourselves in this continuity is by creating elements of connection, whether through films or other visual, pictorial, documentary, installative, sonorous, environmental, or cultural means. Earlier films such as "Luminous Shadow," and "Cypress Dance" are among our works that also explore the intersection between art and cinema.

MARIANA CALÓ, FRANCISCO QUEIMADELA

They studied painting at the Faculty of Fine Arts of the University of Porto and have collaborated as a duo since 2010. Their practice is developed through a privileged use of moving images, both through filmmaking and in intersection with installative environments and site-specific works, in conjunction with drawing, painting, photography, or sculpture. The interest in the dialogue between the biological, the vernacular, and the cultural is a recurrent element in their artistic work.

FILMOGRAPHY

[2014] A Trama e o Círculo, short
[2018] Sombra Luminosa, short
[2020] A Dança do Cipreste, short
[2022] Sumir e Sumir, short

LISBON SCREENINGS

THE LAST SUMMER

JOÃO NUNO PINTO

WIP



120' (ESTIMATED), FICTION, COLOR,
PORTUGAL/ ITALY/ ARGENTINE, 2025
31' EXCERPT WILL BE SHOWN

Languages(s) Portuguese, Italian
Premiere Status World Premiere
Available

**LOOKING FOR: FESTIVALS,
SALES, DISTRIBUTORS**

A family organizes a summer gathering before selling their old farm. A fire engulfs the region and, under suffocating circumstances, the two sisters, Francisca and Catarina, and the daughter of the old maid, Susana, will have to face their differences.

Script Fernanda Polacow
Cinematography Kamil Plocki
Sound Pedro Adamastor, Tiago Raposinho
Editing Rosario Suárez
Cast Margarida Marinho, Beatriz Batarida, Rita Cabaço, Luisa Ortigoso, Jorge Andrade, Joana Bernardo, Carolina Monteiro, José Pimentão, Filomena Gigante, Günther Götsch, Rita Redshoes
Production Wonder Maria Filmes, Albolina Film, Aurora Cine
Contact andrea@wondermaria.com
Website https://www.wondermaria.com/pt/portfolio-item/the_last_summer/

DIRECTOR'S STATEMENT

In 2020, me and my family moved to the countryside, in the South of Portugal. There we've experienced the impact of climate change in first hand, witnessing dry winters, and the anxiety of the impending summers. "The Last Summer" is a film about the end of things. A multi-protagonist character driven story, each with its narrative arc and conclusion, each one entangled in their own fantasies, closed on their own problems. The landscape is viewed has a physical reflection of each characters' emotional state. Francisca the idyllic, nostalgically romanticised landscape, Catarina with the dry and threatening nature, and Susana viewing the landscape symbiotically, in constant movement, life and death as part of the same cycle. At a certain point, the fire becomes a terrible and constant threat. The end of that place and, perhaps, of its people and all of us, exposes another unavoidable perspective of our story: the decay of the ruling classes and the exposure of social inequality.

JOÃO NUNO PINTO

João Nuno Pinto is a Portuguese film director born in Mozambique. Graduated in Graphic Arts, he started his career in design and art direction before crossing the Atlantic and study Cinema at the NY Film Academy. Pinto's filmmaking process has been recognized by his character driven narratives, crafted with a keen cinematic sensibility. "The Last Summer" is his third feature film, produced by Wonder Maria Filmes, a production company of which he is a founding partner.

FILMOGRAPHY

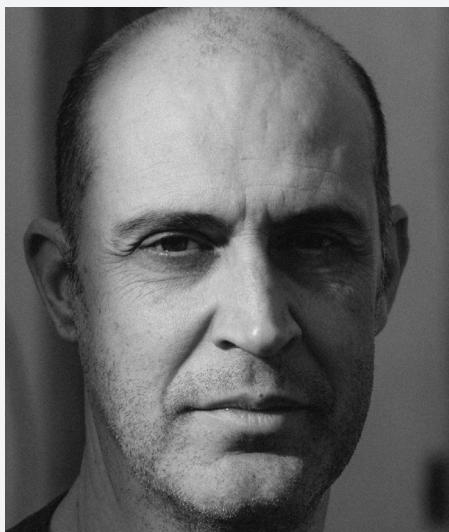
[2008] Skype Me, short
[2010] América
[2020] Mosquito

LISBON SCREENINGS

THE PRESIDENT

JOSÉ FILIPE COSTA

WIP



108' (ESTIMATED), FICTION, COLOR,
PORTUGAL, 2024
33' EXCERPT WILL BE SHOWN

Languages(s) Portuguese
Premiere Status World Premiere
Available

**LOOKING FOR: FESTIVALS,
SALES**

Portugal, 1968. Salazar, the longest-serving fascist dictator, falls from his chair and suffers a stroke. Returning to his Palace to recover from illness, he is no longer President. No one reveals this him: neither his loyal housekeeper, nor his hard-working maids, nor his doctor. Does Salazar want to overcome death and perpetuate his power? How can he stay sane in that hallucinatory Palace?

Script José Filipe Costa, Daniel Tavares, Leticia Simões
Cinematography Vasco Viana
Sound Rafael Cardoso
Editing João Braz
Cast Jorge Mota, Catarina Avelar, Vera Barreto, Carolina Amaral, Cleia Almeida, Guilherme Filipe, João Lagarto
Production Uma Pedra no Sapato
Contact distribution@umapedranosapato.com
World Sales Uma Pedra no Sapato
Website www.umapedranosapato.com

DIRECTOR'S STATEMENT

How is it possible to live a lie for so long while keeping sanity? How does a dictator relate to his housekeeper, who absolutely adores him? And how does an all-powerful housekeeper dominate a palace as a miniature of a rural, pure, and docile Portugal? In the fictionalized world of *The President*, we experiment with the characters the delirious atmosphere of a fake theater: Salazar plays the role of a dictator without real power, the housekeeper Maria de Jesus loses progressively her supremacy and the maids Aparecida, Socorro and Teresinha are like little girls frolicking in the school playground. We feel the bucolic and picturesque life of the countryside invading the spaces of São Bento Palace and the imminent collapse of a centuries-old empire vividly embodied by the characters. In a sensory world of screams, songs, animal noises, footsteps on old floors, rumors of prayers, reflections and shadows, an artificial bubble is about to burst on the verge of a tragic collapse.

JOSÉ FILIPE COSTA

José Filipe Costa is a filmmaker and lecturer. He holds a PhD degree from the Royal College of Art, London. His films include "A Pleasure, Comrades!" (Locarno 2019), "Red Line" (2011), "In Between Walls" (2002), which he co-directed and the short fiction films "O Caso J." (2017), "Sunday" (2005) and "Outside" (2008). Some of his films have been selected for festivals such as Locarno, BFI-London, Hot Docs, Viennale, Cinéma du Réel, PlanetaDoc, Fórumdoc.bh, IndieLisboa, Doclisboa.

FILMOGRAPHY

[2001] *Senhorinha*, short
[2003] *Entre Muros* (co-directed with João Ribeiro)
[2005] *Domingo*, short
[2008] *A Rua*, short
[2011] *Linha Vermelha*
[2017] *O Caso J.*, short
[2019] *Prazer, Camaradas!*

LISBON SCREENINGS

SABURA

FALCÃO NHAGA

WIP



28' (ESTIMATED), FICTION, COLOR,
PORTUGAL, 2024

Languages(s) Creole
Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS

In this love story, a young couple faces an uncertain future between Europe and Africa. When they reunite in Lisbon, sharing a house with other immigrants, farness and closeness will test their relationship.

Script Falcão Nhaga
Cinematography Alberto Balázs
Sound Dídio Pestana, Joana Niza Braga (CAS)
Editing Laura Gama Martins
Music José Carlos Schwarz, Diima, Oliver N'Goma
Cast Binete Undonque, Joãozinho da Costa, Amarjeet Mishra, Mamadu Baio
Production BAM BAM CINEMA, Paulo Carneiro
Contact dir@portugalfilm.org
World Sales Portugal Film
Website www.portugalfilm.org

DIRECTOR'S STATEMENT

Since independence from the portuguese colonial regime, Guinea-Bissau has been through civil war, political crisis and an impoverished economy. Many young immigrants like Cadija and Tony find better opportunities in Europe. But once they arrive, they end up experiencing an endless wait for their papers, harsh living conditions and discrimination. This reality of immigration in Portugal is what connects every character. The love between Cadija and Tony represents the struggle of being away from home while facing an uncertain future. I borrow the title from Guinean Creole, meaning "a sweet taste of contentment", a taste of home they share in a fast-paced, tourist theme park Lisbon where everyone is foreign to everyone else. Against all odds, they find a temporary community made out of longing, dreams, music and good food.

FALCÃO NHAGA

Born in 2000, son of a Cape Verdean mother and a Guinean father, this director is based in the suburbs on the outskirts of Lisbon. His first short film MISTIDA was selected by La Cinef, competitive section of the Cannes Film Festival dedicated to school films, and also the Clermond-Ferrand short film festival. In its Portuguese premiere, the film won the Short Film Grand Prize at Indielisboa and later two prizes in the Take One! at the Curtas Vila do Conde Festival: Best Director and Best Film.

FILMOGRAPHY

[2022] Mistida, short (school film)

LISBON SCREENINGS

SANTA IRIA

LUÍS MIGUEL CORREIA

WIP



180' (ESTIMATED), DOCUMENTARY,
COLOR, PORTUGAL, 2024
31' EXCERPT WILL BE SHOWN

Languages(s) Portuguese, English,
Spanish

Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS

A film about daily life in a suburban small town located a few miles north of Lisbon. The rhythms of work and leisure are observed over the seasons of a year, within different neighbourhoods, from the streets and fields to the interior of people's homes, shops, and workplaces, combined in a symphony of gestures, faces and voices.

Cinematography Luís Miguel Correia
Sound Luís Miguel Correia, Inês Mestre
Editing Luís Miguel Correia
Editing colaborator Raúl Domingues
Editing consultor Inês Mestre
Production Terratreme Filmes
Contact Info luismcorre@gmail.com
World Sales Terratreme Filmes
Website www.terratremefilmes.pt

DIRECTOR'S STATEMENT

This film stems from the desire to go out into the street with the camera, and film. To do so for the sake of filming, without a script, intuitively to a great degree. To film what? Life in the suburbs, in a specific suburb, namely, the land where I was born and lived for thirty years: Santa Iria. In this small town, located north of Lisbon, framed by traffic routes, with the Tagus River in the background, residential areas coexist alongside decades-old industrial centres and rural lands. My purpose was to go beyond the stereotypically reductive image that makes suburbia a homogeneous, indistinct mass. In an attempt to present a multidimensional vision of this place, I conceived the film as a network of situations and themes that create bridges and intersections of meaning. People's faces, their movements, the narratives they suggest, gradually come together in a mosaic comprised by a symphony of gestures, a choir of voices.

LUÍS MIGUEL CORREIA

Studied Film at the Faculty of Social and Human Sciences, Nova University of Lisbon. Has directed several short and medium-length films, exploring both in fiction and documentary. Has also worked as editor, cameraman, scriptwriter and assistant director in several films. Teaches scriptwriting and editing at Caldas da Rainha School of Arts and Design – Polytechnic of Leiria. Among other projects, is currently completing the feature-length documentary film "Santa Iria".

FILMOGRAPHY

[2001] Fernando Calhau - Work in Progress -, medium-length
[2003] Da Natureza das Coisas, medium-length
[2004] Ringue, «Uma Cidade de Futebol» (Video Installation)
[2005] O Dedo, short
[2007] Estação, medium-length
[2009] Pedro Calapez – Trabalhos do Olhar, medium-length
[2012] Crónica Parisiense, short



106' (ESTIMATED), FICTION, COLOR,
PORTUGAL/ FRANCE, 2024
28' EXCERPT WILL BE SHOWN

Languages(s) Portuguese, French
Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS

It's springtime in Lisbon and Nicolau has just turned 24. He is overcoming a heartbreak and his dream of making a living from music is taking too long to come true. One day he discovers that his mother is as dissatisfied with life as he is. After the shock, Nicolau gets his life moving again and with it his dreams and his heart. Up ahead, a French girl and an island.

Script João Rosas
Cinematography Paulo Menezes
Sound Olivier Blanc
Editing Luís Miguel Correia
Cast Francisco Melo, Cécile Matignon,
Margarida Dias, Francisca Alarcão
Production Midas Filmes, Les Films de
L'Après-Midi
Contact producao@midas-filmes.pt
World Sales Midas Filmes
Website www.midas-filmes.pt

DIRECTOR'S STATEMENT

At 24 years old, Nicolau feels that he has reached an impasse in the various dimensions that make up his life and that have defined his identity until then. Living in his parents' house, hostage to a dream of being a musician that doesn't come true and trapped in the ideal image of an ex-girlfriend who left him a year ago and never saw again, Nicolau feels unable to move forward and invent a life of his own. After all, what identity will he be able to build from what he has experienced so far? This is actually his essential question, and the one at the beginning of the film. The desire for cinema arises for me from a gesture of curiosity about the world. It is therefore natural that following my previous films, this one also focuses on the challenges linked to growth and learning, following with lightness, sensitivity and humor, Nicolau's sentimental education in his slow transition to adult life.

JOÃO ROSAS

João Rosas (1981) has directed various short films, such as "My mother is a pianist", "Birth of a City", "Entrecampos", "Maria do Mar", premiered in Locarno, and "Catavento", which won the prize for Best Short at BAFICI and a Special Mention at the Festival du Cinéma de Brive. His latest film, "Death of a City" won the DocAlliance Award for Best Feature.

FILMOGRAPHY

[2005] A Minha Mãe é Pianista, short
[2009] Birth of a City, medium-length
[2012] Entrecampos, short
[2015] Maria do Mar, short
[2020] Catavento, medium-length
[2022] A Morte de uma Cidade

LISBON SCREENINGS

SHADOWS

JORGE CRAMEZ

WIP



105' (ESTIMATED), FICTION, COLOR,
PORTUGAL, 2024
31' EXCERPT WILL BE SHOWN

Languages(s) Portuguese, Nepali
Premiere Status World Premiere
Available

LOOKING FOR: FESTIVALS

Marta and Jaime are a childless couple who chose a life in the quiet countryside. One day, they welcome their neighbors child for a few days. But the nocturnal visit of an unusual animal shakes the couple's logical reasoning about the simple things in life. Does the child have any connection with this terrifying presence?

Script Rita Benis
Cinematography Inês Carvalho
Sound Ricardo Ganhão
Editing Jaime Freitas
Music Daniel Bernardes
Cast Victória Guerra, Pedro Lacerda,
Catarina Machado, Dinis Gomes
Production Ar de Filmes
Contact ardefilmes@gmail.com
World Sales Ar de Filmes
Website www.ardefilmes.org

DIRECTOR'S STATEMENT

Marta and Jaime are a childless couple who chose the to live in the quiet countryside. One day, they welcome their neighbors child for a few days. But the nocturnal visit of an unusual animal shakes the couple's logical reasoning about the simple things in life. Does the child have any relationship with that terrifying presence? One of the effects of fear is to disturb the senses, to make things not seem as they are and thus, little by little, a fantastic order is installed, triggering the most irrational and violent reactions in them. In the end, nothing will be the same for both of them..

JORGE CRAMEZ

Jorge Cramez is a Portuguese filmmaker born in Angola on April 23rd, 1963. His first feature-film, "The Golden Helmet", was present at the International Competition of Locarno Film Festival, in 2007. In addition to his directorial work, he also stood out as a script supervisor and 1st A.D, having collaborated with João César Monteiro, José Álvaro Morais, Werner Schroeter.

FILMOGRAPHY (SELECTED)

[2002] Venus Velvet, short
[2007] O Capacete Dourado
[2011] Feliz Aniversário, short
[2015] O Rebocador, short
[2017] Amor Amor
[2018] Actos de Cinema
[2018] Antecâmara
[2022] Outros Lugares, short
[2024] Romagem, short

LISBON TALKS by NOVA/ FCSH 2024

Five sessions of conversation and thought around IndieLisboa's theme.

The sessions will be organised at the Faculty where guests from Cinema, Culture, Science and the University will engage in dialogue based on questions raised by a program of films linked to the year's programme. In the year of the commemoration of the 50th anniversary of the 25th of April 1974, the energy is organised around the theme Cinema and Struggle. Also, there will be a debate at the Cinemateca Portuguesa on the work a Palestinian author in Focus, Kamal Aljafari.



CINEMA AND TRANSFORMATION - FILM, HERITAGE AND COLLECTIVE MEMORY

How has cinema changed over the last 50 years? Has the transformative power of revolution been reflected in the collective memory? What film heritage have we built up to project future visions? Which set of films support a project for a new human, post-Anthropocene, in an existential ecotopia?

This is a debate held in partnership with Cinemateca Portuguesa – Museu do Cinema.

Moderation: Rita Luís (historian and researcher | IHC)

Participants: Manuel Mozos (filmmaker/ Cinemateca Portuguesa – Museu do Cinema), Pedro Afonso (Associação José Afonso), Margarida Cardoso (filmmaker)

CINEMA AND URGENCY | SESSION AT CINEMATECA PORTUGUESA

Urgency or intervention and the role of cinema in accompanying processes of transformation and vindication. Cinematic horizons expose utopian visions and gestures of intervention. Cinema is a political document, an agent of change.

Guest and Moderator: Kamal Aljafari (Palestinian director in focus in the Festival) talks with André Amálio (artistic director of Teatro Hotel Europa)

CINEMA AND LIBERATION - ARTS, POLITICS AND REVOLUTION

Which films liberate us? What forms does liberation take? Political, sexual, artistic? Can political art liberate? On the one hand, there is a set of liberation films, and on the other there is a thought about a liberating art that can dialogue with these objects. The art of contestation takes different forms, such as intervention music or the Theatre of the Oppressed. What forms has it also taken in Literature, Visual Arts, Architecture, Design?

Moderation: Cristina Pratas Cruzeiro (art historian and researcher | FCSHIHA)

Participants: André Amálio (artistic director of Teatro Hotel Europa), Manuel Pedro Ferreira (teacher, researcher and responsible for José Mário Branco's Archive | CESEM), Margarida Rendeiro (researcher | CHAM - Art Researcher)

Participants: Manuel Pedro Ferreira (CESEM | Arquivo José Mário Branco), André Amálio (Teatro Hotel Europa), Margarida Rendeiro (CHAM - Researcher Urban Art April 25th murals)

CINEMA AND ACTION - WAYS OF MAKING CINEMA

How has Portuguese cinema participated in the action to change society? To understand this, we need to know the changes in its structures and frameworks for action, production and impact. What has been done in 50 years in terms of cinema production methods? How has Portuguese cinema acted and acts towards the world over these 50 years? How is it positioning itself internationally?

Moderator: Madalena Miranda
(researcher and teacher)

Participants: Catarina Mourão
(filmmaker, producer and teacher),
Rui Simões (filmmaker and producer)
Pedro Florêncio (director, professor
Nova FCSH Cinema)
Pedro Pinho (director, producer)

CINEMA AND SPECULATIVE HISTORY - WHAT IF 25 APRIL 1974 HADN'T HAPPENED?

What if 25 April hadn't happened? A speculative exercise in front of a multidisciplinary panel to think about what imaginaries and visualities would have existed if the Portuguese dictatorship had dragged on. What were the international political, economic and social scenarios in which Portugal was integrated and which would have led to changes in its endemic composition?

Moderator: José Neves (historian and teacher)

Participants: Jorge Ramos do Ó
(researcher and teacher | IE-UL)
Maria Helena Pereira de Melo (Nova LawSchool - Professor of Women's Law)
Marcos Cardão (UL)

MASTERCASSES

MASTERCLASS

THE WORK OF THE DOP Sabine Lancelin

26 SUN, 16:30, SALA DE DEBATES, CULTURGEST

"We'll talk about the relationship between cinematographer and director, and the importance of light in storytelling. I'll talk about my work with Manoel de Oliveira and my connection with Portuguese cinema. And I look forward to a rich discussion with the audience."



BIOGRAPHY SABINE LANCELIN

Born in 1959, Sabine Lancelin is one of the rare avant-garde female cinematographers to champion a powerful auteur cinema. She worked with Manoel de Oliveira being his close partner for ten years.

She has photographed several films by Chantal Akerman, including "La Captive", and Michel Piccoli (La Plage noire). Sabine Lancelin has also collaborated with numerous other authors, including Éric Rohmer (L'Ami de mon amie), Pierre Schoendoerffer (Dien Bien Phu), Raúl Ruiz (Le Temps retrouvé), Philippe Grandrieux (Sombre), Alain Guiraudie (Le Roi de l'évasion) and Laurent Achard (Dernière séance). She has also worked with Marie-France Pisier, Jacques Malaterre and Josiane Balasko.

She headed the Image department at Femis between 2017 and 2022.



BIOGRAPHY António Preto (moderator)

António Preto is the director of the Casa do Cinema Manoel de Oliveira, Serralves Foundation. He has a PhD in Film Studies from the Université Paris-Diderot - Paris 7, with a thesis entitled Manoel de Oliveira: Cinéma et littérature (2011). Between 2012 and 2018, he was a lecturer on the Film and Audiovisual courses at the Escola Superior Artística do Porto and the Universidade Lusófona do Porto.

MASTERCLASS with MEDIA DESK

DIVERSITY AND INCLUSION IN THE CINEMATOGRAPHIC AND AUDIOVISUAL SECTOR – OPPORTUNITIES AND GOOD PRACTICES

27 MON, 16:30, SALA DE DEBATES, CULTURGEST

Creative Europe MEDIA Desks from Portugal, Croatia, Slovenia and Italy (Turin) join IndieLisboa in promoting a masterclass dedicated to the topic of diversity, inclusion, and gender balance in the cinematographic and audiovisual sector.

The masterclass aims to address the opportunities generated by existing funds, as well as the good practices already identified in responding to challenges, with the participation and expertise of Edel Brosnan.

Moderator: Susana Costa Pereira (Media Desk Portugal) with Silvia Sandrone (Media Desk Italy/Turin), Miguel Valverde (IndieLisboa) and Edel Brosnan (content expert, screenwriter).

SUSANA COSTA PEREIRA

Executive Coordinator Creative Europe MEDIA Desk Portugal

Graduated in Communication Sciences, has been working in the cultural sector for the last 28 years in public and private sectors. Since 2014 has been working for the creative Europe Programme, first in the Culture strand, and since 2019 as executive coordinator and responsible for the MEDIA strand.

SILVIA SANDRONE

Project officer Creative Europe MEDIA Desk Itália

Graduated in Foreign Languages and Literatures, after a brief experience at Paravia publishing house, she started working in the audiovisual industry for the EU MEDIA Programme, first as head of Antenna MEDIA Torino then, since 2014 as Project Officer of CED Italy MEDIA Office Turin, hosted by Cinecittà SPA

EDEL BROSNAN

Director of Strategy for the European Women's Audiovisual Network - EWA

Edel Brosnan is the Director of Strategy for the European Women's Audiovisual Network - EWA, where she campaigns for gender parity, equality, diversity and inclusion across all sectors of the screen industries. Edel also has a wealth of experience as a screenwriter and script development consultant. As a screenwriter she has several broadcast credits with BBC1, ITV, C5 and RTE1, and credits as a radio playwright for BBC Radio 4. As a development consultant and script editor she has worked with producers, directors and writers on high-end TV series and ground-breaking independent feature films, including the first Croatian film to win an award at Cannes. Edel is a graduate of the UK's National Film and Television School in Beaconsfield. After more than two decades in London, she is now, once again, resident in Dublin.

MIGUEL VALVERDE

was born in 1971, in Portimão, Portugal. He has a degree in Law by the University of Lisbon. He attended also courses and workshops of Film, Script, Dramaturgy of Image and Editing. In 2003 he created IndieLisboa – International Film Festival, being currently still one of the directors and programmers. He's also director of Portugal Film – Portuguese Film Agency, representing films from directors such as Teresa Villaverde, Catarina Vasconcelos or João Canijo. He produced seven films that were shown in several festivals and art institutions. Currently he's invited teacher at two main film schools in Lisbon, Portugal (ESTC and NOVA/ FCSH). In 2024, he released in the cinemas its first short film as a director: Engine.

INDIELAB PRIVATE FEEDBACK SESSIONS

In a special closed-door session, Indielab participants will present their projects to a group of international professionals from diverse fields such as screenwriting, directing, festivals, distribution and sales.

ANA DAVID

Ana David is a film programmer based between Berlin and Porto. Currently curator at Batalha Centro de Cinema, a new public institution/venue dedicated to cinema, artist film, research and discourse, and a member of the selection committee at Berlinale Panorama since 2018. Previous programming positions include IndieLisboa, Berwick Film & Media Arts Festival, BFI London FF, and Queer Lisboa, the latter as co-director.

EDEL BROSNAN

Director of Strategy for the European Women's Audiovisual Network - EWA

See page 52.

JENNA THIAM

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NATACHA SEWERYN

Natacha Seweryn is the director of programming at the Bordeaux International Independent Film Festival and is responsible for two project development residencies linked to the festival.

She is also a researcher in film festival studies. She previously worked for Premiers Plans in Angers and Un Certain Regard.

SILVIA SANDRONE

Project officer Creative Europe MEDIA Desk Itália

See page 52.

SUSANA COSTA PEREIRA

Executive Coordinator Creative Europe MEDIA Desk Portugal

See page 52.

YAOTING ZHANG

Graduated from China Film Archive, she once served as a programmer for Shanghai IFF, Beijing IFF, Broadway Cinematheque MOMA (Beijing, China), and a jury member for the REC Film Festival's Primer Test WIP lab (Tarragona, Spain). Since 2018, she has been the acquisition and production manager of a prominent world sales and production company REDIANCE, participating in productions including The Breaking Ice (Anthony Chen, Cannes Un Certain Regard), The Human Surge 3 (Eduardo Williams, Locarno competition), Grand Tour (Miguel Gomes, Cannes competition) and Silent Friend (Ildikó Enyedi, in production).

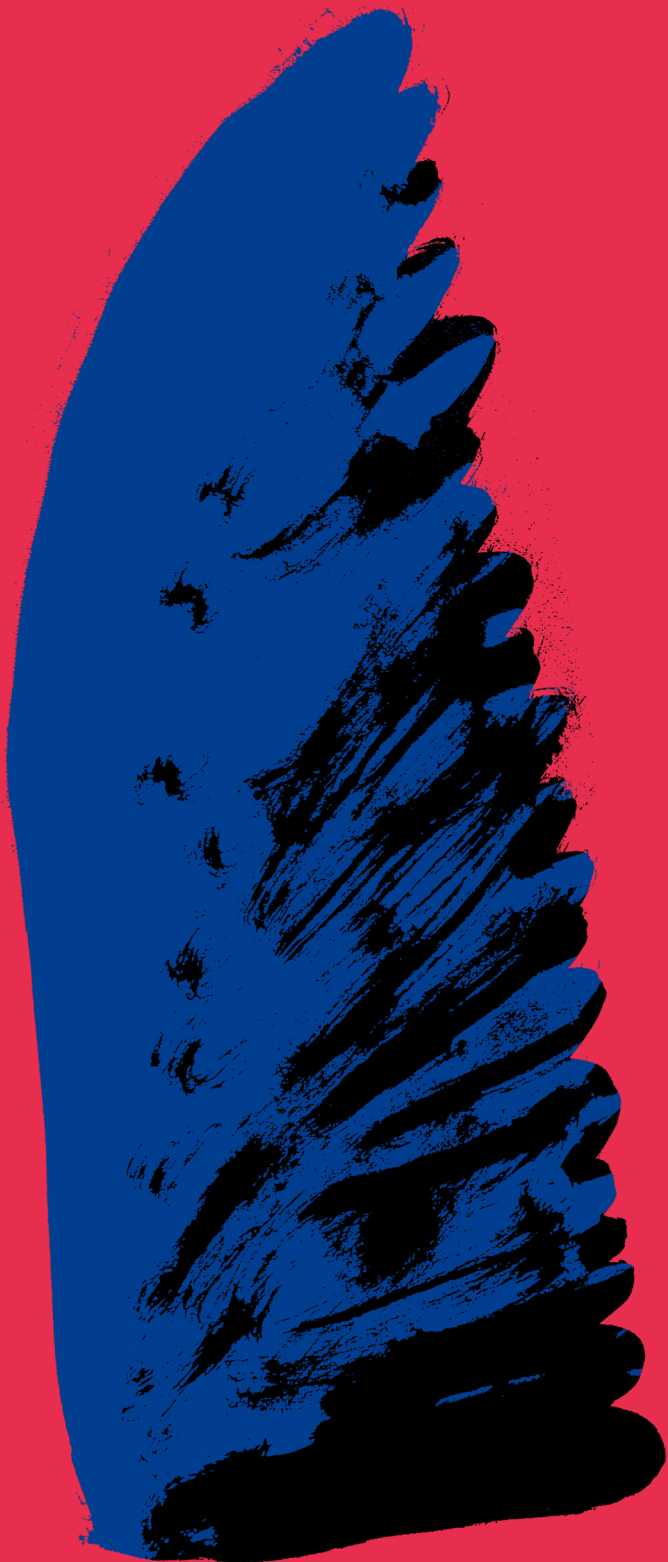
ZACHARIAS MAVROEIDIS (DIRECTOR)

Born in Athens, Greece, Zacharias studied Architecture in Aristoteles University of Thessaloniki and theater in RESAD, Madrid before turning to filmmaking. He studied scriptwriting in EICTV, Cuba and filmmaking in NYC in Athens. He is a Berlinale and Sarajevo Talent Campus alumni. He has been working as a director and scriptwriter for film and tv ever since 2006. His debut feature THE GUIDE screened in more than 20 International film festivals. His sophomore feature, DEFUNCT won the Young Jury and the Audience Award in the international competition of Thessaloniki FF, Best script award from the Hellenic Film Academy and the Best Film award in Kinenova 2020 IFF. In 2014 his novel NINE LIVES LEFT was published in Greece. The book is currently in development as a feature animation film. He is general secretary at the BoD of the Hellenic Film Academy. He teaches screenwriting in film schools in Athens. His latest work, the comedy THE SUMMER WITH CARMEN premiered at the Giornate degli Autori section of the 80th Venice Film Festival.

ONE TO ONE

ONE TO ONE MEETINGS

Following the presentation of their projects, IndieLisboa will encourage meetings between filmmakers and producers, so that each project selected for IndieLab that doesn't yet have a producer can find one and then build a project to ensure its production. On the other hand, the projects selected for the Film Support Fund and the Lisbon Screenings will be able to request meetings with the entire industry accredited to the festival.



TEAM

DIRECTORS OF THE FESTIVAL

Carlos Ramos
Susana Santos Rodrigues

HEAD OF INDUSTRY

Miguel Valverde

PRODUCTION

Rita Conde

PORTUGAL FILM - PORTUGUESE FILM AGENCY

Ana Isabel Strindberg
Margarida Moz
Luís Lemos
Daniela Gonçalves (trainee)

LISBONTALKS

Madalena Miranda

PORTUGUESE FILM FUND

Carlota Gonçalves

INDIELAB

Fernanda Polacow

GUEST OFFICE

Lira Lousinha
Joana Montez

INDIELISBOA IMAGE

André Letria

DESIGN

Silvia Matias

PARTNERS

Centro Informação
Europa Criativa
MEDIA



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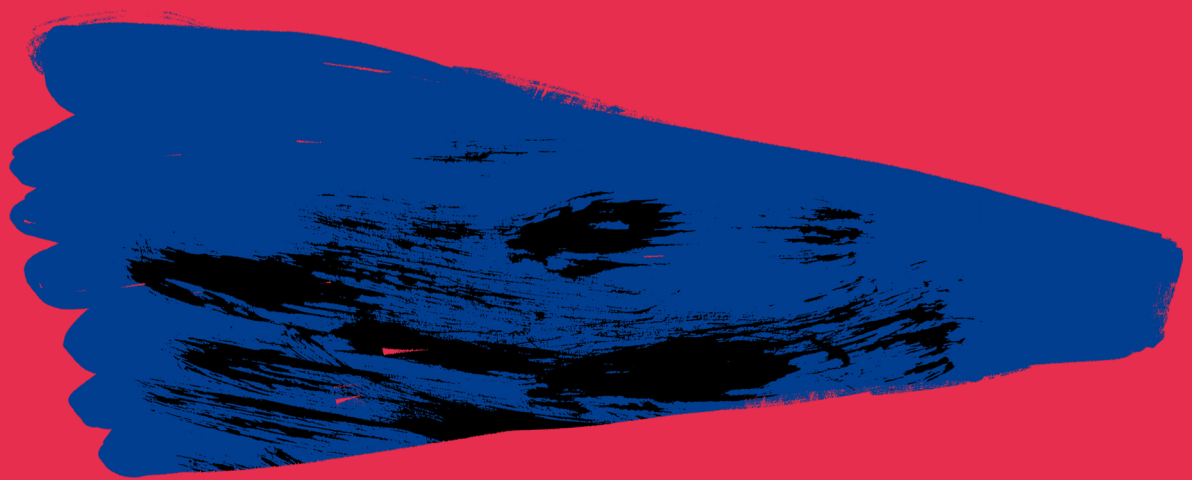


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