



**DOCLISBOA**  
FESTIVAL  
INTERNACIONAL  
DE CINEMA

'16

20-30.10

**doclisboa**

**14º festival  
internacional  
de cinema**

PRESS KIT

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# DOCLISBOA'16

*I would even go so far as to say that the cinema is polytheistic and theogonic. Those lives it creates, by summoning objects out of the shadows of indifference into the light of dramatic concern, have little in common with human life. These lives are like the life in charms and amulets, the ominous, tabooed objects of certain primitive religions. If we wish to understand how an animal, a plant, or a stone can inspire respect, fear, and horror, those three most sacred sentiments, I think we must watch them on the screen, living their mysterious, silent lives, alien to human sensibility.*

*The cinema thus grants to the most frozen appearances of things and beings the greatest gift in the face of death: life. And it confers this life in its highest guise: personality.*

**Jean Epstein, *Le cinématographe vu de l'Etna*, Translation by Stuart Liebman**

We began with one first question: how does a film, an object that operates and activates itself through the projection of light on a screen, leaving us almost inert in the dark, lead us to experiment reality in a more or less evident manner? And, second question, how does a set of films, programmed in relation to each others according to different relationships (at least, of good neighbourliness) and in a short and extremely intense period of time, can provide a film festival with the ability of embodying a shared experience of the world, of the past and present, thus perceiving life and its future? Doclisboa is the result of the work by a large number of people around these two questions. The materials are the films, our individual and shared, our shared present — here and now, a present recognisable by all who participate in it, such as authors, audience and visitors. A common and plural present, made of encounters and disputes.

In this edition, we followed a dual path: on the one hand, we sought to organise the programme more clearly, so that each section of the festival could find its own game, its inner life, while also clarifying its relationship with the programme as a whole. On the other hand, as in other editions, we sought to understand at which point cinema of the real is, how it operates today, and what its relation with Doclisboa is — its specific field of action. In this dual path we understood that the key element of the relation between the real and the here and now of Doclisboa is, above all, the imaginative power of cinema, its ability to transform the facts of the world into an actual indeterminate world, ready to be reinvented and experimented as a game of possibilities. Cinema really is matter of imagination, first of all. As in any other art, one would say. But the cinema of the real has the particularity to imagine the real from itself: to extract from the real its part of life beyond the facts, categorisations and norms, incessantly renewing it. If cinema produces memory, it is because it produces reality. Because it imagines.

Doclisboa'16 is therefore an imaginative game between films and all of us. Hence, the new section of the festival, From the Earth to the Moon — titled after Jules Verne — is not only a section where we present films by fundamental and established directors, but also is a sort of traveling capsule, where we can look at the present world and imagine its future. Ludic and political should have never been separated.

Thus, we welcome the films. We welcome the planet of Peter Watkins, where our history is revised by using to the limit the codes we are more familiar with; we welcome 1960's and 70's Cuba in 2016, year of turning point in that country, and its cinema, which more than renewing documentary language, made of the revolution a film issue — "Popular art has nothing to do with the so-called art of the masses", Julio García Espinosa wrote in his manifesto *Por un Cine Imperfecto*.

We also welcome films in development stages in Arché, the place where the fragility of the process results in the power of the gaze, we welcome all the films in the various sections, competitive and parallel, that bring us raving family stories and road movies, adventure and poem films, and worldwide urgency investigations. Yes, just as the name of a thing is not the thing itself, and as the real is rich and complex, genres are a poor invention of ours to talk about films.

We also welcome the small focus on films of correspondence, in the New Visions section — a set of films in which the distance and the addressees move from one to another, in which a message can either go via recorder or via the world of the dead, from the love of traveling to the love for others, from friendship to the existential quest for a yet possible revolt. And right on the doorstep, the Passages section dialoguing and thinking together, with installation allowing the intimacy of film to build an intimate space for us.

And, let us particularise, we welcome Oleg Karavaichuk by means of Andrés Duque, Manoel de Oliveira by means of Augusto M. Seabra and José Nascimento, who also brings us José Álvaro Morais, who we also welcome, and António de Macedo by means of João Monteiro. We welcome these rarest creatures who lived and live in the same space we live in (ugly, dirty, and difficult, as we sometimes say), but who invented worlds inside the world and did not cease to put questions to beauty and life.

Finally, and because that's the way it is, we open the doors and welcome Doclisboa's audience — manifold, full of surprises, relentless in its demand and curiosity. Actually, the audience doesn't exist: it is an aggregator abstraction of nothing. We welcome those who arrive, who settle and play with us, who also bring along their imagination and critical force. Indeed, the films we program need you to be alive. A screened film is not a film by itself. We also thank all of those who wish Doclisboa to carry on here and now, and those who help in doing so. Partners, colleagues, directors and producers, friends, and families.

Welcome. Enjoy.

**Cíntia Gil, Davide Oberto**  
**The Direction of Doclisboa**

# APORDOC

## For future memory

Doclisboa is now a beacon in the cultural, social and political life — of Lisbon, Portugal, and the World. For those who return and for those who come for the first time, the impression that "In October the whole world fits in Lisbon" is more than a vague slogan — it is an effective and concrete idea that happens in film theatres, discussion forums and on city streets, comprising professional and informal meetings, world premieres and the presentation and development of future films, the consecration of authors and the discovery of new filmmakers, the soundness of the programme and the multiple sections of the festival. This programme covers and articulates popular culture and the avant-guard of cinematic arts, the Heart Beat of the crowds and the New Visions of experimentation, the Green Years of Portuguese future creators and the retrospective of filmmakers who, like Peter Watkins, documented the imagined reality of the present time we live in.

The direction of Apordoc shares with the festival and its partners a particular concern with the audience, with each and every of the spectators that make the experience of Doclisboa'16 happen. If a film is not finished before being screened and completed by the audience, then the film is also not finished when the lights are switched back on.

Collective memory is a responsibility shared by all, here and now. It is also why Doclisboa, together with the mission of Apordoc, always pays special attention to its educational service and the formation of new audiences. In this context, we welcome the new collaboration with the association Os Filhos de Lumière and we announce that the morning sessions for schools are open to the public, aiming to be an inclusive and open festival, as international as intergenerational, attentive, in the present, past and future. With the safety and determination of its 14 year existence, Doclisboa accustomed us to expect the unpredictable. Not giving an inch on the seriousness of its proposals and while breaking new ground, the festival invites a community to this party on an yearly basis that is always renewed, that produces lasting effects in the remaining 50 weeks of the year: the inspiration of new creators in the production of new films, in the creation of new audiences and new relations between generations, in the belief of its organisers and partners. If we imagine a year over 100 weeks, we can say that Doclisboa also condenses the previous 50 weeks and that it is the actual result of the work developed by the small — but always huge — team that organises the festival, of the partners and sponsors who make it possible, of thousands of producers and filmmakers who submit their films, of all who yearn the most important film event of the year and of all that do not yet have a clue on what they will discover over these long — but always so short — days of October.

### **The Board of Apordoc**

# PARTNERS

## Lisbon Municipal Council

Throughout its 14 editions, the programming of Doclisboa has shown a constant concern with the complexity of today's world. The films it has accustomed us to are instruments of reflection. By confronting the image, the audience gets involved in reality and, thus, the experience of going to the cinema becomes, in itself, a form of engagement and a practice of citizenship. Films that help us to understand the society we live in, our place in the world, our humanity, and ultimately ourselves. It is the task of Lisbon Municipal Council to support and ensure the continuity of projects such as Doclisboa, from which Lisbon's inhabitants and its visitors clearly profit, through strategic partnerships. This year, the screening of works by filmmakers such as Peter Watkins, director of the impressive *The War Game*, or Cuban director Santiago Álvarez confirms the importance of film, and documentary in particular, as a space for reflection, ideological formulation, event analysis and historical record. I would like to congratulate Apordoc for another edition of Doclisboa and for the distinction by the Academy of Motion Picture Arts and Sciences as an official festival to pre-nominate Oscar candidates, a recognition that may be crucial to the internationalisation of portuguese film and of Lisbon as an inevitable city of cinema.

**Catarina Vaz Pinto**  
Councillor for Culture



## EGEAC

For 14 years now, Doclisboa has been doing a unique work in helping us interpret and better understand reality, and imagine new forms of action. The programming of Doclisboa is strategically chosen to look into pressing issues, not reducing itself to the superficiality of everyday life, seeking to stimulate critical thinking on the time we live in. Having reality as a backdrop, these films trigger reflection and reveal clues to the unknown, sometimes leaving us uncomfortable, but seldom indifferent. They remind us that film can be either a time of reunion or confrontation, with others or ourselves. In this edition of the Festival, we'll have the chance to question the limits of the real and of what's possible, in addition to getting to know better countless personalities who marked 20th Century popular culture in areas as diverse as drama or boxing. It is not a secret that many of these films wouldn't reach the dark of the movie theatre via commercial channels. Recognising the growing importance of film festivals in the cultural life of the city, EGEAC has made Cinema São Jorge their house for many years now, always with its doors open. It is here, in the heart of Lisbon, that we will once again make use of documentary film to analyse the past, think the present and project the future.

**Joana Gomes Cardoso**  
Chairwoman of the Board



## **Culturgest**

In Lisbon, at the present time, there is not a single day without a festival of something. One, or more. Festivals and film weeks of all kinds also abound. It seems that both the organisers and the audience are convinced that the best way to see shows, films, or any other form of artistic expression is to make it part of a festival. The abundance of the formula creates several problems with the connection between the institutions and the people, and between the people and the art works. This is not the place to elaborate on this. Doclisboa has an old history. It was born when there was not an overabundance of parties. It marked the cultural life of the city. And it still does, standing out in the number of existing festivals. Therefore, Culturgest continues the partnership that dates back to 2004 with enthusiasm and conviction. The Festival has been and continues to be an essential moment in the promotion of film in Lisbon and Portugal. Documentary is not screened in film theatres, and the kind of films shown at Doclisboa is also not broadcasted on television. The opportunity for people to see these films, many of them masterpieces and all of them relevant from an artistic point of view and of knowledge of life, almost only exists in this Festival. May that be the understanding of those who love cinema.

**Miguel Lobo Antunes**  
**Director**



## **Cinemateca Portuguesa – Museu do Cinema**

In 2016, the partnership between Cinemateca and Doclisboa takes place yet again, with an intense programme that raises an obvious dialogue with the present time. Encompassing two greatly vigorous retrospectives, the collaboration may still reveal unexpected effects in the intersection of both, beyond the intrinsic strength of each one. Cuban cinema from the Revolution and Peter Watkins: again, we stand before strong works — little and in some cases never seen among us —, which will certainly challenge us, and which may be seen today in unprecedented ways. Brought to our country following its presentation in Madrid (at the Museo Reina Sofia), the Cuban retrospective shows us a body of work that is both a part of and outside the more general movement of the 1960s documentary, meaning the one that was subjected to extensive redefinition in the wake of the transition taking place in the previous decade. It is true that over the years, even among us, we had the chance of watching some of these films. But it may also be the case that we haven't seen them enough, in the sense that them being aside from the more structured movements of the time, or them being integrated in History by the urgency of the political and social, may have contributed to obliterate some of their original contributions. Alongside the better known works of Santiago Álvarez, alongside Alea, Gómez, Espinosa or Vega, in addition to the perspective of others (Ivens, Varda, Drew, Marker), what is at stake is also what is common to all of them: the language contamination and the genuine creation that really happened there, perhaps even more than we are used to thinking (particularly in regard to Álvarez). We are invited to a reunion that may constitute a revelation — a reunion guided by a great expert, Michael Chanan, who was the original programmer of the retrospective in Spain and who will be in Lisbon attending the sessions. The vitality of the Cuban films will engage in a dialogue with

the visceral and iconoclastic perspective of Watkins, a filmmaker as much mentioned as forgotten, as much praised as cursed – and this is not necessarily only because of political reasons, like those that led to the famous ban of *The War Game* by the BBC. Identified by his remarkable work in “docudrama” early on, Watkins’ cinema may have ended up being over analysed as such, that is to say, with rare exceptions, almost in the light of commonplace. And if his own withdrawal from filmmaking (partial after 1980, total since 2000), coupled with the previous lack of consensus, helped forgetting him and clearly underestimating him, watching his films today, in the light of some of nowadays cinema, will certainly be a renewed, even surprising experience. Given our track record together and these two new retrospectives, Cinemateca once again congratulates itself with this partnership and welcomes Doclisboa 2016 in all its dimensions.

**José Manuel Costa**  
**Director**



## **ICA**

Throughout 14 editions, Doclisboa and its organiser have been following the contemporary and interdisciplinary dialogue between cinematographic exercise and society, bringing about a new perspective on reality. In its extensive programming, it is possible to keep up with the most emerging languages and the diverse artistic sensibilities fostered by nowadays documentary film. With a careful selection, the festival has been gaining audience inside and outside of Portugal, promoting documentary film as an immediate artistic element, and contributing to a greater knowledge of the world. The diversity of Portuguese films shown, and its undeniable international acclaim, stresses the importance of festivals such as Doclisboa as a means of dissemination and debate on one of the most comprehensive communication tools — image. In this sense, the Instituto do Cinema e do Audiovisual, pursuing its mission to support audiovisual and filmic activity and recognising the contribution it has to the diversity of cultural offer, is pleased to be one of the organisations supporting Doclisboa, which is one of the most prestigious Portuguese festivals internationally.

**Filomena Serras Pereira**  
**Chairwoman of the Governing Board**





# PROGRAMME

Doclisboa's programme counts 259 films, from 41 different countries. 46 are world premieres (1 in the Closing Session, 7 in the International Competition, 9 in the Portuguese Competition, 3 in Riscos, 2 in Heart Beat, 3 in From the Earth to the Moon and 20 in Green Years).

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## Opening Session

*Oleg and the Rare Arts* (Oleg y las raras artes), Andrés Duque, Spain, 70', 2016 — **Portuguese Premiere**

**OCT 20 / 21.30**  
Culturgest - Large Auditorium

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## Closing Session

*Os Interstícios da Realidade ou o Cinema de António Macedo* (In the Interstices of Reality or the Films of António de Macedo), João Monteiro, Portugal, 100', 2016 — **World Premiere**

**OCT 29 / 21.00**  
Culturgest - Large Auditorium

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## Opening Session Heart Beat

*Sons do Gueto*, Tim & Barry, United Kingdom, 50', 2016  
— **International Premiere / Heart Beat Opening Session**

**OCT 21 / 21.00**  
Cinema São Jorge  
- M. de Oliveira Cinema

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## International Competition

<i>300 Miles</i> , Orwa Al-Mokdad, Syria, Lebanon, 95', 2016	<b>Portuguese Premiere</b>
<i>95 and 6 to go</i> , Kimi Takesue, USA, 85', 2016	<b>World Premiere</b>
<i>A Friend from Siberia</i> (Un Ami de Sibérie), Yuki Kawamura, Japan, France, 82', 2016	<b>World Premiere</b>
<i>A Road</i> (Aru Michi), Daichi Sugimoto, Japan, 85', 2015	<b>Portuguese Premiere</b>
<i>Atlas 1783</i> (Atlante 1783), Maria Giovana Cicciani, Italy, 25', 2016 New Version	<b>World Premiere</b>
<i>Azayz</i> , Ilias El-Faris, Morocco, France, 12', 2015	<b>European Premiere</b>
<i>Black Sun</i> (Sol Negro), Laura Huertas Millán, Colombia, France, USA, 43', 2016	<b>International Premiere</b>
<i>Calabria</i> , Pierre-François Sauter, Switzerland, 117', 2016	<b>International Premiere</b>
<i>Correspondências</i> , Rita Azevedo Gomes, Portugal, 146', 2016	<b>Portuguese Premiere</b>
<i>Do not touch me!</i> (A Noi ci dicono), Ludovica Tortora de Falco, Italy, 65', 2016	<b>World Premiere</b>
<i>Ismyrna</i> (Ismyrne), Joana Hadjithomas, Khalil Joreige, Lebanon, France, United Arab Emirates, 50', 2016	<b>International Premiere</b>
<i>Liberami</i> , Federica Di Giacomo, Italy, France, 89', 2016	<b>International Premiere</b>
<i>Mata Atlântica</i> , Elisabeth Perceval, Nicolas Klotz, Brazil, France, 35', 2016	<b>International Premiere</b>
<i>Rat Film</i> , Theo Anthony, USA, 84', 2016	<b>Portuguese Premiere / First Feature Film</b>
<i>THE BIRD AND US</i> , Félix Rehm, France, 20', 2016	<b>World Premiere</b>
<i>The Sea is History</i> , Louis Henderson, United Kingdom, 30', 2016	<b>World Premiere</b>
<i>The Sleeping Tiger</i> (La Siesta del Tigre), Maximiliano Schonfeld, Argentina, 64', 2016	<b>World Premiere</b>
<i>Vangelo</i> , Pippo Delbono, Italy, Switzerland, Belgium, France, 85', 2016	<b>International Premiere</b>

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## Portuguese Competition

<i>A Cidade onde Envelheço</i> , Marília Rocha, Brazil, Portugal, 98', 2016	Portuguese Premiere
<i>A Praia</i> , Pedro Neves, Portugal, 22', 2016	World Premiere
<i>Ama-San</i> , Cláudia Varejão, Portugal, Switzerland, Japan, 113', 2016	Portuguese Premiere
<i>Brother</i> , André Marques, Portugal, France, 17', 2016	World Premiere
<i>Cruzeiro Seixas – As Cartas do Rei Artur</i> , Cláudia Rita Oliveira, Portugal, 110', 2015	World Premiere / First Feature Film
<i>Downhill</i> , Miguel Faro, Portugal, 17', 2016	World Premiere
<i>Ida Gil</i> , Ida Marie Gedbjerg Sørensen, Portugal, 10', 2016	World Premiere
<i>Layla e Lancelot</i> , Joana Linda, Portugal, 27', 2016	World Premiere
<i>Maria Sem Pecado</i> , Mário Macedo, Portugal, 29', 2016	World Premiere
<i>New Stories from the South</i> , Patrícia Pinheiro de Sousa, Portugal, The Netherlands, 8', 2016	World Premiere
<i>O Espectador Espantado</i> , Edgar Pêra, Portugal, 70', 2016	Portuguese Premiere
<i>Terceiro Andar</i> , Luciana Fina, Portugal, 62', 2016	World Premiere

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## New Visions

<i>Abu Ammar is Coming</i> , Naeem Mohaiemen, Bangladesh, Lebanon, 6', 2016	Portuguese Premiere
<i>An experiment in Leisure</i> , Manon de Boer, Belgium, 36', 2016	Portuguese Premiere
<i>Artist of Fasting (Danjiki Geinin)</i> , Masao Adachi, Japan, South Korea, 104', 2015	Portuguese Premiere
<i>Depositions</i> , Luke Fowler, United Kingdom, 25', 2014	
<i>El Brujo</i> , Louidgi Beltrame, Peru, France, 17', 2016	World Premiere
<i>Funeral (on the Art of dying) (Funérailles(de l'Art de mourir))</i> , Boris Lehman, Belgium, 97', 2016	Portuguese Premiere
<i>Friday the 13th (Vendredi 13)</i> , Nicolas Klotz, France, 48', 2016	World Premiere
<i>How I Fell in Love with Eva Ras (Kako sam se zaljubio u Evu Ras)</i> , André Gil Mata, Bosnia and Herzegovina, Portugal, 74', 2016	Portuguese Premiere
<i>Incident Reports</i> , Mike Hoolboom, Canada, 70', 2015	European Premiere
<i>Lapses, Regrets and Qualms (Oublis, Regrets et Repentirs)</i> , Boris Lehman, Belgium, 42', 2016	Portuguese Premiere
<i>Manoel de Oliveira: 50 anos de Carreira</i> , Augusto M. Seabra, José Nascimento, Portugal, 51', 1981	
<i>Night and Fog in Zona (Cheon-dang-ui Bam-gua-ahn-gae)</i> , Jung Sung-Il, South Korea, 235', 2015	Portuguese Premiere
<i>Of the North</i> , Dominic Gagnon, Canada, 74', 2016	Portuguese Premiere
<i>Pódworka</i> , Sharon Lockhart, Poland, USA, 31', 2009	
<i>Sarah Winchester (Sarah Winchester, Opéra Fantôme)</i> , Bertrand Bonello, France, 24', 2016	Portuguese Premiere
<i>Silêncios do Olhar</i> , José Nascimento, Portugal, 143', 2016	World Premiere
<i>The Role of a Lifetime</i> , Deimantas Narkevicius, Lithuania, 17', 2003	
<i>The Poor Stockinger, the Luddite Cropper and the Deluded Followers</i>	

*of Joanna Southcott*, Luke Fowler, United Kingdom, 61', 2012

*To the Editor of Amateur Photographer*, Luke Fowler, United Kingdom, 69', 2014

*We Make Couples*, Mike Hoolboom, Canada, 57', 2016

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## **New Visions – Tribute to Peter Hutton**

*Images of Asian Music (A Diary from Life 1973-74)*, Peter Hutton, USA, 29', 1974

*In Titan's Goblet*, Peter Hutton, USA, 10', 1991

*Lodz Symphony*, Peter Hutton, USA, 20', 1993

*New York Portrait, Chapter II*, Peter Hutton, USA, 16', 1981

*Study of a River*, Peter Hutton, USA, 16', 1997

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## **Correspondence Films**

### **– Letters, Distances, Displacements**

*At Home (Zu hause)*, Ute Aurand, Germany, 3', 1998

*Calendar*, Atom Egoyan, Armenia, Canada, Germany, 74', 1993

*Dream Story*, Saul Levine, USA, 5', 2001

*Falling Notes unleaving*, Saul Levine, USA, 13', 2013

*Half Moon for Margaret (Halbmond für Margaret)*, Ute Aurand, Germany, 18', 2004

*Letter to D.H. in Paris*, David Brooks, USA, 4', 1967

*Life May Be*, Mark Cousins, Mania Akbari, United Kingdom, Iran, 80', 2014

*Logical Revolts*, Louis Henderson, France, United Kingdom, 45', 2012

*Maria and the World (Maria und der Welt)*, Ute Aurand, Germany, 15', 1995

*Measures of Distance*, Mona Hatoum, United Kingdom, 16', 1988

*Note to Erik*, Saul Levine, USA, 5', 1966-68

*Note to Pati*, Saul Levine, USA, 8', 1969

*Privilege*, Yvone Rainer, USA, 103', 1990

*Susan + Lisbeth*, Ute Aurand, Germany, 7', 2012

*The Dreamed Ones (Die Geträumten)*, Ruth Beckermann, Austria, 89', 2016

*U.S.S.*, Alain Montesse, France, 30', 1970

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## Peter Watkins Retrospective

- Culloden*, Peter Watkins, United Kingdom, 75', 1964
- .....
- Diary of an Unknown Soldier*, Peter Watkins, United Kingdom, 17', 1959
- .....
- Edvard Munch*, Peter Watkins, Norway, Sweden, 174', 1973
- .....
- Evening Land (Aftenlandet)*, Peter Watkins, Denmark, 110', 1976
- .....
- Gruto Park, Peter Watkins 2001*, Patrick Watkins, Caroline Lensing-Hebben, Jean-Pierre Lenestour, France, 32', 2001
- .....
- La Commune (Paris, 1871)*, Peter Watkins, France, 345', 1999
- .....
- Privilege*, Peter Watkins, United Kingdom, 90', 1966
- .....
- Punishment Park*, Peter Watkins, EUA, 90', 1970
- .....
- The Forgotten Faces*, Peter Watkins, United Kingdom, 18', 1960
- .....
- The Freethinker (Fritaenkaren)*, Peter Watkins, Sweden, 270', 1992-1994
- .....
- The Gladiators (Gladiatorerna)*, Peter Watkins, Sweden, 105', 1968
- .....
- The Journey (Resan)*, Peter Watkins, Sweden, 870', 1987
- .....
- The Seventies People (Sjuttonde Talets)*, Peter Watkins, Denmark, 127', 1975
- .....
- The Trap (Fällan)*, Peter Watkins, Sweden, 65', 1975
- .....
- The War Game*, Peter Watkins, United Kingdom, 47', 1965

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## For an Impossible Cinema: Documentary Film and Avant-Garde in Cuba Retrospective

- 79 Springs (79 Primaveras)*, Santiago Álvarez, Cuba, 24', 1969
- .....
- About a Character Some call St. Lázaro and Others Babalú (Acerca de un Personaje que Unos llaman San Lázaro y Otros llaman Babalú)*, Octavio Cortázar, Cuba, 20', 1968
- .....
- El Pueblo Armado*, Joris Ivens, Cuba, France, 35', 1961
- .....
- An Island for Miguel (Una Isla para Miguel)*, Sara Gómez, Cuba, 22', 1968
- .....
- Coffea Arábica*, Nicolás Guillén Landrián, Cuba, 18', 1968
- .....
- Cerro Pelado*, Santiago Álvarez, Cuba, 59', 1966
- .....
- El Megano*, Julio García Espinosa, Cuba, 20', 1955
- .....
- Ella*, Theodor Christensen, Cuba, 34', 1964
- .....
- For the First Time (Por Primera Vez)*, Octavio Cortázar, Cuba, 10', 1967
- .....
- General Assembly (Asamblea General)*, Tomás Gutiérrez Alea, Cuba, 14', 1960
- .....
- Gente en la Playa*, Nestor Almendros, Cuba, 12', 1960
- .....
- Girón*, Manuel Herrera, Cuba, 118', 1972
- .....
- Guantánamo*, José Massip, Cuba, 63', 1967
- .....
- Hablando del Punto Cubano*, Octavio Cortázar, Cuba, 23', 1972
- .....
- Hanoi, Tuesday 13th (Hanoi, Martes 13)*, Santiago Álvarez, Cuba, 34', 1967
- .....
- Hasta la Victoria Siempre*, Santiago Álvarez, Cuba, 20', 1967
- .....
- Hi there, Cubans! (Salut les Cubains!)*, Agnès Varda, Cuba, 30', 1963
- .....
- Hombres de Mal Tiempo*, Alejandro Saderman, Cuba, 32', 1968

*Hombres del Cañaveral*, Pastor Vega, Cuba, 10', 1965

.....

*Hurricane (Ciclón)*, Santiago Álvarez, Cuba, 22', 1963

.....

*I will go to Santiago (Iré a Santiago)*, Sara Gómez, Cuba, 15', 1964

.....

*La Vivienda*, Julio García Espinosa, Cuba, 21', 1959

.....

*L.B.J.*, Santiago Álvarez, Cuba, 18', 1968

.....

*Madina-Boé*, José Massip, Cuba, 38', 1968

.....

*Noticiero 49*, Santiago Álvarez, Cuba, 9', 1961

.....

*Now!*, Santiago Álvarez, Cuba, 6', 1965

.....

*Nuestra Olimpiada en La Habana*, José Massip, Cuba, 19', 1968

.....

*On the Other Island (En la otra isla)*, Sara Gómez, Cuba, 41', 1968

.....

*Sexto Aniversario*, Julio García Espinosa, Cuba, 18', 1959

.....

*Story of a Battle (Historia de un Batalla)*, Manuel Octavio Gómez, Cuba, 33', 1962

.....

*Take-off at 18:00 Hours (Despegue a las 18:00)*, **Santiago Álvarez, Cuba, 41', 1969**

.....

*The Battle of the Ten Million (La Bataille des Dix Millions)*, Chris Marker, Serbia, France, Cuba, 58', 1970

.....

*The First Charge of the Machete (La Primera Carga al Machete)*, Manuel Octavio Gómez, Cuba, 80', 1969

.....

*Third World, Third World War (Tercer Mundo Tercera Guerra Mundial)*, Julio García Espinosa, Cuba, 90', 1970

.....

*Treasure Island (Isla del Tesoro)*, Sara Gómez, Cuba, 10', 1969

.....

*¡Viva la República!*, Pastor Vega, Cuba, 100', 1972

.....

*...Y tenemos Sabor*, Sara Gómez, Cuba, 30', 1967

.....

*¡Yanki No!*, Robert Drew, USA, 54', 1960

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## From the Earth to the Moon

Doclisboa's new section premieres the latest films by key documentary scene directors out of competition, and brings us a selection of works that show us today's world and the future where we seem to be headed. A journey that puts into perspective our collective present at its different places, and where we will show the latest works by Wang Bing, Avi Mograbi, Werner Herzog and Rithy Panh, among others.

<i>A Family Affair</i> , Tom Fassaert, The Netherlands, Belgium, Denmark, 115', 2015	<b>Portuguese Premiere</b>
.....	
<i>A German Life (Ein Deutsches Leben)</i> , Christian Krönes, Florian Weigensamer, Roland Schrotthofer, Olaf S. Müller, Austria, 113', 2016	<b>Portuguese Premiere</b>
.....	
<i>Among the Believers</i> , Hemal Trivedi, Mohammed Ali Naqvi, USA, Pakistan, 84', 2015	<b>Portuguese Premiere</b>
.....	
<i>Atomic: Living in Dread and Promise</i> , Mark Cousins, United Kingdom, 74', 2015	<b>Portuguese Premiere</b>
.....	
<i>Austerlitz</i> , Sergei Loznitsa, Germany, 94', 2016	<b>Portuguese Premiere</b>
.....	
<i>Between Fences (Bein gderot)</i> , Avi Mograbi, Israel, France, 84', 2016	<b>Portuguese Premiere</b>
.....	
<i>Cinema Futures</i> , Michael Palm, Austria, 126', 2016	<b>Portuguese Premiere</b>
.....	
<i>Exile (Exil)</i> , Rithy Panh, Cambodia, France, 77', 2016	<b>Portuguese Premiere</b>
.....	
<i>General Report II: The New Abduction of Europe (Informe General II . El Nuevo Rapto de Europa)</i> , Pere Portabella, Spain, 126', 2015	<b>Portuguese Premiere</b>

<i>General Report on Certain Matters of Interest for a Public Screening</i> (Informe general sobre unas cuestiones de interés para una proyección Pública), Pere Portabella, Spain, 154', 1976	Portuguese Premiere
<i>Lo and Behold, Reveries of the Connected World</i> , Werner Herzog, USA, 99', 2015	Portuguese Premiere
<i>Money Puzzles</i> , Michael Chanan, United Kingdom, 130', 2016	World Premiere
<i>Oncle Bernard – A Counter-Lesson in Economics (Oncle Bernard – L'anti-leçon d'économie)</i> , Richard Brouillette, Canada, Spain, 79', 2015	Portuguese Premiere
<i>Paris 15/16</i> , Teresa Villaverde, Portugal, 6', 2016	World Premiere
<i>Pedra e Cal</i> , Catarina Alves Costa, Portugal, 60', 2016	World Premiere
<i>Ta'ang</i> , Wang Bing, Hong-Kong, France, 147', 2016	Portuguese Premiere
<i>The Lives of Thérèse (Les Vies de Thérèse)</i> , Sébastien Lifshitz, France, 50', 2016	Portuguese Premiere

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## Heart Beat

<i>Angélica (a tragedy) (Angélica (una tragédia))</i> , Manuel Fernández-Valdés, Spain, 83', 2016	European Premiere
<i>By Sidney Lumet</i> , Nancy Buirski, USA, 110', 2015	Portuguese Premiere
<i>Bowie, Man with a Hundred Faces or The Phantom of Herouville</i> (Bowie, l'Homme Cent Visages ou le Fantôme d'Hérouville), Gaëtan Chataigner, Christophe Conte, France, 70', 2015	Portuguese Premiere
<i>Confession of the Vanished (Zpověď Zapomenutého)</i> , Petr Václav, Czech Republic, 79', 2016	Portuguese Premiere
<i>David Lynch: The Art Life</i> , Rick Barnes, Jon Nguyen, Olivia Neergaard Holm, USA, Denmark, 93', 2016	Portuguese Premiere
<i>Fonko</i> , Göran Hugo Olsson, Daniel Jadama, Lars Lovén, Lamin Daniel Jadama Sweden, 88', 2016	Portuguese Premiere
<i>Having a Cigarette with Álvaro Siza (Auf eine Zigarette mit Álvaro Siza)</i> , Iain Dilthey, Germany, 52', 2016	Portuguese Premiere
<i>I am the Blues</i> , Daniel Cross, Canada, 106', 2015	Portuguese Premiere
<i>Inside the Mind of Favela Funk</i> , Fleur Beemster, Elise Roodenburg, The Netherlands, 68', 2015	Portuguese Premiere
<i>In the Steps of Trisha Brown (Dans les pas de Trisha Brown)</i> , Marie-Hélène Rebois, France, 80', 2016	International Premiere
<i>Junun</i> , Paul Thomas Anderson, USA, 54', 2015	Portuguese Premiere
<i>Las Más Macabras de las Vidas</i> , Kikol Grau, Spain, 50', 2014	International Premiere
<i>Mapplethorpe: Look at the Pictures</i> , Randy Barbato, Fenton Bailey, Germany, USA, 109', 2016	Portuguese Premiere
<i>Muhammad Ali, the Greatest</i> , William Klein, France, 120', 1974	
<i>Rocco, Thierry Demaizière</i> , Alban Teurlai, France, 107', 2016	Portuguese Premiere
<i>This is what it is (Esto es lo que hay)</i> , Léa Rinaldi, France, 100', 2016	Portuguese Premiere

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## Special Screening Heart Beat (Jornal Público)

<i>Como se não existisse nada</i> , Sibila Lind, Portugal, 60', 2016	World Premiere
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## Special Screening Heart Beat (Linda Martini)

*O dia em que a música morreu*, Bruno Ferreira, Portugal, 25', 2016

World Premiere

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### Cinema of Urgency

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#### Let's talk about Boreholes

In total carelessness towards the imminent depletion of finite natural resources, Portugal is victim of oil prospecting drilling. If it exists, it will be monopolised and commercialised by large economic groups. A look at the Portuguese situation and a conscious reflection on the actual climatic consequences of this course of action, made from forms of social organisation that foresee the use of alternative resources, aiming beyond legalistic impositions.

Session followed by a debate with João Camargo, Sónia Balacó (Peniche Livre de Petróleo) and Ângela Rosa (Tavira em Transição), and moderated by Miguel Ribeiro and Ana Pereira.

*Disobedience*, Kelly Nyks, EUA, 41', 2016

*Falemos de Furos — Portugal e o Petróleo*, João Camargo, Portugal, 8', 2016

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#### No pasarán

*Austria: ANTIFA vs PEGIDA*, End Game, Áustria, 1', 2016

*Nazis Attacked Social Center & #Actionday0602 Demo in Prague*, Enough is Enough, República Checa, 7', 2016

*Pegida Marched to site of Hitlers 1923 Putsch In Munich, Germany*, Enough is Enough, Alemanha, 2', 2016

*Rise of the Right*, Nick Holt, Reino Unido, 14', 2016

*Slovakia nazis hating migrants — Marian Kotlewa*, Hatewing, Eslováquia, 16', 2016

Screening:

**OCT 24 / 21.30,**  
São Jorge 2

Screening:

**OCT 25 / 21.30**  
São Jorge 2

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## #ForaTemer

On August 31st, the Brazilian Senate sealed the impeachment of Dilma Rousseff, which started in Congress by the hand of Cunha, in the name of God. A parliamentary coup took shape under the booing of millions of Brazilians. The ambitions of this – not elected – government calls into question past achievements and future projects. On the streets of many cities in Brazil, people shout “not a single right less” and “no giving up”. #TemerOut!

Session followed by a debate with Pablo Capilé (Mídia Ninja).

Screening:

**OCT 26 / 21.30**  
São Jorge 2

*Não fale em Crise, trabalhe*, Velasco Bertolotto, Brasil ,1', 2016

*Fora Temer!*, Brasil ,1', 2016

*O Direito dos Trabalhadores em Risco*, Brasil ,7', 2016

*Não tem Arrego*, André Luiz (Mídia Ninja), 2', Brasil

*#AoVivo Mais de 100 mil Pessoas na Chegada do Ato que pede #ForaTemer e #DiretasJá no Largo da Batata*, Mídia Ninja, 13', Brasil, 2016

*100 mil nas Ruas*, Zero Onze (Mídia Ninja), Brasil ,4', 2016

*Curitiba nas Ruas*, Paulo José (Mídia Ninja), Brasil ,2', 2016

*O que perdemos com o Golpe #3*, Coletivo Motim, Brasil ,2', 2016

*Pronunciamento de Temer sem Edição*, Dilma Bolada, Brasil ,1', 2016

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## GREEN YEARS

*Antes de Existir*, Luís Gonçalves, Portugal, 23', 2016

World Premiere

*Apnoe*, Nicola Stephanie Sangs, Belgium, 9', 2016

World Premiere

*Até Chá virar Café*, Celso Rosa, Portugal, Cape Verde, 29', 2016

World Premiere

*Ceramic Tales (Storie di Ceramica)*, Martina Droandi, Belgium, Portugal, Hungary, 0', 2015

Portuguese Premiere

*Chicken Fox*, Nuruzzaman Khan, Hungary, Bangladesh, 6', 2016

World Premiere

*Conversation: The guide of the Skin Allergy Treatment*

Portuguese Premiere

(Degar disi, Rahnamaye Darmane Hasasiate Poosti),

Afsaneh Salari, Belgium, Iran, 10', 2015

*Criados na Serra*, Maria Inês Santos, Portugal, 11', 2016

World Premiere

*Damaia is over, but we are still here (Damaia dj'acaba,ma indu nu sta pa li)*,

World Premiere

Daniel Veloso, Sofia Marques, Portugal, 50', 2016

*Distance (Távolság)*, Dorottya Zurbó, Hungary, 9', 2015

International Premiere

*Garage inventory (Garázs Inventor)*, Alyx Ayn Arumpac, Hungary,

Portuguese Premiere

The Philippines, 12', 2015

*Hello Sea! (Hallo Tenger!)*, Maria Grazia Goya, Ecuador, Hungary, 25', 2015

European Premiere

*O Cabo do Mundo*, Kate Saragaço-Gomes, Portugal, 15', 2016

World Premiere

*Our Skin*, João Queiroga, USA, 17', 2016

World Premiere

*Paradoxo*, Mariana Santana, Portugal, 6', 2016

World Premiere

*Pequenas Partes*, Lucas Keating, Portugal, 21', 2016

World Premiere

*Polimorfo.*, João Duarte, Portugal, 29', 2016

World Premiere

*Pulse*, Robin Petré, Hungary, Belgium, Portugal, 26', 2015

Portuguese Premiere



<i>Rota do Pó</i> , Pedro Koch, Nuno Braumann, Portugal, 22', 2016	<b>World Premiere</b>
<i>Se o cosmos é... gira em construção</i> , Ana Feliciano, Portugal, 27', 2016	<b>World Premiere</b>
<i>Simão</i> , David Pinheiro Vicente, Portugal, 20', 2016	<b>World Premiere</b>
<i>two little words</i> , Pien van Grinsven, Portugal, 10', 2016	<b>Portuguese Premiere</b>
<i>Two Monologues (Két Monológ)</i> , Marianna Vas, Hungary, Portugal, Belgium, 14', 2015	<b>World Premiere</b>
<i>Uma Vindima</i> , Ana Isabel Freitas, Portugal, 25', 2015	<b>World Premiere</b>

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## Green Years - Sessões Especiais

### Guest School (Karlsruhe University of Arts and Design)

<i>A conquest</i> , Ira Konyukhova, Spain, Germany, 11', 2015	<b>World Premiere</b>
<i>Default</i> , Lukas Rehm, Tilmann Rödiger, Germany, Greece, 67', 2016	<b>World Premiere</b>
<i>Marienstrasse</i> , Marie Falke, Germany, 78', 2016	<b>World Premiere</b>
<i>The Day when the Fools are gone (El Dia en que los Tontos se acaben)</i> , Laura Morcillo, Germany, 62', 2013	<b>International Premiere</b>

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## Doc Alliance

<i>Confidente</i> , Miguel Seabra Lopes, Karen Akerman, Portugal, Brasil, 13', 2016	
<i>Fragment 53 (Frammento 53)</i> , Carlo Gabriele Tribbioli, Itália, Suíça, 72', 2015	
<i>Gulistan, Land of Roses (Gulistan, Terre de Roses)</i> , Zaynê Akyol, Canadá, Alemanha, 87', 2016	
<i>Jarocin. Against the Stream (Jarocin, Po co wolność)</i> , Lech Gnoinski, Marek Gajczak, Polónia, 109', 2015	
<i>Maestà, the Passion of Christ (Maestà, La Passion du Christ)</i> , Andy Guérif, França, 61', 2015	
<i>Talvez Deserto, Talvez Universo</i> , Miguel Seabra Lopes, Karen Akerman, Portugal, Brasil 100', 2015	
<i>Train to Adulthood (Reményvasút)</i> , Klára Trencsényi, Hungria, 79', 2015	

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## SCI-DOC Presentation

SCI-DOC (Lisbon's European Festival of scientific Documentary Film) shall be presented at Doclisboa. It is a festival dedicated to science documentary film, organised by Ciência Viva and EuroPAWS, and produced by Apordoc. In this context, we will screen the four films from the series Tracking the Naturalists, the work of five Portuguese directors whose films can often be seen at Doclisboa.

<i>No Trilho dos Naturalistas — Angola</i> , André Godinho, Portugal, 58', 2016	
<i>No Trilho dos Naturalistas — Moçambique</i> , João Nicolau, Portugal, 60', 2016	
<i>No Trilho dos Naturalistas — São Tomé e Príncipe</i> , Luís Homem e Tiago Espanha, Portugal, 59', 2016	
<i>No Trilho dos Naturalistas — Viagens Filosóficas</i> , Susana Nobre, Portugal, 50', 2016	

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**OCT 30 / 19.00**  
São Jorge  
- Sala M. Oliveira

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## Arché Session

In its second edition, Arché opens the doors to Swiss cinema. With the support of Swiss Films, Arché presents a programme of four short films able to tell about places and to draw a visual map of a lively and charming young Swiss cinema.

*The Disappearance of the Aïtus (La Disparition des Aïtus)*, Pauline Julier, Switzerland , 35', 2014

.....  
*Kyrkogårdsö*, Joakim Chardonnens, Switzerland, Finland , 23', 2012

.....  
*Skin (Peau)*, Marine Koenig, ,Switzerland, Belgium , 12', 2014

.....  
*Sounds of Blikkiesdorp*, Laurence Bonvin, Suíça, Switzerland, 26', 2014

# PASSAGES

A section arising from the coming together of two recent movements: the passage of film to museums and the inclusion of documentary in contemporary art. Passages aims to reflect a diversity and complexity that reshaped documentary practice by opening its perspectives, but at the same time questioning both categories and disciplines within the context of visual arts.

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**Third Floor**, Luciana Fina, Portugal, 2016, Video, 2 screens, Loop projection, HD, DV, Colour, Sound, 27'

A building at the Bairro das Colónias [Colonial District], in Lisbon. A mother and a daughter. The aerial roots of a tropical plant that go down a stairway coming from the upper floor. The roots are the vertical mesh that, assisted by the horizontality of Luciana Fina's two screens, weaves a precious narrative talking about generations, cultures, languages, relationships and affections. Fatumata and Aissato are the mother and the eldest daughter of a large family originating from Guinea-Bissau. Fatumata and Aissato talk, dialogue. The daughter translates her mother's language and, by doing so, she brings to life speeches of love and happiness. The roots from the fifth floor, where Luciana lives, go down to the third floor of Fatumata and Aissato, invade the exhibition space and spread like rhizomes, finding correspondences and connections that cross the whole festival.

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**OCT 21, 2016 - JAN 23, 2017**  
Museu Calouste Gulbenkian  
– Coleção Moderna  
Temporary Exhibitions Rooms

# ARCHÉ

Born in 2015 from the urge to create a space of support for independent cinema, dedicated entirely to its creative and film construction process. Arché reaffirms its goals in this second edition. By considering film practise as a profound, singular and personal journey, promoting dialogue between the different structures of development and promotion of a film, and promoting new collaborations and co-production networks.

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## Writing and Project Development Workshop

This workshop is intended for projects in the writing stage, aiming at thematic development and reflection upon the strategies to be developed in the film, as well as the creation of a dossier/script and reflection on production structures. Coordinated by Marta Andreu.

**23 OCT**

**from 12.00 to 19.00**

**24 - 27 OCT**

**from 16.00 to 20.00**

**Culturgest - Room 6**

Exclusive to Arché's participants

## Selected Projects

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### **Distant Love Affairs and Imaginary Homelands, by Catarina Vasconcelos**

Production: Primeira Idade, Portugal

### **Cerco, by David Tena and Sergio Hernández**

Production: Raul M. Candela (Colibri Studio), Spain

### **Correspondances, by Elena Lopéz Riera**

Production: Consuelo Frauenfelder, Stefan Lauper, Tarik Garidi (Garidi Film), Switzerland

### **Radio Silence - The battle of Carmen Aristegui, by Juliana Fanjul**

Production: Nicolas Wadimoff (Akka Films), Switzerland

### **Songs from Another Eden, by Sohel Rahman John**

Production: Sohel Rahman John, Portugal

### **The Convent, by Inês Mestre**

Production: Inês Mestre, Portugal

## Tutor

Marta Andreu is programming coordinator of the Master in Documentary Creation at Pompeu Fabra University (Barcelona), where she is also head of a workshop on documentary film writing. In 2004, she started the film production company Estudi Playtime, and later the Filmed Portrait Workshop at Play-Doc - International Documentary Festival. She is responsible for the scholarly contents of DocMontevideo Festival, consultant for Spanish, Portuguese and Latin-American film at the Swiss festival Visions du Réel, and a member of the World Cinema Fund commission at the Berlinale.

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### Viewing and Discussion of Works in Progress Workshop

This workshop welcomes work-in-progress films — projects that have already been shot, presently in the editing stage, which will be discussed in terms of their final form.

#### Selected Projects:

##### **Campo, by Tiago Hespanha**

Production: Terratreme Filmes

Co-production: Beauvoir Films, Portugal-Switzerland

##### **Les éléphants blancs de Yamoussoukro, by Laurence Bonvin, Suíça**

##### **Nocturne, by Álvaro Fernández-Pulpeiro**

Production: A Cuarta Pared Film, Spain

##### **The Creator of the Universes, Mercedes Dominioni**

Production: Gerardo Castelli, Spain

##### **War Diaries, Luís Bras**

Production: Abel Chaves, Portugal

#### Tutor:

Luciano Rigolini is an independent producer, living in Paris since 1995. He was ARTE's tv channel commissioning editor, where he was responsible for auteur documentary film. He has always sought new narrative forms, in the interest of keeping independent film alive and innovative. He produced works by directors such as Chris Marker, Alexander Sukurov, Naomi Kawase, Alain Cavalier, Apichatpong Weerasethakul and Tsai Ming-Liang, and he also supported many young talents.

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24, 25 e 27 OCT

from 10.00 to 14.00

26 OCT

from 10.00 to 17.00

Culturgest - Fórum Debates

Exclusive to Arché's participants

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### Talks

#### **Olivier Marboeuf**

##### **Production as a Conversation**

Olivier Marboeuf will talk about the process of developing and writing projects in between art and cinema. Crossing several case studies, he will focus on a way of producing which is not only economic, but also a actual intellectual interaction, while encompassing strategies (from art and/or cinema scene).

#### **Speaker**

Runs Espace Khasma since 2004, an art centre dedicated to the production and exhibition of videos and films by artists. Associate producer at Spectre, specialised in research film and experimental documentary. Collaborates with artists and filmmakers such as Sandy Amerio, Christian Barani, Marie Bouts, Martin Le Chevalier, Sabine Massenet, Alex Pou, Till Roeskens, Maider Fortuné or Julia Varga.

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OCT 28 / 6.30 pm

Culturgest - Forum Debates

The talk will be held

in English

with no translation

Free admittance.

Tickets must

be collected on the day

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## Other Sessions

Participants will attend feedback as a complement to the work developed on the workshop, sessions with Jasmin Bašić, Jean-Pierre Rehm and João Tabarra as part of Arché's programme.

### Jasmin Basic

Film historian and curator. Collaborated with several film festivals and with the Geneva University of Arts & Design, Tangier's Cinematheque, La Virreina Image Centre (Barcelona), the Croatian Audiovisual Center, the French Cinematheque, the Pompidou Centre, Cahiers du Cinéma and the Forum des Images (Paris). She has curated retrospectives on Charles Burnett, David Cronenberg, Michael Snow, Harun Farocki, Atom Egoyan and the Yugoslavian Black Wave.

### Jean-Pierre Rehm

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

### João Tabarra

João Tabarra (Lisbon, 1966) studied photography at Ar.Co (Centre for Art and Visual Communication) and currently lives and works in Lisbon. He began exhibiting regularly at the end of the 80's, having today a solid path that includes participating in important national and international exhibitions, both individually and collective. He is represented in prestigious (institutional and private) collections, both in Portugal and abroad. He continues to develop and exhibit his work, and is often invited to take part in conferences, debates and master classes in renowned institutions. In 2015, he is invited to develop his PHD research in the Algarve University, "Biotopo: Contemporary Biopolitics for the Inner Citadel", having Nicole Brenez as co-coordinator. Currently João Tabarra teaches Moving Image at the Media Arts department, at the HGK Karlsruhe university for Arts and Design, Karlsruhe, in Germany.

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**OCT 27**  
**from 3pm to 7pm**

**OCT 29**  
**from 3pm to 5pm**  
Culturgest - Sala 5

Exclusive to Arché's participants

# PARALLEL ACTIVITIES

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## Masterclass with Avi Mograbi

### Between Screening and Installation

A talk depicting the path between making documentaries and making video art. The director will show some works made for the art gallery as well as scenes from his films that turned into video installations.

#### Speaker

Israeli filmmaker and video artist Avi Mograbi was born in 1956 in Tel Aviv, where he lives and works to this day. Having studied art and philosophy, his filmmaker career began in 1989. His documentary films have been shown at festivals worldwide, including: Cannes, Berlin, Venice, Rome, New York, FID Marseille, Vision du Reel and San Francisco, among others. In 2013, his film *Once I Entered a Garden* won the Doclisboa Special Jury Award for the International Competition.

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OCT 27 / 11.00 am

Culturgest - Large Aud.

The masterclass will be held in English, with no translation  
Open to the public, subject to seat availability.

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## Masterclass with Michael Chanan

### Imperfect Cinema: Then and Now

In *For an Imperfect Cinema*, one of the key manifestos of the New Latin American Cinema, which dates from 1969 Julio García Espinosa, question how the impending development of video would change film culture by allowing filmmaking to become accessible to many rather than few. To mark his passing away earlier this year, Michael Chanan considers how far his predictions have been realised in the age of video activism and YouTube.

#### Speaker

Michael Chanan is professor of Film & Video at Roehampton University, London. Documentary filmmaker since 1971, former music critic and author, editor and translator of books and articles on film and media, on subjects including early cinema and Cuban film, social history of music and recording history.

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OCT 27 / 6.30 pm

São Jorge 2

The masterclass will be held in English, with no translation  
Open to the public, subject to seat availability.

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## Round Table

### For an Impossible Cinema: Documentary and Avant-Garde in Cuba

Based on the films and authors around which the For an Impossible Cinema: Documentary and Avant-Garde in Cuba Retrospective is built, this round table will try to deepen the radical and innovative scope of the language invented by cinema, after the Revolution of 1959: a reflection looking to identify the contemporary nature of an "imperfect cinema", to use Julio García Espinosa's expression, and its ability to tell and examine reality in a moment of great change in that country.

With the presence of **Michael Chanan**, **Raquel Ribeiro**, **Lola Calviño** and **Chema González**, and moderated by **Davide Oberto**.

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**OCT 26 / 11.00 am**

São Jorge 3

The round table will be held in English, with no translation  
Open to the public, subject to seat availability.

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## Round Table

### Peter Watkins Retrospective

Peter Watkins "came up with a system that allowed him to re-enact History, in order to film it in the present, bringing together in the same frame all historical times" (Antoine de Baecque, La Caméra-Histoire, Gallimard, Paris, 2009). Based on the films shown in the scope of the retrospective, and on the account given by Patrick Watkins of this unique system, we'd like to reflect on the ideas aroused by the films: how do they criticise the global media codes? What do they mean as seeds for a far-reaching and renewed film practice?

With the presence of **Patrick Watkins**, **Luke Fowler**, **João Pedro Cachopo** and **José Manuel Costa**, and moderated by **Pedro Fortes**.

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**OCT 26 / 17.30**

Cinamateca

- Luís de Pina Cinema

The round table will be held in English, with no translation  
Open to the public, subject to seat availability.

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## Round Table

### Green Years

Green Years suggests a meeting between film and audio-visual students, young directors and representatives from different film areas to discuss independent distribution. In the round table there will be a panel representative of the different stages of production, direction, distribution and film promotion and invites students and young directors whose works are now entering the national and international festival circuit to take part, in order to understand the mechanisms of independent film distribution.

With the presence of **Salette Ramalho**, **Leonor Teles** and **Giulio Vita**, among others, and moderated by **Joana Galhardas** and **Joana Sousa**.

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**OCT 28 / 4.00 pm**

São Jorge 2

The round table will be held in English, with no translation  
Open to the public, subject to seat availability.



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### Talk with Jung Sung-II

Preceded by the screening of *Night and Fog in Zona*, by Jung Sung-II, on the work of Wang Bing.

After watching Wang Bing's monumental film *West of the Tracks* (2003), Korean director and film critic Jung-Sung II decided he wanted to make a film about the Chinese director's work. Following him during the shooting of the sequel to *Three Sisters* (2012) and *'Til Madness do Us Part* (2013), Jung talks to Wang about his ideas on film and time. The result of that meeting is *Night and Fog in Zona* (2015), which will be screened and will work as a starting point to this discussion where film reflects upon film.

Jung Sung-II was associate professor at the Korean Film Academy and Korea National University of Arts. He debuted in direction with the film *Café Noir* (2009), which was screened in several international film festivals including Rotterdam, Venice and Los Angeles. With *Night and Fog in Zona*, a documentary on director Wang Bing, he continues to develop his work as a film theorist.

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**OCT 28 / 3.00 pm**

Museu do Oriente  
- Auditorium

The talk will have Portuguese translation

Open to the public, subject to seat availability.

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### Filmmaking Lab

#### Meeting, Discussion And Critical Reflection

The Filmmaking Lab is a privileged meeting place of discussion. This year's programme is curated by artist and professor João Tabarra, and consists of four sessions, in which the invited directors share experiences, working methods and doubts. The Lab is meant for students, professionals and other people interested in deepening their knowledge on film creation.

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**OCT 22, 23, 29 and 30**

(weekends)

**from 10.00 to 13.00**

Culturgest - Sala 6

Price:

All sessions:

40 Euros (general public)

25 Euros (Apordoc associates)

One Weekend:

25 Euros (general public)

15 Euros (Apordoc associates)

Inscriptions:

[www.doclisboa.org](http://www.doclisboa.org)

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### Lisbon Docs

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#### International Financing and Co-production Forum for Documentary Film

Lisbon Docs is one of the main documentary film workshops and pitching events in Portugal. In its 17th edition, it stands as a benchmark for filmmakers and producers interested in developing new tools and strategies to finance and co-produce their projects.

This year's edition of Lisbon Docs features a selection of 4 Portuguese projects and 20 international ones that will be developed in collaboration with renowned tutors and pitched to a number of relevant decision-makers of the documentary industry, experienced in the distribution and financing markets.

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**OCT 17 - 22**

Culturgest

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**Public Pitching Sessions taking place during Doclisboa**

The projects are presented to a panel of commissioning editors and decision-makers from documentary funding institutions and leading channels in international co-productions and acquisitions. 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 and learn about possible ways of funding, co-production and distribution.

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**OCT 21 and 22**  
**from 9.30 am to 1.15 pm**  
**Culturgest - Small Auditorium**

The sessions will be held  
in English  
Open to the public, subject  
to seat availability.

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**Public Pitching Sessions**  
**- Panel members: financiers and experts**

- 1. Astrid Ohlsen**, ST (Sweden)
  - 2. Depi Vrettou**, ERT S.A. (Greece)
  - 3. Elizabeth McIntyre**, Sheffield Doc/Fest (United Kingdom)
  - 4. Ingrid Falck**, Al Jazeera English (Qatar)
  - 5. Jess Gormley**, The Guardian (United Kingdom)
  - 6. Mads Mikkelsen**, CPH:DOX (Denmark)
  - 7. Margje de Koning**, EO/IKONdocs (The Netherlands)
  - 8. Markéta Štinglová**, Czech Television (Czech Republic)
  - 9. Reinhilde Weyns**, Canvas/VRT (Belgium)
  - 10. Stefan Kloos**, Rise & Shine World Sales (Germany)
  - 11. Suzanne Biermann**, ARTE G.E.I.E. (France)
  - 12. Tom Koch**, PBS (USA)
- 

**Selected Projects - Portuguese Projects****1. Framing The Revolution**

D: Erica Rodrigues  
P: Fernando Vendrell, David & Goliath

**2. Home, Sweet School**

D: Ana Luísa Oliveira  
P: Liliana Lasprilla, Pixbee

**3. The Iran And The Fight**

D: Catarina Laranjeiro, Daniel Barroca  
P: Ansgar Schäfer, Kintop

**4. Until Porn Do Us Apart**

D: Jorge Pelicano  
P: Helena Lins, Até ao Fim do Mundo

**All information at [lisbondocs.org](http://lisbondocs.org)**

# AWARDS

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## International Competition

**City of Lisbon Award for Best Competition Film**

**SPA International Competition Jury Award**

**FCSH Award for Best First Feature – Length Film**

comprising Competitions and New Visions

**Doclisboa Award**

Doclisboa Award for best short-film (up to 40') comprising Competitions and New Visions. The award winner will be automatically eligible for consideration in the Best Documentary (Short Subject) category of the Academy Awards®.

*Doclisboa – International Film Festival was selected by the Academy of Motion Pictures Arts and Sciences to pre-nominate candidates to the Oscars®. Doclisboa is the only Portuguese festival in the network of festivals qualified by the Academy®.*

**José Saramago Award**

José Saramago Foundation and Livraria Lello — for best documentary in competition mostly spoken in Portuguese, Galician or Portuguese origin Creole (comprising Competitions and New Visions).

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## Portuguese Competition

**Íngreme/Doclisboa Award**

for Best Portuguese Competition Film

**Kino Sound Studio Award**

of the Jury of the Portuguese Competition

**Schools Award**

ETIC — for Best Portuguese Competition Film

**Audience Award**

Público Newspaper Award for Best Portuguese Film comprising Competitions, New Visions and From the Earth to the Moon.

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## Green Years Competition

**La Guarimba Award**

A residence offered by Italian film festival La Guarimba, taking place throughout 10 days in southern Italy, in the city of Cleto, in 2017, aiming at the development of a short-film.

**Special Award of the Green Years Jury**

A Doc's Kingdom seminar participation grant, to be held in September 2017.

# EDUCATION SERVICE

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## Preview Conference

An event for teachers and educators to make a detailed presentation of the activities carried out by Doclisboa's Educational Service. Footage will be screened and material with pedagogical suggestions will be handed to all participants.

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**OCT 6 / 5.30 pm**

Culturgest - Forum Debates

Free entrance

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## What Is Cinema?

### Training Course For Teachers

Discovering film language through the analysis of film fragments, reflecting on and analysing educational books, and learning how to use educational platforms designed for film are some of the goals of this course, made in partnership with Os Filhos de Lumière.

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**Starting on OCT 22**

**from 10.00 am to 3.00 pm**

at Culturgest - Forum Debates

Trainers: Teresa Garcia, Rossana Torres and guests.

6 sessions totalling 12 hours

Credits: 0,5

Free attendance upon prior inscription

Informations: Ana Pereira,  
servico.educativo@doclisboa.org,  
+351 911 971 888

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## DOCESCOLAS

### FILM SESSIONS FOR SCHOOLS

Sessions for students from various grades, followed by a debate, thus pointing out the artistic, social and political pertinence of the screened film.

.....  
Sessions for students grades 1 to 6

.....  
Sessions for students grades 5 to 12 and university

.....  
Special Cuba session, in partnership with the association Os Filhos de Lumière/Moving Cinema

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Ticket price: €1 (per student; minimum of 10 students)

Inscriptions:

Ana Pereira,  
servico.educativo@doclisboa.org,  
+351 911 971 888

.....  
OCT 25 / 10.00 am,  
São Jorge - M. Oliveira Cinema

.....  
OCT 21 and 28  
(week days) / 10.30 am,  
Culturgest - Large Aud.

OCT 24 through 27  
(week days) / 10.30 am  
Culturgest - Small Aud.

OCT 21, 24, 27 and 28  
(week days) / 2.00 pm  
São Jorge 3

.....  
OCT 26 / 3.30 pm  
Cinemateca  
- M. F. Ribeiro Cinema

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## DOCS 4 KIDS

### WORKSHOP FOR CHILDREN AND YOUNGSTERS AGED 4 TO 15

Workshops that bring the documentary closer to children and youngsters, through watching films, reflecting on and debating them, along with artistic proposals which bring to life ideas raised by the films. This year, we propose to explore the role of the spectator. What feelings and emotions do we experience when we go to the movies? How do we react to a happy ending or to a plot that won't allow us to take our eyes off the screen? What force is this that takes our breath away? Let us find out our reactions as audience.

*For the First Time (Por Primera Vez)*, Octavio Cortázar, Cuba, 10', 1967

Trainer: Cláudia Alves

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#### Workshops for students: pre-school and students grades 1 to 12

**OCT 20, 21, 24, 26, 27 and  
OCT 28 (week days) / 10.00 am**  
São Jorge 2  
Length: 1h30  
Ticket price: €1 (per child;  
minimum of 10 students)

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#### Workshops for children aged 4 – 7 (with an adult)

**OCT 23 (Sun) / 10.00 am**  
São Jorge 2  
**OCT 29 (Sat) / 10.00 am**  
São Jorge 2

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#### Workshops for children aged 8 – 11

**OCT 22 (Sat) / 3.30 pm**  
São Jorge 2  
**OCT 23 (Sun) / 3.30 pm**  
São Jorge 2  
**OCT 30 (Sun) / 3.30 pm**  
São Jorge 2

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#### Workshops for youngsters aged 12 – 15

**OCT 29 (Sun) / 3.30 pm**  
São Jorge 2

Length: 2h  
Ticket price: €4 (per child;  
maximum of 12 participants)

Inscriptions:  
Ana Pereira,  
servico.educativo@doclisboa.org,  
+351 911 971 888

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## Special Sessions

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### **Gaivotas Film Society Session / Moving Cinema**

A screening programmed and debated by members of this film society, which has emerged in 2014 in the context of the project Moving Cinema by the hand of the association Os Filhos de Lumière. This is a group formed by young programmers who, on a weekly basis, gather to watch and talk about films and to programme a screening at Cinemateca Portuguesa.

.....

**OCT 22 (Sat) / 6.00 pm**

São Jorge 2

.....

### **Session with Os Filhos de Lumière / CinEd**

A screening, followed by a debate, of two short films developed and presented by the association Os Filhos de Lumière, in the context of the European projects CinEd and Moving Cinema.

**OCT 25 (Tue) / 2.00 pm**

São Jorge 3

**Rentrée des Classes**, Jacques Rozier, France, 24', 1955

**Petite Lumière**, Alain Gomis, France, Senegal, 15', 2003

# PARTIES DOG ♥ BEAT

Palácio do Príncipe Real. For more information: [www.doclisboa.org](http://www.doclisboa.org)

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## Opening Party

Bolero, cha-cha-cha, rumba and conga. In the year we present a retrospective of the films from the Cuban Revolution, we dance with Cuba, in the first night of the Festival.

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OCT 20  
from 11.00 pm to 4.00 am

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## Heart Beat Opening Party: Sons do Gueto

*Sons do Gueto*, the film that opens the Heart Beat section, presents the artists from Príncipe Records. *Kuduro*, *kizomba*, *funaná* and *tarraxinha* wrapped in house and techno.

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OCT 21  
from 11.00 pm to 4.00 am

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## Look at These Pictures

On the day of the only screening of *Mapplethorpe: Look at the Pictures*, we put on leather jackets, tune in the radio and dance to Patti Smith, Lou Reed and The Stooges.

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OCT 22  
from 11.00 pm to 4.00 am

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## Intercontinental Journey

Diogo Allen and Pedro Peralta, two directors working with Terratrema, take care of music before the continents drift apart. Terratrema and JumpCut party.

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OCT 23  
from 10.00 pm to 2.00 am

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## Pimba Night: Exorcising the Real

Cheap beer, sardines from the Conserveira de Lisboa and polyphonic ringtones.

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OCT 24  
from 10.00 pm to 2.00 am

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## Las Más Macabras de las Vidas

*Las Más Macabras de las Vidas* follows Basque punk band Eskorbuto. anti-everything Schizophrenia in the most grim night of them all.

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OCT 25  
from 10.00 pm to 2.00 am

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## The Team's Party

The Festival's team, of wide-ranging and often questionable taste, takes over the DJ's booth.

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OCT 26  
from 10.00 pm to 2.00 am

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## O Dia em que a Música morreu

After presenting their new video at Cinema São Jorge, Linda Martini walk up to Príncipe Real, in a night combining the music they make and the music they like.

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OCT 27  
from 11.00 pm to 4.00 am

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## Favela Funk

*Que Saudade da Minha Ex, Ela quer Pau, Sabotaram Meu Copo* – the night that celebrates the premiere of *Inside the Mind of Favela Funk*. What the young ones dream.

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OCT 28  
from 11.00 pm to 4.00 am

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## Festa de Encerramento

The night that commemorates it all and calls for Doclisboa 2017.

OCT 29  
from 11.00 pm to 4.00 am

# VENUES AND TICKET OFFICE

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## **Culturgest – Doclisboa Central Ticket Office**

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]

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Before the Festival

(September 29 to October 19):  
everyday, from 11.00 am  
to 7.00 pm.

During the Festival

(October 20 to 30):  
everyday from 10.00 am until the  
beginning of the last session.

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## **Cinema São Jorge**

Av. da Liberdade, 175.  
Tel: +351 213 103 400  
Manoel de Oliveira Cinema [827 seats]  
Montepio Cinema [150 seats]  
Cinema 3 [199 seats]

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Before the Festival

(October 7 to 19):  
from 1.00 pm to 8.00 pm.

During the Festival

(October 20 to 30):  
from 10.00 am until  
the beginning of the last session.

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## **Cinemateca Portuguesa – Museu do Cinema**

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

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Cinemateca Portuguesa –

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

During the Festival

(October 20 to 30):  
from 2.30 pm to 3.30 pm  
and from 6.00 pm to 10.00 pm.

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## **Museu Calouste Gulbenkian – Coleção Moderna**

Rua Dr. Nicolau de Bettencourt.  
Tel: +351 217 823 474 / 217 823 483  
Multipurpose Hall [120 seats]

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During the Festival

(October 20 to 30):  
everyday, from 10.00 am  
to 7.00 pm.

After the Festival

(November 1 to January 23):  
everyday, from 10.00 am  
to 6.00 pm.

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## **Museu Fundação Oriente**

Av. Brasília, Doca de Alcântara (Norte).  
Tel: +351 213 585 200  
Auditorium [355 seats]

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October 20 to 28:

saturday to thursday,  
from 10.00 am to 6.00 pm

friday, from 10.00 am  
to 10.00 pm

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## **Palácio do Príncipe Real**

Praça do Príncipe Real, 19.  
Tel: +351 911 971 780



# TICKETS

Tickets on sale from September 29 at the central ticket office (Culturgest) and Ticketline.

At Culturgest, a central ticket office sells tickets for all Doclisboa sessions. In the case of Cinemateca Portuguesa, Museu Calouste Gulbenkian (Modern Collection) and Museu do Oriente, only until the day prior to the session (on the day of the session the ticket must be bought at each venue's ticket office).

The Doclisboa book of tickets can be bought at the Festival central ticket office (Culturgest) and at São Jorge, and can be used for all sessions (with the exception of the opening and closing sessions). The exchange for tickets for the sessions at Cinemateca Portuguesa, Museu Calouste Gulbenkian (Modern Collection) and Museu do Oriente can only be made at the central ticket office and until the day prior to the session. The exchange for tickets is not limited to one per session.

## Ticketline

Tickets on sale at [www.ticketline.sapo.pt](http://www.ticketline.sapo.pt), Fnac, Worten, El Corte Inglés, C. C. Dolce Vita, Casino de Lisboa, Galerias Campo Pequeno, Agências Abreu, A.B.E.P., MMM Ticket, C. C. Mundicenter, U-Ticketline, C.C.B and Shopping Cidade do Porto

## Information and bookings:

dial +351 1820 (24h) | From outside the country dial +351 217 941 400

	No discount tickets normal ticket	Discount tickets	School groups <sup>[6]</sup> at least 10 people	Vouchers	Accreditations <sup>[7]</sup> Film industry professionals	Accreditations <sup>[7]</sup> Students
• Culturgest	4,00 €	3,50 € <sup>[1]</sup> 2,00 € <sup>[2]</sup>	1,00 € (per person)			
• Cinema São Jorge	4,00 €	3,50 € <sup>[1/3]</sup> 2,00 € <sup>[2]</sup>	1,00 € (per person)	16,00 € (5 tickets)		
• Cinemateca Portuguesa - Museu do Cinema	3,20 €	2,15 € <sup>[4]</sup> 1,35 € <sup>[5]</sup>	—	30,00 € (10 tickets)	60,00 €	35,00 €
• Museu Calouste Gulbenkian (Coleção Moderna)	4,00 €	3,50 € <sup>[1]</sup> 2,00 € <sup>[2]</sup>	1,00 € (per person)	55,00 € (20 tickets)		
• Museu Fundação Oriente						
• Passages	Free admittance. Tickets need to be picked up beforehand at Museu Calouste Gulbenkian — Modern Collection.					

- 1 Under 30, over 65 and unemployed upon presentation of the IEFP card
- 2 Apordoc members upon presentation of the Apordoc Member card and some other identification card.
- 3 C.M.L. workers
- 4 Students, holders of the Cartão Jovem card, retired, and pensioners
- 5 Cinemateca Portuguesa members and film students.
- 6 With the exception of the opening and closing sessions.
- 7 Available at [doclisboa.org/acreditacoes](http://doclisboa.org/acreditacoes) from September 26

### • Docs 4 Kids workshops for families

Normal ticket – €4  
Inatel Foundation members – €3.50  
Sold at Cinema São Jorge. Bookings must be made beforehand.  
Bookings: [servico.educativo@doclisboa.org](mailto:servico.educativo@doclisboa.org)

### • Docs 4 Kids workshops for schools

€1 per child (at least ten students). Tickets must be booked and picked up beforehand.  
Bookings: [servico.educativo@doclisboa.org](mailto:servico.educativo@doclisboa.org)

**All films are subtitled in Portuguese and English with the exception of those whose filmmakers requested not to.**

Festival films rating: **All films rated PG-12 except:**

*A German Life*, *The Human Surge* and *Mapplethorpe* – R-16;

*Rocco* – R-18.

**Programme may be subject to changes**

# CONFIRMED GUESTS

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## Opening Session

Andrés Duque – Director – Oleg y Las Raras Artes	OCT 19 – OCT 21
Marta Andrew – Producer	

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## International Competition

Daichi Sugimoto – Director – A Road	
Felix Rehm – Director – The Bird and Us	OCT 22 – OCT 25
Federica Di Giacomo – Director – Liberami	OCT 26 – OCT 29
Joana Hadjithomas, Khalil Joreige – Director – Ismyrne	
Kimi Takesue – Director – 95 and 6 to Go	OCT 20 – OCT 30
Laura Huertas Millán – Director – Sol Negro	OCT 24 – OCT 27
Louis Henderson – Director – The Sea is History	OCT 20 – OCT 30
Ludovica Tortora de Falco – Director – Do Not Touch Me!	
Maria Giovanna Cicciari – Director – Atlante 1783	OCT 25 – OCT 27
Maximiliano Schonfeld – Director – La Siesta del Tigre	OCT 27 – NOV
4 Nicolas Klotz, Elisabeth Perceval – Directors – Mata Atlántica	OCT 21 – OCT 24
Pierre-François Sauter – Director – Calabria	OCT 20 – OCT 30
Pippo Delbono – Director – Vangelo	OCT 21 or 22 – OCT 24 or 25
Richard Beenen – Producer – 95 and 6 to Go	OCT 20 – OCT 30
Rita Azevedo Gomes – Director – Correspondências	
Theo Anthony – Director – Rat Film	OCT 23 – OCT 27
Yuki Kawamura – Director – Un ami de Sibérie	

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## New Visions

Boris Lehman – Director – Oublis, Regrets et Repentirs	OCT 22 – OCT 31
Jung Sung-il – Director – Night and Fog in Zona	OCT 27 – NOV 2
Louidgi Beltrame – Director – El Brujo	
Luke Fowler – Director – The Poor Stockinger, the Luddite Cropper and the deluded followers of Joanna Southcott, Depositions, To the Editor of Amateur Photographer	OCT 27 – OCT 20
Mike Hoolboom – Director – Incident Reports; We Make Couples	OCT 22 – OCT 27
Nicolas Klotz – Director – Vendredi 13	OCT 21 – OCT 24
Ruth Beckermann – Director – The Dreamed Ones	

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## “Peter Watkins” Retrospective

Patrick Watkins – Speaker – Peter Watkins

OCT 25 – OCT 30

Leo Goldsmith – Film Critic

OCT 20 – OCT 24

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## “For an Impossible Cinema: Documentary and Avant-Garde in Cuba” Retrospective

José Manuel González – Speaker – Museo Reina Sofia

OCT 26 – OCT 30

Lola Calviño – Curator, Programmer – Cinemateca de Cuba

Michael Chanan – Curator – University of Roehampton

OCT 20 – OCT 31

Raquel Ribeiro – Journalist, Writer

OCT 25 – OCT 27

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## Da Terra à Lua

Avi Mograbi – Director – Between Fences

OCT 25 – OCT 29

Catarina Alves Costa – Director – A room in the house

Christian Krönes, Florian Weigensamer, Roland Schrotthofer, Olaf S. Müller  
– Director – A German Life

Michael Palm – Director – Cinema Futures

Michael Chanan – Director – Money Puzzles

20 OUT – 31 OUT

Richard Brouillette – Director – Oncle Bernard

23 OUT – 30 OUT

Teresa Villaverde – Director – Paris 15/16

Tom Fassaert – Director – A Family Affair

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## Heart Beat

Elise Roodenburg, Fleur Beemster – Directors – Inside the Mind of Favela Funk

OCT 27 – OCT 30

Kikol Grau – Director – Las más macabras de las vidas

OCT 25 – OCT 27

Thierry Demaiziere – Director – Rocco

Tim & Barry – Director – Sons do Gueto

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## Doc Alliance

Lech Gnoinsky, Marek Gajczak – Directors – Against the Stream

OCT 24 – OCT 26

Karen Akerman – Director – Confidente, Talvez Deserto Talvez Universo

OCT 21 – OCT 29

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## **Arché**

<b>Gonzalo de Pedro</b> – Director – Margenes	<b>OCT 27 – NOV 2</b>
<b>Jasmin Basic</b> – Masterclass	<b>OCT 27 – OCT 30</b>
<b>Javier Packer Comyn</b> – CBA	<b>OCT 27 – NOV 1</b>
<b>João Tabarra</b> – Masterclass	<b>OCT 24 – OCT 30</b>
<b>Luciano Rigolini</b> – Tutor Arché	<b>OCT 23 – OCT 30</b>
<b>Marta Andreu</b> – Tutor Arché	<b>OCT 16 – OCT 30</b>
<b>Jean-Pierre Rehm</b> – Masterclass – FIDMarseille	<b>OCT 26 – OCT 30</b>
<b>Olivier Marboeuf</b> – Masterclass	

# TEAM

## Organisation

Apordoc - Portuguese  
Documentary Association

## Co-Production

Culturgest  
Cinema São Jorge

## Peter Watkins Retrospective

### Co-Production

Cinemateca Portuguesa  
- Museu do Cinema

## For an Impossible Cinema:

### Documentary and Avant-Garde in Cuba Retrospective

#### Co-Production

Museo Reina Sofia (Spain)  
with the collaboration  
of Cinemateca de Cuba

## Passages Co-Production

Calouste Gulbenkian  
Foundation

## Direction

Cíntia Gil  
Davide Oberto

## Associate Programmer

Agnès Wildenstein

## For an Impossible Cinema:

### Documentary and Avant-Garde in Cuba Retrospective Curator

Michael Chanan

## Peter Watkins Retrospective Curator

Pedro Fortes

## Peter Hutton Homage

Luke Fowler  
Rinaldo Censi

## Correspondence Films

Cíntia Gil  
Tomás Baltazar

## Programme

Agnès Wildenstein  
Ana Pereira  
(Doc Alliance,  
Cinema of Urgency)  
Cíntia Gil  
Davide Oberto  
Joana Galhardas  
(Green Years)  
Joana Sousa  
(Heart Beat, Green Years)  
Justin Jaeckle  
Miguel Ribeiro  
Pedro Fortes  
Teresa Sequeira  
(Heart Beat)  
Tomás Baltazar

## Passages Artist

Luciana Fina

## Arché Workshops

Luciano Rigolini  
Marta Andreu

## Programme Coordinators

Joana Sousa  
Miguel Ribeiro

## Production Director

Joana Gusmão

## Sponsors

Joana Gusmão  
Glenda Balucani  
Teresa Sequeira

## Executive Producer

Glenda Balucani

## Extensions and Doc Alliance Producer

Ana Pereira

## Production Assistant

Benedita Blattmann

## Educational Service

Ana Pereira  
(Coordinator)  
Cláudia Alves  
(Design and Training)  
Pedro Fortes  
(Programme)

## Arché

Ana Pereira  
Glenda Balucani

## Print Traffic

Joana Galhardas

## Communication Coordinator

Teresa Sequeira

## Press Office

Teresa Sequeira  
João Ricardo Oliveira

## Communication Assistant

Beatriz Vasconcelos

## Publications

Nuno Ventura Barbosa  
(Coordinator and Editor)  
Teresa Sequeira  
(Production)

## Translations

João Ricardo Oliveira  
Nuno Ventura Barbosa

## Graphic Design

Pedro Nora

## Assistant Designer

Ana Braga

## Webdesign

Sara Orsi

## Audiovisual Coordinator

Ieva Sakalyte

## Audiovisual Coverage

ETIC

## Video Spot

FBAUL

## Guest Office

Bruno Coelho  
Juliette Canon  
(Assistant)

## Volunteers Coordinator

Babette Dieu

## Ticket Office Management

Bruno Sousa

## Invitations

Margarida Pereira  
Joana Carneiro  
(Assistant)

## Cinema Supervisors

Inês Freire  
Isabel Cordovil  
João Romãozinho

## Translation and Subtitling

Filipa Veiga  
João Ricardo Oliveira  
José Dias  
Luca D'Introno,  
Mariana Dias  
Paulo Montes  
Sara Gil  
Sónia Antunes

## Technical Supervisor

Rodrigo Dâmaso

## Projectionists

Carlos Manuel Fernandes  
Luzia Guerreiro Valente

## IT Support

Nelson Lopes - naoarranca.com

## Drivers

Nuno Barroso  
José Spínola

## Treasurer and Accounting

Ana Flores - Enumerate

## Catering

Gertal

# CONTACTS

## **Communication Coordinator**

Teresa Sequeira

[teresa.sequeira@doclisboa.org](mailto:teresa.sequeira@doclisboa.org)

916 815 507

## **Press Office**

João Ricardo Oliveira

[press@doclisboa.org](mailto:press@doclisboa.org)

913 173 400

## **Full programme available in**

[doclisboa.org](http://doclisboa.org)

## **For images, support materials and digital dossier**

[www.doclisboa.org](http://www.doclisboa.org) -> Imprensa

ORGANIZAÇÃO

**apordoc**  
ASSOCIAÇÃO PELO DOCUMENTÁRIO

FINANCIAMENTO

Co-funded by the European Union    

CO-PRODUÇÃO RETROSPECTIVA  
POR UM CINEMA IMPOSSÍVEL:  
DOCUMENTÁRIO E VANGUARDA  
EM CUBA

EM COLABORAÇÃO COM

 **Cinemateca de Cuba**

CO-PRODUÇÃO PASSAGENS

 **FUNDAÇÃO CALOUSTE GULBENKIAN**

PARCERIA ESTRATÉGICA

 **EGEAC**

CO-PRODUÇÃO

FUNDAÇÃO CAIXA GERAL DE DEPÓSITOS  
**Culturgest**

**CINEMA SÃO JORGE**

CO-PRODUÇÃO  
RETROSPECTIVA  
PETER WATKINS

 **cinemateca portuguesa**



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PRODUÇÃO

 **PASSAGENS**

PRODUTORA ASSOCIADA

 **laf studio** |  **TERRATREME**

FINANCIAMENTO

APOIOS

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SEGUROS DESDE 1888

APOIOS / EQUIPAMENTOS

 **cineset** |  **SCREEN MIGUEL NABINHO** | **RICOCHETE FILMES**