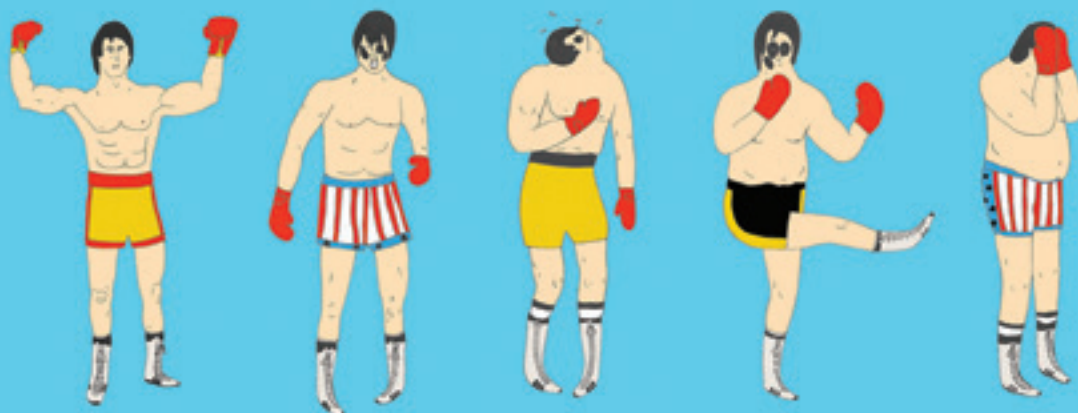


PROGRAM



18th - 28th APRIL

INDIELISBOA.COM

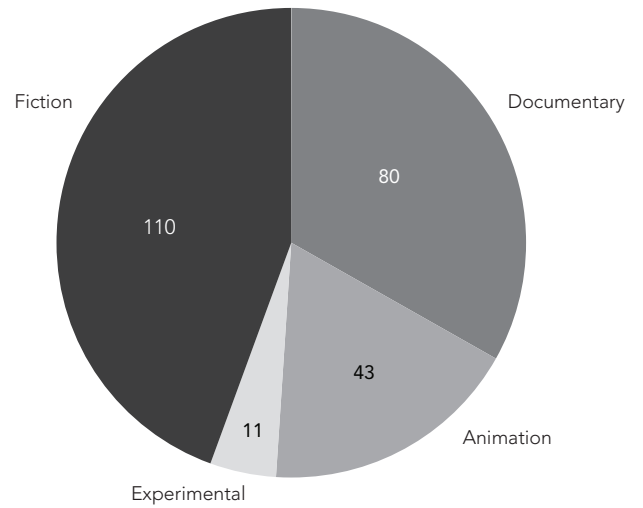
- CULTURGEST
- CINEMATECA PORTUGUESA-MUSEU DO CINEMA
- CINEMA SÃO JORGE
- CINEMA CITY CLASSIC ALVALADE

10 ANOS ORIGINALS



indie LISBOA'13
10th International Independent Film Festival

IndieLisboa'12 has selected 245 films (80 features and 165 shorts) from a total of 3906 submissions covering all festival sections. Portuguese cinema always has a special spotlight at the festival. This year we have selected 48 Portuguese films (10 features and 38 shorts), 24 of those among the National Competition. IndieLisboa's program is composed of 234 screenings at four theaters: Culturgest, Cinema São Jorge, Cinema City Classic Alvalade and Cinemateca Portuguesa - Museu do Cinema.



International Competition

The International Competition for short and feature films is composed of works that have never been publicly screened in Portugal, finished in the current year or the year before. To this section can apply first or second works - fiction, animation, documentaries or experimental films.

Feature Films

Åta sova dö/Eat Sleep Die

Gabriela Pichler, Sweden, fic., 2012, 104'

A Batalha de Tabatô/The Battle of Tabatô

João Viana, Portugal, fic., 2013, 78'

Eles Voltam/They Will Return

Marcelo Lordello, Brazil, fic., 2012, 105'

Francine

Brian M. Cassidy, Melanie Shatzky, USA/Canada/fic., 2012, 74'

Lacrau

João Vladimiro, Portugal, doc./fic., 2013, 99'

Leones

Jazmín López, Argentina/France/Netherlands, fic., 2012, 82'

Leviathan

Lucien Castaing-Taylor, Véréna Paravel, United Kingdom/USA/France, doc., 2012, 87'

Ma belle gosse/My Blue-Eyed Girl

Shalimar Preuss, France, fic., 2011, 80'

Orléans

Virgil Vernier, France, fic., 2012, 60'

Simon Killer

Antonio Campos, USA, fic., 2012, 105'

Youth

Tom Shoval, Israel/Germany/fic., 2013, 107'

Short Films

43,000 Feet

Campbell Hooper, New Zealand/fic., 2012, 9'

À Beira de Lisboa/On the Edge of Lisbon

Pablo Briones, Switzerland/Portugal/doc., 2013, 8'

Achill

Gudrun Krebitz, Germany/anim., 2012, 9'

El acompañante/The Companion

Alvaro Delgado Aparicio, Peru/fic., 2012, 20'

Adelshingst/The Noble Stud

Sofia Priftis, Linus Hartin, Sweden/anim., 2013, 14'

Avant que de tout perdre

Xavier Legrand, France/fic., 2012, 30'

Choir Tour

Edmunds Jansons, Latvia/anim., 2012, 5'

Comme des lapins (Chroniques de la poisse, chap. 2)/Like Rabbits (Sticky Ends, chap. 2)

Osman Cerfon, France/anim., 2012, 8'

Da Vinci

Yuri Ancarani, Italy/doc./exp., 2012, 20'

Desterro/Displaced

Cláudio Marques, Marília Hughes, Brazil/doc., 2012, 14'

Feux

Thibaut Piotrowski, France/fic., 2012, 40'

Forbidden Room

Emanuel Nevado, Ricardo Almeida, Portugal/anim., 2013, 18'

The Giant

David Raboy, USA/fic., 2012, 21'

Helmut

Rose Turpin, Eric Turpin, France/fic., 2012, 8'

Je sens le beat qui monte en moi/Beauty and the Beat

Yann Le Quellec, France/fic., 2012, 32'

The Kiosk

Anete Melece, Switzerland/anim., 2013, 7'

Má Raça/Bad Blood

André Santos, Marco Leão, Portugal/fic., 2013, 19'

Mademoiselle Kiki et les Montparnos/Kiki of Montparnasse

Amelie Harrault, France/Belgium/anim., 2012, 14'

La maison d'Olga

Morgane Le Péchon, France/anim., 2012, 6'

Maria/Mary

Mónica Lairana, Argentina/fic., 2012, 13'

The Mass of Men

Gabriel Gauchet, United Kingdom/fic., 2012, 17'

Las mujeres del pasajero/The Women and the Passenger

Patricia Correa, Valentina Macpherson, Chile/doc., 2012, 45'

Musique de chambre/Chamber music

Julia Kowalski, France/fic., 2012, 23'

Na Sua Companhia/By Your Side

Marcelo Caetano, Brazil/fic., 2012, 22'

Nadya

Jonathan Sanford, Mary Rasmussen, Russia/USA/fic., 2012, 11'

Noelia

María Alché, Argentina/fic., 2012, 15'

Presuda/The Verdict

Đuro Gavran, Croatia/doc., 2013, 11'

Quatro Horas Descalço

Ico Costa, France/Portugal/fic., 2012, 15'

Resistente/Resistance

Renate Costa Perdomo, Salla Sori, Denmark/Finland/Paraguay, doc., 2012, 21'

La rivière inversée/The Inverted River

Sophie Valero, France/doc., 2012, 16'

Rodri

Franco Lolli, France/fic., 2012, 24'

El ruido de las estrellas me aturde/

The Sound of the Stars Dazes Me
Eduardo Williams, Argentina/fic., 2012, 21'

Sept heures trois fois par année

Anaïs Barbeau-Lavalette, André Turpin, Canada/fic., 2012, 4'

The Tiger's Mind

Beatrice Gibson, United Kingdom/exp./fic., 2012, 23'

Two Islands

Jan Ijäs, Finland/doc., 2012, 5'

Unser Lied/One Song

Catalina Molina, Austria/fic., 2012, 29'

Velocity

Karolina Glusiec, United Kingdom/anim., 2012, 6'

Vem plockar upp skärvor av ett sprucket jag/Queen of Splinters

Anna-Sofia Nylund, Finland/doc., 2012, 14'

Vie et mort de l'illustre Grigori Efimovitch Raspoutine/

Life and Death of the Illustrious Grigori Efimovitch Rasputin
Céline Devaux, France/anim., 2012, 10'

Volume

Mahalia Belo, United Kingdom/fic., 2012, 27'

Whateverest

Kristoffer Borgli, Norway/Denmark/doc., 2012, 15'

Wiosna Lato Jesien/Spring Summer Fall

Piotr Zlotorowicz, Poland/doc., 2012, 15'

National Competition

This section aims at giving national and international recognition to Portuguese shorts and features finished in the current year or the year before. This section is composed of films from the International Competition, Emerging Cinema and Observatory.

Feature Films

A Batalha de Tabatô/The Battle of Tabatô
João Viana, Portugal, fic., 2013, 78'

Bobô
Inês Oliveira, Portugal, fic., 2013, 104'

Campo de Flamingos sem Flamingos
André Príncipe, Portugal, doc., 2013, 70'

É o Amor/That's Love
João Canijo, Portugal, fic., 2013, 135'

Lacrau
João Vladimiro, Portugal, doc./fic., 2013, 99'

Um Fim do Mundo/The End of the World
Pedro Pinho, Portugal, fic., 2013, 62'

Short Films

O Coveiro
André Gil Mata, Portugal/fic. / anim., 2012, 16'

Dive
Sandro Aguilár, Portugal/fic., 2012, 10'

A Dupla Coincidência dos Desejos/
Double Coincidence of Wants
João Vieira Torres, Alexandre Melo, Portugal/France/Brazil, fic., 2013, 15'

Entre Paredes/Within Walls
Tânia S. Ferreira, Gonçalo Robalo, Portugal/fic., 2013, 25'

O Facinora
Paulo Abreu, Portugal/fic., 2012, 26'

Forbidden Room
Emanuel Nevado, Ricardo Almeida, Portugal/anim., 2013, 18'

Fragmentos de uma Observação Participativa
Filipa Reis, João Miller Guerra, Portugal/doc., 2013, 35'

Gingers
António Da Silva, United Kingdom/Portugal/doc., 2013, 15'

A Herdade dos Defuntos/The Estate of the Dead
Patrick Mendes, Portugal/fic., 2013, 10'

Imaculado/Immaculate
Gonçalo Waddington, Portugal/fic., 2012, 16'

Má Raça/Bad Blood
André Santos, Marco Leão, Portugal/fic., 2013, 19'

Plutão/Pluto
Jorge Jácome, Portugal/fic., 2013, 30'

Rhoma Acans
Leonor Teles, Portugal/doc., 2012, 12'

Sizígia
Luis Urbano, Portugal/fic., 2012, 17'

Terra
Pedro Lino, Portugal/United Kingdom/doc. / exp., 2013, 10'

Observatory

Some of the most important films of the year, namely those by renown authors, never publicly screened in Portugal. In 2013, Observatory includes a special focus on director Ulrich Seidl.

Feature Films

Before Midnight

Richard Linklater, USA/Greece/fic., 2013, 108'

Death Row

Werner Herzog, Austria/USA/doc., 2012, 208'

É o Amor/That's Love

João Canijo, Portugal/fic., 2013, 135'

Frances Ha

Noah Baumbach, USA/fic., 2012, 86'

Museum Hours

Jem Cohen, Austria/USA/fic., 2012, 107'

No

Pablo Larraín, Chile/fic., 2012, 110'

Shirley – Visions of Reality

Gustav Deutsch, Austria/fic., 2013, 92'

Sightseers

Ben Wheatley, United Kingdom/fic., 2012, 88'

Sinapupunan/Thy womb

Brillante Mendoza, Philippines/fic., 2012, 100'

Spring Breakers

Harmony Korine, USA/fic., 2012, 92'

Un enfant de toi/You, Me and Us

Jacques Doillon, France/fic., 2012, 136'

Short Films

The Black Balloon

Benny Safdie, Josh Safdie, USA/fic., 2012, 21'

Ce que mon amour doit voir/What My Love Must See

François Bonenfant, France/Portugal, fic., 2013, 11'

Century

Kevin Jerome Everson, USA/exp., 2012, 7'

Chemin faisant

Georges Schwizgebel, Switzerland/anim., 2012, 4'

The Creation As We Saw It

Ben Rivers, United Kingdom/doc., 2012, 14'

Dad's Stick

John Smith, United Kingdom/doc./exp., 2012, 5'

Dive: Approach an Exit

Sandro Aguilar, Portugal/fic., 2012, 14'

Kiss the Rain & The Street of Everlasting Rain

Lewis Klahr, USA/anim., 2012, 14'

Kuuden päivän juoksu/Six Day Run

Mika Taanila, Finland/doc., 2013, 6'

The Room Called Heaven

Laida Lertxundi, Spain/USA, fic., 2012, 11'

Sakda

Apichatpong Weerasethakul, Switzerland/Thailand, fic., 2012, 6'

Sonntag 3/Sunday 3

Jochen Kuhn, Germany/anim., 2012, 14'

Speaking Corpse

Paul Clipson, USA/exp., 2012, 7'

Two Russians in the Free World

Erik Moskowitz, Amanda Trager, USA/exp., 2012, 30'

Zero Gravity

Jakrawal Nilthamrong, Thailand/fic., 2012, 22'

Foco Observatório: Ulrich Seidl

Feature Films

Jesus, Du weisst/Jesus, You Know
Ulrich Seidl, Austria/doc., 2003, 87'

Models

Ulrich Seidl, Austria/fic., 1999, 118'

Paradies: Glaube/Paradise: Faith
Ulrich Seidl, Austria/Germany/France, fic., 2012, 113'

Paradies: Hoffnung/Paradise: Hope
Ulrich Seidl, Austria/France/Germany, fic., 2013, 100'

Paradies: Liebe/Paradise: Love
Ulrich Seidl, Austria/Germany/France, fic., 2012, 120'

Tierische Liebe/Animal Love
Ulrich Seidl, Austria/doc., 1996, 120'

*As a mist suddenly appears
and then quickly disappears again,
behold! So is our life.*

Ulrich Seidl's *Paradies*: A Trilogy

Christoph Huber

You can never have unlimited fun, but there is always anticipation and, as they say, that is the best part. A group of people with Down syndrome, their faces bright with excitement, sit in bumper cars at the Prater in Vienna under the beneficent gaze of their caretaker Teresa (Margarete Tiesel). There is a brief inferno of enthusiasm: despite being warned—"Not so wild!"—the handicapped people crash their cars with gusto, screaming and circling around each other. Yet after a good minute their unlimited fun is over: "That's it. Time to get out. It's over." Thus begins Ulrich Seidl's *Paradies* (Paradise) trilogy—with the happiest minute of five-and-a-half hours.

Originally Seidl and his co-author, Veronika Franz, conceived of *Paradies* as a single episodic film about the experiences of a mother, sister, and daughter during a summer vacation in the manner of *Hundstage* (2001), Seidl's great cross-section of Austria. But each story proved strong enough to warrant its own film. *Paradies: Liebe* (Paradise: Love) about the mother, Teresa, was shown in competition at Cannes in May 2012; *Paradies: Glaube* (Paradise: Faith) about the sister, Anna Maria, won the special prize at the Venice competition in September of the same year; and *Paradies: Hoffnung* (Paradise: Hope) about the daughter, Melanie, premiered in February 2013 at the Berlin Film Festival. The trilogy is more than the sum of its parts; each of the three main characters clings to an idealized vision of what her film's subtitle ironically promises. Yet, as is always the case with Seidl, this is not a trite irony; instead there is, despite all the comedy, a sense of tragedy in his sympathy for their failures: paradise lost. Social constraints and interdependencies are crucial here, but the value of the trilogy emerges through its opposition to the recently popular cinematic determinism

of intersecting episodes and the interdependency of sequels, comes from thematic harmonies in both the large arcs and the small details. Or, more precisely, from a multi-layered dialectic between resonance and dissonance. The result—which, in a certain way, surpasses the epic, seemingly conclusive European panorama that Seidl created in *Import Export* (2007)—is a limitless portrait of institutionalized solitude told through three futile attempts to escape from the framework of unequal power games and uncanny—or perhaps just uncannily funny—institutions. *Liebe* is set on the beaches of Kenya, in a vacation resort where Teresa mingles with other older female sex tourists. *Glaube* is mainly a chamber piece set in the Viennese apartment of the fanatically Catholic Anna Maria, who is carrying on a running battle with her estranged Muslim spouse. *Hoffnung* depicts Melanie's stay at a weight-loss camp for overweight teenagers in the Wechsel Mountains where she falls for the chief physician.

Resonance and dissonance: the bumper car scene at the beginning of *Liebe* shows a unique kind of enthusiasm which is not without potential to disturb—frontal shots of contorted faces with Down syndrome. The opening scene appears to stand provocatively by itself, but it also anticipates the move made by Teresa when she abandons the fake exoticism of the palms on a billboard in the Prater for real palms in the vacation paradise of Kenya. There she finds relationships that are like bumper car crashes—a desperate, enervating cycle of attraction, collision, and rapid rejection. Still, these are preceded by promising visions: "This is really different, it's a different kind of air. You feel different somehow," Teresa says to her particularly passionate girlfriend (enthusiastic Inge Mautz). How deceptive the promises of freedom are has already been seen in the introduction to Kenya: on the bus to the resort the tourists learn the only two local phrases they are expected to use: "jambo" (hello) and "hakuna matata" (no problem). In *Liebe* these run like a refrain through the distorted dialogues between the women seeking love and "their" beach boys (a frequently exhilarating confusion of languages: "I've got many things in my Kopf") and the song repeatedly sung to greet

tourists, “Jambo, Bwana.” No problem as long as the money’s rolling in. Sex and money as articles of exchange in the mating games between two groups of exploited people. One, women over fifty who are too old or too fat to be considered attractive at home (or worse, to even be allowed to feel attractive); as “sugar mamas” they can buy themselves a second spring from African “beach boys” who make money that way—and often through deception. *Liebe* is characterized by an uncomfortable mix of feminist liberation and unchallenged colonialist residue. Despite Seidl’s inimitable visual signature, the spoken-word and musical dimensions of his work are obvious. The tourists amuse themselves by letting the bartender mangle words from Austrian dialect, such as *Speckschwartl*¹ and *Blunzengröstl*²; they cheerfully and unconsciously gush racist platitudes and behave condescendingly. Teresa’s search for “something horny” does not fulfill her utopian longing. Three friends provide a black as her birthday present, but his failure to get an erection ruins the party’s hoped-for climax. One of the women comments that his penis is like a “steak” (and not a “stake”—a nice onomatopoeic coincidence stemming from the Seidl method of improvisation). The final chord in a musical-physical leitmotif: Teresa dances with one beach boy while another simply watches as she sways her expansive hips, a third has to dance for the whole “sugar mama” troupe, conjuring up memories of the striptease fantasy from the now-distant erotic hit *9½ Weeks* (1986): “You can leave your hat on.”

The images too speak for themselves: the resort lies behind a barrier, the sunbathers on the beach are separated from the locals by a rope. An “exotic” zebra-striped hotel bar with a similarly costumed local band provides a (real-life) satirical spectacle: the musicians’ enchanting rendition of “La Paloma” washing over an apathetic audience. At the end of the credits is a wonderful reprise from the zebra-striped band: the saxophonist/frontman has emerged from his decorative position in front of the black-and-white-striped background and spins excitedly until he falls down, out of the image and out of his role—just as the beach boys fall out of Teresa’s dream-prince fantasy. The financial pragmatism of the beach boys stands in flagrant contrast to Teresa’s desire “to look into each other’s eyes for a long time . . . I mean looking into the eyes without seeing what’s on the outside . . . that no one sees how ugly I am.” She can only imagine a one-sided gaze, and this too leads to disappointment. The ingratiating warmth of actress Margarete Tiesel is one of the reasons why Teresa is touching even in her most deluded moments: “I am not an animal,” she says in a funny fiasco as she patiently tries to teach a beach boy how to touch her breasts. Elsewhere she is shown sleeping after a night of love like a nude Rubens beauty, the blue bed curtain wafting around her body in the wind from the fan.

A brief image of calm and fulfillment, in stark contrast to the sleeping places of her daughter (a bunk bed in

a dormitory room where people prefer to party) and of her sister: Anna Maria has arranged her life as a penitent’s hermitage—crosses and devotional objects everywhere, holy water fonts at every door, in a drawer the scourge that she uses in the first scene of *Glaube* to make her “daily sacrifice” to atone for rampant “sins of sexual incontinence”—does she have any inkling of what her sister is doing?—kneeling before the crucifix and flagellating her back: “Thank you, Jesus, thank you.” By the end of the film she’s whipped the crucifix in desperation: a perfect parentheses for a different kind of disappointed love. In its clarity of form and confrontation *Glaube* is the dramatic film equivalent of *Tierische Liebe* (Animal Love, 1996) one of Seidl’s documentaries. (In any case, his oeuvre has always undermined such categorizations with its striking combination of “staged” and “found” scenes.) The blend of professional and amateur actors reinforces one’s sense of the Seidl essence. Familiar faces surround the performance of lead actress Maria Hofstätter, which borders on self-sacrifice. Like Teresa, Anna Maria works with sick people, as an x-ray technician. The daily routine at her job is a typical Seidl-ritual of mechanical procedures, set to the rhythm of the medical equipment and her repeated instruction: “Don’t move.” A workaday counterpart to the standardized fun that the vacationers at Teresa’s resort work at having (“hakuna matata”). The children at the weight-loss camp have all sense of fun driven out of them by compulsory physical exercise, which is also a kind of work. Anna Maria, however, imagines her work/fun differently, using her vacation to proselytize with a statue of Mary and a prayer on her lips—as deaf to misunderstandings as her sister. “Are you Christian?” she asks, marching into the home of a smiling, uncomprehending immigrant family. Their polite “Unfortunately, no!” is met with a group prayer and she leaves her prayer book behind with the words “Here, you can learn a little German along the way.” The two sisters share fervor and ignorance and—typical Seidl neurotics—a compulsion to clean: upon arriving in Kenya, Teresa immediately sprays her bathroom with disinfectant. There is a piquant parallel to this use of a spray can in the scene on a beach boy’s bed in which Teresa perfumes herself in expectation—between the legs too, after a brief hesitation. A counterpoint arrives in the exorcizing use of holy water by Anna Maria (the resolute enemy of sex) who scrubs her entire apartment before going off to find converts. Even at home she makes her rounds—the trilogy is a series of hellish circular motions—buckling on her cilice and crawling around on her knees, having set the alarm so that the proper amount of time is spent in penitence.

“Jesus, it is so nice to look into your eyes. You are such a beautiful man, the most beautiful there is,” prays Anna Maria lustfully—reversing her sister’s desire to be gazed at—“I’ve been so happy ever since we’ve been in a relationship.” While Teresa has ostensibly been left by her husband, Anna Maria has found her partner in Jesus. She sings songs of praise to the lord, whether playing her organ at home with kitschy zeal or together with her prayer group, Legio Herz Jesu—when they aren’t making promises: “We are the shock troops

1 Pork rind.

2 An Austrian dish composed of blood sausage, potatoes, onions, and bacon.

of the Church. We swear to be true to you until death. We swear that Austria will be Catholic once again." One night Anna Maria's Muslim spouse, Nabil (a discovery: Nabil Saleh), turns up; his paralysis in an accident was the reason for her return to faith. She preaches to an amusingly unruly couple living "in sin": "When you leave your first partner and go to live with someone else, that's adultery!" But the sexual dimension of her desire for Jesus reveals her hypocrisy: in one scene, she takes a crucifix to bed and caresses it while moaning. She sees Nabil's return as a "test" from her lover. "Only crisis leads to maturity," Nabil skeptically reads from a wall of aphoristic posters in mangled, broken German. Yet this crisis leads to a feud that uses love and religion as weapons but, ironically enough, has little to do with the much-quoted culture wars that manifest themselves in a different, mainly economic way in *Liebe*. Nabil, humiliated in his masculinity, pushes his way into the prayer group, cursing incomprehensibly in Arabic and spitting at his wife, and finally commences a crusade of his own. He uses his cane to methodically knock the crucifixes from the walls and, as if wielding a sword, transports the picture of the pope in the kitchen into the sink. Anna Maria stands wordlessly in front of the piles of shards, gathers them up, and takes away Nabil's wheelchair. But her life can no longer be patched up: a storm resembling one of Akira Kurosawa's magical images of weather awaits her after an unsuccessful attempt to convert a dead-drunk Russian woman; at home, her husband crawls to her bedroom door where he cries so loudly that even her rendition of "O Haupt voll Blut und Wunden" (Oh Sacred Head, Now Wounded) cannot drown him out. His final sexual assault ends absurdly and pathetically in a crippled wrestling match, Anna Maria screaming when Nabil pulls up her undershirt and tries to touch her genitals (Teresa's last disappointment is that she cannot convince an African to perform cunnilingus on her). All that is left to both of them is total solitude: Teresa goes down to the beach by herself, where an acrobatic local does cartwheels in the opposite direction; Anna Maria weeps at the feet of Jesus on the cross, a cross that she has hit and spit upon. Under the credits one hears Hofstätter's moving a cappella interpretation of the hymn "Ach wie flüchtig, ach wie nichtig, ist der Menschen Leben!" (How Fleeting, How Vain is Human Life!)

In *Liebe* Seidl's careful, characteristic tableaux frontal shots of characters looking at the audience—a demand for recognition—are contrasted with shots from behind them that are like an invitation to share their longing gaze—regardless of how unrealistic their ideas are. The claustrophobia of *Glaube* corresponds to the narrow worldview that contributes to Anna Maria's failure. It is only with Nabil out on the balcony that we look into the distance—though to the nearby treetops instead of a vast sea. Melanie (Melanie Lenz) is actually sent to a sort of prison, albeit one of the well-intentioned kind. The dilapidated impersonal building at the weight-loss camp corresponds to a personality in the process of being formed. This makes *Hoffnung* the saddest film in the trilogy, although it is also the lightest and most intimate. Seidl veterans Michael Thomas and Vivian Bartsch play

a personal trainer and a nutritionist. "We work with discipline here, friends! Discipline is the alpha and omega," preaches the trainer during group orientation, while the nutritionist invites participants to group therapy, where they sing, "If you're happy and you know it, clap your fat!" and slap themselves on their fat backsides for encouragement. Violations of the rules are punished with pleasure; only in unsupervised conversations can the girls be themselves: a disgusted Melanie discusses methods of oral sex with her experienced friend Verena (Verena Lehbauer), which recalls her mother's experiences and conversations with her friends about sex. From those undisciplined bodies via Anna Maria's self-discipline we arrive at the next generation, which will be disciplined. Melanie also enters the cycle of desire, falling for the melodious yet unsettlingly smooth charm of a doctor (Joseph Lorenz) who is as old as her invisible father. A game of seduction plays out despite the resistance of reason: they circle around each other, switch roles while playing doctor, exchange long gazes in a state of undress—the slumbering desire that the sex tourists in Kenya believe they have won back. Melanie, disappointed by the silent doctor (who, like Teresa and Nabil, smokes by himself), runs away with Verena to a bar where she falls into the hands of two village boys. "I'm gonna bite into her fat bottom," says one, recalling Seidl icon Herr René (Rupnik) and his monomaniac monologues about women's soft "seductive flesh" in *Glaube*. After the bar owner's intervention, Melanie is picked up by the doctor, who, in a scene both magical and perverse, lays her down like sleeping beauty in a foggy clearing in the woods. He sniffs her and lies down beside her as if in a marriage bed, a natural idea that has to remain unthinkable in civilization. Back in the dormitory the doctor says, "You are not allowed to look at me anymore. You will not speak to me anymore." In reply to her uncomprehending "Why?" he says categorically, "Because that's the way it is." Of the three protagonists in *Paradies*, it is Melanie who is innocently forced into the role of victim. That's the way life goes and will continue to go, without mercy. Once more the inmates of the weight-loss camp are forced to march in single file between the trainer and the nutritionist, who circle them wordlessly and alertly during the meal. Over the credits comes a reprise of the song, "If you're happy and you know it and you really want to show it, clap your fat!" Have fun. Within limits.

Emerging Cinema

Exploring new trends in world cinema, fresh narrative forms and promising voices, this section highlights innovative works by emerging filmmakers.

Feature Films	Short Films
Ape Joel Potrykus, USA/fic., 2012, 86'	Bao Sandra Desmazières, France/anim., 2012, 11'
Avanti Popolo Michael Wahrmann, Brazil/fic., 2012, 72'	Les cheveux courts, ronde, petite taille/ Les Cheveux courts, ronde, petite taille Robin Harsch, Switzerland/doc., 2012, 29'
Bobô Inês Oliveira, Portugal/fic., 2013, 104'	Cities (Verborgene Städte)/Hidden Cities Pratschke Katja , Gusztáv Hámos, Germany/doc., 2012, 27'
Campo de Flamingos sem Flamingos André Príncipe, Portugal/doc., 2013, 70'	O Coveiro/O Coveiro André Gil Mata, Portugal/fic./anim., 2012, 16'
Computer Chess Andrew Bujalski, USA/fic., 2013, 92'	Dizem que os Cães Vêem Coisas/Dogs Are Said to See Things Guto Parente, Brazil/fic., 2012, 12'
Exit Elena Nathan Silver, USA/fic., 2012, 72'	A Dupla Coincidência dos Desejos/ Double Coincidence of Wants João Vieira Torres, Alexandre Melo, Portugal/France/Brazil, fic., 2013, 15'
The First Winter Ryan Mckenna, Canada/Portugal/fic., 2012, 72'	Entre Paredes/Within Walls Tânia S. Ferreira, Gonçalo Robalo, Portugal/fic., 2013, 25'
Gimme the Loot Adam Leon, USA/fic., 2012, 81'	O Facinora Paulo Abreu, Portugal/fic., 2012, 26'
Le grand soir Benôit Delépine, Gustave Kervern, France/Belgium/fic., 2012, 92'	Feral Daniel Sousa, Portugal/USA/anim., 2012, 13'
I Used to Be Darker Matthew Porterfield, USA/fic., 2012, 89'	Fios de Ovos/Golden Mesh Matias Mariani, Brazil/fic., 2011, 50'
A Liar's Autobiography Ben Timlett, Bill Jones, Jeff Simpson, United Kingdom/doc./anim., 2012, 82'	Fragmentos de uma Observação Participativa Filipa Reis, João Miller Guerra, Portugal/doc., 2013, 35'
Los mejores temas/Greatest Hits Nicolás Pereda, Mexico/Canada/Netherlands, fic., 2012, 103'	Gingers António Da Silva, United Kingdom/Portugal/doc., 2013, 15'
Not in Tel Aviv Nony Geffen, Israel/fic., 2012, 82'	A Herdade dos Defuntos/The Estate of the Dead Patrick Mendes, Portugal/fic., 2013, 10'
Pincus David Fenster, USA/fic./doc., 2012, 78'	I Remember: A Film About Joe Brainard Matt Wolf, USA/doc., 2012, 24'
La Piscina/The Swimming Pool Carlos Machado Quintela, Cuba/Venezuela/fic., 2012, 66'	Imaculado/Immaculate Gonçalo Waddington, Portugal/fic., 2012, 16'
O Que Se Move/The Moving Creatures Caetano Gotardo, Brazil/fic., 2012, 97'	Le libraire de Belfast/The Bookseller of Belfast Alessandra Celesia, Ireland/doc., 2012, 52'
Rocker Marian Crisan, Romania/France/Germany, fic., 2012, 91'	Men of the Earth Andrew Kavanagh, Australia/fic., 2012, 10'
Starlet Sean Baker, USA/fic., 2012, 103'	Mud Crab Sheldon Lieberman, Igor Coric, Australia/anim., 2012, 5'
Um Fim do Mundo/The End of the World Pedro Pinho, Portugal/fic., 2013, 62'	A Onda Traz, O Vento Leva/Ebb and Flow Gabriel Mascaro, Brazil/Spain/fic., 2012, 28'
When Night Falls Liang Ying, South Korea/China/fic., 2012, 70'	Plutão/Pluto Jorge Jácome, Portugal/fic., 2013, 30'
Workers José Luis Valle , Mexico/Germany/fic., 2013, 120'	Prinzip Zufall/Random Principle Romeo Grünfelder, Germany/fic., 2011, 25'
Yumen J.P. Sniadecki, Xu Ruotao, Huang Xiang, China/USA/doc., 2013, 65'	Rhoma Acans Leonor Teles, Portugal/doc., 2012, 12'
	Robin & Robin María Pérez, Hugo Amoedo, Spain/Belgium/fic., 2012, 5'
	Sizígia Luis Urbano, Portugal/fic., 2012, 17'
	Terra Pedro Lino, Portugal/United Kingdom/doc./exp., 2013, 10'
	Yaderni wydhody/Nuclear Waste Myroslav Slaboshpytskiy, Ukraine/fic., 2012, 24'

Brand New

A selection of short films by young Portuguese directors whose talent we believe is about to blossom. This section is composed of thirteen shorts, all of them first films and school films. "Brand New" was created last year and, due to an enthusiastic reception by both audience and critics, is now a competitive section.

Short Films

Adeus Sr. António/Goodbye Mr. António
João Costa, Portugal, fic./exp., 2012, 16'

Adolfo, O Rapaz Galinha/Adolfo, The Chicken Boy
João Carrilho, Portugal, anim., 2013, 5'

Alice e Darlene/Alice and Darlene
Raul Domingues, Portugal, fic./doc., 2013, 8'

Ao Fundo
Luís Coelho, Marco Min, Telmo Domingues, Portugal, doc., 2012, 3'

Caímos Juntos/We Fall Together
Frederico Parreira, Portugal, fic., 2013, 7'

Chantal/Chantal
Joana de Verona, France/Portugal, doc., 2013, 24'

Contos das Coisas/Tales of Things
Joana Peralta, Portugal, doc., 2012, 16'

Dança Dança Fogo Dança/Dance Dance Fire Dance
Pedro Ferreira, Portugal, doc./exp., 2012, 6'

De Manhã/In the Morning
Flávio Gonçalves, Portugal, fic., 2013, 20'

De Volta às Raízes/Back To The Roots
Gonçalo Cardeira, Portugal, doc., 2012, 7'

Memories from the Cross/Memories from the Cross
Vitor Carvalho, Portugal/USA, doc., 2012, 10'

Outro Homem Qualquer/Any Other Man
Luís Soares, Portugal, anim., 2012, 11'

Soulleimane
Paulo Pancadas, Portugal, fic., 2013, 15'

World Pulse

This section focuses on the present. It shows films dealing with both global and local issues that define the current state of the world.

Feature Films

The Act of Killing

Joshua Oppenheimer, Denmark, doc., 2012, 158'

Amsterdam Stories USA

Rob Rombout, Rogier Van Eck, Belgium, doc., 2012, 360'

Doméstica/Housemaids

Gabriel Mascaro, Brazil, doc., 2012, 76'

Donauspital - SMZ Ost/Danube Hospital

Nikolaus Geyrhalter, Austria, doc., 2012, 75'

The Girl from the South

José Luis García, Argentina, doc., 2012, 94'

Metamorphosen

Sebastian Mez, Germany, doc., 2012, 84'

Public Hearing

James N. Kienitz Wilkins, USA, doc., 2012, 110'

Short Films

The Bull Laid Beare

Oliver Ressler, Zanny Begg, Austria, doc., 2012, 24'

The Devil

Jean-Gabriel Périot, France, doc. / anim., 2012, 7'

Diarios de Frontera/Border Diaries

Irene Gutierrez, Spain, doc., 2012, 25'

Le dossier 332

Noëlle Pujol, France/Germany, doc., 2012, 43'

Mr. Magdy, Room Number 17 Please

Carl Olsson, Denmark/Egypt, doc., 2012, 23'

Muski Film/Real Man's Film

Nebojsa Slijepcevic, Croatia, doc., 2012, 12'

Narmada

Gregory Cohen, Manon Ott, France, doc., 2012, 46'

La nuit de l'ours/The Night of the Bear

Fred Guillaume, Sam Guillaume, Switzerland, anim./ doc., 2012, 22'

The Wave

Sarah Vanagt, Katrien Vermeire, Belgium, doc. / anim., 2012, 20'

IndieJunior

Programd for children between three and seventeen years old, the screenings of this competitive section are presented to students and general audience.

Feature Films

Äta sova dö/Eat Sleep Die

Gabriela Pichler, Sweden, fic., 2012, 104'

Short Films

300 Volts

Louise-Marie Colon, Delphine Herman, Grégory Canivet, Gauthier Simon, Belgium/anim., 2012,2'

Bigshot

Maurice Huvelin, France/anim., 2012,5'

De Club van Lelijke Kinderen/The Club of Ugly Children

Jonathan Elbers, Netherlands/fic., 2012,28'

Corrida

Jānis Cimermanis, Latvia/anim., 2011,7'

Der kleine Vogel und das Blatt/The Little Bird and the Leaf

Lena von Döhren, Switzerland/anim., 2012,4'

Ezi un lielpilseta/Hedgehogs and the City

Evalds Lacis, Latvia/anim., 2013,10'

Fear of Flying

Conor Ferguson, Ireland/anim., 2012,9'

La fenêtre/The Window

Camille Müller, Switzerland/anim., 2012,5'

Fluffy McCloud

Conor Finnegan, Ireland/anim., 2010,3'

Hannah and the Moon

Kate Charter, United Kingdom/anim., 2012,6'

Héros/Hero

Benoît Martin, France/fic., 2013,21'

In Stijl Dansen/Dancing with Style/A Dançar com Estilo

Xander de Boer, Netherlands/doc., 2012,17'

Kaylien

Zoe Saldana, USA/fic., 2011,18'

Kiekje/Snapshot

Arthur van Merwijk, Netherlands/anim., 2012,3'

Kolumbus

Sonja Rohleder, Veronika Samartseva, Germany/anim., 2012,5'

Krake

Regina Welker, Germany/anim., 2012,9'

Krot na more/The Mole at the Sea

Anna Kadykova, Russia/anim., 2012,5'

Lift Off

Sandra Welte, Netherlands/anim., 2012,5'

Miriami köögikombain/Miriam`s Food Processora

Andres Tenusaar, Estonia/anim., 2012,5'

Miriami rohelised täpid/Miriam`s Green Spots

Priit Tender, Estonia/anim., 2012,5'

A Nau Caxineta

Alunos do 4º ano sob orientação de Vasco Sá e David Doutel/Students of the 4th grade under the guidance of Vasco Sá and David Doutel, Portugal/anim., 2012,4'

Le Petit Blond avec un Mouton Blanc/The Little Blond Boy with a White Sheep

Eloi Henriod, France/anim., 2013,9'

Pryg-Skok/Hopfrog

Leonid Shmelkov, Russia/anim., 2012,5'

Rhoma Acans

Leonor Teles, Portugal/doc., 2012,12'

Slug Invasion

Morten Helgeland, Denmark/anim., 2012,6'

Snap/

Thomas G. Murphy, Known as Hilere, Belgium/United Kingdom, anim., 2012,7'

A Ventoinha e o Candeeiro

Filipe Fonseca, Portugal/anim., 2012,3'

IndieMusic

A program mainly composed of documentaries focusing on music, namely the pop/rock independent scene and its protagonists.

Feature Films

Art Will Save the World

Niall McCann, Ireland/doc., 2012, 72'

Big Star: Nothing Can Hurt Me

Drew DeNicola, USA/doc., 2012, 110'

Charles Bradley: Soul of America

Poull Brien, USA/doc., 2012, 74'

Jards

Eryk Rocha, Brazil/doc., 2012, 93'

Parallax Sounds

Augusto Contento, France/USA, doc., 2012, 96'

Peaches Does Herself

Peaches, Germany/doc., 2012, 80'

The Rolling Stones – Charlie Is My Darling - Ireland '65

Peter Whitehead, Mick Gochanour, United Kingdom/USA, doc., 2012, 65'

The Secret Disco Revolution

Jamie Kastner, Canada/doc., 2012, 84'

Trains of Thoughts

Timo Novotny, Austria/doc., 2012, 84'

Turning

Charles Atlas, Denmark/doc., 2011, 76'

Under African Skies

Joe Berlinger, USA/South Africa, doc., 2012, 108'

Short Films

Kurt

Adarsha Benjamin, USA/exp., 2012, 8'

Lisboa Orchestra

Guillaume Delaperriere, France/doc., 2012, 12'

Musicbox Club Docs: Bizarra Locomotiva

Paulo Prazeres, Portugal/doc., 2013, 58'

Director's Cut

A program of recently restored works, rediscoveries and films which reflect upon cinema itself, its artistic dimension and history.

Feature Films

A Messenger From The Shadows (Notes on Film 06 A/Monologue 01)

Norbert Pfaffenbichler, Austria, exp., 2012, 60'

Alla är äldre än jag/Everyone Is Older than I Am

Martin Widerberg, Sweden, doc., 2012, 75'

Fragments of Kubelka

Martina Kudlacek, Austria, doc., 2012, 232'

Gazzara

Joseph Rezwin, USA, doc., 2012, 94'

Harry Dean Stanton: Partly Fiction

Sophie Huber, Switzerland, doc., 2012, 77'

Jean-Louis Comolli, filmer pour voir!

Ginette Lavigne, France, doc., 2012, 100'

Short Films

A Eva/Eve

Joana Rodrigues, Portugal, fic., 2013, 3'

Natureza Morta/Still Life

Joana Rodrigues, Portugal, exp., 2012, 2'

Pai Nosso/Our Father

Joana Rodrigues, Portugal, fic., 2013, 3'

O Director's Cut em Contexto na Cinemateca

Mannen På Taket

Bo Widerberg, Sweden, fic., 1976, 106'

Les carabiniers

Jean-Luc Godard, France/Italy, fic., 1963, 80'

They All Laughed

Peter Bogdanovich, USA, fic., 1981, 112'

Adebar

Peter Kubelka, Austria, exp., 1957, 1'

Antiphon

Peter Kubelka, Austria, exp., 2012, 6'

Arnulf rainer

Peter Kubelka, Austria, exp., 1960, 7'

Dichtung und wahrheit

Peter Kubelka, Austria, exp., 2003, 13'

Mosaik im vertrauen

Peter Kubelka, Austria, exp., 1955, 16'

Pause!

Peter Kubelka, Austria, exp., 1977, 13'

Schwechater

Peter Kubelka, Austria, exp., 1958, 1'

Unsere afrikareise

Peter Kubelka, Austria, exp., 1966, 13'

The Unknowns

Tod Browning, USA, fic., 1927, 66'

Paris, Texas

Wim Wenders, Germany, fic., 1984, 142'

Special Screenings

Special Screenings section composes a specific program. In 2013 the section presents four Portuguese documentaries, a selection of short films by students of the Master ECAL/HEAD, three short films celebrating Guimarães 2012 European Capital of Culture and an homage to the visual artist Patrick Jolley.

Feature Films

Arrivederci Macau

Rosa Coutinho Cabral, Portugal, doc., 2013, 105'

Bibliografia

Miguel Manso, João Manso, Portugal, doc., 2013, 80'

Montemor

Ignasi Duarte, Portugal/Spain, doc., 2012, 65'

Torres & Cometas/Towers & Comets

Gonçalo Tocha, Portugal, doc., 2012, 60'

Quebec Program

Short Films

Avec Jeff, à moto/With Jeff

Marie-Ève Juste, Canada, fic., 2012, 16'

Bydlo

Patrick Bouchard, Canada, anim., 2012, 7'

In Guns We Trust

Nicolas Lévesque, Canada, doc., 2013, 10'

Faillir/Struggle

Sophie Dupuis, Canada, fic., 2012, 24'

Where I Am

Myriam Magassouba, Canada, fic., 2012, 25'

European Capital of Culture – Guimarães 2012 Program

Short Films

Berço Imperfeito

Mário Ventura, Portugal, fic., 2013, 15'

Mesa Ferida

Marcos Barbosa, Portugal, fic., 2012, 20'

A Palestra

Bruno de Almeida, Portugal, fic., 2013, 30'

ECAL/HEAD Program

Short Films

Los Anjos

Hakim Mastour, Alice Riva, Colia Vranici, Switzerland, doc., 2013, 13'

Antigo para Sempre/Out of Time

Frédéric Favre, Switzerland, doc., 2013, 11'

Azulejo ou l'illusion visuelle/Azulejo or visual illusion

Kolja Saksida, Switzerland, anim., 2012, 3'

Errances

Gwennaël Bolomey, Switzerland, doc./exp., 2012, 12'

Os Esquecidos/The Forgiven

Jimmy Roura, Switzerland, doc./exp., 2012, 7'

Hilda e Helena/Hilda and Helena

Juliana Fanjul, Julia de Cooker, Switzerland, doc., 2013, 22'

As Portas do Abismo/At the gates of an abyss

Christophe Giordani, Switzerland, doc., 2013, 8'

Pulmão Selvagem/Wild Lung

Maya Duverdier, Switzerland, doc./exp., 2013, 7'

Patrick Jolley Program

Feature Films

The Door Ajar

Patrick Jolley, Ireland/fic., 2011, 84'

Sugar

Patrick Jolley, Reynold Reynolds, Ireland/USA, fic., 2005, 82'

Short Films

Burn

Patrick Jolley, Reynold Reynolds, Ireland/USA, fic. / exp., 2001, 10'

Corridor

Patrick Jolley, Ireland/India, fic., 2009, 8'

The Drowning Room

Patrick Jolley, Reynold Reynolds, Ireland/USA, fic. / exp., 2000, 10'

Fall

Patrick Jolley, Ireland/fic., 2008, 11'

Freeze

Patrick Jolley, Finland/Russia, doc., 2012, 12'

Here After

Patrick Jolley, Inger Lise Hansen, Rebecca Trost, Ireland/fic., 2004, 11'

Seven Days 'til Sunday

Patrick Jolley, Reynold Reynolds, Ireland/USA, fic., 1998, 10'

Sitting Room

Patrick Jolley, Ireland/fic., 2012, 16'

Snakes

Patrick Jolley, Ireland/India, fic., 2009, 6'

Sog

Patrick Jolley, Ireland/fic., 2007, 10'

This Monkey..

Patrick Jolley, Ireland/India, fic., 2009, 7'