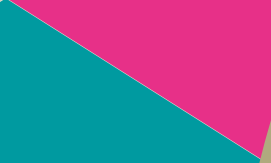


**INDUSTRIAL SUPPORT**

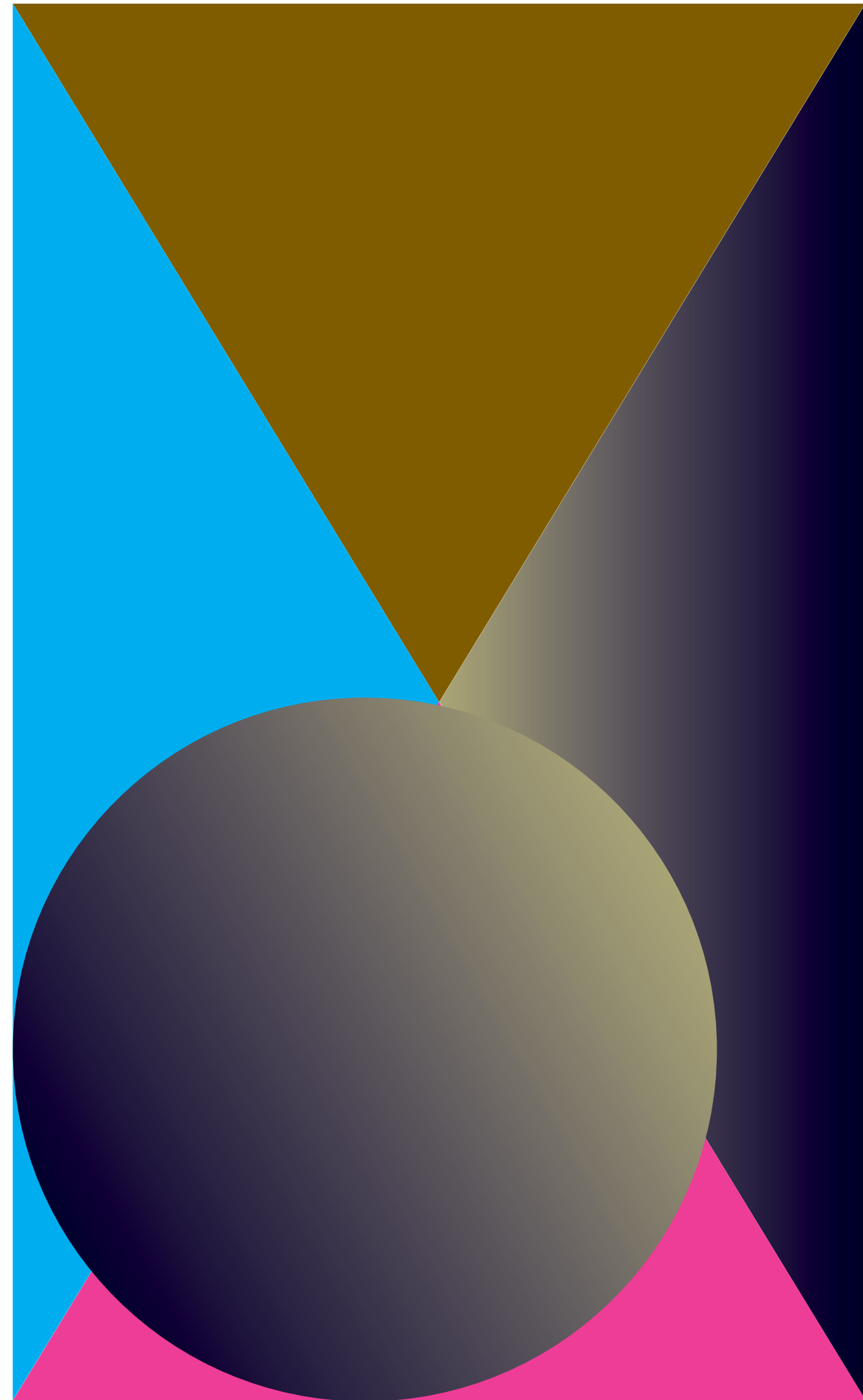


**27 ABBR - 7 MA | 2023**

# ÍNDICE / *INDEX*

02	INDEX
03	INDUSTRY INTRODUCTION
04	PROGRAM
	LISBON SCREENINGS
08	INTRODUCTION
09	FILM JURY
10	FILM DETAILS
	PORTUGUESE FILM FUND
25	INTRODUCTION
26	FILM JURY
27	FILM DETAILS
	INDIELAB BY NOVA FCSH
37	INTRODUCTION
38	FILM DETAILS
	CO-PRODUCTION FORUM
40	INTRODUCTION
41	FILM DETAILS
48	LISBONTALKS BY NOVAFCSH
50	MEDIA DESK PRESENTATION
51	TEAM + PARTNERS

# INDUSTRY



IndieLisboa has had the ability to reinvent itself over its 20 years. In the last editions there has been a strong focus on the industry component, oriented towards professionals. This edition focuses on the presentation of an ambitious selection of the great diversity of national production, a co-production forum between 9 European countries (from Iceland to Lithuania), a Portuguese Film Fund, Lisbon Screenings, an inclusive character oriented scriptwriting Lab and conversations that aim to discuss and reflect on the vitality of Portuguese cinema.

# FRIDAY 28TH

<b>CINEMA FERNANDO LOPES</b>	<b>09:30 — 11:30</b> Portuguese Film Fund Screening	<b>11:30 — 13:00</b> Portuguese Film Fund Pitch		<b>14:00</b> <b>BANZO</b> Margarida Cardoso	<b>16:20</b> <b>BEING A MAN</b> Helena Inverno, Verónica Castro	<b>17:00</b> <b>HOME</b> Leonor Teles	<b>17:45</b> <b>SHROOMS</b> Jorge Jácome	<b>18:20</b> <b>HOW WE GOT MOTHER BACK</b> Gonçalo Waddington
<b>CULTURGEST</b> Pequeno Auditório								
<b>CULTURGEST</b> Sala 2					<b>16:00 — 17:00</b> Media Desk Special Presentation			
<b>CULTURGEST</b> Garden						<b>17:30 — 18:30</b> HAPPY HOUR		
<b>NOVA FCSH University</b>	<b>10:00 — 13:00</b> IndieLab		<b>14:30 — 16:30</b> IndieLab					

■ LisbonTalks by NOVA FCSH  
 ■ Lisbon Screenings  
 ■ Co-production Forum  
 ■ Portuguese Film Fund  
 ■ IndieLab by NOVA FCSH

# SATURDAY 29TH

<b>CINEMA FERNANDO LOPES</b>	<b>09:45</b> LADY OF THE HILL João Dias	<b>11:00</b> LOOP Diogo Costa Amarante		<b>14:00</b> OSPINA CALI COLOMBIA Jorge de Carvalho	<b>15:00</b> UBU Paulo Abreu			
<b>CULTURGEST</b> Pequeno Auditório				<b>14:00</b> O FILME FELIZ :) Duarte Coimbra	<b>14:40</b> MORNING SHADOWS Rita Cruchinho Neves	<b>15:00</b> THE FEVER OF MARIA JOÃO Afonso Rapazote Bernardo Rapazote		
<b>CULTURGEST</b> Sala 2		<b>11:30 – 13:00</b> Co-production Forum Pitch						
<b>CULTURGEST</b> Garden				<b>14:30 – 17:30</b> One-to-one Meeting session for Portuguese Film Fund and Co-production Forum	<b>17:30 – 18:30</b> HAPPY HOUR			
<b>NOVA FCSH University</b>	<b>10:00 – 13:00</b> IndieLab		<b>14:30 – 16:30</b> IndieLab					

■ LisbonTalks by NOVA FCSH   
 ■ Lisbon Screenings   
 ■ Co-production Forum   
 ■ Portuguese Film Fund   
 ■ IndieLab by NOVA FCSH

# SUNDAY 30TH

<b>CINEMA FERNANDO LOPES</b>	09:45 ADRIAN'S TEARS Miguel Moraes Cabral	10:20 METAMORPHOSIS' CHANTINGS OR THAT TIME WHEN I INCARNATED AS PORPOISE Ainá Xisto	10:45 O OURO E O MUNDO Ico Costa					
<b>CULTURGEST</b> Pequeno Auditório								
<b>CULTURGEST</b> Sala 2								
<b>CULTURGEST</b> Garden						17:30 – 18:30 HAPPY HOUR		
<b>NOVA FCSH University</b>	10:00 – 13:00 IndieLab		14:30 – 16:30 IndieLab					

■ LisbonTalks by NOVA FCSH  
 ■ Lisbon Screenings  
 ■ Co-production Forum  
 ■ Portuguese Film Fund  
 ■ IndieLab by NOVA FCSH

# LISBON TALKS BY NOVA FCSH

NOVA FCSH University, Auditorium B2, Tower B

May 2nd 18:00-19:30	<b>Inclusion in cinema or how to avoid stereotypes</b> Moderator: Fernanda Polacow
May 3rd 18:00-19:30	<b>The Work and the Trade Union Movement</b> Moderator: Giulia Stripolli (IHC/NovaFCSH)
May 4nd 18:00-19:30	<b>Making Movies with Artificial Intelligence</b> Moderator: Madalena Miranda (IHC/NovaFCSH)
May 5nd 18:00-19:30	<b>The Place of the Cinema Spectator and Future Challenges</b> Anabela Campos (Expresso Journalist)

# LISBON SCREENINGS

The Lisbon Screenings were launched in 2006 at IndieLisboa as a parallel activity designed to promote Portuguese cinema among foreign professionals. With the creation of Portugal Film – Portuguese Film Agency, in 2015, the Lisbon Screenings are now one of the major industry events held during IndieLisboa. Committed to the internationalization of Portuguese cinema, Portugal Film promotes several actions throughout the year (presence in markets and festivals and screenings for the industry) aimed at getting the films to distributors, festivals and international exhibition networks. Film industry professionals will be able to see recent or unreleased Portuguese films (documentary, fiction, animation and experimental) looking for a world or international premiere and selected for their internationalization potential. This year the Lisbon Screenings will take place in presence from April 28th to 30th and online on May 2<sup>nd</sup> and 3<sup>rd</sup>, and present a selection of short and feature films completed or still in development, to festival directors and programmers, sales agents and distributors, invited exclusively to these private sessions.

## FEATURES

BANZO by Margarida Cardoso

UBU by Paulo Abreu

## FEATURES WIP

LADY OF THE HILL / SENHORA DA SERRA

by João Dias

LOOP by Diogo Costa Amarante

O OURO E O MUNDO by Ico Costa

OSPINA CALI COLOMBIA by Jorge de Carvalho

BEING A MAN / SER HOMEM by Helena

Inverno, Verónica Castro

บ้าน / HOME by Leonor Teles

## SHORTS

ADRIAN'S TEARS / AS LÁGRIMAS DE

ADRIAN by Miguel Moraes Cabral

METAMORPHOSIS' CHANTINGS OR THAT

TIME WHEN I INCARNATED AS PORPOISE /

CANTOS DA METAMORFOSE OU AQUELA

VEZ EM QUE EU ENCARNEI COMO BOTO

by Ainá Xisto

MORNING SHADOWS by Rita Cruchinho

Neves

O FILME FELIZ :) by Duarte Coimbra

THE FEVER OF MARIA JOÃO / A FEBRE DE

MARIA JOÃO by Afonso Rapazote, Bernardo

Rapazote

## SHORTS WIP

HOW WE GOT MOTHER BACK /

À MEDIDA QUE FOMOS RECUPERANDO

A MÃE by Gonçalo Waddington

SHROOMS by Jorge Jácome



# LISBON SCREENINGS JURY



## REBECCA DE PAS

### International Film Festival Rotterdam

Rebecca De Pas started working for festivals in 2004, at the Bologna Film Archive. After different experiences in Italy, France and Spain, in 2009, she joined FID Marseille where she served for 11 years as programmer as well as co-head of the FID Lab, the international co-production platform. In 2018 she became program advisor for the Viennale. In the past she has been in the selection committee of the Berlinale Talents, mentor for the Feature Expanded Training Program. She collaborated in the programming of La Roche sur Yon IFF, as matchmaker for the Orizzonti section of the Venice IFF and she is a regular reader for the Doha Film Grant. Starting by September 2019 Rebecca joined Visions du Réel team as programmer, and in the spring of 2022 she became member of the selection committee of the International Film Festival Rotterdam for both shorts and features films.



## MARTIN PAWLEY

### Film Critic

Martin Pawley (A Coruña, Galicia, 1974) writes about cinema (Caimán Cuadernos de Cine, Nós Diario, blog Acto de primavera or in the collective books Reframing Portuguese Cinema in the 21st Century and Qué será del cine). He has presented workshops and conferences, programmed cycles and sections of festivals, produced the film Costa da Morte (Lois Patiño, 2013) and directed, together with Marcos Pérez, the experimental short Fogos, which was exhibited in FIC Xixón, Punto de Vista or FID Marseille. He was selected in film festivals such as Curtas de Vila do Conde, BAFICI, Festival dei Pópoli, FIC Valdivia, FCAT or Filmadrid, among others. In his parallel life, he is a science communicator specialized in astronomy and the impact of light pollution.



## SHIRLEY CHAN

### Programme Manager at Hong Kong International Film Festival Society

# BANZO

Margarida Cardoso

127', FICTION, COLOUR, PORTUGAL, 2023

Language(s) Portuguese, Creole, English

Premiere Status World Premiere Available

---

## LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS

---

1907. Afonso starts life anew on a tropical island off the African coast as a doctor on a cocoa plantation. He will have to cure a group of servants "infected" by a disease known as Banzo, the nostalgia of the slaves. They are dying by the dozens, from starvation or suicide. By fear that this deep nostalgia is contagious, the group is sent to an isolated and rainy hill, surrounded by the forest. There, Afonso tries to cure the servants, but his inability to understand their soul proves to be stronger than all the solutions.

**Script** Margarida Cardoso

**Cinematography** Leandro Ferrão

**Sound** Jaap W. Sijben

**Editing** Pedro Filipe Marques

**Music** Rutger Zuydervelt

**Cast** Carloto Cotta, Hoji Fortuna, João Pedro

Bénard, Gonçalo Waddington, Sara Carinhas,

Ruben Simões, Maria do Céu Ribeiro

**Production** Uma Pedra no Sapato

**Co-Production** Les Films de L'après-midi, Damned

Films, Baldr Film

**Contact Info** [distribution@umapedranosapato.com](mailto:distribution@umapedranosapato.com)



## DIRECTOR'S STATEMENT

After months filming a documentary in São Tomé e Príncipe, in the plantation ruins still to this day inhabited by descendants of slaves, I returned to Portugal yet trying to understand the trace of oppression left in this place. In the archives of the plantations, the medical reports drew my attention. There I saw reflected the violence of the mercantile relationship between colonial power and "labor". I noticed that, in addition to the most common illnesses, African servants, stripped of any identity, surprised Europeans with their deaths by nostalgia, depression. "After all, blacks did have feelings?" - they questioned at the beginning of the 20th century. It is during this time that the film takes place and the characters meet, trapped in a logic of violence, with no power of decision, ruled by a superior force with no face. In colonial territories - eternal theaters of war - all, in different ways, lose their humanity. With this film, I wanted to reflect

on colonial violence, otherness, the importance of testimony and the terrible silencing of so many voices in the construction of collective history. Despite taking place in 1907, I feel Banzo is too a film about the present.

---

## FILMOGRAPHY (Selected)

[2023] Banzo

[2022] Sita - The Life and the Times of Sita Valles

[2018] Understory

[2014] Yvone Kane



## MARGARIDA CARDOSO

Margarida started directing in 1995, exploring subjects that cross her personal history experiences and prominent post-colonial issues in recent Portuguese history, such as the Portuguese revolution and colonial war in Africa. Her previous work includes features "Yvone Kane" (Tallinn Black Nights 2015), "The Murmuring Coast" (Venice 2004, IFFR 2005), documentary "Kuxa Kanema - The Birth of Cinema" (FIDMarseille, Cinéma du Réel, Visions du Réel 2003) and the short "Two Dragons" (Locarno 1999).

[2013] Atlas

[2004] A Costa dos Murmúrios

[2003] Kuxa Kanema - O nascimento do cinema

[2000] Natal 71

[1996] Dois Dragões

# UBU

Paulo Abreu

100', FICTION, B&W, PORTUGAL, 2022

Language(s) Portuguese

Premiere Status World Premiere Available



## LOOKING FOR: FESTIVALS, DISTRIBUTORS

Ubu, instigated by his wife, murders King Venceslau and usurps the throne of Poland. Intoxicated by power, this grotesque and coward character conducts his reign in an absurd and cruel way, leading his kingdom to ruin. A cinematographic adaptation of Alfred Jarry's play, a political satire that, cyclically, turns to the reality of world politics.

### DIRECTOR'S STATEMENT

A masterpiece by Alfred Jarry at the age of 15, Ubu Roi uses satire as a way of attacking society, rules, norms and those in power. Jarry is considered one of the parents of Postmodernism. Two of the reasons why I adapted the play Ubu Roi for cinema was its impressive contemporaneity in the 21st century and also the fact that Jarry mixed brilliantly so many literature styles in just one story: Tragedy, Comedy, Farce, Absurd, Grotesque, Satire, Parody and Drama. Writing in a variety of styles, he also incorporates parodies on multiple Shakespeare plays creating a powerful political prophecy that

runs through the ages. Ubu is the archetype of the historical cruel dictators and populist leaders of the contemporary world. He is coward, cruel, childish and despotic. This film is a parade of human failures and dizzying plot with a latent non sense and a resonance of current democracy that is limited by the phenomenon of post-truth.

### PAULO ABREU

Born in Lisbon, 1964. Works as a Director and cinematographer since 1988. Grant student from Fundação Calouste Gulbenkian/FLAD at Film Video Arts, New York, 1991. Films for dance, music, theater and visual arts. Winner of several festival awards.

Script Paulo Abreu

Cinematography Jorge Quintela

Sound Sérgio Silva

Editing Paulo Abreu

Music Vítor Rua

Cast Miguel Loureiro, Isabel Abreu, Dinarte Branco, Dinarte Freitas, Cláudio da Silva, João Grosso, Sérgio Silva, Laura Frederico, Vicente Gil, Ivo Alexandre, Tiago Mateus, Adelino Tavares, André Gil Mata, Tiago Barbosa

Production Uma Pedra no Sapato

Contact Info [distribution@umapedranosapato.com](mailto:distribution@umapedranosapato.com)

### FILMOGRAPHY

- [2020] O que não se vê / What is not seen
- [2018] Alis Ubbo
- [2017] I don't belong here
- [2016] NYC 1991
- [2015] Phil Mendrix
- [2015] Raimundo

- [2014] Labirinto
- [2013] Varadouro
- [2012] Adormecido
- [2012] O Facinora
- [2011] Barba
- [2010] For Plus - X
- [2008] Manitas
- [2005] Conversa Mole

# SENHORA DA SERRA LADY OF THE HILL

João Dias

67', FICTION, COLOUR, PORTUGAL, 2023

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES,  
DISTRIBUTORS

In the twilight of her cave, the Lady of the Hill awakens from the sleep of the statues, descends from her rude granite altar and sets off in search of the sonorous and fraternal colouring of Humanity. But on the mountain paths, beyond the silent and immovable rocks, she will meet only gloomy men and their doctrines.

Script João Dias

Cinematography João Dias

Sound Leandro Frias, Hugo Leitão

Editing João Dias

Music Adufeiras Do Paul, Coro da Soalheira

Cast Patrícia Guerreiro, Elsa Vaz, João Figueira,  
Vasco Rolão Preto, Lucas Melo

Production OPTEC - Sociedade Óptica Técnica

Contact Info microdias@gmail.com

WIP

First  
Fiction



## DIRECTOR'S STATEMENT

A statement that does not go beyond my craft. A sacred routine, the cinema regained, a life in the montage. Realism. Refining a dialogue, the expression of a face, an imperfect gesture, an unreasonable angle. Palpable intentions! Waiting for the light, adjusting a reflector, adding a microphone. Natural scenarios, like big studios. Small teams, with great ideas. Day for night in broad daylight. Magery and occultism in the service of realism on all fronts.

Realism and mystery. I believe in montage, in the fragmentation of actions and spaces, in the precise variations of distance and proximity. No perverse angles, no cine cranes or oscilloscopes. The streets will not be cut off, the police will not be called and the world will not stop. I believe in the work of cinema. I believe in the connection between all things. Realism and mystery.



## JOÃO DIAS

After studies in photography and cinema, he abandons a philosophy degree to dedicate himself to directing. He directed several short films and documentaries (AS OPERAÇÕES SAAL - Best Documentary at DocLisboa 2009, O VERÃO - Best Photography at IndieLisboa 2012). Between 2010 and 2019 he was professor of Editing and Directing at ARCO, in Lisbon. From his recent activity we highlight the editing of CAVALO DINHEIRO and VITALINA VARELA, by Pedro Costa.

## FILMOGRAPHY

[2012] Summertime

[2009] The Saal Operations

# LOOP

Diogo Costa Amarante

93', FICTION, COLOUR, PORTUGAL, 2023

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES

Fátima says she doesn't feel anything, but dreams of the police who have recently moved into the apartment next door. Vítor, her son, secretly wears the neighbor's uniform in the hope that the boy he met online has feelings for him. Júlia, the grandmother, wants to run away from the retirement home to escape her husband, but she feels tired of circling around to get nowhere. Insomnia, disagreements, and false illusions in a loop.

**Script** Diogo Costa Amarante

**Cinematography** Sabine Lancelin

**Sound** Luis Silveira, Alejandro Castillo

**Editing** João Braz

**Music** Sensible Soccers, Oklou, Georgios

Arkomanis, Jennifer Galatis, Chris Zabriskie, Chilly

Gonzalez, Olga Scheps, Luís Pedro Fonseca, Lena

d'Água, Al Green

**Cast** Sandra Faleiro, Carloto Cotta, Valerie Braddel,

Cucha Carvalheiro, João Pacola, Romeu Runa,

Anabela Moreira, Marco Paiva, Pedro Almendra

**Production** O Verde do Jardim

**Contact Info** dir@portugalfilm.org

WIP

First  
Feature



## DIRECTOR'S STATEMENT

After a few years away, I returned to Porto to write a screenplay. The apartment I rented was shown to me by the tenant himself, a policeman named Leonel Portela who was leaving because he had been transferred to a city closer to his wife and children. While showing me the house, he asked me what I did for a living. I told him I was making a movie. Surprised, he took me to the balcony to show me the view of the city. A woman on the neighboring

balcony interrupted our conversation. Her name was Fátima and she seemed melancholic about the departure of her neighbor. A few days later, she knocked on my door to offer help in whatever I needed, adding that she had always taken care of Leonel's laundry. From here, I moved on to a fiction: a fiction that speaks of the fantasies we project onto others and ourselves.

## DIOGO COSTA AMARANTE

Diogo Costa Amarante studied Documentary Film and Cinematography at the Catalan Film School and Film Production at the NYU - Tisch School of the Arts (MFA). He directed "The White Roses" (2013) – European Grand Prix in the Brest European Short Film Festival, "Small town" (2017) – Golden Bear for best short film at the 67<sup>th</sup> Berlinale and "A Present Light" (2020) – Silver Wolf for best international short film at the 50th Festival du Nouveau Cinéma du Montréal. "Loop" is his first feature film.

## FILMOGRAPHY

[2021] A Present Light

[2016] Small Town

[2014] The White Roses

[2012] Down Here

[2009] In January, perhaps

[2007] Jumate / Jumate

# O OURO E O MUNDO

Ico Costa

120', FICTION, COLOUR, PORTUGAL, FRANCE, 2023

Language(s) Guitonga, Ximânica, Changana, Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, DISTRIBUTORS

Domingos and Neusia are a young couple from a small city in Mozambique. She goes to school, he has an underpaid job at a car wash. Yearning for a better life, he decides for a change. This will lead Domingos on a journey through Mozambique, from the gold mines in the north to the busy streets of Maputo – while Neusia waits at home.

Script Ico Costa

Cinematography Raul Domingues

Sound Paulo Lima

Editing Clément Pinteaux

Cast Domingos Marengula, Neusia Guiamba

Production Oublaum Filmes, La Belle Affaire Productions

Contact Info samuel.blanc@thepartysales.com

WIP

Second Fiction



## DIRECTOR'S STATEMENT

O OURO E O MUNDO tells a story somewhat common in the panorama of Mozambique for almost one century, when tar roads were built and started to link the country together. Due to the lack of opportunities in several parts of the country, it became a very normal thing that men in their early twenties left their homes from a few months to several years to work whether abroad or in big undertakings across the country, while women stayed at home with the children, raising their families alone.

Nowadays this still happens and every time I come back to Inhambane, a small town where I go often for more than a decade, there is always a few friends that are away, working in factories in Johannesburg, in big plantations in the south, in the gold mines in the north or in all kinds of jobs in Maputo. I wrote a story based on that and then, inevitably, reality emerged from the fiction.

## ICO COSTA

Ico Costa was born in Lisbon in 1983. He studied at the Portuguese National Film School, at the Universidad del Cine and at Le Fresnoy - Studio national des arts contemporains. His work was shown at several film festivals, such as the Critics' Week of Cannes, Rotterdam, Rome, Cinéma du Réel, Visións du Réel, New Directors/New Films, Oberhausen, Jihlava, Vila do Conde, IndieLisboa, DocLisboa, among many others. In 2019 he founded the production company Oublaum Filmes.

## FILMOGRAPHY

[2022] Domy+Ailucha: Ket Stuff!

[2021] Timkat

[2019] Alva

[2017] Uproar, Eclipse

[2017] Nyo Vweta Nafta

[2014] Antero

[2013] Current

[2012] Four Hours Barefoot

[2012] Libhakeri

# OSPINA CALI COLOMBIA

Jorge de Carvalho

80', DOCUMENTARY, COLOUR, PORTUGAL, 2023  
(30' EXCERPT WILL BE SHOWN)

Language(s) Spanish

Premiere Status World Premiere Available

## LOOKING FOR: FESTIVALS

We meet legendary Colombian filmmaker Luis Ospina in a fake tropical jungle in Lisbon and a memorable conversation takes place. The film takes the viewer on a deep journey into Ospina's life and prolific filmography. He shares many of his personal remarks on cinema, and gives an accurate reflection on the History of modern Colombia and the world, as it was throughout his life.

Script Jorge de Carvalho

Cinematography Jorge de Carvalho

Sound Nuno Carvalho

Editing Jorge de Carvalho

Cast Luis Ospina

Production Terratreme, KINO-DOC

Contact Info [nevena.desivojevic@terratreme.pt](mailto:nevena.desivojevic@terratreme.pt)

WIP



### DIRECTOR'S STATEMENT

This is a tribute film to Luis Ospina, the director who is still little known internationally. I took advantage of his visit to Lisbon from Cali, in the context of the retrospective at the Doclisboa festival, in order to make a documentary that would convey an idea of his work and life, and also reflect his critical thinking on cinema, his political convictions and his historical reading of Colombia, which ends up having elements in common with other Latin American nations.

My choice of images has been guided by the desire to illustrate the fundamental themes of Ospina's filmography, his style, the intrinsically Colombian character, but also the original concepts of this author. The "Ospinian" conceptual wealth for me was one of the most striking aspects of our dialogue, and for this reason I want to include it in the montage and underlining certain concepts such as "porno-misery", "documentary as fishing", "fiction as hunting" or "cinema as autobiography".



### JORGE DE CARVALHO

Founder, director and teacher at KINO-DOC, a documentary film school based in Lisbon. As a filmmaker, he has directed and produced many films. He often writes articles on moving images. Carvalho is also a cinema programme curator at the University of Porto.

### FILMOGRAPHY (Selected)

- [2023] Eu Estou aqui
- [2022] Punk Punk
- [2019] Lo-Fi Rock 'n' Roll
- [2009] Bip
- [2006] Madrugada

# SER HOMEM BEING A MAN

Helena Inverno, Verónica Castro

80', DOCUMENTARY, EXPERIMENTAL, COLOUR,  
PORTUGAL, 2023 | (25' EXCERPT WILL BE SHOWN)

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES,  
DISTRIBUTORS

Fathers and sons share and reveal the strength and fragility they require to ensure the continuity of the ritual of the Sovereign Mother.

Every year in a test of their lives, they face death through a trial with tears and joy.

Horacio, who has fulfilled his mission as a 'man of the palankeen' for 40 years, surrenders to his own decline and announces his exit.

**Script** Verónica Castro, Helena Inverno

**Cinematography** Helena Inverno

**Sound** Sara Ross, Vasco Pimentel, Verónica Castro

**Editing** Helena Inverno

**Cast** Men of the Palankeen (Homens do Andor of Loulé), the Band of the Artists of Minerva Philharmonic Society (Banda da Sociedade Filarmónica Artistas de Minerva) and the participants of the Celebration of the Sovereign Mother (da Festa da Mãe Soberana)

**Production** Cedro Plátano

**Contact Info** production@cedroplatano.pt



## DIRECTOR'S STATEMENT

As filmmakers our mission was to understand what drives our participants to risk their lives and their sons' lives, year after year. At the same time, as women in a mediterranean region, we had to mediate our sense of the masculine and the feminine in order to gain their perspective. In this way, our intention was to turn around the gaze.

SER HOMEM's participatory style where the protagonists take the camera is an important and visible part of the film which embraces the coexistence of the discrete and indiscrete narrative style. The film's intimate and inquisitive interviews hover over the borderlines between cinema and anthropology. Our intention was to understand to what extent an annual male-led religious ritual influences men's understandings of masculinity. Consequently we propose the construction of masculinities as an intangible and immaterial object of the film. SER HOMEM is a film about masculinities.

## VERÓNICA CASTRO

Verónica Castro PhD is a filmmaker, visual anthropologist and visual artist. Her films and creative documentaries circulate in art galleries, museums and festivals and have been broadcast on television. She has received awards for film directing and video art. Together with filmmaker Helena Inverno, they make films that offer a unique perspective and propose reflection on the relationship between visual art and anthropology.

## FILMOGRAPHY

- [2017] Andar em Frente
- [2012] Jesus por Um Dia
- [2012] Uma Só Espera

## HELENA INVERNO

Helena Inverno is a filmmaker, transdisciplinary artist, independent film producer and cultural agent. She is currently the artistic director of the Giacometti Festival and president of the Association of Friends, Rainha Dona Leonor Museum. Her works circulate in art galleries, museums and festivals, and has received awards for film directing and editing, cinematography, and video art. She works in partnership with filmmaker Verónica Castro on the intersection between cinema and anthropology.



# บ้าน / HOME

Leonor Teles

90', FICTION, COLOUR, PORTUGAL, 2023  
(37' EXCERPT WILL BE SHOWN)

Language(s) Portuguese, English

Premiere Status World Premiere Available

WIP

Second Feature



## LOOKING FOR: FESTIVALS

When Home stops feeling like one, running and wandering become routine. Time is relative, allowing feelings and emotions to set the pace of L's journey and mind. Past, present and - perhaps future - intertwine like a carousel that lingers over youth. Trying to discover adulthood, while dealing with traumatic relationships and starting a career, becomes overwhelming in a story that begins when L meets K.

### DIRECTOR'S STATEMENT

With no sight of a future, we venture wanting to inebriate ourselves in the past.

### LEONOR TELES

Leonor Teles debut short *BATRACHIAN'S BALLAD* (2016) won the Golden Bear at Berlinale and the Firebird Award at Hong Kong. Her first documentary feature *ASHORE* (2018) won the SCAM Award at Cinéma du Réel. Her latest short *DOGS BARKING AT BIRDS* (2019) premiered in Orizzonti at Venice and was nominated for the EFA. She also works as a cinematographer and her last collaboration with director João Canijo, *BAD LIVING* (2023), just won the Silver Bear at Berlinale.

**Script** Leonor Teles, Ágata de Pinho, Francisco Mira Godinho  
**Cinematography** Leonor Teles  
**Sound** Rafael Cardoso, Joana Niza Braga  
**Editing** Livia Serpa, Sandra T.  
**Cast** Carolina Miragaia, Meghna Lall  
**Production** Uma Pedra no Sapato  
**Contact Info** [distribution@umapedranosapato.com](mailto:distribution@umapedranosapato.com)

### FILMOGRAPHY

[2019] *Dogs Barking at Birds*  
[2018] *Ashore*  
[2016] *Batrachian's Ballad*  
[2013] *Rhoma Acans*

# AS LÁGRIMAS DE ADRIAN ADRIAN'S TEARS

Miguel Moraes Cabral

18', FICTION, DOCUMENTARY, EXPERIMENTAL,  
COLOUR, B&W, PORTUGAL, BELGIUM, 2023

Language(s) English

Premiere Status International Premiere Available

World Premiere IndieLisboa 2023

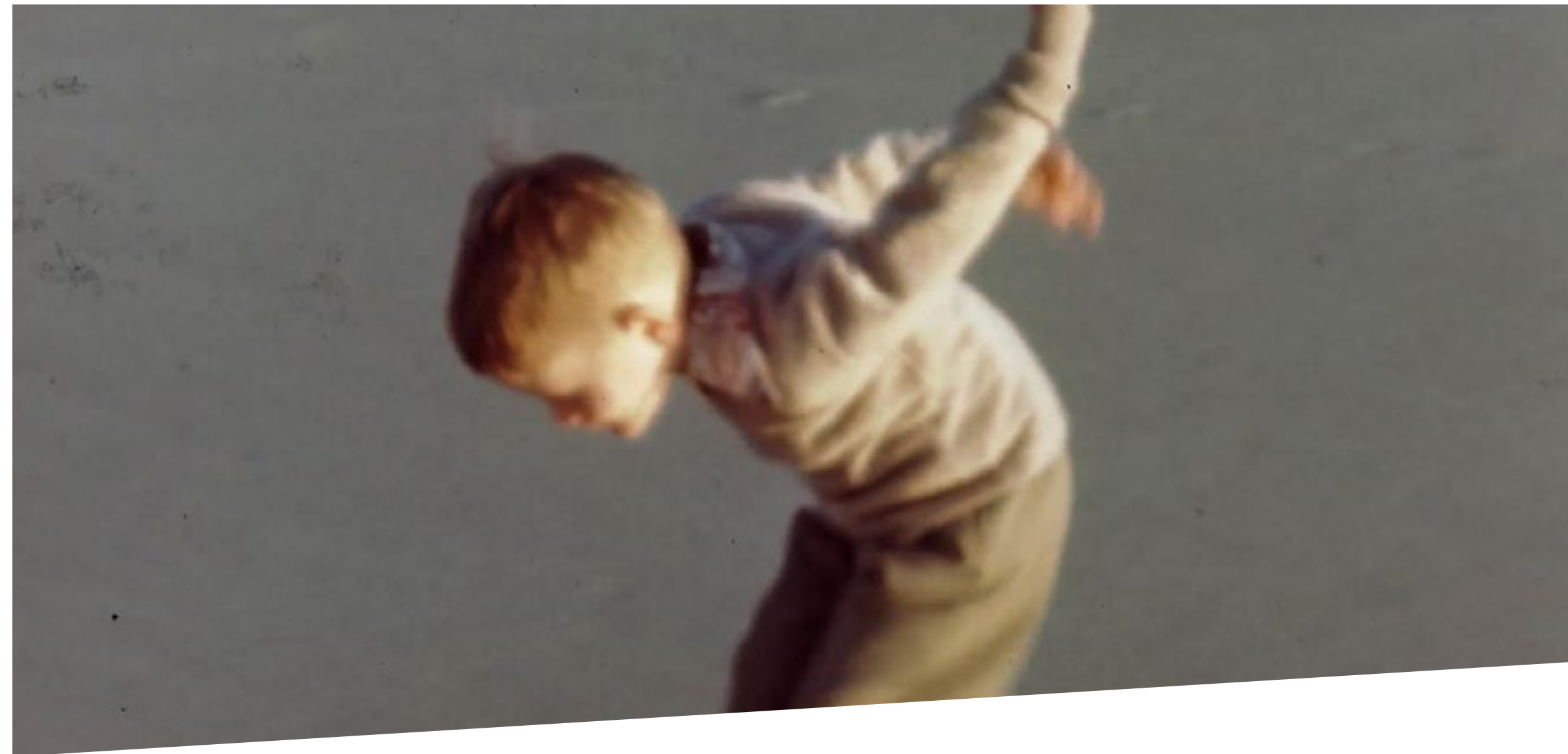
---

LOOKING FOR: FESTIVALS, SALES

---

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

Script Miguel Moraes Cabral  
Sound Miguel Moraes Cabral, Rémi Gérard  
Editing Antonio Trullén Funcia  
Production Primeira Idade, Naoko Films  
Contact Info [dir@portugalfilm.org](mailto:dir@portugalfilm.org)



## DIRECTOR'S STATEMENT

Adrian's Tears is a short film made exclusively from american archive films. Most of the images chosen have no artistic pretension and were filmed in order to preserve the memory of an intimate moment (family films) or to explain a phenomenon (scientific vulgarisation films). I take these images out of their context to create a story, the story of

Adrian who, every night, cries rivers of tears. They take us to an epic in the heart of the 20th century with its representations, its inventions, its desires and its wars. Rejected, welcomed and exiled, Adrian reveals the evils of a society in search of the ideal scapegoat.

## MIGUEL MORAES CABRAL

Filmmaker and sound director, he graduated from the Escola Superior de Teatro e Cinema. His films have been shown in national and international festivals such as Locarno, Camerimage, Turin, Indielisboa, Doclisboa.

---

## FILMOGRAPHY

[2022] Adrian's Tears  
[2019] Il Sogno Mio d'Amore (co-directed with Nathalie Mansoux)  
[2017] Beyond the Mountains  
[2013] Jorge's Paths  
[2009] Equilíbrio Justo

# CANTOS DA METAMORFOSE OU AQUELA VEZ EM QUE EU ENCARNEI COMO BOTO METAMORPHOSIS' CHANTINGS OR THAT TIME WHEN I INCARNATED AS PORPOISE

Ainá Xisto

11', DOCUMENTARY, EXPERIMENTAL, COLOUR,  
PORTUGAL, 2023

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES

Life is Metamorphosis, bounding from being to being as new ways of saying "I". In 16mm, Ainá Xisto prints an abyssal record guided by a more-than-human relationship through dreamlike landscapes, creating a magical reality inhabited by real characters, open up to dialogue and to others.

**Script** Ainá Xisto

**Cinematography** Ainá Xisto

**Sound** Ainá Xisto, Brás Moreau Antunes,  
Bernardo Bento

**Editing** Ainá Xisto, Brás Moreau Antunes

**Cast** Ainá Xisto, Evani Moreira Maia, Hinho Moreno,  
Pajé Natto Tupinambá

**Production** Ainá Xisto, Brás Moreau Antunes  
/ Escola das Artes · Universidade Católica  
Portuguesa

**Contact Info** dir@portugalfilm.org

First  
Film



## DIRECTOR'S STATEMENT

The Cinema of Feet is made by walking. Earth to earth. It unfolds the edge of the abyss of nothingness and decision, camera-body leaps. I use my cinema for practice; for rehearsal, as a surrendered movement of wandering. My work remits in small constellations, a life that always escapes and creates by itself, as will always. Beyond the binomials— human, non-human, fiction, documentary— it lets us go out of structures of power, extraction, ideals of progress, success and impractical masterpieces in outworn forms for reduced circles of continual alienation. I want a Cinema that is dirty with clay, with blisters of abre-caminhos, with body and words of living people who know that the tree is, uniquely because one day it was entirely a seed having time and care to grow. Ethnography au reverse records the non linearity of time, and the rituals of life and intimate communities. Not being on the verge of extinction,

to be cared for, created, imagined, practised and shared urgently. on colonial violence, otherness, the importance of testimony and the terrible silencing of so many voices in the construction of collective history. Despite taking place in 1907, I feel Banzo is too a film about the present.

## AINÁ XISTO

From deep waters and red clay; amid the metropolis and hinterlands of northeast Brazil, Ainá Xisto (1991) currently works between Portugal and multiple regions of South America. Filmmaker, educator, and visual artist, she got a Master in Cinema at the School of Arts of the Portuguese Catholic University. Ainá makes her creations magical instrumentation and update to immemorial time connections, sharing creative pedagogies and imaginaries of transmutation and healing.

## FILMOGRAPHY

[2023] Metamorphosis' Chantings Or That Time  
When I Incarnated As Porpoise

# MORNING SHADOWS

Rita Cruchinho Neves

12', FICTION, COLOUR, PORTUGAL, 2023

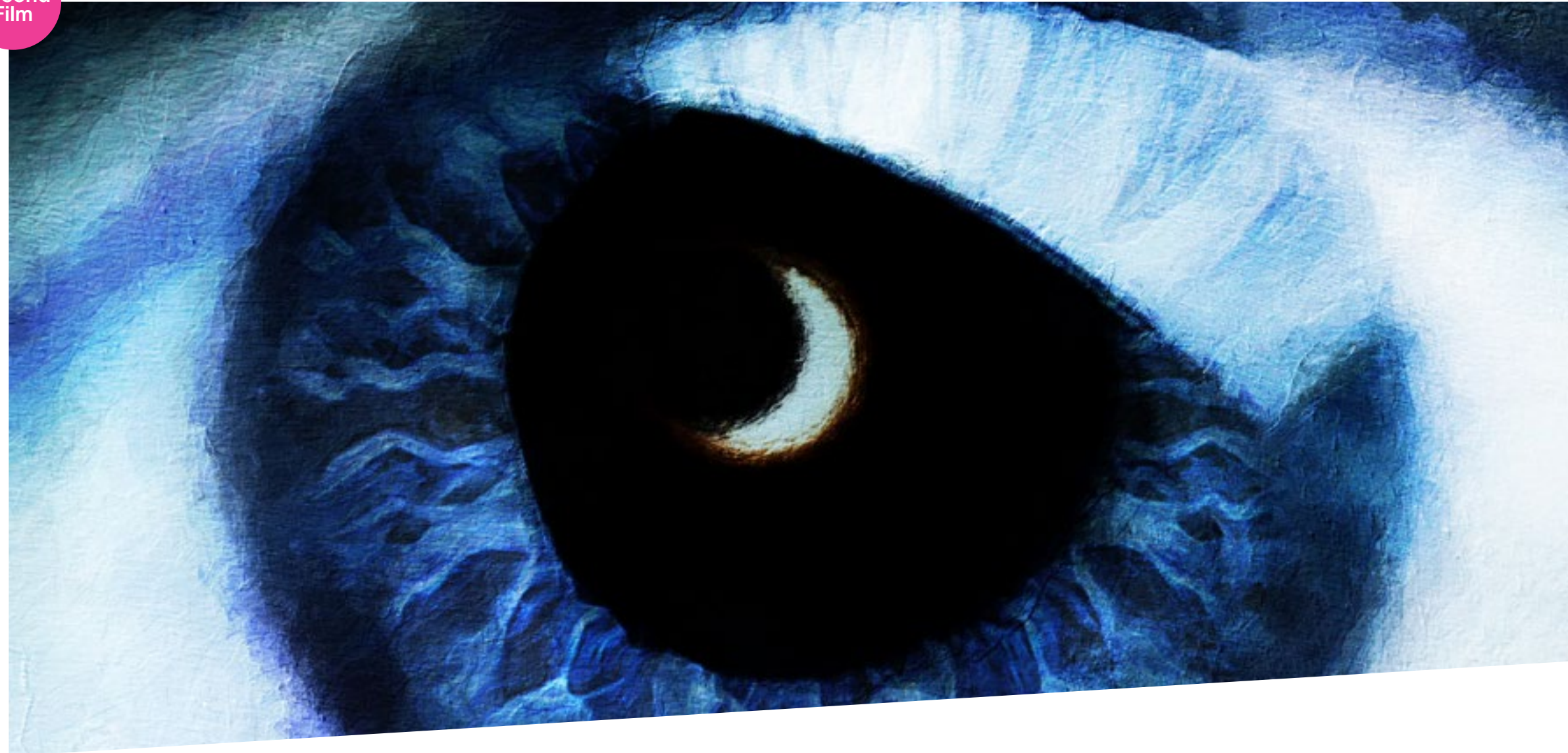
Language(s) English

Premiere Status International Premiere Available

World Premiere IndieLisboa 2023

LOOKING FOR: FESTIVALS, SALES

Morning Shadows tells the story of a unique life on its circular journey under the light of a brightening black sun.



## DIRECTOR'S STATEMENT

The practice of the arts encompasses an underground culture that, through shadow, sought other ways of seeing. This culture possesses a divergent gaze whose vision reveals a strangely radiant world. Here, light does not classify and order the visible in its shades of light and dark, forming the distant modulating shadows. There is, instead, a light of proximity, which summons the other senses to the perception of reality.

The title refers to this light when, at daybreak, the protagonist registers his most intimate feelings in a diary. The surface of his skin, through which his body creates subjectivity, is the battlefield where he must die and be reborn every day. Morning Shadows is a film about the possibility of rethinking life through its elementary gestures, which are the foundations of a new system of equivalences.

Script Pedro Castro Neves

Cinematography Rita Cruchinho Neves

Sound Maria Castro, Henri Le Boursicaud

Editing Pedro Castro Neves, Rita Cruchinho Neves

Music Teho Teardo

Cast Blixa Bargeld

Production Modo Imago

Contact Info [dir@portugalfilm.org](mailto:dir@portugalfilm.org)

## RITA CRUCHINHO NEVES

Born in Lisbon in 1974. Studied animation in ACARTE – Gulbenkian Foundation between 1986 and 1991. Completed her university degree in Architecture in 1998. In 2006, studied animation at University of Bristol and Lisbon's Escola Superior de Belas Artes. Between 2007 and 2010, worked in several award-winning short films by directors such as Pedro Serrazina, David Doutel, Vasco Sá, and José Miguel Ribeiro. Currently works as director, producer, architect and designer at her own atelier, Modo Imago.

## FILMOGRAPHY

[2023] Morning Shadows

[2015] Vígil

## O FILME FELIZ :)

Duarte Coimbra

22', FICTION, COLOUR, B&W, PORTUGAL, 2023

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS, SALES

Gonçalo and his friends set off on a mission to his deceased grandfather's house, in the north of Portugal. There, the memories of the past open up new perspectives into the future.



### DIRECTOR'S STATEMENT STATEMENT

The narrative intention behind this film was to develop two ideas simultaneously. At the same time we follow Gonçalo in the mourning of his grandfather and discovery of his house, we also witness the idea of friendship and union as the true catalyst for filmmaking. "It's the greatest friendships that make Cinema".

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

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

The intention of thinking and creating the film as a patchwork blanket present in AMOR, AVENIDAS NOVAS is once again the plan in O FILME FELIZ :).

**Script** Duarte Coimbra, Pedro Ramalhete, Gonçalo Almeida, Beatriz Luís, Marcelo Tavares

**Cinematography** Miguel Barbosa, Leonor Teles

**Sound** Miguel Coelho

**Editing** Bruno Abib

**Music** Primeira Dama, Duarte Coimbra, Gonçalo Almeida

**Cast** Gonçalo Almeida, Beatriz Luís, Marcelo Tavares, Luís Miguel Cintra, Dulce Valente

**Production** Uma Pedra no Sapato

**Contact Info** dir@portugalfilm.org

### DUARTE COIMBRA

Duarte Coimbra was born in Lisbon in 1996. In 2017, he specialized in directing at Escola Superior de Teatro e Cinema. "Amor, Avenidas Novas", Duarte's first short film as a director, premiered in Semaine de la Critique of Festival de Cannes in 2018.

### FILMOGRAPHY

[2018] Amor, Avenidas Novas

# A FEBRE DE MARIA JOÃO THE FEVER OF MARIA JOÃO

Afonso Rapazote, Bernardo Rapazote

30', FICTION, COLOUR PORTUGAL, 2023

Language(s) Portuguese

Premiere Status International Premiere Available  
World Premiere IndieLisboa 2023

LOOKING FOR: FESTIVALS, SALES

Maria João lives isolated with her father. Fearing she will catch the disease carried by the wind, that killed her mother, the father, does not allow her to leave the house. In exchange, he narrates stories of adventure to her. One night, an ex-soldier turned wanderer of peace, knocks on their door, in search of the woman he left behind before setting off to war, unaware that she is already gone.

**Script** Afonso Rapazote, Bernardo Rapazote  
**Cinematography** Leonardo Simões  
**Sound** Vicente Molder, Miguel Martins  
**Editing** João Pedro Duarte  
**Cast** Rita Rocha, António Mortágua, José Martins  
**Production** Maria & Mayer  
**Contact Info** dir@portugalfilm.org



## DIRECTOR'S STATEMENT

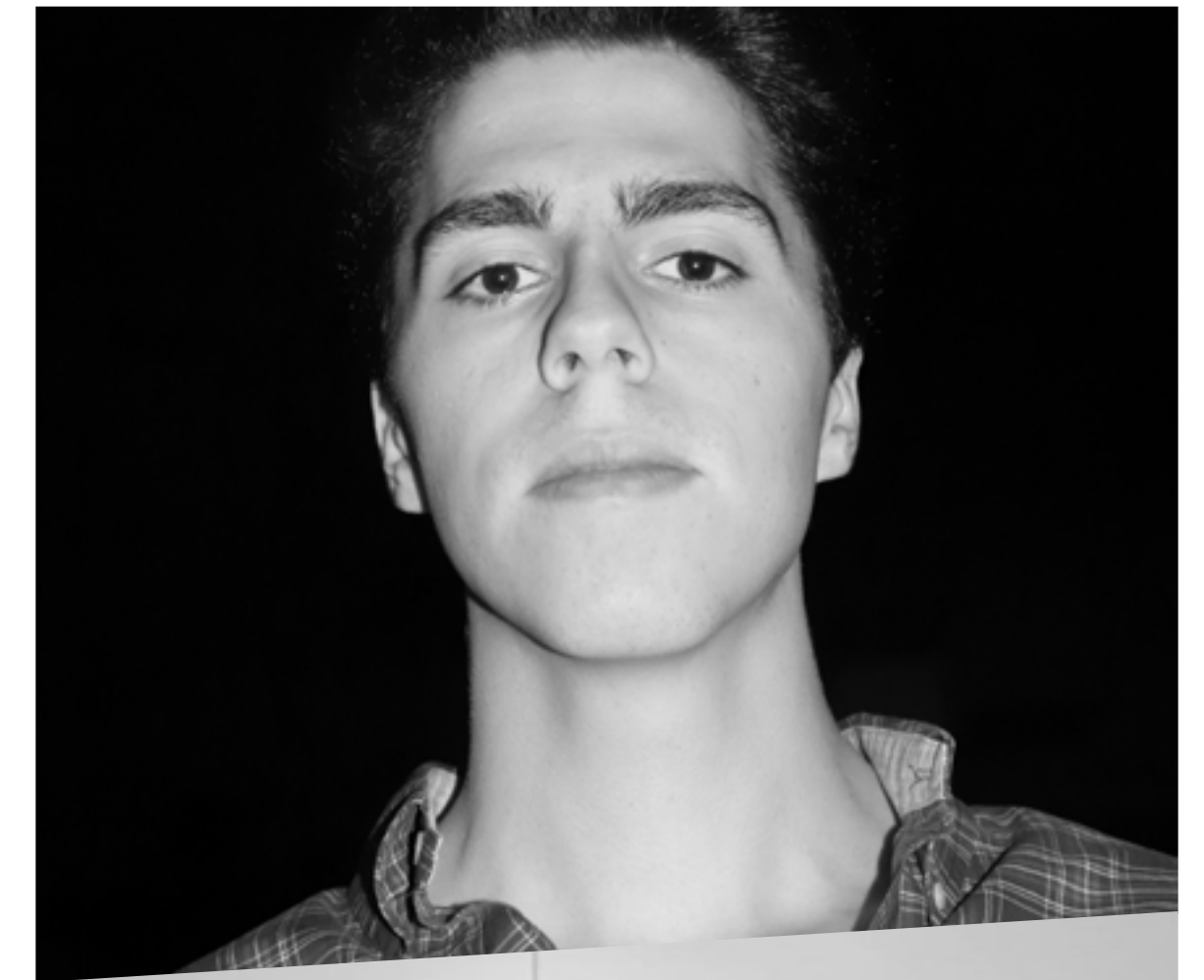
A duality commands the rhythm of the film — on the one hand, the dream of a traditional community that represses individual desires and, on the other, an ideal of freedom that has, as a consequence, loneliness and the deterioration of family roots. Moreover, because meaning lies not in the ideology of the characters but in the ideology of their struggle, Maria João is the key character in this drama — it will be her decision between the independent bum or the decadent traditionalist that will dictate the route the story will take: the film's romantic dynamic mirrors its political dynamic. As a chronicle of a changing world, it is an allegorical tale emanating from a melancholic feeling that accompanies these changes from the point of view that is sceptical and disenchanting with inevitable progress.

## AFONSO RAPAZOTE

Afonso Rapazote was born on August 10, 1997, in Viseu, Portugal. After reading History at the University of Lisbon for one year, he dropped out of the course to graduate in Filmmaking at the Escola Superior de Teatro e Cinema. During the third year of his Film degree, he wrote and co-directed Corte (2020), a short film that was part of the Official Selection of the Cannes Film Festival, in the Cinéfondation section.

## BERNARDO RAPAZOTE

Bernardo Rapazote was born on August 10, 1997, in Viseu, Portugal. After reading Law at the University of Lisbon for one year, he dropped out of the course to graduate in Filmmaking at the Escola Superior de Teatro e Cinema. During the third year of his Film degree, he wrote and co-directed Corte (2020), a short film that was part of the Official Selection of the Cannes Film Festival, in the Cinéfondation section.



## FILMOGRAPHY

[2023] The Fever of Maria João  
[2020] Corte

# À MEDIDA QUE FOMOS RECUPERANDO A MÃE HOW WE GOT MOTHER BACK

Gonçalo Waddington

28', FICTION, COLOUR, PORTUGAL, 2023

Language(s) Portuguese

Premiere Status World Premiere Available

LOOKING FOR: FESTIVALS

WIP



After his wife's death, the father of four children hides in bed mourning until the house goes into self-management mode. His older sons think of ways to pull him out of his daze. The eldest begins imitating his mother's voice. Soon the game gets out of control as their identities intertwine.

**Script** Gonçalo Waddington

**Cinematography** Vasco Viana

**Sound** António Porém

**Editing** Rubén Rocha, Joana Goís

**Music** Katrin Kaasa

**Cast** Simão Fumega, Mário Waddington, Martim

Fumega, Bartolomeu Figueira, Gonçalo

Waddington, Sofia Marques

**Production** Terratreme Filmes

**Contact Info** [nevena.desivojevic@terratreme.pt](mailto:nevena.desivojevic@terratreme.pt)

## DIRECTOR'S STATEMENT

The family is one of the fundamental nuclei that unites us. The family is like a ruin in process, an unstable building, increasingly precarious, held up thanks to the effort of those who prop up the walls, always in danger of collapsing, with their hearts and backs. The family, no matter how disintegrated it may be, is the fundamental element of any relationship, on one hand, because it constitutes the epicenter of education in a broad sense, including the affective, generating the entire palette of possible behaviors, and on the other hand, because it configures the strongest and most tense structure of meaning in life that we experience. So much so that we leave one family to form another, and end up saying of those we meet in life, and through whom the thickest veins of the meaning we give to the future run: it is from the family. As the ancients said about the gods: whether they exist or not, we are at

their mercy. In "How We Got Mother Back" a boy sacrifices his identity, embodying the role of his deceased mother, to save what remains of a father anchored to his bed, trying to emerge from a profound depression. It was from this sacrifice that this short film was born."

## GONÇALO WADDIGTON

Actor, director, director, playwright and screenwriter. Born in 1977, he attended the Escola Profissional de Teatro de Cascais. In the theater he wrote and directed *Albertine*, *The Celestial Continent* and the tetralogy *Our Favorite Sport*. In cinema, he wrote and directed the film *Patrick* and wrote, produced and directed the short films *Nameless* and *Immaculate*.

## FILMOGRAPHY

[2024] *The Dragon Between Heaven and Earth*  
[2023] *À Medida que fomos recuperando a mãe*  
[2019] *Patrick*  
[2013] *Immaculate*  
[2010] *Nameless*

# SHROOMS

Jorge Jácome

18', FICTION, DOCUMENTARY, EXPERIMENTAL,  
COLOUR, PORTUGAL, 2023

Language(s) Portuguese

Premiere Status World Premiere Available

## LOOKING FOR: FESTIVALS

SHROOMS' starting point is a scientific study in which the psilocybin of magic mushrooms is used for the therapeutic treatment of depression. Using the premise of this study, SHROOMS follows Dan, a young Venezuelan man currently living in Lisbon, who collects magic mushrooms in the forest and distributes them in the city to those in need of help - like a New Age Robin Hood - using pigeons as carriers.

Script Jorge Jácome  
Cinematography Marta Simões  
Sound Marcelo Tavares  
Editing Jorge Jácome  
Music Terry Riley  
Cast Dan Padrino  
Production Ukbar Filmes  
Contact Info dir@portugalfilm.org

WIP



## DIRECTOR'S STATEMENT

When someone takes magic mushrooms, the psychoactive compound psilocybin affects the brain's neural activity and can lead to altered states of consciousness and perception. During this time, an individual may have intense sensory experiences, thoughts and emotions, and may perceive the world around them in a different way than they normally would. In my recent works, I've been imagining and exploring possibilities and fictions that go beyond what is currently known or accepted as "reality".

Through my films I challenge conventional assumptions about the natural world, the nature of reality, consciousness, identity, time and space, as a way to convey perspectives on social, political, and environmental issues. With this film - Shrooms - I want to explore the nature of consciousness, the mind-body interconnection, the healing power of mushrooms and the relationship between subjective experience and objective reality as ways to imagine a world with new possibilities.

## FILMOGRAPHY

[2022] Super Natural  
[2019] Past Perfect  
[2017] Flores

## JORGE JÁCOME

Born in 1988. A visual artist and filmmaker. He graduated at ESTC and at Le Fresnoy. In his works, which blurs the lines between documentary and fiction, he investigates relations between utopias, nature and desire. His films have been shown in festivals and exhibition contexts - Berlinale, TIFF, San Sebastian, NYFF, 25 FPS, Palais de Tokyo, Tate Modern, MoMa, among others. SUPER NATURAL (2022) is his first feature-length film and premiered at the Forum - Berlinale and won the FIPRESCI Prize.

[2016] Fiesta Forever  
[2015] A GUEST + A HOST = A GHOST  
[2013] Plutão



# PORTUGUESE FILM FUND

Complementary tool to support the completion of Portuguese films (or in co-production), shorts and features, through the awarding of prizes for postproduction and creation of original music. The ten selected projects will appear before an international jury to carry on a pitch that will define the winners and will have an opportunity to meet with decision makers during the 1 on 1 meeting sessions.

## THE PRIZES TO BE AWARDED

### LUSÓFONA UNIVERSITY:

Financial support in the amount of €1,500 awarded to a project of any length and genre

### DIGITAL MIX MÚSICA E IMAGEM:

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

### GDA FOUNDATION:

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

### THE YELLOW COLOR:

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

# PORTUGUESE FILM FUND JURY



## RITA BRAGA

### Songwriter/Musician

Rita Braga is a singer-songwriter, performer and multi-instrumentalist. She has toured all over Europe and also in the US, Brazil, Australia and Japan. Her work takes influences from early 20th century variety, electronic music pioneers, post-punk, cabaret and more.



## PHILIP ILSON

### Co-Director, London Short Film Festival

Philip Ilson is the Co-Director of the London Short Film Festival, which he co-founded in 2004. He was also the short film programmer for the BFI London Film Festival between 2006 and 2022, and has worked as a freelance programmer, including at the East End Film Festival (London), Cork Film Festival (Ireland), and the Branchage Festival (Jersey), Latitude music festival, and at Curzon Soho Cinema.



## MARKUS DUFFNER

### Head of Locarno Pro

Markus Duffner is German but was born and raised in Italy, where he gained degrees at Urbino University (in literature, art and foreign cultures) and at Bologna University (in film, television and multimedia production). Since 2004 he has grown his professional skills in advertising sales for the trade press (including *Le film français* and *Cannes Market News*, the official daily of the *Marché du Film*) and in film markets (such as *The Business Street*, now *MIA Market*). He has also collaborated with other film festivals, including the *Monte-Carlo Film Festival de la Comédie* and the *VOICES Festival* in Vologda, Russia. Since 2014 he has worked for *Locarno Pro*, taking charge of projects such as *First Look* and *Match Me!*, while in 2020 he became project manager of the new and highly innovative platform *Heritage Online*, devoted to digital distribution of classic and auteur movies — and conceived by Duffner himself. He is also behind the VOD platform *Spamflix*, launched in 2018, of which he is a founder member.

# COUTO MIXTO

Frederico Lobo

30' (ESTIMATED), DOCUMENTARY, COLOUR,  
PORTUGAL, 2023 (ESTIMATED)

Language(s) Portuguese  
Project Short

## LOOKING FOR: FESTIVALS

In the heart of the mountain, several worlds intersect. In a labyrinth of time, where machines probe the geological depths of the mountain, a shepherd goes searching for a missing cow. In the middle of the mountain, amid the fog, Patorro gets lost in his own territory. The mountain transforms itself, childhood finds its way back, the cycle continues.

**Script** Frederico Lobo  
**Cinematography** Frederico Lobo  
**Sound** Filipe Rebelo  
**Editing** Jorge Moneo Quintana  
**Music** Frederico Lobo  
**Cast** Patorro, Beatriz, Mateus, Fritz  
**Production** Terratreme Filmes / Rua Escura  
**Contact Info** info@terratreme.pt  
**World Sales** Terratreme Filmes  
**Website** www.terratreme.pt



## AWARDS APPLYING FOR

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

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

## DIRECTOR'S STATEMENT

The starting point for this film was a search for Couto Mixto, a small territory on the border between Portugal and Spain, which was independent from the 10th to the 13th centuries. In the last few years, I have met and become friends with the people who appear in this film, shot in the Trás-os-Montes region. In it, they emerge as characters who inhabit the physical and metaphorical present of what used to be Couto Mixto, crossing tangential lines in the same time and space carved by cinema.

## FREDERICO LOBO

Born in 1981 in Porto. In 2006 he attended the documentary course Ateliers Varan at the Gulbenkian Foundation, where he directed the short film Entre-Tempos. Since then he has been working in cinema, as a director and DOP, having directed the feature films Bab Sebta (2008) with Pedro Pinho and Industrial Revolution (2014) with Tiago Hespanha. In 2017 he took his master's degree in Cinematography at ESCAC in Barcelona. In 2020 he founded the film cooperative Rua Escura CRL.

## FILMOGRAPHY

[2006] Entre-Tempos  
[2008] Bab Sebta  
[2008] Zone d'Attente #0  
[2014] Revolução Industrial

# RAW+POROUS

Ágata de Pinho

30' (ESTIMATED), DOCUMENTARY, COLOUR,  
PORTUGAL, 2023 (ESTIMATED)

Language(s) Portuguese

Premiere status currently in post-production

Project Short

LOOKING FOR: FESTIVALS, SALES,  
DISTRIBUTORS

Loosely inspired on the novel "Paradise Rot" by Jenny Hval, the premise of "raw+porous" is simple: girl meets girl because they become housemates. There's immediately an undeniable attraction and, as they inhabit the same space, an entropic process starts unraveling wherein they give themselves to each other.

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

**Script** Ágata de Pinho

**Cinematography** Ângela Bismarck

**Sound** Rafael Maia e Carlos Abreu

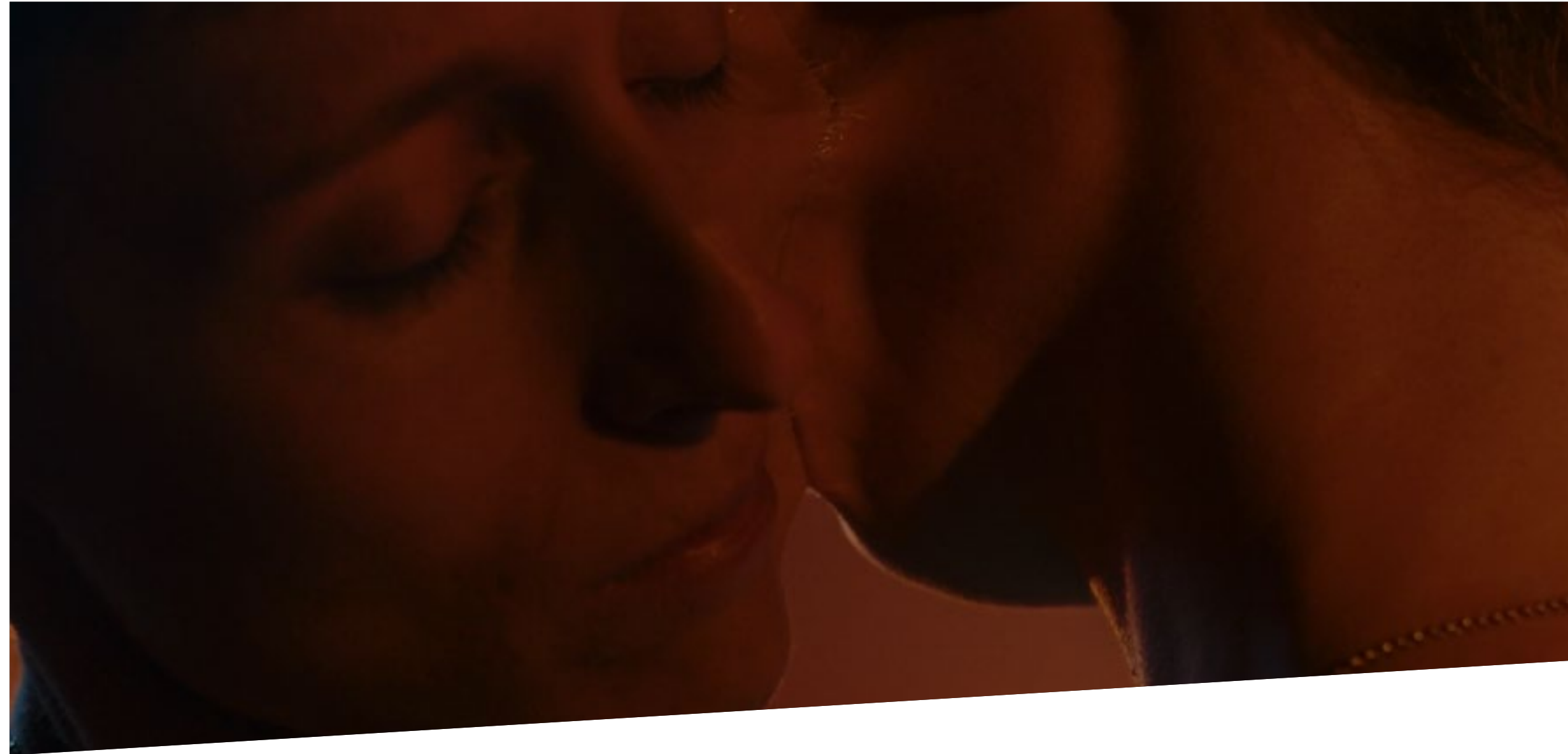
**Editing** Mariana Vilhena

**Music** Farwarmth e Vile Karimi

**Cast** Ágata de Pinho e Joana Castro

**Production** Ágata de Pinho e Fundação Calouste Gulbenkian/Escola das Artes (UCP)

**Contact Info** agata.de.pinho@gmail.com



## AWARDS APPLYING FOR

### LUSÓFONA UNIVERSITY:

Financial support in the amount of €1,500 awarded to a project of any length and genre

### GDA FOUNDATION:

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

## DIRECTOR'S STATEMENT

"raw+porous" is about eviscerating desire, unraveling it to a delightfully primordial state. It explores how sexuality can devour us; the sordid and threatening turbulences of attraction — how brutally one is absorbed by desire, the capriciousness of it.

I want to delve into the grotesque curiosities of our imagination and the body as a place of fructification, obsession and destruction. To examine the bonds between bodies, fluids and flesh, studying the similarities between desire and repulsion.

## ÁGATA DE PINHO

Ágata has had her life bound to theatre and film for the past 15 years. Besides working as an actor, she has written and directed "blue has no dimensions", which premiered at IFF Rotterdam 2022. She's also developing a feature, "Femmes de Ménage", which was granted financial co-production by the Film Institutes of Portugal and Luxembourg. In 2023, Ágata took part in the "Artistic Residency on Directing for Film and TV", for which she was selected by the Gulbenkian Foundation/School of Arts (UCP).

## FILMOGRAPHY

[2022] AZUL | blue has no dimensions

## REHEARSAL & REPETITION

Igor Dimitri

30' (ESTIMATED), DOCUMENTARY, COLOUR,  
PORTUGAL, 2023 (ESTIMATED)

Language(s) Spanish  
Premiere status Worldwide  
Project Short

LOOKING FOR: FESTIVALS, SALES,  
DISTRIBUTORS

An experiment on performance, time and repetition.  
An art gathering is about to start, or maybe this  
is the rehearsal of it.  
Things might seem out of place, unfinished,  
a déjà vu.

Script Igor Dimitri  
Cinematography Javier Arcaro  
Sound Valentin Piñeyro  
Editing Andrés Medina  
Music PV666Y  
Cast Flor Sanchez Elia, Jose Andino Menendez,  
Julián Dubié  
Production BAM BAM CINEMA – Miguel de Jesus,  
Paulo Carneiro  
Contact Info BAM BAM CINEMA //  
bambamcinema@gmail.com



### AWARDS APPLYING FOR

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

**DIGITAL MIX MÚSICA E IMAGEM:**  
sound post-production services for a feature film  
and a short film

**THE YELLOW COLOR**  
two days of post-production studio image for  
a short film, with the technician(s) paid separately

### DIRECTOR'S STATEMENT

I am very interested in a performative and physical  
cinema, one that expresses itself through body  
language. This is the reason I work with performers,  
dancers and non-actors, in hybrid films that explore  
sensorial contexts. I appreciate a circular movement  
and type of narration, ambiguity, and visual ideas. In  
"Rehearsal and Repetition", unfinished processes,  
non-continuum timelines and anti-productive work,  
come together in order to generate a feeling of  
suspension.

### IGOR DIMITRI

Igor Dimitri studied the MA of Documentary Cinema  
at the Universidad del Cine, in Buenos Aires. There,  
he also collaborated with performance groups,  
moving away from a strictly cinematographic  
language.  
His last short film SALSA premiered in the IFF  
Rotterdam, 2020. In 2017, his short film "The Closest  
Star to the Sun" won the "New Cinema" competition  
in the Porto/Post/Doc.  
His first film "Recycled Madonna" was presented at  
DocLisboa in 2012, in the first edition of the "Urgent  
Cinema" section.

### FILMOGRAPHY

[2012] Recycled Madonna / 40'  
[2017] The Closest Star to the Sun / 13'45"  
[2020] Salsa / 13'

# FADO BICHA

Justine Lemahieu

80' (ESTIMATED), DOCUMENTARY, COLOUR,  
PORTUGAL, 2024 (ESTIMATED)

Language(s) Portuguese  
Project Feature

LOOKING FOR: FESTIVALS, FRENCH  
CO-PRODUCTION, SALES, DISTRIBUTORS

Queer artists and activists Lila Tiago and João Caçador are rising stars on the Portuguese music scene. As musical duo Fado Bicha, they disrupt traditional fado conventions to give a body and a voice to the stories and struggles of LGBTQI people. In the intimate setting of the dressing rooms, mirrors reflect their words and glances.

**Script** Justine Lemahieu  
**Cinematography** Pedro Ivo Carvalho / Justine Lemahieu  
**Sound** Miguel Moraes Cabral / Olivier Blanc  
**Editing** Justine Lemahieu  
**Music** Fado Bicha / João Caçador, Lila Tiago  
**Cast** João Caçador, Lila Tiago  
**Production** Bruno Cabral, Wonder Maria productions  
**Contact Info** justinelemahieu81@gmail.com  
| ritambarbosa@gmail.com



## AWARDS APPLYING FOR

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

**DIGITAL MIX MÚSICA E IMAGEM**  
Post-production sound services for one feature and one short film

## DIRECTOR'S STATEMENT

FADO BICHA is a documentary that focuses on the invisibilisation of the LGBTQI persons and experimentation within the field of fado. It examines the links between performance, body and militancy, following Lila and João's conversations from the backstage, their rehearsals and make-up sessions. The film portrays the duo's aesthetic choices along with their musical, visual and linguistic proposals, in order to question our society's relationship with gender normativity, femininity and sexuality.



## JUSTINE LEMAHIEU

Justine Lemahieu (born 1981) is a documentary director and editor. She has lived and worked in Lisbon since 2005, making Portugal both her country and the focus of her cinematographic work. She's particularly sensitive in her approach to socio-economic issues, discrimination and daily forms of resistance. She also currently collaborates with the RoyalCiné film education project and translates for several production companies.

## FILMOGRAPHY AS A DIRECTOR

[2019] Sousa Martins, 81'

## FILMOGRAPHY AS AN EDITOR

[2012] Deportado, Nathalie Mansoux, 67

[2011] Ka Luanda, Cristèle Alves Meira, 52'

[2010] Falemos de Casas, Maria-João Guardão, 75'

[2008] Via de Acesso, Nathalie Mansoux, 82'

# HAPPINESS IN A POT

Clara Jost

59' (ESTIMATED), DOCUMENTARY, FICTION, EXPERIMENTAL, COMEDY, COLOUR, PORTUGAL, 2024 (ESTIMATED)

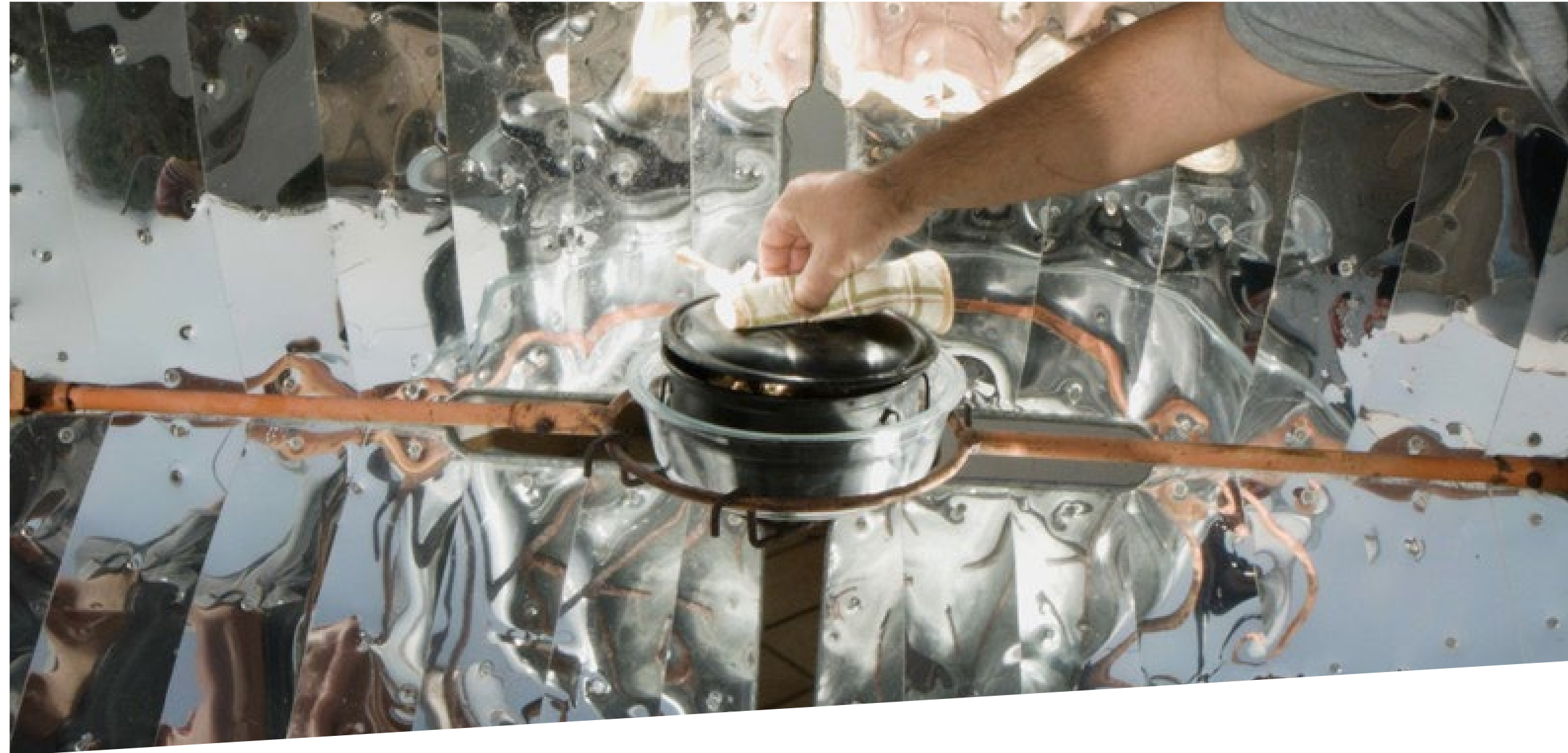
Language(s) Portuguese, English

Premiere status World

Project Short

LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS

A film about a cooking pot: why? "Happiness in a pot" questions how far one can go when talking about an object as simple and everyday as a cooking pot. As the images and sounds get intertwined, the film provokes reflections on the history of humanity and its future, in what we could call a post-apocalyptic ASMR.



## AWARDS APPLYING FOR

### LUSÓFONA UNIVERSITY:

Financial support in the amount of €1,500 awarded to a project of any length and genre

### GDA FOUNDATION:

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

## DIRECTOR'S STATEMENT

Why make a film about a cooking pot? The film does not try to answer that question. It creates, instead, a time where viewers can find refuge from the world outside the theater. Maybe some will find an answer to the question; others might find other answers, none, or more questions. I see any of these as positive outcomes. My intention was to discover the film while doing it and to follow what it would lead me to. It asked to be slow, to be about sound, to deal with pre-history and apocalypse.

## CLARA JOST

Clara Jost (Lisbon, 1997) works with film, creating first-person artisanal cinema that revolves around the themes of simplicity, the relationship of humans with their immediate surroundings, animism, and melodrama. In 2018, she completed her degree at ESTC (Lisbon, Portugal) and in 2022 her Audiovisual Arts master at KASK (Ghent, Belgium) as a Calouste Gulbenkian fellow. Her film 'Meine Liebe' has been seen in festivals worldwide and was awarded Best National Short in IndieLisboa 2020.

## FILMOGRAPHY

[2018] Verniz/Glaze

[2020] Meine Liebe

[2023] Cosas Bonitas y un par de tragedias

**Cinematography:** Clara Jost

**Sound:** Marcelo Tavares

**Editing:** Clara Jost

**Music:** Rui Lima, Sérgio Martins

**Cast:** Celestino Ruivo, César Oliveira, Clara Jost, Marcelo Tavares, Rui Lima, Sérgio Martins, Sérgio Monteiro-Rodrigues, Yaxuan Zhang

**Production:** Clara Jost

# HOUR OF THE STAR

Rita Barbosa

23' (ESTIMATED), COMEDY, COLOUR, PORTUGAL, 2023

Language(s) Portuguese

Premiere status World Premiere

Project Short

## LOOKING FOR: FUNDS

A Hora da Estrela is a volatile comedy. At the centre of the story is JOÃO, for whom social networks (in which she is relatively successful) are the only way of life. Like many people of one generation and class, she leads a lonely, precarious and sedentary life, with an intermittent job, without a home of her own. After a clumsy 'post' for a hair products brand, setbacks begin and João finds herself lost in a strange dimension.

**Script** Rita Barbosa

**Cinematography** Jorge Quintela

**Sound** Luís Silveira (director)

**Editing** Jorge Jácome

**Music** Rui Lima e Sérgio Martins

**Cast** João Abreu, Joana Magalhães

**Production** Rita Barbosa

**Contact Info** ritambarbosa@gmail.com

**Website** n/a



## AWARDS APPLYING FOR

**UNIVERSIDADE LUSÓFONA DE HUMANIDADES E TECNOLOGIAS**

€1.500, Awarded to a Project of any length

**DIGITAL MIX MÚSICA E IMAGEM**

Post-production sound services for one feature and one short film

**FUNDAÇÃO GDA**

€6.000 for the creation of Original Music, awarding one Feature (€4.000) and one Short (€2.000), or, alternatively, three Short Films (Each €2.000)

**THE YELLOW COLOR**

Two studio days of color grading for a short film

## DIRECTOR'S STATEMENT

The Hour of the Star talks about the life behind an influencer. It understands that we are under the effect of a new technological functionalities in our society and culture (the internet and social media), which places us in a fragile and vulnerable position (despite the countless advantages they bring). This film also understands that there are dark forces taking advantage of these weaknesses. João, the protagonist, is part of a generation under surveillance and captured by these interests.



## RITA BARBOSA

RITA BARBOSA is a film director and visual artist. She has a BFA in Digital Arts from the School of Arts at the Portuguese Catholic University. Her artistic practice is mostly developed in collaborative processes in the creation, writing and visual conception of projects in the areas of cinema, performance and theatre as she deconstructs operative processes of making and thinking about art as an aesthetic game, as a procedural and methodological form.

## FILMOGRAPHY

[2022] 2ª Pessoa / 2<sup>nd</sup> Person

[2019] Amigos Imaginários / Imaginary Friends



# HANDS – POWER, GESTURE AND TOUCH

Rita Figueiredo

90'-100' (ESTIMATED), DOCUMENTARY, COLOUR, PORTUGAL, 2024 (ESTIMATED)

**Language(s)** Portuguese, French, Spanish, Dutch  
**Premiere Status** Still in editing should premiere in the beginning of 2024

**Project Feature**

**LOOKING FOR: FESTIVALS, SALES, DISTRIBUTORS, CO-PRODUCTIONS**

Several studies point to the first language of humans being gestural. One of the first artistic gestures, with over 60,000 years is the painting of a hand. At the birth of another art - cinema - the first image filmed is precisely, a hand. The power of the hands is part of all cultures: the healing hand as a mirror of the body, the gesture as an expression of the universe, the touch, one of the most profound means of communication we have, is so critical that its absence can even lead to death.

**Script** Rita Figueiredo

**Cinematography** Rita Figueiredo

**Sound** Rita Figueiredo

**Editing** Rita Figueiredo

**Music** Mariana Dionísio (original soundtrack);

Clapping Music by Steve Reich; "Lagu Gunpati Ne Paay" by Aishwarya Majmudar; "Shiva Tandava Stotram", by Bhavana Pradyumna e Prasanna Keshava  
**Cast** Georges Didi-Huberman, Maria Filomena Molder, Laurent Mannoni, Hipólito Giraldo, Ana Mira, Maria do Mar Rêgo, Liliana Coutinho, Fernando Coimbra, Ananda Krishna Lila, Eeshani Lasya, Francisca Carvalho, Sara Inácio, José Prudêncio, Luísa Beires, Raquel Feliciano, etc.

**Production** Rita Figueiredo

**Contact Info** ritazuzarte@gmail.com



## AWARDS APPLYING FOR

**UNIVERSIDADE LUSÓFONA DE HUMANIDADES E TECNOLOGIAS**

€1.500, Awarded to a Project of any length

**DIGITAL MIX MÚSICA E IMAGEM**

Post-production sound services for one feature and one short film

**FUNDAÇÃO GDA**

€6.000 for the creation of Original Music, awarding one Feature (€4.000) and one Short (€2.000), or, alternatively, three Short Films (Each €2.000)

**THE YELLOW COLOR**

Two studio days of color grading for a short film

## DIRECTOR'S STATEMENT

My interest in hands began when I saw the amazement in my babies' eyes when they discovered their hands belonged to them, and that, like magic, just by looking at them they could manipulate them. The story of hands goes back to a very ancient pre-verbal world, and it was probably through mimicry that storytelling emerged. The documentary will be an essay on the gesture, power and touch, with a structure similar to the lines of the hand itself and having as inspiration Warburg's Mnemosyne.

## RITA FIGUEIREDO

(1977, Lisbon, Portugal). Studied Fine Arts at Middlesex University and Cinema at NYFA. She directed several shorts that have been in Festivals such as IFFR, Oberhausen, UPPSALA, Jihlava, Belo

Horizonte, IndieLisboa, Curtas Vila do Conde, etc. She has also edited documentaries and shorts, some of which have premiered in art house cinemas and TV.

Over the years she has also worked in different areas: film programmer, photography, production, assistant director, translation, etc.

## FILMOGRAPHY

[2021] Dobra (Fold) co-directed with Gonçalo Robalo  
[2018] The Great Attractor  
[2013] Clap Your Hands  
[2011] Silêncio de Dois Sons (Silence of Two Sounds)  
[2007] Ken, The mechanical Man  
[2005] Logro (Hoax)  
[2001] No Standing Except Wind

# ILLICIT TRADE

Pedro Paiva

100', FICTION, COLOUR, PORTUGAL, 2024  
(ESTIMATED)

Language(s) Portuguese

Premiere status To be Premiered

Project Feature

LOOKING FOR: FESTIVALS, SALES,  
DISTRIBUTORS

Victor, a worker at a wealthy palatial family's headquarters, is haunted by jealousy over the red lips of his beloved Maria. The intimate rubble of the world he has always lived in collides with hallucinations of his mental abyss. A poor and submissive man, Victor rushes to the great and mysterious call of death.

Script Pedro Paiva (Based On Texts By Georg Büchner)

Cinematography Leonardo Simões

Sound Olivier Blanc

Editing Pedro Paiva, Manuela Viegas

Music Margarida Garcia

Cast Cláudio da Silva, Maria Fonseca, Rita Durão,  
Romeu Runa, Pedro Lacerda, Carlos Nery, Miguel  
Sermão, Sofia Marques, Miguel Moreira, Vítor Lima

Production Água Pé, Manuel Rocha Da Silva, Optec

Contact Info mdcrochasilva@gmail.com,  
paivapedro@hotmail.com

Website n/a



## AWARDS APPLYING FOR

UNIVERSIDADE LUSÓFONA DE HUMANIDADES  
E TECNOLOGIAS

€1.500, Awarded to a Project of any length

FUNDAÇÃO GDA

€6.000 for the creation of Original Music, awarding  
one Feature (€4.000) and one Short (€2.000), or,  
alternatively, three Short Films (Each €2.000)

## DIRECTOR'S STATEMENT

"Illicit Trade" is generated by the disturbance and astonishment of being confronted, in the light of today, by the work of Georg Büchner (1813 – 1837). My approach when materializing the film resonated with my previous works which can be defined by the tendency to create trajectories between the world presented to us and the analogies that form on the edge of its representations: the universe of the fantastic, the delirium, the unreal, the inhuman, the oneiric, the paradox, the daily life.

## PEDRO PAIVA

Born in Lisbon, in 1977, Pedro Paiva has been working in collaboration with João Maria Gusmão since 2001, using film as a privileged medium. In 2004 they won the EDP New Artists Award. In 2009, they were the Portuguese representatives at the 53rd Venice Biennale. His filmic work was presented

at Anthology Film Archives New York (2010), Palais de Tokyo Paris (2013), HangarBicocca Milan (2013), Pompidou Metz (2017), Serralves Porto (2021), Cinemateca Portuguesa (2023).

## FILMOGRAPHY

[2006] Colombo's Column  
[2008] Fried Egg  
[2009] Hairy Stone  
[2010] Heat Ray  
[2011] Cowfish  
[2014] Papagaio  
[2015] Sleeping in a bullet train  
[2016] Mating Season  
[2018] Sleeping Flamingo  
[2019] Camera Test

# PRIMA KU LEBSI/ PRIMA & LEBSI

Welket Bungué

30', DRAMA FICTION, COLOUR, PORTUGAL, 2024  
(ESTIMATED)

Language(s) Portuguese  
Premiere status N/A  
Project Short

LOOKING FOR: FESTIVALS, SALES AGENTS,  
DISTRIBUTORS, CO-PRODUCERS

Prima and Lebsi are dreamy women, children of the great Lisbon. An unexpected affair entwines them, revealing a lifestyle that involves parallel relationships with people and beliefs, in an atmosphere of contradictions and desires. Hedonism is the word that moves this romantic, pulsating drama, rhythmic with music and the freedom of bodies.

**Script** Welket Bungué

**Cinematography** Miguel Munhá

**Sound** Miguel Coelho

**Editing** Paula Trojani

**Music** Tito Paris

**Cast** Nádia Yracema, Carla Fernandes, Bruno Huca, Joãozinho da Costa, Venga Venga

**Production** Arranca Produções, Kussa Productions

**Producer** André Lourenço

**Final Editor** Elisabete Mendes

**Contact Info** Producer André Lourenço

andre.lourenco@gmail.com/+351 961 528 416

**Director** Welket Bungué

welketbungue@kussaproductions.com/

+351919400674

**Website** www.kussaproductions.com



## AWARDS APPLYING FOR

**UNIVERSIDADE LUSÓFONA DE HUMANIDADES  
E TECNOLOGIAS**

€1.500, Awarded to a Project of any length

**DIGITAL MIX MÚSICA E IMAGEM**

Post-production sound services for one feature and one short film

**FUNDAÇÃO GDA**

€6.000 for the creation of Original Music, awarding one Feature (€4.000) and one Short (€2.000), or, alternatively, three Short Films (Each €2.000)

**THE YELLOW COLOR**

Two studio days of color grading for a short film

## DIRECTOR'S STATEMENT

Youth today is driven by an intense desire for freedom. Financial, social, sexual and vital freedom. One wants to be what one wants, and this in most cases has to do with the idols in projection. There is a growing movement of young people, thus deconstructing the classic idea of the inaccessible and transcendent icon/idol. I believe that there is still much to be told, against the background of the experiences in the peripheral areas of Lisbon. PRIMA & LEBSI is not a film about violence but about freedom.

## WELKET BUNGUÉ

Born in Guinea-Bissau in 1988, Welket Bungué's cross-cultural influences made himself become an anti-colonial and Afro-diasporic interdisciplinary artist. He uses creative freedom engagement to generate self-empowerment and healing capacities. Bungué's films have circulated internationally through numerous film festivals such as Berlinale, ABFF (USA), Africlap (France), Zanzibar IFF, Afrikamera (Berlin), BFI London and Sheffield DocFest (UK), IndieLisboa, DocLisboa, Curta Cinema IFF (Brazil).

## FILMOGRAPHY

[2022] Calling Cabral (Sheffield IFF 2022, Special Mention Award)

[2021] Mudança (Berlinale Forum, World Premiere)

[2019] Arriaga (Indie Lisboa, World Premiere)

[2016] Bastien (Director's debut short film)

# SALERNO-GOULETTE

Fábio Penela

14', SHORT, DOCUMENTARY, COLOUR, ITALY/  
PORTUGAL, 2023

Language(s) Arabic, Italian  
Project Short

## LOOKING FOR: FESTIVALS, DISTRIBUTORS

From Salerno to Goulette it's a 24 hour ferryboat journey. Sami, a young Tunisian, is returning home six months after trying his luck in Italy as a football player but ended up working in construction. Between nightmares and dreams, he leaves behind an abandoned construction work, visions of ghosts and a mysterious sunset over the Mediterranean Sea.



### AWARDS APPLYING FOR

**UNIVERSIDADE LUSÓFONA DE HUMANIDADES  
E TECNOLOGIAS**

€1.500, Awarded to a Project of any length

**DIGITAL MIX MÚSICA E IMAGEM**

Post-production sound services for one feature and one short film

**FUNDAÇÃO GDA**

€6.000 for the creation of Original Music, awarding one Feature (€4.000) and one Short (€2.000), or, alternatively, three Short Films (Each €2.000)

**THE YELLOW COLOR**

Two studio days of color grading for a short film

### DIRECTOR'S STATEMENT

I randomly met Sami on a ferryboat journey. I was traveling alone hoping to develop a new project and Sami approach me while I was filming the sea. The camera was an ice breaker. I felt that he needed to talk before arriving, like a catharsis. He told me his story. Sometimes it's easier to tell certain things to a stranger. After collect my luggage on the arrival I didn't saw Sami again to wish him luck. We didn't changed last names or social media. This film exists because of him, wherever he is.

### FÁBIO PENELA

Born in Almada, his first short film, "Escala", and his second short film, "Ferro Sanguie", both premiered at Indielisboa. In 2018 he was artist in residence in Puglia, Italy, on a project for BJCEM - Biennale des jeunes createurs de l'Europe et de la Méditerranée, where he began to develop his upcoming film "Salerno-Goulette", in editing stage. His new project in pre-production, "Mysticisme du Sud", was awarded at Arché 2022 in Porto/Post/Doc as the workshop's best project in development.

### FILMOGRAPHY

[2013] Escala  
[2017] Ferro Sanguie

**Cinematography** Fábio Penela

**Sound** Fábio Penela

**Editing** Fábio Penela

**Music** n/a

**Cast** Tarek Abacha

**Production** Fábio Penela

**Contact Info** fpenela@gmail.com

**Website** n/a

# INDIELAB BY NOVA FCSH

IndieLab is a 3-day onsite workshop that focuses on developing the initial idea, motivation, point of view, narrative structure, and creative vision of projects in early stages, with the goal of enhancing their visibility in the national and international markets.

## SELECTED PROJECTS

Work Days, Tatiana Ramos, &c.

Sintra Line, Máira Zenun, doc/exp.

Nest, Tota Alves, &c.

Your Back Still Hurts, Fábio Silva, doc.

(un)Happy Place, Mariana Ferreira/Valeria Salinas Yábar, anim.

Virginia Quaresma, Barbara Axt, &c.



## **DIAS DE TRABALHO WORK DAYS**

Director and Screenwriter: Tatiana Ramos

Bio: Évora in 1995. Focusing on writing and directing her films, Dias de Cama is her first financed short film. She is currently in the writing and development phase of her next film, Dias de Trabalho.



## **VIRGINIA QUARESMA**

Author and Screenwriter: Barbara Axt  
Feature fiction

Bio Barbara: Barbara Axt is a screenwriter and journalist from Rio de Janeiro who lives in Lisbon. She wrote the feature film "A Consoada", which was shown on Christmas Eve 2021 on TVI. The film, a partnership with screenwriter Hérica Marmo, is a romantic Christmas comedy inspired by Jane Austen's "Persuasion". As a journalist, Barbara has an MA in Science Communication from Imperial College, London, and worked for 12 years as a science journalist in the UK. In Brazil, she was a copywriter at Globo and Globosat, and a reporter at Globo and Abril publishing houses.



## **LINHA DE SINTRA SINTRA LINE**

Scriptwriter and Director: Maíra Zenun  
Feature d-experimental

Bio Maíra: Maíra Zenun was born in Rio de Janeiro, on October 29th, 1982. In 2022, she did a Master in Artistic Photography in IPCI (Lisbon) with the ASHANTI ESTÁ EM CASA project. In 2019 she became a PhD in Sociology from UFG (Goiás, Brazil), with the thesis "The City and the [Black] Cinema: the FESPACO case", about the largest and oldest film festival that takes place in Africa. Had the artistic research project "LINHA DE SINTRA" approved by the program RECLAMAR TEMPO do CAMPUS, in Porto/PT. In 2021, the "Performance do Ser" was created with the FONTE Collective, and in 2023 "Corpo Ereto". In 2019, she was in the TODOS

Festival, with the autobiographical essay "paths traveled with affection". In 2017, she was one of the two artists selected for the Lisbon Ibero-American Capital of Culture award for the Theater of Silence. And in 2016, she collaborated with the creation of Nêga Filmes, a collective of black women that produces films, essays, teaches courses and organizes black cinema cycles. She is one of the founders of INMUNE, is part of UNA (Black Arts Union) and the MBONGI-67 Collective.



## NINHO NEST

Screenwriter and Director: Tota Alves  
Short fiction

Bio Tota: Tota grew up in Rio Tinto, studied History in Coimbra and was lost without knowing what to do at the end of the course. With a degree in hand, she worked in clothing stores, kitchens, cleaning, babysitting in England and in Porto. At 28 she made the best decision of her life: to study film and television writing in Lisbon and, since then, she has worked in the film and audiovisual industry. She is the director and screenwriter of *O Meu Sangue* (RTP Play, 2020) and *Dolores* (RTP Play, 2020), took a break to have a child and resumed writing for two series that are currently being produced for RTP. Tota is 33 years old and still doesn't know how to write bios. Every time someone asks her for one, she has trouble writing about herself in the third person.



## AS TUAS COSTAS AINDA ARDEM YOUR BACK STILL HURTS

Director: Fábio Silva  
Feature documentary

Bio Fabio: Fábio Silva (Lisbon, 1992) took his MA in Cinema at the Escola Superior de Teatro e Cinema, and is currently pursuing his PhD in Artistic Studies at the Universidade Nova de Lisboa. In 2018 he co-directs his first film, *Hip to da Hop*. He also directed the short films *A Morte de Isaac* (2020) and *Fruto do Vosso Ventre* (2021), both selected in several national and international festivals. He is currently working on his next documentary feature entitled *Your Back Still Burning*.



## THE TUTOR

Fernanda Polacow is a screenwriter, director and script consultant. She has developed, written and directed several projects for cinema, TV and streaming and her work have received several awards and nominations. She is a script consultant for Cabíria Festival 2022 and mentor for IndieLab for projects under development, part of the IndieLisboa Festival. She integrates the Torino ScriptLab 2023 as a Story Editor. In 2023 she participated in the Script Station at the Berlinale with her second feature film as a screenwriter, *The Last Summer*, to be shot this year. She is co-founder and vice president of MUTIM, a women in film association in Portugal. She is a mother and an amateur percussionist.



## (UN)HAPPY PLACE

Directors: Mariana Ferreira and Valeria Salinas Yábar  
Animated short film

Bio: Mariana Ferreira (BA Communication Design, FBAUL) is a visual artist working in animation film and design. At the moment she is developing a documentary project with the European Festival Association and Imaginaria Festival. Valeria Salinas Yábar (BA Visual Arts, Universidad de Arte de Cusco) is a Peruvian visual artist and independent animator, working on national and international illustration, animation and documentary projects on themes of identity and territory. The two met while studying at the Escuela de Cine de Barcelona, where they took a Masters in Stop Motion Animation and Directing.

# CO-PRODUCTION FORUM

Reinforcing the newly formed Smart7 festival network, the Co-Production Forum is a presentation a selection of up to 9 projects currently in development and financing stage, by international producers from the Smart7 countries (Romania, Poland, Lithuania, Greece, Spain, Iceland and Portugal, with France and Belgium as special invited countries). This event is made in colaboration with Media Desk Portugal, Lithuania and Greece. In complement there will be on the 28th of April a special presentation by Media Desk Portugal about the funding possibilities that the Creative Europe MEDIA Programme has to offer the European cinematographic and audiovisual sector.



# I CROSSED THE DESERT WITH A GUN IN HAND

LAURENCE GARRET

DOCUMENTARY, COLOR, FRANCE-MEXICO-USA, 2024, 90MIN.

FRANCE

## LOGLINE

In a road-movie from Salt Lake City to Tijuana, Daniel recounts how he was expelled from US army, became a hit man in Mexico and finally obtained American citizenship.

LOOKING FOR: Sales, TV, coproducers.

Following the inverse migratory route once taken by his family, Daniel undertakes a journey in a tour of landscapes. He recounts his recruitment in the US army, the hell he lived in Iraq and his expulsion from the army.

Upon his arrival in Tijuana, where his uncles had received him after his downfall, he tries to get rid of his demons. He remembers the cartels and his ancient love story.

The city and the border, incandescent and omnipresent, illustrate the character's struggles.

**Production** Clémentine Mourão-Ferreira

**Contact Info** +336 6556 3632

clementinemf@yahoo.fr

**Secured funding/ Participation in labs**

CNC, Bordeaux- and Bourgogne-regions.

Ji.hlava New Visions Forum: EUROPE; 18º

Encuentro de Coproducción, FIC Guadalajara.



## DIRECTOR'S STATEMENT

A portrait based on dialogues with people he met on the road, his diaries in voice over and archives. It enlightens the situation of deported veterans in Tijuana and any person who got through violence. The character shows insolence and fragility, deconstructing the patriarchy pattern linked to military institution. Each place recalls one moment of his life: childhood in SLT, training in 29 Palms, deportation in Tijuana. 70% in place. 1st shooting session in June 2023.



## PRODUCER'S BIO

Clémentine Mourão-Ferreira executive produced and served as financial officer for 40+ features and documentaries. Script analyst for funding agencies, she was appointed Head of Film Department at the French Embassy in Mexico in 2015. Founder of Bordeaux-based company so-cle. Member of EAVE and TorinoFilmLab networks.

## DIRECTOR'S BIO

Trained at the Documentary School of Lussas. Her first film was made of Super 8 footage. She shot 2 films in Mexico: IN NINGUN LUGAR, DON LUIS BUÑUEL, starring Jean-Claude Carrière and Denis Lavant, and POR LA LIBERTAD, a portrait of the filmmaker Carlos Reygadas, premiered in Rotterdam IFF.

## FILMOGRAPHY

SOB A CHAMA DA CANDEIA, Dir. André Gil Mata, Feature in post-production.

THE FREE PARTY, Dir. Fabianny Deschamps, Doc feature in post-production.

# SACRED WAY ~ 21 KM

NIKOLETA PARASCHI

DOCUMENTARY, 2023, GREECE, 75MIN.

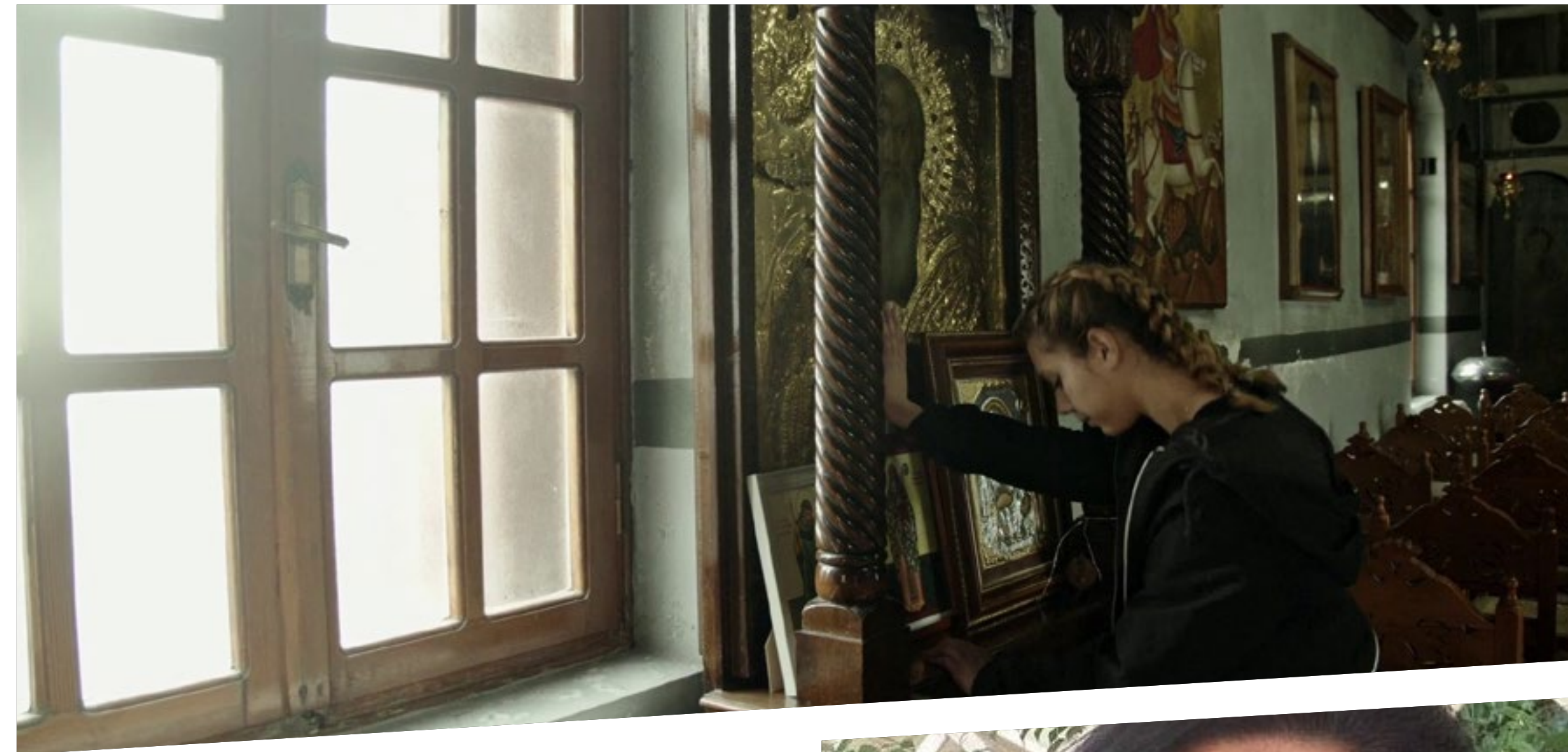
GREECE

## LOGLINE

A modern-day pilgrimage along the famous Athenian Sacred Way, this doc explores the road's many faces revealing if and how these relate to its sacred mystic past, through brief encounters with its modern inhabitants.

**LOOKING FOR:** Gap Financing, Co production Partners, Sales Agents, TV and Theatrical Distribution, Festival Premieres

Sacred Way was the famous road connecting Athens to Eleusis. During the Elefsynian Mysteries, the highest spiritual rite of antiquity, Greeks walked these 21 Km in body-cleansing, spirit-awakening rituals, honoring the Earth and the circle of life. In later years, great thinkers like Chateaubriand, Faulkner and Henry Miller, have walked the Sacred Way to explore this spiritual identity. Today it's just a busy highway with scattered signs of a fragmented past. Could it still hold something sacred for its modern inhabitants?



## PRODUCER'S STATEMENT

By juxtaposing the past against the present, "Sacred Way ~21 km" urges us to take a good look on the way we are shaping our present and future. The ancient road's spiritual identity has been wiped out by the rapid urban expansion of Athens turning it to a rundown characterless highway. But the people who live on it, though they know very little of the road's historical past, are still in a search of meaning, a set of values that will help them find their place in a world changing so fast that leaves little room for soul searching.



## PRODUCER'S BIO

Maria Karagiannaki has been active in film production since 2014, focusing on emerging directors. She has produced several shorts and features, both documentary and fiction films, which have premiered in important festivals like, Busan ISFF, Cairo IFF, Trieste IFF and Moscow IFF. She is a member of EWA network.



## DIRECTOR'S BIO

Nikoleta Paraschi is an emerging documentary writer / director from Athens. She followed post graduate studies on "Culture and Documentary Film making" at the University of Aegean. Her first professional documentary short premiered in 2022 at the Thessaloniki DFF. "Iera Odos, ~ 21 km" is her first feature doc.

## DIRECTOR'S SELECTED FILMOGRAPHY

[2021] « Rooms with a view »: 22.28 | mini doc | Premiered in the Thessaloniki Documentary IFF 2022  
[2019] « The Bright Side »: 6.16 | mini doc | Student doc selected for Aegean docs festival, and Halkida International Documentary Film Festival  
[2019] « At Zografou quarter »: 18.50 | mini doc

**INTYMUMAS**  
**HOLD ME CLOSER**  
IRMA PUZAUSKAITE

DRAMEDY, COLOUR, LITHUANIA, 2026, 90',

LITHUANIA

**LOGLINE**

A wife's life is turned upside down when she discovers her husband's infidelity and sex addiction, leading her on a journey of self-discovery as she confronts her own addictive tendencies.

**LOOKING FOR:** Co-producers, creative partners

Aldona works as an intimacy coordinator during filming, helping to set boundaries and smooth out the process of filming intimate scenes. However, at home, she lives in a marriage without an intimate connection, to which she has become accustomed. Upon learning that her husband has been unfaithful and has a sex addiction and other women, Aldona is willing to do anything to save the relationship, despite the advice of everyone around her to leave the relationship because nothing will change. Trying to accept his weakness, Aldona falls into a spiral of mistrust and paranoia and begins to compromise her own boundaries, risking her health.

**Production** Rūta Petronytė  
**Contact Info** +370 686 48978  
ruta@smartcasual.lt



**PRODUCER'S STATEMENT**

"Hold me Closer" is a female driven film with strong women's voices in it. It develops the feminist story within the theme of "co-addictiveness", which is still little explored in cinema. I'm very proud of the collaboration with the very experienced screenwriter Birutė Kapustinskaitė and the director and intimacy coordinator Irma Pužauskaitė, who give their perspective on what it means to be a woman and how to deal with the concept of intimacy. I firmly believe that this story can reach different audiences and is therefore universal regardless of cultural differences.



**PRODUCER'S BIO**

Rūta Petronytė has been working in cinema field for more than 11 years. Her first produced feature film "Sasha was Here" (dir. Ernestas Jankauskas) was premiered in POFF'18. Since then Rūta established studio "Smart Casual" and currently is collaborating with 7 filmmakers, and developing short

**DIRECTOR'S BIO**

Irma Puzauskaite, LMU Film School (US) alum, is a film director and intimacy coordinator making waves in the industry. Her debut feature "9TH STEP" has earned critical acclaim and is due for a fall release. She's worked with top directors and platforms like Netflix, Paramount +, and Viaplay.

**SELECTED FILMOGRAPHY**

**DIRECTOR**

[2015] Morning After, Drama, Lithuania/ USA, 15'  
[2022] 9th Step, Drama, Lithuania, 93',

**PRODUCER**

[2018] Sasha was Here (Dir. Ernestas Jankauskas), Drama, Lithuania/Finland, 90'  
[2021] Mothers (Dir. Birutė Kapustinskaitė), Lithuania, 16'  
[2024] Ship (Dir. Gerda Paliušytė), Hybrid documentary, Lithuania, 80',

# DELFIN DOLPHIN

SONJA ORLEWICZ ZAKRZEWSKA

SURREAL DRAMEDY, COLOUR, POLAND, 2025, 100'

POLAND

## LOGLINE

Anna doesn't know how to finish the songs for her debut album ever since her boyfriend Jan came back from holidays in a blissful state, with a dolphin growing inside his belly.

---

**LOOKING FOR:** Co-producers, sales agents, programmers

---

Anna's plan to release her brilliant debut album is supported by her loving boyfriend Jan and killed by her fear of sharing her music with anyone. When Jan gets back from the holidays pregnant, with a dolphin growing inside his belly, Anna can't go on drifting along shallow waters of her routine and starts sinking. The emergence of dolphin kicks up a storm, which will entirely change couple's relationship. To save it, Anna will have to show her most true self, so far closed in her music studio.

**Production** Pola Łangowska  
**Contact Info** +48 883 103 740  
paula.langowska@gmail.com

**Secured funding/ Participation in labs**  
Polish Film Institute development fund 43 500 EUR



## PRODUCER'S STATEMENT

"Dolphin" is an absurd dramedy. A human couple becoming parents to a baby-dolphin captures the viewer's imagination. Sonja's concept is rooted in the reality of a couple's everyday life. Focused on Anna's point of view, shot in a handful of locations, yet proposing a challenge in the creation of a third character – Dolphin, the film offers a balance of security and dare for a debutant. The project is planned to be conceived as an international co-production.



## DIRECTOR'S BIO

She studied in Łódź Film School. Her first short Cross'n'Carry (2019) premiered at New Horizons FF. She attended EAVE Producers Workshop in 2021 and Midpoint Feature Launch in 2022. As a writer/director, she's developing her debut feature "Dolphin" and series "That's why she doesn't ski anymore".



# EXÍLIO

## EXILE

Miguel Gonçalves Mendes

FEATURE FILM, COLOR, PORTUGAL, 120', 2023

PORTUGAL

### LOGLINE

"This is the story of a woman who tried to defeat Napoleon."

LOOKING FOR: International Coproduction with producers & distributors

At the age of 40, Leonor de Almeida stands out in European intellectual circles and is frequently seen in the sophisticated courts of Vienna and Paris. But when Napoleon's troops threatened to invade Portugal in 1802, Leonor joined the resistance, becoming too much of a nuisance for her country. Expelled and sent into exile, she is accused of the murder of her lover and leader of the counter-revolution, but nothing and no one will stop this woman from trying to defeat Bonaparte.

**Production** Maria João Mayer  
**Contact Info** maria.joao@mariaemayer.com  
Tlf: +351 919 365 759

**Secured funding/ Participation in labs**  
Funding from ICA - First Feature Films 2022  
National distribution - NOS audiovisuais



### PRODUCER'S STATMENT

*EXILE* convenes a discussion about women's place in politics and how values like passivity and submission are socially internalised. Another element evoked throughout the narrative is fear and the tentacular way it manifests through behaviour. Fear, in its broadest sense, also applies to each of us. In this sense, this is a film that is able to engage all audiences, because in it we recognise and project behaviours to the characters and situations portrayed.



### PRODUCER'S BIO

Maria Mayer's work is recognised nationally and internationally through the awards received in Cannes for the feature film *Diamantino* (Amazon Prime, Criterion); at the Venice Film Festival for the feature film *São Jorge* (Filmin and HBO Max); and the Golden Bear for the short film, *Rafa* (Filmin).



### DIRECTOR'S BIO

With a 20-year career, Miguel has directed six feature films and produced films by other directors. He has taught at several universities, published books and curated exhibitions. His works have been exhibited at MoMA in New York, LA, and the leading Brazilian cultural institutions.

### SELECTED FILMOGRAPHY

[2016] *São Jorge*  
[2018] *Diamantino*  
[2022] *A Cup of Coffee and New Shoes* on

# KASTELANII THE SHAPE OF CHANGE

Irina Malcea-Candea

DOCUMENTARY, COLOR, ROMANIA, 2025  
90MIN.

ROMANIA

## LOGLINE

Vicky (52) leads a team of teenage volunteers who fight illiteracy and help underprivileged families. We follow their struggles, successes and the impact they bring in their community.

---

LOOKING FOR: financing, co-producer

---

VICKY is the founder of Kastel, a NGO of teenage volunteers that fights against functional illiteracy and provides assistance to underprivileged families and young people in Brasov, Romania. Through the eyes of Vicky, her team of teenagers and the beneficiaries of Kastel, the film explores the power of altruism and human connection in creating positive change in the community. A powerful reminder of how a dedicated and passionate group of people can make a difference in the world.

**Production** Irina Malcea-Candea, Luna Film  
**Contact Info** [irina.malcea@lunafilm.ro](mailto:irina.malcea@lunafilm.ro)



## PRODUCER'S STATEMENT

We acutely lack healthy, positive social role models, especially in the teenage milieu. What I admire about Vicky and her family of teenage volunteers is the fact that they provide hope that we can build and live in a better world. They understood better than all the politicians who lead us that we can only move forward and create a better world Together. I believe that we need films that offer us role models, with protagonists who, to the best of their abilities, try to change the society in which they live.

## DIRECTOR'S & PRODUCER'S BIO

Irina Malcea is the founder of the production company Luna Film based in Bucharest, Romania. Irina strongly believes that good stories and strong characters make the perfect combination for positive change and inspiration. With this vision in mind, her portfolio

includes projects that are socially challenging, emotionally engaging and that invite the viewer to make a call to action – the documentary features THE LAND YOU BELONG (to be released), TOO CLOSE (Sarajevo IFF 2022), TEACH (Best documentary Jihlava IFF 2019), I AM HERCULES (coproduced with HBO Europe). Irina co produced and locally distributed the Bosnian drama THE SON and was executive producer for CHARLESTON and Romanian executive producer for the Bulgarian co-production PALACE FOR THE PEOPLE. Irina is an alumna of EAVE Producers Workshop, PUENTES, Berlinale Talents, EWA Network.

As a director, she is currently in editing stage with her first short documentary, Castle of Compassion which is a prequel to The Shape of Change, the latter being her first feature documentary.

## DIRECTOR'S FILMOGRAPHY

[Upcoming] The shape of change  
[Upcoming] Castle of compassion

## PRODUCER'S FILMOGRAPHY

[Upcoming] Blind  
[Upcoming] The Shape of Change  
[Upcoming] Love Lines  
[Upcoming] Castle of Compassion  
[Upcoming] The Land you Belong  
[Upcoming] Too Close  
[2019] The Son  
[2020] Teach  
[2019] If we smarten up  
[2018] Palace for the People  
[2017] Charleston  
[2016] I am Hercules  
[2016] The Last Day  
[2015] The Wedding Ring  
[2015] Rabbit Meat

# ANEKUMEN

IRATI GOROSTIDI AGIRRETXE

FICTION, DRAMA, COLOR, SPAIN, 2025, 90'

SPAIN

## LOGLINE

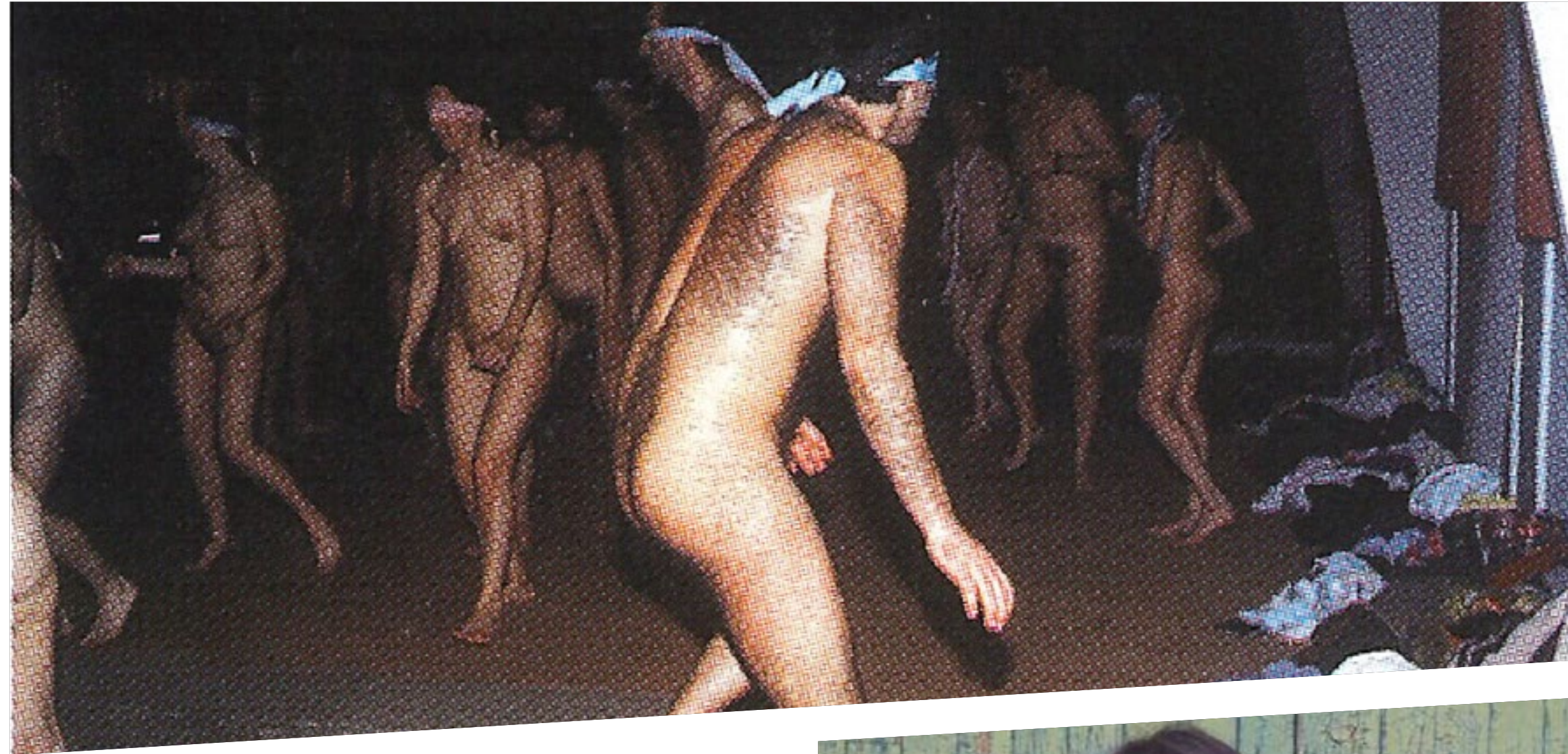
San Sebastian, 1978. A group of young factory workers unsuccessfully tries to call for a strike. Disappointed, the most radical ones leave the factory and join an isolated community in the mountains.

LOOKING FOR: Industry platform, funding, residencies, distribution, sales agents.

San Sebastian, 1978. A group of young factory workers unsuccessfully tries to call for a strike. Disappointed, the most radical ones leave the factory and join an isolated community in the mountains: Anekumen. There, many people live together and experiment with new forms of spirituality, exploring life in community through relationships that go beyond traditional parameters. However, there are contradictions that are difficult to reconcile with the ideal being pursued.

**Production** Leire Apellaniz  
**Contact Info** info@apellanizydesosa.com

**Secured funding/ Participation in labs**  
27.570€ Basque Region development fund  
and the Gipuzkoa Region development fund



## PRODUCER'S STATEMENT

Anekumen is another step in the deep analysis that Irati Gorostidi is carrying out on the social context of which her parents were part in the turbulent years of the Spanish political transition. A context in which political militancy and alternative communal living come together. Irati has absorbed the story of her parents' generation in order, by looking at it from the present, to leave on record how they lived as well as to cast a critical and thoughtful look at it.

## PRODUCER'S BIO

Leire Apellaniz runs the production companies Apellaniz&de Sosa and Sr&Sra. Her latest feature film is "The Sacred Spirit" (dir. Chema García Ibarra, Locarno WP) She has produced films such as "Advantages of travelling by train" by Aritz Moreno (nominated for four Goya Awards and a EFA Award).



## DIRECTOR'S BIO

Irati Gorostidi Agirretxe studied art and film in Bilbao and Barcelona, and was a Fulbright scholar in New York. Her latest short film Contadores will be premiere at the Semaine de la Critique 2023. Her previous films have been screened internationally at film festivals and museums.

## SELECTED FILMOGRAPHY

[2022] Contadores  
[2022] San Simón  
[2021] Unicornio  
[2017] Euritan

## PRODUCER'S FILMOGRAPHY

[2023] Contadores  
[2022] Cosmic Chant. Niño de Elche, Coproduction with Código Sur.  
[2021] The Sacred Spirit  
[2019] The Golden Legend, Premiere at Berlinale Shorts, selected at Ann Arbor, Palm Springs, San Sebastián, BAFICI.

# LISBONTALKS BY NOVA FCSH

Between May 2nd and 5th, NOVA FCSH and IndieLisboa Festival promote sessions around the diversity of Portuguese cinema, with relevant themes for national cinema professionals. Inclusion, new spectators, artificial intelligence, the union movement and work are the themes of this year's conversations. This initiative is coordinated by Madalena Miranda (ICNOVA/NOVA FCSH).

## SELECTED PROJECTS

Jan Švankmajer: the Surrealist

[indielisboa.com/lisbonstalks](https://indielisboa.com/lisbonstalks)



## TALK 1

### JAN ŠVANKMAJER: THE SURREALIST

English • Free Entry  
29 SAT, 18:00, CINEMATECA PORTUGUESA | FR  
With: Jaromír Kallista, Sara Bichão, Pedro Serrazina  
(moderator)

Regarding the retrospective of the Czech filmmaker Jan Švankmajer at IndieLisboa, his long-time producer, Jaromír Kallista, will participate in a conversation about the work of the filmmaker-chemist, often called surrealist filmmaker. The moderation will be done by filmmaker Pedro Serrazina with the participation of the artist Sara Bichão.

## TALK 2

### INCLUSION IN CINEMA

In recent years, as never before, the word inclusion has finally entered the discourse. We need to recognize artists, avoid stereotypes in the creation of audiovisual characters, and speak openly about our lives and expectations. Orlando dixit. The first session, on May 2nd, will focus on "Inclusion in cinema or how to avoid stereotypes", moderated by Fernanda Polacow (director and screenwriter). The session guests are Ary Zara Leão (director), Falcão Nhaga (director), Bruno Marques (IHA-Nova FCSH) and Raquel Carvalheira (CRIA-FCSH).

## TALK 3

### LABOUR AND TRADE UNION

In the scope of the commemorations of the 50 years of the 25th of April, the commission defined a set of themes, being that in 2023, the focus will be the trade union movement. In association with the commemorations, IndieLisboa and the FILMAR Program (Cinemateca Portuguesa) have joined forces and will present a program composed of 6 sessions where work and the trade union movement will be approached from a more historical perspective up to the valorization of the place of work in contemporary society, within the scope of Decent Work. To debate these themes we have invited a number of personalities, from academics to politicians and trade unionists. The session guests are Manuel Carvalho da Silva (CES/UC), Luísa Veloso (CIES/ISCTE) and Daniel Carapau (Precários Inflexíveis) that will address these issues in a session moderated by Giulia Stripolli (IHC/NOVA FCSH).

## TALK 4

### MAKING CINEMA

This session intends to reflect on the potentialities and ruptures of the use of Artificial Intelligence algorithms in the film production chain. Will this injunction be a new crisis, like the one Cinema itself brought to Art in the 20th century, or is there something radically different in the algorithmic making that crosses with the cinematographic modes of production? Bruno Carnide (director and producer), Catarina de Sousa (director and producer), Nuno Correia (NOVA FCT/ NOVA LINCS) and José André (visual and special effects, composition and 3D professional) will debate the challenges of artificial intelligence allied to cinematographic production. The session will be moderated by Madalena Miranda (ICNOVA/NOVA FCSH).

## TALK 5

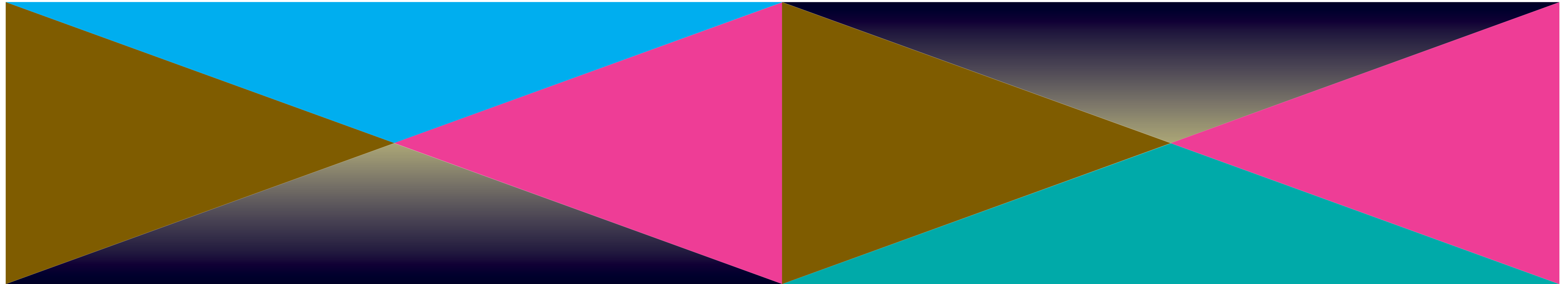
### THE PLACE OF CINEMA

Based on José Filipe Costa's film, Uma História do Espectador de Cinema, which will have its world premiere at IndieLisboa, the proposal is to reflect on the transformations of the cinema spectator over time. How has their experience changed with the introduction of sound in the cinema, and with the advent of TV, internet and multiplexes, usually in shopping centres? And today, what does it mean to watch a film on a smartphone? José Filipe Costa (director, IHC/FCSH), Tiago Baptista (Director of the National Archive of Moving Images, IHC/FCSH) and author of the original idea for this documentary, and Teresa Vieira (journalist and film critic, Antena 3, À Pala de Walsh) will debate these issues. The moderation will be done by Anabela Campos (journalist, Expresso).

# SPECIAL PRESENTATION MEDIA DESK

In this info-session participants will have the opportunity to find out about the funding possibilities that the Creative Europe MEDIA Programme has to offer the European cinematographic and audiovisual sector. With a particular focus on funding schemes to support producers, the speaker will address the main objectives of the Programme, the types of projects eligible for funding and the application and selection processes. In addition, participants will be able to clarify their doubts and obtain useful information on how to take full advantage of the MEDIA Programme's opportunities. Speaker: Susana Costa Pereira, Executive Coordinator Creative Europe Desk Portugal

# TEAM + PARTNERS



## TEAM

### DIRECTORS

Carlos Ramos  
Miguel Valverde  
Susana Santos Rodrigues

### INDUSTRY

Andra Gheorgiu

### PORTUGAL FILM - PORTUGUESE FILM AGENCY

Ana Isabel Strindberg (director,  
Head of Lisbon Screenings)  
Margarida Moz (director)  
Luís Lemos (coordinator)  
Tiago Martins (trainee)

### LISBONTALKS

Madalena Miranda

### PORTUGUESE FILM FUND

Carlota Gonçalves

### INDIELAB

Fernanda Polacow

### GUEST OFFICE

Lira Lousinha  
Camila Cabral Montejano

### DESIGN

Silvia Matias  
INDIELISBOA IMAGE  
Apoc Studio (Gustavo Francesconi)

## PARTNERS

