

**IT'S ALL TRUE DISCLOSES PROGRAM  
FOR THE SECOND PHASE OF THE 25th EDITION**

*Festival will be held online and free of charge from September 23 to October 4th*

*Patricio Guzmán's "The Cordillera of Dreams" opens the festival in a session for guests at  
Cine Belas Artes Drive-In in São Paulo*

*The Brazilian feature competition will have 10 titles; the international contest will exhibit  
12 feature films; awarded films qualify for the Oscars®.*

**São Paulo, September 9, 2020** – In an online press conference this morning, director-founder of **It's All True – International Documentary Festival** Amir Labaki presented the program for the second phase of the festival in 2020. The 25<sup>th</sup> edition of It's All True will exhibit, from September 23 to October 4, a total of 60 feature films and short subjects in competition and *hors-concours*, in streaming platforms and free of charge.

It's All True is sponsored by Itaú and Sabesp; in a partnership with SESC-SP and culturally sponsored by Itaú Cultural and Spcine. It also counts with the execution of the Ministry of Tourism, the Government of the State of São Paulo's Cultural and Creative Economy Secretariat and the Municipal Cultural Secretariat of São Paulo City Hall.

"Emergency circumstances require exceptional solutions. The pandemic impaired our 25<sup>th</sup> edition in theaters, but we will celebrate this historical mark with a second phase, also digital, reaffirming, in synch with our partners and sponsors, the traditional excellence of our competitions, special sessions, lectures and debates," affirms It's All True director-founder Amir Labaki. "I especially welcome the realization of the International Documentary Conference, held online in its 17<sup>th</sup> edition, in a joint effort with Itaú Cultural".

The productions awarded by the jury of It's All True 2020 in the Brazilian and international feature and medium-length and short subject categories will be automatically classified for the appreciation of the Oscars® in the selfsame categories next year.

In all, the 25th edition of it's All True offers a selection of 91 non-fiction titles. In its second phase, It's All True will showcase 61 titles, among features, medium-length and short subject films. In its initial phase, held between last March 25 and April 15, the festival presented 30 non-fiction titles, between movies and series.

### **OPENING SESSION – 09/23**

One of the joint winners of the Golden Eye for Best Documentary at the Cannes Film Festival last year, *“The Cordillera of Dreams”* (2019), directed by Patricio Guzmán, will be the opening feature of the competitive phase of It's All True's 25<sup>th</sup> edition, in a special session for guests at Belas Artes Drive-In, in São Paulo, on September 23. On the same day, at 8:30 p.m., the film will also be exhibited in streaming, as part of the festival's online program.

In Chile, when the sun rises, it climbs walls, cliffs and peaks until reaching the very last rock at the top of the Andes Mountains. The cordillera is everywhere, but for Chileans it is mostly an unknown territory. After delving into the North and the South of the country in other documentaries, director Patricio Guzmán was enticed to film this colossal formation in order to explore its mysteries, powerful secrets of Chilean past and present.

Guzmán closes the trilogy engendered by *“Nostalgia for the Light”* (2012) and *“The Pearl Button”* (2015) in an essay that hovers between the recollections and politics regarding the social progresses of the Allende government (1970-1973), the brutal repression of Pinochet's dictatorship (1973-1990) and the harsh heritage of the current economic policy developed during the authoritarian period.

### **AWARDS/CLOSING CEREMONY 10/04**

For the first time, IT'S ALL TRUE will have a special closing session, following the Awards Ceremony. The film exhibited in this session will be announced in the coming weeks.

## FILMS IN COMPETITION

### BRAZILIAN FEATURE/MEDIUM LENGTH FILMS

Ten Brazilian feature-length films in competition will be exhibited online to the public of the 25th edition of It's All True, in daily sessions, at 9 p.m. The links for the exhibitions will be available at the website [www.etudoverdade.com.br](http://www.etudoverdade.com.br).

Always at 5 p.m. of the days following each première in streaming, the directors of the feature films will take part in a remote debate, in the festival's online platform.

This year's selection:

#### **Crossroads (Atravessa a Vida)**

Direction: João Jardim. Brazil, 82'

Language: Portuguese – Rating: Free for all publics.

**Synopsis:** While a group of high school seniors from the impoverished interior of the state of Sergipe prepare for an exam that can determine the rest of their lives, the documentary depicts the fears and pleasures of adolescent life through their gestures, anxieties and triumphs.

#### **Good Night (Boa Noite)**

Direction: Clarice Saliby. Brazil, 73'

Language: Portuguese – Rating: Free for all publics.

**Synopsis:** At 91, TV news anchor Cid Moreira opens the doors of his house and to his unconscious, revealing surprising facets of the man who entered the homes of millions of Brazilians every night for 30 years. Brazil's most famous voice narrates his own history, deconstructing his mythical image and guiding the spectator through a maze of memories. Archival remembrances and images trace a panorama of his life, which is tied to the history of Brazilian TV.

**Fico te Devendo uma Carta Sobre o Brasil (I Owe You a Letter about Brazil)**

Direction: Carol Benjamin. Brazil, 88'

Languages: Portuguese/English – Rating: 14.

**Synopsis:** Three generations of a family that was traversed by the Brazilian Military Dictatorship (1964-1985). Diving into a personal history and interweaving it with the country's history, between past and present, the film investigates the persistence of silence as a tool for erasing memory.

**Jair Rodrigues – Let them Talk (Jair Rodrigues - Deixa que Digam)**

Direction: Rubens Rewald. Brazil, 96'

Language: Portuguese – Rating: Free for all publics.

**Synopsis:** Jair Rodrigues, the portrait of an artist from a Brazil so close and yet so distant.

**Libelu - Down With The Dictatorship (Libelu – Abaixo a Ditadura)**

Direction: Diógenes Muniz. Brazil, 95'

Language: Portuguese – Rating: Free for all publics.

**Synopsis:** Liberdade e Luta (Liberty and Struggle) was a college trend born in 1976. Boosted by a clandestine organization, the group became famous by rekindling the word of order “down with the dictatorship”, while AI-5 was still enforced. Its members were famous for their irreverence, cultural openness and combativeness. Libelu, later, became an adjective, synonymous with radicalism and (for adversaries) inconsequence. Four decades later, where are they and what are the thoughts of the young Trotskyites who took to the streets against the generals?

**My Darling Supermarket (Meu Querido Supermercado)**

Direction: Tali Yankelevich. Brazil, 80'

Language: Portuguese – Rating: Free for all publics.

**Synopsis:** While executing extremely repetitive activities, workers of a supermarket find room to express their doubts, affections, fears and improbable dreams. Humor, drama, mystery, romance and quantum physics live together with milk carts, meat cuts, barcodes and security cameras. In the confined space of the store, the workers do not allow routine to imprison their essence and imagination.

**I Wasn't Born to Let my Eyes Lose Time (Não Nasci para Deixar meus Olhos Perderem Tempo)**

Direction: Claudio Moraes. Brazil, 72'

Language: Portuguese – Rating: Free for all publics.

**Synopsis:** The fading of composer Zé Keti's career. The sad portrait of Brazilian Congress closed in 1977. The pain of a mother who lost her 15-year old daughter run over by a car. The Brazilian Presidents since Castelo Branco. Characters and settings registered through the keen and sensitive perspective of photographer Orlando Brito, in a career spanning 50 years as a professional. From the political sidelines to the lives of Brazilians from the interior, Brito recalls experiences and discusses the role of the photographer and the pain of registering someone's grief.

**Os Paralamas do Sucesso - The Quartet (Os Quatro Paralamas)**

Direction: Roberto Berliner, Paschoal Samora. Brazil, 99'

Language: Portuguese – Rating: 12.

**Synopsis:** Directed by Roberto Berliner, who accompanies the band since their beginnings, when they played at Circo Voador, in 1983, this film about music and friendship discusses the relationship of the three musicians who go up on stage (Herbert, Bi and João), but also of the fourth element, who barely appears to the media, but who plays a fundamental role: José Fortes, their manager. In a conversation at Bi Ribeiro's living room, the quartet recalls their career, talk about their unshakable friendship and play songs that are a part of this almost 40-year trajectory.

**The Bamboo Bridge (A Ponte de Bambu)**

Direction: Marcelo Machado. Brazil, 77'

Languages: Portuguese, English, Chinese – Rating: Free for all publics.

**Synopsis:** A puzzle to Western eyes, China is a giant that imposes itself through the barriers of language, traditions and history. With testimonies and images of historical and sentimental value, journalist Jayme Martins and his family lead us to a comprehension of China through the unprecedented narrative of his experience in that country: Communism, Mao's Cultural Revolution, the Celestial Peace Square Massacre, the reforms that culminated with the country becoming a superpower. Director Marcelo Machado dives into these memories and visits the country with which he possesses an affective liaison.

**Secrets of Putumayo (Segredos do Putumayo)**

Direction: Aurélio Michiles. Brazil, 83'

Language: Portuguese – Rating: 14.

**Synopsis:** Documentary about the man who is currently considered the father of violation of human rights inquests, Roger Casement (1864-1916). The actions during the time he spent in Africa, Brazil and in his native Ireland still echo in our days.

**FILMS IN COMPETITION**

**INTERNATIONAL FEATURE-LENGTH AND MEDIUM-LENGTH FILMS**

**Twelve international features in competition will be exhibited online to the public of It's All True's 25th edition, in daily sessions at 6 p.m.**

**1982**

Direction: Lucas Gallo. Argentina, 91'

Language: Spanish – Rating: 10.

**Synopsis:** Almost entirely based on excerpts from the program TV 60 Minutos, the film revisits the media campaign that dominated the 74 days of the war declared by the Argentinian dictatorship against the British for control of the Falkland Islands. By showing scenes like those of TV anchors requesting donations for buying weapons, 1982 lays bare the power of the media in the channeling of opinions and, by putting the spectator in the place of an Argentinian of that time, helps us to comprehend how we need lies in the name of hope.

**City Dream (Cheng Shi Meng)**

Direction: Weijun Chen, China, 102'

Language: Chinese – Rating: Free for all publics.

**Synopsis:** A vivid and often comic portrait of an elderly street vendor, relentless and stubborn, in a dispute with public civil servants in Wuhan, biggest city of the central region of China.

**Collective (Colectiv)**

Direction: Alexander Nanau. Romania/Luxembourg, 109'

Language: Romanian – Rating: 14.

**Synopsis:** In 2015, a fire in the night club Colectiv, in Bucharest, killed 27 people and wounded 180. Later, other victims would also die in hospitals. When a doctor leaks information, a group of journalists start to reveal the huge fraud in the health system. A new minister is named and offers them unprecedented access to the sidelines of his efforts to reform a corrupt system. A firm appraisal of the impact of the best investigative journalism.

**The Mole Agent**

Director: Maite Alberdi. Chile/ USA/ Germany/ Holland/ Spain, 90'

Language: Spanish – Rating: Free for all publics.

**Synopsis:** Sergio is a Chilean spy. Or almost that: he is invited to play one after auditions held by a private detective who needs to infiltrate a nursing home where a resident may be suffering maltreatment. But, at 83 and not being a regular 007, Sergio is not exactly skillful with the new spy technologies and techniques. A fine combination of documentary and spy movie, this is an intimate reflection about compassion and solitude.

**Private Fiction (Ficción Privada)**

Direction: Andrés Di Tella. Argentina, 85'

Language: Spanish – Rating: Free for all publics.

**Synopsis:** For many days and nights, a young man and a young lady read the letters exchanged by Torcuato and Kamala (he an Argentinian, she an Indian), the director's parents. The letters, written throughout decades, between the 1950s and 1970s, recall their voyages and speak of love and idealism, but also of sorrows and shattered dreams. An intimate adventure of the 20<sup>th</sup> century.

**Forman vs. Forman**

Direction: Helena Třěštíková and Jakub Hejna. Czech Republic/ France, 78'

Languages: Czech, English, French – Rating: free for all publics.

**Synopsis:** A revealing documentary about the most celebrated Czech filmmaker, Milos Forman, a two-time Oscar winner. Through a valuable treasure of archival images, the film helps to understand how Forman overcame systems (from Nazism to Communism and

even Hollywood) as a means of shaping his cinema of resistance. A sincere and moving tribute that shows an artist always in the middle of political and creative struggles.

### **Coup 53**

Direction: Taghi Amirani. UK/ Iran/ USA, 119'

Languages: English, Persian, Italian and French – Rating: 14.

**Sinopse:** While making a documentary about the Anglo-American coup in Iran, in 1953, director Taghi Amirani and editor Walter Murch find an extraordinary and never before seen archive. Documents and 16 mm footage recount this story in unprecedented detail, with explosive revelations about the secrets hidden for 66 years. From a historical documentary about four days in August 1953, the film becomes a living investigation that exposes the roots of Iran's volatile relationships with the United Kingdom and the USA.

### **Influence**

Direction: Richard Poplak and Diana Neille. South Africa/Canada, 105'

Languages: English and Spanish – Rating: free for all publics.

**Synopsis:** An analysis of the recent expansion of the universe of disinformation through an exclusive investigation about the rise and fall of one of the biggest public relations and e-reputation firms, British multinational Bell Pottinger.

### **Bitter Bread**

Direction: Abbas Fahdel. Lebanon, 87'

Language: Arab – Rating: 10.

**Synopsis:** Chronicles of the routine of a Syrian refugee camp in Lebanon.

### **The Naked King (Der Nackte König – 18 Fragmente Über Revolution)**

Direction: Andreas Hoessli. Germany/Poland/Switzerland, 108'

Languages: Polish, Persian, English, German – Rating: free for all publics.

**Synopsis:** 1979, revolution in Iran. 1980, revolution in Poland. The fall of the Shah, the king of kings in Iran. General strikes and the Solidarnosc movement in Poland. What went through the minds of those boys and girls in those moments? And what happened to them when the revolutions passed or, in the Iranian case, after a religious, authoritarian elite came to power?

### **The Forbidden Reel**

Direction: Ariel Nasr. Canada, 119'

Language: English – Rating: 10.

**Synopsis:** Somehow motivated to create amidst war and chaos, Afghan filmmakers gave rise to an extraordinary style of national cinema. Motivated by destruction, Taliban extremists set upon burning this legacy. Admired for the beauty and fragile power of his films, Afghan-Canadian director Ariel Nasr builds a thrilling and original vision of modern Afghanistan.

### **Radio Silence**

Direction: Juliana Fanjul. Switzerland/Mexico, 80'

Language: Spanish – Rating: 16.

**Synopsis:** March, 2015. Due to political pressure and false pretenses, the main voice of Mexican independent journalism, Carmen Aristegui, ends up being fired, together with her team, from radio MVS. On the following day, over 200 thousand people organize an act and sign a petition in favor of her return and asking for the end of censorship. Notwithstanding the huge mobilization, the station does not budge.

## **FILMS IN COMPETITION**

### **BRAZILIAN SHORT SUBJECTS**

**Nine Brazilian short subjects in competition will be exhibited online to the public of the 25th edition of It's All True in daily sessions at 6 p.m. at [www.etudoverdade.com.br](http://www.etudoverdade.com.br).**

### **Rain (ChoVer)**

Direction: Guga Millet. Brazil, 9'

Language: Portuguese – Rating: 14.

**Synopsis:** The region of Cariri, in the Paraíba state hinterland, experienced a 7-year drought. In 2018, the dry spell ended, with a sequence of constant rainfall surging on the horizon. With a testimony of local dweller Zé Vaqueiro, the film talks about this place and this rain which, when it falls, makes people go out to see the water that precipitates from the sky and scatters around the earth.

**Washerwomen's Daughters (Filhas de Lavadeiras)**

Direction: Edileuza Penha de Souza. Brazil, 22'

Language: Portuguese – Rating: 14

**Synopsis:** Stories of black women who, thanks to the relentless toil of their mothers, were able to attend school and retrace the paths treaded by their ancestors. Their memories, joys and sorrows become present as a possibility for a new fate, transforming the hard work of the washerwomen in a spectacle of life and fulfillment.

**Lora**

Direction: Mari Moraga. Brazil, 19'

Language: Portuguese – Rating: 14.

**Synopsis:** In Brazil's biggest city, Lora is a free, wholesome woman who forwards another way of reflecting about people living on the streets.

**Metrorequiem (Metrórrequeim)**

Direction: Adalberto Oliveira. Brazil, 13'

Without dialogues – Rating: 14.

**Synopsis:** The daily life in the subway of the city of Recife transcends the days, but never the marginal bodies.

**Movement (Movimento)**

Direction: Lucas Tomaz Neves. Brazil, 23'

Language: Portuguese – Rating: 14.

**Synopsis:** Accompanying the meeting with his mother with her family after a 33-year separation, Lucas experiences situations that are transformed into ancestral memories. A film about time, its dances and circumstances.

**Gold for Brazil's Sake (Ouro para o Bem do Brasil)**

Direction: Gregory Baltz. Brazil, 18'

Language: Portuguese – Rating: 14

**Synopsis:** In 1964, days after the military coup, entrepreneur Assis Chateaubriand created the campaign “Gold for the good of Brazil”, through which he invited the Brazilian population to donate assets to pay the country’s external debt. By charting an eye over the campaign and the political moment at the time, the film is an analysis about history through the memories of yesterday and today.

**Recoding Art**

Direction: Bruno Moreschi and Gabriel Pereira. Brazil, 15'

Language: Portuguese – Rating: 14.

**Synopsis:** An unprecedented platform, which centralized seven types of artificial intelligence to “read the collection of Dutch museum Van Abbemuseum was created as part of the work of digital media researcher Gabriel Pereira and artist Bruno Moreschi. In the results, the two looked for faults and unexpected readings of AIs – and found algorithms that level artistic subjectivity to capitalist logic. The basis for everything was the crucial but invisible work of the Amazon Mechanical Turkers.

**Untitled # 6 : the Runcanny (Sem Título # 6 : o Inquietanto)**

Direction: Carlos Adriano. Brazil, 15'

Without dialogues – Rating: 14.

**Synopsis:** In the company of Antonin Artaud and Robert Walser, an invitation into the abyss, familiar and unknown. The mystery of memory and of love, beyond the soul; the unexpected of agonizing oddness; what returns in the past. Poetic ties and lapses of the documentary-essay, between an experimental Japanese film (1926) and an industrial American film (2010). From the series “Notes for an AutoCineBiography (coming back)”.

**To See China (Ver a China)**

Direction: Amanda Carvalho. Brazil/ China, 30'

Language: Portuguese, Chinese – Rating: 14.

**Synopsis:** A foreign filmmaker is invited to visit China with the task of producing a documentary about tea production in the province of Fujian. A year later, having returned to Brazil, she revisits her images and what was seen in Chinese territory.

## **FILMS IN COMPETITION**

### **INTERNATIONAL SHORT SUBJECTS**

**Nine international short subjects in competition – never before shown in Brazil - will be exhibited online to the public of the 25th edition of It's All True in daily sessions at 6 p.m. at [www.etudoverdade.com.br](http://www.etudoverdade.com.br).**

#### **3 Logical Exits**

Direction: Mahdi Fleifel. Denmark/ UK/ Lebanon, 15'

Language: Arab – Rating: 14.

**Synopsis:** A sociological exploration reflecting about the ways young Palestinians have of coping with life in refugee camps.

#### **This Means More**

Direction: Nicolas Gourault. France, 22'

Language: English – Rating: 14.

**Synopsis:** A crowd simulation software serves as a tool to explore the collective memory of football fans. Images of programs are mixed with faces and testimonies of Liverpool Football Club fans who remember experiences marked by a tragic event: the Hillsborough disaster, in 1989, that changed the nature of the sport.

#### **Asho**

Direction: Jafar Najafi. Iran, 30'

Language: Persian – Rating: 14.

**Synopsis:** Asho is a small shepherd interested in cinema. The routine with his herd is challenging, but the passion for Hollywood and acting allows his dreams to mix in with real life. Asho and a girl, who were promised for marriage since they were small, as dictates the tradition in his village, try to ignore love with their childish tenacity.

#### **My Country So Beautiful (Moj Kraj Taki Piękny)**

Direction: Grzegorz Paprzycki. Poland, 30'

Language: Polish – Rating: 14.

**Synopsis:** A portrait of a Poland where two forces collide, representing completely different world views: the leftist perspective versus a homogenized Poland built by the extreme right. Between these ideologies stand people who fight in the name of their values and principles and a great divergence: Nationalism.

**Antimony Capital News (Nouvelles de la Capitale d'Antimoine)**

Direction: Guangli Liu. France, 27'

Language: Chinese - Rating: 14.

**Synopsis:** Lengshuijiang, in Southwest China, is the place where are located the biggest antimony deposits in the world, explored for over a century. In 2009, the government listed the city among the places with depleted natural resources. Depicting the production of an official local TV program, the film becomes a silent witness to abnormal scenes. The images, a defective arrangement of space-time, try to show a miserable past, capable of engendering only an equally unhappy future.

**Saudade**

Direction: Denize Galiao. Germany, 30'

Languages: German, Portuguese, English – Rating: 14.

**Synopsis:** As a result of her father's illness, AfroBrazilian director Denize Galiao explores the most profound sentiments she nourishes for the home and her roots – which she does not wish to lose after living in Germany for 20 years. The word "saudade", which cannot be accurately translated to other languages, is the frontier in the history of a family living between two cultures.

**No Crying at the Dinner Table**

Direction: Carol Nguyen. Canada, 16'

Languages: English, Vietnamese – Rating: 14.

**Synopsis:** Filmmaker Carol Nguyen interviews her own family to build a portrait of love, pain and of a trauma crossing generations.

**Her Song (Seu Canto)**

Direction: Laura Taillefer Viñas. Portugal, 23'

Language: English – Rating: 14.

**Synopsis:** The encounter of the voices of three women from different backgrounds leads to a reflection about liberty and the limits imposed when one is born a woman in a gypsy community. Through the history of a voiceless woman, the film shows the experience of grief in this group, when the life of someone who lost a beloved one comes to a standstill for at least a year.

**Long Distance (Larga Distancia)**

Direction: Juan Manuel Calisto. Peru, 12'

Language: Spanish – Rating: 14.

**Synopsis:** A Young man goes after the transgender woman who dated his late father after he abandoned his home. A journey to better understand the history of that man, the reasons for his absence and the human adventure behind prejudice.

**SPECIAL SESSIONS**

**I Walk**

Direction: Jørgen Leth. Denmark, 2019

Language: Danish – Rating: 16.

**Synopsis:** An autobiographical essay about the artistic vitality and physical fragility through the aging of Danish filmmaker and poet Jørgen Leth, one of the most original European directors in activity since the 1960s.

**Garoto (Garoto – Vivo Sonhando)**

Direction: Rafael Veríssimo. Brazil, 2020

Language: Portuguese – Rating: free for all publics.

**Synopsis:** Aníbal Augusto Sardinha, better known as Garoto (1915-1955) is one of the hidden pillars of Brazilian music. Rare archives and testimonies reveal his musical influence.

## **THE STATE OF THINGS**

**Informative showcase of Brazilian and international documentaries.**

### **Filmfarsi**

Direction: Ehsan Khoshbakht. Iran/UK, 83'

Languages: Persian, English. Rating: 14.

**Synopsis:** A personal journey through the history of popular, pre-revolutionary Iranian cinema, the documentary unveils a rarely seen Iran. Almost 100 films, some prospected among the director's collection of VHS tapes, are compiled to construct a portrait of a society in rapid transformation. Filmfarsi reveals a cinema of excitement, action and great emotions, a challenging mirror for a country that struggled to conciliate religious traditions and the turbulent modernity of Western influences.

### **Gyuri**

Direction: Mariana Lacerda. Brazil, 2019, 87'.

Languages: Portuguese, Hungarian and Yanomami. Rating: Free for all publics.

**Synopsis:** An improbable geopolitical line between the small Hungarian village of Nagyvárad and the Yanomani indigenous land, in the Brazilian Amazon. A Jew who survived World War II, Claudia Andujar came to Brazil as an exile and dedicated her life to the defense of the Yanomani people. Her valuable collection, her untiring activism, her past of war and the vulnerability of the current indigenous people are revisited through dialogues between Andujar and shaman Davi Kopenawa and activist Carlo Zacquini, with the interlocution of Hungarian philosopher Peter Pál Pelbart.

### **The Second Encounter (O Segundo Encontro)**

Direction: Veronique Ballot. Brazil/ France, 2019, 70'.

Languages: Portuguese/ Jê. Rating: Free for all publics.

**Synopsis:** After 64 years, the director retraces the steps of her father, photojournalist Henri Ballot, who was part of the expedition of the Villas-Boas brothers during which took place the first contact between white men and the Metuktire Indians, in the north of the state of Mato Grosso. What became of the Indians six decades after their land was invaded? What traces of the father would the daughter find in such a distant territory? In the film, the Indians talk, confront past and present and relive the memory of the Kayapós through Ballot's pictures.

## **LATIN AMERICAN FOCUS**

Besides the four Latin American productions present in the competition of international feature and medium-length films and of Silvio Tendler's "Santiago of Americas", the selection still presents two other titles – from Cuba and Colombia

### **Brouwer, the Origin of the Shadow (Brouwer, el Origen de la Sombra)**

Direction: Katherine Gavilan and Lisandra Lopez Fabe. Cuba, 68'

Language: Spanish. Rating: 14.

**Synopsis:** Leo Brouwer, extraordinary, world famous composer, opens the doors of his space of creation and allows the spectator to explore his quotidian and his work. With a sharp and questioning look, he reflects about life and contemporaneity and shares anxieties that accompanied and inspired him throughout eight decades.

### **Suspension (Suspensión)**

Direction: Simón Uribe. Colombia, 73'

Language: Spanish. Rating: 14.

**Synopsis:** In the jungles of south Colombia there is a great abandoned concrete bridge that crashes against a mountain, putting an end to a road that leads nowhere. The symbol of the obsession of generations of engineers in trying to dominate the imposing mountains of the Amazon territory. After almost a century, the promises of a modern road fade away and the bridge is converted into a background for absurd situations, a theater of illusions where workers and tourists flow – until an unsuspected disaster occurs.

## IT'S ALL TRUE, 25

Special exhibitions celebrating 25 years of the festival in the [Itaú Cultural](#) platform.

### **Santiago of Americas or The Eye of the Third World (Santiago das Américas ou o Olho do Terceiro Mundo)**

Direction: Silvio Tendler. Brazil, 102'

Languages: Portuguese, German. Rating: free for all publics.

**Synopsis:** In a small island convulsed by the 1959 revolution, Santiago Álvarez used the Seventh Art as a political weapon and created an aesthetic that became a reference in the documentary field. Santiago, who called himself a permanent traveler through history, registered the most significant facts of his time, from the Cuban Revolution to the disintegration of the Soviet Block. He took to spectators from all continents a counterpoint to the history narrated by the United States Information Service, USIS. Through his works, we dive into the Cuban political and cultural scene, the tensions of Latin America, the Vietnam War, the countless conflicts for African independence, always with a peripheral look that is characteristic of his cinema, currently converted into a memory of a world in transformation. In the year of the centenary of Santiago's birth, Silvio Tendler releases the cinebiography of the Cuban director, a project that started being filmed in 1988 and counts with never before seen interviews with Santiago.

### **Volkswagen: Workers in Germany and in Brazil (Volkswagen: Operários na Alemanha e no Brasil)**

Direction: Jorge Bodanzky and Wolf Gauer. Brazil/ Germany, 1974, 28'

Languages: Portuguese, German. Rating: free for all publics.

**Synopsis:** A parallel of life and work of two Volkswagen workers, one in Brazil, the other in Germany, who exercise the same functions in the VW Beetle assembly line.

## **17TH INTERNATIONAL DOCUMENTARY CONFERENCE**

It's All True and Itaú Cultural jointly hold, on the 23 and 24 of September, the 17th International Documentary Conference. All activities of the Conference will happen at [Plataforma Itaú Cultural](#), including the exhibition of the films that accompany the activities.

**9/23 – Wednesday – 11 a.m.**

### **Opening Conference (recorded)**

Eduardo Saron, Itaú Cultural Director  
Amir Labaki, It's All True Director-Founder

**9/23 - Wednesday- 11:05 a.m.**

### **Master Class with Mark Cousins, conducted by Amir Labaki**

Duration: 90' - Recorded. Spoken in English and subtitled in Portuguese

Mark Cousins talks with Amir Labaki about his extensive and innovative documentary work, with highlights to “The Story of Film: An Odyssey” (2011), “The Eyes of Orson Welles” (2018) and “Women Make Films: A New Road Movie Through Cinema” (2019), exhibited for the first time in Brazil in the festival’s first stage, in last March and April.

### **Participants:**

**Mark Cousins:** Born in Northern Ireland, the director and screenwriter is known for his series of interviews with great filmmakers, *Scene by Scene* (1997-2001), which he directed for British television, and for his 15-hour documentary miniseries *The Story of Film: An Odyssey* (2011). He also directed *The Eyes of Orson Welles* (2018) and the series exhibited in the festival *Women Make Film: A New Road Movie Through Cinema* (2019) and *40 Days to Learn Film* (2020).

**Amir Labaki:** Born in São Paulo (1963), with a degree in Cinema from ECA-USP (1984), he is the founder and director of “It’s All True – International Documentary Festival”, the major and longest-lasting event exclusively dedicated to documentary cinema in Latin America.

**09/23, Wednesday – 2 p.m.**

**Ballot, Andujar and Brazilian Documentary Photography**

Duration: 75' - live spoken in Portuguese

Having Rubens Fenandes Junior as mediator, filmmakers Mariana Lacerda and Veronique Ballot discuss the work and trajectory of photographers Claudia Andujar and Henri Ballot and the tradition of Brazilian documentary photography.

**Participants:**

**Mariana Lacerda:** Mariana Lacerda is a filmmaker and *Gyuri* is her first feature film. A Journalism graduate, she holds a Masters in History of Science from PUC-SP. She wrote and directed the short films *Menino-aranha* (2008/2009), *A Vida Noturna das Igrejas de Olinda* (2012), *Pausas Silenciosas* (2013), *Baleia Magic Park* (2015) and *Deserto* (2016, for Aparelhamento, a Funarte/SP Occupation), winners of some interesting prizes and exhibited in festivals in Brazil, France, Mexico, Lithuania and Portugal.

**Veronique Ballot:** Sociologist who studied in São Paulo, professor of Biotechnology, Health and the Environment at the French National Education in Paris and Martinique. Organizer of Brazilian film festivals in Martinique. Creator of the Henri Ballot Association in Paris. She is the director of the film *The Second Encounter*, exhibited in the festival.

**Mediator - Rubens Fernandes Junior:** Researcher and independent photography curator. Professor and Director in the Communications department of Faap. Winner of many photography prizes and curator of countless exhibits, he has also published many books, among which *Papéis Efêmeros da Fotografia* (Ed. Tempo d'Imagem, 2015), *Labirinto e Identidades - Panorama da Fotografia Brasileira [1946-1998]*, (Ed. Cosac Naify, 2003).

**09/24, Thursday – 11 a.m.**

**Master Class with Carlos Adriano: Archive Reappropriation - Method and Poetry**

Duration: 60' – live spoken in Portuguese

Intermedia and intertextual introduction to reappropriation. Its form of critical and artistic investigation. The case of the archive in three unfinished Brazilian documentaries and at the origin of Brazilian cinema.

**Participant:**

**Carlos Adriano:** PhD in Cinema (USP). Post-Doctorate in Arts (PUC-SP) and Audiovisual (USP). As a filmmaker, he is one of the themes of *"The Sublimity of Document: Avant-Doc 2"* (Scott MacDonald; Oxford University Press, 2019).

**09/24, Thursday – 2 p.m.**

**Master Class with Andrés Di Tella: Diaries, Notes, Notebooks**

Duration: 60' to 90' – recorded and subtitled with translation from the Spanish to Portuguese

The notebook, the diary, the letter, the sketch, working papers. Provisional, inconclusive and circumstantial forms that converge in one of the most vital currents of contemporary cinema and art. The notebook can be a working method, but it is also an artistic form *per se*. A potential cinematic language.

**Participant:**

**Andrés Di Tella:** Filmmaker, writer and curator. He directed *A televisão e eu*, *Fotografias*, *Hachazos (Golpes de machado)*, *327 cadernos* and *Ficção privada*, among others. He also published two nonfiction books: *Hachazos* and *Cuaderno*. His work includes installations, performances and videoart pieces. As a curator, he was the founder of BAFICI and of the Princeton Documentary Festival. He was granted a Guggenheim Fellowship. It's All True held a retrospective of his work in 2012.

**FILMS**

Exhibitions in [Plataforma Itaú Cultural](#)

From 09/23 beginning at 1 p.m.

Until 10/05 at 9 a.m., except Santos Dumont: Pré-Cineasta? (Exhibition from 09/24 – 1 p.m. to 09/25 – 9 a.m.)

***40 Days to Learn Film***

Direction: Mark Cousins. UK, 2020, 136'.

Language: English. Rating: 12 (Fear/ Violence).

**Synopsis:**

Join filmmaker and writer Mark Cousins on a 40-day journey, exploring how we reflect about our passion for cinema and aspects related to the act of making films, including style, ideas, emotions, practical aspects and other fun things. We will explore the universal language of cinema, watching works that cross artistic and cultural frontiers.

***The Television and Me (La Televisión y Yo)***

Direction: Andrés Di Tella. Argentina, 2002, 75'.

Language: Spanish. Rating: Free for all publics .

**Synopsis:**

A cinematic essay that ranges from the first personal recollection of the director to the oldest memories of TV in Argentina. Two stories and two interspersed dreams: the story of Jaime Yankelevich, Jewish immigrant who became the king of radio and introduced TV in Argentina and the story of the director's grandfather, Torcuato di Tella, another immigrant, who built an industrial empire.

***Gyuri***

Direction: Mariana Lacerda. Brazil, 2019, 87'.

Languages: Portuguese, Hungarian and Yanomami. Rating: free for all publics.

**Synopsis:** See above in The State of Things.

***The Second Encounter***

Direction: Veronique Ballot. Brazil/ France, 2019, 70'.

Languages: Portuguese and Jê. Rating: free for all publics.

**Synopsis:** See above in The State of Things.

***Santos Dumont's Mutoscope: Early Cinema and Found Footage Film (Santos Dumont: Pré-Cineasta?)***

Direction: Carlos Adriano and Bernardo Vorobow. Brazil, 2010, 63'.

Language: Portuguese. Rating: free for all publics.

**Synopsis**

This documentary takes as its starting point the discovery and restoration of a rare and unprecedented reel of photos reproduced in a mutoscope film, produced in 1901, in London, about Santos Dumont (1873-1932). The work broaches historical and artistic aspects from the early days of cinema (pre-cinema, attraction cinema) and the cinema of archive reappropriation (found footage, recycled film) through interviews, documents, visual metaphors and the articulation of a poetic essay.

## **CPF Seminars - SESC**

The activities of the 25th edition of It's All True, in a partnership with SESC's Formation Research Center seek to offer an articulated space between production of knowledge, formation and diffusion.

Registrations: <https://centrodepesquisaeformacao.sescsp.org.br/#/atividades/festival-e-tudo-verdade>

Free registrations from 2 p.m. of 09/09. Limited number of participants

9/14

### **2 to 4 p.m. – Meeting with Carlos Nader**

Documentary filmmaker and visual artist, director of “Pan-Cinema Permanente” (2008), “A Paixão de J.L.” (2015), and “Homem Comum” (2016), among others. Winner of the best feature Brazilian documentary prize of It's All True's 2008, 2014 and 2015 competitions.

### **5 to 7 p.m. Brazilian documentaries in the mirror of It's All True**

**With movie critic Sérgio Rizzo, member of It's All True's selection committee**

The last three decades corresponded to a boom in Brazilian documentaries, thanks above all to the so-called “digital revolution” and the multiplication of display windows. This vigorous production has showcased its diversity in the privileged screens of It's All True. Made by filmmakers of different generations, formations, interests and regions of the country, the set of Brazilian films exhibited by the festival contemplate a healthy variety of aesthetic options and reveal a recurring preoccupation with making a contribution to a better understanding of Brazil's past and present.

9/15

### **2 to 4 p.m. – The short subject format in It's All True.**

**With PhD in cinema Patricia Rebello, from It's All True's selection committee**

Circa 2005, the Brazilian short subject experiences a period of intense creativity, which can be thought of as a symptom (but also as a consequence) of a series of processes and stimuli to audiovisual production. Whether due to the creation of public notices promoting regional production, whether to the creative effervescence in workshops, to the academic formation in universities, to the incentive to take part in festivals, but also to the explosion of new registration formats (like cell-phone cinema) and distribution channels (streaming

networks, webdocs), the quality of short subjects has been reverberating in these twelve years of competition.

**5 to 7 p.m. – Man With the Movie Camera: the Greatest Documentary of all Time?**  
**With filmmaker and MA in cinema Luis Felipe Labaki, member of It's All True's selection committee**

Welcomed unenthusiastically (and even with a certain disdain) when released in the USSR in 1929, Dziga Vertov's *Man With the Movie Camera* became, throughout the years, an inescapable cinematic reference, being elected, in 2014, the greatest documentary of all time in the first survey specifically for non-fiction productions sponsored by British magazine *Sight & Sound*. In this lecture, we will discuss its influence over different generations of filmmakers and also the way in which works by names such as Harun Farocki, Jonas Mekas and Agnès Varda can invite us to revisit Vertov's metalinguistic experiment.

## **PARALLEL ACTIVITIES**

### **SPCINE MASTER CLASS**

9/17

**5 p.m. – Master Class – Documentary in the 25 Years of It's All True - With Amir Labaki**

[Spicine Play](#) Platform

Mediated by journalist and movie critic Neusa Barbosa

Registrations beginning **September 10 - through Webinar Zoom Spicine**

Live transmission through the It's All True Platform – [www.etudoverdade.com.br](http://www.etudoverdade.com.br)

### **IT'S ALL TRUE DEBATES**

9/26 - Saturday - RECORDED

**4 p.m.** – Conversation with filmmaker Jorge Bodanzky, director of the film *Volkswagen: Workers in Germany and in Brazil*

It's All True Platform – [www.etudoverdade.com.br](http://www.etudoverdade.com.br).

10/1 - Thursday - LIVE

**8 p.m.** – Meeting with directors of Brazilian short subjects in competition.

Mediated by journalist Ana Paula Souza

It's All True Platform – [www.etudoverdade.com.br](http://www.etudoverdade.com.br).

**10/3 - Saturday - LIVE**

**16h** - Debate with Silvio Tendler, director of the film *Santiago of Americas*

Mediated by Amir Labaki

It's All True Platform – [www.etudoverdade.com.br](http://www.etudoverdade.com.br).

## **SESC CYCLE/IT'S ALL TRUE/AWARD WINNERS**

In a date to be confirmed, the cycle will present 6 Brazilian features that won awards in the Festival's Brazilian Competition over the last decade.

## **SERVICE**

**IT'S ALL TRUE – INTERNATIONAL DOCUMENTARY FILM FESTIVAL – 25TH EDITION**

**September 23rd to October 4th**

[LINK TO FILM PHOTOS](#)

[LINK TO FILM PREVIEWS AND EXCERPTS](#)

**Opening session for guests: "The Cordillera of Dreams"**

September 23 – Belas Artes Drive-in – 9 p.m.

**Exhibition of Competition hors-concours films:** [www.etudoverdade.com.br](http://www.etudoverdade.com.br) /  
[www.itsalltrue.com.br](http://www.itsalltrue.com.br)

**Debates with directors – Brazilian feature films in competition** – From 9/24 to 10/4, at 5 p.m.  
[www.etudoverdade.com.br](http://www.etudoverdade.com.br) / [www.itsalltrue.com.br](http://www.itsalltrue.com.br)

**Special sessions/ The State of Things/ Latin American Focus** – [www.etudoverdade.com.br](http://www.etudoverdade.com.br) /  
[www.itsalltrue.com.br](http://www.itsalltrue.com.br)

**It's All True 25** – [www.itaucultural.com.br](http://www.itaucultural.com.br)

**17th International Documentary Conference** – [www.itaucultural.com.br](http://www.itaucultural.com.br)

**CPF Seminars** – <https://centrodepesquisaeformacao.sescsp.org.br/>

**SESC Cycle** – <https://sesc.digital/colecao/42876/cinema-emcasacomsecc>

**Master Class Spcine** – Amir Labaki – <https://www.spcineplay.com.br/>

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

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