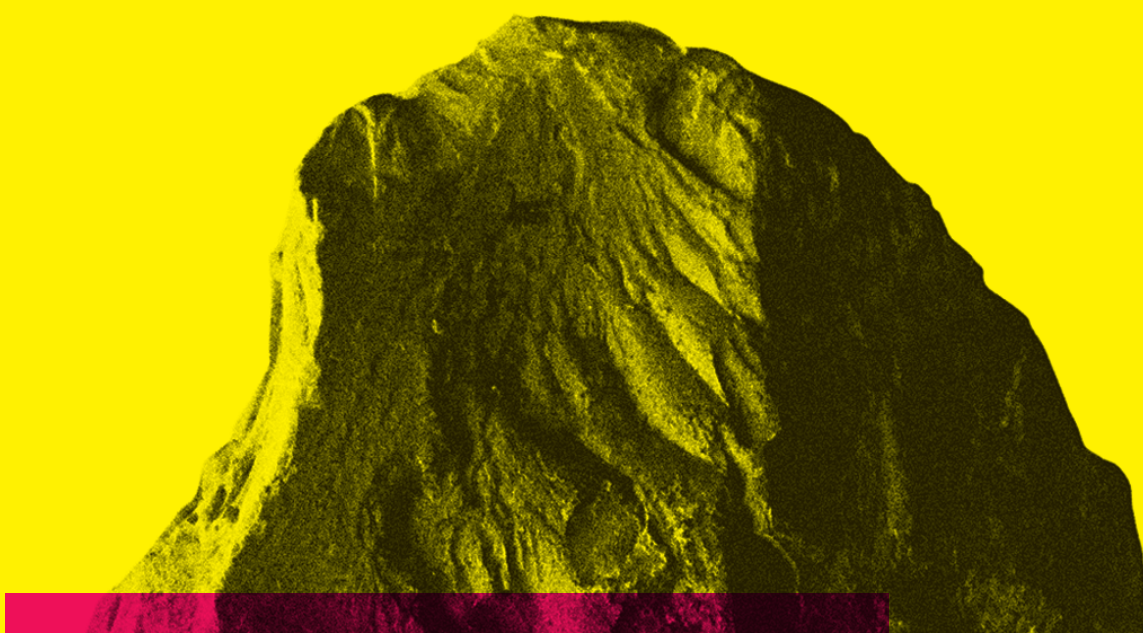


Doclisboa'12

18th—28th/oct



PRESS-KIT

**10th International
Film Festival**

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O In its 10th edition Doclisboa comes forward as a festival arising from a double challenge: to think about film as a simultaneously artistic and political field, and as a force that can be inscribed in reality. In these times of continuous events of major social, political, and artistic impact, the programme of Doclisboa was designed as an attentive reflection proposition, as well as one that is aware that every single film in the programme of Doclisboa has a fundamental meaning and strength for the vitality of such a restless and demanding audience as the one from this festival.

Therefore, this year Doclisboa shall open three new sections, thus opening itself to younger directors and to different ways of thinking and projecting documentary. We have carried out a thorough selection work, and pursued an idea of cinema simultaneously clear, rigorous and open. We have tried to put into perspective the sense and concept of each section of the Festival, thinking about its opening to propositions we had received from all over the world, and its articulation within the programme as a whole, in order to provide the audience with different approaches to each and every one of them.

We have designed this festival as an encounter between various elements: films with films, audiences with films, us with the world, and us with the issues we care about. It is a vital meeting that should be both celebrated and seriously and rigorously thought of. This is a film festival that has been constructed by assuming its implication in a constantly mutating present. A festival that is aware of its responsibility and strength.

We offer a journey through cinema, and through absolutely singular lives and experiences that touch us and make us think. But we also offer spaces for reflection and for public debates, thus turning this festival into a place where citizenship may indeed be effective. Doclisboa has created spaces and moments for independent films to be thought of amongst its community of specific audiences and future directors – because we believe the existence of independent films in Portugal is a matter for us all – and certainly for Doclisboa's audiences. These are our criteria, and this is the energy we wish to share with our ever-growing community that relentlessly asks questions to its own time.

The Direction

Films

Opening Session

- *A Última Vez Que Vi Macau (The Last Time I Saw Macao)*, João Pedro Rodrigues, João Rui Guerra da Mata, Portugal, France, 2012

Closing Session

- *Cesare Deve Morire (Caesar Must Die)*, Paolo e Vittorio Taviani, Italy, 2012

• International competition feature - Lenght films

- *The Anabasis of May and Fusako Shigenobou*, Masao Adachi and 27 Years without Images, Eric Baudelaire, France, 2011
- *Arraianos*, Eloy Enciso, Spain, 2012
- *Babylon*, Ala Eddine Slim, Ismaël e Youssef Chebbi, Tunis, 2012 (New Talent)
- *Bakoroman*, Simplice Ganou, France, Burkina Faso, 2011 (New Talent)
- *Fogo*, Yulene Olaizola, Mexico, Canada, 2012
- *People's Park*, Libbie D. Cohn e J.P. Sniadecki, USA, China, 2012
- *The Radiant*, The Otolith Group, United Kingdom, 2012
- *San Zimei (Three Sisters)*, Wang Bing, France, Hong Kong, 2012
- *Poslednata Lineika na Sofia (Sofia's Last Ambulance)*, Ilian Metev, Bulgaria, Croatia, German, 2011 (New Talent)
- *A Última Vez Que Vi Macau (The Last Time I Saw Macao)*, João Pedro Rodrigues, João Rui Guerra da Mata, Portugal, France, 2012
- *Vers Madrid (The Burning Bright)!*, Sylvain George, France, 2012 (World Premiere)

• International competition feature – Short films

- *Cinelandia*, Luidgi Beltrame e Elfi Turpin, France, Brazil, 2012 (World Premiere)
- *The Creation As We Saw It*, Ben Rivers, United Kingdom, 2012
- *Dusty Night*, Ali Hazara, France, 2011
- *Ghaliztar Az Tiner (Thicker Than Paint Thinner)*, Babak Afrassiabi, The Netherlands, 2011
- *O Milagre de Santo António (The Miracle of Saint Anthony)*, Sergei Loznitsa, Portugal, 2012
- *Nevada: Of Landscape and Longing*, Ian Soroka, USA, 2011
- *Pan, Trabajo y Libertad (Bread, Work and Freedom)*, Pilar Monsell, Spain, 2012 (World Premiere)
- *Relocation*, Pieter Geenen, Belgium, 2011
- *Sous Le Ciel (Under the Sky)*, Olivier Dury, France, 2012 (International Premiere)
- *Ziamlia (Earth)*, Victor Asiluk, Belarus, Poland, 2012

• Portuguese Competition – Length films

- *Amanhecer a Andar (Walking at Dawn)*, Sílvia Firmino, Portugal, 2012 (World Premiere)
- *Cativeiro (Captivity)*, André Gil Mata, Portugal, 2012 (New Talent and World Premiere)
- *Deportado*, Nathalie Mansoux, Portugal, France, 2012 (New Talent and World Premiere)
- *Le Pain que le Diable à Petri (O Pão que o Diabo Amassou)*, José Vieira, Portugal, 2012 (World Premiere)
- *O Regresso (The Return)*, Júlio Alves, Portugal, 2012 (World Premiere)
- *O Sabor do Leite Creme (The Taste of Crème Brûlée)*, Rossana Torres e Hiroatsu Suzuki, Portugal, 2012 (New Talent and World Premiere)
- *Seems So Long Ago*, Nancy, Tatiana Macedo, Portugal, 2012 (New Talent and World Premiere)
- *Sobre Viver (Living On)*, Cláudia Alves, Portugal, 2012 (New Talent and World Premiere)
- *Terra de Ninguém (No Man's Land)*, Salomé Lamas, Portugal, 2012 (New Talent and World Premiere)

• Portuguese Competition – Short films

- *Aux Bains de la Reine (The Queen's Baths)*, Sérgio da Costa e Maya Kosa, Switzerland, 2012
- *Bela Vista*, Filipa Reis e João Miller Guerra, Portugal, 2012 (World Premiere)
- *Encontro com São João da Cruz (Encounter with St. John of the Cross)*, Daniel Ribeiro Duarte, Portugal, 2011 (World Premiere)
- *Histórias do Fundo do Quintal (Backyard Stories)*, Tiago Afonso, Portugal, 2012 (World Premiere)
- *O Homem do Trator (The Man of the Tractor)*, Gonçalo Branco, Portugal, 2012 (World Premiere)
- *A Nossa Casa (Our Home)*, João Pedro Baptista Rodrigues, Portugal, 2011
- *A Raia (The Border)*, Iván Castiñeiras Gallego, Portugal, Espanha, 2012 (World Premiere)
- *Um Rio Chamado Ave (A River Called Bird)*, Luís Alves de Matos, Portugal, 2012

Investigation

- *Dao Lu (Pathway)*, Xu Xin, China, 2011
- *Edificio España (The Building)*, Víctor Moreno, Spain, 2012
- *Espoir Voyage*, Michel K. Zongo, França/Burquina Faso, 2011 (**World Premiere**)
- *Les Invisibles (The Invisibles)*, Sébastien Lifshitz, France, 2012
- *Libya Hurra (Free Libya)*, Fritz Ofner, Austria, 2012
- *Low Definition Control Malfunctions #0*, Michael Palm, Austria, 2011
- *Un Mito Antropologico Televisivo (An Anthropological Television Myth)*, Alessandro Gagliardo, Maria Helene Bertino e Dario Castelli, Italy, 2012
- *Mrtvá Trat' (Into Oblivion)*, Šimon Špidla, Czech Republic, 2011
- *Nuukuria Neishon (Nuclear Nation)*, Atsushi Funahashi, Japan, 2012
- *Revision*, Philip Scheffner, Alemanha, 2012
- *Shilton Ha'Chok (The Law in These Parts)*, Ra'anana Alexandrowicz, Israel, 2011

New Visions (dedicated to the memory of Chris Marker, Marcel Hanoun and Stephen Dwoskin)

- *74 (Arbaa wa Saboun) [74 (Seventy Four)]*, Rania Rafei e Raed Rafei, Lebanon, 2012 (**New Talent**)
- *Age is...*, Stephen Dwoskin, United Kingdom, 2012
- *Anders, Molussien (Differently, Molussia)*, Nicolas Rey, France, 2012
- *Ashes*, Apichatpong Weerasethakul, Thailand, 2012
- *Emak Bakia Baita (The Search for Emak Bakia)*, Oskar Alegria, Spain, 2012 (**New Talent**)
- *Cello*, Marcel Hanoun, França, 2009 (**International Premiere**)
- *Free Radicals*, Pip Chodorov, France, 2010
- *Hollywood Movie*, Volker Schreiner, Germany, 2012
- *Inquire Within*, Jay Rosenblatt, USA, 2012
- *Manhã de Santo António (Morning of Saint Anthony's Day)*, João Pedro Rodrigues, Portugal, 2012
- *Mekong Hotel*, Apichatpong Weerasethakul, Thailand, United Kingdom, 2012 (**Prerelease**)
- *Meteor*, Christoph Girardet e Matthias Müller, Germany, 2011
- *Moving Stories*, Nicolas Provost, Belgium, 2011
- *One, Two, Many*, Manon de Boer, Belgium, 2012
- *Reconversão*, Thom Andersen, Portugal, 2012
- *Saudade*, Jean-Claude Rousseau, France, 2012
- *A Story for the Modlins*, Sergio Oksman, Spain, 2012
- *Two Years at Sea*, Ben Rivers, United Kingdom, 2011 (**New Talent**)

Cinema of Urgency (new section)

Featuring films that record and depict issues and events that imply the urgent creation of a community for debate and reflexion in order to allow us to decide where to stand before those subjects. These films are made from an absolute implication into reality itself. They may not yet have found the necessary distance to create a cinematographic work, but they have however found an immediate link to that same reality that challenges filmmakers into a growing daily practice of citizenship. These are films that fill the gaps that exist in media, and that exist through the social networks and others means that try to open some cracks in information control. These films should precisely occupy their own place in a festival that wants to think of cinema in the multiple layers of its implication into reality.

- *Artigo 45º*, Rui Pedro dos Reis Baeta Luís, Portugal, 2012
- *Cheap Tickets*, Kostas Iordanou, Greece, United Kingdom, 2012
- *Es.Col.A. da Fontinha – Espaço Colectivo Autogestionado (Es.Col.A. da Fontinha - Self-Managed Collective Space)*, Viva Filmes, Portugal, 2012
- *Los Desnudos: Notre Corps Est Une Arme*, Clarisse Hahn, France, 2012
- *Gravity Hills NEWSREELS: Occupy Wall Street, Series One*, Jem Cohen, USA, 2012
- *How to Film a Revolution - a Tutorial*, Corey Ogilvie, USA, 2012
- *Ja Arriba el Temps de Remenar les Círceres (It's Time to Shake the Apple Tree)*, Jorge Tur Moltó, Spain, 2012
- *Ó Marquês Anda Cá Abaixo Outra Vez! (The "M" of Portuguese Cinema)*, João Viana, Portugal, 2012
- *Saa'bor Ghadane (I Will Cross Tomorrow)*, Abounaddara Collective, Syria, 2012 (Dedicated to the memory of the filmmaker Basel Chehade, murdered in Homs on May 28, 2012)
- *São Lázaro 94*, CLAP - Cinema Libertário Acção Projectção, Portugal, 2012
- *S'është Lavazh (Not a Carwash)*, Gentian Koçi, Albania, 2012
- *The Suffering Grasses: When Elephants Fight*, it is the Grass that Suffers, Iara Lee, Turquia, Syria, 2012 (In solidarity with the Syrian people and filmmaker Orwa Nyrabia, who has gone missing from Damascus Airport on August 23, 2012.)
- *THANASSIS (A Greek DOGumentary)*, Demetri Sofianopoulos, Greece, 2012
- *Zavtra (Tomorrow)*, Andrey Gryazev, Russia, 2012 (In solidarity with the Voina Collective and the Pussy Riot)

Green Years (new section)

The Green Years section presents films produced in the scope of video, film, audiovisual and communication schools, and in film and documentary film PhD courses as well. The main goal of The Green Years is to create a platform for dialogue and reflexion upon produced films and the type of existing teaching in this field. Additionally our aim is also to give young directors – who are still studying – the opportunity to show their work to a broader audience, thus fostering their future entrance into the professional world, and their growth as directors.

- *Ahh!*, Luís Almeida, Portugal, 2012
- *Alquimia (Alchemy)*, Diogo Sequeira, Portugal, 2011
- *Aqui e Agora (Here and Now)*, Carla Fonseca, Portugal, 2012
- *Canção do Desterro (Song of the Exile)*, José Dinis Henriques e Margarida Correia, Portugal, 2011
- *Cantores do Submundo (Singers from the Underworld)*, Fernando Moreira, Portugal, 2012
- *Cenas de uma Comunidade Política*, Ângeka Melo, Diogo Allen, Sofia Aguiar, Portugal, 2012
- *Deixa Vir o de Amanhã (Let Tomorrow's Come)*, David de Mira, Portugal, 2012
- *Diagnóstico (Diagnosis)*, Alexandra Matos, Portugal, 2012
- *Ekaterina*, Miguel Cravo, Portugal, 2011
- *Fado Canibal*, Timóteo Azevedo, Portugal, 2012
- *Heterotopia*, Tiago Siopa, Portugal, 2012
- *Horizonte (Horizon)*, Jorge Romariz e Tiago Siopa, Portugal, 2012
- *HullaZulla*, Raquel Ceriz, Portugal, 2012
- *Lugar do Tempo*, Manuel Guerra, Portugal, 2011
- *Mamadu e Binta*, João V. F., Portugal, 2012
- *Mareantes*, Gonçalo Loureiro, Rui João Rodrigues e Sónia Faria Lopes, Portugal, 2012
- *Meio Caminho Andado*, Gonçalo Loureiro, Portugal, 2012
- *Paisagens de Papel*, Pedro Almeida, André Pisca, Portugal, 2012
- *Um Passeio no Vazio*, Gonçalo Cardeira, Rodrigues Lopes, Portugal, 2012
- *Sagittarius*, Samuel Marques, Portugal
- *Santa Maria dos Olivais*, Susanne Malorny, Portugal, 2012
- *Teles*, José Magro, Portugal, 2012

Heart Beat

Opening Session:

- *Visões de Madredeus (Visions of Madredeus)*, Edgar Pêra, Portugal, 2012 (**World Premiere**)
- *Apocalypse: A Bill Callahan Tour Film*, Hanly Banks, USA, 2012
- *Arcana*, Henry Hills, Áustria, USA, 2011
- *Benjamin Smoke*, Jem Cohen e Peter Sillen, USA, 2000
- *Canções (Songs)*, Eduardo Coutinho, Brazil, 2011
- *Don Cherry*, Jean-Noël Delamarre, Natalie Perrey, Philippe Gras e Horace Dimayot, France, 1967
- *O Fado da Bia (Bia's Fado)*, Diogo Varela Silva, Portugal, 2012
- *From a Mess to the Masses*, Antoine Wagner, Francisco Soriano, France, EUA, 2011
- *Genesis Encore Cascais 75*, João Dias, Portugal, 2005
- *Lucky Three*, Jem Cohen, USA, Italy, 1997
- *A Minha Banda e Eu (My Band and I)*, Inês Gonçalves e Kiluanje Liberdade, Portugal, 2012 (**World Premiere**)
- *Não me Importava de Morrer se Houvesse Guitarras no Céu (I wouldn't mind dying if there were Guitars in Heaven)*, Tiago Pereira, Portugal, 2012 (**World Premiere**)
- *L'Opéra du Bout du Monde (An Opera from the Indian Ocean)*, Marie Clémence Paes e César Paes, France, Madagascar, Belgium,, 2012 (**International Premiere**)
- *Shut Up and Play the Hits: o Fim dos LCD Soundsystem*, Dylan Southern e Will Lovelace, United Kingdom, 2012
- *Sonny Rollins Beyond the Notes*, Dick Fontaine, United Kingdom, EUA, 2011
- *A Stravinsky Portrait*, Richard Leacock, USA, 1966
- *Tropicália*, Marcelo Machado, Brazil, 2012

1 - Pedro Costa, *Alto Cutelo*

2 - Chantal Akerman,
*Tombée de Nuit Sur
Shanghai*

3 - Chantal Akerman,
Une Voix dans Le Desert



Passages (new section)

Passages derives from the convergence of two recent movements: the film passage to museums and the inclusion of documentary in contemporary art. «Documentary turn», «expanded documentary» are some expressions that have been used over the last ten years to characterise this scenery whose diversity and complexity have been redesigning its practice and giving way to brand new perspectives to address documentary cinema.

Doclisboa'12 organises an exhibition featuring major works, with several installations by **Chantal Akerman**, linked with the integral film retrospective this festival dedicates to this Belgium filmmaker, in a dialogue with installations by **Pedro Costa**.

Jacinto Lageira, Aesthetics professor, Françoise Parfait, Arts and New Media professor, both in Paris 1, or Nicole Brenez, Film Studies professor in Paris 3, among many more theorists and critics, will be some of the professors from these renowned universities attending this meeting in Lisbon. It will be a time to think and to debate the intertwining between documentary and contemporary art, how some artists took the documental practice, and how some directors created their own films embodying a concept of installation.

And what about the new tools for re-thinking documentary outside its traditional boundaries? How do the traditional questions regarding truth, ethics, and reality are now made? And what are the consequences affecting the negotiation protocols between spectator and work?

Exhibition*

20 OUT - 30 NOV - Carpe Diem Arte e Pesquisa, Galeria Palácio Galveias e Cinemateca Portuguesa - Museu do Cinema

Internacional Conference

25, 26, 27 OUT - Culturgest

* Courtesy of Chantal Akerman, Marian Goodman Gallery, Paris/Nova Iorque
Courtesy of Pedro Costa

Portraits

- *Gerhard Richter Painting*, Corinna Belz, German, 2011
- *Lastuja - Taiteilijasuvun Vuosisata (Splinters - A Century of an Artistic Family)*, Peter von Bagh, Finland, 2011
- *Milos Forman: Co tě Nezabije... (Milos Forman: What Doesn't Kill You...)* Milos Smídmajer, Czech Republic, 2009
- *Roman Polanski, a Film Memoir*, Laurent Bouzereau, United Kingdom, 2012

Tribute to Curtas Vila do Conde

- *A Rua da Estrada (The Road as a Street)*, Graça Castanheira, Portugal, 2012
- *Cinzas, Ensaio Sobre o Fogo (Ashes, a Fire Essay)*, Pedro Flores, Portugal, 2012
- *O Canto do Rocha (The Song of the Nightingale)*, Helvécio Marins Jr., Portugal, 2012

Tribute to Fernando Lopes

- *As Pedras e o Tempo*, Portugal, 1961
- *Cinema*, Portugal, 2001
- *Olhar/Ver - Gérard Fotógrafo*, Portugal, 1998

Special screenings

- *Demokratia*, Marco Gastine, Katerina Patroni, Haris Raftogiannis, Christophe Georgoustsos, Nikolia Apostolou, Giannis Misouridis, Greece
- *Duch, le maître des forges de l'enfer (Duch, Master of the Forges of Hell)*, Rithy Panh, France, Cambodja, 2011
- *Far From Afghanistan*, John Gianvito, Jon Jost, Minda Martin, Travis Wilkerson e Soon-Mi Yoo, USA, 2012
- *5 Broken Cameras*, Emad Burnat e Guy Davidi, França, Israel, Palestina, 2011
- *Magyarország 2011 (Hungary 2011)*, András Jeles, Ágnes Kocsis, Ferenc Török, Simon Szabó, Márta Mészáros, Péter Forgács, László Sroki, György Pálfi, Bence Fliegauf, András Salamon, Miklós Jancsó (produzido por Béla Tarr), Hungary, 2012
- *Sib (The Apple)*, Samira Makhmalbaf, Iran, France, 1998

Chantal Akerman Retrospective



In 2012 Doclisboa and Cinemateca Portuguesa – Museu do Cinema will present an integral retrospective of films by the director Chantal Akerman.

To carry out a Chantal Akerman's retrospective in doclisboa is to bring to this festival the question of how documentary relates to other types of cinema and arts.

With an utmost complexity and awareness of her own times, Chantal Akerman's films have always questioned and analysed a whole range of issues, from film production, creative process, and the historical problematic to the dual relationship between authorship and personal identity.

Her work arises from the uniqueness of an experience prior to genre definition. Within the combination and assimilation of different space/time and affection layers, her films convey an unbalancing gift that derives from her profound intuition of history as an eminently problematic subject.

Films shown during the festival:

- *Les Années 80*, Bélgica, France, 1983
- *Aujourd'hui, Dis-moi/Dis moi*, France, 1982
- *Avec Sonia Wieder-Atherton*, France, 2002
- *La Chambre*, Belgium, 1972
- *Le Déménagement*, France, 1992
- *Chantal Akerman par Chantal Akerman*, France, 1996
- *D'Est (From the East)*, Bélgica, France, 1993
- *De l'autre Côté (From the Other Side)*, Belgium, 2002
- *Là-Bas (Down There)*, France, 2006
- *L'Homme à la Valise (The Man with the Suitcase)*, France, 1983
- *Hotel Monterey*, Belgium, USA, 1972
- *J'ai Faim, J'ai Froid*, France, 1984
- *Je, Tu, Il, Elle*, Bélgica, France, 1975
- *Jeanne Dieman 23, Quai du Commerce, 1080 Bruxelles*, Belgium, France, 1975
- *Un Jour Pina m'a Demandé...*, Belgium, France, 1983
- *News From Home*, Belgium, France, 1976
- *Les Rendez-Vous d'Anna*, Belgium, France, German, 1978
- *Saute ma Ville*, Belgium, 1968
- *Sud (South)*, Belgium, 1999
- *Toute une Nuit*, France, 1982

The integral retrospective continues at Cinemateca Portuguesa, after the festival.

United We Stand, Divided We Fall Retrospective

A brief history of the radical collectives from the 60's to the 80's



Caption: Isaac Julien
Film still from Territories I 1984
Colour 16mm, sound, 25'00"
Courtesy of the artist and Victoria Miro Gallery, London

What does it mean making a collective film? We know that a singular filmmaker has his/her own desires and obsessions, but what kind of feelings and needs can push a group of people to join their efforts and skills in order to make a collective film? We think that this is possible because such a kind of gesture – signing a film not with individual names but with a collective name – is directly linked to politics: being a citizen in dangerous times pushes people to put the things in common, to find a new place in a radical community where a new work is really possible, a new work that can really change the state of things that an individual cannot change working alone. Collective filmmaking is one of the most political gesture possible: the anonymity let people work in a completely different state of mind, so a collective becomes a permanent lab where ideas and projects can develop in a truly different way. As we live in dangerous times of crisis, this retrospective must be considered as a strong political proposition: how did filmmakers work in a collective way? What are the most important collectives of the 60s, 70s and 80s? How the youngest generation can feel a new energy watching these collective films and how can find a link between distant generations? This retrospective is the fruit of a deep historical research: it's a world tour through film history, political imagery and specific countries and situations. It starts from May 68 and goes through the 70s until the 80s: we will see films about workers, women, students, minorities, and + against war, exploitation, total institutions and totalitarian governments. It's a travel from

France to Chile, from United States to Italy, from Japan to England, until Portugal. We need this travel in order to make our eyes more open, our rage more productive, our desires more strong.

Federico Rossin

United We Stand, Divided We Fall Curator

WORKING CLASS HEROES

- *La Reprise du Travail aux Usines Wonder (Resumption of Work at the Wonder Factory)*, Colectivo de estudiantes do Institut des Hautes Études Cinématographiques, France, 1968
- *Classe de Lutte (Struggling Class)*, Groupes Medvedkine de Besançon, France, 1969
- *A Pas Lentes (With Slow Steps)*, Cinélutte, France, 1979

SLAPSTICK POLITICS

- *Vladimir et Rosa (Vladimir and Rosa)*, Groupe Dziga Vertov (Jean-Luc Godard, Jean-Pierre Gorin), France, 1970

AGAINST THE WAR

- *Winter Soldier*, Winterfilm Collective, USA, 1972

BLACK AMERICA

- *Off the Pig*, Black Panthers, USA, 1968
- *Finally Got the News*, Stewart Bird, Rene Lichtman, Peter Gessner, John Louis Jr., USA, 1970

BURNING AMERICA

- *El Pueblo se levanta - The Young Lords Film (The People are rising - The Young Lords Film)*, The Newsreel Collective, USA, 1971
- *Red Squad*, Howard Blatt, Steven Fischler, Joel Sucher, USA, 1972

CRIES FROM SOUTH AMERICA

- *Cuando Despierta el Pueblo (When the People Awake)*, Colectivo de la Unidad Popular, Chile 1973
- *Me Matan si no Trabajo y si Trabajo Me Matan (They Kill Me if I Don't Work, and if I Work They Kill Me)*, Raymundo Gleyzer, Argentina, 1974

DOWN WITH COLONIALISM, DOWN WITH FASCISM!

- *Un Peuple en Marche (A People on the March)* Colectivo Cinematográfico de Alunos Argelinos, Algeria, 1963
- *Caminhos da Liberdade (Roads to Freedom)*, Cinequipa, Portugal, 1974

WOMEN IN REVOLT

- *L'Aggettivo Donna (The Adjective Woman)*, Collettivo Femminista di Cinema di Roma, Itália, 1971
- *Women of the Rhonda*, London Women's Film Group, United Kingdom, 1973
- *Maso et Miso Vont en Bateau (Maso and Miso Go Boating)*, Nadja Ringart, Carole Roussopoulos, Delphine Seyrig, Ioana Wieder, France, 1976

CLASS STRUGGLE IN THE UK

- *Night Cleaners Part 1*, Berwick Street Film Collective, United Kingdom, 1972-75

THE LAST RESISTANCE 1

- *So that You Can Live*, Cinema Action, United Kingdom, 1982

THE LAST RESISTANCE 2

- *The Year of the Beaver: a Film about the Modern 'Civilised' State*, Poster-Film Collective, United Kingdom, 1985

FIGHTING MINORITIES

- *Territories*, Sankofa Film and Video, United Kingdom, 1984

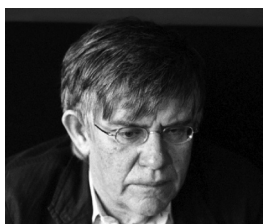
- *Handsworth Songs*, Black Audio Film Collective, United Kingdom, 1986

NO(W) FUTURE

- *Vai Viegli Būt Jaunam? (Is it Easy to be Young?)*, Juris Podnieks, Latvia, 1987

Jury

International Competition



Andrei Ujică (Jury President)

Andrei Ujică (1951, Romania) studied literature in Timisoara, Bucharest and Heidelberg. He's been publishing prose, poetry and essays since 1968. His films include a trilogy dedicated to the end of communism: *Videogramme einer Revolution* (1992), co-directed with Harun Farocki, on the relationship between power and media in Europe at the end of the Cold War, *Out of the Present* (1995), about the last Soviet cosmonaut, Sergei Krikalev, and *Autobiografia lui Nicolae Ceaușescu* (2010).



Nicole Brenez

She teaches at Université Paris 3 and is member of the Institut Universitaire de France. She is the programmer for the avant-garde sessions at Cinémathèque Française. Among other books, she wrote: *De la Figure en Général et du Corps en Particulier: L'Invention Figurative au Cinéma* (1998) and *Cinemas d'Avant-garde* (2006). She also produced the documental series *Il se peut que la Beauté ait renforcé notre Résolution*, with Philippe Grandrieux.



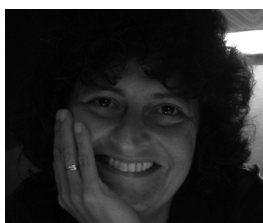
Adrian Martin

Associate Professor Adrian Martin is Co-Director of the Research Unit in Film Culture and Theory, Monash University (Melbourne, Australia). A practicing film critic since 1979, he is the author of six books, as well as several thousand articles and reviews. He is Co-Editor of the on-line film journal *Lola* (www.lolajournal.com) and the book *Movie Mutations: The Changing Face of World Cinephilia* (British Film Institute, 2003).



João Tabarra

Plastic artist. Amongst his most recent exhibitions one may point out *Les Limites du Désert* (2010, Galeria Graça Brandão, Lisbon, Portugal), *I could live here*, com Park Chan-Kyong (2011, JIFFtheque, Jeonju, South Korea), *No Pain, No Gain* (2000, Museu do Chiado, Lisbon, Portugal) and *Mute Control* (2000, Museu de Arte Contemporânea de Serralves, Oporto, Portugal). In 2002, he was the Portuguese representative to the XXV Bienal de São Paulo.



Anabela Moutinho

Director of Cineclube de Faro since 1992, and as such responsible for documentary and festivals programming. Member of the jury for several public tenders with Instituto de Cinema (2001 and 2006). Film programmer with Faro Capital Nacional da Cultura 2005. Author of several essays and conferences on cinema, and co-author of a book on António Reis and Margarida Cordeiro (1997), and another on José Álvaro Morais (2005).

Portuguese Competition



Samira Makhmalbaf

She was born in 1980 and directed her first film, *Sib* [The Apple], at 17. This film was shown in over 100 festivals all over the world. She also directed *Takhté Siah* [Blackboards] (1999), *Panj é Asr* [At Five in the Afternoon] (2003), and *Asbe Du-pa* [Two-legged Horse] (2007). In 2004 the Guardian newspaper elected her as one of the top 40 world film-directors. She was juror in many film festivals, as Cannes, Berlin, and Locarno.



Jean-Pierre Rehm

Studied Modern Literature and Philosophy. Taught History and Theory of Art. Curated several contemporary art exhibitions, wrote for various media, used to be a member of the editorial board of *Cahiers du Cinéma* and regularly writes for catalogues. Until 2012, he directed the postgraduate programme at the École Nationale Supérieure des Beaux-Arts de Lyon. Since 2001, he is at the head of the Marseille International Film Festival.



Celeste Araújo

Was born in Braga in 1979. She graduated in Social Communication at Universidade do Minho and did an internship at Público newspaper. Moved to Barcelona in 2004 and is currently preparing her PhD thesis on Luigi Nono, and working with the programming team at Xcentric (the CCCB's cinema). She has published papers in Archivos de la Filmoteca de Valencia, Blogs&Docs, Miradas de Cine, Contrapicado and other publications.

Investigation



Rithy Panh

Film director and author of several books, born in Cambodia. His first feature-length documentary, *Site 2*, was awarded the Grand Prix du Documentaire at Festival d'Amiens. He also directed *Neak Sre [The Rice People]* (1994), *La Terre des Âmes Errantes* (2000) e *S-21: La Machine de Mort Khmère Rouge* (2003). In 2006 he founded the Bophana Audio Visual Research Centre, a research centre with an aim towards preserving Cambodia's audiovisual heritage.



Gonzalo de Pedro

Born in Pamplona, in 1978, he is programme coordinator at Punto de Vista Film Festival, and teaches Image Analysis at Villanueva University Center / Universidad Complutens. He is also associate professor at Navarra University. He is a member of the editorial board of the Caimán Cuadernos de Cine magazine (former Cahiers du Cinéma of Spain) and colaborates as a critic at Rolling Stone, El Cultural, Levante, and at the Sensacine and Blogs&docs webmagazines.



Helena Torres

Helena Torres, newswoman, responsible for RTP's foreign programmes. Graduated in Germanic Philology. Has worked with RTP and press newsrooms. With the programme department for 13 years, she selects foreign fiction and foreign documentaries for RTP1 and RTP2, and films for RTP1.

New Talent



Alisa Lebow

A London-based filmmaker/film scholar, her research is generally concerned with documentary film. Her books *Cinema of Me* (2012) and *First Person Jewish* (2008) explore aspects of the representation of self and subjectivity in first person film. She has also published on the work of Chantal Akerman, Eleanor Antin, and Kutluğ Ataman. Her films include *For the Record: The World Tribunal on Iraq* (2007), *Treyf* (1998) and *Outlaw* (1994).



Michel Demopoulos

Cinema and television critic since 1975. Editor-in-chief and later director of the famous Greek cinema magazine *Synchronos Kinimatographos* from 1975 to 1982. Directed *I Alli Skini*, a documentary on *O Thiassos* by Theo Angelopoulos. Presided the Thessaloniki International Film Festival from 1991 to 2005. Member of the First Film Award jury at the Venice Film Festival 2012. Member of the European Parliament Lux Award panel. Wrote several books on cinema.



Pedro A. H. Paixão

Studied Painting and Fine Arts (Ar.Co, Lisbon), Film/Video (S.A.I.C., Chicago) and Philosophy (UNIMI, Milan). He's currently concluding a PhD in Philosophy (FLUP, Oporto). Taught Aesthetic at Università IULM, in Milan. Published *Desenho, a Transparência dos Signos* (Assírio & Alvim). Directed short and medium length films. His artwork is represented by Galeria 111. He is a researcher of the Aesthetics, Politics and Art Research Group (IF-UP, Oporto).

Awards

International Competition

- City of Lisbon award for best feature-length International Competition film
- Siemens award for best International Competition short film
- Fast Forward Award for new talent (Best first film award comprising International Competition, Investigation and New Visions)
- Universities Award (Faculdade de Belas-Artes da Universidade de Lisboa award for best International Competition feature-length film)

Investigation

- RTP2 Award for best Investigation film (includes the acquisition of the television rights for Portugal)

Portuguese Competition

- Liscont award for best Portuguese Competition feature-length film
- Jameson award for best Portuguese Competition first film (first or second feature-length film)
- Canon award for best Portuguese Competition short film
- Schools award - Restart award for best Portuguese Competition feature-length film (in technical services)
- Audience award - Universidade Lusófona de Humanidades e Tecnologias award for best Portuguese Competition feature-length film

Masterclass and Workshops

Masterclass Andrei Ujică

Autobiografia lui Nicolae Ceausescu is an outstanding example of the work carried out by Andrei Ujica on archive footage, a kind of work that clearly stood out in Videogramme einer Revolution, co-directed by Harun Farocki - and featured in the retrospective Doclisboa dedicated to Farocki last year. Ujica not only approaches History - and contemporary history of Romania in particular - as eminently critical thinking (besides closely linked to his faculty work at Karlsruhe University where two major theorists also teach: Peter Sloterdijk and Boris Groys) - just like ZKM, Zentrum für Kunst und Medientechnologie also does. It will be interesting to debate with the director these two works known in Portugal but also others, as Out of the Present, in which he handed cameras to two Soviet cosmonauts. One of them, Sergei Krilakev, returned to Earth when the Soviet Union had already collapsed, and he was no longer a Soviet citizen but a Russian one. Or another of his films - Unknown Quantity - an imaginary conversation between Paul Virilio and Svetlana Alexievich, author of Voices from Chernobyl: the Oral History of a Nuclear Disaster. Above all this will be an opportunity to debate film as historical and critical reflexion.

OCT 23 - 10.30 am, Culturgest - LA

Free admittance. Tickets must be collected on that day.

Masterclass Online Distribution: What to (not) Expect

The masterclass "Online Distribution: what to (not) expect" will provide insight to the world of legal online distribution based on the experience of www.DAFilms.com, a selective platform focused on documentary and experimental films run by the Doc Alliance, which is a creative partnership of 6 key European documentary film festivals: CPH:DOX Copenhagen, DOK Leipzig, FID Marseille, IDFF Jihlava, Planete Doc Film Festival and Visions du Réel Nyon.

The masterclass will cover the key aspects related to different VoD platforms functioning: the motivation of the distributors, the content diversity, what do the platforms offer to the rights holders and to the audience, the importance of marketing and promotion, several technical aspects and different models of financing and revenue share.

OCT 21 - 11.00 am, Culturgest - SA

Free admittance. Tickets must be collected on that day.

Workshop with Directors

Where to begin a film? How to think about a documentary? Which is the best research method? How to approach reality? How to shoot an idea? How to convey a feeling? How to organize shootings? Which is the best team? How to shoot the crucial moments? How to find the best ending for a film? When to finish shooting? How to edit? How to find a leitmotif? How long does the production take? How to define a film's running time? These are some of the questions to be addressed by the guest directors during this workshop's sessions. Since 2009 several directors, as Nicolas Philibert (Nénette), Gianfranco Rosi (El Sicario: Room 164), Michael Madsen (Into Eternity: a Film for the Future), Anna Sanmartí (La Terra Habitada), Flávia Castro (Diário de uma Busca), Gonçalo Tocha (É na Terra não é na Lua) and Miguel Gonçalves Mendes (José e Pilar) participated in these workshops. Based upon the film featured in this festival, each director shall talk about her/his work process for three hours. Participants are welcome to prepare the questions they would like to see answered in each session. This workshop is for students, professionals, and other people interested in increasing their knowledge on the guest directors' cinematographic creation.

Miguel Clara Vasconcelos

OCT 22 and 25 - 11.00 am, Culturgest - Forum Debates

OCT 23, 24 and 26 - 3.00 pm, Cinema São Jorge - Montepio cinema

Further information and registrations:

ana.pereira@doclisboa.org

Round Tables

RTP and Public Television Service

In a time when the future of public television in Portugal is yet to be decided - ongoing debate on the privatisation of RTP1 and the extinction of RTP2 - Doclisboa'12 promotes a round table on this subject. The goal of this initiative is to launch a discussion on the continuity of a public television service and on the continuity of a specific work for the maintenance of a relationship between television and documentary production. The first step will be to identify and analyse the consequences of this issue, as well as its social and political implications.

OCT 22 - 2.30 pm, Culturgest - Forum Debates

Free admittance. Tickets must be collected on that day.

Independent Film Laboratories

In a time when some Portuguese directors establish the Independent Film Laboratory (Laboratório de Cinema Independente) whose goal is to fight for the existence of an independent film laboratory in Portugal, Doclisboa'12 shall promote a round table on this subject during the festival.

The goal of this debate is to discuss the pertinence of such laboratories within the current situation, and to foster a public debate on what to do with the lab equipment from the extinguished Tobis. This debate shall be attended by the Laboratório de Cinema Independente collective and by many other Portuguese and international guests.

OCT 23 - 2.30 pm, Culturgest - Forum Debates

Free admittance. Tickets must be collected on that day.

The Film Industry and the Southern European Crisis

The financial capitalism global crisis, the Euro Zone crisis, and the European Union political crisis - mainly felt in Southern European countries - has had quite negative consequences upon public cultural policies, namely in what concerns support granted to the film industry. The Portuguese case stands out due to the extinction of the Ministry of Culture that was downgraded to Secretary of State, and by the lack of support given to production, as well as to other bodies that have so far played a fundamental role in promoting and showing specific genres, as Apordoc, Agência da Curta-Metragem and Casa da Animação.

Although extreme the Portuguese case is not unique. This crisis has been stronger in the three European countries that have revealed clear signs of film industry renewal over the last years: Portugal, Greece, and Romania. The latter does not belong to the Euro Zone but has however been going through an extreme economical, social, and political crisis, inclusively with some authoritarian setbacks. Although with a different political stand, the same happens in Hungary, a country in which filmmakers lead the struggle against their government autocratic and xenophobe trends. Spain and Italy are also suffering from serious financial situations and likewise the budget for culture has undergone drastic cuts.

Therefore, Doclisboa believes it is important to address all these specific situations and to promote a debate on the global perspectives for the Southern Europe film industry crisis, in a spirit of solidarity and resistance for artistic and cultural expressions.

OCT 26 – 3.00 pm, Culturgest – Forum Debates

Free admittance. Tickets must be collected on that day.

United We Stand, Divided We Fall

This round table must be considered as the last step of the retrospective United we stand, divided we fall, after a long and beautiful voyage through the history of the radical collectives from the 1960's to the 80's. Every guest will speak about her/his experience and life: everyone has so many things to tell us about the historical, political and economical conditions which pushed her/him to work in a collective way.

Federico Rossin

OCT 24 - 11.00 am, Culturgest - Forum Debates

Free admittance. Tickets must be collected on that day.

Docs 4 Kids and Pedagogic Activities

Docs 4 Kids Workshop for children

Documentary as a growing and learning experience

Since 2008, the Docs 4 Kids workshop has been working, under the scope of the Doclisboa festival, to bring the documentary closer to children, through watching films, reflecting on and talking about them, along with artistic proposals which bring to life some of the ideas raised by the documentaries.

Where do our eyes reach? How do clouds cross the sky? How fast do waterfalls go? What kind of worms do birds eat? How do we put on a shirt? This workshop will get us “in” two films that invite us to watch – nature, the earth and the hands moving, animals, and the passage of time. From both motion and drawings we shall create new spaces with lines and shapes that put a name to who we really are.

OCT 19 through 28 – Cinema São Jorge

Sous le ciel | Under the Sky

Olivier Dury | 2012 | France | 16'

Here the presence of the elements is scrutinised with the pointillist precision of an attentive view, scouting the instant when the matter reveals its strangeness: the insatiable fire prolongs silently in the monumental hardness of rock, an icy plain demonstrates unsuspected delicacy when the wind blows up its snowy surface... Suddenly an appearance.

Za Plotem | Behind the Fence

Marcin Sauter | 2005 | Poland | 12'

“One of the main drives to direct this film was an attempt to return to my childhood days, holidays, and summer heat. I remember those sensations – when the endless number of important details, things to discover, stories to unveil, and subjects to think about would make each day seem to last forever.” Marcin Sauter

Coordinated by Maria Remédio

Sessions for families (children aged 4 – 7 with an adult):

OCT 20 (Saturday) – 3.30 pm, Cinema São Jorge

OCT 27 (Saturday) – 10.30 am, Cinema São Jorge

OCT 28 (Sunday) – 10.30 am, Cinema São Jorge

Length: 2hrs

Sessions for children aged 8 – 12:

OCT 21 (Sunday) – 3.30 pm, Cinema São Jorge

OCT 27 (Saturday) – 3.30 pm, Cinema São Jorge

OCT 28 (Sunday) – 3.30 pm, Cinema São Jorge

Length: 2hrs

Prior booking.

Ticket price: €4 (sold at Cinema São Jorge).

Information and bookings: + 351 962 104 816, docs4kids@doclisboa.org

Sessions for schools:

ticket price: €4 per child, at least 10 students.

Information and bookings: +351 962 104 816, docs4kids@doclisboa.org

Pedagogic Activities

Doclisboa sees students as a privileged audience. In 2011, 2091 students and teachers from the most varied areas attended the festival. The programme contemplates fundamental subjects for secondary, professional and university students, and offers exclusive sessions for schools at an appropriate schedule. All of the exclusive sessions at Culturgest will be followed by workshops concerning the films and developed by its educational service.

The workshops following the film sessions are an eminently practical, learning and sharing environment around the artistic and sociological pertinence of the screened film.

There are reduced ticket prices for school groups (€1.20 per person, at least ten students) if the tickets are booked and picked up beforehand (at least 2 days before the session) – price applicable at Cinema São Jorge, Londres* and Culturgest.

* At Londres there will be no exclusive sessions for schools.

Exclusive sessions for schools – Culturgest:
OCT 22, 24, 25 and 26 – 10.30 am, LA

Information and registrations for the workshops:
Ticket price – €1.50 (sold at Culturgest)
Bookings must be made beforehand:
+351 217 619 078, culturgest.servicoeducativo@cgd.pt

Exclusive sessions for schools – São Jorge:
OCT 22 through 26 – 2.30 pm, São Jorge 3

Sessions for students grades 1 to 6:

This year, Doclisboa promotes a single session especially dedicated to students from grades 1 to 6. With an appropriate programme, the festival invites the youngest students to watch several animated and non-animated short films, thus giving them the chance to discover new films, and providing them with new stimuli and experiences.

OCT 23 – 10.00 am, São Jorge – Manoel de Oliveira cinema

Information and registrations for the school sessions:
+351 910 116 063/+351 218 883 093, escolas@doclisboa.org

Launchs

- DVD of the film *É na Terra não é na Lua*, by Gonçalo Tocha, published by Alambique.
OCT 19 – 6.15 pm, Culturgest – Forum Debates

- Book *De Casa em Casa – Sobre um encontro entre etnografia e cinema*, comprising an essay by Filomena Silvano and two documentaries by João Pedro Rodrigues.
OCT 22 – 6.45 pm, Culturgest – Forum Debates

- DVD of the film *Blokada*, by Sergei Loznitsa, and DVD of the film *Le Chagrin et la Pitié*, by Marcel Ophüls, both published by Alambique.
OCT 21 – 3.00 pm, Culturgest – Forum Debates

Lisbon Docs 2012

International Financing and Co-production Forum for Documentary Film

Project Development and Presentation Workshop

Around 20 proposals for documentaries have been selected by EDN to be discussed, developed and improved by colleagues and a tutor team of international experienced professionals:

Audrius Stonys, Filmmaker, Lithuania

Carmen Cobos, Producer, Spain/The Netherlands

Catarina Alves Costa, Filmmaker, Portugal

Christian Popp, Producer, Germany

Hanne Skjødt, EDN Director, Denmark

Jesper Osmund, Editor, Denmark

Kees Ryninks, Producer, The Netherlands

Nick Ware, Consultant, United Kingdom/France

This workshop is only open to its participants, who train for the presentation of their projects in the public pitching session of 19 and 20 October.

OCT 16 through 18

Public Pitching Sessions

The projects are presented to a panel of commissioning editors and decision-makers from documentary funding institutions and leading channels in international co-productions.

To be in the audience is a unique chance to observe what works and what does not work in today's international non-fiction market.

The pitching sessions are open to the public, within the availability of seats, and will be held in English.

OCT 19 and 20 – 10.00 am to 2.00 pm, Culturgest – SA

Organization

APORDOC – Portuguese Documentary Association

EDN – European Documentary Network

Co-Production

Culturgest

Staff

Hanne Skjødt (EDN), Maria João Taborda (Coordination), Inês Mestre (Pre-production), Marta Frade, Samuel Antunes (Apordoc)

Support

MEDIA, a programme of the EU

Parallel Activities

Forum Debates - Culturgest

Q&A in the presence of the directors: discussions will be held everyday after the screenings at the Large Auditorium.

The Europe 2111 project aims to develop a method for using the social documentary as a pedagogic tool. About the theme “Imagining Europe in 2111”, the nine institutions from six countries participating in the project have already produced 120 video documentaries, which are now screening for the first time.

Videoteca - Culturgest

The video library – located opposite to the Large Auditorium at Culturgest – is free and open to the public. The films selected to Doclisboa’12 are available (with the exception of only a few and of the ones from the retrospectives). The recording of images is strictly forbidden in the video library.

OCT 19 through 28

From Monday to Friday, from 11.00 am to 9.00 pm

Weekends, from 2.00 pm to 9.00 pm

Palácio Galveias

During the time of the festival Doclisboa enjoys from Palácio Galveias – Campo Pequeno, a venue to welcome guests, press, staff, and general public. The opening and closing cocktail parties will also be held at Palácio Galveias.

At Palácio Galveias, Doclisboa offers catering services for guests only, and a venue for socialising and networking for the general public at the bar managed by Bar Purex.

Vice is the company responsible for Doclisboa’12 party programming.

Further information: www.doclisboa.org

Doclisboa Team

Organization

Apordoc – Associação pelo Documentário

Co-Production

Culturgest
Cinema São Jorge

Chantal Akerman Retr. Co-Production

Cinemateca Portuguesa

Passages Co-Production

Balaclava Noir

Direction

Cinta Pelejà, Cíntia Gil, Susana de Sousa Dias

Ana Jordão (Production Director)

Associated Programmer

Augusto M. Seabra

Programme Consultant

Anna Glogowski

**United We stand, divided We fall
Retrospective Curator**

Federico Rossin

Programme Committee

Adriano Smaldone, Anna Glogowski, Augusto M. Seabra, Cátia Salgueiro, Cinta Pelejà, Cíntia Gil, Pedro Fortes, Susana de Sousa Dias, Ana Pereira (Cinema of Urgency), Luís Martins (Heart Beat), Miguel Ribeiro (Cinema of Urgency).

Green Years Coordinator

Adriano Smaldone

Programme Coordinator

Miguel Ribeiro

Production Director (Apordoc) / Fundraising

Patrícia Romão

Communication and Press Consultancy

Helena César - Speak

Guests Coordinator

Maria Ana Freitas

Print Traffic

Adriano Smaldone

Programme and Production Assistant

Ana Pereira

Palácio Galveias Coordinator and Prod. Assistant

Elsa Branco

Submissions and Video Library Coordinator

Luís Martins

Ticket Office Management

Bruno Sousa

Invitations Coordinator

Margarida Oliveira

Pedagogic Activities

Joceline Rodrigues

Docs 4 Kids

Maria Remédio

Technical Supervisor

Rodrigo Dâmaso

Passages Technical Director

João Chaves – Balaclava Noir

Translation and Subtitling

Paulo Montes

Festival Identity and Graphic Design

Pedro Nora

Catalogue and Programme Coordinator and Editor

Nuno Ventura Barbosa

Website

Gráficos à Lapa

Translations

Luíza Albuquerque
Nuno Ventura Barbosa

Treasurer

Ana Flores - Enumerate

Doclisboa Extensions

Ana Pereira

**LISBON DOCS
Coordination**

Hanne Skjødt (EDN)

Maria João Taborda (Apordoc)

Pre-Production

Inês Mestre

Production Director

Marta Frade

Production Assistant

Samuel Andrade

Partnerships

Organization

Apordoc - Associação pelo Documentário

Co-Production

Culturgest

Cinema São Jorge

Co-Production Chantal Akerman

Retrospective

Cinemateca Portuguesa – Museu do Cinema

Co-Production Passages

Balaclava Noir

Technical Director

João Chaves

Strategic Partnership

EGEAC

Financing

Secretaria de Estado da Cultura

ICA - Instituto do Cinema e do Audiovisual

Câmara Municipal de Lisboa

Programa Media

Venues

CULTURGEST

Caixa Geral de Depósitos Foundation – Culturgest
Caixa Geral de Depósitos Head Office
Rua Arco do Cego. Tel: +351 217 905 155
Culturgest Large Auditorium [612 seats]
Culturgest Small Auditorium [145 seats]

CINEMA LONDRES

Av. de Roma, 7A. Tel: +351 218 401 313
Cinema 1 [219 seats]
Cinema 2 [114 seats]

CINEMA SÃO JORGE

Av. da Liberdade, 175. Tel: +351 213 103 400
Manoel de Oliveira Cinema [827 seats]
Montepio Cinema [100 seats]
Cinema 3 [181 seats]

CINEMATECA PORTUGUESA – MUSEU DO CINEMA

Rua Barata Salgueiro, 39. Tel: +351 213 596 262
Dr. Félix Ribeiro Cinema [227 seats]
Luís de Pina Cinema [47 seats]
6x2 Cinema

CARPE DIEM ARTE E PESQUISA

Rua de O Século, 79. Tel: +351 211 977 102

GALERIA PALÁCIO GALVEIAS

Campo Pequeno. Tel: +351 218 701 179

LUXFRÁGIL

Av. Infante D. Henrique, Armazém A
Cais da Pedra a Sta. Apolónia. Tel: +351 218 820 890

ESPAÇO NIMAS

Av. 5 de Outubro, 42B. Tel: +351 213 574 362
[221 seats]

Tickets

TICKET PRICES

Tickets on sale from 4 October: central ticket office (Culturgest), Ticketline (with the exception of the tickets for Cinemateca Portuguesa–Museu do Cinema and Espaço Nimas), Cinema São Jorge ticket office and Cinema Londres ticket office.

Normal ticket (with the exception of Cinemateca Portuguesa) – €4

Normal ticket Cinemateca Portuguesa – €3.20

Under 30, over 65 and unemployed upon presentation of the IEFP card (with the exception of Cinemateca Portuguesa and Espaço Nimas) – €3.50

Students, Cartão Jovem bearers, retired, pensioners and Apordoc members (only at Cinemateca Portuguesa) – €2.15

Cinemateca Portuguesa members and film students (only at Cinemateca Portuguesa) – €1.35

Apordoc members (with the exception of Cinemateca Portuguesa and Espaço Nimas) – €2

C.M.L. workers (only at Cinema São Jorge) – €3,50

Book of 10 tickets (for different sessions) – €30

Book of 20 tickets (for different sessions) – €55

The Doclisboa'12 book of tickets can only be bought at the Festival central ticket office (Culturgest) and can be used in any session with the exception of those held at Cinemateca Portuguesa and Espaço Nimas.

Special screening: OCT 25 – 11.00 pm, Luxfrágil (doors open at 10.00 pm)

Ticket: €5 (only at Luxfrágil + Ticketline + Louie Louie + Flur).

Passages Section

Free entrance. Tickets need to be picked up beforehand at the following locations:

Galeria Palácio Galveias

Campo Pequeno

From Tuesday to Friday, from 10.00 am to 7.00 pm

Mondays and Saturdays, from 1.00 pm to 7.00 pm

Closed on Sundays and Holidays

Carpe Diem Arte e Pesquisa

Rua de O Século, 79

OCT 21 through 28: 1.00 pm – 7.00 pm

OCT 29 through NOV 30: Wednesday to Saturday, from 1.00 pm to 7.00 pm

Cinemateca Portuguesa–Museu do Cinema – cinema 6x2

Rua Barata Salgueiro, 39

2^a a 6^a, 13h30–21h30

TICKETLINE

Tickest on sale at www.ticketline.pt, Fnac, Worten, C.C. Dolce Vita, El Corte Inglés, Casino de Lisboa, Galeria Comercial Campo Pequeno, Lojas Viagens Abreu, C.C. MMM, C.C. Mundicenter and A.B.E.P. Agency
Information and bookings: dial +351 1820 (24h)

School groups (special price)

School groups benefit from reduced entrance fees (€1.20 per person, at least 10 students) if the tickets are booked and picked up beforehand (at least 2 days before the session).

Price applicable at all cinemas with the exception of Cinemateca Portuguesa.

Information and bookings:

Joceline Rodrigues

+351 910 116 063 / +351 218 883 093

escolas@doclisboa.org

Docs 4 Kids workshop tickets

Ticket price – €4 (sold at Cinema São Jorge). Bookings must be made beforehand.

Inatel Foundation members – €3.50

Docs 4 Kids schools

The docs 4 Kids school groups have reduced entrance prices (€1.20 per child, at least ten students) if the tickets are booked and picked up beforehand.

Bookings and coordination:

Maria Remédio

+351 962 104 816

docs4kids@doclisboa.org

TICKET OFFICE OPENING HOURS

At Culturgest, a central ticket office sells tickets for all Doclisboa'12 sessions (with the exception of those held at Espaço Nímas). The other Festival venues only sell tickets for their own cinemas.

CULTURGEST – DOCLISBOA'12 CENTRAL TICKET OFFICE

Before the Festival (from 4 to 17 October):

Monday to Friday, from 11.00 am to 7.00 pm.

Saturdays, Sundays and Holidays, from 2.00 pm to 8.00 pm.

During the Festival (from 18 to 28 October):

Everyday from 10.00 am until the beginning of the last session.

OCT 28 – from 2.00 pm until the beginning of the last session.

CINEMA LONDRES

Before the Festival (from 4 to 17 October):

From 1.00 pm to 9.45 pm.

During the Festival (from 18 to 28 October):

From 12.30 pm closing 30 minutes after the beginning of the last session.

CINEMA SÃO JORGE

Before the Festival (from 4 to 17 October):

From 1.00 pm to 8.00 pm.

During the Festival (from 18 to 28 October):

From 1.00 pm closing 30 minutes after the beginning of the last session.

CINEMATECA PORTUGUESA – MUSEU DO CINEMA

Cinemateca Portuguesa – Museu do Cinema only sells tickets on the day of the sessions.

During the Festival: from 2.30 pm to 3.30 pm and from 6.00 pm to 10.00 pm.

ESPAÇO NIMAS

Ticket office opens 60 minutes before the sessions start.

ALL FILMS ARE SUBTITLED IN ENGLISH WITH THE EXCEPTION OF THOSE WHOSE FILMMAKERS REQUESTED NOT TO.

FESTIVAL FILMS RATING

All films rated pg-12 except:

Shut up and play the Hits – R-16..



DOCLISBOA'12
10º FESTIVAL
INTERNACIONAL
DE CINEMA

18–28 OCTOBER

IN OCTOBER,
THE WHOLE WORLD
FITS IN LISBON

CULTURGEST
CINEMA SÃO JORGE
CINEMA LONDRES
CINEMATECA PORTUGUESA

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organization

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ASSOCIACÃO PELA DOCUMENTAÇÃO

co-production

Culturgest

CINEMA SÃO JORGE

co-production
chantal akerman



co-production
passages



strategic partnership



financing

