The growing international recognition of Portuguese cinema has created an ever-increasing interest in the films produced in our country and, with it, Portugal Film. Portuguese cinema includes a wide range of films whose reach is conditioned by the ability of filmmakers and producers to access the necessary means to promote their films. The success of an internationalisation plan relies mainly on the concrete ability of promotion agents to make films reach entities such as distributors, festivals and local exhibition networks that will show them to an international audience.

With over ten years of work in this field, IndieLisboa – Cultural Association has been responsible for making many films and filmmakers known by regularly presenting national productions at international film festivals, where IndieLisboa’s programmers act as privileged agents in the promotion of Portuguese cinema. In recent years IndieLisboa – Cultural Association has worked in a more structured way for Portuguese films having their world premiere at the festival to have a continued life beyond that first screening. To that end, it presents shorts and feature films in all languages and formats (fictions, documentaries, animations and experimental films) to programmers, distributors, sales agents and journalists from the most renowned international media. This is a model that arose almost spontaneously and that had to be put in place in order to respond to the constant demand from Portuguese filmmakers and producers, who found in the IndieLisboa an anchor, a base from which to gain greater visibility for their films.
Portugal Film, the most recent agency for the international promotion and sales of Portuguese films, is thus born.

This project, now taking its first steps, sets out to publicise and promote the production of national cinema by means of a coherent language and strategy that takes into account the different participants (international festivals and showcases, international distributors and exhibitors, cinemathèques, cultural institutes and specialist press) and the specificity of each film. The work carried out for each represented film will be contextualised within the work of its authors in such a way that every cinematic or audiovisual work is promoted according to its unique features and reaches the broadest international audience possible. Along with each film, we will also promote all the remaining work of its filmmaker so as to ensure ongoing success. Every year we will invite programmers from the most acclaimed international film festivals to visit Lisbon and watch a selection of the latest national productions. At these Portugal Film Screenings we will present not only the films in our catalogue but also other works deemed to be relevant and therefore interesting to promote.

Our catalogue, still small but organised in a format that invests in steady growth, will match the size of our ability to treat each film with the commitment and attention it deserves – this will include providing general advice, making submissions to festivals, sending films directly to programmers and critics, international curators and distributors, as well as making international sales.

Portugal Film is therefore one more important step in the growing promotion of Portuguese Cinema. So… to work!
All about Lisbon. Four stories in the same old city. Different characters are looking for their place in the city, they are wondering about their wildest dreams. Sometimes it’s good to think about what could be happening in your own city.
“Here in Lisbon” is a film directed by Denis Côté, Dominga Sotomayor, Gabriel Abrantes, and Marie Losier to celebrate Indielisboa’s tenth anniversary. Having all been selected and awarded in previous editions of Indielisboa - International Independent Film Festivals, these four directors were chosen to celebrate the richness and values of independent filmmaking.

A woman decides to film her visits to her grandmother. In the quiet home, the camera captures the unique relation between these two women 50 years apart. With days passing by, the lines between film and life increasingly become blurred.

It all started with the urge to film a very intimate and close reality before time changes it forever: my relationship with my grandmother. We are told we have a similar nature, despite 50 years between us. I go to her home alone and soon I discover I cannot hide behind the camera, as I was used to. I have to inhabit the house and the frame as well as her. Now we are together to experience life and film. Is she ready? Am I?
The story of a family seeking harmony, seen by a twelve years old boy. It is through André’s eyes that we see a family torn apart by circumstances. After a difficult process of divorce, António, the father, gets custody of four young children until the mother shows that the youngest child is not his son. The mother disappears. The father refuses to do the paternity test because it does not change anything.

André sees his younger brother, Francisco, to be taken to a Host Family. See the older brother Diogo, permanently silent. See his other brother, Tiago, who takes refuge in music, pretending to understand a cruel reality. Sees his father like a survival animal to maintain the house and keeping the happiness. André starts to understand that he has to be in adult world faster than usual for a kid. He is the team captain, a promising football player, but a helpless spectator of what is going on around him. So André plays with all anger he can to get free of himself.

His redemption is trying to bring the younger brother back home.
In the mid 1950’s my grandfather was committed to a psychiatric hospital, my uncle became a political prisoner, and my mother at age 11 was sent to a boarding school. Since then she hardly saw her father and brother. Today my aunt owns the family house where some of the secrets might be kept, but my mother hasn’t been back there since my grandfather died in 1970.

In this film I want to unravel the secrets and mysteries of my Portuguese family during dictatorship. The cloud of Salazar’s regime is dissipating 38 years after the Revolution of 1974. Families can now make sense of their past, reinterpret old memories and discover new truths.
TOCA DO LOBO
THE WOLF’S LAIR

credits

Documentary, Fiction
2015, Portugal, 102‘

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
Sales: Portugal Film
Portuguese Film Agency

Festivals
International Film Festival Rotterdam
2015 (WP)
IndieLisboa 2015

Bio-filmography
I Studied Music, Law and Film (MA Bristol University). In 1998 I was a founder of Apordoc, Portuguese Documentary Association and started teaching Film and Documentary in 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.

Before I die

A CAÇA REVOLUÇÕES
THE REVOLUTION HUNTER
Margarida Rêgo

It all started with a picture taken in 1974 in Lisbon, just after the Portuguese Revolution. She, the Revolution Hunter, tries to enter in that picture as if she could enter into a time she didn’t belong to and finally understand what it means to be part of a revolution or what it means to fight for a country.

A “Caça Revoluções” is a film that explores the relationship between two generations, two different times and two different fights. As if we could transform a photograph by drawing on it. As if we could transform the present by drawing over the past.
A teenage boy learns how to drive, while a woman walks her elder canine through the woods. As the afternoon goes by, she soon realizes that it’s not too late to take action.

“Above all, don’t lie to yourself. The man who lies to himself and listens to his own lie comes to a point that he cannot distinguish the truth within him, or around him, and so loses all respect for himself and for the others. And having no respect he ceases to love.” (F. Dostoyevsky)
Simultaneously strange and familiar, distant and near, disquieting and seductive, outsider and cosmopolitan, Gypsies are shrouded in an aura of ambiguity. They cannot be said to be invisible, as they hardly go unnoticed.

Daniel Seabra Lopes

Like the Gypsies, the frogs, made of china, don’t go unnoticed to a careful observer. "A Batrachian’s Ballad" comes about in a context of ambiguity. A film that immerses itself in the reality of Portuguese everyday life, as a form of fable about a xenophobic behaviour.
Three friends are at the beach. It is the last day of summer, the moon is rising. One of them decides to hold his breath until the moon appears completely on the horizon.
In Lisbon, Claudia offers guided tours in and out of the city. At night, she kills time with her sister in a modest apartment. In Lisbon, lonesome Martinho is fluent in Italian and guide tourists all around town. At night, he watches documentaries on the internet and reads about astronomy. In Lisbon, a band is jamming. They perform improvisational noise jazz. In Lisbon, a mysterious phenomenon fills the air. Claudia and Martinho’s lonely hearts will discreetly meet to the sound of music.
Bio-filmography

Selected filmography

With the help of the most consacrated neuroscientists, “Werner Herzog” travels inside the brain of artists and filmmakers from all over the world and documents their dreams. In Lisbon (Portugal), young director Gabriel Abrantes will be the victim.
Bio-filmography
Gabriel Abrantes, born in North Carolina, 1984, is an artist and filmmaker who has produced a significant body of work in film since studying at L’École National des Beaux-Arts (2005-2006) and Le Fresnoy Studio National des Arts Contemporains, France (2007). In 2013 Zwazo was shown in Rotterdam and ENNUI ENNUI had its world premiere at the Rome FF. Taprobana world premiered in Berlin’s shorts competition section in 2014. He lives and works in Lisbon, where he is preparing his first feature film, Tristes Monroes.

Cast: Carloto Cotta, Sónia Balacó, Filipa Anika, David Phelps, Claudia Jardim, Joana Barrios, Natxo Checa, Norberto Lobo

Mysterious portrait of Fernando, aka Deborah Krystal, the glittering and poetic performer of the Lisbon club Finalmente, where he has been performing every night over 30 years in golden dresses. Under the layers of his colorful fabrics, the many skins of Fernando are revealed, letting Lisbon’s legends come to life. Alternately woman mermaid, female birds, woman lion, we are taken into the desires and dreams of metamorphosis and myths.
A Chilean actress (50) travels to Lisbon representing a film where she has a secondary role, regarding nobody else was available to go. In the Q&A in the Cinematheque she doesn’t know how to answer the audience questions. The next day she had plans to meet the city, but ends up with a Portuguese stranger in an abandoned area on the other side of the river.
Bio-filmography
Dominga Sotomayor was born in Santiago de Chile in 1985. She directed the short films "Cessna" (2005); "Noviembre" (2007); "Debajo" (2007); "La Montaña" (2008) and "Videojuego" (2009), which have taken part in and received awards at several international film festivals. She has also participated in exhibitions in Santiago de Chile and London (Tate Modern) with video pieces and installations.

(2014) Mar
(2013) La isla
(Co-directed with Katarzyna Klimkiewicz)
(2012) De Jueves a Domingo

Over the course of several months, Mariana Caló and Francisco Queimadela collected visual testimonies of various labour and ludic activities and other daily practices rooted in empirical knowledge.

Establishing intuitive relations between concrete gestures and substances, sensorial experiences and analogical thinking, the authors have created a fragmentary film immersed on the idea of transformation of matter, generating a revolving movement that metamorphoses itself over time. Throughout a sequence of diverse quotidian activities, solutions and abilities the spectator is conducted over a series of connections in a game of interplay between forms of magic, pleasure, geometry, symbolism and labour.
The Mesh and the Circle

Documentary
2014, Portugal, Italy, 35'

Director: Mariana Caló, Francisco Queimadela
Script: Mariana Caló, Francisco Queimadela
Cinematography: Mariana Caló, Francisco Queimadela
Editing: Mariana Caló, Francisco Queimadela
Sound: Jonathan Saldanha
Producer: Mariana Caló, Francisco Queimadela
Production: Lo Schermo dell’Arte Film Festival

Bio-filmography

The tow truck driver gives a ride to a young driver, who’s just escaped uninjured from his yellow sports car being taken to the junkyard. In the hush of the dawn the tow truck driver keeps on talking and talking. The freeway is his battlefield. While the car driver remains silent in shock the tow truck driver speaks up against the silence of the world.
Bio-filmography
Jorge Cramez graduated in Media Studies in 1988. Between 1991 and 1994 he studied Film Editing at the Lisbon Theatre and Film School. He made seven short films that have been presented at important film festivals some of which have won prizes: "Desvio" [1994], "Para Matar o Tempo" [1996], "Erros Meus" [2000], "Venus Velvet" [2001], "Nunca Estou Onde Pensei que Estou" [2003], "X" [2009], "Na Escola" [2010], "Feliz Aniversário" [2011], "Até Quando" [2012], "Um Dia Perfeito" [2014], "O Rebocador" [2015]. His first feature film, "O Capacete Dourado" [2007], was selected for the official competition in Locarno Film Festival in 2007. Presently, he teaches Language and Narrative Techniques in Film and Video and Script Supervising at Lusófona University, Lisbon.

"Beside the savage desire within him to realise the enormities which he brooded on nothing was sacred."

James Joyce, A Portrait of the Artist as a Young Man
OUTUBRO ACABOU
OCTOBER IS OVER

 credits

Fiction, Documentary, Experimental
2015, Brazil, Portugal, 24’

Director: Miguel Seabra Lopes, Karen Akerman
Script: Miguel Seabra Lopes, Karen Akerman
Date of Final Copy: January 2015
Cinematography: Paulo Menezes
Editing: Karen Akerman, Miguel Seabra Lopes
Sound: Ives Rosenfeld, Bernardo Uzeda, Ricardo Cutz
Production: Karen Akerman, Miguel Seabra Lopes, Alessandra Castañeda, João Matos
Sales: Portugal Film
Portuguese Film Agency
Cast: Antonio Akerman Seabra, Karen Akerman, Miguel Seabra Lopes

Festivals
Mostra de Cinema de Tiradentes 2015 (WP)

Bio-filmography
Karen Akerman works as an editor, director and producer.
Miguel Seabra Lopes works as a screenwriter, director and producer.

[2015] Confident
[2015] October Is Over
[2011] Fire

FILM
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