

presents

THE WOLF'S LAIR

a film by **Catarina Mourão**

World Premiere

Screenings

01/27/2015 18:45 Pathe 2

01/28/2015 12:15 Pathe 6

01/29/2015 15:15 LantarenVenster 5

01/30/2015 21:30 Cinerama 7



Promotion & Sales - Portugal Film - Portuguese Film Agency

Contact in Rotterdam : Ana Isabel Strindberg - program.portugalfilm@indielisboa.com - mob: + 351 96 519 52 55



INTERNATIONAL
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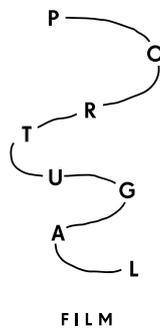
P — O
T — R —
U — G
A — L
FILM



Documentary, Fiction
2015, Portugal, 102'
HD, Color and Black & White

Script: Catarina Mourão
Cinematography: João Ribeiro, Catarina Mourão
Editing: Pedro Duarte, Catarina Mourão
Sound: Armanda Carvalho
Research and Production: Maria Ribeiro Soares
Production: Laranja Azul

Casa do Cinema
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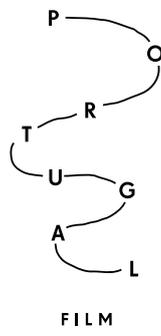
SYNOPSIS

Every family has its secrets. My family is no exception.

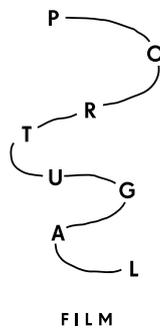
A slow pan reveals a room full of objects and paintings. At the end of the pan we see an old man fiddling with something on a desk. The camera comes closer and the old man addresses the camera and shows the audience his unexpected collection of pipe-bags. At some point he says these bags could become great toys for his future granddaughters who could make them into dolls dresses. He mentions an imaginary granddaughter named Catarina playing with these bags.

This is a scene from an archive I found recently in Portuguese Television. It is part of a program shot in 1967 called The collector's club. The old man is my grandfather. I was born only three years later. I never met my grandfather who died in 1970 and my mother says she never saw this footage. My grandfather wanted to be a writer and my grandmother and her family forced him to become a notary and accept a job far from the family. This was 1926, the very beginning of Salazar's dictatorship in Portugal. Despite the distance and the few moments at home they had three children, my uncle born in 1930, my aunt born in 1933, and 12 years later, when they were trying to reconcile, my mother was born. When my mother was two years old my grandparents became separated and she only saw her father three times a year. In 1954, my uncle who was studying to become a painter joined the Communist Party, against his father's political beliefs, known for defending the monarchy. From then on the family lost track of him because he was living underground.

In this film I want to unravel the secrets and mysteries of my Portuguese family during dictatorship. The cloud of Salazar's regime is finally dissipating, 38 years after the carnation revolution of 1974, families can now make sense of their past, reinterpret old memories and discover new truths. The film will be my journey through my findings between past and present trying to make sense of what has once been kept away from me.



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DIRECTOR'S STATEMENT

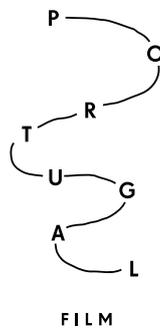
When I first came across this old archive of my grandfather I was completely mesmerized. It was like he was talking to me beyond the grave, provoking me to relate to him and discover his world. In what way do I resemble him? Is biology important?

This discovery is the driving element of the film; it will trigger my journey in search of this pipe-bag collection he had fantasized to give me. The journey will probably end when I finally manage to find this apparently worthless collection and discover a use for it. These moments will describe the main trajectory of the film. In order to do this I will have to enter the “wolf’s lair”: his childhood house. This house now belongs to my aunt and both my mother and I have never visited since the two sisters lost touch 40 years ago. It is the scenery for my grandfather’s most famous book: *The wolf’s lair*.

My personal voice and reflections will navigate between the images, photographs, archive footage and documents from the past that I will discover along this quest. I will also explore my grand-father’s books, letters, audio tapes he recorded to inspire his books, paintings, photographs he took with his rolleiflex camera and at the same time show him my world. I will try to find the chronology of the family events and connect them to a wider social and political context and understand how a family dealt with its secrets and contradictions during dictatorship and how I myself, brought up after the revolution, can lift the fog and make things which were invisible, visible. Therefore this is also the research on how to make a film in the fog, so to speak, and how to dissipate the fog within documentary subjectivity.



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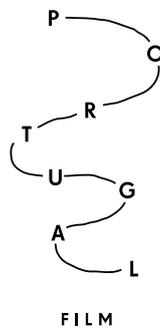
BIOGRAPHY

I Studied Music, Law and Film (MA Bristol University). In 1998 I was founder of Apordoc, Portuguese Documentary Association and started teaching Film and Documentary at 2000. In 2000 with another filmmaker (Catarina Alves Costa) we started Laranja Azul, an independent production company for creative documentary and visual arts in Lisbon.

Presently after some years of teaching and filming I decided to become a student again and go back to experimentation with film. I am currently doing a practice based Phd in Film at the University of Edinburgh, working with family archives and old family albums, but also shooting in present time. I am trying to build a journey in time between Portugal during Fascism and today, filling gaps of loss memory through recollection of dreams, small details, found in these old images and how they are perceived today.



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FILMOGRAPHY

1994 - Mecca Before I die (short);

1996 - The Port (short);

1997 - Out of Water (short);

1998 - The Lady of Chandor – Best Documentary in the IX International Documentary Film Festival of Malaposta, Lisbon, November 1998 , the Best Script Award at the VIIIth International Ethnographic Film Festival of Belgrade, September 1999 and the prize for Cinema Revelation by the Portuguese Ministry of Culture, Prémio Aurélio da Paz dos Reis. 2002;

2001 - Next Stop (short);

2002 - Restless – Best Photography and Best Production at the Doclisboa - International Film Festival;

2004 - Love Me, Love Me Not (short);

2006 - My Village Doesn't Live Here Anymore (short) – Award for Best Documentary by the International Federation of Cine Clubs;

2006 - On Edge – Best International Documentary at the Forum, Doc of Belo Horizonte, Brazil;

2009 - Mother and Daughter – selected for Doclisboa 2009, short film competition;

2010 - Through Shadows – premiere at the Contemporary Museum of Serralves, Portugal, Best Audience Award at IndieLisboa 2010 (International Independent Film Festival), Signis Award at IndieLisboa 2011; Indie World Film Festival, Belo Horizonte Brazil 2010, Festival Traces de Vies 2010 Clermont Ferrand, France, Hors Frontiers award for Best International Documentary; Festival TEMPS D'IMAGES for FILMS ON ART 2010, Portugal and France Award for Best Portuguese Film on Art.



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OFFICIAL SELECTION
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2015

A FILM BY CATARINA MOURÃO

T H E
W O L F ' S
L A I R



LARANJA AZUL IN COPRODUCTION WITH THE SCOTTISH FILM INSTITUTE PRESENTS "THE WOLF'S LAIR", A FILM BY CATARINA MOURÃO.
EXECUTIVE PRODUCTION: MARIA RIBEIRO SOARES. PHOTOGRAPHY: JOÃO RIBEIRO, CATARINA MOURÃO. SOUND: ARMANDA CARVALHO.
EDITING: PEDRO DUARTE. ORIGINAL MUSIC: BRUNO PERNADAS. PROMOTION & SALES: PORTUGAL FILM - PORTUGUESE FILM AGENCY.
WITH THE FINANTIAL SUPPORT OF:



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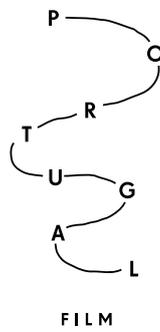
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laranja azul



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