

É Tudo Verdade
It's All True
31º FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS
31st INTERNATIONAL DOCUMENTARY FILM FESTIVAL
2026
BRASIL | BRAZIL

23rd International Documentary Conference explores cinemas that cross borders

*The event is co-presented by **It's All True** and the Cinemateca Brasileira.*

As part of the 31st edition of **It's All True**, the 23rd International Documentary Conference turns its attention to filmmakers who cross borders, whether between countries or between cinematic genres. The event brings filmmakers and researchers together for a day of talks and encounters on April 11th at the Cinemateca Brasileira.

Co-presented by the festival and the Cinemateca Brasileira, the Conference is free to attend, and tickets are handed out one hour before the event. To receive a certificate of participation, attendees must be present for at least 75% of the activities.

In the opening panel, writer, professor, and filmmaker Carlos Augusto Machado Calil discusses the “nomadic body of work” of Alberto Cavalcanti (1897–1982), who worked as a director, producer, editor, sound designer, screenwriter, and production designer. He moved across continents and production models over the course of his decades-long career.

The second session focuses on filmmaker Eryk Rocha’s work across fiction and nonfiction. He won the Brazilian Competition for Feature and Medium-Length Films at the 7th **It's All True** with his feature debut, *Rocha que Voa* (2002). In a masterclass moderated by professor and researcher Andréa C. Scansani of the Federal University of Santa Catarina (UFSC), Rocha discusses his aesthetic approach and career.

The next panel brings together two ongoing investigations into women in cinema. Clara Bastos Marcondes, a filmmaker and editor, looks at women’s longstanding presence in film editing and the recombination of preexisting materials, examining how images are diverted, reframed, or recovered within feminist counter-cinema. Kirill Goriachok, a PhD candidate in Film and Screen Studies at the University of Cambridge, discusses the contribution of filmmakers such as Lidiia Stepanova, Arsha Ovanesoava, and Olga Podgoretskaia to Soviet cinema in the 1930s.

To close, the Conference welcomes filmmaker Vivian Ostrovsky, the subject of this year's **It's All True** retrospective. The director of more than thirty films, she works across multiple formats and moves between the essay film, diary film, and found footage in a conversation with researcher and filmmaker Fernanda Pessoa.

The 31st edition of **It's All True – International Documentary Film Festival** is sponsored by Itaú, in partnership with Sesc-SP, with cultural support from Spcine, Galo da Manhã, Fundação Itaú, and Itaú Cultural. The festival is produced by the Federal Government, through the Ministry of Culture, via the Rouanet Law, and by the Government of the State of São Paulo, through the Secretariat of Culture, Economy and Creative Industries.

Program

9:30am

Cavalcanti: Nomadic Oeuvre | Carlos Augusto Machado Calil

Alberto Cavalcanti left behind a vast body of work as a director, producer, editor, sound designer, screenwriter and production designer, a true polymath. He excelled in all of these roles and was also a film theorist, widely known for his lectures and conferences. He worked around the world, especially in France, England, Brazil, Italy, Spain and Portugal, as well as in Austria and Israel, across cinema, television and theatre. He spread his talent across nonfiction and fiction alike. He coined the term “neorealism” to describe what later would become established as the “documentary” genre. The Italians remain grateful for the unintended contribution.

The recognition he hoped for did not come, or was insufficient in his view. To correct this omission, he produced the anthology *Um Homem e o Cinema* (1976), in which he offers a first-person panorama of his many achievements.

In this lecture, Cavalcanti's trajectory is examined by Carlos Augusto Calil, chair of the board of Sociedade Amigos da Cinemateca and a former director of Cinemateca Brasileira, which is preparing a series of events and releases this year related to the filmmaker's work.

CARLOS AUGUSTO MACHADO CALIL

Calil is a professor at ECA-USP. A filmmaker and essayist, he has edited more than thirty books on cinema, photography, theatre, history and literature. He has served as director of Embrafilme and Centro Cultural São Paulo, and as Secretary of Culture of the city of São Paulo.

11am

Masterclass Eryk Rocha, with Andréa C. Scansani

Winner of the Brazilian Competition for Features and Medium Length Films at the 7th edition of **It's All True** with his debut feature *Rocha que Voa* (2002), and of the L'Oeil d'Or for Best Documentary at the Cannes Film Festival for *Cinema Novo* (2016), Eryk Rocha has moved

between nonfiction and fiction throughout a long, award-winning career. In this masterclass, moderated by professor and researcher Andréa C. Scansani, the filmmaker discusses his aesthetic approach and career.

ERYK ROCHA

Born in Brazil in 1978, Rocha trained in Los Baños, Cuba. His first film, *Rocha que Voa*, was selected for Venice, Rotterdam and Locarno. Across an extensive filmography, he has received numerous awards and screened at major festivals worldwide, including Sundance, Visions du Réel, BFI, Telluride and BAFICI. Highlights include *Campo de Jogo*, *Breve Miragem do Sol* and *Edna* (screened at It's All True 2021). *Cinema Novo* won the L'Oeil d'Or for Best Documentary in Cannes. *A Queda do Céu*, co-directed with Gabriela Carneiro da Cunha, had its world premiere at Cannes in the Directors' Fortnight.

ANDRÉA C. SCANSANI

Scansani is a professor of Cinema at the Federal University of Santa Catarina (UFSC), with research focused on Latin American and Caribbean cinemas.

2pm

Women Without Cameras / Women With the Camera | Clara Bastos Marcondes and Kirill Goriachok

This panel brings together two ongoing investigations. In “Women Without Cameras: Feminist Practices of Image Reuse,” Clara Bastos Marcondes examines the long-standing presence of women in film editing and the recombination of pre-existing materials, asking how images are diverted, re-signified, and recovered within a feminist counter-cinema. In “Beyond Esfir Shub and Elizaveta Svilova: Hidden Women Who Made Soviet Documentary in the 1930s,” Kirill Goriachok highlights the essential contribution of filmmakers such as Lidiia Stepanova, Arsha Ovanesoova and Olga Podgoretskaia to the shaping of Soviet documentary in the period, exploring how production hierarchies and gendered divisions of labour structured both creative agency and recognition.

CLARA BASTOS MARCONDES

PhD candidate in Audiovisual Media and Processes at the University of São Paulo, and visiting researcher at Université Sorbonne Nouvelle. Her research focuses on experimental cinema, archives, feminist theory, and gender studies. She also works as a film editor and filmmaker.

KIRILL GORIACHOK

PhD Candidate in Film and Screen Studies at the University of Cambridge and holder of a Candidate of Science degree (the Russian equivalent of a PhD). He is the author of several books on Dziga Vertov published in Russia, including *Miru – Glaza. Dziga Vertov. Stikhi* (the first collection of Vertov's poetry), *Kinoki. Shkola Dzigi Vertova*, and *Zhizn vrasplokh: Istoriya sozdaniya “Cheloveka s kinoapparatom”*.

3:30pm

Conversation with Vivian Ostrovsky | Vivian Ostrovsky and Fernanda Pessoa

Made across multiple formats and crossing borders between the essay film, diary film and found footage, Vivian Ostrovsky's more than thirty films are as multifaceted as her own life trajectory. Honored in this 31st edition of It's All True with a retrospective of her work, Ostrovsky meets here with Fernanda Pessoa, a researcher and filmmaker whose doctoral thesis is devoted to her: "Experimental Cinema, Archives and Feminist Curatorial Practices: The Transnational Trajectory of Vivian Ostrovsky".

VIVIAN OSTROVSKY

Born in New York, raised in Rio, with university years in Paris. She studied psychology and film, and organized women's film festivals in mid-1970s Paris before moving into distribution (Femmes/Media, then Ciné-Femmes International). In 1980, she opted for the other side of the lens. Often labeled experimental (animation, diary, found footage), she has spent more than forty years roaming the world, weaving together daily life, family lore and film history with curiosity, generosity and a wink of irony.

FERNANDA PESSOA

Fernanda Pessoa is a filmmaker and researcher working with documentary and experimental cinema. She holds a PhD from ECA-USP, with research on Vivian Ostrovsky, and an MA from Université Sorbonne Nouvelle. She directed the feature films *Histórias que Nosso Cinema (Não) Contava* (2017, Guarani Award for Best Documentary), *Zona Árida* (2019, Special Mention at DokLeipzig) and *Vai e Vem* (2022, Sheffield DocFest), as well as short films screened at festivals such as IDFA, DOC NYC, It's All True and Oberhausen. She took part in Berlinale Talents and is a member of Rede Paradiso de Talentos.

SERVICE

23rd International Documentary Conference

April 11, 9:30am to 5pm

CINEMATECA BRASILEIRA

Largo Senador Raul Cardoso, 207, Vila Clementino, tel. +55 (11) 5906-8100.

The program features accessibility resources in Brazilian Sign Language (Libras).

Press Information

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