PORTUGAL FILM
Portuguese Film Agency

With only one year of existence it can be said that Portugal Film has helped Portuguese cinema travel the world. The previous year has taken us on an incredible journey where film markets, festivals, museums, galleries, and schools were visited by our films.

As we anticipated, 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. Portugal Film has done that, and hence helped independent filmmakers reach wider audiences.

This year we are adding a few more titles to our catalogue, films chosen thoroughly according to their characteristics. We believe that every cinematic work should be promoted by its unique features thus reaching the broadest international audience possible. We also maintain the assumption that every film should be contextualised within the work of its authors: with each film the remaining work of its filmmaker should also be promoted as to highlight a wider artistic path.

Again, like every year, we will invite not only programmers from the most acclaimed international film festivals but also distributors and film critics to visit Lisbon and watch a selection of the latest national productions. At these Lisbon Screenings we will present not only the films in our catalogue (shorts and features, fictions, documentaries, animations, and experimental films) but also other works deemed to be relevant and therefore interesting to promote.

In 2016 our catalogue keeps its size and organisation in a format that invests in steady growth, matching our ability to treat each film with the commitment and attention it deserves. After last year’s first steps, Portugal Film is ready to launch Portuguese cinema worldwide!
Present, past and future merge in the wagons of a train that crosses Eastern Europe in the XXI century: Poland, Russia, Ukraine. The slogan of the post-war «Never Again» sounds now like a fairy tale. Everything is happening again. Everywhere.
During the sunrise, a group of peasants tries to rescue the body of a young man from a well. Women veil in silence. Men resist with all their strength. At the center of them all: a Mother waits for her son’s body ransom.

The wait is over. From the depths of the earth men pull out the body of the young man. How can life come to an end if everything in nature is eternally reborn? In the distance the sun floods the horizon. A new day lies ahead.
“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. “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 fabling about a xenophobic behavior.
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.
With the help of the most consacrated neuroscientists, “Herner Werzog” 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


[2016] Boris sans Béatrice
[2015] Excursões
[2015] May we sleep soundly
[2014] Joy of Man’s Desiring
[2013] Vic and Flo saw a Bear
[2012] Bestiaire
[2011] Curling
[2009] Carcasses
[2005] Drifting States
A Chilean actress 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.
K just crashed his Mercedes-Benz into a tree, moments after trying to avoid running down a small wild animal that ran across his path. He is on a backwater road in the countryside and it's a very dark night. His evening has only just begun...
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.

Bio-filmography
Jerónimo (1981) was born in Porto and soon developed a taste for visual storytelling. With an associate degree in Graphic Design (Soares dos Reis, Porto), a master degree in Fine Arts Painting (FBAUP, Porto) and a post graduation in Media Project Development (ECAM, Madrid), works in the Lisbon based Production Company TAKE IT EASY since 2005, as a director, illustrator, editor and animator. Since 2014 he runs the company’s animation department EASYLAB.
João Miguel Real was born in Lisbon in 1979 and has a degree in Engineering. Parallel to his university course, he graduated in arts (illustration and animation) and became professional. He now works at the production company Take It Easy as an animation director and composer of animated short films in 3D format, stopmotion, traditional and digital animation.
Macabre is the directors’ first film together.

[2015] Macabre
**Pedro**

**André Santos, Marco Leão**

Pedro is a family drama, shot in the suburbs of Lisbon, in which we follow a motorcyclist teenage boy and his middle aged lonely mother, on a beach day in the last days of summer. The film is built around their expectations on intimacy and desire but mostly focused in the ambiguity of human relationships.

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**Bio-filmography**

Marie Losier, born in France, 1972, is a filmmaker and curator working in New York. First, she studied literature at the University of Nanterre (France) and then Fine Arts in New York City. She has made a number of film portraits on avant-garde directors, musicians and composers.

Selected Filmography:
- [2015] L'Oiseau de la Nuit
- [2014] Pitches and Jesper Fall in the Water, Who stays Afloat?
- [2014] Alan Vega – Just a Million Dreams
- [2014] Bim Bam Boom Las Luchas Morenas
- [2012] Byun, Found Object
- [2011] The Ballad of Genesis and Lady Jaye

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**Fiction**

2015, Portugal, France, 20’

**Director:** Marie Losier

**Script:** Marie Losier

**Cinematography:** Marie Losier, Rui Xavier

**Sound:** Miguel Cabral

**Music:** Alan Vega

**Editing:** Marie Losier, Catherine Libert

**Production:** IndieLisboa – Associação Cultural

**Co-Production:** Marie Losier

**Cast:** Fernando Santos/Deborah Krystal, Cindy Scrash, Alda Cabrita, João Pedro Rodrigues, João Rui Guerra da Mata, Simon Damour, Carlos Conceição, Bernardo Lacerda, Antoine Barraud, Didier D’Abreu, Pedro Pereira, Eduardo Moreira

**Festivals**

[2016] Berlinale - Internationale Filmfestspiele Berlin
**UPCOMING**

**JOHN AFRICA**

Miguel Moreira also known as John Africa learns that genetics can be cruel when his physiognomy - as well as some of his strong personality traits - denounce him, straightaway, as his father’s son; someone he has never known.

Fiction, Portugal, Cape Verde, Brazil
Director: Filipa Reis, João Miller Guerra
Production: Terratreme Filmes, Uma Pedra no Sapato (Portugal), O2 (Cape Verde), Desvira (Brazil)
Project State: Development
Estimated length: 120’

**O CASO J.**

A courtroom is a theatre and a death may be staged. Two policemen are accused in a court of law of the unlawful murder of J. J’s mother is questioned by the police officers’ defense attorney, to determine who her son was: was he really who he is said to have been? Found beside his body is a gun and drugs.

Fiction, Portugal
Director: José Filipe Costa
Production: Uma Pedra no Sapato
Project State: Development
Estimated length: 20’

**CULPEM O MEU IRMÃO**

Sívio and Samuel are two of the 8 sons of Casimiro. After their fathers arrest in 2013 they were delivered to Forster care. Eleven years have passed, and they outset a journey back to the little village where they used to live with their father to discover that he had been murdered by a family member. A movie about finding roots and planing a revenge.

Documentary, Fiction, Portugal
Director: Márcio Laranjeira, Sérgio Braz d’Almeida
Production: Márcio Laranjeira, Sérgio Braz d’Almeida
Project State: Development
Estimated length: 50’

**DO BERÇO PRÁ COVA**

A child is born in a village. It’s the only child around, all the village residents being over 60 years old. He’s a bundle of joy and everyone goes to see the boy and dote on him.

Fiction, Animation, Portugal
Director: João Vladimiro
Production: Terratreme Filmes
Project State: Development
Estimated length: 30’

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**SHORT**

**Bio-filmography**

(1984, Lisbon) André Santos and Marco Leão started their long lasting collaboration in 2008. Since then, they co-directed Our necessity for comfort, Wild Horses, Infinite with Le Fresnoy/IndieLisboa, Bad Blood, doubly awarded at IndieLisboa ‘13 and Driving Lesson, recently awarded with a special mention at the Festival du Nouveau Cinema. All their films were screened in several film festivals around the world. Besides their work as filmmakers, André also works as a cinematographer and Marco as a sound operator.

[2016] Pedro
[2015] Aula de Condução
[2013] Má Raça
[2011] Infinito
[2010] Cavaleiros Salvagens
[2008] A Nossa Necessidade de Consolo

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**Fiction**

2016, Portugal, 25’
Project state: Post-production

Director: André Santos, Marco Leão
Script: André Santos, Marco Leão
Cinematography: Hugo Azevedo
Sound: Marco Leão, Pedro Góis, Tiago Matos
Music: Bruno Cardoso
Editing: André Santos, Marco Leão
Production: João Figueiras, Lydie Barbara, Rodrigo Candeias, Claudia Lomba / Blackmaria
Cast: Filipe Abreu, Rita Durão, João Villas-Boas, Marcello Urgughe
O HOMEM DE TRÁS-OS-MONTES
BEYOND THE MOUNTAINS

A film crew is following a man riding a donkey. The journey becomes longer and longer. We are in Trás-os-Montes, in the middle of nowhere and the night is falling.

Fiction, Portugal
Director: Miguel Moraes Cabral
Production: Garden Films
Project State: Development
Estimated length: 30'

O MAR ENROLA NA AREIA
SEA AND SAND

Rosa has a fragmented memory of when she saw the sea for the first time: “I remember running towards the sea, watching the foam formed by the waves. I remember holding someone’s hand, but I don’t remember who it was”. Exploring and manipulating archive images and home videos, Catarina Mourão tells the story of Rosa and her encounter with the whistle man on a beach in the 1950’s.

Documentary, Fiction, Portugal
Director: Catarina Mourão
Production: Laranja Azul
Project State: Development
Estimated length: 12'

TERRA FRANCA
UPSTREAM

Near Lisbon, following the northern shoreline of the Tagus river, lies the village of Vila Franca de Xira. By the dock, the neighborhood of Avieiros hosts ancient nomad fishermen and it is the setting for this tale of euphoria and solitude. A rough piece of land-river, marked by a rare man-nature interaction, just outside the capital city.

Documentary, Portugal
Director: Leonor Teles
Production: Uma Pedra no Sapato
Project State: Development
Estimated length: 90'

UPCOMING

2015
Welcome to Lisbon: there are mermaids by the Tagus and birds flying over the old city; there are mad scientists and singing fish; lost tourist guides and lost tourists; fado and sad guitars. What a weird city you may think - but no. Lisbon is about being different, sarcastic, welcoming to foreigners even in an economic crisis. Different directors became fascinated by our strangeness. We became fascinated by these directors. The city is never the same in these four episodes, here in Lisbon.
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 gone back 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.
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-year-old boy. It is through the eyes of André that we see a family torn apart by circumstances. After a difficult process of divorce, António, the father, gets custody of his four young children until the mother declares that the youngest child is not his son. The mother disappears. The father refuses to do a paternity test since it won’t change anything.

André sees his younger brother, Francisco, being taken to a Host Family. Sees the older brother Diogo permanently silent. Sees his other brother, Tiago, taking refuge in music, pretending to understand a cruel reality. Sees his father like a surviving animal, trying to maintain the house and keep the boys happy. André starts to understand that he has to be in an adult world faster than what is usually asked of a kid. He is the team’s captain, a promising football player but a helpless spectator of what is going on around him. So André plays with all his anger to free himself. His redemption is trying to bring the younger brother back home.
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.
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.
While a teenage boy learns how to drive, 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
DESPEDIDA
FAREWELL
Tiago Rosa-Rosso

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.
"To come to a new through things that are not exactly new."
Manuel Castro Caldas

"Ar.Co is a geography in each one of us, it flees from standardization. The experience is individual. This film is my, our experience. Based on the school’s archive, on recorded lessons by Manuel Castro Caldas and on homey talks."
João Miller Guerra
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.
Fiction,
2015, Portugal, 16’

Director: Jorge Cramez
Script: Edmundo Cordeiro
Cinematography: Inês Carvalho
Sound: Pedro Figueiredo, Miguel Martins
Editing: Jaime Freitas
Production: Production: Joana Ferreira, Isabel Machado / C.R.I.M.
Cast: Adriano Luz, Jaime Freitas

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. 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 and he’s preparing his second feature film.

Festivals
(2015) IndieLisboa - International Independent Film Festival
(2015) Short Film Festival Leuven
(2015) Festival de Cinema Luso-Brasileiro

“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
Sara moved to London to find a job in graphic design but she's stuck in a restaurant kitchen. Today, after one more rejection, the reality of her life sinks in. Torn between what's been left behind in Portugal and the possibility of a better future, Sara finds herself on the edge of change.
Fiction
2015, Portugal, UK, 15'

Director: Sofia Bost
Script: Sofia Bost
Cinematography: Tian Tsering
Sound: Francesco Corazzi
Editing: Pedro Jorge
Production: Sofia Bost
Co-production: London Film School, Crosscut
Cast: Teresa Tavares, Pedro Caeiro, Stefano Fregni, Jeremiah Waysome, Monika Miles

Festivals
[2015] IndieLisboa - International Independent Film Festival
[2015] Huesca International Film Festival
[2015] Curtas Vila do Conde
[2015] PARCUME - Festival de Curtas-Metragens de Faro
[2015] China Women's Film Festival
[2016] The Portuguese Conspiracy UK

Bio-filmography
Sofia Bost was born in Switzerland in 1986 but grew up in Portugal. After completing a degree in Communication Sciences in Lisbon, Sofia was accepted by The London Film School. She directed and edited several projects and was awarded an MA with distinction upon completion of her film "Swallows".

She's currently preparing her next short whilst freelancing as director and editor in Lisbon.

[2015] Swallows (school film)
[2013] Oscar
[2012] Estranged

2015 Short Film Festival Leuven
[2015] Caminhos do Cinema Português
[2016] London Short Film Festival
[2016] Fort Lauderdale Int'l Film Festival College Short
[2016] Cortéx - Festival de Curtas-Metragens de Sintra
CONTACTS

Portugal Film
Casa do Cinema
Rua da Rosa, nº277
2º, sala 1.4
1200-385
Lisbon, Portugal

Board of Directors:
Ana Isabel Strindberg, Miguel Valverde,
Nuno Sena
program.portugalfilm@indielisboa.com

Director:
Margarida Moz
dir.portugalfilm@indielisboa.com

Festivals – Print Traffic – Events:
Rui Mendes / Gonçalo Mata
portugalfilm@indielisboa.com

Tel: (+351) 21 346 61 72
www.portugalfilm.org

Design: ilhas studio
www.ilhastudio.com