

# NEW TALES

From Portuguese Cinema

Anthology Film Archives  
June 24-30



# NEW TALES

From Portuguese Cinema

Guest Programmer  
FRANCISCO VALENTE

CO-PRESENTERS

ANTHOLOGY  
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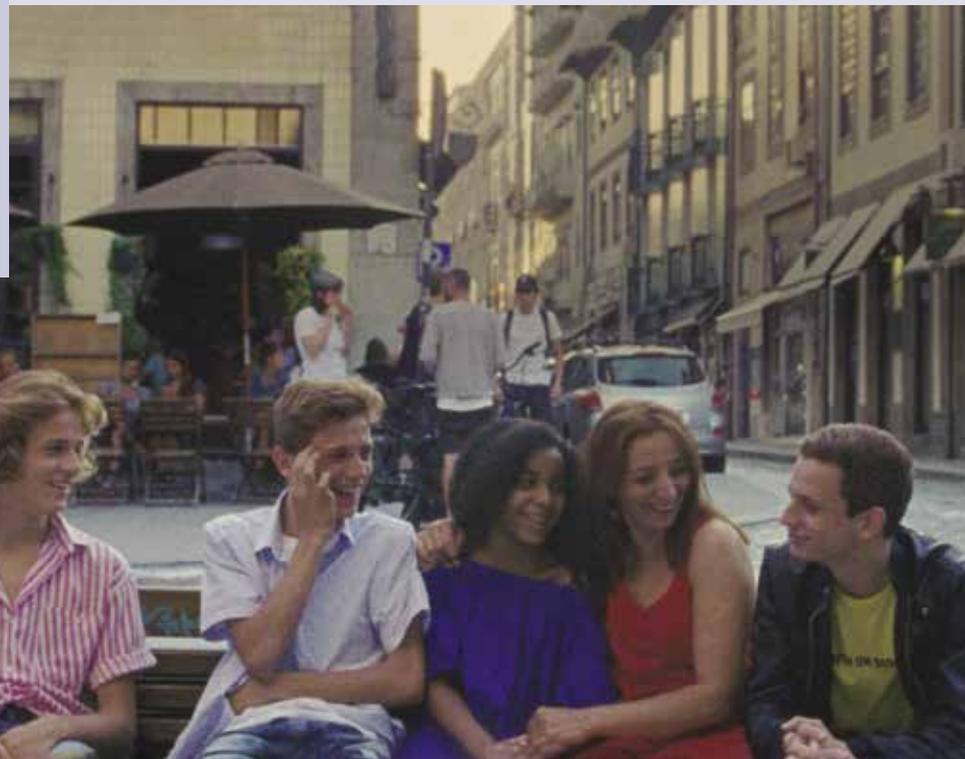
FLAD, as a Portuguese Foundation that promotes artistic and cultural cooperation between Portugal and the United States, is happy to present a festival of Portuguese cinema in New York, with films produced in the last decade that showcase different perspectives from the 21 century. This selection of 20 Portuguese movies of the past ten years will bring to New York the works of several new filmmakers.

This is also an opportunity to partner with Anthology Film Archives that has been promoting the preservation, study, and exhibition of independent, experimental, and avant-garde cinema for more than 50 years in this city.

Naturally, I must highlight the choice of the programmer for this festival, Francisco Valente, Portuguese film director and programmer, who selected the films that will be exhibited, and with whom it has been a pleasure to work. I also want to express our thanks to Jed Rapfogel, film programmer at Anthology Film Archives, for the good collaboration and interest for our New Tales.

I hope you enjoy the program and that it can lead you to discover new names, subjects and languages of the 21<sup>st</sup> century Portuguese cinema.

**Rita Faden**, President of FLAD



# NEW TALES

From Portuguese Cinema \_\_\_\_\_ JUNE 24-30

With the growth of streaming platforms, film industries around the world have been focusing on mainstream content for home-based audiences rather than investing in risk-taking theatrical experiences. It certainly hasn't been the case – so far – of Portuguese cinema, whose internationally celebrated films have been lauded for their independence, bravura, and aesthetic diversity, often ignoring differences between fiction, documentary, and essay, and preferring groundbreaking works that make us rethink what films are, what they are for, or who they are for.

In “New Tales from Portuguese Cinema”, genres and rules are therefore ignored to bring an artistically, socially, and politically engaged reflection of the 21st century – not just one country but a mirror of intertwined global experiences. New filmmakers such as Leonor Teles, Tomás Paula Marques, David Pinheiro Vicente, Catarina Vasconcelos, and Aya Koretzky, among others, use cinema to question and complete their intimate, social, and political identities through the otherworldly possibilities of film language, finding a place there to consider life's constrictions, surpass them, and give new meanings to our existence through the experience of making a film – one where the multitudes of our gaze play a decisive role.

Despite continuing efforts by festivals and film institutions to showcase Portuguese cinema (Anthology, BAM, the New York Film Festival, and New Directors/New Films have played an active role in this), most of 21st-century Portuguese cinema is yet to be discovered in the U.S. “New Tales from Portuguese Cinema” thus brings a selection of New York premieres from the past ten years to show not a mere continuation of Portuguese cinema's most recognizable traits but an ever-evolving experience that brings new definitions for our bodies, our individual gazes, and the collective spaces we share with other people.

After the inspiring work of 20th-century masters like Manoel de Oliveira, Paulo Rocha, and João César Monteiro, and by filmmakers such as Pedro Costa, João Pedro Rodrigues, and Miguel Gomes, who ushered in a new era of international recognition for Portuguese films, a small-scale industry of independent storytellers is now thriving. These artists are distinguished by their unbreakable commitment to using the screen as a means to express their individual freedom, to reflect their racial and gender identities, and to develop narrative experiments that comment on and expand our reality – in Portugal, the U.S., or that beautiful, imaginary country called cinema.

**Francisco Valente**, Guest Programmer

LEONOR TELES

# Ashore

2018,  
80 MIN, DCP

Leonor Teles returns to her birthplace in Vila Franca de Xira, on the outskirts of Lisbon, to make a documentary on the life of Albertino Lobo, a fisherman living a modest life by the Tagus River who waits for new permits to continue working. Shot in the aftermath of Portugal's biggest economic crisis in decades, *ASHORE* is a delicate look at the life of those who long to continue to live – through their work, with their family, or in a marriage. Teles films the passage of time with care and tenderness (and the help of Nat King Cole and Otis Redding), bringing an authentic, immediate depiction of lives that are too often sensationalized onscreen.

LEONOR TELES

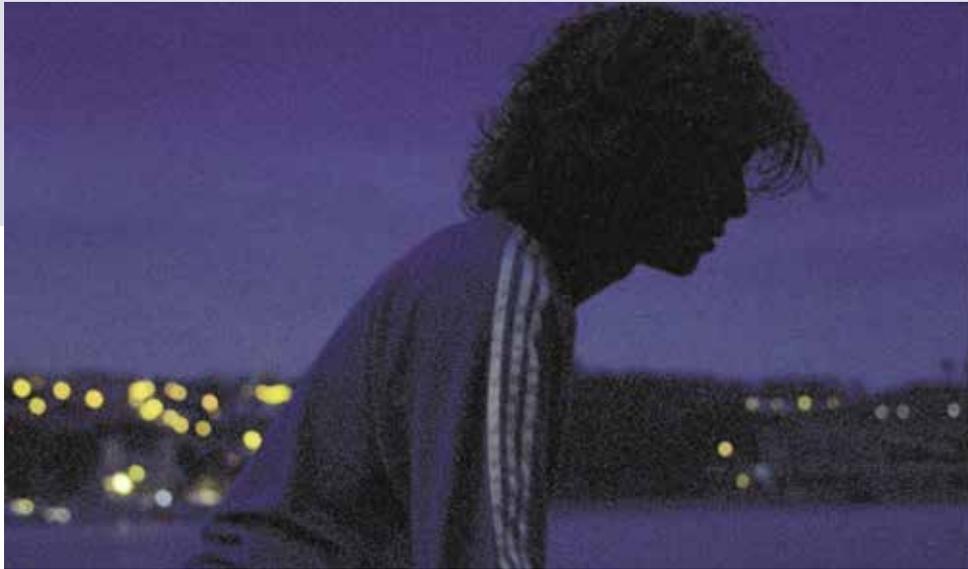
# Batrachian's Ballad

2016,  
11 MIN, DCP

Fable-like Super-8mm images from a time when creatures lived in harmony and peace are haunted by a tale of a frog's suicide, struck by the rage and sadness of being ostracized by other beings. *BATRACHIAN'S BALLAD* then brings documentary footage of the director walking unannounced into stores to take hold of ceramic frogs – meant to ward off Romani people like herself – before breaking them on the floor and running away with her crew. A political, punk-rock manifesto awarded with the Golden Bear at the Berlinale.

LEONOR TELES

# Dogs Barking at Birds

2019,  
20 MIN, DCP

As his family fights eviction, Vicente wanders around the gentrified streets of Porto looking for an apartment big enough for himself, his siblings, and their mother. Leonor Teles takes inspiration from a real-life story and films non-actors recreating their life on screen, showing an urban scenery as inviting for tourists as it is oppressive to those who struggle to make ends meet.

PEDRO CABELEIRA

# Damned Summer

2017,  
128 MIN, DCP

Pedro Cabeleira was still a student at the Lisbon Film and Theatre School when he shot DAMNED SUMMER with the help of other alumni, eventually working with young filmmakers who would define a new generation in Portuguese cinema (including Leonor Teles, whose skills as a director of photography are on display here). More than that, DAMNED SUMMER is a portrait of the new nightlife culture in Lisbon – of semi-improvised gatherings in new urban spaces where electronic music, drugs, and the extension of time (much like the experience of coming together in a cinema) act as a hypnotic counterweight for an austere reality.

LAURA CARREIRA

# The Shift

2020,  
9 MIN, DCP

Inspired by British social realism, Laura Carreira shows the dramatic effect of an unpredictable change in someone's routine – losing a day's shift while making difficult choices on an ordinary supermarket trip. An honest, remarkable portrait of the struggle of temporary workers contending with the loss of security and dignity.

SUSANA NOBRE

# Jack's Ride

2020,  
70 MIN, DCP

As a member of the Terratreme collective (the group of filmmakers and producers behind THE NOTHING FACTORY), Susana Nobre has been one of the most vocal defenders of using cinema to question labor and social relationships. In JACK'S RIDE, a tender, delicate, and humorous docufiction, Nobre asks Joaquim, an unemployed 63-year-old man, to reminisce and recreate his former life as a taxi driver and immigrant in the U.S. from his native town in Portugal.

JOÃO ROSAS

# Maria do Mar

2015,  
34 MIN, DCP

A proficient editor (namely of Susana Nobre's socially-engaged films) as well as a director, João Rosas has been carrying the influence of Eric Rohmer into new Portuguese cinema. MARIA DO MAR is the coming-of-age story of an adolescent who spends his summer vacations with a group of young adults. Teenage lust, an Italian pop song, and strange advice from a haunting grandfatherly figure will set the tone for his first summer crush: Maria do Mar, a mysterious young woman who attracts his curious, innocent gaze.

DUARTE COIMBRA

# Amor, Avenidas Novas

2018,  
20 MIN, DCP

Produced by the Lisbon Film and Theatre School and premiered at Cannes' Critics Week, AMOR, AVENIDAS NOVAS is one of the strongest examples of Miguel Gomes's influence on a new generation of filmmakers. Duarte Coimbra films Lisbon's swift gentrification by following a young man looking for a place to crash with his only possession – a blue mattress. A meeting with a young woman working in a film crew and musical moments inspired by 80s pop music will give life to a city that no longer seems like a place for dreaming.

TOMÁS PAULA MARQUES

# Blindman's Buff

2021,  
16 MIN, DCP



BLINDMAN'S BUFF is the tale of two siblings, a group of bullies, and a dangerous night-out that seems haunted by ghosts of the past – a mystical yet realistic portrait of love and survival against hatred for non-heteronormative bodies.

TOMÁS PAULA MARQUES

# In Case of Fire

2019,  
23 MIN, DCP



Paula Marques films the growing angst of a young man and the peer pressure from his group of friends while hunting in the countryside and engaging in masculinity contests. A remarkable tale of a boy physically and mentally constrained by closeted desire, haunted by a hate crime committed against a close friend.

DAVID PINHEIRO VICENTE

# Where the Summer Goes (Chapters on Youth)

2018,  
21 MIN, DCP

A group of friends rides together in a tiny car on a scorchingly hot day, heading to an isolated spot by the water. When it's too hot to talk, silent body language speaks behind sweaty gazes. A bloody wound incites fear and desire over a snake's surreptitious movement between two enamored bodies.

DAVID PINHEIRO VICENTE

# The Lamb of God

2020,  
15 MIN, DCP

David Pinheiro Vicente films another tale of desire and violence – now under the spell of religious festivities in a Portuguese village – and captures the tension between different age groups in a small family. A tense, sensual film on the dangerous confluences between childhood, adulthood, reality, and fantasy.

CATARINA DE SOUSA &amp; NICK TYSON

# Tracing Utopia

2021,  
27 MIN, DCP

An epidemic may stop reality, but not our dreams. Catarina de Sousa and Nick Tyson let a group of queer teenagers from Queens talk about a better world while playing Minecraft and building a universe that transcends time and hate. A film-manifesto that reflects past struggles and leads us into a universe filled with peace, love, and understanding. Or is that life on Mars? Produced as part of the UnionDocs Collaborative Studio 2019-2020.

MAYA KOSA &amp; SÉRGIO DA COSTA

# Rio Corgo

2015,  
95 MIN, DCP

An old drifter who wouldn't be out of place in a surrealist Hollywood western, Mr. Silva lives in an abandoned house in a cold, remote Portuguese village, hiding past stories as a shepherd, clown, magician, and gardener. All locals avoid him except Ana, a young woman fascinated by the ghosts that seem to haunt this solitary figure. As Mr. Silva leads us towards his death, Maya Kosa and Sérgio da Costa film a bigger-than-life character who seems to transform the world around him.

CRISTÈLE ALVES MEIRA

# Invisible Hero

2019,  
27 MIN, DCP

Duarte is a solitary 50-year-old blind man looking for his friend Leandro – a Cape Verdean immigrant no one seems to know about. Frustrating as his daily walks may seem, Duarte chats with people enraptured by his engaging personality. A woman takes him by the hand at night and offers him a moment of musical delight and seduction – much like Duarte's fantastic visions of love and friendship.

PAULO CARNEIRO

# Bostofrio

2018,  
70 MIN, DCP

Paulo Carneiro takes a small crew to a remote village in Northern Portugal to find out who his biological father is – someone he knows only through secrets and tales filled with angst and pain. As he converses with family and friends, BOSTOFRIO develops into a remarkable documentary about trauma, illness, and their extraordinary embodiments in a land seemingly haunted by a devilish presence.

PEDRO PERALTA

# Ascension

2016,  
17 MIN, DCP

An extraordinary tour-de-force, ASCENSION is a near one-shot film – an illusion as striking as the human operation of a group of peasants who save a young man's body from a well. Religious symbolism in Peralta's frames and João Ribeiro's Tarkovskian cinematography suggest more than a life-saving operation – perhaps a resurrection from poverty and political oppression in people who long to be free.

DIOGO SALGADO

# Through the Haze

2020,  
14 MIN, DCP

Two boys play by a lake in the woods before the sun comes down. As darkness surrounds them, one of them disappears, turning the night into a silent, dangerous adventure for a young boy looking for his friend. The night welcomes childhood's curious gaze and lets its imagination paint a dark, moving canvas that echoes nature's eerie sounds.

CATARINA VASCONCELOS

# Metaphor or Sadness Inside Out

2013,  
32 MIN, DIGITAL

Prior to the widely successful *THE METAMORPHOSIS OF BIRDS*, Catarina Vasconcelos directed this film, a moving, intimate look at her parents' love story and a tale tragically cut short by her mother's premature death. Personal and political memories become one in a daughter's quest for her family story, lending a tender perspective on her parents' love and activism in defending the Portuguese 1974 revolution's ideals.

AYA KORETZKY

# Around the World When You Were My Age

2018,  
110 MIN, DCP

Aya Koretzky takes us through a life journey in *AROUND THE WORLD WHEN YOU WERE MY AGE*, filming her Japanese father as he narrates his youthful travels throughout the U.S., the Soviet Union, Africa, and Europe, before settling down in Portugal. Koretzky turns an introspective, poetic gaze on an incredible life story, surrounding her father with photographs and maps and extending his presence to his wondrous garden and the immense sky above him.

# FILM CALENDAR /

FRIDAY / JUNE 24	SUNDAY / JUNE 26
7:00 PM	4:45 PM
ASHORE by Leonor Teles BATRACHIAN'S BALLAD by Leonor Teles DOGS BARKING AT BIRDS by Leonor Teles	AMOR, AVENIDAS NOVAS by Duarte Coimbra BLINDMAN'S BUFF by Tomás Paula Marques IN CASE OF FIRE by Tomás Paula Marques WHERE THE SUMMER GOES (CHAPTERS ON YOUTH) by David Pinheiro Vicente THE LAMB OF GOD by David Pinheiro Vicente TRACING UTOPIA by Catarina de Sousa & Nick Tyson
SATURDAY / JUNE 25	
5:15 PM	
DAMNED SUMMER by Pedro Cabeleira	
8:15 PM	
THE SHIFT by Laura Carreira JACK'S RIDE by Susana Nobre MARIA DO MAR by João Rosas	7:45 PM RIO CORGO by Maya Kosa & Sérgio da Costa INVISIBLE HERO by Cristèle Alves Meira

MONDAY / JUNE 27		
7:00 PM		
BOSTOFRIO by Paulo Carneiro ASCENSION by Pedro Peralta THROUGH THE HAZE by Diogo Salgado	<th>THURSDAY / JUNE 30</th>	THURSDAY / JUNE 30
	7:00 PM	
	AMOR, AVENIDAS NOVAS by Duarte Coimbra BLINDMAN'S BUFF by Tomás Paula Marques IN CASE OF FIRE by Tomás Paula Marques WHERE THE SUMMER GOES (CHAPTERS ON YOUTH) by David Pinheiro Vicente THE LAMB OF GOD by David Pinheiro Vicente TRACING UTOPIA by Catarina de Sousa & Nick Tyson	
TUESDAY / JUNE 28		
7:00 PM		
METAPHOR OR SADNESS INSIDE OUT by Catarina Vasconcelos AROUND THE WORLD WHEN YOU WERE MY AGE by Aya Koretzky		
WEDNESDAY / JUNE 29		
7:00 PM		
ASHORE by Leonor Teles BATRACHIAN'S BALLAD by Leonor Teles DOGS BARKING AT BIRDS by Leonor Teles		

FLAD is the result of the strong relationship between Portugal and the United States of America. Its mission is to create development opportunities for Portugal and the Portuguese through the bilateral relation with the USA. Focused on Science, Education, Arts, Transatlantic Relations and Public Policies, FLAD is one of the main Portuguese private foundations.

More information @flad.pt

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