TENTH ANNIVERSARY
OF THE MASTER’ PROGRAM
IN CREATIVE DOCUMENTARY

NOVEMBER 07 - JANUARY 08
DVD 10d10 / ZERO IN CONDUCT / MEMOIRES OF THE FUTURE
RETROSPECTIVES, MEETINGS AND LECTURES
WITH THE FILMMAKERS SERGEI LOZNITSA, LECH KOWALSKI, LOURDES PORTILLO, ANDRÉS DI TELLA

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ORGANIZATION

Master en Teoría y Práctica del Documental Creativo

WITH THE SUPPORT OF

Retrospectives, meetings, and lectures

FilmoTeca de Catalunya

DVD 10d10

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INTRODUCTION

The Master’s Program in Theory and Practice of Creative Documentary of the Universitat Autònoma of Barcelona celebrates its tenth anniversary. For this reason, this pioneering center in the teaching of the documentary in our country has edited a DVD titled “10d10”, that collects a selection of movies created within the Master’s program, and opens up to the city organizing a series of events which will develop during the 2007–2008 course. With these events, the Master’s Program in Theory and Practice of Creative Documentary makes a call to the industry, to academics, to the general public, and to critics to participate in the commemorative events, which will also serve for reflecting on the present and future of non–fiction.

- Memoire of the future. Days 21st to 27th of January 2008

From the 21st to the 27th of January, the Filmoteca de Catalunya will present a series of retrospectives from four directors which are barely known in our country, but whose works have been widely celebrated at international festivals. A group of prestigious directors which have participated in the profound renovation of non–fiction for the last decade: the Belarusan Sergei Loznitsa, the English from Polish descent Lech Kowalski, the Chicana Lourdes Portillo, and the Argentinian Andrés Di Tella. These directors will offer lectures at the Societat General d’Autors i Editors (General Society of Authors and Editors) to the students of the tenth edition of the Master in Creative Documentary, as well as to the general public. There will also be a series of round tables for analyzing the works of the invited directors, with the collaboration of the Associació Catalana de Crítics i Escriptors Cinematogràfics (Catalan Association of Film Critics and Writers) and Casa Amèrica Catalunya (America’s House Catalunya).

Previous acts:
- Edition of the DVD 10d10. Presentation: November 19th of 2007. SGAE Catalunya (General Society of Authors and Editors - Catalunya). Ten films that evidence ten years dedicated to the teaching of the documentary in our country. A double DVD edited by the Master in Creative Documentary of the Universitat Autònoma of Barcelona and Editrama (Trasbals S.A), which serve to display the array of different styles and perceptions that are hallmark to this project. This selection shows the vigour of the contemporary documentary, and presents a new generation of independent filmmakers. These works are co–produced by several television channels and audiovisual companies (Televisió de Catalunya, Localia Catalunya, Barcelona TV, Canal Historia, and Factoría de Canales). They manage to unify two aspects: high quality standards and subjects of interest, for a public that seeks new audiovisual propositions as well as spaces for reflection both within and outside the television scope. For the edition of the DVD 10d10, the Master of Creative Documentary benefited from the support of Catalan Films&TV, the Institut Ramón Llull, and the Societat General d’Autors i Editors.

- Zero en conducta (Zero In Conduct). Days 20th to 23rd of November 2007. SGAE Catalunya (General Society of Authors and Editors - Catalunya). The Master in Creative Documentary has served as a platform from which new filmmakers have emerged, and that are carrying on with making non–fiction cinema developed by their predecessors. This selection, composed of nine titles directed by students after attending the Master, is a manifestation of the variety offered by contemporary documentary films, and proves the synergy of these works with fiction, as well as experimental and vanguard cinema. A documentary directed by one of the professors of the Master is also included: Salve Melilla by Óscar Pérez, which is the first project with which the Master of Creative Documentary is involved with outside of its academic courses. Overall, Zero en conducta offers a renovated glimpse to non–fiction, which is based in the rich and plural ground offered by the program.
MEMOIRE OF THE FUTURE

Retrospectives, lectures, and meetings
with Sergei Loznitsa, Lech Kowalski, Andrés Di Tella, and Lourdes Portillo
Days 21st to 27th of January 2008
PRESENTATION

In collaboration with the Filmoteca de Catalunya, the Master in Creative Documentary have programmed four retrospectives of prestigious international documentalists, which works had remained unreleased in our country: the Belarusian Sergei Loznitsa, Polish descendant director based in France Lech Kowalski, the Argentinian Andrés Di Tella, and the Chicana Lourdes Portillo.

A total of thirteen sessions which take the pulse of the most interesting currents of contemporary documentary, and also show the profound renovation that the genre has experienced during the last decade by aspects such as subjective perspectives, filmic essay, feminism, or the reformulation of the observation style. As well as offering, for the first time in our country, an integral retrospective of the works of Sergei Loznitsa, who along with directors Kossakovsky and Dvortsevoy is one of the most prominent Russian film documentalists of our times, Memoria del futuro will host Europe’s premiere of the latest film of Andrés Di Tella (Fotografías), as well as the premiere in Spain of Lech Kowalski's Winners and losers, filmmaker to whom Docslisboa has recently dedicated a retrospective.

Thanks to the support of the Societat General d’Autors i Editors (General Society of Authors and Editors), these directors will offer lectures to the alumni of the tenth edition of the Master in Creative Documentary of the UAB, as well as to the general public. Also, their works will be analyzed in a series of thematic meetings organized in collaboration with the Associació Catalana de Crítics i Escriptors Cinematogràfics (Catalan Association of Film Critics and Writers) y Casa Amèrica Catalunya (America’s House Catalunya).

All the activities will take place from the 21st to the 27th of January 2008.

SERGEI LOZNITSA

Along with Victor Kossakovsky, Alexander Sokurov or Sergei Dvortsevoï, Sergei Loznitsa is one of the most prestigious contemporary Russian filmmakers. His works have been object of countless recognitions and retrospectives in many festivals devoted to non–fiction, such as Sheffield, or États Généraux du Film Documentaire; also in other general festivals of renown prestige such as the Festival Internacional de Cine de Mar del Plata in Argentina. It is the first time that a complete retrospective from this director is organized in our country.

Intersecting different media (photography, painting, music), Loznitsa’s documentaries depict a humanity that fights against the passing of time, and that is subjected to economic, social, and political change of great impact. Based in a well developed research of the element of sound, the common traits that can be traced in his works are: the interest for everyday tasks of ordinary people (blue–collar workers and peasants), a reflection on the notion of community (fortuitous in the case of random meetings in singular spaces, or forced in the case of the less wealthy), or the attention given to gestures and poses of the body and its rhythms (abandonment, wait, activity).

Sergei Loznitsa was born in Kiev in 1964. After pursuing studies in mathematics and cybernetics, he attended Moscow’s Cinematographic Institute (VGIK), where Liuba Fejginova, Andrei Tarkovsky’s editor, lectured courses on film edition. These studies initiate him into
Russian and European film of the time, from Antonioni to Fellini, as well as Visconti. He also gains a solid culture of plastic arts and occidental literature. Currently, he lives and works in Lubeck (Germany).

**PROJECTIONS**

**Segodnya my postroim dom / Today, We Make a House**  
*Co-directed with Marat Magambetov*  
28’, 35 mm, Russia, black and white, 1996  
A day of observation of a group of construction workers in Moscow. Different amusing and funny circumstances break the monotony of the worker’s task.

**Isn, Osen / Life, Autumn**  
*Co-directed with Marat Magambetov*  
35’, 35 mm, Germany/Russia, black and white, 1998  
Everyday life in an unknown rural point of Russia… Chronicle of a bucolic land, where men and animals share the same territory.

**Polustanok / The Train Stop**  
25’, 35 mm, Russia, black and white, no dialogue, 2000  
At night. A train station in the countryside. In the waiting room, a community formed by random people that sleep and wait the arrival of the train at dawn. Faces and bodies filmed during sleep.

**Poseleine / The Settlement**  
77’, 35 mm, Russia, black and white, 2001  
The inhabitants of the colony live in a big house separated from the town. Thanks to their hard work, they manage to integrate into the life of the peasants.

**Portret / Portrait**  
28’, 35 mm, Russia, black and white, no dialogues, 2002  
A Russian town. The townspeople pose with a dog, in their gardens, in front of their homes… In the most complete immobility. Portrait of the simplest gestures of a rural community, during different seasons of the year.

**Peyzazh / Landscape**  
60’, 35 mm, Germany/Russia, color, 2003  

**Fabrika / Factory**  
29’, 35 mm, Russia, color, no dialogues, 2004  
A day in a Russian chain factory. Men and women work the machines and manipulate the materials. The human gesture and the mechanics of the machine create an enigmatic interaction.

**Blokada / Blockade**  
52’, 35 mm, Germany/Russia, no dialogues, 2005  
Documentary composed of archive images of the destruction of Leningrad during the Second World War. The visual material is presented intact, but Loznitsa constructs a meticulous soundtrack which gives life to the events, and transforms into present this historical moment.
Artel
30’, 35 mm, Germany/Russia, black and white, 2006
An ordinary day within a fishing community in the White Sea. In a frozen landscape, men work with nets. As a background, some scattered cabins. The portrait of a timeless activity.

LECH KOWALSKI

Son of Polish immigrants who fled a Russian concentration camp during the Second World War, Kowalski was born in London in 1950, but soon moved with his family to the post–industrial city of Utica, in the state of New York. During his youth, Kowalski received a gift that would change his life: a second–hand Super 8 camera.

At 21 he moved to New York City, where he enrolled in the School of Visual Arts, and discovered his two biggest influences: Shirley Clarke and Tom Reichman, pioneers of the American direct cinema. His particular school was the New York porn industry for which, at age 25, he had already filmed a dozen works. This would be the subject of his first documentary, Sex Star, in 1977.

Shortly after, the punk movement was born and, with it, a creed that surpassed hedonism and paganism extended. Lech Kowalski would thus become a chronicler of this movement, which he became interested in when haunted by heroin and its assimilation by the mainstream. It served to inspire the title for his film Dead on Arrival (D.O.A) of 1981, where he shoots the apocalyptic tour of the Sex Pistols in the United States. In the same line of work, we find latter films such as Born to loose: The Last Rock ‘n’ Roll Movie (2001), also on Johnny Thunders, precursor of the punk movement with his group New York Dolls, or Hey is Dee Dee Home (2003) on the bass player of the Ramones Dee Dee Ramone.

In 1985, Kowalski shot his most shocking film to date, Gringo. An almost “invisible” work, where he intertwines fiction fragments with explicit scenes of John Spacely, a singular junkie. Because another of his thematic interests is to x-ray the “margins” of society, as proven in Rock Soup, where Kowalski filmed the kitchens of shelter homes for homeless people in the Lower East Side of New York, or Diary of a Married Man, portrait of a sadomasochist, which allows the director to speak about the sense of emptiness, solitude, and repression in the United States.

Later on, he starts his obscure trilogy titled The Wild, Wild East, composed by The Boot Factory (“imagine that the Sex Pistols made boots instead of music”, said Kowalski), On Hitler’s Highway (a road movie that takes place on a freeway created by the Third Reich for invading Eastern Europe), and East of Paradise, a film about his own mother, which lived in a Russian concentration camp during the Second World War. This film won the Horizons Prize at the Venice International Film Festival 2005.

This retrospective is centered in his most recent works, and will allow the opportunity to see for the first time in Spain the latest documentary shot by Kowalski, Winners and Losers, which closed the last edition of the Locarno Film Festival, and his stunning short Diary of a married man.
PROJECTIONS

The Boot Factory
France, 2000, 88'
In Krakow, a small group of punkies makes leather boots for a living. How do these self-destructive craftmakers live and work?

On Hitler's Highway
France, 2002, color, 81'
Kowalski travels the oldest highway of Poland, constructed by Hitler to enable the conquest of the East. This film looks into both the past and the present. The present is an array of people that try to earn themselves a living: an old man who sells mushrooms, youngsters that wash cars, Bulgarian prostitutes... The past is Auschwitz's mark, which the director shows us by means of a long deviation.

Camera Gun
United States, 2003, video, color, 29'
Enigmatic portrayal of Aukai Collins, a young man who’s conversion to Islam during his stay in prison led him to train with the Taliban to fight the Holy War, also to fight in Chechnya, and last of all, to his bitter return to 'home'. A shocking glimpse at the seeds of rebellion, violence, and alienation in the United States.

East of Paradise
France, 2004, color, 105'
Maria Werla was taken to a Siberian forced labor camp during the Second World War. She was not alone, there were thousands of Poles. I remember, although I hadn’t been born yet. My mother asked me why I wanted to make a film about her, but I had no answer. All I could say is that I needed to get to some place, shake out my anger, kick and cry that my mother and I were alive.

Diary of a Married Man
France, 2004, video, color, 22'
Sex and solitude in the life of a married man. A car washer attends a sadomasochist session. The film exposes the taboos that mark each of us. Under the deliberate intention of stirring the conventional standards of conduct a new reality arises: that of a North America where the individual is oppressed by solitude, haste, and work.

Winners and Losers
2007, video, color, 80'
Winners and Losers shows the reaction of Italian and French spectators who watch the final match on television of the World Cup of Football of 2006. The most recent film from Lech Kowalski invites us to watch the game as if we saw it reflected on a mirror.
LOURDES PORTILLO

Since 1985, Lourdes Portillo has produced more than 20 films, from documentaries to experimental videos. Among her works we find her documentary *Las Madres: The Mothers of Plaza de Mayo* (*Las Madres: The Mothers of Plaza de Mayo*), pre–selected to the Oscars of the Academia, produced and directed by Lourdes Portillo and Susana Muñoz. It is the first documentary in the form of a chronicle which records the fight for justice of the mothers of the men and women who disappeared during the Argentinian dictatorship during the 70’s and the 80’s.

Lourdes Portillo is devoted to the creation of films and videos that document and explore the World as perceived by the Latin/Chicano way of life in present America. She has always proposed different means of informing, promoting, and spreading dialogue in regards to Latin identity to the general public. She has also explored the limits of the documentary form, trait which characterizes her work.

Her films have been projected in several festivals such as Sundance, Venice, La Habana, Toronto, Bilbao, New Directors, Munich, Hong Kong, Creteil, London, Madrid, Valladolid, Mexico City, Guadalajara, Buenos Aires, Sao Paolo, to name a few, and also in schools and museums. **Her films have earned more than 30 international awards in recognition of her work.**

PROJECTIONS

*Las Madres: The Mothers of Plaza de Mayo*
*Co-directed with Susana Muñoz*
*Mexico/Argentina, 1985, 64’, Color, 16mm*

The protest movement of the Mothers of Plaza de Mayo in defense of the thirty thousand disappeared people in Argentina during the times of the kidnappings, tortures, and assassinations which took place during the seventies. This film was nominated to the Oscars as best documentary.

*El diablo nunca duerme (The Devil Never Sleeps)*
*United States/ Mexico, 1996, 82’, Color, 16 mm*

One Sunday morning, the director takes a telephone call which informs her that her beloved uncle Oscar has been shot dead in Chihuahua. His wife insists that it has been a suicide, but other family members think it may have been a murder, and several suggest suspects. Portillo returns to her homeland to discover the circumstances of her uncle’s death. A ground–breaking work in which the director explores the complex intersections between analysis and autobiography, evidence and hypothesis, irrational and logical explanations, and even melodrama and police reports.

*Corpus: A Home Movie for Selena.*
*United States, 47’, 1999*

A complex tribute to Selena, a superstar from Texas, who was killed at 23 by the president of her fan’s club when she was about to become famous. The story of this murder (which included sex, glamour, and vengeance) attracted the media’s attention, yet Portillo goes beyond sensationalism, and creates a complex feminist analysis of Selena’s story, where different media are used (home videos, video clips, photographs), along with testimonials from family and intellectuals.
Senorita Extraviada (Lost Senorita)
United States, 2001, 74’, color, video
This documentary tells the story of hundreds of young women who were kidnapped, raped, and murdered in Ciudad Juarez (Mexico). The murders were first heard of in 1993, yet women still “disappear” nowadays. The film is developed in the same way that this unresolved mystery, and the director explores the circumstances of these murders, as well as the horror, fear, and courage of the families that have lost their daughters. This was the first film that approached the Ciudad Juarez crimes and the abusive practices of the maquilas (Mexican factories on the US border) as key elements of the same exploitation situation.

Columbus on Trial
United States, 2002, 18’, color, video
Video collaboration with the comic trio Culture Clash, which are also the main characters of the film. A hypothetical trial is proposed, 500 years after the discovery of the American continent. A satire of American justice, as well as a strong criticism of “official history”.

ANDRES DI TELLA

Andres Di Tella is an unusual documentalist in Argentinian filmography. He is said to identify himself with a tradition that “insidiously” mixes documentary and drama. This director explores the expressive processes of the documentary to portray the multiple semantic levels of the realities he works with. His latest works play with autobiography, reflection, and cinematographic essay.

After working as a film journalist in the Tiempo Argentino newspaper, Di Tella develops his career as a filmmaker in the late 80s, later on is the director of the two first editions of the International Buenos Aires Independent Film Festival, and is currently a lecturer on documentary film both in Argentina and in Princeton University.

His first works portray the subject of politics in his country, such as political involvement and repression during dictatorship or the effects that military repression had on culture (Prohibido. Forbidden). From 2002, subjectivity becomes the axis of his filmography (both from the perspective –first person– as well as the subjects of interest –autobiography), as occurs in La Televisión y yo (The TV and I), and in Fotografías (Photographies), his most recent work, unreleased in Europe.

PROJECTIONS

Prohibido (Forbidden)
Argentina, 1997, 105 minutes
Since the sixties, the Di Tella family is a cultural institution in Argentina. This film delves into the effects that Argentinian dictatorship had in culture: repression, self-justification from people working in the culture industry, and counterculture practices.

La televisión y yo (The TV and I)
Argentina, 2002, 75 minutes
“I wanted to make a film on the way television affects the lives of people, but something else came out.”, declares Di Tella at the beginning of this film. An extremely adventurous film–essay that intertwines television genesis with three parallel stories: the cathodic empire of Jaime Yankelevich, the industrial empire of the Di Tella family, and the permeable, menaced, and fragile empire of Argentinian memory.
Fotografías (Photographies)
Argentina, 2007, 110 minutes

Fotografías, unpublished in Europe, is Di Tella’s particular view on identity and memory. Now the focus is on his Hindu mother named Kamala, with whom he lived in London during his childhood. Kamala has died and the reconstruction of the past starts with Torcuato, the director’s father. Images from the family album reveal associations which could menace the unity of the story, such as the incredible origin of a national literary gem, the stories of relatives who stayed in India, or a descendant of the Hindi with which the director shares the same feeling of being different.

MEETINGS

In collaboration with the Associació Catalana de Crítics i Escriptors Cinematogràfics (Catalan Association of Film Critics and Writers) and Casa Amèrica Catalunya (America’s House Catalunya), a series of meetings will take place to analyze the works of the directors which participate in the retrospectives. These debates will promote a reflection on themes such as subjectivity in the documentary, or the new paths of documentary film in the XXI century.

Meeting I – Casa Amèrica. Wednesday 23rd January, 17.00
Family Resemblance. Documenting the Nuclear Family in Contemporary Latin America
Directors Andrés Di Tella and Lourdes Portillo. Moderator: Josep Maria Català, lecturer in Audiovisual Communication of the UAB, and academic coordinator of the Master’s program in Creative Documentary of the UAB.

Meeting II – Colegio de Periodistas de Catalunya. Thursday 24th January, 19.00
The New Paths of Non–fiction I: Sergei Loznitsa
Directors Sergei Loznitsa and Pablo Baur. Moderator: José Enrique Monterde, Doctor in Art History.

Meeting III – Colegio de Periodistas de Catalunya. Friday 25th January, 19.00
The New Paths of Non–fiction II: Lech Kowalski

LECTURES

The Societat General d’Autors i Editors (General Society of Authors and Editors) and the Master’s Program in Theory and Practice of Creative Documentary of the UAB organize four lectures by the following prestigious documentalists: Andrés Di Tella, Lourdes Portillo, Lech Kowalski, and Sergei Loznitsa. These lectures will allow students to familiarize themselves with the contemporary documentary, and also to prove the renovations that the genre has undergone during the last decade, by means of the subjective perspective, filmic essay, or the reformulation of the observation style. Lectures will be held from the 22nd to the 25th of January 2008 in the building of the SGAE Catalunya, from 10.00 to 14.00 h. The price of each lecture is 50 Euros, and 30 Euros for SGAE members. The cost for all four lectures is 150 Euros, and 90 Euros for SGAE members. The number of attendees per workshop is 30, apart from the students of the tenth edition of the Master in Creative Documentary. Registration details can be found in the Master’s website: www.documentalcreativo.edu.es
ANDRÉS DI TELLA: THE DOCUMENTARY AND I
Which is the place of the documentalist in the documentary? Using different films as examples, subjectivity will be analyzed in a genre that is often associated with objectivity, the complete opposite term. Andrés Di Tella’s own experience as a filmmaker will lead the discussion on how documentaries are made and how they work.

Date: Tuesday, 22 January 2008
Schedule: 10.00 to 14.00, includes coffee break
Place: SGAE Catalunya
Price: 50 Euros. SGAE members: 30 Euros
Attendees: 30

LOURDES PORTILLO: INTIMACY AND IMPROVISATION IN DOCUMENTARY
Lourdes Portillo emphasizes the meaning of improvisation in her documentaries, as well as the passion that lies behind an idea. This lecture will explain the phases of production of her filmography: the idea and its development, filmmaking, editing, and distribution. The artistic vision of Portillo marks her works in an intimate, personal, and on occasion non–impartial manner.

Date: Wednesday, 23 January 2008
Schedule: 10.00 to 14.00, includes coffee break
Place: SGAE Catalunya
Price: 50 Euros. SGAE members: 30 Euros
Attendees: 30

LECH KOWALSKI: CREATIVE DOCUMENTARY
Lecture divided in two parts. The first part will serve to reflect on the concept of the creative documentary, and will suggest questions on creativity used as a tool to understand how we feel, who we are, and which is our place inside society. In Kowalski’s opinion, the creative documentary is a film that portrays both the director and the subject of the documentary itself. The second part of the lecture will stress the importance of editing in the creation of a documentary, using as examples Kowalski’s methods of shooting and editing.

Date: Thursday, 24 January 2008
Schedule: 10.00 to 14.00, includes coffee break
Place: SGAE Catalunya
Price: 50 Euros. SGAE members: 30 Euros
Attendees: 30

Lecture in English with simultaneous translation to Spanish

SERGEI LOZNITSA: MATTERS SURROUNDING DOCUMENTARIES
Sergei Loznitsa will offer an interactive lecture, in which students will be able to delve in the ways the director poses certain questions during his creative process, as well as how these impact in other matters such as sound in his filmography.

Date: Friday, 25 January 2008
Schedule: 10.00 to 14.00, includes coffee break
Place: SGAE Catalunya
Price: 50 Euros. SGAE members: 30 Euros
Attendees: 30

Lecture in Russian with simultaneous translation to Spanish
PROGRAM

Monday 21st January

19.30 - Retrospective Andrés Di Tella (Filmoteca de Catalunya)
  Projection of *Fotografías. (Photographies)* (premiere in Europe), presented by Andrés Di Tella.

22.00 - Retrospective Andrés Di Tella. (Filmoteca de Catalunya)
  Projection of *La TV y yo (The TV and I).*

Tuesday 22nd January

10.00 – 14.00 Lecture by Andrés Di Tella: "The Documentary and I" (SGAE Catalunya)

17.00 – Projection of *Fotografías, (Photographies)* with Andrés Di Tella.
  (Casa Amèrica Catalunya). Event related to Family Resemblance. Documenting the Nuclear Family in Contemporary Latin America, held on Wednesday 23 at 17h.

19.30 - Retrospective Lourdes Portillo (Filmoteca de Catalunya)
  Projection of *El diablo nunca duerme (The Devil Never Sleeps)*, with Lourdes Portillo.

22.00 - Retrospective Lourdes Portillo (Filmoteca de Catalunya)
  Projection of *Columbus On Trial* and *Señorita extravía*da (Lost Señorita).

Wednesday 3rd January

10.00 – 14.00 Lecture by Lourdes Portillo: "Intimacy and Improvisation in Documentary" (SGAE Catalunya).

17.00 – Workshop: Family Resemblance. Documenting the Nuclear Family in Contemporary Latin America. With the participation of Lourdes Portillo and Andrés Di Tella.
  Moderator: Josep Maria Català.

19.30 - Retrospective Lech Kowalski (Filmoteca de Catalunya)
  Projection of *East of Paradise*, presented by Lech Kowalski.

22.00 - Retrospective Lech Kowalski (Filmoteca de Catalunya)
  Projection *Diario de un hombre casado (Diary of A Married Man)* and *The Boot Factory*.

Thursday 24th January

10.00 – 14.00 Lecture by Lech Kowalski: "The Creative Documentary" (SGAE Catalunya)

17.00 – Projection of *El diablo nunca duerme (The Devil Never Sleeps)*, with Lourdes Portillo (Casa Amèrica Catalunya). Event related to Family Resemblance. Documenting the Nuclear Family in Contemporary Latin America, held on Wednesday 23 at 17h.
19.00 - Workshop: The New Paths of Non-fiction I. 
(Col·legi de Periodistes de Catalunya) 
With the participation of directors Sergei Loznitsa and Pablo Baur. Moderator: José Enrique Monterde.

19.30 - Retrospective Andrés Di Tella. (Filmoteca de Catalunya) 
Projection of Prohibido (Forbidden).

22.00 - Retrospective Sergei Loznitsa (Filmoteca de Catalunya) 
Projection of La estación de tren (The Train Stop), Retrato (Portrait), and Paisaje (Landscape).

Friday 25th January

10.00 – 14.00 Lecture by Sergei Loznitsa: "Matters Surrounding Documentaries" 
(SGAE Catalunya)

19.00 - Workshop: The New Paths of Non-fiction II 
(Col·legi de Periodistes de Catalunya) 
With the participation of directors Lech Kowalski and Andrés Duque. Moderator: Ángel Quintana.

19.30 – Retrospective Sergei Loznitsa (Filmoteca de Catalunya) 
Projection of Fábrica (Factory), Artel and Blockade, presented by Sergei Loznitsa.

22.00 - Retrospective Lourdes Portillo (Filmoteca de Catalunya) 
Projection of Las Madres: Madres de Plaza de Mayo (Las Madres: Mothers of the Plaza de Mayo) and Corpus: A Home Movie for Selena.

Saturday 26th January

19.30 – Retrospective Lech Kowalski (Filmoteca de Catalunya) 

22.00 – Retrospective Sergei Loznitsa (Filmoteca de Catalunya) 
Projection of La vida, el otoño (Life, Autumn) (co-directed with Marat Magambetov) and La colonia (The Settlement).

Sunday 27th January

22.00 – Retrospective Sergei Loznitsa and Lech Kowalski (Filmoteca de Catalunya) 
Projection of Hoy, nosotros construimos la casa (Today, We Make a House) by Sergei Loznitsa and Marat Magambetov. Projection of Winners and Losers (premiere in Spain) by Lech Kowalski.
ORGANIZATION AND CONTACTS

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