



DOCLISBOA'12
10º FESTIVAL
INTERNACIONAL
DE CINEMA

18–28 OUT

International Conference Passages Program

Thursday, 25 October

- Eric Baudelaire

Rather than opposing document and fiction, Eric Baudelaire is interested in the effect of truth their meeting produces. In his presentation he conceives of an imaginary exhibition assembling works that testify to the unimaginable by dwelling where images are lacking. From the works of Peter Watkins, Deimantas Narkevicius and Robert Filliou, Baudelaire reflects on the power of images, and on their ability to disrupt the order of time.

- Alisa Lebow, Augusto Seabra in conversation with Chantal Akerman

Friday, 26 October

- Aline Caillet

“The documentary turn : rethinking documentary in the art arena”

What we call today the “documentary turn” could also be named “the art turn” of documentary. Documentary, linked with video art, performance, cinema, installation, explores new means of representing reality inspired by experimental forms. By confronting itself to an artistic approach, documentary questions its authority in filming reality, but also questions the “reality of Reality”, which is not obvious anymore. This lecture will try to outline the different issues implied with this new direction and dimension of documentary practice today.

- Françoise Parfait

“Le documentaire en exposition”

Among the most relevant works, the boldest and most challenging of the present time, we can observe artistic experiences on the border between spatial documentary, fiction archives, scenographies documents, fictitious or fictionnalisées conferences, etc. .. It is in this atmosphere of interference and suspense genres of meaning and truth, that artists as diverse as Walid Raad, Akram Zaatari, Kader Attia, Valérie Jouve, Avi Mograbi, Omer Fast and Clemens von Wedemeyer, among other , invent new modes of representation, new devices and new tales of a increasingly complex world. We will explore some of the ways that borrow from both sociology,

ethnography, geography as arts and languages of the media to expose the transformation of our relationship to the "real."

- João Nisa

Focusing on his film Nocturno, João Nisa will address themes regarding the spatialization of time and montage in cinema, and the transformations entailed by the passage from the form of film to that of installation.

- Nicole Brenez

“Le Concept d'Art au Regard du Documentaire”

Saturday, 27 October

- Jacinto Lageira

View, review, pre-view

Those whose work use documents, documentaries and archives develop a specific relation with the historical time, which make those uses also historical operations in our relation with History and its temporalities (past, present and future). How and why to view and review History through its semifictional or documentary way representations? Concerning this temporal modification, would it be possible that these works can repair History?

- Louidgi Beltrame

“If my work is in keeping with reality, I do not define its genre in relation to the truth, which would position my practice in the world of fiction or documentary. I think more in terms of operations of transformation and agencement, that is to say the transformation of the various elements I associate (spaces, archives, texts). I will approach these questions through the perspectives of my last film Cinelândia (2012) and an ongoing project, Observatory.”

- Paula Albuquerque

Surveilling the Affected Algorithm I will be presenting a part of my present PhD in Artistic Research, which focuses on Webcams and Filmed Autobiography. In this case, I will be concentrating on the distinction between Surveillance Cameras and Webcams departing from notions of ownership and affect.

- Jean Pierre Rehm

Considérer que le cinéma, et tout particulièrement le cinéma documentaire, puisse être un art suppose bien autre chose qu'une vague plus-value esthétique. Cela suppose d'interroger les formes d'un vouloir dire vrai, autant dans ses modes de production que dans leurs conditions pratiques. En essayant d'échapper à l'alternative stérile vrai / faux qui commande d'ordinaire la partition fiction / documentaire, et par suite art /document, nous tâcherons de pointer la place qu'y joue la figure essentielle à nos yeux du témoin.