

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Domingo, 2 de Setembro | Sunday, September 2nd

Noite | Evening

#1

OUT OF THE PRESENT

Andrei Ujica, 1995, 96 min.

Man's place in the universe has never been contemplated quite the way it is in this singular film. Russian cosmonaut Sergei Krikalev's ten months on board the Mir space station are captured in footage shot during his visit to the heavens, which is contrasted with images of the collapse of the Soviet Union from 1991 to 1992. While Krikalev was away from earth, the empire that sent him to space ceased to exist, his hometown of Leningrad again became St. Petersburg, and the nature of global affairs underwent massive change. "Yet, the extraterrestrial shots and scenes have the effect of somehow dwarfing and distancing these historic events, however momentous. Galaxies, like grains of sand, spread across the sky, and even the epochal sights of the collapse of the Soviet state shrivel in comparison" (Michael Wilmington, Chicago Tribune).

Segunda-feira, 3 de Setembro | Monday, September 3rd

Manhã | Morning

#2

HACKED CIRCUIT

Deborah Stratman, 2014, 15 min.

A single-shot, choreographed portrait of the Foley process, revealing multiple layers of fabrication and imposition. The circular camera path moves us inside and back out of a Foley stage in Burbank, CA. While portraying sound artists at work, typically invisible support mechanisms of filmmaking are exposed, as are, by extension and quotation, governmental violations of individual privacy.

The scene being foleyed is the final sequence from *The Conversation* where Gene Hackman's character Harry Caul tears apart his room searching for a 'bug' that he suspects has been covertly planted. The look of Caul's apartment as he tears it apart mirrors the visual chaos of the Foley stage. This mirroring is also evident in the dual portraits of sonic espionage expert Caul and Foley artist Gregg Barbanell, for whom professionalism is marked by an invisibility of craft. And in the doubling produced by Hackman's second appearance as a surveillance hack, twenty-four years later in *Enemy of the State*.

These filmic quotations ground *Hacked Circuit*, evoking paranoia, and a sense of conviction alongside a lack of certainty about what is visible. The complication of the seen, the known, the heard and the undetectable provides thematic parallels between the stagecraft of Foley and a pervasive climate of government surveillance.

RAFAH: BLACK FRIDAY

Forensic Architecture, 2014, 9 min.

The *Black Friday report* is a collaboration between Forensic Architecture and Amnesty International. It aims to provide a detailed reconstruction of the events in Rafah, Gaza, from 1-4 August 2014, based primarily on material found on social media.

Because the investigation team was denied access to Gaza, Forensic Architecture developed a number of techniques aimed to reconstruct the events from hundreds of images and videos recorded by professional and citizen journalists. The images were thereafter located in a 3D model of Rafah.

Forensic Architecture has also located witness testimonies, delivered after the war, within this 3D model and corroborated the reported events with other audio-visual material.

KILLING IN UMM AL-HIRAN

Forensic Architecture, 2017, 11 min.

Shortly before dawn on 18 January 2017, a large police force raided the illegalized Bedouin village of Umm al-Hiran at the northern threshold of the Naqab/Negev Desert in order to demolish several houses. Two people were killed: a Bedouin villager, Yaqub Musa Abu al-Qi'an, and an Israeli policeman, Erez Levi. Immediately after the incident, the Israeli government and police claimed the incident was a 'terror attack' by Abu al-Qi'an, and further, that he had links to Daesh (ISIS).

Forensic Architecture's investigation of the incident, in collaboration with the activist group ActiveStills, helped to expose the falseness of this narrative, and established the veracity of local residents and activist claims that Abu al-Qi'an lost control of his vehicle and ran over Levi only after being shot by Israeli policemen, subsequently left to bleed out and die. Their analysis assisted in forcing the police to retract its narrative of the events, and led to an internal police investigation

IN ORDER NOT TO BE HERE

Deborah Sratman, 2002, 33 min.

An uncompromising look at the ways privacy, safety, convenience and surveillance determine the North American environment. Shot entirely at night, the film confronts the hermetic nature of white-collar communities in the USA, dissecting the fear behind contemporary suburban design. An isolation-based fear (protect us from people not like us). A fear of irregularity (eat at McDonalds, you know what to expect). A fear of thought (turn on the television). A fear of self (don't stop moving). By examining evacuated suburban and corporate landscapes, the film reveals a peculiarly 21st century hollowness... an emptiness born of our collective faith in safety and technology. This is a new genre of horror movie, attempting suburban locations as states of mind. Original electronic music by Kevin Drumm.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Segunda-feira, 3 de Setembro | Monday, September 3rd

Tarde | Afternoon

#3

SALARIUM

Sasha Litvintzeva, Daniel Mann, 2018, 42 min.

Just like sinkholes – these gaping holes that, since the 1980s, have damaged the roads and tourist sites along the shores of the Dead Sea (which bathes Israel but also Jordan and the occupied West Bank) at breathtaking speed – SALARIUM causes a collapse in the viewers' perception: it obliterates their conception of this territory as being essentially empty, a space offered to tourists for its salty uniqueness. Drawing on the shared etymology of the words "salary" and "soldier", the filmmakers re-inject a strand of history and politics into this space now given up to leisure (three soldiers enjoy their ice cream on the beach, a group of fifty-somethings living on the edge of the Judean Desert unpack their soda cans, deckchairs and transistors). The focus on a geological phenomenon that is exacerbated by human activity changes our view of a "natural treasure". Can the restorative mud with which bathers daub themselves be reduced to such cosmetic use? And what about the quad bikes that criss-cross the desert? When exactly does exploitation of this place tip into environmental destruction? And how come the cataclysmic words of a hippy prophet echo Chapter 8 of the Book of Daniel? "By making the Earth uninhabitable for the future, the sinkholes appear as both the symptom and active cause of the failure of this colonialist project to instrumentalize nature."

WILD RELATIVES

Jumana Manna, 2018, 68 min.

Deep in the earth beneath the Norwegian permafrost, seeds from all over the world are stored in the Global Seed Vault to provide a backup should disaster strike. For the first time ever, seeds held there from a major gene bank in Aleppo are now being replicated, after its holdings were left behind when the institution had to move to Lebanon due to the civil war. It is refugees from Syria who are carrying out this painstaking work in the fields of the Beqaa Valley. In the Levant, dry conditions and the power of global agricultural corporations are the biggest challenge, while in the Arctic Circle – where the seed vault was supposed to withstand anything – it is rising temperatures and melting glaciers.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Segunda-feira, 3 de Setembro | Monday, September 3rd

Noite | Evening

#4

PRRRRIDE

Sirah Foighel Brutman and Eitan Efrat, 2008, 3 min.

We hear the rat-a-tat-tat of a drum played by a drums and cymbals. Over this is a narrative about a young man who joins a special combat division of the army at the young age of 17. The brief story touches on the complexity of human relationships and conflict.

COMPLEX

Daniel Mann, Sirah Foighel Brutman and Eitan Efrat, 2008, 9 min.

On a winter night, at an open parking lot in Tel Aviv, seven men who served together in the Israeli army meet again. The reunion of the group brings back the atmosphere they know so well from three years of army service in the special forces. On the parking lot surface an outline of a fictional house is sketched and the ex-soldiers will reenact the military maneuver of taking over a civilian house. Their weapons are replaced by a paper roll and the zone of combat by an open space in Tel Aviv. During their military service the soldiers were trained to perform this maneuver automatically. In the new context the action of the “take-over” is stripped down from its original context and becoming a performance.

BLESSED BLESSED OBLIVION

Jumana Manna, 2010, 21 min.

In the work *Blessed Blessed Oblivion* Jumana Manna portrays a group of men that live in the Arab area of Silwan in East Jerusalem. The place dominated by violence, drugs and crime, openly sexist and misogynistic language, and criminal code of honour reveals an unknown face of Jerusalem, a city generally considered as holy and a place of worship. Following her protagonist Ahmad with a camera, Manna observes the places where the men gather – a car wash, a barber's and a gym and in this way documents the world that a young woman in Jerusalem usually cannot access. The film expresses the fears and dreams of the city, burdened with symbols and plunged in conflict, which is sliding into the lethargy of “blessed oblivion” and the unclear desire of heroic resistance – expressed by the poem that Ahmad recites: Abd al-Rahim Mahmud's “The Martyr” from 1936. The film openly borrows inspiration from the avant-garde film “Scorpio Rising” by Kenneth Anger from 1963, a work that portrays the culture of Los Angeles motorcyclists full of love for the male icons of their times, such as Marlon Brando and James Dean. The two films share the cult of manhood and strongly perceptible eroticism.

THE UMPIRE WHISPERS

Jumana Manna, 2010, 15 min.

The Umpire Whispers is an exploration of the intimacy that arises between a swimming coach and his athlete. In the film, the director returns to meet her coach five years after having quit competitive swimming and asks to recreate a recurring situation from her teenage years, in which he gives her a massage and she massages him in return. The film's title hails from David Foster Wallace's *Infinite Jest*, in which the tennis-playing protagonist suffers from a recurring dream where he suddenly cannot understand the rules of the game that he knows best.

THE KING'S BODY (O CORPO DE AFONSO)

João Pedro Rodrigues, 2012, 32 min.

How would it look like, the body of Dom Afonso Henriques, first king of Portugal, tutelary figure, subject to successive mythifications throughout Portuguese history?

“The most recent attempt to open the tomb of D. Afonso Henriques was in the present century, but was thwarted by a last minute “impediment from the top”. What is really inside the tomb remains a mystery. Cinema is the ideal means to try to find a body for the nation's founding myth, the body of D. Afonso Henriques; revealing perhaps what science is incapable of unveiling, and unravelling what history cannot solve”. (João Pedro Rodrigues)

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Terça-feira, 4 de Setembro | Tuesday, September 4th

Manhã | Morning

#5

BEHAVE (JUÍZO)

Maria Augusta Ramos, 2007, 90 min.

Juízo follows the process of minors who have fallen into the hands of the Brazilian legal system. Boys and girls from underprivileged backgrounds faced with crime, ruling, and sentences handed down for theft, drug trafficking, and even murder. Due to legal constraints about revealing the true identity of the minors charged, the accused adolescents were substituted with young people chosen for having themselves lived in similar social conditions, although innocent of any actual crime.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Terça-feira, 4 de Setembro | Tuesday, September 4th

Tarde | Afternoon

#6

SUMMER OF GOLIATH (EL VERANO DE GOLIATH)

Nicolás Pereda, 2010, 78 min.

Summer of Goliath combines documentary and fiction as it intertwines the stories of people living in a small town in rural Mexico. Those people include a woman who believes her husband has left her for another; her soldier son, who hopes that one day he and his soldier partner will be issued machine guns so that they may intimidate passing motorists; and three brothers whose father left them, many years prior, in the care of their mother, who can barely support them. Pereda depicts the frustrations of a rural Mexican community through a variety of narrative concepts, ranging from documentary-style interviews with the characters to staging the same scene in different settings.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Terça-feira, 4 de Setembro | Tuesday, September 4th

Noite | Evening

#7

KIVALINA

Forensic Architecture, 2013, 36 min.

Kivalina is an Iñupiaq village of 400 people situated on a barrier island in the Arctic, on the northwest coast of Alaska. In recent years global warming has been postponing the formation of sea ice, exposing the shore to autumnal sea storms and thus placing the existence of Kivalina increasingly under threat. The lack of basic infrastructure, compounded by erosion and flooding, have pushed the village to seek relocation.

In 2006 Kivalina sued the twenty-four largest oil and gas corporations, maintaining that they should be held accountable for the consequences of greenhouse gas emissions, and therefore contribute to relocation costs. Following the failure of the legal forum to address Kivalina's claims and the standstill of governmental relocation attempts, the Modelling Kivalina group traveled to Alaska to conduct a series of interviews with village residents, scientists, and political representatives.

THE ILLINOIS PARABLES

Deborah Stratman, 2016, 60 min.

An experimental documentary comprised of regional vignettes about faith, force, technology and exodus. Eleven parables relay histories of settlement, removal, technological breakthrough, violence, messianism and resistance, all occurring somewhere in the state of Illinois, USA. The state is a convenient structural ruse, allowing its histories to become allegories that explore how we're shaped by conviction and ideology.

The film suggests links between technological and religious abstraction, placing them in conversation with governance. Locations are those where the boundaries between the rational and supernatural are tenuous. They are "thin places" where the distance between heaven and earth has collapsed, or more secularly, any place that bears a heavy past, where desire and displacement have lead us into or erased us from the land. What began as a consideration of religious freedom eventually led to sites where belief or invention triggered expulsion. The film utilizes reenactment, archival footage, observational shooting, inter-titles and voiceover to tell its stories and is an extension of previous works in which the director questioned foundational American tenants. The *Parables* consider what might constitute a liturgical form. Not a sermon, but a form that questions what morality catalyzes, and what belief might teach about nationhood.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Quarta-feira, 5 de Setembro | Wednesday, September 5th

Manhã | Morning

#8

AUTOBIOGRAPHY OF NICOLAE CEAUSESCU (AUTOBIOGRAFIA LUI NICOLAE CEAUSESCU)

Andrei Ujică, 2010, 180 min.

It's impossible that *The Autobiography of Nicolae Ceausescu* is the monument that the former Romanian dictator would have produced in his own honor. Among other things, it has an unhappy ending, at least for him and his wife, Elena, who were executed on Christmas Day, 1989. Yet in many respects Ceausescu turns out to be as much the author of this brilliant documentary as the director, Andrei Ujică, who waded through more than 1,000 hours of filmed state propaganda, official news reports and home movies to create a cinematic tour de force that tracks the rise, reign and grim fall of its subject.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Quarta-feira, 5 de Setembro | Wednesday, September 5th

Tarde | Afternoon

#9

THE TRIAL (O PROCESSO)

Maria Augusta Ramos, 2018, 137 min.

The impeachment and removal from office of Brazilian President Dilma Rousseff in 2016 was triggered by a corruption scandal involving, among others, her then vice-president Michel Temer. Director Maria Augusta Ramos follows the trial against Rousseff from the point of view of her defence team. This is a courtroom drama that unfolds slowly; the appearances of the various parties gradually turn the proceedings into something akin to theatre. Inside the courtroom, grand emotions are played to full effect whilst, on the other side of the doors, lobbyists and supporters pace the corridors. Meanwhile, outside, in front of Brasilia's modernist government buildings, demonstrators are chanting like a Greek chorus. Only the main character, Dilma Rousseff herself, remains aloof.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Quarta-feira, 5 de Setembro | Wednesday, September 5th

Noite | Evening

#10

ALLEGORIA DELLA PRUDENZA

João Pedro Rodrigues, 2013, 2 min

The wind takes us from the two tombs of Mizoguchi in Tokyo and Kyoto to Ovar, where the ashes of Paulo Rocha Rest.

WHERE DO YOU STAND NOW, JOÃO PEDRO RODRIGUES? (OÙ EN ÊTES-VOUS, JOÃO PEDRO RODRIGUES?)

João Pedro Rodrigues, 2017, 21 min.

Following the migration of the Monarch butterfly, fleeing the North American's cold to spend Winter in the pleasant mountains of Michoacán in Mexico, this is a wandering film through lake Walden's frozen banks in Concord, New England, town where Henry David Thoreau and Nathaniel Hawthorne look at each other in silence, under the snow in Sleepy Hollow Cemetery.

ORIENTATION

Sirah Foighel Brutman and Eitan Efrat, 2015, 12 min.

Looking at two locations— the public sculpture White Square commemorating the founders of Tel Aviv, and the shrine of Palestinian village Salame in today's Israeli Kafar Shalem — Orientation focuses on the ability of architectural material, and of sound and image, to register collective forgetfulness. *Orientation* is the second chapter in a series of works titled *Gathering Series*.

FUTURE DIARIES

Daniel Mann, 2011, 46 min.

An experimental fiction telling the story of the journey to Diaspora. The story follows one family during a national emergency that occurred in Israel. The family members are in search for alternative locations to build a new Home. The film is a cross genre between Documentary and science fiction and is based on archived family videos.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Quinta-feira, 6 de Setembro | Thursday, September 6th

Manhã | Morning

#11

NUDE DESCENDING A STAIRCASE

Sirah Foighel Brutman and Eitan Efrat, 2015, 18'

The first part of *Nude Descending a Staircase* is a composition of clips found online that were made by visitors — pilgrims — to the remote memorial site of Walter Benjamin in Portbou, Spain. Each of these individual registrations is anchored in the specificity of the location. They start with the arrival to Portbou, go through the small town up to the cemetery, and end in a dramatic descent down Dani Karavan's iconic staircase, which was created as an homage to Walter Benjamin. The assembly of this audiovisual material transforms the autonomous experiences into one collective trajectory, and entangles collective memory, experience and the production of images.

The second part reveals another staircase, abandoned and barricaded, on a small stage-like platform, outside the former Espai Memorial Walter Benjamin. The second staircase modestly suggests an alternative mode of framing memory. *Nude Descending a Staircase* is the first chapter in a series of works titled *Gathering Series*.

MARE CLAUSUM - THE SEA WATCH VS LIBYAN COAST GUARD CASE

Forensic Architecture, 2017, 29 min.

On 6 November 2017, the rescue NGO Sea Watch (SW) and a patrol vessel of the Libyan Coast Guard (LYCG) simultaneously directed themselves towards a migrants' boat in distress in international waters. The boat, which had departed from Tripoli a few hours earlier, carried between 130 and 150 passengers. A confrontational rescue operation ensued, and while SW was eventually able to rescue and bring to safety in Italy 59 passengers, at least 20 people died before or during these events, while 47 passengers were ultimately pulled back to Libya, where several faced grave human rights violations — including being detained, beaten, and sold to another captor who tortured them to extract ransom from their families. The unfolding of this incident has been reconstructed in a video by Forensic Oceanography in collaboration with Forensic Architecture.

O'ER THE LAND

Deborah Stratman, 2009, 52 min.

A meditation on the milieu of elevated threat addressing national identity, gun culture, wilderness, consumption, patriotism and the possibility of personal transcendence. Of particular interest are the ways Americans have come to understand freedom and the increasingly technological reiterations of manifest destiny.

While channeling the national psyche of The United States of America, the film is interrupted by the story of Col. William Rankin who in 1959, was forced to eject from his F8U fighter jet at 48,000 feet without a pressure suit, only to get trapped for 45 minutes in the up and down drafts of a massive thunderstorm. Remarkably, he survived. Rankin's story represents a non-material, metaphysical kind of freedom. He was vomited up by his own jet, that North-American icon of progress and strength, but violent purging does not necessarily lead to reassessment or redirection.

This film is concerned with the sudden, simple, thorough ways that events can separate us from the system of things, and place us in a kind of limbo. Like when we fall. Or cross a border. Or get shot. Or saved. The film forces together culturally acceptable icons of heroic national tradition with the suggestion of unacceptable historical consequences, so that seemingly benign locations become zones of moral angst.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Quinta-feira, 6 de Setembro | Thursday, September 6th

Tarde | Afternoon

#12

PERFECT CUT (WIP)

Sirah Foighel Brutman and Eitan Efrat, 2018

A study on the changing relations between image, materiality and value. Shot at the Diamond Bourse in Antwerp, Belgium, the work interplays with the properties familiar to both diamonds and films; light, surface, duration and cuts.

THE PRIVATE PROPERTY TRILOGY

Nicolás Pereda, 2018

A performance lecture that surveys the life and work of C.B., a multifaceted artist, political activist, amateur archaeologist, self-proclaimed anarchist, and creator of a mining museum in the Northern Mexico desert. Stories of land rights and artistic endeavours become inextricably linked as I uncover the missing fragments of C.B.'s personal history. (Nicolás Pereda)

THE OUTLAWED EARTH / LA TIERRA PROSCRITA

Hannah Meszaros Martin, 2018

My PhD research investigates the systematic and legally sanctioned eradication of the coca plant in Colombia, which is paradigmatic of the ways in which legal reclassifications produce new objects of contestation and new forms of violence. The project examines the transformations that have outlawed nonhuman life as well as the human societies and cultures that intersect these life-worlds. A focal point of the research examines the threshold space where the farm meets the forest, a blurred-boundary crucial for cultural and political struggle. The project documents resistance movements that use this mode of agriculture as their mode of political struggle, and in doing so, place the right to cultivate at the core of their political demands. (Hannah Meszaros Martin)

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Quinta-feira, 6 de Setembro | Thursday, September 6th

Noite | Evening

#13

THE ORNITHOLOGIST (O ORNITÓLOGO)

João Pedro Rodrigues, 2016, 117 min.

Fernando, a solitary ornithologist, is looking for black storks, a species under threat, along a remote river in northern Portugal, when he is swept away by the rapids. Rescued by a couple of Chinese pilgrims on the road to Santiago de Compostela, he plunges into an eerie and dark forest, trying to get back on his track. But gradually, as he encounters unexpected and uncanny obstacles and people who put him to the test, Fernando is impelled to extreme actions which transform him. Little by little, he becomes a different man, inspired, multi-faceted and finally, totally enlightened.

Doc's Kingdom 2018
Máquina do Mundo | World Machine
Arcos de Valdevez, 2-7 Setembro

Sexta-feira, 7 de Setembro | Friday, September 7th

Manhã | Morning

#14

RAY'S BIRDS

Deborah Stratman, 2010, 7 min.

Ray Lowden keeps seventy-two large birds of prey, five deer and some wallabies at his place in Northumberland, England. He's had ten days off in twelve years and loves what he does. The film is a little homage to his variously coy, imperious, curious, stubborn and comic raptor menagerie.

GREATEST HITS (LOS MEJORES TEMAS)

Nicolás Pereda, 2012, 103'

Drifting from fiction to documentary, *Greatest Hits* tells the story of Emilio, a man in his fifties who shows up at the family home after fifteen years of absence. His wife and his twenty-eight year old son receive him with bitterness and confusion. After a couple of days they decide to kick him out, only to find out that he has left on his own accord. The son ends up tracking down Emilio and spends a couple of days hanging out with him in his apartment.

“After making several films with the same actors playing similar roles I decided to make a film about the process of representation. This opened a world of new possibilities including rehearsals, repetitions and interactions between fictional characters and the actors playing those characters. I continued this search by replacing one of the actors with my uncle half way into the shooting. My uncle enters the film as a documentary subject who has to relate to fictional characters that act as if he was one of them.” (Nicolás Pereda)