

16º  
INTERNATIONAL  
FILM FESTIVAL

'18

# doclisboa

PRESS KIT

18-28.10

# INDEX

<b>Doclisboa'18 in numbers</b>	<b>3</b>
<b>Doclisboa'18</b>	<b>5</b>
<b>Programme</b>	
Opening Session and Closing Session	<b>7</b>
International Competition	<b>8</b>
Portuguese Competition	<b>10</b>
New Visions	<b>12</b>
Luis Ospina Retrospective	<b>17</b>
Focus: Sailing The Euphrates, Travelling The Time Of The World	<b>24</b>
Heart Beat	<b>28</b>
From The Earth To The Moon	<b>29</b>
Cinema of urgency	<b>33</b>
Green Years	<b>34</b>
<b>Arché</b>	<b>37</b>
<b>Jury</b>	<b>39</b>
<b>Guests</b>	<b>44</b>
<b>Partners</b>	<b>57</b>

# DOCLISBOA'18 IN NUMBERS

**243 FILMS**

**54 COUNTRIES**

**68 WORLD PREMIERES**

**22 INTERNATIONAL PREMIERES**

**59 PORTUGUESE FILMS**

**22 FIRST WORKS**

## NUMBER OF FILMS BY SECTION:

Opening Session **1**

Closing Session **1**

International Competition **22**

Portuguese Competition **18**

New Visions **43**

Heart Beat **27**

From the Earth to the Moon **23**

Luis Ospina Retrospective **33**

Luis Ospina: Carte Blanche **10**

Focus Euphrates **20**

Cinema of Urgency **3**

Green Years **23**

Green Years - Special Sessions KASK **12**

## **NUMBER OF PREMIERES BY SECTION:**

**Opening Session 1 Portuguese**

**Closing Session 1 Portuguese**

**International Competition 10 World | 12 International**

**Portuguese Competition 14 World | 4 Portuguese**

**New Visions 10 World | 2 International | 3 European | 15 Portuguese**

**Luis Ospina Retrospective 1 World | 1 International | 6 European | 23 Portuguese**

**Focus Euphrates 1 World**

**From the Earth to the Moon 5 World | 2 International | 1 European | 13 Portuguese**

**Heart Beat 4 World | 14 Portuguese**

**Green Years 20 World**

**Green Years – Special Sessions KASK 5 World | 6 International | 1 Portuguese**

## **NUMBER OF COUNTRIES BY SECTION:**

**Opening Session 1**

**Closing Session 1**

**International Competition 22**

**Portuguese Competition 8**

**New Visions 16**

**Luis Ospina Retrospective 1**

**Luis Ospina: Carte Blanche 2**

**Focus Euphrates 9**

**From the Earth to the Moon 23**

**Heart Beat 14**

**Cinema of Urgency 4**

**Green Years 8**

**Green Years – Special Sessions KASK 5**

# DOCLISBOA'18

Filmmaker Luis Ospina, whose full retrospective we present, provided us with some of the key tools to think about films. To film may encompass a gesture of friendship, to put one's foot down with plenty of irony and a blood pact with cinema itself all at once. Luis Ospina is a kind of "cinophile punk" (we called him that and he wasn't mad about it)—he knows film history as few others do, he also programmes films in his Cali Festival, and he makes use of that heritage to come up with an uncompromised, improper, truly shameless cinema, acknowledging feelings, emotions, hardships, frailties and all his great, generous desires. Luis Ospina at Doclisboa, his presence with his films, is a joyful occasion to be with cinema – not only his, but also that of others through the films he chose for us, in a kind of family album of his cinephile loved ones.

"Sailing the Euphrates, Travelling in the Time of the World" stemmed from our trust in cinema's ability to produce memory, and through it to help us put our day and age into perspective, based on the idea of possibility, and not of a motionless closing. The Euphrates River's landscapes belong to our collective origins, they feature in the images and narratives that we've learned to be the founders of our worldview. Today, however, those same landscapes have turned into something else. And this could be one of the "centres" of the world—a place where we can sense our common past, and face our collective monsters, in a deaf, continuous conflict that may lead to perceive a founding crime of what we've been taught to call civilisation. This focus retrieves the cinema that bore witness to those landscapes, their silent transformation, and the imaginations that took place in them and that remind us today of what no longer exists but on images and on the memories of the living. On the other hand, we respond to the present: an expanded cinema performance and a filmmaking lab, in which one questions cinema as a matter of urgency and shares current methodologies.

We designed the small “Transmission, Imagined Territories” focus under this idea of heritage and imagination. It could include films from several other sections within the festival. In fact, the connection to an inherited past and the liberation of possible, but only imagined territorialities may well be an intrinsic quality of cinema. We nonetheless tried to materialise. In what way does someone’s distance to his homeland, death or political history result in a new, unique territoriality that is only possible on film? In what way do these films free the virtualities hidden in their filmmakers’ past, enabling them to draw fleeting places of belonging, into which no one enters but them and us, their spectators? Perhaps there is another way of experiencing intimacy when it comes to cinema, that is less about what cannot be shared but in proximity, and more about what is only shared in the creative distance between beings—there’s a pyramid, after all, and it is probably the space between myself, sitting in the dark of a film theatre, and a Taiwan that is but imagined.

Filmmakers Jean-François Stévenin, James Benning and Mike Hoolboom will revisit their work with us (in the case of Stévenin, not only the films he directed, but also two films in which he featured as an actor). Three radical filmmakers in the best sense of the word: they have a personal and non-transferable relation with time (both cinematic and vital), and their experimentation takes root in what may be an absolute trust in images and in cinema.

This edition also comprises two plural competitions with very different films, but plenty of resonances and tensions, featuring distinct generations of filmmakers, all of which resistant and restless enough to go through us and settle in the Festival, forcing us to request them the honour of being able to show them. We only like to screen films that displace us, twist us, accuse us and even us out, and that demand us to be worthy of them, so that we may look at them as equals. What we did throughout this year was to stand face to face with the films, learning from them how to measure up to them.

Cíntia Gil, Davide Oberto  
The Direction of Doclisboa

# OPENING SESSION AND CLOSING SESSION

## OPENING SESSION

*The Waldheim Waltz // Waldheims Walzer*, Ruth Beckermann,  
Austria, 2018, 94'

**PORTUGUESE PREMIERE**

## CLOSING SESSION

*Infinite Football // Fotbal Infinit*, Corneliu Porumboiu, Romania, 2018, 71'

**PORTUGUESE PREMIERE**

# INTERNATIONAL COMPETITION

<i>12 AND 24 // 12 HAGO 24</i> , Kim Namsuk, South Korea, USA, 2018, 102'	INTERNATIONAL PREMIERE
<i>Antecâmara</i> , Jorge Cramez, Portugal, 2018, 52'	WORLD PREMIERE
<i>Brisseau - 251, Marcadet's Street // Brisseau - 251 rue Marcadet</i> , Laurent Achard, France, 2018, 55'	WORLD PREMIERE
<i>From the Land // Là où la terre</i> , Ramona Bădescu, Jeff Silva, France, USA, 2018, 30'	INTERNATIONAL PREMIERE
<i>Goodnight &amp; Goodbye</i> , Yao-Tung Wu, Taiwan, 2018, 66'	INTERNATIONAL PREMIERE
<i>Greetings From Free Forests</i> , Ian Soroka, USA, Slovenia, Croatia, 2018, 99'	INTERNATIONAL PREMIERE
<i>Komodo Dragons // Warany z Komodo</i> , Michał Borczuch, Poland, 2018, 71'	INTERNATIONAL PREMIERE
<i>Mangrove // Maré</i> , Amaranta Cesar, Brazil, 2018', 23'	INTERNATIONAL PREMIERE
<i>Miró. Traces of Oblivion // Miró. Las huellas del olvido</i> , Franca González, Argentina, Ecuador, 2018, 91'	INTERNATIONAL PREMIERE
<i>Monologue // Monolog</i> , Otto Lakoba, Russia, 2017, 27'	INTERNATIONAL PREMIERE
<i>Odyssey</i> , Sabine Groenewegen, The Netherlands, Belgium, France, Portugal, 2018, 63'	WORLD PREMIERE
<i>Resurrection // An-Noushour</i> , Orwa Al Mokdad, Syria, Lebanon, 2018, 18'	WORLD PREMIERE



<i>Reunion // Reunión</i> , Ilan Serruya , Spain, 2018, 65'	<b>WORLD PREMIERE</b>
<i>Silent Streams // Les grands squelettes</i> , Philippe Ramos, France, 2018, 70'	<b>INTERNATIONAL PREMIERE</b>
<i>That Summer Without a Home // Aquel verano sin hogar</i> , Santiago Reale Argentina, 2018, 10'	<b>WORLD PREMIERE</b>
<i>The Guest // Gość</i> , Sebastian Weber, Poland, 2018, 31'	<b>INTERNATIONAL PREMIERE</b>
<i>Their Own Republic // Svoya respublika</i> , Aliona Polunina, Russia, 2018, 70'	<b>INTERNATIONAL PREMIERE</b>
<i>To War // Para la guerra</i> , Francisco Marise, Argentina, Spain, Portugal, Panama, 2018, 65'	
<i>Topo y Wera</i> , Jean-Charles Hue, France, 2018, 49'	<b>WORLD PREMIERE</b>
<i>Tripoli Tide // Gazr Trablos</i> , Ahmed Elghoneimy Lebanon, Egypt, Emirados Árabes Unidos, Germany, 2018, 16'	<b>WORLD PREMIERE</b>
<i>We Are the Sons of Your Rocks // Sinovi smo tvoga stijinja</i> , Ivan Salatic Montenegro, 2018, 34'	<b>WORLD PREMIERE</b>
<i>What Madness // Quelle folie</i> , Diego Governatori, France, 2018, 85'	<b>INTERNATIONAL PREMIERE</b>

# PORTUGUESE COMPETITION

<i>Alis Ubbo</i> , Paulo Abreu, Portugal, 2018, 64'	<b>WORLD PREMIERE</b>
<i>Almirante Reis Avenue in 3 Movements</i> , Renata Sancho, Portugal, 2018, 65'	<b>WORLD PREMIERE</b>
<i>Around the World When You Were 30</i> , Aya Koretzky Portugal, 2018, 111'	<b>WORLD PREMIERE</b>
<i>Ashore</i> , Leonor Teles, Portugal, 2018, 82'	<b>PORTUGUESE PREMIERE</b>
<i>Cows and Queens</i> , Laura Marques, Portugal, 2018, 38'	<b>PORTUGUESE PREMIERE</b>
<i>Day Shift</i> , Pedro Florêncio, Portugal, 2018, 119'	<b>WORLD PREMIERE</b>
<i>Earth</i> , Hiroatsu Suzuki, Rossana Torres, Portugal, 2018, 60'	<b>WORLD PREMIERE</b>
<i>Extinction</i> , Salomé Lamas, Portugal, Germany, 2018, 80'	<b>PORTUGUESE PREMIERE</b>
<i>Haunted House</i> , Júlio Alves, Portugal, 2018, 55'	<b>WORLD PREMIERE</b>
<i>Il Sogno Mio d'Amore</i> , Nathalie Mansoux, Miguel Moraes Cabral Portugal, 2018, 101'	<b>PORTUGUESE PREMIERE</b>
<i>In the Clouds</i> , Ida Marie Gedbjerg Sørensen, Belgium, Hungary,	<b>WORLD PREMIERE</b>
<i>Marconi City</i> , Ricardo Moreira, Portugal, 2018, 72'	<b>WORLD PREMIERE</b>
<i>Mood Keep</i> , Alice dos Reis, The Netherlands, Portugal, 2018, 14'	<b>WORLD PREMIERE</b>

<i>Rituals of Thought</i> , Rayna Teneva, Bulgaria, Germany, Portugal, 2017, 6'	<b>WORLD PREMIERE</b>
<i>Secret History of the Aircraft</i> , João Manso, Portugal, 2018, 14' Portugal, 2018, 40'	<b>INTERNATIONAL PREMIERE</b>
<i>Skin of Light</i> , André Guiomar, Mozambique, Portugal, 2018, 19'	<b>WORLD PREMIERE</b>
<i>Sunstone</i> , Filipa César, Louis Henderson, Portugal, 2018, 35'	<b>PORTUGUESE PREMIERE</b>
<i>Wild Berries</i> , Marianna Vas, Hedda Bednarszky, Romulus Balazs Romania, Portugal, Hungary, 2018, 20'	<b>WORLD PREMIERE</b>

# NEW VISIONS

## INVITED DIRECTOR: James Benning

*11x14*, James Benning, USA, 1977, 82'

PORTUGUESE PREMIERE

*L. Cohen*, James Benning, USA, 2017, 48'

PORTUGUESE PREMIERE

*measuring change*, James Benning, USA, 2016, 61'

PORTUGUESE PREMIERE

## INVITED DIRECTOR: Mike Hoolboom

*3 Dreams of Horses*, Mike Hoolboom, Canada, 2018, 6'

EUROPEAN PREMIERE

*House of Pain*, Mike Hoolboom, Canada, 2018, 50'

WORLD PREMIERE

*After the American Election*, Mike Hoolboom, Canada, 2018, 4'

WORLD PREMIERE

*I Saw Him There*, Mike Hoolboom, Canada, 2018, 5'

WORLD PREMIERE

*Aftermath*, Mike Hoolboom, Canada, 2018, 75'

WORLD PREMIERE

## THE FILMS OF Jean-François Stévenin

*Mountain Pass // Passe montagne*, Jean-François Stévenin,  
France, 1978, 113'

RESTORED PRINT

*Double Gentlemen // Double messieurs*, Jean-François Stévenin, France, 1986, 92' **RESTORED PRINT**

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*Mischka*, Jean-François Stévenin, France, 2002, 118' **RESTORED PRINT**

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**FOCUS: TRANSMISSION, IMAGINED TERRITORIES**

*NO ONE COMES BACK FROM TRAVELS, The Road Ended at the Beach*, Philip Hoffman, Canada, 1983, 33'

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*Through the Years // Nian Qu Nian Lai*, Yao-Chi Chen, Taiwan, 1964, 11' **EUROPEAN PREMIERE**

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*The Mountain // Shang Shan*, Yao-Chi Chen, Taiwan, 1966, 19' **EUROPEAN PREMIERE**

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*Return // Retour*, Pang-Chuan Huang, France, 2017, 20' **PORTUGUESE PREMIERE**

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*Life on Earth // La Vie sur terre*, Abderrahmane Sissako, France, Mali, Mauritania, 1998, 61'

*Paul Is Dead // Paul est mort*, Antoni Collot, France, 2018, 88' **INTERNATIONAL PREMIERE**

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*Who Invented the Yoyo? Who Invented the Moon Buggy? // Sinong lumikhang Yoyo? Sinong lumikha ng Moon Buggy?*, Kidlat Tahimik, Filipinas, RFA, 1979, 92'

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*Going South*, Dominic Gagnon, Canada, 2018, 108' **PORTUGUESE PREMIERE**

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*Yasirée Trance*, Rocío Barbenza, Argentina, 2018, 104' **WORLD PREMIERE**

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## **COMMUNION LOS ANGELES**

*The Gas Station*, John Carpenter, USA, 1993, 25'

*Communion Los Angeles*, Adam R. Levine, Peter Bo Rappmund, USA, 2018, 68'

**PORTUGUESE PREMIERE**

## **FORENSIC IMAGES**

*Evidence*, Chesterfield Police (PC Saunders), United Kingdom, 1935, 14'

*The Sleeper // Die Schläferin*, Alex Gerbaulet, Germany, 2018, 17'

**INTERNATIONAL PREMIERE**

*Monelle*, Diego Marcon, Italy, 2017, 17'

**PORTUGUESE PREMIERE**

*Watching the Detectives*, Chris Kennedy, Canada, 2017, 37'

**PORTUGUESE PREMIERE**

## **OBJECTS BETWEEN US**

*A Human Voice // Una Voce Umana*, Roberto Rossellini, Italy, 1948, 35'

*Objetos entre Nós // Objects Between Us*, Júlio Alves, Portugal, 2018, 26'

**WORLD PREMIERE**

## **TERRORISMO DE AUTOR**

*The Dead (An Opinion Poll) // Los muertos (un sondeo demoscópico)*, Terrorismo de Autor, Spain, 2014, 2'

**PORTUGUESE PREMIERE**

*I Believe It // Yo me lo creo*, Terrorismo de Autor, Spain, 2016, 41'

**PORTUGUESE PREMIERE**

*Social Responsibility // Obra social*, Terrorismo de Autor, Spain, 2013, 6' **PORTUGUESE PREMIERE**

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*1 Euro All Inclusive // Los artistas de todo a 1 euro*, Terrorismo de Autor, Spain, 2015, 26' **PORTUGUESE PREMIERE**

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*The Grand Illusion // La gran ilusión*, Terrorismo de Autor, Spain, 2017, 11' **PORTUGUESE PREMIERE**

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### **THE LIVING AND THE DEAD**

*A Moon Made of Iron // Una luna de hierro*, Francisco Rodríguez, Chile, France, 2017, 29' **PORTUGUESE PREMIERE**

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*Trinta lumes // Thirty Souls*, Diana Toucedo, Spain, 2018, '81 **PORTUGUESE PREMIERE**

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### **ON ATTENTION**

*Ensaio para Mão Esquerda*, Ângelo de Sousa, Portugal, 1998, 13'

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*Chão (1a Experiência)*, Ângelo de Sousa, Portugal, 1972, 6'

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*A (Im)Permanência do Gesto/ The (Im)Permanence of the Gesture*, Manuel Botelho, Portugal, 2018, 27' **WORLD PREMIERE**

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*Marmeleiro (1)*, Ângelo de Sousa, Portugal, 1974, 13'

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*Your Charming Brown Eyes*, Rui Simões, Portugal, 2018, 23' **WORLD PREMIERE**

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*Ribeiro*, Ângelo de Sousa, Portugal, 1973, 23'

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*Actos de Cinema // Acts of Cinema*, Jorge Cramez, Portugal, 2018, 115'

**WORLD PREMIERE**

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*Centar*, Ivan Marković, Serbia, Germany, 2018, 49'

**WORLD PREMIERE**



# LUIS OSPINA RETROSPECTIVE

¡Que viva el cinema! \*

Doclisboa dedicates its 2018 author retrospective to Colombian filmmaker Luis Ospina. His accurate and humorous vision of his country, his strong passion for cinema and his commitment to the preservation of the past make him one of the most important figures in Latin America's recent film history.

Luis Ospina is born in Cali, Colombia. He studies cinema at UCLA where he directs his first film, *Acto de fe*, freely adapted from Jean-Paul Sartre's short story, *Erostratus*. Back home, in the early 1970s he becomes an active member of the Cali Group, living the cultural and political effervescence of that time. He founds Cali's Film Club and the film magazine *Ojo al Cine* with a group of close friends, including Andrés Caicedo and Carlos Mayolo. They begin shooting films. In 1971, Cali hosts the Pan American Games: in *Oiga, vea!*, Luis Ospina and Carlos Mayolo film the transformation of the city and the people who cannot afford to enter the stadiums with a strong political point of view and a pinch of irony. The most emblematic film of this period is *Agarrando pueblo* (1978): a film crew is making a documentary commissioned by a German TV, and it searches the streets of Cali for poor people, in order to show the film in Europe, make money out of it and become famous. This caustic satire on what they called *misery porn* is the last film Ospina co-directs with Carlos Mayolo. At the same time, they write the *misery porn* manifesto to blow the whistle.

Afterwards, and throughout his career, Luis Ospina dedicates several more documentaries to his hometown, describing its history, its changes and its inhabitants in every aspect: *Cali: de película* (1973), *Arte-sano cuadra a cuadra* (1988), *Adiós a Cali* (1990), *Cámara ardiente* (1990-1991), the crafts trilogy (1991) and the series

*Cali: ayer, hoy y mañana* (1995).

One of Luis Ospina's most remarkable qualities is his intellectual generosity. He makes films about Colombian artists in order to preserve their memory. Some of them are among his closest friends: *Andrés Caicedo: unos pocos buenos amigos* (1986), on the prolific film critic and writer who committed suicide at the age of 25; *Antonio María Valencia: música en cámara* (1987), on one of the most famous pianists and classical music composers of Colombia; *Fotofijaciones: retrato hablado de Eduardo Carvajal* (1989), on the photographer and cinematographer; *Nuestra película* (1993), with painter Lorenzo Jaramillo just before he died from AIDS; or *La desazón suprema: retrato incesante de Fernando Vallejo* (2003), on the writer of *La virgen de los sicarios*, among other novels—his friendship with Luis Ospina leads to Barbet Schroeder's eponymous film. In 1994, Luis Ospina's friendship with Chilean director Raúl Ruiz leads to a gothic short in the soap opera genre tradition: *Capítulo 66*.

An avid cinephile, the Colombian director makes a film about the first silent movie in his country, *En busca de "María"* (1985), a documentary about US silent films, *Slapstick: la comedia muda norteamericana* (1989), and an important series on the history of Colombian cinema, *De la ilusión al desconcierto: cine colombiano 1970 - 1995* (2007).

Luis Ospina is above all a free filmmaker who likes to break the rules, experiment and explore the borders between documentary and fiction, and who looks at the world with an irreverent sense of humour. In 1971, he shoots his tribute to Andy Warhol, *Autorretrato (dormido)*, in super 8mm. In 1972, *El bombardeo de Washington* uses 16mm film. When video appears, it offers him new possibilities—he makes video collages, from the short essay *Video (B)art(h)es* (2003) to the feature *Un tigre de papel* (2007). He is also a very skilled editor.

Being both a cinephile and a filmmaker, his two fiction feature films, *Pura sangre* (1982) and *Soplo de vida* (1999), are the glowing evidence of his incredible ability to play with genres—horror movie, film noir—all the while describing the corrupted Colombian society, ill with violence and madness.

In *Todo comenzó por el fin* (2015), he draws a self-portrait of the Cali Group, also known as Caliwood, that in the midst of the wild partying and the historical chaos of the 1970s and 80s were able to produce a body of work that is a fundamental part of Colombia's film heritage. This is the story of a generation. At the same time, he discovers he has serious health problems and includes it in the film.

Today he goes on filming and watching movies. He has been the artistic director of the Cali International Film Festival since 2009.

A carte blanche given to the director comprises five sessions, and includes surprises and findings to complement and complete the first full retrospective of Luis Ospina's work in Europe.

Agnès Wildenstein

\* Long live film!—*¡Que viva la música!* [Long live music!] is the title of Andrés Caicedo's masterpiece novel.

<i>Pure Blood // Pura Sangre</i> , Luis Ospina, Colombia, 1982, 100'	PORTUGUESE PREMIERE
<i>Breath of Life // Soplo de Vida</i> , Luis Ospina, Colombia, 1999, 111'	PORTUGUESE PREMIERE
<i>Video(b)art(h)es</i> , Luis Ospina, Colombia, 2003, 4'	PORTUGUESE PREMIERE
<i>Andrés Caicedo: A Few Good Friends // Andrés Caicedo: Unos Pocos Buenos Amigos</i> , Luis Ospina, Colombia, 1986, 82'	PORTUGUESE PREMIERE
<i>Antonio María Valencia: Music in Camera // Antonio María Valencia: Música en Cámara</i> , Luis Ospina, Colombia, 1987, 87'	PORTUGUESE PREMIERE
<i>Posthumous Self Portrait of Lorenzo Jaramillo // Autorretrato Póstumo de Lorenzo Jaramillo</i> , Luis Ospina, Colombia, 1993, 9'	PORTUGUESE PREMIERE
<i>Our Film // Nuestra Película</i> , Luis Ospina, Colombia, 1993, 95'	PORTUGUESE PREMIERE
<i>The Taste is Mine // Mucho Gusto</i> , Luis Ospina, Colombia, 1997, 139'	INTERNATIONAL PREMIERE
<i>The Supreme Uneasiness: Incessant Portrait of Fernando Vallejo // La Desazón Suprema: Retrato Incesante de Fernando Vallejo</i> , Luis Ospina, Colombia, 2003, 91'	PORTUGUESE PREMIERE
<i>A Paper Tiger // Un Tigre de Papel</i> , Luis Ospina, Colombia, 2007, 95'	PORTUGUESE PREMIERE
<i>It all started at the end // Todo Comenzó por el Fin</i> , Luis Ospina, Colombia, 2015, 209'	
<i>From Illusion to Bewilderment // De la Ilusión al Desconcierto: cine colombiano 1970 - 1995</i> , Luis Ospina, Colombia, 2007, 101'	EUROPEAN PREMIERE
<i>Listen, Look! // Oiga Vea!</i> , Luis Ospina e Carlos Mayolo, Colombia, 1972, 28'	PORTUGUESE PREMIERE

<i>The Vampires of Poverty // Agarrando Pueblo</i> , Luis Ospina e Carlos Mayolo, Colombia, 1978, 29'	PORTUGUESE PREMIERE
<i>Eye and view: the Artist's Life is in Danger // Ojo y Vista: Peligra la Vida del Artista</i> , Luis Ospina, Colombia, 1987, 27'	PORTUGUESE PREMIERE
<i>Act of Faith (Redux)// Acto de fe (Redux)</i> , Luis Ospina	PORTUGUESE PREMIERE
<i>Self-portrait (Asleep) // Autorretrato (Dormido)</i> , Luis Ospina, Colombia, 1971, 4'	PORTUGUESE PREMIERE
<i>The Bombing of Washington // El Bombardeo de Washington</i> , Luis Ospina, Colombia, 1921, 1'	PORTUGUESE PREMIERE
<i>Asunción</i> , Luis Ospina e Carlos Mayolo, Colombia, 1975, 17'	PORTUGUESE PREMIERE
<i>Chapter 66 // Capítulo 66</i> , Luis Ospina e Raúl Ruiz, Colombia, 1994, 27'	PORTUGUESE PREMIERE
<i>Hay que ser paciente // You Have to be Patient</i> , Luis Ospina, Colombia, 2015, 4'	EUROPEAN PREMIERE
<i>Selfish</i> , Luis Ospina, Colombia, 2018, 3'	WORLD PREMIERE
<i>In Search of "María" // En Busca de "María"</i> , Luis Ospina e Jorge Nieto, Colombia, 1985, 16'	PORTUGUESE PREMIERE
<i>Slapstick: North American Silent Comedy // Slapstick: La Comedia Muda Norteamericana</i> , Luis Ospina, Colombia, 1989, 53'	EUROPEAN PREMIERE
<i>Artisans Block by Block // Arte - Sano Cuadra a Cuadra</i> , Luis Ospina, Colombia, 1988, 27'	PORTUGUESE PREMIERE
<i>Goodbye to Cali // Adiós a Cali</i> , Luis Ospina, Colombia, 1990, 52'	PORTUGUESE PREMIERE

*Photofixations: Composite Sketch of Eduardo Carvajal //*  
*Fotofijaciones: Retrato Hablado de Eduardo Carvajal*, Luis Ospina,  
Colombia, 1989, 26' **EUROPEAN PREMIERE**

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*Cali on Film // Cali: de Película*, Luis Ospina e Carlos Mayolo, Colombia,  
1973, 14' **PORTUGUESE PREMIERE**

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*Hot Camera // Cámara Ardiente*, Luis Ospina, Colombia, 1990-91, 51' **EUROPEAN PREMIERE**

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*Cali: Yesterday, Today and Tomorrow // Cali: Ayer, Hoy y Mañana*,  
Luis Ospina, Colombia, 1995, 250' **EUROPEAN PREMIERE**

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### **TRILOGIA DE LOS OFICIOS**

*At Your Feet // Al Pie*, Luis Ospina, Colombia, 1991, 26' **PORTUGUESE PREMIERE**

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*At Your Head // Al Pelo*, Luis Ospina, Colombia, 1991, 26' **PORTUGUESE PREMIERE**

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*At Your Service // A La Carrera*, Luis Ospina, Colombia, 1991, 26' **PORTUGUESE PREMIERE**

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### **CARTE BLANCHE LUIS OSPINA**

*Our Lady of the Assassins // La virgen de los sicários*, Barbet Schroeder,  
France, 2000, 97'

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*Melodrama // Mélodrame*, Jean-Louis Jorge, France, 1976, 86'

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*Snow // Neige*, Juliet Berto, Jean-Henri Roger, France, Belgium, 1981, 90'

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*Dark Side of the Moon // Opération lune*, William Karel, France, 2000, 52'

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*A Movie*, Bruce Conner, USA, 1958, 12'

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*Cosmic Ray*, Bruce Conner, USA, 1961, 5'

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*Report*, Bruce Conner, USA, 1963-67, 13'

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*Marilyn Times Five*, Bruce Conner, USA, 1968-73, 14'

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*Crossroads*, Bruce Conner, USA, 1976, 37'

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*Easter Morning*, Bruce Conner, USA, 1966-2008, 10'

# FOCUS: SAILING THE EUPHRATES, TRAVELLING THE TIME OF THE WORLD

“Ho visto in sogno l’Eufrate,  
il suo decorso sonnolento tra  
tonfi di roditori e larghi indugi in sacche  
di fango orlate di ragnateli arborei.  
Chissà che cosa avrai visto tu in trent’anni  
(magari cento) ammesso che sia qualcosa di te.  
Non ripetermi che anche uno stuzzicadenti,  
anche una briciola o un niente può contenere il tutto.  
È quello che pensavo quando esisteva il mondo  
ma il mio pensiero svia, si appiccica dove può  
per dirsi che non s’è spento. Lui stesso non sa nulla,  
le vie che segue sono tante e a volte  
per darsi ancora un nome si cerca sull’atlante.”

In Eugenio Montale, Satura 1962-1970, Mondadori, Lo Specchio collection, 1971, Milan.

The Euphrates is a dream, a river, a myth, a space that does not exist, the Garden of Eden, Ararat, the (lost) ark, Mesopotamia, Babylon, the Eastern origin of the Western world.

2,700 km-long, the Euphrates is the result of the confluence of two main watercourses. The first one, the Kara Su, rises in Turkish Armenia, approximately 100 km from the south-western tip of the Black Sea. The other one, the Murat Su, rises roughly half way between Lake Van and Mount Ararat. After flowing for 1000 km in Turkish territory, it enters Syria, and finally Iraq, running for another 1000 km. Close to Basra, it joins the Tigris in the Shatt al-Arab, which empties into the Persian Gulf in a broad delta complex.



The Euphrates crosses political and sentimental borders in Armenia, Turkey, Kurdistan, Syria and Iraq, but it itself was a frontier—the northern frontier of the region comprising Palestine and Syria, stretching from Egypt to Babylon. During the Persian Empire, it divided West and East, as indicated in the expression “beyond the river”, and later on it also marked the eastern frontier of the Roman Empire.

How is one to tell the story of the Euphrates? How to do so through cinema?

Perhaps by letting oneself be carried away by the peaceful river current, like the red apples in *Nahapet*, by Henrik Malyan—the first cinematic, epic reading of the Armenian tragedy, which adapts Hrachya Kochar’s novel about a genocide survivor, and which was produced by Soviet Armenia—or by the boat belonging to *Zaman, l’homme des roseaux*, who leaves his paradise in order to treat his sick wife while in the background the war echoes cross this nearly clandestine production, contrary to Saddam Hussein’s regime, which is bordering collapse.

Our own Euphrates starts in Armenia with the first Armenian film, *Namus*, directed by Hamo Beknazaryan in June 1926. It is a silent film that narrates the everyday life of a small provincial town in the late 19<sup>th</sup> century. In Armenia, the 20<sup>th</sup> century starts with the genocide of its people, the legacy of a crumbling Ottoman Empire under the advances of European colonial powers that draw other borders, causing other conflicts and wounds that will cross the entire *Age of Extremes*, and that still bleed today.

And the Euphrates gathers the blood-red apples.

And cinema tells, witnesses and documents, but as it seeks to travel the river’s waters and follow time and space, it also discusses ghosts, what’s out of frame, and the before and after, almost trying to make reality and its myth coexist, which turns into a weapon for the truth and for survival, as we can see in *Éclats d’Arménie*, four short films by Jacques Kébadian.

For Euphrates is also the symbol of diaspora, of exile: the Iraqi Hebrews from *Baghdad Twist*, by Joe Balass, who are forced to leave Saddam Hussein’s Iraq in the late 1960s; but also the inhabitants of the Shatt al-Arab, which are sent to the border with Iran for war reasons, and then chased away by the pollution in the river (*Al-Ahwar* and *Sawt*, by Kassem Hawal); and even the “exiled films”, shot in captivity and secretly edited in exile, like the *Golden Palm*, *Yol*, which was accused of revealing another “imagined” territory”: Kurdistan.

The Euphrates is also a faded dream.

The dream of Pan-Arabism, of the socialist revolution embodied in the Baath Party both in Syria and Iraq; the dream of an investigating, popular, political cinema like the one carried out by Omar Amiralay, Oussama Mohammad and Mohammad Malas. A critical, significant cinema that was able to survive the war that still devastates Syria through a generation of film directors (who are exiled, and thus again a diaspora far off the river) capable of questioning the European and Western cinema's language and conscience, as the performance *Ghouta Expanded 2.0*, staged by Donatella Della Ratta, Ammar al-Beik and Aghyad Abou Koura, will show.

Davide Oberto

*Armenia, Cradle of Humanity*, Unknown author, Unknown origin, 1919-23, 4'

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*American Military Mission to Turkey and Armenia: The Expedition of John Harbord in Armenia*, USA Department of Defense, USA, 1919, 21'

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*Honor // Namus*, Hamo Beknazaryan, URSS , 1926, 83'

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*Life Triumphs // Nahapet*, Henrik Malyan, URSS , 1977, 92'

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*Yol: The Full Version*, Yilmaz Güney, Şerif Gören, Switzerland, Turkey, 1982–2017, 113' **RESTORED VERSION PREMIERED AT THE CANNES FILM FESTIVAL IN 2017**

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*Dreams of the City // Ahlam al-Medina*, Mohammad Malas, Syria, 1984, 130'

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*Stars in Broad Daylight // Nujim An-Nahar*, Oussama Mohammad, Syria, 1988, 105'

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*Essay on the Euphrates Dam // Mouhawala aan Sad al Fourat*, Omar Amiralay, Syria, 1970, 13'

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*Everyday Life in a Syrian Village // Al Hayat al Yawiyya fi Qariya Souriyya*, Omar Amiralay, Syria, 1974, 80'

*A Flood in Baath Country // Toofan fi Balad al Baas*, Omar Amiralay, France, 2003, 47'

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*Light and Shadows // Nouron wa Zilal*, Omar Amiralay, Oussama Mohammad, Mohammad Malas Syria, 1994, 52'

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*The Marshes // Al Ahwar*, Kassem Hawal, Iraq, 1976, 45'

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*Sound // Sawt*, Kassem Hawal, Iraq, 2018, 3'

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**WORLD PREMIERE**

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*Baghdad Twist*, Joe Balass, Canada, 2007, 34'

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*Zaman: The Man from the Reeds // Zaman, l'homme des roseaux*, Amer Alwan, France, Iraq, 2003, 78'

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## **ÉCLATS D'ARMÉNIE**

*Ani, the Town of 1000 Churches // Ani, la citta delle mille chiese*, Giovanni Vitrotti, Italy, 1911, 5'

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*Buwards*, Aïda Kébadian, Jacques Kébadian, France, 1979, 9'

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*Arménie 1900*, Jacques Kébadian, France, 1981, 14'

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*Colombe et Avédis*, Jacques Kébadian, France, 1981, 36'

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*Les Cinq soeurs*, Jacques Kébadian, France, 1984, 22'

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## **PERFORMANCE**

*Ghouta Expanded 2.0 2018 Reloaded*, Donatella Della Ratta, Ammar al-Beik, Aghyad Abou Koura, Italy, Syria, 2018, 60'

PERFORMANCE WITH FILM SCREENING AND READINGS

# HEART BEAT

## HEART BEAT OPENING SESSION

*Shut Up and Play the Piano*, Philipp Jedicke, Germany, United Kingdom  
2018, 82'

**PORTUGUESE PREMIERE**

## EXORCISING REALITY

*Friedkin Uncut* provides us with a glimpse of the life and career of William Friedkin, who left his mark on film, exploring genres and formats. Works such as *The French Connection* or *The Exorcist* left an imprint on the collective imaginary of several generations. At the age of 27, he directed his first film, *The People vs. Paul Crump*. Fairly unknown to the public, it also left its mark. We screen a restored print of the film to celebrate the beginning of a career spanning over 40 years.

*The People vs. Paul Crump*, William Friedkin, USA, 1962, 60'

.....  
*Friedkin Uncut*, Francesco Zippel, Italy, 2018, 107'

**PORTUGUESE PREMIERE**

## 3e SCÈNE - OPÉRA NATIONAL DE PARIS

*Les Indes galantes*, Clément Cogitore, France, 2017, 6'

.....  
*Le Feu au coeur*, Danielle Arbid, France, 2017, 9'

.....  
*C'est presque au bout du monde*, Mathieu Amalric, France, 2015, 16'

<i>Towards Silence // Vers le silence</i> , Jean-Stéphane Bron, France, 2017, 10'	
<i>The Lost Lake// Le Lac perdu</i> , Claude Lévêque, France, 2017, 8'	
<i>Fugue</i> , Thierry Thieû Niang, France, 2017,11	
<i>Antigone // Antígona</i> , Pedro González-Rubio, Mexico, 2018, 74'	<b>PORTUGUESE PREMIERE</b>
<i>Bad Reputation</i> , Kevin Kerslake, USA, 2018, 93'	<b>PORTUGUESE PREMIERE</b>
<i>Blue Note Records: Beyond the Notes</i> , Sophie Huber, Switzerland, USA, United Kingdom, 2018, 85'	<b>PORTUGUESE PREMIERE</b>
<i>The Blues Brothers</i> , John Landis, USA,1980, 133'	
<i>Bruk Out! A Dancehall Queen Documentary</i> , Cori Wapnowska, USA, 2017, 70'	<b>PORTUGUESE PREMIERE</b>
<i>Depeche Mode: 101</i> , David Dawkins, Chris Hegedus, D. A. Pennebaker, United Kingdom, USA, 1989, 120'	
<i>Deux, trois fois Branco, à la rencontre d'un producteur de legendes</i> , Boris Nicot, France, Portugal, 2018, 117'	<b>WORLD PREMIERE</b>
<i>Mstislav Rostropovich, the Indomitable Bow // Mstislav Rostropovich, l'archet indomptable</i> , Bruno Monsaingeon, France, 2017, 80'	<b>PORTUGUESE PREMIERE</b>
<i>Over the Limit, Marta Prus</i> , Poland, Germany, Finland, 2017, 74'	<b>PORTUGUESE PREMIERE</b>
<i>Partisan</i> , Lutz Pehnert, Matthias Ehlert, Adama Ulrichm, Germany, 2018, 130'	<b>PORTUGUESE PREMIERE</b>
<i>Pushkar Myths</i> , Kamal Swaroop, India, USA, 2017, 100'	<b>PORTUGUESE PREMIERE</b>

<i>Quatro Estações e Outono // Four Seasons and Autumn</i> , Pedro Sena Nunes, Portugal, 2018, 90'	<b>WORLD PREMIERE</b>
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<i>Songs for Madagascar</i> , Cesar Paes, Madagascar, France, United Kingdom, 2017, 88'	<b>PORTUGUESE PREMIERE</b>
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<i>Srbenka</i> , Nebojša Slijepčević, Croatia, 2018, 72'	<b>PORTUGUESE PREMIERE</b>
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<i>Stealing Rodin // Robar a Rodin</i> , Cristóbal Valenzuela Berríos, Chile, France, 2017, 80'	<b>PORTUGUESE PREMIERE</b>
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<i>Vadio</i> , Stefan Lechner, Portugal, 2018, 96'	<b>WORLD PREMIERE</b>
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<i>The Unicorn</i> , Isabelle Dupuis, Tim Geraghty, USA, 2018, 93'	<b>WORLD PREMIERE</b>
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<i>Westwood: Punk, Icon, Activist</i> , Lorna Tucker, United Kingdom, 2018, '78	<b>PORTUGUESE PREMIERE</b>

# FROM THE EARTH TO THE MOON

*Ava Yvy Vera - The Land of the Lightning's People // Ava Yvy Vera - A Terra do Povo do Raio*, Dulcidio Gomes, Edina Ximenes, Genito Gomes, Jhonaton Gomes, Jhonn Nara Gomes, Joilson Brites, Sarah Brites, Valmir Goncalves Cabreira, Brazil, 2016, 53' **PORTUGUESE PREMIERE**

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*Art and Hurt (Toxic Image on the Street) // A Arte que faz Mal à Vista*, Pedro Neves Marques, Portugal, 2018, 20' **WORLD PREMIERE**

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*Chaco*, Danièle Incalcaterra, Fausta Quattrini, Argentina, Italy, Switzerland, 2017, 109' **PORTUGUESE PREMIERE**

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*Clandestine Soul // Alma Clandestina*, Jose Barahona, Brazil, 2018, 100' **WORLD PREMIERE**

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*Dawn // Amanecer*, Carmen Torres, Colombia, Spain, 2018, 79' **PORTUGUESE PREMIERE**

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*Dead Souls // Si Hun Ling*, Wang Bing, China, France, 2018, 495' **PORTUGUESE PREMIERE**

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*Eldorado*, Markus Imhoof, Switzerland, Germany, 2018, 92' **PORTUGUESE PREMIERE**

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*Between God and I // Entre Eu e Deus*, Yara Costa, Mozambique, 2018, 60' **INTERNATIONAL PREMIERE**

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*Fahavalo Madagascar 1947*, Marie-Clemence Andriamonta-Paes, Madagascar, France, 2018, 91' **EUROPEAN PREMIERE**

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*Fahrenheit 11/9*, Michael Moore, USA, 2018, 127' **PORTUGUESE PREMIERE**

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*Graves Without a Name // Les Tombeaux sans noms*, Rithy Panh, France, Cambodia, 2018, 116'

<i>I diari di Angela – Noi due cineasti</i> , Angela Ricci Lucchi, Yervant Gianikian, Italy, 2018, 125'	<b>INTERNATIONAL PREMIERE</b>
<i>Monrovia Indiana</i> , Frederick Wiseman, USA, 2018, 144'	<b>PORTUGUESE PREMIERE</b>
<i>Of Fathers and Sons</i> , Talal Derki, Germany, Syria, Lebanon, Qatar, 2017, 99'	<b>PORTUGUESE PREMIERE</b>
<i>One or Two Questions // Unas preguntas</i> , Kristina Konrad, Germany, Uruguay, 2018, 237'	<b>PORTUGUESE PREMIERE</b>
<i>Pe San le – O Poeta de Macau</i> , Rosa Coutinho Cabral, Portugal, 2018, 94'	<b>WORLD PREMIERE</b>
<i>Samouni Road</i> , Stefano Savona, Italy, France, 2018, 126'	
<i>The Creator of Universes // El creador de universos</i> , Mercedes Dominioni Uruguay, 2018, 80'	<b>PORTUGUESE PREMIERE</b>
<i>The Most Beautiful Country in the World // Das schönste Land der Welt</i> , Željimir Žilnik, Austria, Slovenia, Serbia, Croatia, 2018, 102'	<b>WORLD PREMIERE</b>
<i>The Plan // O Plano</i> , Steve Sprung, Portugal, 2018, 222'	<b>WORLD PREMIERE</b>
<i>The Raft // Flotten</i> , Marcus Lindeen, Sweden, Denmark, Germany, USA, 2018, 98'	<b>PORTUGUESE PREMIERE</b>
<i>The Silence of Others</i> , Almudena Carracedo, Robert Bahar, Spain, USA, 2018, 96'	<b>PORTUGUESE PREMIERE</b>
<i>Yours in Sisterhood</i> , Irene Lusztig, USA, 2018, 101'	<b>PORTUGUESE PREMIERE</b>



# CINEMA OF URGENCY

## FOCUS: EQUIPE MEDIA

Sabbar Bani, from the Equipe Media collective, will present and comment on several films, and a debate will follow.

## Operações de Garantia da Lei e da Ordem

*Anti Disturb Manual*, Júlia Murat, Brazil, 2017, 84'

## KEEP SHOOTING

In June this year, the Israeli Parliament passed a bill that criminalises the capturing and disclosing of images of soldiers from the Israeli Defence Forces in the course of their work in the Occupied Palestinian Territories. New videos of those who resist and do not accept being silenced arrive in the Internet everyday—they are the only evidence of the ongoing violence.

## VIDEO, WEAPON AND SHIELD

After the screening of *Operações de Garantia da Lei e da Ordem*, and the series of videos from Keep Shooting, we set out to debate the importance of maintaining these images. Video as a tool of attack and defence, an element to disrupt power structures.

# GREEN YEARS

## GREEN YEARS - OPENING SESSION

*Where the Summer Goes (Chapters on Youth)*, David Pinheiro Vicente  
Portugal, 2018, 21'

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*Cold Day*, Cláudia Varejão, Portugal, 2009, 27'

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*Entretanto*, Miguel Gomes, Portugal, 1999, 25'

## GREEN YEARS

*24 Memórias por Segundo*, Carlos Miranda, Portugal, 2018, 21' **WORLD PREMIERE**

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*After the Fire*, Ahsan Mahmood, Portugal, 2018, 10' **WORLD PREMIERE**

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*A Malta da Farda Azul*, Bruno Ganhão, Portugal, 2018, 30' **WORLD PREMIERE**

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*Aurora*, Carlota Flor, Portugal, 2018, 12' **WORLD PREMIERE**

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*Cartografia de Um Ensaio*, Ana-Maria Basto, Portugal, 2018, 32' **WORLD PREMIERE**

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*Civitas*, André Sarmiento, Portugal, 2018, 12' **WORLD PREMIERE**

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*Clarice*, Anastasiya Adamenko, Portugal, 2018, 7' **WORLD PREMIERE**

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*Dona Carmélia*, Lucas Tavares, Portugal, 2018, 14' **WORLD PREMIERE**

<i>In the Middle of the Earth</i> , Teyama Alkamli, Portugal, Hungary, Belgium, 2018, 21'	<b>WORLD PREMIERE</b>
<i>Ínsula</i> , Luana Portella, Portugal, 2018, 18'	<b>WORLD PREMIERE</b>
<i>MECA</i> , Artur dos Reis, Portugal, 2018, 9'	<b>WORLD PREMIERE</b>
<i>Notes on Living</i> , Inês Pedrosa e Melo, USA, 2018, 5'	<b>WORLD PREMIERE</b>
<i>Ordinary Time</i> , Gonçalo Magalhães, Portugal, Macau, China, 2018, 74'	<b>WORLD PREMIERE</b>
<i>Roteiro das Almas</i> , Afonso Rapazote, Portugal, 2018, 16'	<b>WORLD PREMIERE</b>
<i>Song of the Bell</i> , Hosein Jalilvand, Portugal, Hungary, Belgium, 2018, 18'	<b>WORLD PREMIERE</b>
<i>Tabu, Propriedade Privada</i> , Maria Ganem, Brazil, Portugal, 2018, 8'	<b>WORLD PREMIERE</b>
<i>Terra Preta</i> , Francisco Fidalgo, Portugal, 2018, 16'	<b>WORLD PREMIERE</b>
<i>The Invisible Island</i> , Rui Almeida Paiva, Portugal, 2018, 45'	<b>WORLD PREMIERE</b>
<i>To My Parents</i> , Melanie Pereira, Portugal, Luxembourg, 2018, 30'	<b>WORLD PREMIERE</b>
<i>Try</i> , Mariana Santana, Portugal, 2018, 15'	<b>WORLD PREMIERE</b>

### **ROYAL ACADEMY OF FINE ARTS OF THE GHENT UNIVERSITY**

In this edition, the Green Years section welcomes the Royal Academy of Fine Arts of the Ghent University. The invited students from the 2018 class present their graduation works in four special sessions. Being a school that promotes interdisciplinary approaches, the films by their emerging talents comprise a rich and complex diversity of languages.

<i>Iboyah</i> , Vita Soul Wilmering, Belgium, 2018, 28'	<b>INTERNATIONAL PREMIERE</b>
<i>Pale Window</i> , David Slotema, Belgium, 2018, 24'	<b>WORLD PREMIERE</b>
<i>Video Home System</i> , Guusje America, The Netherlands, 2018, 37'	<b>INTERNATIONAL PREMIERE</b>
<i>The Fingers of Gold</i> , Olga Lombaers Muñoz, Belgium, 2018, 25'	<b>INTERNATIONAL PREMIERE</b>
<i>Whereto?</i> , Johnathan Cant, Belgium, 2018, 19'	<b>WORLD PREMIERE</b>
<i>Selva Cromática</i> , Luis Pizarro, Belgium, Peru, 2018, 58'	<b>INTERNATIONAL PREMIERE</b>
<i>Model Young Gestures</i> , Hannah Bailliu, Belgium, Portugal, United Kingdom, 2018, 33'	<b>INTERNATIONAL PREMIERE</b>
<i>Am Spring You Are Earth</i> , Mira de Boose, Belgium, 2018, 33'	<b>INTERNATIONAL PREMIERE</b>
<i>Waithood</i> , Louisiana Mees Fongang, Belgium, 2018, 22'	<b>WORLD PREMIERE</b>
<i>elephantfish</i> , Meltse Van Coillie, Belgium, 2018, 28'	<b>WORLD PREMIERE</b>
<i>Shōgun</i> , Manon De Sutter, Belgium, 2018, 21'	<b>INTERNATIONAL PREMIERE</b>
<i>Le Jeu de mariage</i> , Adina Balatova, Belgium, 2018, 29'	<b>INTERNATIONAL PREMIERE</b>

## Writing and Project Development Workshop

Tutor: Marta Andreu

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### PROJECTS:

*Love and Strange Fears* by Deborah Viegas

Production: Deborah Viegas (Brazil)

*H* by Carlos Pardos Ros

Production: Dvein Films (Spain)

*O Sul no Inverno* by Miguel Moraes Cabral, Nathalie Mansoux

Production: Garden Films (Portugal), Les Films du Balibari (France)

*O Tempo das Coisas* by Catarina Botelho

Production: Terratreme Filmes (Portugal, Spain)

## Viewing and Discussion of Final Projects Workshop

Tutor: Luciano Rigolini

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### PROJECTS:

*Whispering* by Patricia Perez, Heidi Hassan

Production: Matriuska Producciones (Spain), Producciones de la 5ta Avenida (Cuba), Perspective Film (France), PCT cinéma télévision (Switzerland)

***The Creator*** by Guillermina Chiariglione, Ignacio Seligra  
Production: Vecinas Cine (Argentina)

***The Excuse of the American Dream*** by Florencia de Mugica, Laura Mara Tablón  
Production: Rita Cine (Argentina), Co-production: weltfilm (Germany / Germany)

***Journey to the Makonde of Mozambique***, by Catarina Alves Costa  
Production: Midas Filmes (Portugal)

### **In Dialogue Development Workshop**

Tutor: Andrés Duque

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#### **PROJECTS:**

***Crime*** by Andréia Pires, Leonardo Mouramateus  
Production: Praia à Noite (Brazil)

***Ghosts: Long Way Home*** by Tiago Siopa  
Production: Primeira Idade (Portugal)

***The Beach of Enchaquirados*** by Iván Mora Manzano  
Production: Corporación La República Invisible (Ecuador)

***La vida en común*** by Ezequiel Yanco  
Production: Pablo Chernov, Ezequiel Yanco (Argentina)  
Co-production: Dublin Films (France)

# JURY

## International Competition

### **Agnès Godard**

After working as camera assistant and camera operator in the 1980s next to Henri Alekan, Sacha Vierny and Robby Müller, she became director of photography in 1990 and collaborated with Claire Denis, Agnès Varda, Wim Wenders, Peter Greenaway, Ursula Meier, André Téchiné, Peter Handke, Emanuele Crialesi and Erick Zonca. Among others, she received a César Award for Best Photography and a National Society of Film Critics (New York) Award for Best Cinematographer.

### **Leo Goldsmith**

Leo Goldsmith is a writer, curator, and teacher based in Amsterdam and Brooklyn. His writing has appeared in Artforum, art-agenda, Cinema Scope, and The Brooklyn Rail, where he was film editor from 2011 to 2018. Together with Richard Porton, he is a co-author of Keywords in Subversive Film / Media Aesthetics (Wiley, 2015), by Robert Stam, and he is currently writing a book about the filmmaker Peter Watkins with Rachael Rakes.

### **Mariana Gaivão**

Mariana Gaivão studied photography at Ar.Co and film direction at the Lisbon Theatre and Film School. She started her career as an editor, and her works were screened at Cannes, Venice and Locarno, among many other festivals. She directed the short films Solo and First Light, which were internationally shown and awarded. She is also a programmer at Queer Lisboa – International Queer Film Festival.

### **Mike Hoolboom**

Mike Hoolboom lives and works in Toronto. He has made over 100 movies. He is also the copyleft author of 7 books and co-edited 12 books. Happy to be back in Portugal.

### **Yael Bartana**

Yael Bartana (\*1970 in Kfar Yehezkel, Israel) is a visual artist and filmmaker who lives and works between Berlin and Amsterdam. Her films, photography and sound works explore the imagery of identity and the politics of memory, interweaving past and present, reality and fiction, the conceptual and the emotional. She represented Poland at the 54th Venice Biennale and has had numerous solo exhibitions in leading art institutions around the world.

## **Portuguese Competition and Short Film**

### **Madeleine Molyneaux**

Madeleine Molyneaux is a creative producer and curator based in New York and Los Angeles. Her company, Picture Palace Pictures, founded in 2004, works closely with emerging and established international visual artists, musicians and filmmakers, to develop, produce and represent films and hybrid moving image works that often defy easy categorization. She is currently developing a feature film based on the life of the poet Charles Bukowski.

### **Rui Catalão**

Author and performer of theatre plays. Collaborated with João Fiadeiro, Ana Borralho/João Galante, Farid Fairuz/Mihai Mihalcea and Elmano Sancho, among others, as a dramatist. Wrote and edited books and essays, and was a cultural journalist. Programmed and organised film programmes, wrote the scripts for *O Capacete Dourado* (Jorge Cramez) and *Morrer como um Homem* (João Pedro Rodrigues), and played a role in *A Cara que mereces* (Miguel Gomes). Led several workshops.

### **Virginia Garcia del Pino**

She is part of the new Spanish auteur cinema, and she teaches in the scope of the master's degree in documentary film at the Autonomous University of Barcelona. Her work has been widely shown internationally at film festivals and contemporary art centres. Her first feature film, *El jurado* (2012), entered the competition at FID Marseile, FIC Valdivia and Punto de Vista. Her latest short film, *Improvisaciones de una ardilla*, won Malaga's festival this year.



## **New Talent and Short Film Awards**

### **Adam Cook**

Adam Cook is a film programmer and critic based in Toronto. He is currently on the programming teams at the Toronto International Film Festival and the Hot Docs International Documentary Festival. He is the founder and curator of Future//Present, a programme at the Vancouver International Film Festival on emerging Canadian independent filmmakers. Adam has bylines in Cinema Scope, MUBI, The New York Times, The Globe and Mail, and Filmmaker Magazine.

### **Fabienne Moris**

After studying journalism and finance, Fabienne Moris worked as a production manager on films from 1999 to 2002. Late 2002, she joined the FIDMarseille as programming coordinator. In 2009, she launched FIDLab, the FIDMarseille international co-production platform, which she has been running ever since. She is also member of the selection committee of the Doc Station—Berlinale Talents.

### **Tiago Hespanha**

Tiago Hespanha is a film director and producer. He has a degree in architecture from the University of Coimbra. He completed the course on documentary film direction

## **Inatel Award**

### **Kristina Konrad**

Kristina Konrad holds an MA in History from Université Paris VII. Between 1978 and 1983, she worked for Swiss television. Between 1984 and 1986, Konrad lived and worked in Nicaragua, where she produced and realized various documentaries with Gabrielle Baur. Between 1987 and 1994 she lived and worked in Montevideo, Uruguay. She is the co-founder of the Girasolas and Producciones del Sur. She has been living in Berlin since 1994 and works as an author, director and producer. She founded the production company welt/film GmbH with Christian Frosch in 2002.

### **Marta Lança**

Lisbon (1976). PhD student in Artistic Studies at FCSH, Universidade Nova de Lisboa, where she graduated in Literature. Since 2010 she edits the portal BUALA, a transdisciplinary archive dedicated to culture in the Global South. She also works as a journalist, programmer and translator, and in researching and writing for cinema.

### **Rodrigo Lacerda**

Rodrigo Lacerda is an anthropologist and film director. He does research at the Centre for Research in Anthropology (CRIA), and he coordinates the Visual Anthropology and Arts Laboratory (NAVA), which organises the Festival of Anthropology, Cinema and Art (FACA). He was assistant guest lecturer at the Faculty of Social and Human Sciences (Nova University of Lisbon) in 2017 and 2018. His PhD addresses the links between indigenous cinema and Brazil's heritage.

### **Green Years**

#### **María Vera**

María is an Argentinian film distributor, producer and director. In 2007 she started her journey alongside Alejandro Fernández Mouján. Between 2010 and 2014 she produced more than 35 cultural and political TV series at Canal Encuentro, and after that worked as programmer at film festivals in Buenos Aires, Panamá and Madrid. In 2016 she founded Kino Rebelde, a film company specialized in the development and distribution of non-fiction and hybrid narratives.

#### **Pedro Cabeleira**

Pedro Cabeleira has a degree in film (directing) from the Lisbon Theatre and Film School. His short film Estranhamento was shown at Fantasporto, La Cabina, Caminhos do Cinema Português and Shortcutz Lisbon. His first feature film, Verão Danado (2017), premiered at Locarno where it received a special mention in the Filmmakers of the Present section, and moved on to Mar del Plata, Torino and Cannes. He co-founded the Videolotion production company.

#### **Stoffel Debuysere**

Stoffel Debuysere is a researcher and curator in the fields of cinema and audio-visual arts. Based in Brussels, he has organized numerous film programmes in collaboration with a variety of organisations and institutions. He is head programmer for the Courtisane collective and a lecturer in film studies at the School of Arts in Ghent, where he has recently obtained a PhD with the project "Figures of Dissent (Cinema of Politics, Politics of Cinema)".

## **Arché**

### **Brigitta Burger-Utzer**

Brigitta Burger-Utzer studied theatre and photography, and has a degree in cultural management. She co-founded sixpackfilm in 1990, of which she has been managing director since 1992. She has designed and/or organised numerous film series in Vienna and for international venues. In 2003, she edited the book Frank Films: The Film and Video Work of Robert Frank together with Stefan Grissemann. In 2004, she founded the DVD-Label INDEX together with Medienwerkstatt Wien.

### **Madeleine Molyneaux**

Madeleine Molyneaux is a creative producer and curator based in New York and Los Angeles. Her company, Picture Palace Pictures, founded in 2004, works closely with emerging and established international visual artists, musicians and filmmakers, to develop, produce and represent films and hybrid moving image works that often defy easy categorization. She is currently developing a feature film based on the life of the poet Charles Bukowski.

### **Margarida Leitão**

Margarida Leitão graduated in film editing and has a master's degree in film project development (specialising in dramaturgy and direction) from the Lisbon Theatre and Film School. Besides directing, she works regularly as editor and script supervisor. She currently teaches film editing and documentary film. She directed several fictional and documentary short films, which have been shown at festivals all over the world and on television.

# GUESTS

## Opening Session

*The Waldheim Waltz* — Ruth Beckermann (director)

**18 - 20 OCTOBER**

## International Competition

*12 AND 24* — Kim Namsuk (director)

**24 - 28 OCTOBER**

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*Antecâmara* — Jorge Cramez (director)

.....  
*Antecâmara* — Joana Ferreira e Isabel Machado (producers)

.....  
*Brisseau - 251, Marcadet's Street* — Laurent Achard (director)

**22 - 26 OCTOBER**

.....  
*From the Land* — Ramona Bădescu (director)

**24 - 29 OCTOBER**

.....  
*From the Land* — Jeff Silva (director)

**24 - 29 OCTOBER**

.....  
*Goodnight and Goodbye* — Yao-Tung Wu (director)

**18 - 28 OCTOBER**

.....  
*Greetings From Free Forests* — Ian Soroka (director)

**18 - 26 OCTOBER**

.....  
*Komodo Dragons* — Michał Borczuch (director)

.....  
*Komodo Dragons, The Guest* — Katarzyna Wilk (sales agent)

<i>Mangrove</i> — Amaranta Cesar (director)	
<i>Mangrove</i> — Érica Batista (actress)	
<i>Miró. Traces of Oblivion</i> — Franca González (director)	<b>24 - 28 OCTOBER</b>
<i>Monologue</i> — Otto Lakoba (director)	<b>21 - 28 OCTOBER</b>
<i>Odyssey</i> — Sabine Groenewegen (director)	<b>20 - 24 OCTOBER</b>
<i>Resurrection</i> — Orwa Al Mokdad (director)	
<i>Reunion</i> — Gonzalo Veloso (producer)	
<i>Reunion</i> — Ilan Serruya (director)	<b>22 - 25 OCTOBER</b>
<i>Silent Streams</i> — Philippe Ramos (director)	<b>23 - 28 OCTOBER</b>
<i>Silent Streams, Brisseau - 251, Marcadet's Street</i> — Gaël Teicher (producer)	<b>22 - 26 OCTOBER</b>
<i>That Summer Without a Home</i> — Santiago Reale (director)	<b>18 - 28 OCTOBER</b>
<i>The Guest</i> — Sebastien Weber (director)	<b>22 - 28 OCTOBER</b>
<i>Their Own Republic</i> — Aliona Polunina (director)	<b>22 - 25 OCTOBER</b>
<i>To War</i> — Francisco Marise (director)	<b>19 - 28 OCTOBER</b>
<i>To War</i> — Javier Rebollo (producer)	
<i>Topo y Wera</i> — Jean-Charles Hue (director)	
<i>Topo y Wera, Odyssey, Sunstone</i> — Olivier Marboeuf (producer)	

<i>Tripoli Tide</i> — Ahmed Elghoneimy (director)	<b>18 - 28 OCTOBER</b>
<i>We Are the Sons of Your Rocks</i> — Ivan Salatic (director)	<b>20 - 28 OCTOBER</b>
<i>What Madness</i> — Aurélien Deschamps (actor)	<b>20-25 OCTOBER</b>
<i>What Madness</i> — Diego Governatori (director)	
<i>What Madness</i> — Michel Klein (producer)	<b>20 - 24 OCTOBER</b>

### **Portuguese Competition**

<i>Alis Ubbo</i> — Paulo Abreu (director)	
<i>Almirante Reis Avenue in 3 Movements</i> — Renata Sancho (director)	
<i>Around the World When You Were 30</i> — Aya Koretzky (director)	
<i>Around the World When You Were 30</i> — Joana Ferreira e Isabel Machado (producers)	
<i>Ashore</i> — Leonor Teles (director)	
<i>Ashore</i> — Filipa Reis (producer)	
<i>Cows and Queens</i> — Laura Marques (director)	
<i>Day Shift</i> — Pedro Florêncio (director)	
<i>Day Shift</i> — Rui Mendes (producer)	
<i>Earth</i> — Hiroatsu Suzuki (director)	

***Earth*** — Rossana Torres (director)

***Extinction*** — Salomé Lamas (director)

***Haunted House*** — Júlio Alves (director)

***Il Sogno Mio d'Amore*** — Miguel Moraes Cabral (director)

***Il Sogno Mio d'Amore*** — Nathalie Mansoux (director)

***Il Sogno Mio d'Amore, Extinção*** — Luís Urbano (producer)

***In the Clouds*** — Ida Marie Gedbjerg Sørensen (director)

***Marconi City*** — Ricardo Moreira (director)

***Mood Keep*** — Alice dos Reis (director)

***Rituals of Thought*** — Rayna Teneva (director)

***Secret History of the Aircraft*** — João Manso (director)

***Skin of Light*** — André Guiomar (director)

***Skin of Light*** — Jacinta Barros (producer)

***Sunstone*** — Louis Henderson (director)

***Wild Berries*** — Marianna Vas (director)

## **Luis Ospina Retrospective**

Luis Ospina (director)

**18 - 28 OCTOBER**

Jean-François Stévenin (actor)

**23 - 28 OCTOBER**

## **Focus "Sailing the Euphrates, Travelling the Time of the World"**

*The Marshes, Sound* — Kassem Hawal

*Stars in Broad Daylight, Lights and Shadows* — Ossama Mohammad (director)

*Buvarde, Arménie 1900, Colombe et Avédis, Les Cinq Soeurs*

— Jacques Kébadian (director)

*Ghouta Expanded 2.0 2018 Reloaded*

— Aghyad Abou Koura (performer/director)

**23 - 28 OCTOBER**

*Ghouta Expanded 2.0 2018 Reloaded*— Ammar al-Beik (performer/director)

**23 - 28 OCTOBER**

*Ghouta Expanded 2.0 2018 Reloaded*

— Donatella Della Ratta (performer/curator)

**23 - 28 OCTOBER**

## **New Visions**

*11x 14, L. Cohen, measuring change* — James Benning (director)

**22 - 26 OCTOBER**

*Acts of Cinema* — Joana Ferreira e Isabel Machado (producers)

*A I(m)permanência do Gesto* — Manuel Botelho (director)



<i>A Moon Made of Iron</i> — Francisco Rodríguez (director)	
<i>Aftermath, I Saw Him There, After the American Election, 3 Dreams of Horses, House of Pain</i> — Mike Hoolboom (director)	<b>18 - 28 OCTOBER</b>
<i>Centar</i> — Ivan Marković (director)	
<i>Communion Los Angeles</i> — Adam R. Levine (director)	<b>18 - 21 OCTOBER</b>
<i>Going South</i> — Dominic Gagnon (director)	<b>18 - 28 OCTOBER</b>
<i>Mountain Pass, Double Gentlemen, Mischka</i> — Jean-François Stévenin (director)	<b>23 - 26 OCTOBER</b>
<i>Objects Between Us</i> — Julio Alves (director)	
<i>Paul Is Dead</i> — Antoni Collot (director)	<b>21 - 23 OCTOBER</b>
<i>Objects Between Us</i> — Rui Simões (director)	
<i>Objects Between Us , Vadio</i> — Jacinta Barros (produtora)	
<i>The Dead, I Believe It, Social Responsibility, 1 Euro All Inclusive, The Grand Illusion</i> — Terrorismo de Autor (directores)	
<i>The Road Ended at the Beach</i> — Philipp Hoffman (director)	<b>23 -27 OCTOBER</b>
<i>The Sleeper</i> — Alex Gerbault (director)	<b>17 - 26 OCTOBER</b>
<i>Trinta Lumes</i> — Diana Toucedo (director)	<b>26 - 28 OCTOBER</b>
<i>Watching the Detectives</i> — Chris Kennedy (director)	<b>19 - 23 OCTOBER</b>
<i>Yasirée Trance</i> — Rocío Barbenza (director)	<b>21 - 28 OCTOBER</b>

## **From the Earth to the Moon**

***Art and Hurt (Toxic Image on the Street)*** — Pedro Neves Marques (director)

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***Art and Hurt (Toxic Image on the Street), Entre Eu e Deus*** — Lisa Persson  
(director of photography)

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***Clandestine Soul*** — Carolina Dias (producer)

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***Clandestine Soul*** — José Barahona (director)

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***Amanecer*** — Marta Andreu (producer)

---

***Eldorado*** — Markus Imhoof (director)

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***Between God and I*** — Yara Costa (director)

---

***Fahavalo*** — Marie Clémence Andriamonta Paes (director)

---

***I Diari di Angela*** — Yervant Gianikian (director)

---

***One or Two Questions*** — Kristina Konrad (director)

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***PE SAN IE*** — Rosa Coutinho Cabral (director)

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***Samouni Road*** — Stefano Savona (director)

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***The Most Beautiful Country in the World*** — Željimir Žilnik (director)

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**22 - 25 OCTOBER**

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***The Plan*** — Luís Correia (producer)

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***The Plan*** — Phil Asquith (engineer involved in the plan)

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***The Plan*** — Steve Sprung (director)

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*The Raft* — Marcus Lindeen (director)

*The Silence of Others* — Almudena Carracedo (director)

**19 - 20 OCTOBER**

*The Silence of Others* — Paqui Maqueda Fernández  
(Associação Nuestra Memoria)

**19 - 21 OCTOBER**

*Yours in Sisterhood* — Irene Lusztig

**22 - 28 OCTOBER**

### **Heart Beat**

*Deux, trois fois Branco, à la rencontre d'un producteur de légendes*  
— Boris Nicot (director)

*Deux, trois fois Branco, à la rencontre d'un producteur de légendes*  
— Luís Correia (producer)

*Mstislav Rostropovich, the Indomitable Bow* — Bruno Monsaingeon (director)

**20 - 22 OCTOBER**

*Four Seasons and Autumn* — Pedro Sena Nunes (director)

*Four Seasons and Autumn* — Rodrigo Areias (producer)

*Shut Up and Play the Piano* — Stephan Holl (producer)

*Songs for Madagascar* — Cesar Paes (director)

*The Unicorn* — Tim Geraghty (director)

**25 - 29 OCTOBER**

*The Unicorn* — Isabelle Dupuis (director)

**25 - 28 OCTOBER**

*Vadio* — Stefan Lechner (director)

*Westwood: Punk, Icon, Activist* — Lorna Tucker (director)

**19 - 21 OCTOBER**

### **Cinema of Urgency**

*Focus: Equipe Media* — Sabbar Bani (Equipe Media colective)

**22 - 24 OCTOBER**

### **Green Years - Opening Session**

*Cold Day* — Cláudia Varejão (director)

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*Where the Summer Goes (Chapters on Youth)* — David Pinheiro Vicente (director)

### **Green Years - Competition**

*24 Memories per Second* — Carlos Miranda (director)

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*Aurora* — Carlota Flor (director)

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*Cartography of a Rehearsal* — Ana-Maria Basto

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*Civitas* — André Sarmento (director)

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*Clarice* — Anastasiya Adamenko (director)

---

*Cold Day* — Cláudia Varejão (director)

---

*Dona Carmélia* — Lucas Tavares (director)

---

*The Invisible Island* — Rui Paiva (director)

*Ínsula* — Luana Portella (director)

---

*MECA* — Artur dos Reis (director)

---

*Notes on Living* — Inês Pedrosa Melo (director)

---

*Ordinary Time* — Gonçalo Magalhães (director)

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*Roteiro das Almas* — Afonso Rapazote (director)

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*TABU* — Maria Ganem

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*Terra Preta* — Francisco Fidalgo (director)

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*The Guys in the Blue Uniform* — Bruno Ganhão (director)

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*To My Parents* — Melanie Pereira (director)

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*Try* — Mariana Santana (director)

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### **Green Years (KASK - Invited School)**

*Chromatic Jungle* — Luis Pizarro Pérez

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*elephantfish* — Meltse Van Coillie

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*I am spring you are earth* — Mira de Boose

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*Iboyah* — Vita Soul Wilmering

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*Model Young Gestures* — Hannah Bailliu

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*Pale Window* — David Slotema

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*Shōgun* — Manon De Sutter

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*The fingers of Gold* — Olga Lombaers Muñoz

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*The Wedding Game* — Adina Balatova

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*Video Home System* — Guusje America

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*Waithood* — Louisiana Mees

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*Whereto?* — Jonathan Cant

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### **Arché**

Andrés Duque (tutor)

**20 - 26 OCTOBER**

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Marta Andreu (tutor)

**22 - 27 OCTOBER**

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Luciano Rigolini (tutor)

**19 - 26 OCTOBER**

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Nathalie Mansoux, Portugal

**17 - 21 OCTOBER**

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Miguel Moraes Cabral, Portugal

**17 - 21 OCTOBER**

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Bruno Cabral, Portugal

**17 - 21 OCTOBER**

Deborah Viegas, Brasil

**17 - 21 OCTOBER**

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Carlos Pardos Ros, Espanha

**17 - 21 OCTOBER**

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Catarina Botelho, Portugal

**17 - 21 OCTOBER**

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Ezequiel Yanco, Argentina

**17 - 21 OCTOBER**

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Leonardo Mouramateus, Brasil	<b>17 - 21 OCTOBER</b>
Iván Mora Manzano, Equador	<b>17 - 21 OCTOBER</b>
Tiago Siopa, Portugal	<b>17 - 21 OCTOBER</b>
Guillermina Chiariglione, Argentina	<b>17 - 21 OCTOBER</b>
Ignacio Seligra, Argentina	<b>17 - 21 OCTOBER</b>
Laura Mara Tablón, Argentina	<b>17 - 21 OCTOBER</b>
Florencia de Mugica, Argentina	<b>17 - 21 OCTOBER</b>
Heidi Hassan, Suíça	<b>17 - 21 OCTOBER</b>
Patrícia Perez, Espanha	<b>17 - 21 OCTOBER</b>
Catarina Alves Costa, Portugal	<b>17 - 21 OCTOBER</b>

## **Júri**

Agnès Godard (International Competition)	<b>18 - 28 OCTOBER</b>
Leo Goldsmith (International Competition)	<b>18 - 28 OCTOBER</b>
Mariana Gaivão (International Competition)	<b>18 - 28 OCTOBER</b>
Mike Hoolboom (International Competition)	<b>18 - 28 OCTOBER</b>
Yael Bartana (International Competition)	<b>19 - 27 OCTOBER</b>
Madeleine Molyneaux (Portuguese Competition)	<b>19 - 28 OCTOBER</b>

Rui Catalão (Portuguese Competition)	
Virginia Garcia del Pino (Portuguese Competition)	<b>20 - 28 OCTOBER</b>
Adam Cook (New Talent and Short Film Awards)	<b>18 - 28 OCTOBER</b>
Fabienne Moris (New Talent and Short Film Awards)	<b>21 - 28 OCTOBER</b>
Tiago Hespanha (New Talent and Short Film Awards)	
María Vera (Green Years)	
Pedro Cabeleira (Green Years)	
Stoffel Debuysere (Green Years)	<b>21 - 28 OCTOBER</b>
Brigitta Burger-Utzer (Arché)	<b>23 - 28 OCTOBER</b>
Margarida Leitão (Arché)	
Kristina Konrad (Inatel Award)	<b>18 - 28 OCTOBER</b>
Marta Lança (Inatel Award)	
Rodrigo Lacerda (Inatel Award)	



# PARTNERS

## CÂMARA MUNICIPAL DE LISBOA

In the age of “alternative facts” and “post-truth”, documentary film takes on an even greater role as a catalyst for the moral conscience of our societies. Its ability to bring us a broader, more engaged and factual view of a divided world, where fractured flows of (mis)information often result in a *doubt culture*, contributes to the creation of a space of discussion and debate, which is key for us to make up our own minds about what surrounds us, the world and ultimately ourselves.

This year, Doclisboa dedicates its author retrospective to Colombia’s most relevant filmmaker and one of the greatest names of Latin America’s cinema, Luis Ospina. His work will be shown in its entirety for the first time in Europe, which confirms the relevance the festival has achieved on the international stage in a year in which there are but premieres in the international competition.

The Sailing the Euphrates, Travelling the Time of the World focus reveals the work of several directors from the Middle East, an area of the globe that has been devastated by consecutive conflicts over the course of the last two decades, and that the “Arab Spring” popular uprisings haven’t in general managed to appease.

A true chronicle of time, documentary film is now, more than ever, a powerful form of cultural expression, and crucial in consolidating our memories and our collective history.

For all this, the Lisbon Municipal Council once again supports this edition of Doclisboa, congratulating its programmers on their choices and priceless contribution to this public service.

Catarina Vaz Pinto  
Councillor for Culture and Foreign Relations

## EGEAC

Lisbon is known for being a place of departure and arrival in many stories. For some time now, cinema has taken root in the city and shouldered the role of telling some of those stories and a few others in depth. Doclisboa brings us portraits of several worlds that in this following edition come together under the motto *In October the whole world fits in Lisbon*.

In fact, it has been like that over the last years, and as we come to its 16<sup>th</sup> edition our trust in the festival remains the same, and it once again settles in venues such as Cinema São Jorge, one the (few) film theatres left in the city.

As ungrateful as it may be to pick and choose from such a broad programme that covers so many forms of thinking about the world, we'd like to point out this year's closing session, which will take place at the iconic venue at Avenida da Liberdade: *Fotbal Infinit*, brought from Romania by Corneliu Porumboiu, a director with a unique trajectory in the scope of European cinematography.

Between October 18 and 28, in numerous places across town, we once again take pride in a partnership that offers so many ways of looking, so many distinct angles from what we're used to see everyday. Discussing the Tagus River, or the Euphrates River that is a feature of this year's programme, plenty of water, plenty of films will flow under the bridges we've been able to build—between partners and with the capital's audiences.

Joana Gomes Cardoso  
Chairwoman of the Board

## CULTURGEST

In the scope of a market strongly dominated by the Anglo-Saxon commercial offer, film festivals have been trying to create space for and award visibility to film genres that have vanished from movie theatres: auteur film, experimental film, the repertoire of the great filmmakers, animation film for adults, non-Western film, documentary film. The *festivalisation* of cultural programming is a worrying trend, but as far as film is concerned it has been an essential factor in coming up with an answer to monoculture, alongside the programming put forward by cinémathèques, film clubs and the few resisting art theatres. In this regard, Doclisboa has followed an exemplary path, bringing forth a vast and curious audience for documentary film where there once existed only a small group of enthusiasts. But Doclisboa has done a great deal more. Its true distinctive feature lies in the bright and planned way of making the most of a festival's assets: it takes advantage of the press and audience's widespread attention to introduce fairly unknown names, it includes in its intense programme bold explorations of the genre's fringes, it exploits the density of proposals—with their resonances and juxtapositions—to encourage debate, and it consistently attracts the interest of foreign professionals, thus fostering the internationalisation of Portuguese programming and productions. Doclisboa has shown what a festival may achieve. For this reason, it continues to be a privilege to be a partner in this adventure.

Mark Deputter  
Administrador

## CINEMATECA PORTUGUESA-MUSEU DO CINEMA

After a major programme dedicated to a national pole (Quebec's cinema, in 2017), the usual partnership between Cinemateca and Doclisboa refocuses on an author, and presents a full retrospective of Luis Ospina. It is the continuation of the desire to chart the territories of world documentary film, revisiting or (as it clearly is the case once again this year) allowing for the discovery of relevant links in this realm of cinema that weren't significantly publicised among us. In spite of having studied at UCLA, Ospina is one of those cases in which international relevance comes from a strong local insertion in full consistency. His cinema is Latin-American, it is Colombian and it is a gesture strongly rooted in the context of his home town, Cali, in the southwest. Based on that origin – his personal memory of it and the cultural frenzy of the place in the 1970s and 80s (the “Cali Group”) – Ospina built his own identity within contemporary cinema. By fully making use of the change in and freedom of style, which has been one of the greatest features of documentary film throughout history (a hybrid, often wild space, open to manifold forms and experiments), Ospina's work became an acknowledged platform to promote other high-profile names from Colombian and Latin-American culture, while at the same time engaged in a dialogue with other cinematographic references (Bruce Conner is a good example of such). It should be noted that it is a full retrospective in the presence of the author, and that it includes a programme with films of his choice, which is a precious guide into some of his greatest influences and affinities. Cinemateca would like to thank Doclisboa for yet another collaborative effort, greeting the Festival and all its partners, and of course Luis Ospina, whose readiness and generosity undergird this full retrospective.

José Manuel Costa  
Director

Every year, Doclisboa brings us reality in all of its diversity in a bright programme, which is one of the Festival's foundations and the reason for its success and growth. The Festival has been assuring a high quality programme, which is a reflection of the expertise and professionalism of its organisers, and which is once again the corner stone of the Festival's 16<sup>th</sup> edition.

This year, we'd like to highlight the International Competition and the fact that all films selected by Doclisboa's team are either international or world premieres, with particular emphasis on the opening film, *Waldheims Walzer*, which won the Best Documentary Award at Berlinale 2018.

As far as the Portuguese Competition (whose programme was not yet known when this text was written) is concerned, we expect the usual thorough selection on the part of the Festival's programmers, thus demonstrating the high standard of Portuguese documentary film, as Doclisboa has done over the years.

Out of competition, the roughly twenty films that form the From the Earth to the Moon section refer to a wide variety of themes and issues, to which we cannot and will not remain indifferent, confronting us with reality, and forcing us to think about the present and above all the future.

It is easy to say countless positive things about the Festival, but Doclisboa is first and foremost an event that every year reminds us of the greatness and complexity of the world through the films it puts forward.

It is thus with great satisfaction that we greet Doclisboa and its entire team, certain that this will be another great edition of the Festival.

Luís Chaby Vaz  
Chairman of the Governing Board



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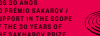
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