

2018
Festival
Internacional

FILMES SOBRE ARTE PORTUGAL

FILMS ON ART PORTUGAL



Esta edição do festival
This edition of the festival

é dedicada a
is dedicated to

JOÃO FIGUEIRA NOGUEIRA
(1960 - 2018)





JUNHO 26 - 30, 2018

26 | terça-feira

27 | quarta-feira

28 | quinta-feira

29 | sexta-feira

30 | Sábado

Sessão de Abertura

20.00h

LE CHAT DORÉ

de NATA MORENO
Espanha 2017 6'

**WAKE UP! WHAT
WOULD YOU DO TO
CHANGE THE WORLD?**

de ÁNGEL LOZA
Espanha 2018 30'

IN ART WE TRUST

de BENOÎT ROSSEL
Suíça 2017 85'

18.00h

**20 ANOS DE OFICINAS
NUM CONVENTO**

de PEDRO GRENHA,
RODOLFO PIMENTA,
RUI CACILHAS
Portugal 2017 25'

**THE SALAMANDER'S
COMPLEX**

de STEPHANE
MANCHEMATIN &
SERGE STEYER
França 2015 80'

20.30h

DO HO SUH:

"Rubbing / Loving"
de IAN FORSTER
EUA 2016 7'

O PASSAGEIRO

de LUÍS ALVES DE MATOS
Portugal 2017 28'

**GRIGORY SOKOLOV:
A CONVERSATION THAT
NEVER WAS**

de NADEZHDA ZHDANOVA
Rússia 2016 59'

18.00h

**JORDAN CASTEEL
STAYS IN THE MOMENT**

de VICKY DU
EUA 2017 7'

**THE GARDEN OF
FORGOTTEN SNOW**

de AVIJIT MUKUL
KISHORE
Índia 2017 30'

**SHYAMA MANI DEVI -
CLASSICAL ODISSI
VOCALIST**

de SANTOSH GOUR
Índia 2017 54'

20.30h

**LE MÉTRO,
VIEIRA DA SILVA**

de RICARDO VIEIRA
LISBOA
Portugal 2016 8'

**LIFE BETWEEN IMAGES -
WERNER NEKES**

de ULRIKE PFEIFFER
Alemanha 2017 87'

18.00h

TRANSITIONS

de ANA BARROSO
Portugal 2016 16'

**UBERTO OF THE
MIRRORS**

de MARCO MENSA,
ELISA
MEREGHETTI
Itália 2016 80'

20.30h

CENTRAL MUSEUM
de JOCHEN KUHN
Alemanha 2016 15'

SHADOWMAN

de OREN JACOBY
EUA 2017, 82'

18.00h

SON OF MAN

de SERGEY
POZDNYAKOV
Rússia 2017 26'

WHO IS ODA JAUNE?

de KAMILLA PFEFFER
Alemanha 2016 75'

20.30h

**SPACE AND TIME
ARE MENTAL
CONSTRUCTIONS**

de VÍTOR POMAR
Portugal 2014 8'

MARY BAUERMEISTER

de JOHANN CAMUT
Alemanha 2014 76'

22.30h

**CERIMÓNIA DA
ENTREGA DOS
PRÉMIOS**

na GAIVOTAS 6 | Rua das Gaivotas, 6 | LISBOA

Bilhetes | Tickets: 1 euro/sessão

Filmes legendados em Inglês | All films with English subtitles

Festival: Definition and Morphology

Our festival celebrates **10 YEARS** of existence!

We have asked an expert: was it worth it?

Honoured Alessandro, you know that our festival is one of the very rare ones in the world dedicated exclusively to films on artists and art. Do you think that the energy, work and life time spent into the production are worth it?

Festival is an event, a social phenomenon, encountered in virtually all human cultures. The colorful variety and dramatic intensity of its dynamic choreographic and aesthetic aspects, the signs of **deep meaning** underlying them, its historical roots and the involvement of the “natives” have always attracted the attention of casual visitors, have consumed travelers and men of letters alike.

Can our work be considered as a contribution to the community and the society in general?

viewpoint of various disciplines such as comparative religion, anthropology, social psychology, folklore, and sociology indicates that festival commonly means *a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview.*

The festival has happened in several spaces: Museu Berardo, Cinema Nimas, Cinema Ideal, Galeria Zé Dos Bois, Faculdade de Belas-Artes da Universidade de Lisboa, Museu Nacional de História Natural e da Ciência, and now in the theatre space of Teatro Praga, Gaivotas 6. It still hasn't find a home on its own.

Why is it so difficult to get a place for us?

The framing ritual that opens the festival is one of *valorization* (which for religious events has been called sacralization) that **modifies the usual and daily function** and meaning of time and space. To serve as the theater of the festive events an area is reclaimed, cleared, delimited, blessed, adorned, forbidden to normal activities.

All these years we have been accompanied by the “Feldhase” (hare) which was painted by Albrecht Dürer. This year, a hare by Joseph Beuys has been added to our celebration of the arts. Can you please explain to our audience why these symbols are important for the festival?

Ritual dramas are usually staged at festival sites, as rites have a strong tie to myths. Their subject matter is often a creation myth, a foundation or migratory legend, or a military success particularly relevant in the mythical or historical memory of the community staging the festival. By means of the drama, the community members are reminded of their Golden Age, the trials and tribulations of their founding fathers in reaching the present location of the community, the miracles of a saint, or the periodic visit of a deity to whom the festival is dedicated. When the sacred story is not directly staged, it is very often **hinted at or referred to in some segments or events** of the festival.

On our stage stands the sculpture (created by João Figueira Nogueira) which serves as the interview partner and observer of the screenings and reactions of the audience. In general, it defends each and every film against critics that is not done in a just and polite manner. Please define its importance to our spectators.

Rites of conspicuous display permit the most important symbolic elements of the community to be seen, touched, adored, or worshipped; their communicative function is “phatic,” of contact. Sacred shrines, relics, magic objects are solemnly displayed and become the destination of visitations from within the immediate boundaries of the festival, or of pilgrimages from faraway places. In sacred processions and secular parades, the icons and symbolic elements are instead moved through space specifically adorned with ephemeral **festive decorations** such as festoons, flower arrangements, hangings, lights, and flags. In such perambulatory events, along with the community icons, the ruling groups typically display themselves as their guardians and keepers, and as depositories of religious or secular power, authority, and military might.

The jury decides about five awards though we are of the opinion that each film deserves one.

Festival typically includes *rites of competition*, which often constitute its cathartic moment in the form of games. Even if games are commonly defined as competitions regulated by special rules and with uncertain outcome (as opposed to ritual, the outcome of which is known in advance), the logic of festival is concerned with the competition and the awards for the winner; the rules of the game are canonic, and its paradigm is ritual. The parts or roles are assigned at the beginning to the personae as equals and undifferentiated “contestants,” “hopefuls,” “candidates.”

All the years, and ofcourse for this, our 10th edition, we are offering wine and little food for all of our spectators. Please describe the deeper meaning of our way of being a host.

Rites of conspicuous consumption usually involve food and drink. These are prepared in abundance and even excess, made generously available, and solemnly consumed in various forms of feasts, banquets, or symposia (lit. “drinking together at the end of a banquet”). Traditional meals or blessed foods are one of the most frequent and typical features of festival, since they are a very eloquent way to represent and enjoy abundance, fertility, and prosperity.

Dear Alexander, now that we have clarified the essence of our festival, can you give us a prognostic view whether we'll be able to make another 10 years?

This festive complex is everchanging and evolving. But with all its modifications, festival has retained its **primary importance** in all cultures, for the human social animal still does not have a more significant way to **feel in tune** with his world than to partake in the special reality of the Festival, and **celebrate life** in its “time out of time.”

Alessandro Falassi

AND ART WITH US ... to be continued.

LE CHAT DORÉ

de NATA MORENO

Espanha 2017 6'



What a disaster!
You have no soul!

Num velho camarote, um grupo de músicos tenta criar arte sob a pressão de um diretor mesquinho. Juntos, unem as suas forças para poderem consegui-lo. Uma curta-metragem em defesa da liberdade criativa e da expressão artística.

Inside an old cabin, a group of musicians try to create art under the pressure of a mean director. A short film created to defend creative freedom and artistic expression.

Realização NATA MORENO | Fotografia ALEJANDRO G. FLORES | Montagem NACHO R. PIEDRA | Música ARA MALIKIAN | Som JAVIER MONTEVERDE

WAKE UP! WHAT WOULD YOU DO TO CHANGE THE WORLD? (WAKE UP! ¿QUÉ HARÍAS TÚ PARA CAMBIAR EL MUNDO?)

de ÁNGEL LOZA



You see things; and you say, "Why?"
But i dream things that never were;
and I say, "Why not?"

Espanha 2018 30'

Amor, alma, coração, vida, espírito, paixão, unidade, solidariedade, justiça, igualdade, irmandade, música, paz... são os conceitos que poderiam definir este filme. "WAKE UP!" É A VOZ DO MUNDO PORQUE O MUNDO ESTÁ "WAKE UP!". O filme obteve do Ministério da Educação, Cultura e Desporto de Espanha, I.C.A.A. (Instituto de Cinematografia e de Artes Audiovisuais) a classificação especial: "APTO PARA TODOS OS PÚBLICOS. ESPECIALMENTE REMENDADO PARA A PROMOÇÃO DA IGUALDADE DE GÊNEROS".

Love, soul, heart, life, spirit, passion, unity, solidarity, justice, equality, brotherhood, music, peace... are the concepts that could define this film. "WAKE UP!" IS THE VOICE OF THE WORLD BECAUSE THE WORLD IS "WAKE UP!". This film has obtained from the Ministry of Education, Culture and Sport, of Spain, and I.C.A.A. (The Institute of Cinematography and of the Audiovisual Arts) the special qualification: "SUITABLE FOR ALL AUDIENCES. ESPECIALLY RECOMMENDED FOR THE PROMOTION OF GENDER EQUALITY".



Only those mad enough to
think that they can change
the world can really change
it.

For me the most important thing in life is
freedom. Not the one others offer you, but the
one you feel inside yourself.

Realização ÁNGEL LOZA | Fotografia ROMÁN PRATS | Montagem PABLO GÓMEZ PRIETO & ÁNGEL LOZA | Som RUBÉN BARCELÓ | Música BOB MARLEY, JIMMY CLIFF, ZIGGY MARLEY, ALI CAMPBELL, STEPHEN MARLEY, INDIGO AND KRYPTONITE, KY – MANI MARLEY & LEE "SCRATCH" PERRY | Produção ÁNGEL LOZA, JOSÉ LOZANO & ELENA DEL CURA

IN ART WE TRUST

de BENOÎT ROSSEL

Suíça 2017 85'



Something I never imagined
I could find.



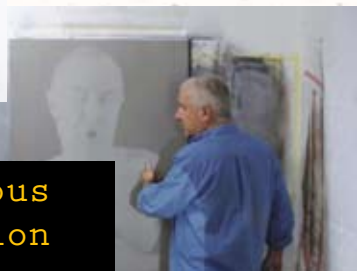
Com um toque de ironia, este filme
pinta o retrato de uma misteriosa
ocupação, sacralizada por uns
e ridicularizada por outros. Ao
questionar as ambições, as dúvidas,
as estratégias, os compromissos, os
tempos difíceis e os anos imprósperos
de vários artistas, "IN ART WE TRUST"
descreve os muitos ritos de passagem
de uma fascinante profissão.



With a touch of irony, this film
paints the portrait of a mysterious
occupation, often sacralized by some
and mocked by others. By questioning
the ambitions, the doubt, the strategies,
the compromises, the hard times, and
the lean years of several artists, IN ART
WE TRUST describes the many rites of
passage of a fascinating profession.



Art: the most mysterious
form of human production



Realização BENOÎT ROSSEL | Fotografia BLAISE HARRISON | Montagem GWENOLA HEAULME | Som CYRIL HARRISON | Produção JOELLE BERTOSSA

INTERMEZZO

"Man faces his fellow man as a stranger. There is a great cleavage between this man here and other man there. Here, freedom enters the conversation as when I say, a man is separated from another, then the concept of freedom appears, although negative, that is through the term "separated". Very few people realize that through the negative illumination of this subject, that is when we say people are isolated and alienated, these terms meaning nothing more than they are free. Of course, this is a completely negative formulation, that is they are mutually separated no longer being forced together in the collective system by blood relationship, or an inspiration culture, or led by a caste of priests, rather they are really independent beings. This nears something which people sense as alienation. But they don't sense this as the negative form of freedom. It means that the umbilical cords really have been cut off. They really have been freed. They are freed from the original total. Perhaps it is much easier to continue that everything depends on the understanding of freedom, whether of freedom, whether people see a possibility in future political concept. Today, most various opinions evolution. There is even about a political concept. Today, there is even that it would be possible with a collective. For me, this is fatal as, merely through the term collective something arises which is no longer possible because man is totally isolated and, as such he is absolutely free, but he must overcome the enormous gap with a great amount of energy, he must work together with other people. But this is not collective, for me it is something entirely different. Human collaboration and brotherhood are for me, basically other than collective. Today, a great confusion governs concerning this."



The shape of the hare is stolen from a drawing of artist Joseph Beuys, the quotation is copied from an interview of Beuys in Robert Filliou's book "Teaching and Learning as Performing Arts", Cologne 1970.

20 ANOS DE OFICINAS NUM CONVENTO

(20 Years of Workshop in a Convent)

de PEDRO GRENHA, RODOLFO PIMENTA, RUI CACILHAS

Portugal 2017 25'

20 anos de Oficinas num Convento sugere uma leitura dos 20 anos de actividade da “Oficinas do Convento, associação cultural de arte e comunicação”, um projecto de Arte e Cultura motivado pela criação de “híbridos” que cruza artes tradicionais com novas linguagens contemporâneas.

Numa harmonia entre a institucionalização e a expressão plástica das imagens, este filme retrata 20 anos de cultura descentralizada, promovendo assim uma reflexão sobre a produção artística e a programação cultural. 20 anos de Oficinas num Convento é também a celebração do que está por vir e de quem está por chegar, deixando antever uma inquietude tecnológica e poética profundamente enraizada no património material e imaterial do Alentejo.

Presenting 20 years of decentralized art practice, a reflection on artistic production and cultural programming, this film is also a celebration of the origins and the future of the material and immaterial heritage of the Alentejo.

Realização PEDRO GRENHA, RODOLFO PIMENTA, RUI CACILHAS | Fotografia PEDRO GRENHA, RODOLFO PIMENTA, RUI CACILHAS | Montagem PEDRO GRENHA, RODOLFO PIMENTA, RUI CACILHAS | Música BURANKO, CORAL DE SÃO DOMINGOS, Jibóia Nhô Eugénio e PEDRO DA CONCEIÇÃO, NOBERTO LOBO e convidados, MÁQUINA LÍRICA, MARCO FRANCO e GIANNI GEBBIA, RICARDO JACINTO e TCHOTA SOARES | Som RODOLFO PIMENTA | Produção OFICINAS DO CONVENTO

THE SALAMANDER'S COMPLEX

(Le Complexe de la Salamandre)

de STEPHANE MANCHEMATIN & SERGE STEYER

França 2015 80'



Afastado do mundo, um artista esculpe, ao seu ritmo, um trabalho único e enigmático. Quando um grande centro encomenda uma peça, ele aceita sem renunciar aos seus métodos de trabalho. À medida que o tempo passa, o trabalho não progride tão rápido quanto o esperado...

Aside from the world, an artist sculpts, at his own pace, an enigmatic and unique work. When a great centre orders a piece, he accepts without renouncing to his work methods. As time goes by, the order doesn't progress as fast as expected...

But once it's mounted, it won't collapse?

The goal is that it collapses.
We don't know when it'll happen.
And when or if it collapses
the shape will stay?
We'll see.



Realização STEPHANE MANCHEMATIN & SERGE STEYER | Fotografia STEPHANE MANCHEMATIN & SERGE STEYER | Montagem SERGE STEYER | Som STEPHANE MANCHEMATIN | Música MUCKRACKERS | Produção GILLES PADOVANI | Distribuição MILLE ET UNE. FILMS

DO HO SUH: "Rubbing / Loving"

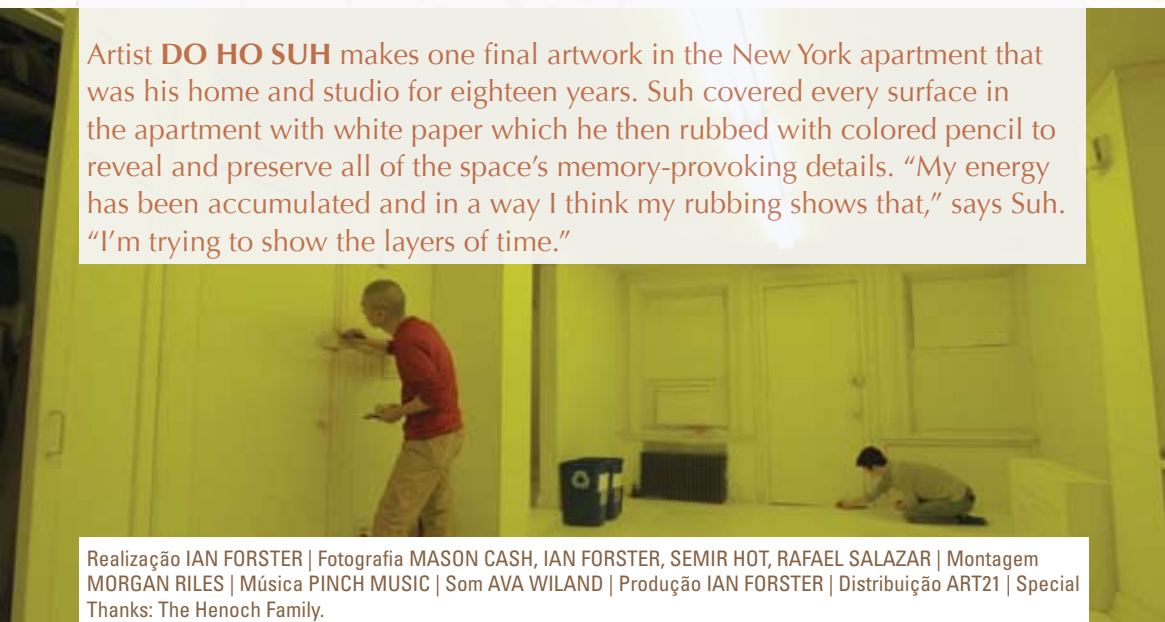
de IAN FORSTER

EUA 2016 7'



O artista **DO HO SUH** faz a sua última obra de arte no apartamento em Nova Iorque que foi a sua casa e estúdio por dezoito anos. Suh revestiu todas as superfícies do apartamento com papel branco que depois decalcou com lápis de cor, revelando e preservando todos os detalhes do espaço susceptíveis de lhe trazerem memórias. "A minha energia foi acumulada e, de certa forma, penso que os meus decalques mostram isso", diz Suh. "Estou a tentar mostrar as camadas do tempo."

Artist **DO HO SUH** makes one final artwork in the New York apartment that was his home and studio for eighteen years. Suh covered every surface in the apartment with white paper which he then rubbed with colored pencil to reveal and preserve all of the space's memory-provoking details. "My energy has been accumulated and in a way I think my rubbing shows that," says Suh. "I'm trying to show the layers of time."



Realização IAN FORSTER | Fotografia MASON CASH, IAN FORSTER, SEMIR HOT, RAFAEL SALAZAR | Montagem MORGAN RILES | Música PINCH MUSIC | Som AVA WILAND | Produção IAN FORSTER | Distribuição ART21 | Special Thanks: The Henoch Family.

O PASSAGEIRO

de LUÍS ALVES DE MATOS

Portugal 2017 28'



Que universo é o do “Passageiro” que busca o sentido da viagem? E onde chegará ele na diversidade de cada percurso, de cada encontro?

A partir da biblioteca labiríntica de Pessoa, o personagem vai à procura da memória do poeta e dos seus espaços.

What is the Passenger's universe, when he seeks the meaning of the journey? Where will he get to in the diversity of each route, of each encounter?

Haunted by Fernando Pessoa's labyrinthine library, a traveller will look for the poet's memory - and its spaces.

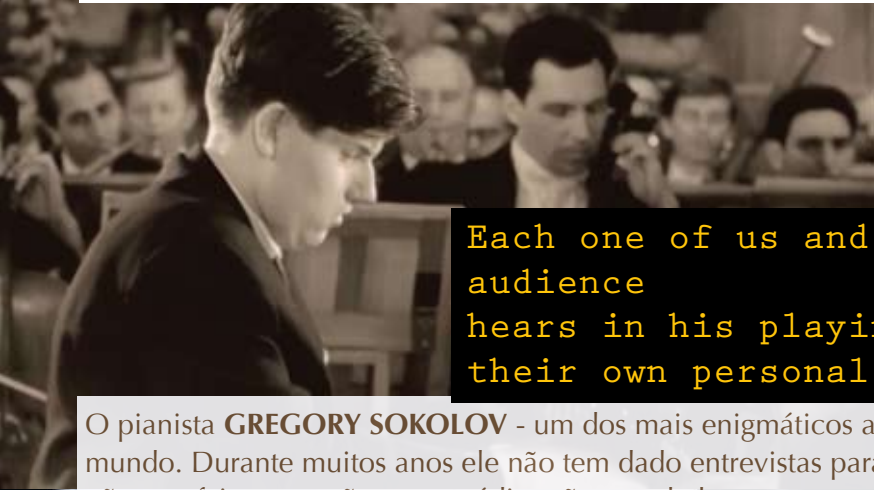


Realização LUIS ALVES DE MATOS | Fotografia PEDRO SOUSA | Montagem VANESSA PIMENTEL, LUÍS ALVES DE MATOS | Música LUÍS TINOCO | Som MICAEL NOBRE, NUNO CARVALHO | Produção LUÍS ALVES DE MATOS

GRIGORY SOKOLOV: A CONVERSATION THAT NEVER WAS

de NADEZHDA ZHDANOVA

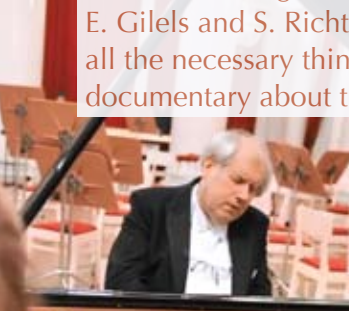
Rússia 2016 59'



Each one of us and of the audience hears in his playing their own personal ideal.

O pianista **GREGORY SOKOLOV** - um dos mais enigmáticos artistas do mundo. Durante muitos anos ele não tem dado entrevistas para a televisão, não tem feito gravações em estúdio, não tem dado concertos em Moscovo. Os bilhetes para os seus concertos esgotam sempre em poucas horas. Ele está habituado a receber uma ovação de pé nas melhores salas de concerto. Já foi comparado a E. Gilels e S. Richter. Sendo uma pessoa muito modesta, costuma referir que as coisas importantes que tem a dizer, di-las em palco através da música. Este é o primeiro documentário sobre o maior pianista dos nossos tempos.

The pianist **GREGORY SOKOLOV** - one of the most enigmatic artist of the world. For many years he hasn't been giving television interviews, hasn't been making studio recordings and hasn't been playing concerts in Moscow. Tickets for his concerts are always sold out within several hours. He is used to have standing ovation in the best concert halls. He has been compared to E. Gilels and S. Richter. Being a very modest person, he is used to say that all the necessary things he tells on the stage through music. This is the first documentary about the greatest pianist of our times.



A genius is a person possessing the property of being like everybody else and at the same time nobody can be like him.

Realização NADEZHDA ZHDANOVA | Fotografia EVGENIY SYCHEV | Montagem VASILY KOMAROV | Som GALINA SILVER | Produção MARIYA NOVIKOVA, ALINA BATSEKOVA

JORDAN CASTEEL STAYS IN THE MOMENT

de VICKY DU

EUA 2017 7'



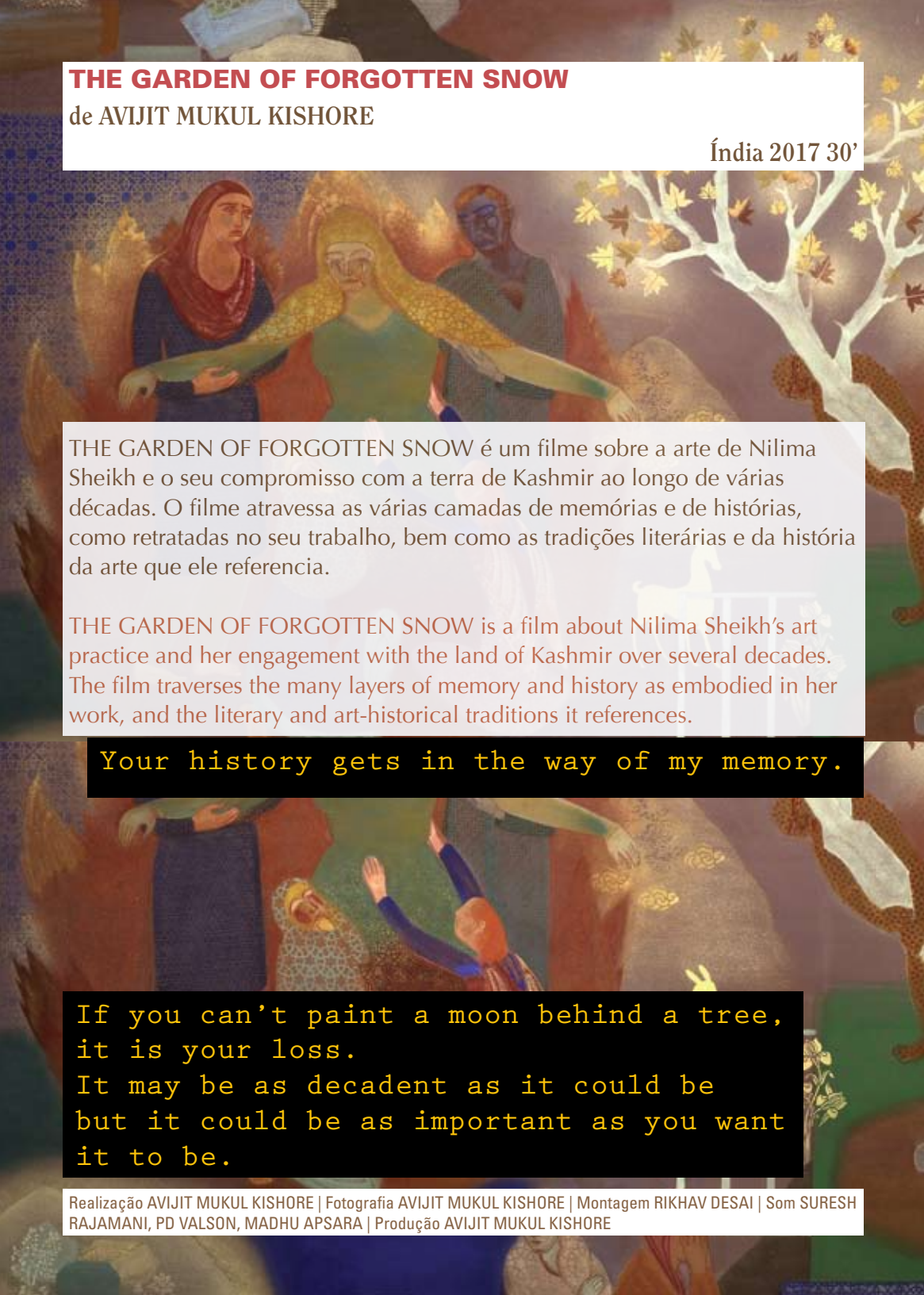
With access comes responsibility

A artista **JORDAN CASTEEL** reflete sobre a dinâmica complexa entre si própria e os seus manequins, enquanto se ajusta ao recente sucesso comercial das suas pinturas. Casteel celebra a abertura da sua primeira exibição em galeria a solo em Casey Kaplan, na Chelsea, acompanhada pelos homens que figuram nos seus quadros e que se regozijam com os seus semelhantes a óleo. “De alguma forma consegui esta oportunidade rara para entrar no mercado da arte”, diz a artista. “Com acesso vem responsabilidade.”

Artist **JORDAN CASTEEL** reflects on the complex dynamic between herself and her subjects while adjusting to the recent commercial success of her paintings. Celebrating the opening of her first solo gallery exhibition at Casey Kaplan in Chelsea, Casteel is joined by the men featured in her portraits who revel in their oil likenesses. “I have somehow found a way to weasel myself into a one-percent opportunity within the art market,” says the artist. “With access comes responsibility.”

With visibility comes responsibility

Realização VICKY DU | Fotografia JEFFREY STERREBERG, ERIC PHILLIPS-HORST, MARIAM DWEDAR, ORIAN BARKI | Montagem BRYAN CHANG | Música BANDESLA, KEISHH | Som VICKY DU, ERIC PHILLIPS-HORST | Produção NICK RAVICH | Distribuição ART21



THE GARDEN OF FORGOTTEN SNOW

de AVIJIT MUKUL KISHORE

Índia 2017 30'

THE GARDEN OF FORGOTTEN SNOW é um filme sobre a arte de Nilima Sheikh e o seu compromisso com a terra de Kashmir ao longo de várias décadas. O filme atravessa as várias camadas de memórias e de histórias, como retratadas no seu trabalho, bem como as tradições literárias e da história da arte que ele referencia.

THE GARDEN OF FORGOTTEN SNOW is a film about Nilima Sheikh's art practice and her engagement with the land of Kashmir over several decades. The film traverses the many layers of memory and history as embodied in her work, and the literary and art-historical traditions it references.

Your history gets in the way of my memory.

If you can't paint a moon behind a tree,
it is your loss.

It may be as decadent as it could be
but it could be as important as you want
it to be.

Realização AVIJIT MUKUL KISHORE | Fotografia AVIJIT MUKUL KISHORE | Montagem RIKHAV DESAI | Som SURESH RAJAMANI, PD VALSON, MADHU APSARA | Produção AVIJIT MUKUL KISHORE

SHYAMA MANI DEVI - CLASSICAL ODISSI VOCALIST

de SANTOSH GOUR

Índia 2017 54'

Este filme retrata a viagem da vocalista Shyama Mani Devi, originária de Odisha (Índia), através da música Odissi, o mais antigo estilo musical clássico indiano. Shyama Mani, uma fiel devota do Lord Jagannath, é uma das mais notáveis músicas da música Odissi.

This film is about the journey of Odisha (India) born vocalist Shyama Mani Devi through Odissi music, the oldest from Indian classical music. Shyama Mani, a staunch devotee of Lord Jagannath, is one of the foremost musician of Odissi music.

We don't directly enter a tune.
We suggestively touch its core.

Realização SANTOSH GOUR | Fotografia SRINIVAS | Montagem BISWA PRADHAN | Som SANTOSH GOUR |
Produção FILMS DIVISION

LE MÉTRO, VIEIRA DA SILVA

de RICARDO VIEIRA LISBOA

Portugal 2016 8'



O metro. Vieira da Silva e Arpad Szenes. Bichinha. "Le métro". Um beijinho.

The underground. Vieira da Silva and Arpad Szenes. Pussy cats. "Le métro". A kiss.

One more thing,
don't let yourself be caught
by any political passion,
ours is the arts, it requires
us everything.



Realização RICARDO VIEIRA LISBOA | Fotografia RICARDO VIEIRA LISBOA, RICARDO SOARES, GONÇALO BRANCO |
Montagem RICARDO VIEIRA LISBOA | Som RICARDO VIEIRA LISBOA | Produção RICARDO VIEIRA LISBOA

LIFE BETWEEN IMAGES - WERNER NEKES

de ULRIKE PFEIFFER

Alemanha 2017 87'

Werner Nekes é um produtor experimental contemporâneo de renome. Entre os seus trabalhos incluem-se inúmeros filmes vanguardistas vencedores de vários prêmios e distinções. Em estreita relação com o seu trabalho está a sua coleção cinematográfica, com cerca de 40.000 exemplares que vão desde os primeiros tempos do cinema até aos fenómenos da percepção visual - uma coleção verdadeiramente única no mundo. Este filme dá a conhecer uma amostra dos seus filmes e revela alguns tesouros particularmente intrigantes da sua coleção. Em conversa com Alexander Kluge, Nekes demonstra o seu profundo conhecimento sobre cinematografia e o interesse constante ao longo da vida em explorar o conceito de percepção.

Werner Nekes is a leading contemporary experimental film maker. His work includes numerous avant-garde films that received many awards and distinctions. Closely related to his film work is his very substantial cinematographic collection, spanning about 40,000 objects ranging from the early days of cinema to phenomena of visual perception - a collection that is truly unique in the world. This film shows a cross-section of Nekes' films and reveals some particularly intriguing treasures from his collection. In conversations with Alexander Kluge, Nekes reveals his profound knowledge of cinematography and his lifelong and abiding interest in exploring the concept of perception.



But it's also fair to say that in the media, we're still stuck in the nurseries instead of growing up.

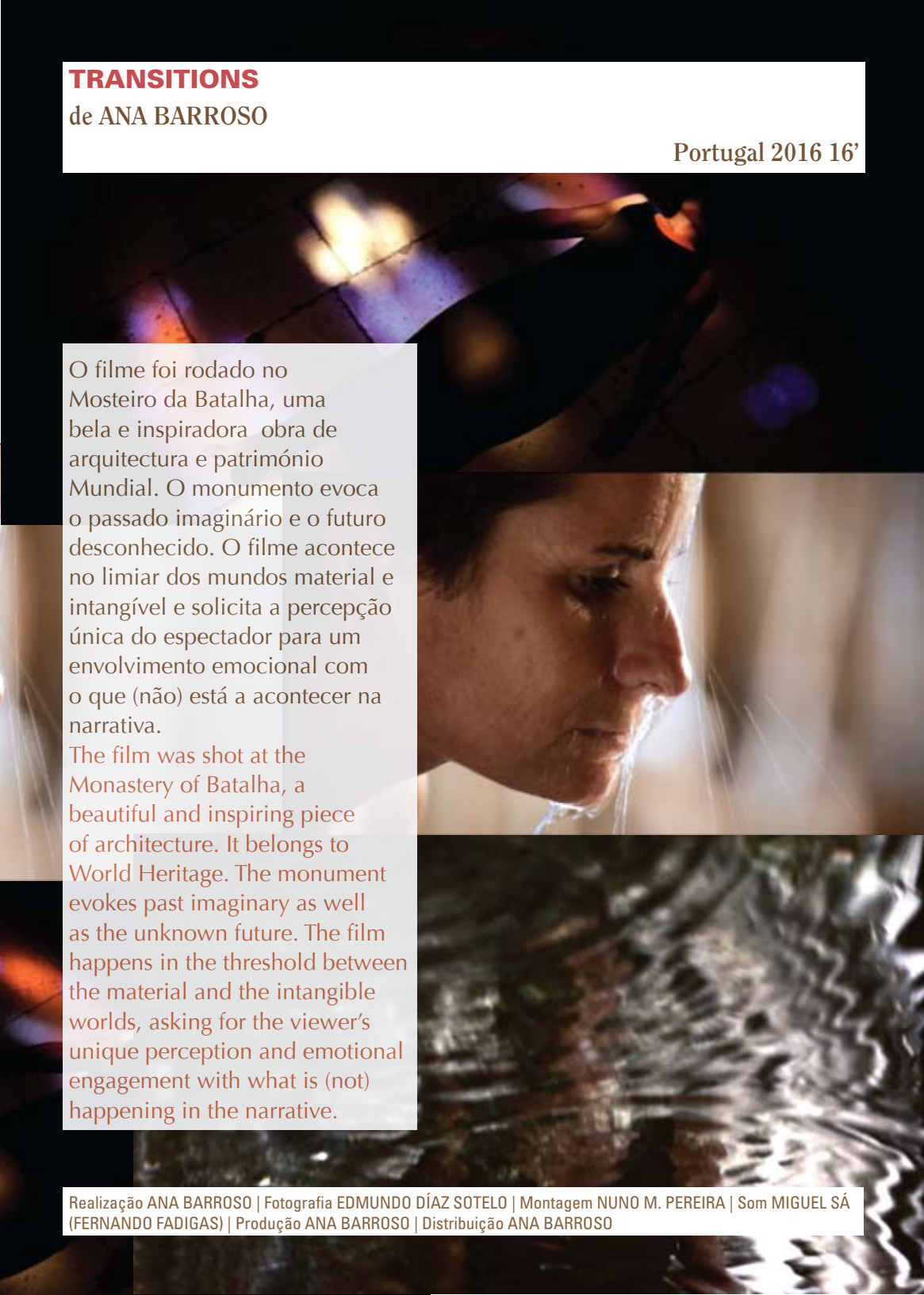


Realização ULRIKE PFEIFFER | Fotografia BERND MEINERS, THOMAS VOLLMAR | Montagem KAWÉ VAKIL | Música ANDRÉ FELDHAUS | Som CLAUDIA DEL MORO, THOMAS FALCKENBERG, JANINE JAMBERE | Produção GERD HAAG

TRANSITIONS

de ANA BARROSO

Portugal 2016 16'



O filme foi rodado no Mosteiro da Batalha, uma bela e inspiradora obra de arquitectura e património Mundial. O monumento evoca o passado imaginário e o futuro desconhecido. O filme acontece no limiar dos mundos material e intangível e solicita a percepção única do espectador para um envolvimento emocional com o que (não) está a acontecer na narrativa.

The film was shot at the Monastery of Batalha, a beautiful and inspiring piece of architecture. It belongs to World Heritage. The monument evokes past imaginary as well as the unknown future. The film happens in the threshold between the material and the intangible worlds, asking for the viewer's unique perception and emotional engagement with what is (not) happening in the narrative.

Realização ANA BARROSO | Fotografia EDMUNDO DÍAZ SOTELO | Montagem NUNO M. PEREIRA | Som MIGUEL SÁ (FERNANDO FADIGAS) | Produção ANA BARROSO | Distribuição ANA BARROSO

MARILYN

IL UOMO ROSSO



UBERTO OF THE MIRRORS (Uberto Degli Specchi)

de MARCO MENSA, ELISA MEREGHETTI

Itália 2016 80'



A história de vida do cenógrafo de teatro **UBERTO BERTACCA** (Viareggio, Itália 1936) é feita de trabalho e criatividade, paixão e intuição. Uma carreira de 40 anos que interseitou os maiores gêneros do Teatro Italiano: prosa, ópera e comédias musicais. Criou cenários inovadores e visionários que fizeram história (como o inesquecível cenário de Orlando Furioso, de Ronconi, em 1969). Bertacca trabalhou com vários aclamados diretores, desde Luca Ronconi a Giancarlo Sepe, de Garinei e Giovannini a Peter Del Monte. Hoje, Bertacca, um homem reservado e de livre pensamento, vive longe do olhar do público, numa pequena cidade tunisina. O artista que criou a magia da realidade cênica usando espelhos, caixas pretas e planos utópicos, olha de novo ao espelho procurando renovar o sentido da vida.

The life story of theatre designer **UBERTO BERTACCA** (Viareggio, Italy 1936) is made of work and creativity, passion and intuition. A 40-year long career which intersected with the main threads of Italian Theatre: prose, opera and musical comedy. He created visionary, innovative set designs, which in many cases have made history (as did the unforgettable designs of Ronconi's Orlando Furioso in 1969). Bertacca worked with numerous acclaimed directors, from Luca Ronconi, to Giancarlo Sepe, from Garinei and Giovannini to Peter Del Monte. Today, Bertacca, a reserved and free-will man, lives far away from the public scene in a small Tunisian city. The artist who created the magic of scenic reality with mirrors, black boxes and utopian layouts, looks once again in the mirror, searching for a renewed sense of life.

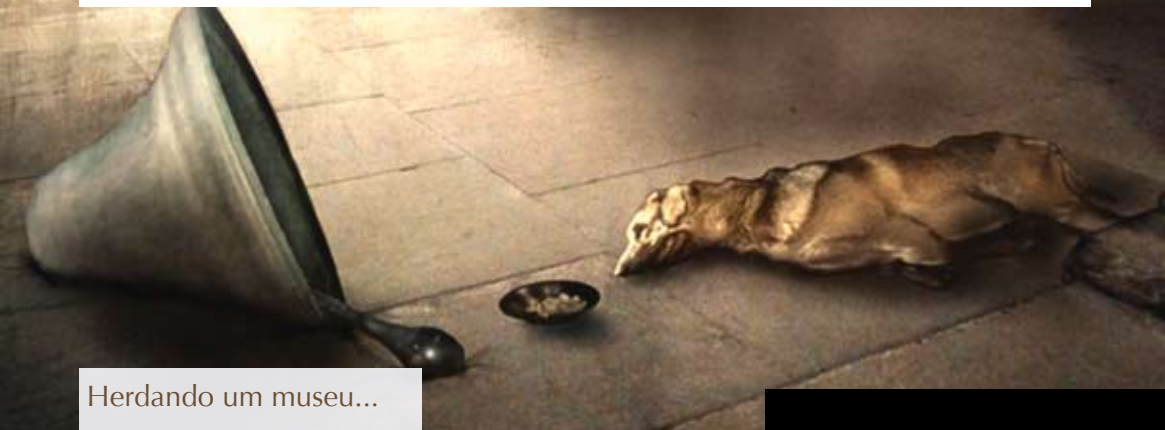


Realização MARCO MENSA, ELISA MEREGHETTI | Fotografia MARCO MENSA | Montagem ELISA MEREGHETTI | Música FABRIZIO FESTA | Som SERENA CECCON, ALESSIO SPINONE | Produção ELEONORA TESSER | Distribuição ETHNOS

CENTRAL MUSEUM

de JOCHEN KUHN

Alemanha 2016 15'



Herdando um museu...

Inheriting a museum...



No, I hate the artists, the directors and the visitors, but not the works. They don't really mean anything...



Realização JOCHEN KUHN | Fotografia JOCHEN KUHN | Montagem OLAF MELTZER | Som JOCHEN KUHN | Produção JOCHEN KUHN | Distribuição JOCHEN KUHN

SHADOWMAN

de OREN JACOBY

EUA 2017, 82'



Nos anos 80, **RICHARD HAMBLETON** era o SHADOWMAN, um espectro na noite que pintou centenas de surpreendentes silhuetas nas paredes da baixa de Manhattan e que, junto com Keith Haring e Jean-Michel Basquiat iniciou o movimento de arte urbana. Depois de ter saído de cena do mundo artístico há 20 anos por problemas de drogas que o levaram a viver na rua, o SHADOWMAN recebe uma nova oportunidade... Mas será que ele a vai agarrar?

In the 1980s, **RICHARD HAMBLETON** was the SHADOWMAN, a specter in the night who painted hundreds of startling silhouettes on the walls of lower Manhattan and, along with Keith Haring and Jean-Michel Basquiat, sparked the street art movement. After drug addiction and homelessness sent him spinning out of the art scene for 20 years, the SHADOWMAN gets a second chance...but will he take it?

You just have to
keep going. You
just have to be
persistent. You have
to let nothing get
in the way.

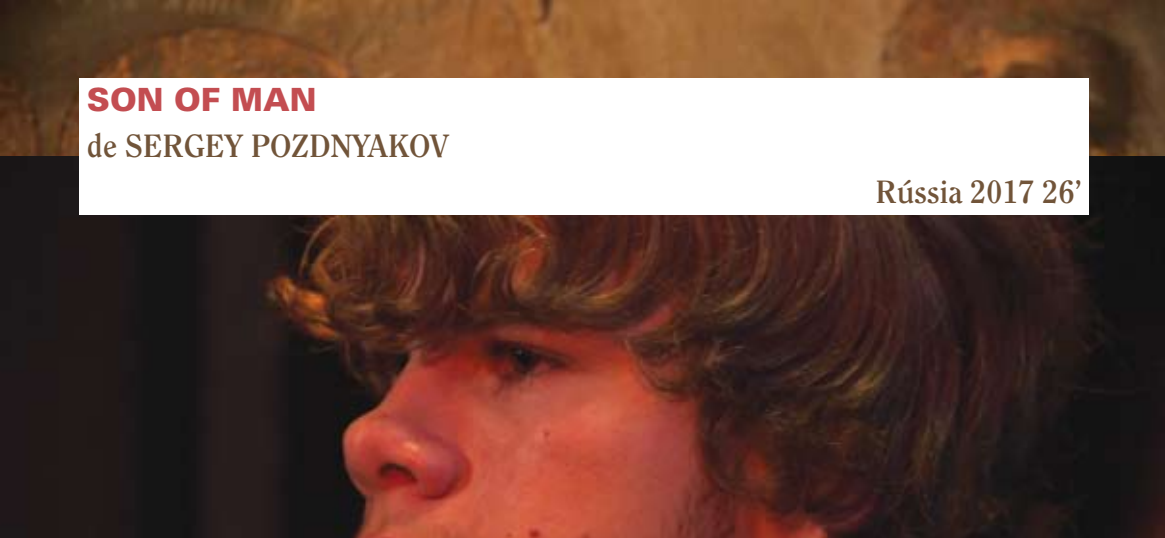


Realização OREN JACOBY | Fotografia OREN JACOBY, BOB RICHMAN, TOM HURWITZ | Montagem ABHAY SOFSKY |
Música JOEL GOODMAN | Produção ANDREW VALMORBIDA, CHRISTOPHER CLEMENT, CAROLYN HEPBURN

SON OF MAN

de SERGEY POZDNYAKOV

Rússia 2017 26'

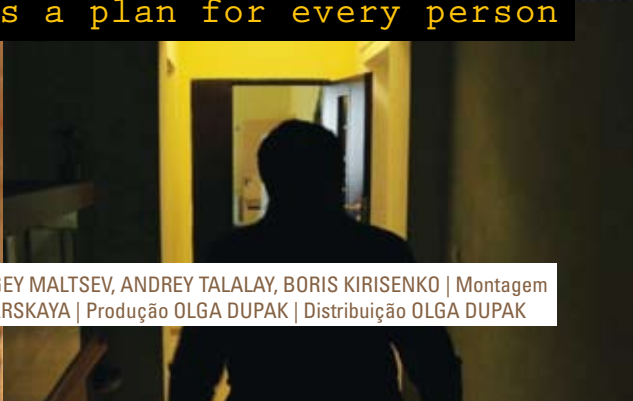
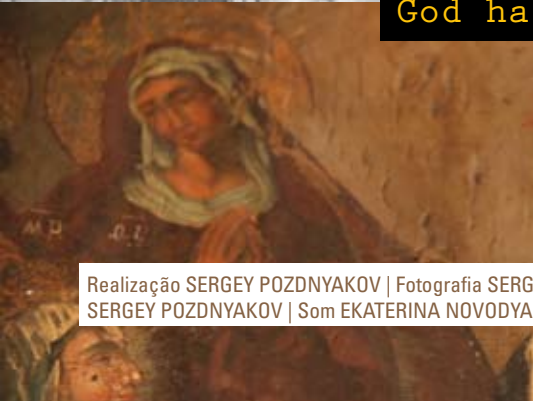


A alma humana procura a luz, por muito espinhoso que seja o seu caminho. Pavel começou a sua vida num orfanato. Desesperado, mas sem perder a esperança, Pavel encontrou uma nova família e fé em si mesmo.

The human soul seeks for the light no matter how thorny his path is. Pavel began his life in an orphanage. Desperate, but not losing hope, Pavel has found a new family and faith in himself.



God has a plan for every person



Realização SERGEY POZDNYAKOV | Fotografia SERGEY MALTSEV, ANDREY TALALAY, BORIS KIRISENKO | Montagem SERGEY POZDNYAKOV | Som EKATERINA NOVODYARSKAYA | Produção OLGA DUPAK | Distribuição OLGA DUPAK

WHO IS ODA JAUNE? (Wer ist Oda Jaune?)

de KAMILLA PFEFFER

Alemanha 2016 75'

Ela pinta corpos que estão mutilados e desfigurados, nus e assexuados, irreconhecíveis. Pinturas perturbadoras, pinturas dolorosas. E ela pinta caras que irradiam felicidade, pessoas no paraíso, pessoas que conseguem voar. Pinturas ternas, comoventes. Original da Bulgária, Oda Jaune estuda na Academia das Artes de Düsseldorf, torna-se aluna de Jörg Immendorff. E torna-se sua mulher. Após a morte de Immendorff em 2007, ela deixa a Alemanha e muda-se para Paris. Entrar em contacto com ela lá é um desafio. Quase dois anos se passaram até que concordou entrar no filme.

She paints bodies that are mutilated and disfigured, nakes and sexless, faceless.

Disturbing paintings, painful paintings. And she paints faces radiating happiness, people in paradise, people who can fly. Tender, touching paintings. Originally from Bulgaria, Oda Jaune studies at the Kunstakademie Düsseldorf, becomes a master scholar of Jörg Immendorff. And she becomes his wife. After Immendorff's death in 2007, she leaves Germany to move to Paris. Getting in touch with her there is a challenge. Almost two years pass before she agrees to being in this film.

It gives me
hope not to
know the ending

Especiallly when
you do art, you
can get so much
done.
Your're totally
free, what should
intimidate you?
Everything is
possible.

Realização KAMILLA PFEFFER | Fotografia MAGDALENA HUTTER | Montagem RUNE SCHWEITZER, STEFANIE KOSIEK | Som RALF SCHIPKE | Música MARKUS AUST | Produção CHRISTIAN BEETZ

SPACE AND TIME ARE MENTAL CONSTRUCTIONS

de VÍTOR POMAR

Portugal 2014 8'

"What Now", "In Love With The Universe", "Clear Statement": three paintings are shown as background of the action taking place in the artist's studio and the opening of an exhibition where the crowd is not seen but just heard...



Realização VÍTOR POMAR | Fotografia VÍTOR POMAR | Montagem VÍTOR POMAR | Som VÍTOR POMAR | Produção VÍTOR POMAR

MARY BAUERMEISTER

de JOHANN CAMUT



You can become the victim of the good or the bad taste of your epoch, So what seems to be a success can be a hinderance in your artist life.

Alemanha 2014 76'



Aos 80 anos, a artista **MARY BAUERMEISTER** está viva e ativa, criativa como sempre, a fervilhar com novas ideias que se traduzem numa admirável vitalidade. Ela é versátil, tem uma vida rica como amante, esposa e mãe, curandeira, conselheira, anfitriã, sempre rodeada de pessoas com vários estilos de vida, origens e interesses. Mary Bauermeister é uma lenda. Autointitula-se “**Avó do Fluxus**”, tendo sido, no entanto, independente de qualquer movimento artístico. Tudo isto desde os anos 50, quando desistiu do ensino secundário para iniciar a sua carreira, que tem sido um enorme sucesso.

Mary Bauermeister is a legend. She calls herself “Grandmother of Fluxus”, however, was completely independent of any art movement.



Realização JOHANN CAMUT | Fotografia JOHANN CAMUT | Montagem JOHANN CAMUT | Som JANIS KLINKHAMMER | Produção JOHANN CAMUT, PIA KLINKHAMMER | Música JANIS KLINKHAMMER



Photo by Kazike 2017

João Figueira Nogueira was with and for the festival since its beginning.

He has offered incredible help and work:

he made a dinner for the more than 80 festival guests, providing a beautiful space in Bairro Alto, he designed and made the festival's "magic object", he created the awards from 2017, he fed the hare with carrots and he is one of our very special audience who would never miss a single film of the edition.

He could laugh and weep during the screenings. He took care of the film makers coming from all over the world and introduced them to a special Lisboa.

He was an artist himself, a painter, also very known for his unique and beautiful work as a set and clothes designer for film and theatre.

He understood to make things happen in full independence, using his ideas and knowledge to create wonders.

He has given so much needed energy to the festival, and his unforgettable smile.

Now this void.



**FESTIVAL INTERNACIONAL
FILMES SOBRE ARTE EM PORTUGAL 2018**
(dedicada a | dedicated to João Figueira Nogueira)

Direcção e Programação: RAJELE JAIN

Produção: VIPULAMATI:AMPLE INTELLIGENCE Associação

Co-Produção: GAIVOTAS 6

Comunicação: TERESA PRATA

Traduções: DIANA MARIA DUARTE GONÇALVES

Prova de leitura: TERESA PRATA

Técnica de Projecto: DIGITAL AZUL AUDIOVISUAIS Lda. (www.digitalazul.pt)

Juri:
EDUARDO BARBOSA DA CUNHA
GIL MADDALENA
MARIA MIRE

Local do festival: Gaivotas 6 | Rua das Gaivotas, 6 | 1200-202 LISBOA - Portugal

COM O APOIO DE: GAIVOTAS 6 | CLUB OF THE KNOBS - ANALOG MODULAR
SYNTHESIZER (cluboftheknobs.com) | DIGITAL AZUL AUDIOVISUAIS Lda. (digitalazul.pt)
| THE FOOD TEMPLE (thefoodtemple.com) | DUPLACENA LTA. (duplacena.com) | CASA
MORANGUINHO | Elenor Jain | Gora Jain | Gordo Jain

AGRADECIMENTOS ESPECIAIS: Cristina Correia, Kazike, Teresa Calalheiro, Johann Camut,
João Tocha & Sonja, Zambeze Almeida, Ana Goulão, Alice Ming, Eduardo da Cunha,
António Câmara Manuel, Carlos Henrich, Paulo Monte, Teresa Prata, art21, Uwe Rachow, e
todos os realizadores e produtores dos filmes apresentados e submetidos

Rites of exchange express the abstract equality of the community members, their theoretical status as equally relevant members of a “*communitas*,” a community of equals under certain shared laws of reciprocity. At the *fair*, money and goods are exchanged at an economic level. At more abstract and symbolic levels, information, ritual gifts, or visits may be exchanged; public acts of pacification, symbolic *remissio debitum*, or thanksgiving for a grace received may take place in various forms of redistribution, sponsored by the community or a privileged individual, who thus repays the community or the gods for what he has received in excess.

www.films-on-art-portugal.org

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The poster for Festival Nova Luz da Índia features a vibrant, abstract design with overlapping geometric shapes in shades of red, orange, blue, and green. A central red square contains a white mandala. The text is arranged in a clean, modern layout. The title 'FESTIVAL' is in large, bold, red letters, followed by 'NOVA LUZ DA ÍNDIA' in a mix of red and orange. The website 'www.festival-nova-luz-da-india.org' is at the bottom left. The right side contains information about the next edition in 2019, a list of topics, and a quote from Dr. Vinod Verma.

FESTIVAL

**NOVA LUZ
DA ÍNDIA**

www.festival-nova-luz-da-india.org

Next edition in 2019!

Performances, concerts, lectures,
literature, visual arts, films, food,
philosophy

*Embodiment + Transcultural/Intercultural
Challenges + Fusion versus Tradition + A Way
of Life instead of Life Style + Ethnomedicine
+ Yoga versus Yoga styles versus stylish Yoga +
New Narratives + Gurushishya - Another way
of learning + "Ayurvedic food does not need
to be Indian, not all Indian food is Ayurvedic
food"* + How is peace possible?*

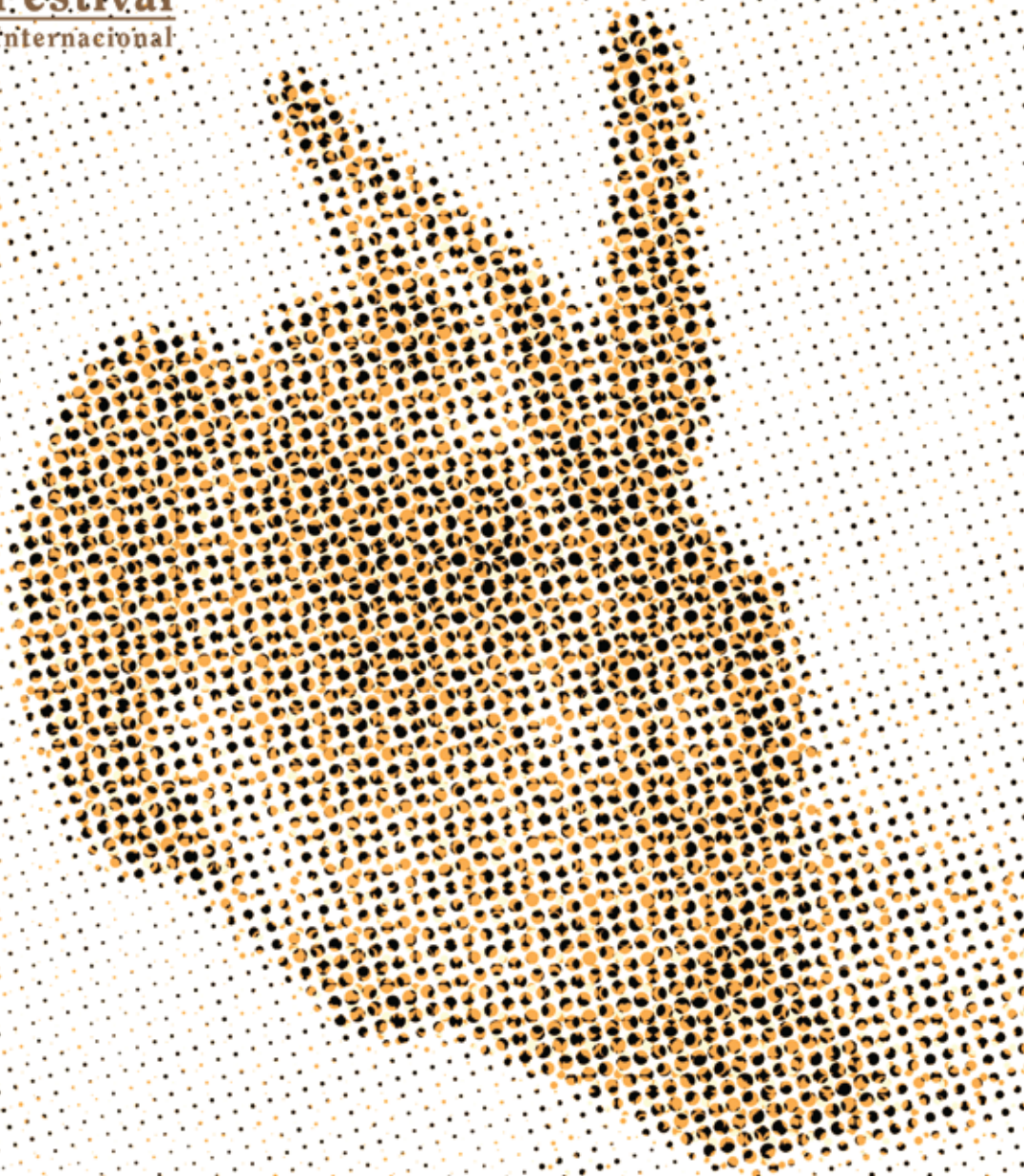
**Quote from Dr. Vinod Verma*

At the end of the festival, a *rite of devalorization*, symmetrical to the opening one, marks the end of the festive activities and the return to the normal spatial and temporal dimensions of daily life.

2018
Festival
Internacional

FILMES SOBRE ARTE PORTUGAL

FILMS ON ART PORTUGAL



Mais informações: www.films-on-art-portugal.org