

Doc's Kingdom 2019

Floresta de signos | Forest of signs
Arcos de Valdevez, 1-6 Setembro

Programa | Program

Domingo, 1 de Setembro | Sunday, September 1st

Noite | Evening

#1

BERLIN 10/90

Robert Kramer, 1990, 64 min.

“In 1991, thanks to a grant, I stayed in Berlin for a while. I wanted to work on the fall of the Wall and the ensuing reunification. But traces of the Holocaust kept bringing me back to the heart of history. Places bore witness to the past with a violence I had never experienced. La Sept ordered me a sixty-minute sequence shot for the “Live” series. Four times I tried to retrieve the connection with present. Nothing suited me. Finally, I settled for a minimal option. I found myself in my bathroom, the tiles of which reminded me of the torture centre in Berlin’s memorial space “Topography of terror”, and without consciously meaning it, I resumed the conversation started with Our Nazi.” (Robert Kramer, “La fin de l’histoire”, *Documentaires* n° 8, 1994.)

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Segunda-feira, 2 de Setembro | Monday, September 2nd

Manhã | Morning

#2

IL A PLU SUR LE GRAND PAYSAGE

Jean-Jacques Andrien, 1981, 100 min.

Here, the cinematographic gesture, anchored in a singular place, reaches the universal. Jean-Jacques Andrien returns to film in the Northeast of Belgium, in the region of Herve, Wallonia, bordering the Netherlands and Germany, where, some thirty years earlier, he had shot both *Le Grand Paysage d'Alexis Droeven* and *Mémoires*. He returns to this familiar landscape, and takes up a recurring interrogation of his cinema, dealing with transmission or non-transmission of farming land, this time in a new context. At a time of reform of the Common Agricultural Policy, and namely of the abolition of milk quotas by the European Union, amidst the negotiation of the Transatlantic Trade Treaty, this film, built around sensitive portraits of farmers, reveals, by giving them a voice and showing their struggle for survival, a peasant world of today, its deep-rooted culture and its interrogations about the present state of the world. (Jacques Lemière)

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Tarde | Afternoon

#3

LILLY

Jodie Mack, 2007, 7 min.

Animated photo-negatives illustrate a WWII tragedy.

GREETINGS FROM FREE FORESTS

Ian Soroka, 2018, 99 min.

Drifting through the densely forested landscape of Southern Slovenia, *Greetings From Free Forests*, like a lifting fog, reveals a refuge of embedded historical memory. The film travels alongside the testimonies of local hunters, foresters, cavers, and foragers among others— orbiting around an absence left by radical struggle after it has come to fruition and since faded. During WWII, this forest served as a sanctuary for the Partisan Liberation Front, who were resisting the Fascist occupation of Yugoslavia. Remnants of this event can still be found throughout the forest in various states of decay, but also within images that sought to preserve the revolution's emancipatory energy for future generations—images now stored in an underground film archive buried within the forest itself—depicting both the violence and the hope that came with radical change.

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#4

CAVALCADE

Johann Lurf, 2017, 5 min.

Each time the film flow is interrupted to record an image, the strobe light seemingly freezes the motion of the waterwheel—unleashing its motion patterns and creating an illusion of reversed motion and standstill—contradicting its actual speed. Our perception is tricked twice simultaneously: the illusion of the moving image is created in camera while the illusion of standstill is enforced by the strobing on the water wheel's patterns.

TERRA (EARTH)

Rossana Torres & Hiroastu Suzuki, 2018, 60 min.

Somewhere in the Alentejo, there are two large earth-covered kilns where a man makes charcoal. The essential elements of fire, water, air, earth and space reflect, breathe and celebrate the rhythm of the Earth.

#5

ARCHIVO PITTORESCO

Lula Pena

Archivo Pittoresco is a map-repertoire of songs intertwined as a multilingual lament, played in a very personal percussive guitar technique and transcending musical categories.

Each one-song concert explores different paths within the constellation of fragments.

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Terça-feira, 3 de Setembro | Tuesday, September 3rd

Manhã | Morning

#6

VERTIGO RUSH

Johann Lurf, 2007, 19 min.

Critical examination of the special effect of the dolly zoom—first used by Hitchcock in *Vertigo*—*Vertigo Rush* becomes a declaration of love to film and the richness of the cinematic language. Used as an extremely effective means of creating shock in numerous films (*Jaws*, *Goodfellas*), here the focus of 20 minutes of experimentation is on the sensation of rotating and revolving (*Vertigo*).

DRVO (THE TREE)

André Gil Mata, 2018, 104 min.

A man, a child, two wars, a river, a tree.

A man and a child meet on a river bank, sharing the same memory and a secret.

They find in each other the serenity, the silence and the time they lost in the flowing water of the river.

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#7

OFF FRAME AKA REVOLUTION UNTIL VICTORY

Mohanad Yaqubi, 2016, 62 min.

Off Frame AKA Revolution Until Victory is a meditation on the Palestinian people's struggle to produce an image and self-representation on their own terms in the 1960s and 1970s, with the establishment of the Palestine Film Unit as part of the PLO. Unearthing films stored in archives across the world after an unprecedented research and access, the film begins with popular representations of modern Palestine and traces the works of militant filmmakers in reclaiming image and narrative through revolutionary and militant cinema. In resurrecting a forgotten memory of struggle, *Off Frame* reanimates what is within the frame, but also weaves a critical reflection by looking for what is outside it, or what is off frame.

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#8

LA LIBERTAD

Laura Huertas Millán, 2017, 29 min.

In the Navarro's textiles, animals, objects and spaces are represented. Their fabrics are made in the backstrap loom, a Pre-Hispanic technique preserved by indigenous women for centuries. Through textiles, women have built the archives of a parallel history of Mexico's crosscultural relationships, "mestizaje", colonialism and modernity. Echoing the politics and ethics represented in the objects they weave, the Navarro have built an ecological and familiar micro society, earning their independence and freedom.

THE GRAND BIZARRE

Jodie Mack, 2018, 61 min.

A postcard from an imploded society. Bringing mundane objects to life to interpret place through materials, The Grand Bizarre transcribes an experience of pattern, labor, and alien[-]nation[s]. A pattern parade in pop music pairs figure and landscape to trip through the topologies of codification. Following components, systems, and samples in a collage of textiles, tourism, language, and music, the film investigates recurring motifs and how their metamorphoses function within a global economy.

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Quarta-feira, 4 de Setembro | Wednesday, September 4th

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#9

NEVADA: OF LANDSCAPE AND LONGING

Ian Soroka, 2011, 15 min.

NEVADA: Of Landscape and Longing is a reminiscence of a journey through the desert state of Nevada in the Summer of 2009. It is an encounter with the state as two distinct sides of an American coin, both rural and urban, living through the recent economic collapse and longing for an abstract past.

CORDÃO VERDE (GREEN BELT)

Hiroatsu Suzuki & Rossana Torres, 2009, 33 min.

A poem in image and sound between humankind and nature.

LE GRAND PAYSAGE D'ALEXIS DROEVEN

Jean-Jacques Andrien, 1981, 88 min.

Eastern Belgium. The district of Fourons, site of a bitter linguistic conflict. The changing world of farming—industrialize or go under, adapt to EEC norms or be sidelined—provides the film's historical backdrop. The emotional story is every bit as dramatic, concerning the death of the father. These tragic events simultaneously affect the life of a young farmer. Will he take over his father's farm or move to the city; create a new life for himself far from all the problems and conflicts; or leave death and the great landscape of Alexis behind, as suggested by his aunt, a lawyer in Liège?

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#10

JENY303

Laura Huertas Millán, 2018, 6 min.

Born out of an “objective hazard” (a 16mm roll where two different subjects were imprinted by mistake), jeny303 is a composite work intertwining two portraits. On the one hand there is jeny, the feminine alter ego of a transgender millennial dealing with a heroine addiction. On the other hand, there is the 303 building, an iconic modernist architecture in a public university in Bogota (Colombia). The images of the body and the edifice interlace and depict jeny303, a character on the threshold of a transformation to come.

SOL NEGRO (BLACK SUN)

Laura Huertas Millán, 2016, 42 min.

Antonia is a lyrical singer whose beauty is uncommon, lush and somber. Recovering from a suicide attempt in a rehabilitation institution, all her family ties are irreparably broken. But her sister remains deeply affected by what happened... An (auto)fiction intertwining ethnography, musical cinema and reenactment, drawing the portrait of an artist coming back from the underworld.

KAKO SAM SE ZALJUBIO U EVA RAS (HOW I FELL IN LOVE WITH EVA RAS)

André Gil Mata, 2016, 74 min.

A day in the life of Sena, who lives in a cinema's projection booth, in Sarajevo, screening the few Yugoslavian films of which copies still remain, taking us on a journey through her past.

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#11



Johann Lurf, 2017, 102 min.

A film with no answers but as many questions as there are stars in the universe, Austrian structuralist Johann Lurf has chosen an audacious and ever-expanding subject for his feature film debut: the stars of cinema. Not the movie stars, but the stars in the night's sky, pinpricks of light against the darkness excerpted from films beginning at cinema's dawn and continuing to this present day in a project that is planned to be expanded yearly. These stellar instances, riven from context with sound intact—ambient hums, grand orchestral scores, pedantic explanations, dreamy speculation—are magical fields of darkness sprinkled with possibilities. Lurf's jazzy editing, balancing tranquil concentration and jumpy jitters based on his methodology of retaining each clip's length, image and sound, sends the audience on a journey across the tones of promise and threat that emanate from the cosmos. A subject difficult if not impossible to accurately photograph on film, we are therefore greeted again and again by the varied interpretations of the starry night by matte artists and special effects wizards, gazing now in stillness, now in careening motion across or into space at incandescent nebulae, distant twinkling dots, and the black void in-between. Surveying a history of cinema's fixation with, and escape to, outer space, we find both what audiences in their own times saw up there, as well as mirrors of our own wonderment: Awe, terror, hope, arrogant confidence, melancholic yearning and blank, awesome silence. These are the rare moments when the movie audience, backs to the projector, in fact faces light projected at them: Our eyes are the screens for the cinema of the stars. (Daniel Kasman)

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#12

MOTION'S NOT DEAD

Jodie Mack, Masterclass, 60 min.

A brief presentation of some of the central themes running through a body of work containing nearly thirty films: the relationship between character and experimental animation; the borders between art, craft, and commodity; and animation's position within a documentary practice.

THE TOKYO REELS: POLITICS OF SOLIDARITY

Mohanad Yaqubi, 2019, WIP

The Tokyo Reels is a multi-faceted, collaborative project that involves research around the collection of films and posters that were kept in the PLO's representation office in Tokyo. The project's mission is to explore the production of images and narratives in the framework of international solidarity between Japan and Palestine in the 1960s, 1970s and 1980s.

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#13

ROUTE ONE / USA

Robert Kramer, 1989, 255 min.

“Route One links Canada to Key West in Florida. In 1936 it was the most travelled route in the world. In 1988, it runs beside super highways and through suburbs, cutting through the old dreams of the country. During five months shooting along this route, I did not have the impression of filming the past, but rather of revealing the present. From the shadows of the interchanges, the town centres of glass and steel stand out against the horizon like studio décors. We were in the present, affronting difficult times.” (Robert Kramer)

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#14

TRILHO

Miguel C. Tavares, 2019, 17 min.

Trilho is a record of sensations that aims to capture the essence and breadth of *Desencaminharte 2018*, by following the construction of ten different projects in Alto Minho over several months. In this narrative, the territory is the starting point for a poetic analysis of art, landscape and memory.

AEQUADOR

Laura Huertas Millán, 2012, 19 min.

A travelogue upstream the Amazon river where Modernist constructions have been abandoned like the memories of an engulfed civilization of the future. A science-fiction documentary evoking colonization, former utopias in Latin American forests and their cohabitation with the present.

ARCA D'ÁGUA

André Gil Mata, 2009, 22 min.

On a lake surrounded by tall buildings, a man builds a boat. The dream of an impossible journey to escape the memories of an everlasting past.

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#15

NOSTALGIA

Ian Soroka, 2012, 15 min.

Blending found home-movie audio and silent images of the everyday, *Nostalgia* creates a cinematic space between memory, personal media and loss. The work concerns something fundamentally human within the personal, an experience built from a patchwork of memories, stitched together, that seeks the comfort of an idealized past.

O SABOR DO LEITE CREME (THE TASTE OF CRÈME BRÛLÉE)

Rossana Torres & Hiroatsu Suzuki, 2012, 74 min.

Two elderly sisters live in an old house situated opposite the school where they used to teach. Their care and attention is shared between the house and the garden. Their daily life, serene and unhurried, is full of memories and small tasks. Whilst the garden reveals the passing of time, the house seems to live with quivering light and trembling breath. Illness arrives, unannounced apart from that of age itself.

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André Gil Mata

Born in 1978, S. João da Madeira, Portugal. Studied mathematics and worked in photography and theatre. Gil Mata worked from 2001 until 2008 as a film curator for Festival de Cinema Luso Brasileiro de Santa Maria da Feira. He founded the Photography and Film Independent LabStudio Átomo47. He founded the production company “Bando à Parte”.

In 2010, he was selected for the Berlinale Talent Campus at Berlin Film Festival. *Water Ark*, his directing debut, winning several awards and being shown in international festivals. *House*, his second short-film, was shown in IndieLisboa'01 and Festival de Cinema Luso-Brasileiro de Santa Maria da Feira. *The Gravedigger* (2013), his third short-film, won the Mèlies d'Argent 2013. *Captivity* (2012), his first feature-length documentary, was awarded at Doclisboa 2012 and won the DocAlliance Award 2013, among other awards at international film festivals.

How I Fell in Love with Eva Ras (2016), his first feature film, was premiered at FidMarseille where it won the Special Mention of the Jury of the International Competition, and was shown in numerous film festivals, such as Viennale, Mar del Plata, Rotterdam IFF, Jeonju, First Look Film Festival of the Museum of the Moving Image, NY.

His last short-film, *In a Snow Globe* (2017), was awarded at IndieLisboa 2017.

His last-feature film, *Drvo* (2018) premiered at 68th Berlinale, in the Forum section.

Hiroatsu Suzuki

Self-taught filmmaker and visual artist.

Early on, he regularly visited the Kyoto Museum and attended the local film club, where he saw many classic Japanese and international films. After a few experiences on independent film productions, he moved to Okinawa, where he became interested in photography of rural landscapes.

He travelled to Europe to develop his visual and artistic practice through photography and film viewing. Having seen some Portuguese films, he decided to come to Portugal and find out more on Portuguese cinema. He met Rossana Torres and began filming in the Mértola region, then co-directed their first film, *Cordão Verde*, which was screened in Locarno, Toronto, and the Viennale, amongst other festivals. Later, their film *Terra* won the Best Portuguese Competition Award at Doclisboa'18.

Ian Soroka

Born in 1987, Ian Soroka works in non-fiction forms of film and video. He studied cinema and philosophy at the University of Colorado in Boulder, in Prague at FAMU, and completed an M.S. in Art, Culture and Technology at MIT. Ian is a MacDowell Colony Fellow, a Princess Grace Foundation-USA Award recipient, and a Fulbright Fellow in Slovenia, where he was a guest researcher at the Slovenian National Film Archive and Cinematheque. His work has screened internationally in festival, gallery and museum contexts including: DocLisboa, Art of The Real, Dok.Fest München, BelDocs, Rencontres Internationales and Kinoteka, Ljubljana. Ian is from western Colorado and is based in the San Francisco Bay area.

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Jean-Jacques Andrien

After concluding his film studies at the INSAS in Brussels, Jean-Jacques Andrien directed several short films, some of which were screened at the Cannes Film Festival. His first feature-length fiction *Le fils d'Amr est mort !* was awarded the Grand Prix in Locarno in 1975. His second feature fiction, *Le grand paysage d'Alexis Droeven* (1981), a dramatic and poetic film with Nicole Garcia and Jerzy Radziwilowicz in the leading roles, portrays a young farmer at a crossroads point in his life. Jean-Jacques Andrien returns to the same issues thirty years later in his documentary *Il a plu sur le grand paysage* (2012). He also directed *Mémoires* in 1984 in Australia, starring Fanny Ardant and Jeremy Irons in 1988. Since then he has been working on a project to return to Australia and shoot *Le Silence d'Alexandre* amongst the aboriginal community of the Tanami desert. Jean-Jacques Andrien cinema is built upon long immersion periods in the locations he wants to film prior to the shooting.

Jodie Mack

Jodie Mack is an experimental animator who received her MFA in film, video, and new media from The School of the Art Institute of Chicago in 2007. Combining the formal techniques and structures of abstract/absolute animation with those of cinematic genres, her handmade films use collage to explore the relationship between graphic cinema and storytelling, the tension between form and meaning. Musical documentary or stroboscopic archive: her films study domestic and recycled materials to illuminate the elements shared between fine-art abstraction and mass-produced graphic design. The works unleash the kinetic energy of overlooked and wasted objects and question the role of decoration in daily life.

Mack's 16mm films have screened at a variety of venues including the Ann Arbor Film Festival, Edinburgh International Film Festival, Images Festival, Projections at the New York Film Festival, and the Viennale. She has presented solo programs at the 25FPS Festival, Anthology Film Archives, BFI London Film Festival, Harvard Film Archive, National Gallery of Art, REDCAT, International Film Festival Rotterdam, Shenzhen Independent Animation Biennale, and Wexner Center for the Arts among others. Her work has been featured in publications including Artforum, Cinema Scope, The New York Times, and Senses of Cinema. She is an Associate Professor of Animation at Dartmouth College and a 2018/19 Film Study Center Fellow at Harvard University.

Johann Lurf

Johann Lurf is an artist and filmmaker, using the moving image to analyse and restructure space and film. His practice involves observational and documentary filmmaking especially in the field of structural film, as well as an approach to found footage which is strongly oriented on filmic language itself.

Born in 1982 in Vienna, Johann Lurf studied at the Academy of Fine Arts in Vienna and had an Erasmus term at the Slade School of Art in London in 2008. He graduated from Harun Farocki's film class in 2009. He received the State Grant of Austria for Video and Media Art and

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participated in the Artist-in-Residence Programs at the MAK Center for Arts and Architecture in Los Angeles 2011, the SAIC in Chicago 2015 and in Tokyo and Rotterdam 2016 as well as in Israel in 2019. In the same year he received the Berlin Scholarship of the Akademie of Arts Berlin. His work has been recognised with awards and shown in numerous exhibitions, cinematheques and festivals.

Laura Huertas Millán

Laura Huertas Millán is a French-Colombian artist and filmmaker. A graduate of the Beaux-Arts de Paris and Le Fresnoy, she holds a PhD in visual arts developed between PSL University (SACRe program) and the Sensory Ethnography Lab (Harvard University).

Her films *Journey To A Land Otherwise Known* (2012) and *Aequador* (2011) were part of a series around exoticism, where political history, ecology and science-fiction intertwined. These works were mainly shown in art event and venues (Guggenheim NY, Videobrasil, Bienal de la Imagen en Movimiento, Centre Pompidou, Palais de Tokyo, FRONT Triennial...).

In 2012, she started a series on “ethnographic fictions,” hyphenated forms in-between visual anthropology and experimental documentaries. *Sol Negro* (2016), *La Libertad* (2016), *Jeny303* (2018) and *The Labyrinth* (2018) are the main pieces of this series. Awarded at the Locarno Film festival, FIDMarseille, Doclisboa, Fronteira Film festival and MIDBO (Colombia), these films were also part of the official selections of the Toronto Film Festival, the New York Film Festival, Cinéma du Réel, Torino, FICUNAM, La Habana, among others. Recent focus on her work have been held at TIFF Lightbox, the Flaherty Seminar, London's ICA and Chicago's SAIC.

Lula Pena

Born in 1974, Lula Pena is a self-taught artist singer musician born in Lisbon. She presents work at international transdisciplinary venues, mainly in solo, but also in collaboration with other artists or performers. Lula explores voice, words, sounds and guitar, both as tools or as sensitive materials. She has released three albums but prefers the ephemeral trace of live acts.

Mohanad Yaqubi

Mohanad Yaqubi is a filmmaker, producer, and one of the founders of the Ramallah-based production house, Idioms Film. Yaqubi is also one of the founders of the research and curatorial collective *Subversive Films* that focuses on militant film practices, and most recently, a resident researcher at The Royal Academy of Fine Arts (KASK) in Gent, Belgium.

Yaqubi's filmography as a producer includes the documentary feature *Infiltrators* (dir. Khaled Jarrar, 2013), *Suspended Time* (Several directors, 2013) the narrative short *Pink Bullet* (dir. Ramzi Hazboun, 2014), he co-produced several films including the narrative feature *Habibi* (dir. Susan Youssef, 2010), the short narrative *Though I Know the River is Dry* (dir. Omar R. Hamilton, 2012), and the feature documentaries *Ambulance* (dir. Mohammed Jabaly, 2016) and *Ouroboros* (dir. Basma Sharif, 2017).

Yaqubi's first feature film *Off Frame AKA Revolution Until Victory*, 2016 made its premiere at TIFF, Berlinale, Cinéma du Réel, Dubai IFF, and Yamagata among 50 other premieres and screenings around the world.

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Robert Kramer

Robert Kramer (1939-1999) is a filmmaker and writer and one of the major figures of independent American cinema. A filmmaker moved by his curiosity towards the world and its transformations, Robert Kramer recorded thousands of journeys and encounters. He often made the philosophical choice not to prepare his shooting and leave as much room as possible to surprises, intuition and improvisation. The desire to film, “to make”, as he would say, was the starting point for his films.

That desire will impel him to film the Vietnamese people's resistance (*People's War*), the Carnation Revolution in Portugal (*Scenes from the Class Struggle in Portugal*), German reunification (Berlin 10/90), the England of the destitute (*Des grains dans le vent*), the Venezuela guerrilla (*FALN*) and the mutations of American society throughout the 1970s and 1980s (*Milestones* and *Route One / USA*), as those, later on, of French society (*À toute allure*, *Cités de la plaine*) and Europe at large (*Walk the Walk*).

Author of about thirty films, essays, documentaries and fictions, Robert Kramer was born in New York City in 1939 in an Ashkenazi Jewish family. He built his life between two continents, between the US and France, where he found refuge in the 1980s, and again in his final years. Through his films, Robert Kramer endeavored to witness and understand. His cinema often showed those he most loved and that was also his way to resist. In his personal and profound reflexion on Germany's history and Nazism, Berlin 10/90, he says : “The spirit is a magician leaping into time and space.”

(Pauline de Raymond)

Rossana Torres

Born in Romania while her parents were in political exile, she came back to Portugal as a child to live with her grandparents near Tondela, and later moved to Lisbon to study visual arts and cinema. For a few years, she worked as a film editor with different Portuguese filmmakers. In 1994, she moved to Mértola, where she teaches photography and video and tutors film and animation workshops for children and youngsters. In recent years, she has been collaborating with the association *Os Filhos de Lumière* in developing and implementing programs for artistic education through cinema. She founded the association *Entre Imagem* for film production as well as cultural and educational projects. She has co-directed three films with Hiroatsu Suzuki. *Terra* won the Best Portuguese Competition Award at Doclisboa'18.
