

11

11th INTERNATIONAL
URANIUM FILM FESTIVAL

RIO DE JANEIRO

MODERN ART MUSEUM CINEMATHEQUE

19 - 29 MAY 2022

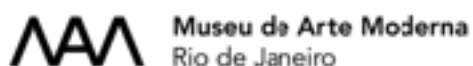
The Atomic Age Film Festival

Ministério do Turismo presents

URANIUM FILM FESTIVAL



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11th
International Uranium Film Festival
Rio de Janeiro

May 19 - 29, 2022

Free live & online screening

Modern Art Museum (MAM Rio)
Cinematheque

Avenida Infante Dom Henrique, 85
Parque do Flamengo

Online film screening
www.vimeo.com/showcase/uranium2022



Festival website
www.uraniumfilmfestival.org

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PRESENTATION

From May 19 to 29, 2022, the International Uranium Film Festival (IUFF) holds its 11th edition in Rio de Janeiro at the Museum of Modern Art. Since its first edition in May 2011 the in the world unique film fest is dedicated to all matters of nuclear power. Born in Rio de Janeiro, the IUFF has been held also worldwide over 70 times in 7 countries and dozens of cities, including Berlin, Hollywood and New York.

Today, everyone follows the war in Ukraine on TV with a President Putin threatening to use nuclear weapons. Right now, the threat of nuclear war is greater than it was during the Cuban Missile Crisis in 1962. In addition, there are more and more voices touting nuclear energy as a form of clean energy to save the planet from climate change. The 11th IUFF addresses these issues and will screen a total of 41 films by 39 filmmakers from 21 countries, both at the MAM Rio Cinematheque and online free for all.

Several filmmaker will be in Rio to present their films like Lech Majewski from Poland, the Spaniards José Herrera and Jaime García and Brazilian Miguel Silveira, just to name those already confirmed. Special guest will be Brazilian former ambassador Sérgio Duarte who was UN High Representative on Nuclear Disarmament Affairs. In Brazil, no one knows more about nuclear weapons than he does.

Another festival highlight will be a historic online meeting: for the first time, Navajo who have suffered from uranium mining since the 1940s will meet with indigenous peoples from Brazil who are threatened with a new uranium mining, planned In Ceara. An event that every one of the participants and the global audience will never forget.

In order not to forget the biggest radiological accident in Brazil, we count on the presence of Odesson Alves Ferreira, victim of this cesium 137 accident, which took place in Goiânia, in September 1987. 35 years have passed and the first victims, the two young Scrap-pickers and the junkyard owner continue to be falsely criminalized and held responsible, especially in the German and English media. Victims are made into the perpetrators. It is high time to stop doing this. The Brazilian judiciary has long since identified and convicted the real perpetrators and those responsible. Namely the ones who left the radiation treatment equipment unsecured like garbage in the ruins of the Goiânia Institute for Radiation Treatment: the doctors Orlando Teixeira, Criseide de Castro, Carlos Bezerrilos, Amaurilo Monteiro de Oliveira and physicist Flamarion Gulart. .

We are grateful for the support by the Cinematheque do MAM Rio, the home of the Festival since 2012. We created the IUFF to inform about all risks of radioactivity and nuclear power of the Atomic Age. Knowing the risks is the only way to avoid them. And that's why it's also a film festival for life. Health and Peace to All!

Marcia Gomes de Oliveira & Norbert G. Suchanek
Founders and Directors of the Uranium Film Festival

FESTIVAL PROGRAM

THURSDAY, MAY 19 - OPENING PROGRAM / ATOMIC BOMB HISTORY

- 3:30 pm** **OF THE SENSE OF THE WHOLE: The Network of Physicist Hans-Peter Dürr** - Germany, 2020, Director Claus Biegert, German with Portuguese Subtitles, 103 min. (Not online)
- 5:30 pm** **AFTER THE DAY AFTER** - USA, 2011, Director Nathan Meltz. Animation, 6 min, English.
TELEVISION EVENT - USA, 2020, Director & Producer: Jeff Daniels, English with Portugueses subtitles, 91 min. (Not online)
- 7:30 pm** **TOTEM & ORE**, 2019, Director John Mandelberg, Documentary, 97 min, English, Subtitles in Portuguese.

FRIDAY, MAI 20 - RADIOACTIVE RISKS

- 3:00 pm** **TOXIC NEIGHBOUR** - Canada, 2021, Director: Colin Scheyen, Documentary, English, Subtitles in Portuguese, 25 min.
SAM AND THE PLANT NEXT DOOR - Denmark/UK, 2019, Director Ömer Sami, Documentary, 23 min, English, Subtitles in Portuguese
SKIN DEEP FEAR (PEUR A FLEUR DE PEAU) - France, 2020, Director: Franck Sanson, Documentary, French/English, Subtitles in Portuguese, 55 min.
- 5:00 pm** **THE GARDEN** - USA, 2021, Director Bill McCarthy, Animation, English, Subtitles in Portuguese, 7 min.
PLAYING WITH URANIUM - Canada, 2020, Director: Daniel Hackborn, Documentary, English, 10 min.
PHOTOGRAPHY & RADIATION - Canada, 2018, Director: Jesse Andrewartha, Documentary, English, Subtitles in Portuguese, 15 min
TRANSMUTATIONS: VISUALIZING MATTER - USA/Canada, 2021, Director Jesse Andrewartha, Documentary, English, Subtitles in Portuguese, 70 min.
- 7:00 pm** **MUSTANGS & RENEGADES** - USA, 2020, Director James Anaquad Kleinert, Documentary, English, 127 min



SATURDAY, MAI 21 - NUCLEAR QUESTION

2:30 pm **NUCLEAR FREE POWER TO THE PEOPLE (ATOMLOS DURCH DIE MACHT)** - Austria, 2019, Director Markus Kaiser-Mühlecker, German with English or Portuguese subtitles, 74 min

4:00 pm **THE SHADOW PROJECT** - Canada, 2020, Director Teresa D'Elia, Experimental Documentary, English, subtitles in Portuguese, 5 min.
MIYAKO - USA/Japan, 2020, Directors: Maria Victoria Sanchez Lara & Ari Beser, Documentary & Animation, Japanese with subtitles in English or Portuguese, 5 min.
ATOMIC COVER-UP - USA, 2021, Director: Greg Mitchell, Documentary, 52 min, English with Portuguese subtitles. (Not online)
NAMIBIA, BRASIL - Brazil, 2006, Directors: Miguel Silveira and Elias Lopez-Trabada, Fiction, Portuguese, 10 min.
Q&A with Brazilian director Miguel Silveira

5:30 pm **NUCLEAR WAR & DISARMAMENT**
Conversation and Q&A with nuclear arms expert Sérgio de Queiroz Duarte, former Brazilian ambassador and former UN High Representative for Nuclear Disarmament Affairs.

SUNDAY, MAY 22 - RADIOACTIVE TAILINGS

3:00 pm **GREEN WARRIORS / SOUTH AFRICA: TOXIC TOWNSHIPS** - France/South Africa, 2018, Director Martin Boudot, French/English with Portuguese subtitles. 54 min.



- 5:00 pm** **IN THE SHADOW OF THE TUGTUPITE** - Greenland, 2020, Director Inuk Jørgensen, Documentary, English & Greenlandic, Subtitles English or Portuguese, 7 min.
GREEN WARRIORS / CURSED URANIUM (l'Uranium de la colère) - France, 2021, Director: Martin Boudot, Documentary, French/English, Portuguese subtitles. 50 min.
THE RETURN OF NAVAJO BOY / EPILOGUE - USA, 2000/2011, Director: Jeff Spitz, Documentary, English with Portuguese subtitles, 71 min.

MONDAY, 23 MAY - URANIUM MINING

- 4:00 pm** **ONLINE ZOOM MEETING! INDIGENOUS PEOPLES & URANIUM MINING** - Uranium Film Festival will bring together, for the first time in history, Navajo who suffered for more than 40 years because of uranium mining and its radioactive heritage and indigenous peoples in Brazil who are threatened with a planned uranium-phosphate mine in Ceará. Language: English, Navajo, Portuguese.

THURSDAY, MAY 26 - NUCLEAR WAR & ATOMIC BOMB TEST LEGACY

- 10:00 am** **School Screening: BROKEN ARROW. NUCLEAR ACCIDENT IN PALOMARES** (Operación Flecha Rota. Accidente Nuclear en Palomares) Spain, 2007, Director: Jose Herrera Plaza, Documentary, Spanish-English with Portuguese subtitles, 96 min.
Q&A with filmmakers José Herrera and Jaime García.
- 3:30 pm** **WORLD WAR 4 - THE REALISM CUT** - New Zealand, 2022, Director: A.K. Strom, Sci-Fi-Thriller, English with Portuguese subtitles, 87 min.



5:30 pm **THE BASEMENT (지하실)** - South Korea, 2020, Director: Choi Yang Hyun, Producer: Lee Jieun, Fiction, Korean with English or Portuguese subtitles, 94 min.

7:30 pm **ROBOT MONSTER US** - Canada, 2014, Director: Lynn Dana Wilton, Animation, no dialogue, 22 seconds.

WHAT TRAVELERS ARE SAYING ABOUT JORNADA DEL MUERTO - USA, 2021, Director: Hope Tucker, Experimental documentary, English, with Portuguese subtitles, 14 min.

CHILDREN OF STRATEGIC TRUST - Marshall Islands/USA, 2011, Director: Stacy Libokmeto, Documentary, English, Marshallese with Portuguese subtitles, 26 min.

SEA GYPSIES: THE PLUTONIUM DOME - 2021, Marshall Islands/USA, Director Nico Edwards, English with Portuguese subtitles, 35 min.

FRIDAY, MAY 27 - AWARD-WINNING FEMALE FILMMAKERS

3:00 pm **STALKING CHERNOBYL** -Ukraine/USA/Bulgaria/Slovakia, 2020, Director Iara Lee, Documentary, English, Russian, Subtitles in English or Portuguese, 57 min.

ATOMIC REFUGEE MOMS - Japan, 2018, Director Ayumi Nakagawa, Documentary, Japanese with Portuguese subtitles, 65 min. (Not online)

5:30 pm **Unsettling dust** - Netherlands, 2021, Directors: Tineke van Veen & Barbara Prezelj, short documentary, English with Portuguese subtitles, 9 min.

THE INVISIBLE ISLAND (L'île Invisible / 見えない島) - France, 2021, Director Keiko Courdy, Documentary, Portuguese subtitles, 87 min. (Not online)

7:30 pm **BALENTES - THE BRAVE ONES (I CORAGGIOSI)** - Italy/Australia, 2018, Director Lisa Camillo, Documentary, Italian with English or Portuguese subtitles, 84 min.



SATURDAY, MAY 28 - 35 YEARS CESIUM 137 ACCIDENT & LOST ATOMIC BOMBS

- 3:00 pm** **NUCLEAR SAFETY** - Brazil, 2019, Director Norbert G. Suchanek, documentary film collage, Portuguese, 12 min.
AMARELINHA - Brasil, 2003, Director Ângelo Lima, Fiction, Portuguese, 4 min. (Not online)
TO NOT FORGET - Brazil, 2022, Director Gabriel Leal, Documentary, Portuguese, 40 min.
Q&A with Odesson Alves Ferreira, direct victim of the accident
- 5:00 pm** **JANUARY 66 (ENERO DEL 66)** - Spain, 2022, Director: Jaime García Parra, Fiction/Comedy, Spanish with English or Portuguese subtitles, 14 min.
BROKEN ARROW. NUCLEAR ACCIDENT IN PALOMARES - Spain, 2007, Director: Jose Herrera Plaza, Documentary, Spanish/English with Portuguese subtitles, 96 min.
Q&A with filmmakers Jaime García Parra & Jose Herrera Plaza

SUNDAY, MAY 29 - FESTIVAL FINAL & AWARDS CEREMONY

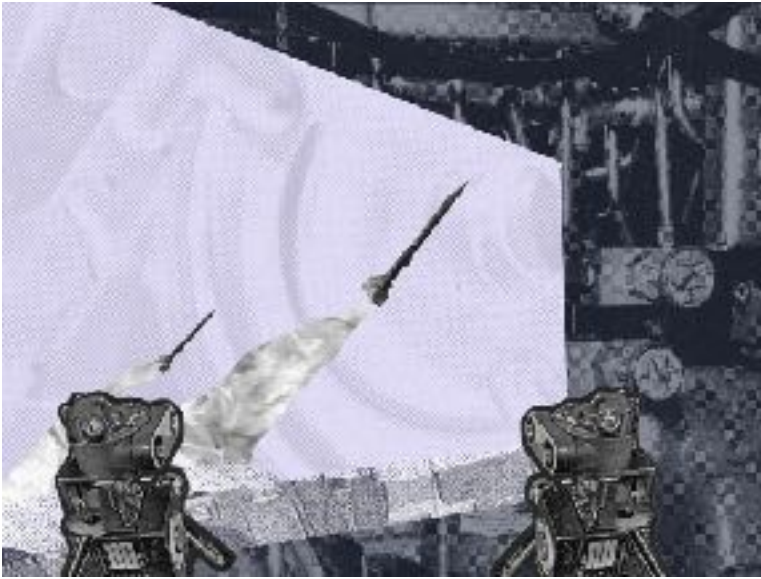
- 3:00 pm** **OUR FRIEND THE ATOM: THE AGE OF RADIOACTIVITY (Notre ami l'atome : Un siècle de radioactivité)** - France, 2020, Directed by Kenichi Watanabe, English or French with Portuguese subtitles, 56 min.
- 4:10 pm** **VALLEY OF THE GODS (Dolina Bogów)** - Poland/Italy/Luxemburg/USA, 2019, Director Lech Majewski, Fiction, English with Portuguese subtitles, 126 min. (Not online)
Q&A with Director Lech Majewski
- AWARDS CEREMONY** with international filmmakers, special guests and "Cachaça Magnífica!"

FILMMAKERS

Ângelo Lima
A.K. Strom
Ari Beser
Ayumi Nakagawa
Bill McCarthy
Choi Yang Hyun
Claus Biegert
Colin Scheyen
Daniel Hackborn
Franck Sanson
Gabriel Leal
Greg Mitchell
Hope Tucker
Iara Lee
Inuk Jørgensen
Jaime García Parra
James Anaquad Kleinert
Jeff Daniels
Jeff Spitz
Jesse Andrewartha
John Mandelberg
Jose Herrera Plaza
Keiko Courdy
Kenichi Watanabe
Larbi Benchiha
Lech Majewski
Lisa Camillo
Lynn Dana Wilton
Nathan Meltz
Nico Edwards
Norbert G. Suchanek
Markus Kaiser-Mühlecker
Martin Boudot
Miguel Silveira
Ömer Sami
Stacy Libokmeto
Teresa D'Elia
Tineke van Veen
Wain Fimeri



FILM LIST (ALPHABETICAL)



AFTER THE DAY AFTER

USA, 2011, Director and Producer: Nathan Meltz. Animation/Experimental, No Dialogue, 6 min.

The film remakes a section of the 1983 post-nuclear made-for-TV movie 'The Day After', retelling the story of atomic devastation in a Dada collage-meets-stop-animation style. The film showed atomic bombs reducing humans

and animals to skeletons, and a city was blown to rubble.

Nathan Meltz (Master of Fine Arts, State University of New York at Albany) uses collage, printmaking, and animation to comment on the infiltration of technology into every facet of life, from politics and food, to family and war. He is the founder and curator of the East Coast National Screenprint Biennial hosted in Upstate New York. His current body of work explores the role of technology in the natural ecosystem. How is the built environment changing our ecosystem, and who benefits from these changes?

About his film **Nathan** says: „ In 1983, when I was 8 years old, my parents had a conversation around the dining room table in my hometown in the northern United States. They debated whether or not to let me watch the made for TV movie called *The Day After*, which was set to air that evening on network television. They decided that it couldn't be any worse than letting me watch *Star Wars*, so that evening I watched the premier of *The Day After*. The film showed atomic bombs reducing humans and animals to skeletons, and a city was blown to rubble. For years afterwards, I went to bed praying that I would not be bombed to atomic oblivion while I slept. I worried about what our pet dog would do if the entire family died in a fireball. *After the Day After* is my attempt to come to terms with a lifetime of fear, distrust, and anxiety about nuclear annihilation by filtering a vision of destruction through my personal visual vocabulary of animated collage-based images. [Website.](#)





ATOMIC COVER-UP

USA, 2021, Director: Greg Mitchell, Co-Producers: Greg Mitchell and Suzanne Mitchell, Documentary, 52 min, English, Portuguese subtitles.

The widely-acclaimed 2021 film Atomic Cover-up is the first documentary to explore the bombings of Hiroshima and Nagasaki in 1945 from the unique perspective, words and startling images of the brave cameramen and directors who

risked their lives filming in the irradiated aftermath. It reveals how this historic footage, created by a Japanese newsreel crew and then an elite U.S. Army team (who shot the only color reels), was seized, classified top secret, and then buried by American officials for decades to hide the full human costs of the bombings as a dangerous nuclear arms race raged. [Trailer](#).

„Atomic Cover-up“ represents, at least in part, the film they were not allowed to make, as well as a tribute to documentarians everywhere. „Atomic Cover-up“ has earned several international festival awards.

“What a great film and original concept. An absolutely crucial way to understanding all wars. If you are a history geek, or a documentary geek, or a movie geek... this one is for you.” Rod Lurie, director of The Outpost.

The film won the Best Documentary Feature Award of the International Uranium Film Festival 2021.

Greg Mitchell, born in 1947, is the author of a dozen books and co-producer of the acclaimed recent documentary, *Following the Ninth*, which has now been screened at over 200 venues. He has served as chief adviser to several documentaries, including „Original Child Bomb“, screened at Cannes and winner of the top prize at API/Silverdocs, and the Emmy Award-winning „The Great Depression.“ His books include „The Beginning or the End: How Hollywood-and America-Learned to Stop Worrying and Love the Bomb.“ [Website](#).



ATOMIC REFUGEE MOMS

Japan, 2018, Director Ayumi Nakagawa, Documentary, 65 min, Japanese with English or Portuguese subtitles.

There are many evacuees who had been driven into the poverty after the Japanese government cut off the housing subsidies for those who fled their house after the nuclear disaster in Fukushima in March 2011. Kazuko, who fled her house to Tokyo with her two primary school daughters, has to work over the weekend to pay the expensive rent in Tokyo. She is irregularly employed, which means that if she gets sick, it would affect her income. There are still 70,000 evacuees from contaminated area and this is the documentary to address once again, what is the actual revitalization. The film features three mothers, who voluntarily choose to flee from their home to Tokyo and its suburbs, struggle to settle down into a new life to seek what is best for their children's future. Stories of women who endeavor to survive in adverse circumstances, while the memory of the nuclear disaster is fading. How come they are particular about living in Tokyo while their husband remains in Fukushima? Why society has not reached out to those mothers who struggle to protect their children?



Atomic Refugee Moms won the best Documentary Feature Award of the International Uranium Film Festival 2021.

Ayumi Nakagawa has been directing documentaries for 18 years and focuses on the marginalized minorities' life. For eg, *Traveling Beekeepers*, *Romani band in Balkan Peninsula*, *Child defector from North Korea*, the coming out of 1000 LGBTQ people in Japan. Her latest film on LGBTQ people got the Best Asian project award of *Sunny Side of Docs*, France. After the nuclear accident in Fukushima, she focuses on the minorities inside of her own country. As Japanese government has been hiding important

data, informations of people's health and lives, and the ostensible restorations is now underway. The minorities have been driven into the harsh life and TV cannot inform the realities in relations to sponsors and governments. [Trailer.](#)

ON ITUNES AND AMAZON PRIME



FIGHTING FOR PARADISE

THE BRAVE ONES

BALENTE

A FILM BY LISA CAMILLO

BALENTE FILMS IN ASSOCIATION WITH POST OP GROUP AND A COLLABORATION WITH WOMAN DOTTY PRESENTS BALENTE - THE BRAVE ONES

EDITED BY LOUISE MANSFIELD MUSIC BY JESSE WATT DEMPSEY AND SETH REES

COMMISSIONED BY VN SCAN II AND VELINDA WARDLE ACS AND MANSINGO ORN II FOLETTI

EXECUTIVE PRODUCERS BY RICHARD WHITE-SMITH SERGE LACROIX ADRIAN BESEFER LLOYD HILDEBRAND DAVID MATHLIN

WRITTEN BY LISA CAMILLO PRODUCED AND DIRECTED BY LISA CAMILLO

BALENTE FILMS DISTRIBUTION BY *Levi's*

WWW.BALENTEFILM.COM



BALENTES - THE BRAVE ONES (I CORAGGIOSI)

Italy/Australia, 2018, Director Lisa Camillo, Documentary, 84 min, Italian with English or Portuguese subtitles.

When Sardinian-Australian Lisa Camillo, an anthropologist and film director, returns to Sardinia she finds that large chunks of her homeland are devastated by mysterious bombs. On her journey she uncovers secret NATO bombing ranges. Tests with depleted uranium weapons have been having devastating consequences on the local human and animal population. Lisa joins the islanders' fight to reclaim their land and livelihoods and, in doing so, she is learning about herself and her roots. "Balentes" is a Sardinian word indicating 'a man of valour', who strives for social justice, defending the weak against the oppressors. Sardinians have always been a warrior people, a fact sometimes forgotten, combatting the many invaders landing on their shores over the ages with courage and valour. [Trailer](#).

„Balentes“ won several awards including the **Best Feature Documentary Award** of the International Uranium Film Festival (IUFF) in Berlin 2020. „Balentes impressively contrasts the wonderful landscape of the island with the terrible devastation on the military training areas and in their surroundings. One of the problems behind this, but not the only one, is the use of uranium or DU weapons. For years ICBUW is campaigning for a global ban of these weapons. A masterpiece worthy of an Uranium Film Festival Award in every aspect“, justified Prof. Manfred Mohr for the Uranium Film Festival.

Lisa Camillo Satta, a graduate of the Sydney Film School, is a passionate human rights driven filmmaker, anthropologist, presenter and writer. She has directed, produced and wrote award-winning films that travelled across the world in several international film festivals. Following her Master in International Development, she had a rich experience in Aboriginal communities, which gave her an invaluable experience and knowledge of Aboriginal culture and strong connections with Indigenous communities. [Website](#).



BROKEN ARROW. NUCLEAR ACCIDENT IN PALOMARES (OPERACIÓN FLECHA ROTA. ACCIDENTE NUCLEAR EN PALOMARES)

Spain, 2007, Director: Jose Herrera Plaza, Producer: Antonio Sánchez Picón. Documentary. Spanish-English with Portuguese subtitles, 96 min.



In January 1966 two American airplanes collided over Palomares (Almería-Spain) and as a consequence, four H-bombs fell to earth. Two of them explode their conventional charge and due to the strong coastal winds radioactive material was scattered over the region. An intensive search started to find the fourth bomb. At the same time the US send troops to begin the decontamination process of the „radioactive“ zone. The narration is strictly told by experts and protagonists and with extraordinary archive film material.

José Herrera Plaza, born in Almería, has dedicated almost his entire life to the image in its different manifestations. At Canal Sur Tv he worked in different professional categories. Since 1986 he has followed up on the problem of the Palomares accident and its consequences. He has written numerous historical articles in different media on the subject. He directed the documentary feature Operación Flecha Rota in 2007 and is co-author of the homonymous book, co-organizer of exhibitions at the Andalusian Center of Photography on the accident. His author of the books **Accidente Nuclear de Palomares. Consecuencias (1966-2016)** and **Silencios y deslealtades. El accidente militar de Palomares: desde la Guerra Fría hasta hoy**.



José received in Portugal 2019 the **Life Time Achievement Award** of the International Uranium Film Festival for his investigative efforts and long term dedication to unveil the dramatic nuclear accident at Palomares, the crash of an US-American aircraft carrying four nuclear bombs on board in 1966, and for his commitment to ensure that this accident that caused a permanent contamination of parts of Palomares with radioactive Plutonium will not be forgotten.

José Herrera Plaza will be in Rio de Janeiro and present his film.

CHILDREN OF STRATEGIC TRUST



United States, 2011, Director Stacy Libokmeto, Documentary, English, Marshallese with Portuguese subtitles, 26 min. [Trailer](#).

When the United States asked to use the Marshall Islands as an atomic testing ground after WWII, they told the islanders it was “for the good of mankind.” In this exchange, the islands were inundated with an average of 1.6 Hiroshima bombs every day for 12 years. The American nuclear tests may have ended 70 years ago, but the effects of their legacy lingers in the land and the bodies of the Marshallese themselves. The independently produced documentary is about the nuclear legacy of the United States on the Marshall Islands. It documentary includes interviews with the Marshallese victims of the U.S. nuclear bomb testing strategy in the Pacific nation, victims who for years have lived with the effects of the radioactive fallout on their land, their bodies and their descendants.

Stacy Libokmeto is a journalist and independent filmmaker formerly based in New York City and now based in Chiang Mai, Thailand. Stacy is half Marshallese, half American who was born under the tall trees of a mid-sized Oregon town. She has produced for BRICArts Media in Brooklyn, New York, Oregon Art Beat and Oregon Field Guide in Portland and was the Assistant Editor on the Emmy-nominated Style: Exposed special, Sperm Donor. Oregon. Stacy also received a B.A in History and English and a minor in Film Studies at Portland State University in Portland, Oregon. [Website](#).





GREEN WARRIORS: CURSED URANIUM (l'Uranium de la colère)

France, 2021, Director: Martin Boudot, Producer: Luc Hermann & Paul Moreira, Documentary, English/French with Portuguese subtitles, 50 min.

Green Warriors is a series of scientific investigations into environmental scandals facing the planet. Investigative journalist Martin Boudot tracks down the big environmental scandals around the world: contaminated rivers, air pollution, toxic waste, illegal exploitation of resources, poaching of endangered species...

In Niger, near a huge uranium mine, some residents live in areas that exceed the radioactivity of the Chernobyl Prohibited Zone. In the meantime, in France, citizens denounce the pollution of the largest uranium conversion plant in Europe. Despite the bans, a team of journalists, with the help of scientists, investigate in the two countries and take dozens of samples to learn more about the pollution of the uranium that feeds our nuclear power plants. Their findings will be picked up by the media, trigger a political debate and will be used as evidence for citizens in a lawsuit against a multinational company. [Trailer.](#)





GREEN WARRIORS: SOUTH AFRICA: TOXIC TOWNSHIPS (AFRIQUE DU SUD: TOXIC TOWNSHIPS)

France/South Africa, 2018, Director Martin Boudot, Producer: Premières Lignes, English/French with Portuguese subtitles, 54 min. [Trailer](#).

Johannesburg is considered the most uranium-contaminated city in the world. Waste dumps from around 600 abandoned mines sit next to residential communities, blowing polluted dust into homes and contaminating the soil and water supplies. To get a sense of the sheer extent of the problem, Martin Boudot and his team of researchers investigate. Equipped with a Geiger counter, they uncover some dangerous realities.

Martin Boudot is a French investigative journalist and documentary filmmaker based in Paris, France. He is the host and producer of Green Warriors, a series of scientific investigations on environmental issues, broadcast on France 5, Al-Jazeera, Amazon Prime. Martin graduated from the Professional Journalism School of Tours (EPJT) and achieves his cameraman training at the University of Northern Colorado, USA. He then worked for several TV stations & agencies like ABC News in Denver, Premières Lignes Télévision, France Televisions, Canal + and Arte.

In 2018 Martin was nominated for the „PRIX EUROPA 2018 Outstanding Achievement Award - European Journalist of the Year“ and has won in 2021 the award "Green Impact of the Year“ of the World Congress of Science. [Website](#).





IN THE SHADOW OF THE TUGTUPITE

Greenland, 2020, Director & Producer: Inuk Jørgensen, Documentary, Original Language: English & Greenlandic, Subtitles English or Portuguese, 7 min.

A cinematic portrait of despair and anxiety towards an unknown future for the Inuit of the world's largest island. The film questions the rationale behind past and future mining prospects in Greenland and how they are connected to a search for identity for the fledgling nation. This film, in many ways, laid the foundation for the events that eventually led to a call for an early election in Greenland during the spring of 2021.

Background: During a thirty year period from the 1950s onwards Greenland saw major societal change as the country went from being a colony of Denmark to a fledgling nation with aspirations of becoming independent one day. What had taken Europe 300 years to accomplish during the industrialization was more or less forced upon the indigenous population of Greenland in 30. This had great consequences on every aspect of the Inuit way of living and was for many a devastating blow. Now, 70 years later new changes are on the horizon. Changes that are not necessarily for the good. The film won several international awards. [Trailer](#).

Inuk Jørgensen is an award-winning short film director and producer. Educated from the university of Aarhus, Denmark, Inuk has been making home movies and short animations since his childhood in Greenland. As an adult he has been involved in several marketing-/short film productions as well as being an active member of the film making community of Greenland, Film.gl. As an indigenous filmmaker he has a focus on aesthetic images and personal stories that touch on the identity, history, and culture of the Greenlandic Inuit people. [Website](#).





JANUARY 66 (ENERO DEL 66)

Spain, 2022, Director & Producer: Jaime García Parra, Fiction/Comedy, Spanish with English or Portuguese subtitles, 14 min.



January 1966 in the south of Spain, a tourism couple is recording themselves in a placid day at the beach. Behind them, some locals decide to cheat on a shepherd, who will play his honor before the eyes of his beloved in a curious game. Tourists are attracted to the strange game and decide to record it, without being aware of the hecatomb that will happen before the camera. [Trailer.](#)

„January 66“ is based on the real atomic bomb accident of Palomares during the Cold War: On 17 January 1966, a B-52G bomber of the USAF Strategic Air Command with four atomic bombs collided with a KC-135 plane tanker during mid-air refueling over the Mediterranean Sea, off the coast of Spain at Palomares. Of the four hydrogen bombs the B-52G carried, three fell on land near the small fishing village Palomares in Almería resulting in the contamination of an at least 2-square-kilometer area by plutonium. The fourth atomic H-bomb fell into the Mediterranean Sea and was lost.

Jaime García Parra is psychologist and award winning filmmaker and producer. With his own production company, he has made more than a dozen short films, apart from commercials or documentaries. In his career, he has obtained more than 300 selections in film festivals, garnering nearly thirty awards. **Jaime will present his film in Rio de Janeiro.**



ENRIQUE DURIO JESÚS HERRERA ALEX NAVARRO MAR GALERA
GARMEN PEÑA JUAN A. PÉREZ PEDRO LÓPEZ CARLOS JUAN

ENERO del 66

UNA PELÍCULA DE JAIME GARCÍA PARRA

UNA PRODUCCIÓN DE **COSAS VARIAS FILMS**

D.S.O. DAVID MIRALLES ATREZZO ARMERIA LEONARDO MAQUILLAJE MAY ZAMBRANO ASESOR HISTÓRICO JOSÉ HERRERA
ARTEAVESTURARIC EDUARDO MARTÍNEZ MARTA PRADO LEONARDO JIMÉNEZ JEFE PRODUCCIÓN JOAN FRANCO
CÁMARA MIGUEL GARCÍA MORALES DE JOTA MORENO SONIDO CARLOS FERNÁNDEZ VFX ANTONIO BRETONES
PRODUCTORES ASOCIADOS J.F. ARTERO J. GARCÍA PARRA J. CAMPOS A. LARIC N. PARRA J.A. PÉREZ J. MORENO

ESCRITO Y DIRIGIDO POR JAIME GARCÍA PARRA

Con la colaboración de





NAMIBIA, BRASIL

Brazil, 2006, Directors: Miguel Silveira and Elias Lopez-Trabada, Fiction, English with Portuguese subtitles, 10 min. [Trailer](#).

A poetic, childlike approach to the aftermath of the atomic bombing of Hiroshima and Nagasaki. A young Brazilian Namibian tells her father one day after school the story of the girl on the other side of the world who became ill after the nuclear catastrophe that happened there many decades ago. The Japanese girl was only two years old when an atomic bomb was dropped on Hiroshima. At the age of twelve, she finally contracted leukemia and was hospitalized. There she folds a total of one thousand origami paper cranes.

Miguel Silveira's Columbia College Chicago Undergraduate Thesis Film "Namibia, Brasil" is an award winning short film that screened at more than 35 film festivals worldwide including the Cannes Film Festival. Now, thanks to the Uranium Film Festival, it will be screened for the first time in Brazil. [Website](#).



Miguel Silveira: Originally from Rio de Janeiro, Brazil, Miguel Silveira lives and works as a filmmaker and arts educator in New York City. He has taught narrative and documentary film production at Columbia College Chicago, Escuela Internacional de Cine y Televisión in Cuba, and Columbia University in the City of New York.

Miguel Silveira will present his film personally in Rio de Janeiro.



NUCLEAR FREE POWER TO THE PEOPLE (ATOMLOS DURCH DIE MACHT)

Austria, 2019, Director Markus Kaiser-Mühlecker, 74 min, Documentary, German with English or Portuguese subtitles. [Trailer](#).

Austria is the only country which built a fully functional nuclear power plant and after peoples vote against it in 1978 didn't engage it. The film traces the anti-nuclear-movement in Austria, with all aspects of nuclear power in Europe, showing the history and provides an outlook on the future. As meta-theme the activities of the NPO "Atomstopp" are shown, their fight alongside democratic institutions from local government to EU-offices. So the film shows the very multifaceted topic with regard to technology, health, environment, politics and democracy, public movements and energy policy.

Filmmaker **Markus Kaiser-Mühlecker** studied film, video and audio at the University of Applied Sciences Salzburg and sociology at the University of Vienna. Since 2005 he has been living and working as a documentary and corporate filmmaker near Linz.

„Nuclear free power to the people“ received in 2019 the RAGFF Venezia best retro avantgarde documentary feature film award. [Website](#).





NUCLEAR SAFETY (SEGURANÇA NUCLEAR)

Brazil, 2019, Director & Producer: Norbert G. Suchanek, Documentary Film Collage. Portuguese, 12 min.

Since the Cesium-137 accident in Goiânia, in 1987, we know that radioactive accidents can happen not only in nuclear power plants. The Goiânia disaster was caused by just one abandoned radiation treatment device. However, the use of radioactive materials in our society is widespread and mostly unknown to the public. Radiation devices and radioactive elements are used not only in medicine, but also in the steel industry, in mining and even in the industrial food production, for example. The collage of Brazilian TV reports from 2014 to 2019 on some cases of radioactive devices and materials abandoned, stolen or involved in road accidents show that, 35 years after Goiânia, radiation accidents are still possible at any time and anywhere in Brazil - or may have already happened but remained undiscovered. Radioactivity is invisible.



Norbert G. Suchanek is an investigative environmental, human rights & science journalist, book author, photographer and filmmaker. In the 1980ies and 1990ies he researched in conflict regions like Northern Ireland, Palestine and West-Papua. He later shifted his focus to Brazil, its endangered ecosystems and indigenous peoples. Since 2006 he works as correspondent and filmmaker in Rio de Janeiro and founded the International Uranium Film Festival.



MUSTANGS & RENEGADES

USA, 2020, Director & Producer James Anaquad Kleinert, Documentary, English, 127 min.

This is the story America's wild horses tell us about ourselves and globalization. In *Mustangs & Renegades*, filmmaker James Anaquad Kleinert discovers a unique band of wild horses, living free in Disappointment Valley, their natural habitat in Southwestern Colorado. However, the extraction industries have been ignoring and perverting the laws to protect the wild horses. Oil and gas fracking uranium and other "rare earth" mining, is immanent in Disappointment Valley. The film shares a revealing look into the modern day American Wild West. [Trailer](#).

James Anaquad Kleinert former U.S. Freestyle Ski Team member and Hollywood stuntman suffers a traumatic injury. During his convalescence he experiences a mysterious disembodied drumming and reconnects with his American Indian heritage. He meets Floyd Red Crow Westerman who inspires James to stand up for Mother Earth. James continues to explore American Indian issues and spirituality. He is asked by members of the American Indian community to film *Peace & Unity Rides to Wounded Knee* and sacred sites.

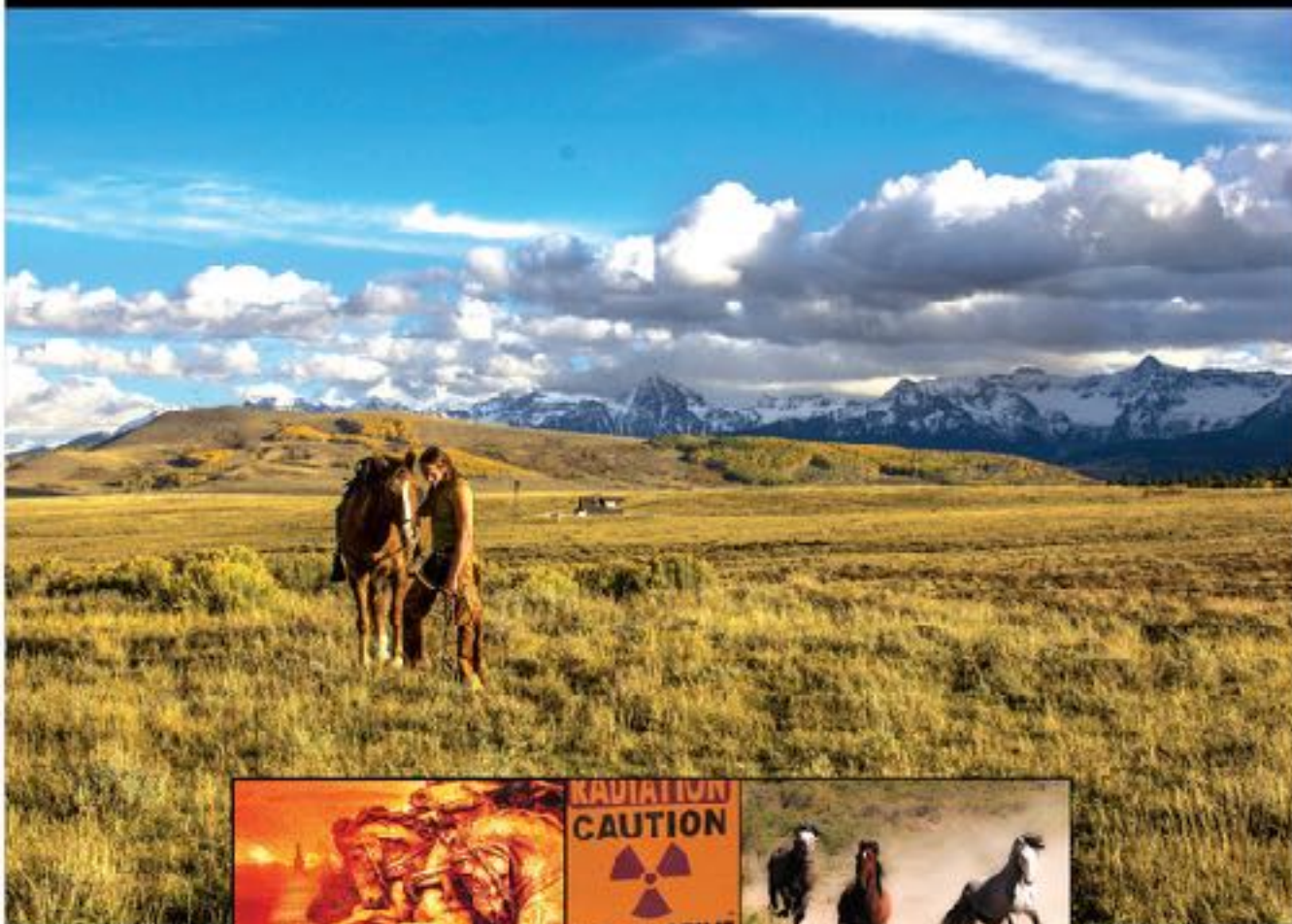
On one of the Rides James meets Viggo Mortensen and they form an alliance. James produces an award-winning documentary *Spirit Riders*. He becomes a target of government surveillance. James moves to Wyoming and films a brutal BLM wild horse round up and learns about the exploitation of public lands by the extractive industries. [Website](#).





MUSTANGS & RENEGADES

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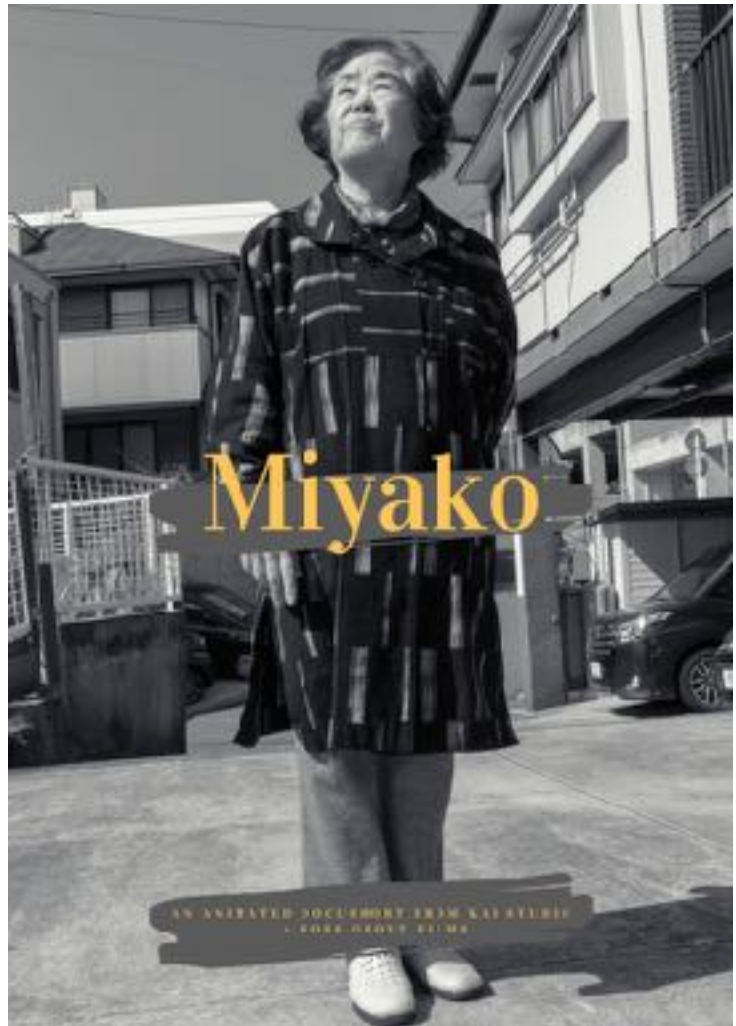
MIYAKO

USA/Japan, 2020, Directors: Maria Victoria Sanchez Lara & Ari Beser, Producer: Kathleen Sullivan, Documentary & Animation, English, Portuguese subtitles. 5 min.

Miyako Jodai was 6 years old, living with her grandmother and aunt in the hills of Nagasaki, when the US government dropped the atomic bomb. After 20 years Miyako Jodai returned to the location where she survived the bombing.

Her memories are animated by the kaistudio in the spirit of the Kamishibai story art-form Jodai-san uses to tell her story. [Trailer](#).

Ari Beser is a Student Academy Award nominated documentary filmmaker and multimedia storyteller. The author of the book 'The Nuclear Family,' holds a Masters in Film and Media arts from American University. He focuses on stories of peace and reconciliation, and the lessons learned from war. And this has to do with family: Ari Beser is the grandson of Jacob Beser, the only man in the world to fly on both B-29 bombers that dropped the atomic bombs on Hiroshima and Nagasaki. Ari has travelled around the world with Hibakusha, or atomic bomb survivors, to spread a message of peace and reconciliation with the 2017 Nobel Peace Prize winner ICAN the International Campaign to Abolish Nuclear Weapons. [Website](#).



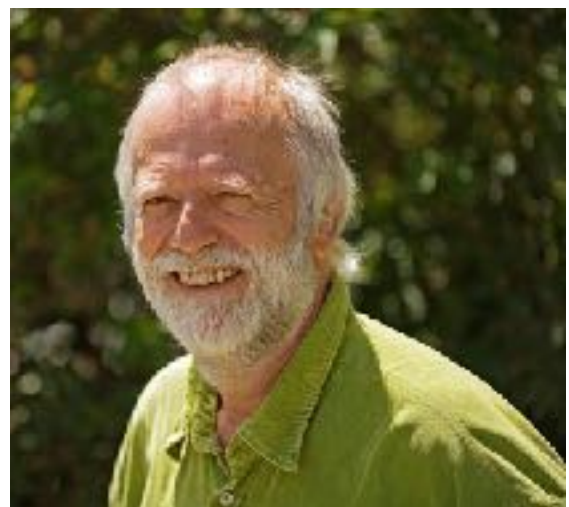


OF THE SENSE OF THE WHOLE - THE NETWORK OF PHYSICIST HANS-PETER DÜRR

Germany, 2020, Director Claus Biegert, Production Biegertfilm, Music by Zoro Babel, Documentary, 103 min, English with Portuguese subtitles

Hans-Peter Dürr, as a physicist he followed the footsteps of the world re-nowned Werner Heisenberg. As a peace activist he was torn between his PhD supervisor Edward Teller, the "father of the hydrogen bomb" and peace Nobel laureate Josef Rotblat, both of them involved in the Manhattan project during World War II. In the early 1950s, the young and naive Hans-Peter from Germany, stepped into the bomb euphoria in Berkeley, California. It shaped his life. He became a role model for a scientist with responsibility. The film offers previously un-known material about encounters of Dürr with Teller and Rotblat. [Trailer](#).

Claus Biegert, born in 1947 in Bavaria, is a radio journalist, book author and documentary filmmaker. Biegert is also the initiator of the legendary World Uranium Hearing in 1992 in Salzburg. A week-long conference at which, for the first time in history, the indigenous peoples affected by the nuclear industry and uranium mining had their say. In 1998 he founded the Nuclear-Free Future Award which honours those who have dedicated themselves to a future free of nuclear weapons and nuclear energy. [Website](#).

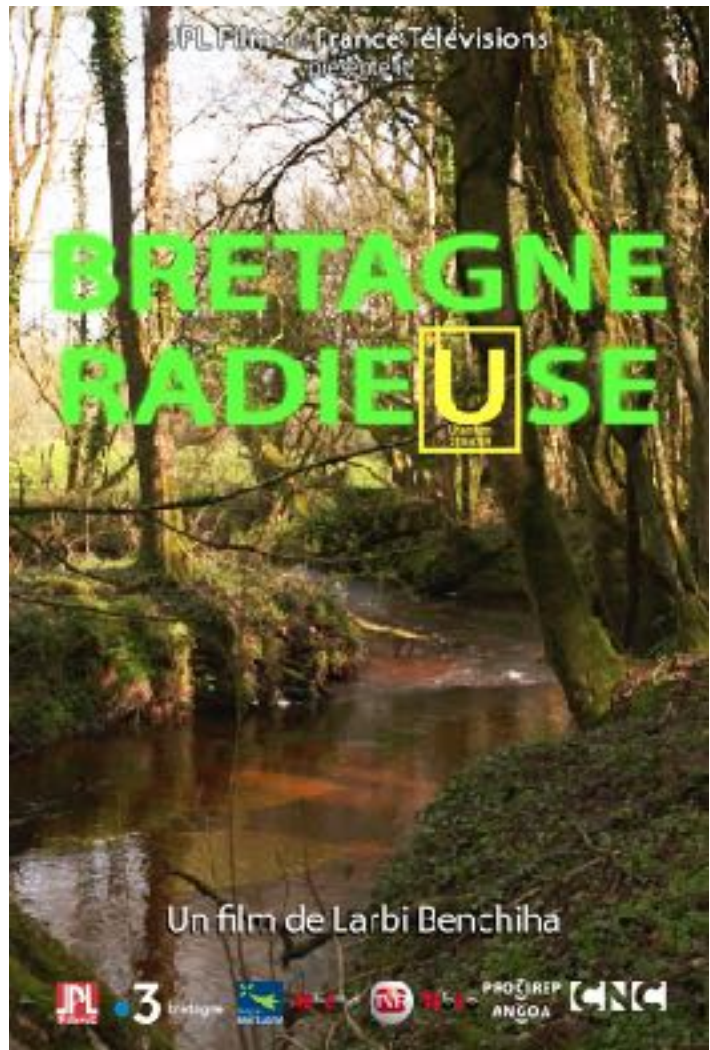


OLD URANIUM MINES, ENDLESS RADIATION (BRETAGNE RADIEUSE)

France, 2019, Director Larbi Benchiha, Documentary, 52 min, French/English, with Portuguese subtitles. [Trailer](#).

Many of us do not know or have forgotten: More or less 250 uranium mines were explored in France from 1945 to 2001, resulting in 252 million tons of radioactive waste that remain in the ecosystem. Between 1955 and 1984, 42 uranium mines were explored in Brittany. 26 of them are in the department of Morbihan. This uranium mining and extraction produced waste that remains harmful until today. The radiation in the people's backyards are 1,000 to 3,000 times higher than tolerable. Filmmaker Larbi Benchiha has followed in the invisible footsteps of this waste in the highly radiant Brittany countryside.

[Info](#).



Larbi Benchiha: "Nothing, in my history, predestined me to the cinema. My ancestors were sheep breeders and nomadized, according to the pastures, on the high plateaus of western Algeria. The outbreak of war put an end to this traditional way of life. I left Algeria in the mid-seventies and studied philosophy at the University of Besançon. Later I started studying at the University of Rennes, I obtained a DEA, the subject of my research being history and aesthetics of committed cinema. In 1992, I began a career as a JRI, coupled with that of a documentary filmmaker. I worked as a freelancer for ARTE Info, France2, France3, ZDF, M6. In 2015, I left France Télévisions to devote myself exclusively to documentary cinema." [Website](#).



OUR FRIEND THE ATOM: THE AGE OF RADIOACTIVITY (NOTRE AMI L'ATOME : UN SIÈCLE DE RADIOACTIVITÉ)

France, 2020, Directed by Kenichi Watanabe, Production: Kami productions
Documentary, English/French, with Portuguese subtitles, 56 min.

The USS Ronald Reagan cruised into a radioactive cloud from the Fukushima nuclear power plant in March 2011. Sailors on the aircraft carrier were exposed to radiation. This documentary looks at the event and what came before it. The film is a historical investigation into the phenomenon of radioactivity. From the Curie spouses to Fukushima, through the history of atomic bombings and nuclear disasters, the film gives meaning to the stories of victims, soldiers and irradiated children, while revealing the lies of the world of the atom. [Info/Trailer](#).

Kenichi Watanabe was born in Saitama, Japan in 1951. He started his career as assistant director for Iwanami Productions Tokyo, a major Japanese documentary film producer. In 1983 he received a one year scholarship to work at the Cinémathèque Française in Paris. Since 1997 he lives in France in 1997 and realizing social and historical documentaries for Arte and France Télévisions, two French television networks, some in coproduction with NHK.





PHOTOGRAPHY & RADIATION

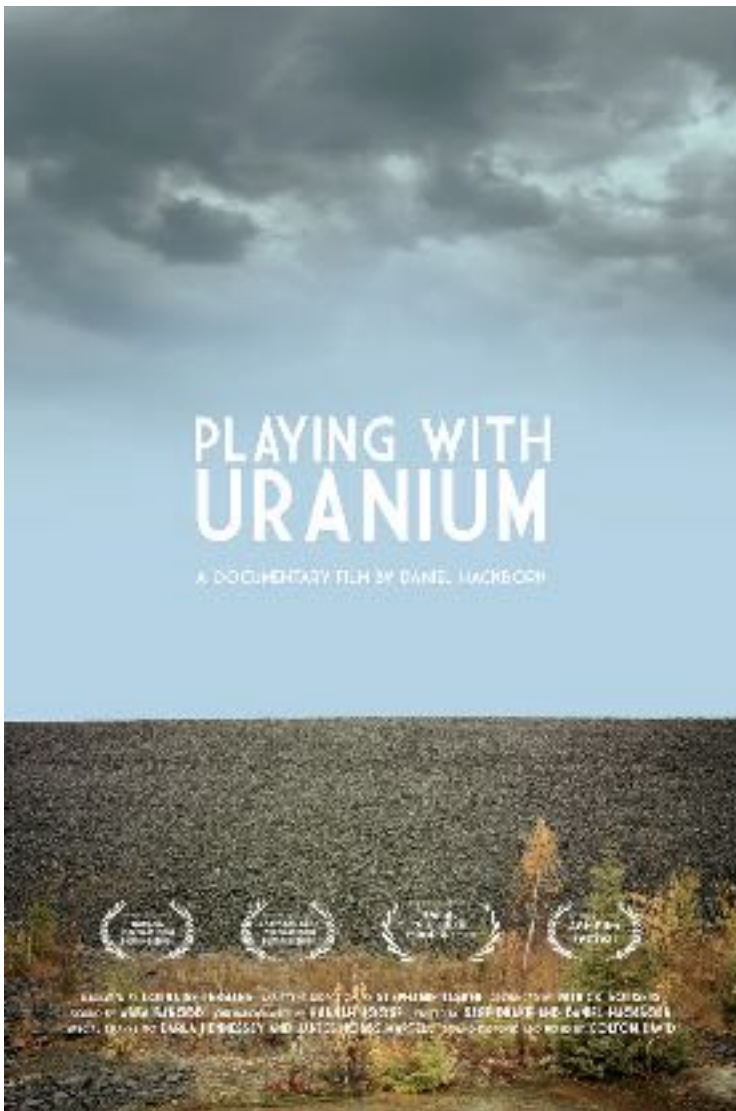
Canada, 2018, Director and Producer: Jesse Andrewartha, Documentary, English with Portuguese subtitles, 15 min.

Photography & Radiation is a personal journey by visual artist Jesse Andrewartha, who explores the history of the autoradiogram as he creates a new body of work, a series of uranium autoradiograms for the upcoming exhibition "Transmutations: Visualizing Matter | Materializing Vision". [Trailer](#).



Jesse Andrewartha is a Canadian based filmmaker, photographer and visual effects artist specializing in historical & obscure darkroom techniques using analogue ultra large format, hybrid processes & motion picture film. Jesse's work uses the photographic image to examine the collision between humankind and the physical world, the connection of the viewer to this struggle and domains that extend beyond our senses. Jesse has a Postgraduate Degree (Honours) Applied Science in Photography from the Royal Melbourne Institute of Technology University, Melbourne, Australia and is member of the Atomic Photographer's Guild, an

international group dedicated to making visible all facets of the nuclear age. Jesse is also active in the Vancouver analog film community as a filmmaker.



PLAYING WITH URANIUM

Canada, 2020, Director: Daniel Hackborn, Producer: Patrick Borgers, Cinematography by Hannah Joose, Documentary, English, 9 min.

Elliot Lake over the past sixty years has had two unofficial titles. The first is "Jewel in the Wilderness," and the second is "the Uranium Capital of the World." By 1959, the mines of Elliot Lake produced 74% of Canada's total refined uranium, or yellowcake. Due to this process, millions of tons of toxic and radioactive waste accumulated.

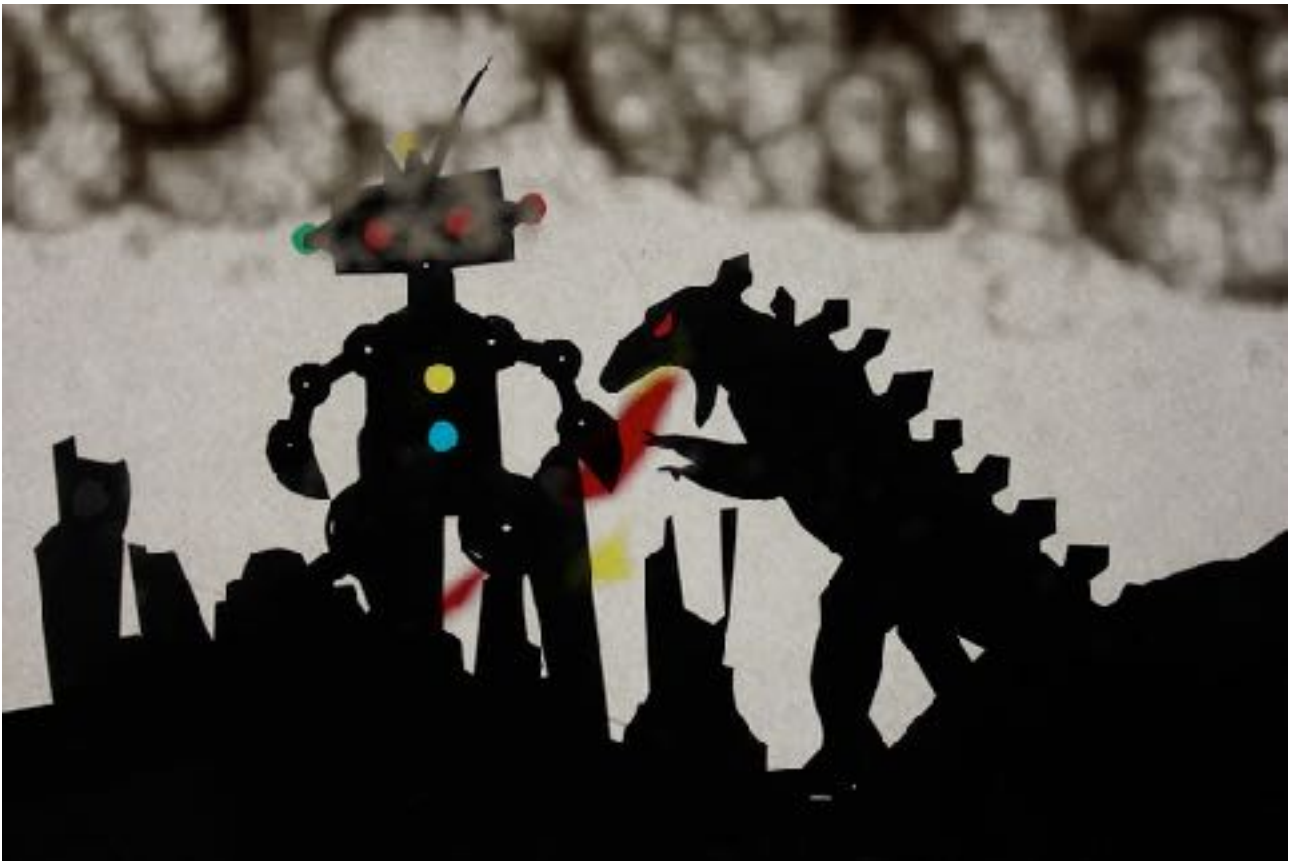
The film *Playing With Uranium* looks at the legacy of the Uranium mines that existed in and around Elliot Lake throughout the later half of the 20th century. The mining executives and shareholders made millions of dollars, while the people who call the land of Elliot

Lake home, and the Anishinaabe of Serpent River, are left to deal with the millions of tonnes of tailings that have been left scattered throughout the boreal forest in man-made lakes and dugouts. [Trailer](#).

Daniel Hackborn is a 23 year old filmmaker residing in Toronto, Ontario on the original land of the Anishinaabe, Haudenosaunee, Huron-Wendat, and Mississaugas of the Credit First Nation. He is of French-Canadian and German heritage and hopes to use film as a vessel for social change.

„Playing with Uranium was a collective effort of many people. The hospitality and warmth shown by everyone in Elliot Lake was heartwarming, as well as Lorraine Rekmans' depth of knowledge on the topic of Uranium tailing ponds. My hope for this film is that it serves as a loudspeaker for what is happening in the area.“

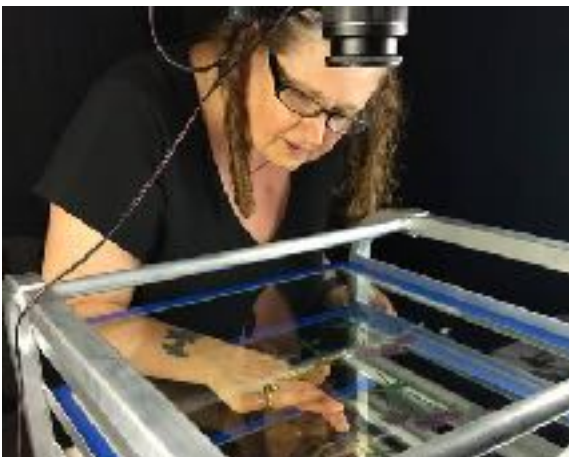




ROBOT MONSTER US

Canada, 2014, Director & Producer: Lynn Dana Wilton, Animation, no dialogue, 22 seconds.

In a battle for supremacy, who will prevail? "Robot Monster Us" is intended to be a succinct comment on how humans wreak such damage to our environment, there's nothing invading giant monsters or robots could do to top it. While nuclear power doesn't emit carbon dioxide in the same manner of fossil fuels, the "smoke" (sand animation) is meant to represent the pollution that frequently goes 'under the radar' such as radiation, the results of mining & refining uranium, and the costs of transporting & sequestering the radioactive waste.



Lynn Dana Wilton: I'm a professional stop-motion animation „nomad“ Getting my hands on a range of materials and moving them around under a camera is what gets me excited. The best thing about stop-motion is having a connection to something real; whether it's a fully armatured, three-dimensional puppet or pile of sand on a light table. An audience understanding what your character or material is thinking & feeling is where the real magic happens. [Website.](#)

Sam

& The Plant Next Door

A FILM BY ÖMER SAMI

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WANTNOT FILM, FILMWORKSHOP, AND DOCUMENTARIES

WHATNOT FILM

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DOCUMENTARIES



SAM AND THE PLANT NEXT DOOR

Denmark/UK - 2019, Director Ömer Sami, Documentary, English with Portuguese subtitles. 23 min.

Growing up in the shadows of Britain's biggest new nuclear power plant, Hinkley Point C, eleven-year-old Sam is worried about what it means for the world around him and must decide what kind of person he wants to be. Drifting between his daily life and dreams, the film explores themes of holding on and letting go, and growing up. Sam believes the only way is to go a private school – but his parents can't afford the offer. As a last resort, they turn to the power company for funding, forcing Sam to decide. This Guardian documentary meets a boy who must choose between opposing Hinkley Point C nuclear power plant and benefiting from its educational bursary. Hinkley Point, on the Somerset coast, is the biggest building site in Europe and the most expensive nuclear power station in the world. [Trailer.](#)

Ömer Sami is a young documentary filmmaker of British-Trinidadian, Turkish-Irish descent. He tells character-led stories, often through a child's eyes and mind. Alongside filmmaking, he works as a screener for the Sundance Documentary Film Program and a programming consultant for Concordia Studio's Artists in Residence fellowship program. He is currently studying Documentary Directing at The National Film School of Denmark in Copenhagen. His film *Sam and the Plant Next Door* received the Ekko Shortlist Award for Best Documentary and was nominated for an IDA Documentary Award, Critics' Choice Award, Danish Academy Award (Robert Award). [Website.](#)



SEA GYPSIES: THE PLUTONIUM DOME

2021, Marshall Islands, Director Nico Edwards, English with Portuguese subtitles, 35 min. [Trailer](#).

In the middle of the Pacific ocean, the sailing ship *Infinity* and her ragtag crew stumble upon one of the most dangerous islands on earth. Birthplace of the hydrogen bomb, this tiny atoll absorbed the nuclear equivalent of 1.5 Hiroshima bombs a day for 12 years. That legacy waits near the beach, in a giant unguarded crumbling concrete dome.

The *Infinity* and her crew ended up in the Marshall's because it was a halfway point from where she happened to be, Fiji and her intended destination, Alaska, where she would transit the treacherous Northwest Passage.

To head that far forth though, a boat needs to be prepared and in decent shape and the Marshall Islands are a good place to do this work, thanks to an agreement with the United States (compact of free association) that allows the Marshall Islands a US post office, so getting parts and equipment to the middle of nowhere is only a couple forever stamps away. We quickly learned that this post office, and monthly deliveries of food and cash from the US government were part of a reparations arrangement that was

intended to compensate the islanders for being the victims of 30 years of nuclear testing, a toxic legacy that will linger far longer (50,000+ years) than the payments, which end in 2023.



Nico Edwards is a cinematographer and producer, known for *Sea Gypsies: The Far Side of the World* (2017), *Expedition to the Edge* (2020) and *Expedição Extrema* (2020). Hailing from a small town in Northern California, Nico Edwards is a mostly self-taught director/shooter/editor jack of all trades filmmaker. He seeks to tell compelling character driven stories of people living creative and alternative lifestyles and broaden people's perceptions about life's possibilities. [Website](#).



A2DOCK FILMS & PRONTO PROD

present

SKIN DEEP FEAR

directed by Franck Sanson



From La Hague to Fukushima...

directed by Franck Sanson, producer Philippe Macgaw for ProntoProd and Franck Sanson for A2dock Films
editing Elias Cosse, Images Franck Sanson, sound editing and mixing Mathieu Tiger, color grading Jean Michel Potit
coproducers PRONTOPROD and A2DOCK FILMS with the support of CNC, PROCIREP, ANGOA,
REGION NORMANDIE and LA CHAÎNE NORMANDE



PROCIREP ANGOA





SKIN DEEP FEAR (PEUR A FLEUR DE PEAU)

France, 2020, Director: Franck Sanson, Producer: Prontoprod & A2dock Films, Documentary, French, English, Japan, Subtitles: English or Portuguese, 55 min.

One thing Fukushima in Japan and La Hague in France have in common is the fear of nuclear power. For some, it has turned into a hellish reality, for others, an ever-present disquiet, whether conscious or unconscious. « Skin Deep Fear » is a film born of a personal shock to the author, that of the nuclear disaster in Fukushima. The event roused memories long forgotten which once resurfaced, evoked a very real question: does the fear of nuclear exist? [Trailer.](#)

Franck Sanson is a French producer and film director. He has always favored a human approach in his way of thinking about documentaries. He has often invested in social projects, for example on the African continent, where he has taken an interest in the living conditions of albinos or the situation of pygmies in Cameroon. He has produced a documentary on the role and place of culture in underprivileged neighborhoods in the Paris region, on the history of the Dalai Lama and the Tibetan people in exile in Dharamsala in India, and he works on issues of protection of the environment, in particular through a documentary collection entitled "Heroines of nature". Franck has collaborated with all French television channels through various production companies such as Pronto Prod with whom he has also produced several documentaries. [Website.](#)





STALKING CHERNOBYL

Ukraine/USA/Bulgaria/Slovakia, 2020, Director & Producer: Iara Lee, English/Russian / Ukrainian, Subtitles English, Portuguese, 57 min

Stalking Chernobyl, a forthcoming documentary from Cultures of Resistance Films, examines the underground culture of the Chernobyl Exclusion Zone. Three decades after the world's most infamous nuclear disaster, wildlife has returned in the absence of human settlements. Meanwhile, illegal hiking adventurers known as "stalkers," extreme sports aficionados, artists, and tour companies have begun to explore anew the ghostly, post-apocalyptic landscape. [Trailer.](#)



Iara Lee, a Brazilian of Korean descent, is an activist, filmmaker, and founder/director of iara lee, a Brazilian of Korean descent, is an activist, filmmaker, and founder/director of the Cultures of Resistance Network, an organization that promotes global solidarity and connects and supports agitators, educators, farmers, and artists to build a more just and peaceful world. Iara is also director of Cultures of Resistance Films, a project of Caipirinha Productions, Inc. Its mission is to create and distribute films that advance public awareness about issues of social and economic justice, and

that showcase creative efforts to promote peace and protect human rights. As a filmmaker, Iara has directed/produced several full-length documentaries and dozens of short films over the past decade. [Website.](#)

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OH FILMS





TELEVISION EVENT

USA, 2020, Director & Producer: Jeff Daniels, Documentary, English, Subtitles Portuguese, 91 min.

„The Kid stays in the picture“ meets „The Atomic Cafe“ in this archive-based feature documentary that views the dramatic climax of the Cold War through the lens of a commercial television network, as it narrowly succeeds in producing America’s most watched, most controversial made-for-TV-movie, THE DAY AFTER , in 1983. This film addresses a universal challenge - grasping how vast global issues such as climate change, the refugee crisis and in this case nuclear proliferation affect us personally. We have much to learn from how this television network took a subject so terrifying, so unpalatable and turned it into prime-time family viewing. With irreverent humor and sobering apocalyptic vision, this film reveals how a commercial broadcaster seized a moment of unprecedented television viewership, made an emotional connection with an audience of over 100 million and forced an urgent conversation with the US President on his policy towards nuclear proliferation. [Trailer.](#)

Jeff Daniels: Born in New York, Jeff is a multi-award winning independent filmmaker specializing in feature-length documentaries. For 20 years he has developed, shot and edited observational, investigative and authored documentaries for television and theatrical release. He lives and works in Melbourne, Australia. He says: „I had the unfortunate privilege of seeing THE DAY AFTER when I was 5. I had no choice as my whole family was watching. I later learned I was among over 100 million Americans and tens of millions internationally who saw what remains the most watched TV-movie in media history.“ [Website.](#)





THE BASEMENT (지하실)

South Korea Year, 2020, Director: Choi Yang Hyun, Producer: Lee Jieun, Fiction, Korean with English or Portuguese subtitles, 94 min.

Pan-Gyo which is Korean Silicon Valley was attacked by Nuclear bomb. The member of family who is owned venture business decided to hide at basement in their house for two weeks in accordance with direction from Korean Government. The family was started to struggle to survive in the basement day by day... The film was produced during Covid-19 Pandemic in 2020. This film invokes metaphor for a middle class life when they tried to survive against a risk of extinction such as nuclear attack or pandemic while they were isolated drastically from the outside. [Trailer.](#)



Choi Yang Hyun was born in Seoul. He received his BA film directing and Korean literature at university and his MA image engineering at graduate school.

His short feature films have been nominated or won in many film festivals. Currently, he is managing the film production Paranoi Future Cinema Lab. "The Basement" is his first full length feature film and has received already two Awards: Best Scifi Feature Film - Brooklyn SciFi Film Festival. Popular vote for Feature Film - Galactic Imaginarium Film Festival.





THE GARDEN

USA, 2021, Director & Producer Bill McCarthy, Animation, English with Portuguese subtitles, 7 min.

The Garden is the story of a blind Indian Shaman who begins planting a garden at the gates of a nuclear weapons facility. The Shaman

is confronted by the foreman who demands she stop planting. Disregarding his demand, the Shaman continues planting, resulting in a giant garden of sunflowers which overwhelms the staff of the facility and starts covering the nuclear plant.

Bill McCarthy was the director and producer of the official documentary for the UN60th Anniversary Celebration and a documentary Honoring the United Nations for Receiving the Nobel Peace Prize. He was producer for the award the award winning film „Stonewall: Movement.“ Bill McCarthy: „This is the very first time I have directed and produced an animated film. It was a great learning experience for me. I wrote the script for The Garden because of my deep commitment to promoting peace throughout the world. In this regard, I am the founder and president of the Unity Foundation, an organization with a 45 year history of promoting peace, cooperation and unity throughout the world. [Website](#).



THE INVISIBLE ISLAND (L'île Invisible / 見えない島)

France, 2021, Director Keiko Courdy, Producer PIKA PIKA FILMS, Music by Ryuichi Sakamoto and Seigen Ono, Support from KissKissBankers, Documentary, 87 min, Japanese with English/French or Portuguese subtitles

Fukushima. In search of the spirit of the zone. A story of nature, men, women, resilience, and failing technology. Decontamination workers of the power plant open their daily lives to the camera. Waves crash eternally on the shore of Fukushima Daiichi Nuclear Power Plant. Next to a white facility for radioactive waste burning, black bags of contaminated soil pile up while a family looks for traces of their house.

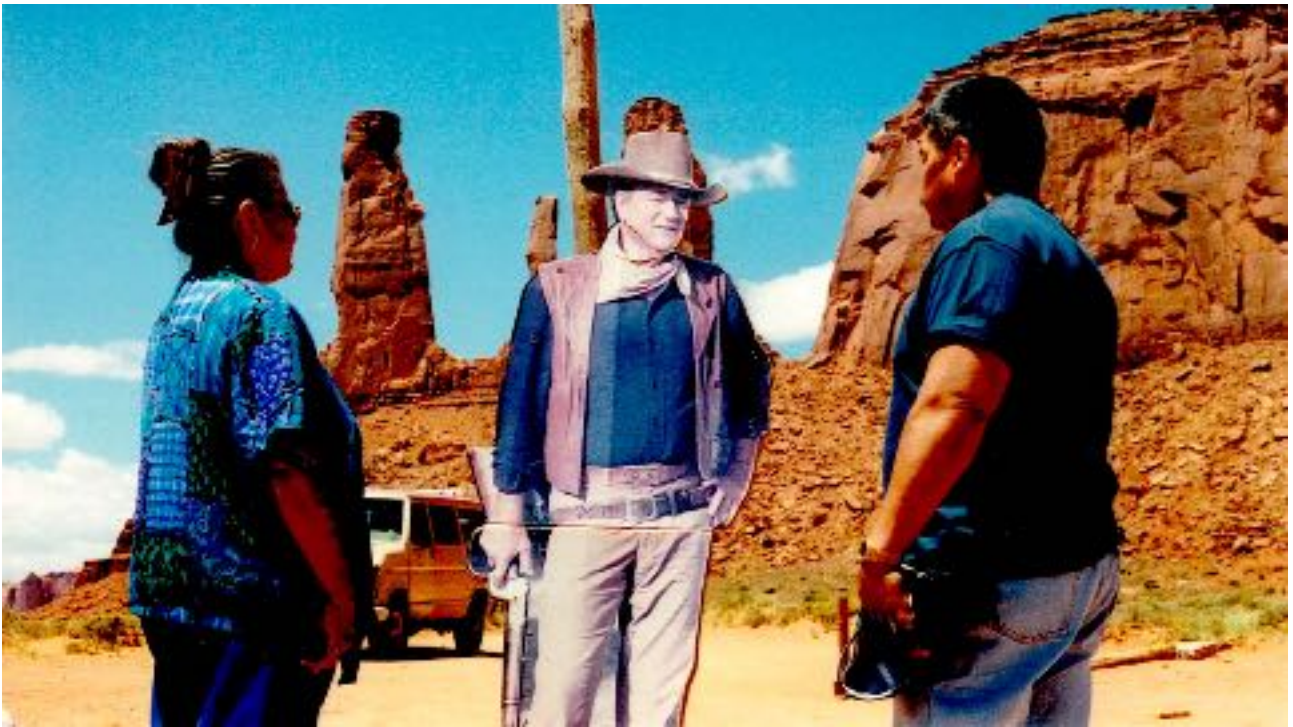


The film relates the stories of people who survived the tsunami and were forced to leave their home, people who came back in the darkest times, and people who came to work from far away, decontamination workers of Fukushima Daiichi. In the zone, invisible traumas are everywhere. There is no life without risk but what risk are we ready to take? In Japan, everyone wishes to forget and go forward, but the traces cannot be erased that easily. [Trailer](#).

The Invisible Island won the best Documentary Feature Award of the International Uranium Film Festival 2021.



Keiko Courdy is a French filmmaker and media artist. She writes, directs and produces films, and new media installations, in France and Japan. Doctor of the University of Tokyo, after studying film and theater at the University of Paris Sorbonne Nouvelle, she taught media performances for 3 years at Kyoto University of Arts and Design and led Onomatopia company in Tokyo and KI transdisciplinary creative structure in Paris. For over 15 years, she regularly worked as a freelance for Japanese TV NHK and FUJI. [Website](#).



THE RETURN OF NAVAJO BOY & EPILOGUE

USA 2000/2008, Director: Jeff Spitz, Produced by Jeff Spitz and Bennie Klain, Documentary, English with Portuguese subtitles, 72 min. [Trailer](#).

The Return of Navajo Boy is an internationally acclaimed documentary that reunited a Navajo family and triggered a federal investigation into uranium contamination. It tells the story of Elsie Mae Begay, whose history in pictures reveals an incredible and ongoing struggle for environmental justice. The film chronicles an extraordinary chain of events, beginning with the appearance of a 1950s film reel, which lead to the return of a long lost brother to his Navajo family, living in the Monument Valley. A powerful epilogue (produced in 2008) shows how the film and Groundswell Educational Films' outreach campaign create news and rally supporters including Congressman Henry Waxman (D-CA). The Chairman of the Committee on Oversight and Government Reform mandated a clean-up plan by the five agencies that are responsible for uranium contamination.

The documentary, epilogue and now 15 webisodes have leveraged several remarkable impacts: Bernie Cly, one of the Navajo family featured, has been awarded \$100,000 in compensation from the US government. And in April 2014, the Navajo nation won the largest environmental settlement in US-American history, \$1 billion payout from Kerr-McGee, the corporate contaminator exposed by the documentary. [Website](#).



Director Jeff Spitz about The Return of Navajo Boy

Boy: „This film is a Navajo family story. But all families relate to old pictures and to loss. We have all seen loved ones pass from the scene. But the Return of a Navajo Boy shows a dream come true, a loved one coming back into the scene. This family story has helped the Navajo people pressure congress to begin cleaning up a hidden



cost of the Cold War: uranium contamination in Native America. It will take decades for this dream to come true. Navajo Boy keeps going like a donkey, crossing all media, 24/7 even entering into Washington policy discussions.”

„Perhaps Navajo Boy can keep riding for generations. And connecting people. Thanks to the Int'l Uranium Film Festival and its courageous founders, Marcia and Norbert, people can find Navajo Boy in Brazil, India, Germany and many other countries. Our dream is to keep Navajo Boy's journey going. We hope you will share this story with students, teachers, environmental activists and senior citizens. People remember stories. People feel motivated to work together when they begin to share their stories.

This story shows a chain reaction, a series of unexpected human events that surprised us all. We didn't see it coming. I started filming the journey in 1997 with images from an old forgotten movie and a focus on a strange cross cultural encounter. The events that unfolded from that encounter changed our lives. We all continue to work together. Children in our film are now adults with their own children. Everyone involved in Navajo Boy feels a family connection and a personal connection to those who watch it, especially those who carry it to others, like Norbert and Marcia.”



Jeff Spitz is an Emmy Award winner who creates original documentaries for broadcast on PBS and cable. His credits as a writer/producer/director include: The Return of Navajo Boy, a one-hour documentary that reunited a Navajo family, premiered at the Sundance Film Festival, and has screened and won awards at film festivals internationally. A California native and graduate of UCLA, Spitz teaches documentary filmmaking at Columbia College Chicago. [Website.](#)



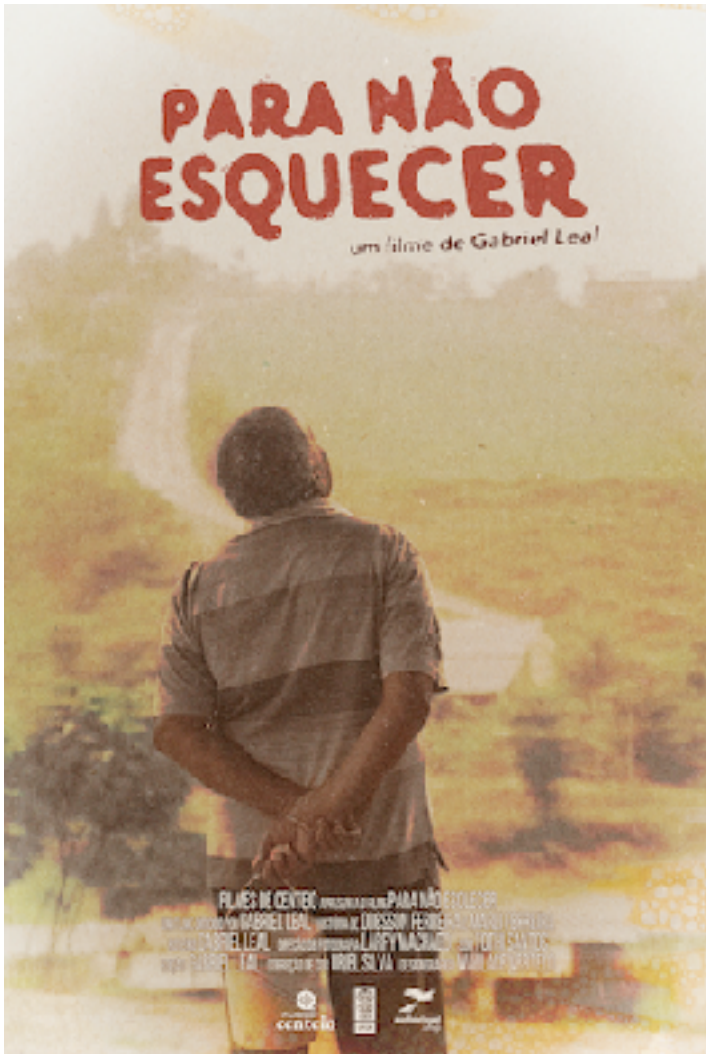
THE SHADOW PROJECT

Canada, 2020, Director and Producer: Teresa D'Elia, Experimental Documentary, English with Portuguese subtitles, 5 min. [Trailer](#).

The Shadow Project has taken place in over 250 cities worldwide. The event commemorates the 1945 bombings of Hiroshima and Nagasaki, Japan and aims to raise awareness about the ongoing threat from nuclear proliferation. In Hamilton, Ontario, The Shadow Project is hosted each year by artist Bryce Kanbara (You Me Gallery). This film presents footage from the 2019 event and archival material, set to a poem by celebrated writer Ellen S. Jaffe. The piece is performed by poet Nisha Patel (2019 Canadian Individual Slam Champion and former Poet Laureate, City of Edmonton).

Teresa D'Elia is a filmmaker and researcher born in Hamilton, Ontario. She graduated from the advanced film & television program at Humber College. Her internship at Triptych Media in Toronto introduced Teresa to the world of independent filmmaking. After working as a producer and production manager in indie film and corporate video production, Teresa decided to delve into the realm of documentary. She produced "The Yukon Blues," which had a successful festival run (including best canoe film and best amateur film, Waterwalker Film Festival) and is now available internationally through Amazon Prime. [Website](#).





TO NOT FORGET (PARA NÃO ESQUECER)

Brazil, 2022, Directed by Gabriel Leal, Production Centeio Filmes, 40 min, Portuguese. World Premiere

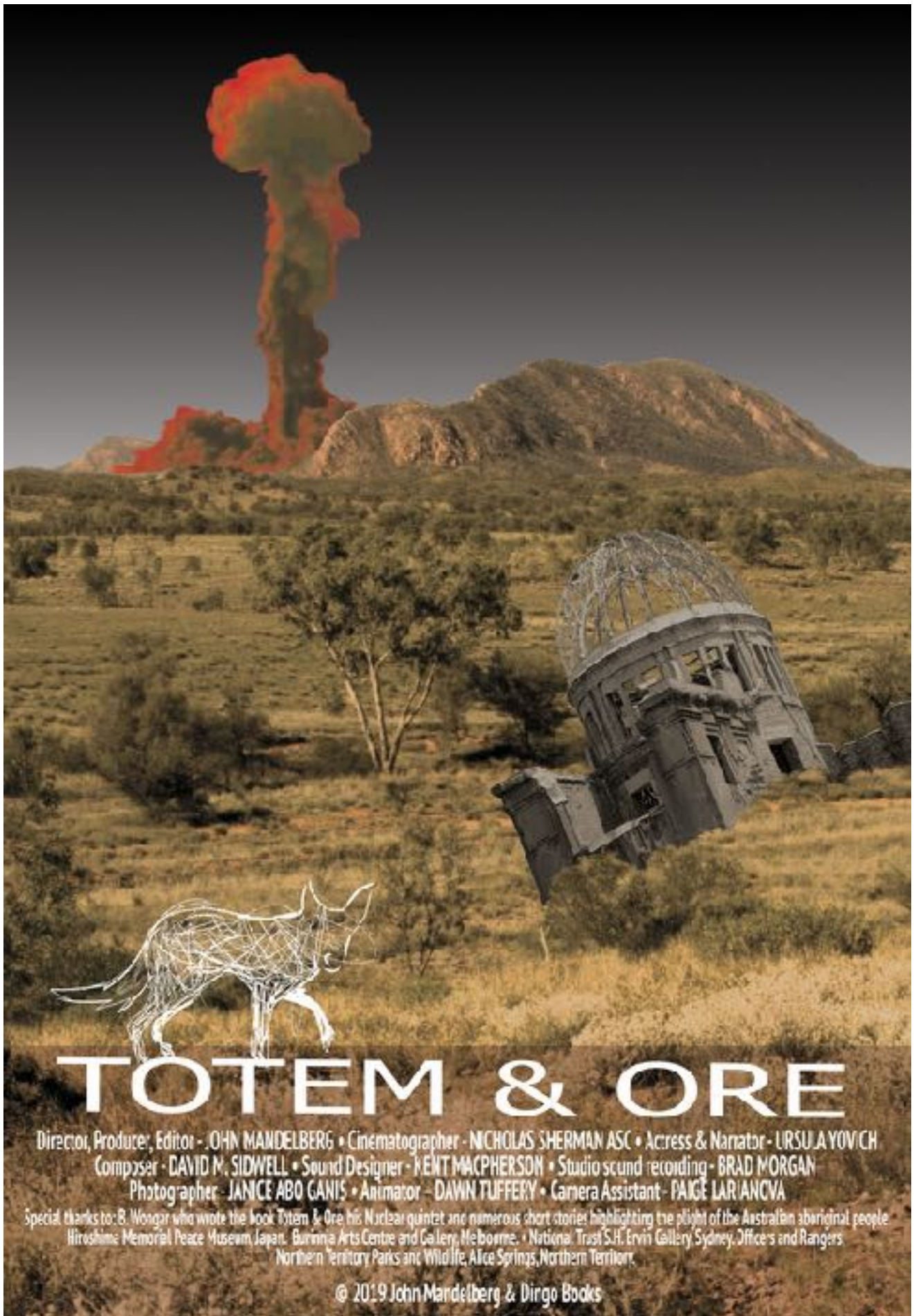
Many memories have been lost for those who live two lives, one before and one after the Cesium 137 accident in Goiânia, Goiás, Brazil. Odesson Alves Ferreira, brother of scrap metal dealer Devair Ferreira was one of the first Cesium victims and was unable to keep anything from before 1987, other than his memories. Thinking of preserving the history of the accident, he tells how those days were from his perspective. The Goiânia radiological accident was the worst „nuclear“ accident of Latin America. A radiation teletherapy unit had been left behind in an abandoned and demolished cancer treatment hospital in the City of Goiânia.

In order not to forget the first fatal victim of the accident, Leide das Neves, six years old, we open this film session with the classic 4-minute short film **AMARELINHA** by filmmaker **Ângelo Lima** from Goiânia, produced in 2003. Where were her dreams and games? Leide das Neves didn't have time to play.



GABRIEL LEAL: The young filmmaker was born in Goiânia, a decade after the cesium accident. He is passionate about listening and telling stories. The documentary with Odesson is part of his final course work in Journalism at the Federal University of Ouro Preto.

Cesium-Victim Odesson Alves Ferreira will present Gabriel's film in Rio de Janeiro.



Director, Producer, Editor - JOHN MANDELBERG • Cinematographer - NICHOLAS SHERMAN ASC • Access & Narrator - URSULA YOVICH
Composer - DAVID M. SIDWELL • Sound Designer - KENT MACPHERSON • Studio sound recording - BRAD MORGAN
Photographer - JANICE ABO GANIS • Animator - DAWN TUFFERY • Camera Assistant - PAIGE LARIANCA

Special thanks to: B. Wongar who wrote the book Totem & Ore his Nuclear quintet and numerous short stories highlighting the plight of the Australian aboriginal people
Hiroshima Memorial Peace Museum, Japan, Burinja Arts Centre and Gallery, Melbourne, • National Trust S.H. Ervin Gallery Sydney, Officers and Rangers
Northern Territory Parks and Wildlife, Alice Springs, Northern Territory.

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TOTEM & ORE

Australia, 2019, Director & Producer: John Mandelberg, Executive Producer: Bozic Wongar, Actress and Narrator: Ursula Yovich, Documentary, English, Japanese, Russian, English & Portuguese subtitles, 97 min.

[Trailer.](#)

TOTEM & ORE starts in 1945 with the Hiroshima bombing and ends with the Fukushima nuclear meltdown in 2011. The film explores the effects of Nuclear bombs and weapons testing across the globe, from the Manhattan Project's first Atomic bomb test in the desert of Nevada, to the Hiroshima and Nagasaki bombs in 1945, and the first British thermonuclear test at Christmas Island in the Gilbert Island chain in the North Pacific in 1963. In Australia, the tragedy of uranium exploration, mining and British atomic testing in 1950's Aboriginal Australia. Starting at the Hiroshima bomb and ending at the nuclear meltdown in Fukushima. The historic tragedies and fear told by atomic bomb witnesses, activists, filmmakers, artists, actors, writers composers, doctors, professors. Aboriginal Actress, Ursula Yovich reflects on her visit to Hiroshima, her appeal that "No place in the world for Nuclear weapons!"

John Mandelberg is an Australian Filmmaker and academic who lives today in New Zealand. He was working in the Australian Film & television Industry for 30 years. He taught at the National Film School in Australia before moving to Hamilton in 2003, to teach Moving Image at Wintec's School of Media Arts.

He writes about his film: „Since I was a child I have always been interested in and feared the Nuclear story: the atomic bombing of Hiroshima, Nagasaki and nuclear testing by Major powers in the West and East on indigenous lands all over the globe. This includes the indiscriminate 1950's British nuclear testing on Aboriginal lands that effected so many communities.“ [More info.](#)





TOXIC NEIGHBOUR

Canada, 2021, Director: Colin Scheyen, Producer: Ann Shin and Hannah Donegan, Documentary, English with Portuguese subtitles. 25 min.

Eugene Bourgeois had no concerns about nuclear energy when he built his farm next door to the world's largest nuclear facility in 1974. Over that time, he and his wife Ann ran a successful wool business and taught generations of people around the world the art of knitting. They really believed they had found paradise. However, over the next few decades, Eugene, his family, and his sheep flock were frequently exposed to hydrogen sulfide, a deadly nerve gas from the nuclear plant, which caused hundreds of his sheep to be blinded, born deformed, or killed. The industry has denied any wrong doing, but Eugene has always known the truth and dedicated the rest of his life to pushing his nuclear neighbour for greater transparency and accountability. [Trailer](#).

Colin Scheyen is an award winning Canadian filmmaker, author, and educator. His interactive documentary *Mum's The Word* (2020) won the Grand Remi award at Worldfest-Houston International Film Festival and was the first ever recipient of the Mental Health Awareness award at Yorkton Film Festival. He is also director of Photography for the feature film *The Secret Marathon of Afghanistan* (2019), and director of the broadcast hour film, *Nuclear Hope*. When not making films, Colin can be seen watching films, talking about films, and thinking about films.





TRANSMUTATIONS: VISUALIZING MATTER

USA/Canada, 2021, Director Jesse Andrewartha, Producer: Marcos Fajardo, Documentary, English, with Portuguese subtitles, 70 min. [Film website](#).

Transmutations is a multi-year project that explores the history, legacy and radioactivity of uranium mining during the Cold War in Canada and the US. Captured over the course of three years using 35 mm motion picture film and digital technologies, the film reveals the mineral and the people whose lives have been impacted by uranium: ex-miners that toiled decades underground, Indigenous leaders and activists leading the charge to clean up the mines and the places that shifted the balance of power on a global scale.

Jesse Andrewartha Director's Statement: „First conceptualized as a purely photographic project of autoradiograms of uranium ore, I set out to change other people's understanding of uranium and our connection to materials. Traveling through uranium mines of Canada and the US, I documented guided exploration of mine interiors and surrounding areas, commentary of specialist guides and local residents sharing knowledge and experience of the impact of mining practices on communities, their land and lives. But through this project, I found my own views and understanding challenged. I hope the work similarly challenges the audience and helps them form an image of material vibrancy that speaks not only to our connection to the power of uranium, its history and impact but in a wider sense, to the issues of renewed extraction of nuclear materials and our impact on this planet and its inhabitants.“





UNSETTLING DUST

Netherlands, 2021, Director: Tineke van Veen & Barbara Prezelj, Producer: Tineke van Veen, short documentary, English, Subtitles in Portuguese, 9 min. [Film info](#).

Unsettling Dust, a collaborative short film project, explores the lived, bodily experience of radiation by focusing on the relationship between post-nuclear landscapes, radioactive dust and breathing. It draws attention to Fort de Vaujours, a former nuclear weapon testing site on the outskirts of Paris and asks what it means to be living with the threat of contagion, with doubt cast upon your every single breath.



Tineke van Veen is a Dutch artist based in The Hague, whose work bridges the relation of post human landscapes and humans, the environmental and cultural perspective. Her research and fieldwork on remote locations as radioactive sites is translated in film, photography, installations and objects. In her art-practice she visualises the concept of safety, safety related to vulnerable situations in a personal and in a broader intercultural context. It reveals the importance of understanding safety in a way that takes into account both vulnerability and resilience. Her latest work concerns the disturbed relationship between humans and the environment. The film- and photo-projects 'Aware' (Fukushima, Japan, 2014) and

'Unsettling Dust' (Fort de Vaujours, France, 2016-2021) wishes to focus on the intimate and the sense of alienation of the nuclear contaminated landscape. The projects wish to explore the lived, bodily experience of radiation and question what it means to live with the threat of invisible contagion today. By providing reflections on place and subjectivity, it point to larger phenomena that underlie visible landscapes as well as stimulate discussion on how to acknowledge and responsibly address the consequences of the nuclear age. [Website](#).



URANIUM - TWISTING THE DRAGON'S TAIL / THE ROCK THAT BECAME A BOMB

Australia, 2015, Director Wain Fimeri, Producer Sonya Pemberton. Documentary, 51 min. English with Portuguese Subtitles.

At the turn of the 20th century uranium is virtually unknown and basically worthless. Dr Derek Muller embarks on an adventure to reveal how, in just a single generation, uranium transforms into the most valuable and terrifying rock on Earth. The discoveries of scientists such as Marie Curie, Ernest Rutherford and Albert Einstein unlock the secrets of the uranium atom, and allow us to peer into the very nature of the universe. Then one clear morning above the city of Hiroshima, uranium unleashes a terrifying power and changes the world forever. [Trailer.](#)

Wain Fimeri has a consuming interest in people and stories. His work roams from dramatic screenwriting to factual documentary and, quite often, a bit of both. He's a writer and director of film and television work in Arts, Science and History, that has resulted in prestigious acclaim from all over the world. He's an AFI winner. He won the NSW Premier's History Award, the Victorian Premier's Literary Award for Screenwriting and the Eureka award two years in a row, Australia's premier award for science journalism. [Website.](#)

In 2016 Waine Fimeri won the best Documentary Feature Award of the International Uranium Film Festival.





VALLEY OF THE GODS (Dolina Bogów)

Poland/Italy/Luxemburg/USA, 2019, Director Lech Majewski, Producer Lech Majewski and Filip Rymśa, Co-production Poland-Luxembourg, Royal Road Entertainment, Cast: Josh Hartnett, John Malkovich, John Rhys-Davies, Bérénice Marlohe, Joseph Runningfox, Fiction, English with Portuguese subtitles, 126 min.

The film weaves together three narrative threads: Navajo archaic legend about gods locked inside the rocks of the Valley of the Gods; a story of the wealthiest person on earth, Wes Tauros (John Malkovich), who lives hidden away from the world suffering from a personal tragedy; and that of the narrator, John Ecas (Josh Hartnett), who works as a copywriter at Tauros's company. After a traumatic split from his wife, John starts writing his boss's biography and accepts an invitation to his mansion. At this time Tauros's company, which mines uranium ore, buys the Valley of the Gods to bore tunnels through the sacred land. The shattered peace of Navajo ancestors makes the rocks give birth to an avenger. [Film info](#).

„Valley of the Gods presents the clash between the ancient civilization of the Navajo and the ultra-modern, high-tech world of multi-billionaires.” *Variety*

„The photography is gorgeous. The details are magnificent. The comparison between wealth of means and spirit, between nature and capitalism, between art and commercial cinema did not strike us for its depth of analysis. But this is the kind of film that invites multiple interpretations - it might be what you're looking for. And in any case, we recommend that all fans of auteur cinema watch this work at the cinema, where it deserves to be appreciated.” *Film critic Stefano Regazzi*





Film director Lech Majewski during the shooting of „Valley of the Gods“ with native American actor Joseph Runningfox from the Pueblo Nation. The movie received several awards: Special Directing Award, Camerimage 2019; Premio alla Carriera, Lucca 2020; New Vision, Sitges 2020; Best European Film, Best International Director, I-FEST International Film Festival, Castrovillari, 2021, Best Feature Movie of the International Uranium Film Festival in Berlin, 2020.

Lech Majewski is a poet, media artist, writer and film, theatre and opera director. He studied at Krakow Academy of Fine Arts and graduated from the National Film School in Łódź, Poland. His video, film and art works are shown in a variety of galleries and museums around the world. He lectures on hidden language of symbols at various universities, colleges and academies of art. Majewski's Art could be seen recently at Museo d'Arte Contemporanea in Rome.



Majewski about his film: "The Great Chief of the Navajo Nation ordered his people to play in my film. He said that this was a very good movie for them as he'd never seen an American production that would show the world from their perspective. Usually the Indians are portrayed from the white man's point of view." [Website](#).

Lech will present his film at MAM in Rio de Janeiro, a city that he already visited in 1986. He went to Rio's quarter Santa Teresa to meet the "world's most wanted man", Ronald Biggs, one of the perpetrators of the English Great Train Robbery and to develop with him the screenplay for his 1988 produced movie "Prisoner of Rio".



JOSH HARTNETT

BERENICE MARLOHE

JOHN MALKOVICH

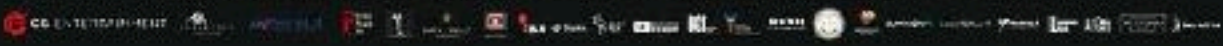


VALLEY OF THE GODS

LECH MAJEWSKI



WYKONPRODOWAŁ: WYKONPRODOWAŁ: ...





WHAT TRAVELERS ARE SAYING ABOUT JORNADA DEL MUERTO

USA, 2021, Director & Producer: Hope Tucker, Experimental documentary, English with Portuguese subtitles, 14 min.

Residents of and visitors to the Tularosa Basin of New Mexico, site of the first detonation of an atomic bomb, contribute to the production of public memory as they offer logistical advice, philosophical reckonings, and plaintive cries about making "the journey of the dead." Made in remembrance of the 75th anniversary of the detonation of nuclear weapons in Japan and the US and the 340th anniversary of the 1680 Pueblo Revolt. Made in resistance to nuclear colonialism. "Tucker's way of representing the historical past makes us reconsider what the past historical time should be and what kind of action we should take to commemorate it." Kim Taein, Curator of Museum of Contemporary Art Busan.



Hope Tucker transforms what we know as a daily form of narrative through THE OBITUARY PROJECT, a compendium of moving image that reconceptualizes the obituary form as it gives new life to the antiquated documentary practice of salvage ethnography. Works from The Obituary Project have screened in hundreds of international festivals, galleries, museums and cultural spaces. [Website.](#)



WORLD WAR 4 - THE REALISM CUT

New Zealand, 2022, Director A.K. Strom, Sci-Fi-Thriller, with Campbell Rousselle and Graham Vincent, English with Portuguese subtitles, 87 min. [Website](#).

The nuclear thriller that predicted the Ukraine war three years before it happened and the most chillingly real nuclear war film of the last ten years. "World War 4 - the Realism cut" is a special cut of the film designed to bring home the full reality of this unfolding nightmare. A nuclear thriller with a documentary feel. Seven years in the making, this is a most chilling nuclear war film. Watch as real armies march, bombs rain down, and soldiers storm the beaches. One family is caught up in the ever-growing conflict. Can they survive as total war is declared and nuclear weapons are unleashed?



A.K Strom is a New Zealand-born filmmaker whose first feature was released in 2016 and whose second feature 'World War Four' is due out in 2019. Before his feature-film career, Strom came from a long history in small documentaries, TV and music videos. His movies tend to contain spectacular visual elements, though his focus is on "realism" and a documentary-style of shooting. He says that due to modern technology, even smaller independent productions can now take on much more of a Sci-fi 'epic' feel, while still keeping their "indie" sensibility.



TODAY'S RISK OF NUCLEAR WAR

Saturday, May 21, 5:30 pm, Modern Art Museum Cinema

War in the Ukraine: The world today faces today the threat of a nuclear war breaking out as it has not been since the Cuban Missile Crisis. Conversation and Q&A with Ambassador Sergio de Queiroz Duarte on the current threat of nuclear war and the need for nuclear disarmament. Moderator: Márcia Gomes de Oliveira, Director of the Festival.

Sérgio de Queiroz Duarte was Ambassador of Brazil to Nicaragua, Canada, China and Austria and representative of Brazil at the International Atomic Energy Agency (1999 - 2002). He chaired the Nuclear Non-Proliferation Treaty Review Conference (2005) and was the United Nations High Representative for Disarmament Affairs in New York (2007 to 2012).

Advisor to the Delegations of Brazil at the 18 Nations Committee on Disarmament, in Geneva, and at the First Commission on Disarmament of the United Nations General Assembly, in New York. Chairman of the Board of Governors of the International Atomic Energy Agency and Author of the book "**Desarmamento e temas correlatos**" (Disarmament and related themes).





INDIGENOUS PEOPLES AND URANIUM MINING

Monday, May 23, 4:00 pm (Brazil / Rio Time) - Online!

Meet Navajo grandmother [Elsie Begay](#) and [John Wayne](#), not the Hollywood icon, but Elsie's long lost baby brother who was named by the actor in Monument Valley. His true story unfolds across four decades on screen in *The Return of Navajo Boy*. Elsie Mae Cly Begay is this year's Honorary Lifetime Achievement Award recipient of the International Uranium Film Festival.

Beside of Elsie and John Wayne Cly you will meet representatives of indigenous peoples of the Brazilian northeast: Elvis Tabajara, Teka Potyguara, Jardel Potyguara and Toinho Gavião. English/Portuguese Moderation by Jeff Spitz (USA) and Miguel Silveira (Brazil).

With this exceptional Zoom Convo, the International Uranium Film Festival brings together for the first time in history Navajo, who suffer for more than 40 years because of uranium mining and its radioactive heritage and representatives of indigenous peoples in Brazil who today are threatened by a new uranium-phosphate mining project, the „Projeto Santa Quitéria“ in the state Ceará that still can be prevented. Eight indigenous peoples are living in the region of the Santa Quitéria project and may be affected by radioactive contaminated dust and groundwater: Tabajara, Potyguara, Gavião, Tubiba-Tapuia, Kanindé, Karão-Jaguaribara, Anacé and Tapeba. *(Picture shows Elivis Tabajara. Photo by Iago Barreto)*



The online event is a cooperation between the International Uranium Film Festival, the [Cinemateca do MAM Rio](#) and [Groundswell Educational Films](#) in Chicago.

ONLINE EVENT PARTNER



GROUNDSWELL EDUCATIONAL FILMS

Groundswell Educational Films is a non-profit organization with a mission to collaborate cross-culturally in all facets of documentary filmmaking, transfer media skills into disadvantaged communities, and partner with stakeholders to stimulate local actions that address social justice issues raised in our films. Groundswell engages audiences through film, live performances and multi-arts programming and amplifies marginalized voices through new and traditional media.



Groundswell films are the ones that move audiences to action and create momentum for social change. „Our work is powered by the involvement of many people who want to use media to make a difference, starting with the participants in our own films. They are people who would never have a chance to tell their story to the world. Together we not only make documentaries, we make news.“

Groundswell films work from the inside out, collaborating with the participants and with emerging filmmakers from inside the indigenous culture. „During our projects we transfer our media skills and share resources

with the participants. We not only make a film together, we collaborate in the development of a multifaceted public education campaign which then carries the story and the participants into the mainstream of society. Our participants remain involved, receive benefits and make a difference.“ [Website.](#)

FESTIVAL JURY 2022



LIBBE HALEVY

Libbe HaLevy is the producer and host of "**Nuclear Hotseat**", a weekly podcast/broadcast on nuclear issues... from a "different" perspective. Now in its eleventh year, the show is downloaded in 124 countries, syndicated for broadcast through the Pacifica network, and available to new affiliates. Libbe is an award-winning playwright, author of the book "**Yes, I glow in the dark! One Mile from Three Mile Island to Fukushima and Nuclear Hotseat**", and the play „Atomic Bill and the Payment Due“, which will be published in 2022.

PETRA HOLZER

Petra Holzer is Visual artist, curator and director of the Bozcaada International Festival of Ecological Documentary (**BIFED**). Born in Austria, she moved to Bozcaada, a paradise island in the Aegean Sea, Turkey, a refuge for artists and intellectuals in the 1960s. The ecological problems are increasing and becoming more and more varied; however, we also witness hope-inspiring developments. We organize this festival in order to create a platform that nurtures this hope. Next BIFED: October 12-16, 2022



ALPHONSE KELECOM

Professor for Radiobiology and Radiometry at the Laboratory of the Institute of Biology, Fluminense Federal University (UFF). Since March 2011, Kelecom visited several times Fukushima. Presently active in Radioecology of Polonium-210 and Lead-210, radioactive occupational contamination, environmental radioactive impacts of uranium mining, NORM, TENORM.

CONSULTANTS

MANFRED MOHR (Depleted uranium film consultant)

Professor of International Public Law, member of the Special Committee on Humanitarian Law of the Red Cross/Germany, spokesperson for the **International Coalition to Ban Uranium Weapons (ICBUW)**, founding member of the International Association of Lawyers against Nuclear Weapons (IALANA) and member of the International Campaign for the Abolition of Nuclear Weapons (ICAN), winner of the Nobel Peace Prize in 2017. Since 2012, partner of the International Uranium Film Festival.



MAKIKO HAMAGUCHI-KLENNER (Japanese film consultant)

Emeritus Professor at the Faculty of East Asian Studies at Ruhr University Bochum, Germany. She was born in Tokyo (1949) and resided in the US from 1956 to 1962. She returned to Japan to study, majoring in political science, international relations theory, and sinology at the Tokyo University of Foreign Studies. She then studied Chinese at Nanyang University in Singapore and at the University Service Center in Hong Kong, becoming an interpreter for Japanese government delegations,

among others. Since 2018, she has curated the „little“ Uranium Film Festival in Düsseldorf, Germany.

EVERALDO ROCHA (Brazilian film consultant)

Photographer and teacher of Cinema at the Technical Course in Audio and Video Production at Faetec / RJ and at the undergraduate course in Media Studies at PUC-Rio. Graduated in Cinema and Master in Communication, Image and Information.



ABOUT THE FESTIVAL



The first edition of the International Uranium Film Festival, dedicated to documentaries and fiction about nuclear energy and radioactive hazards around the world, took place in May 2011, in Rio de Janeiro. Its objective is to enrich and stimulate the debate on nuclear power and to support the production of new films on that issue. Since 2012, the festival has been held yearly at the Cinematheque of the

Museum of Modern Art (MAM Rio). In addition, the festival travels every year with a selection of films to other countries. To date, more than 70 screenings of the Uranium Film Festival have taken place in more than 40 cities in seven countries, Brazil, Canada, Germany, India, Jordan, Portugal and the USA, with the presence of more than 100 filmmakers, producers, actors and actresses. Since its first edition in Hollywood in 2016, the International Uranium Film Festival is also known as the Atomic Age Film Festival. The festival depends on donations and the support of ecologically and socially conscious people, institutions and companies.

FESTIVAL TROPHY

The best and most important films of the year receive the Uranium Film Festival trophy and special mentions. The trophy is a work of art made by Brazilian artist Getúlio Damado, who lives and works in the



Santa Teresa neighborhood of Rio de Janeiro, where the inaugural Uranium Film Festival was held in 2011. Getúlio crafts the trophy from the trash found on the streets of Santa Teresa. He also uses old, unfunctional watches to commemorate the first atomic bomb attack on a city: Hiroshima. The clocks in Hiroshima stopped at exactly 8:15 a.m. when the atomic bomb went off on August 6, 1945.

HOME OF THE FESTIVAL IN RIO



MUSEU DE ARTE MODERNA - MAM RIO

The Museum of Modern Art of Rio de Janeiro (MAM Rio), created in 1948, is dedicated to avant-garde and experimentalism. The idea of **MAM Rio** and the associated Cinematheque dates back to post-World War II, when Brazil began its accelerated development process.

The creation of a large-scale artistic-cultural institution was placed as a symbolic premise of the new times. In the 1960s and 1970s, the MAM Cinematheque became one of the focuses of cultural resistance to the military regime established in 1964, programming outlawed or censored works. The building where MAM Rio has been operating since 1958 was designed by the Franco-Brazilian architect Affonso Eduardo Reidy and is internationally recognized as a landmark in modern world architecture.



LOCAL SUPPORTER OF SANTA TERESA



ARMAZÉM SÃO THIAGO

The Armazém São Thiago em Santa Teresa (also known as Bar do Gomez) is one of the most famous and traditional bars in Rio de Janeiro and it supports the Uranium Film Festival since the very first days. Originally, 100 years ago just a grocery store for locals, it became a place to be and meet people like Ronald Biggs. In 2011, the bar received the status of a cultural heritage of the city of Rio de Janeiro. [Website](#).

BAR DO MINEIRO

Since 1992, Bar do Mineiro has been a popular meeting place for residents of Santa Teresa and all visitors from Brazil and around the world. The bar is one of the best restaurants for a typical Brazilian meal in Rio and a cozy place to relax and have a caipirinha, Brazil's national cocktail or just a cold beer. This bar with the best feijoada & caipirinha in Rio supports the Uranium Film Festival since its first edition. [Website](#).



CACHAÇA MAGNÍFICA DE FARIA

11 Years with Cachaça Magnífica: Since its first edition in 2011, the International Uranium Film Festival has received support from Cachaça Magnífica de Faria. This traditionally made Cachaça is not only one of the best in Brazil, it is also produced in Rio de Janeiro and has its office next to the festival's headquarters in Santa Teresa.

[Cachaça Magnífica](#) pure or as Caipirinha gave all the festival's award ceremonies a

special and unforgettable touch, whether in Rio de Janeiro, Berlin, New York, Hollywood or Santa Fe. And several award winning filmmakers will not forget it. [Website](#).

FESTIVAL FOUNDERS



MÁRCIA GOMES DE OLIVEIRA:

Social scientist, documentary filmmaker and professor of Sociology at FAETEC. Graduated in Social Sciences (Federal University of Rio de Janeiro), with a Specialization in Environmental Planning and a Masters in Legal and Social Sciences, both from the Fluminense Federal University, where she defended her dissertation on the Guarani Mbyá indigenous peoples in the state of Rio de Janeiro.

NORBERT G. SUCHANEK: Since 1988, he has been working as an investigative journalist on the environment, human rights and science, writer, photographer and filmmaker. Since 2006, he lives and works in Rio de Janeiro. Together with Márcia Gomes de Oliveira he founded the International Uranium Film Festival already in 2010.

SOCIAL INVOLVEMENT

As a practical pedagogical project, the Uranium Film Festival had been given, since its beginning in 2011, the opportunity to about 100 students of the FAETEC State Technical School Adolpho Bloch for Film, TV & Event to improve their skills and abilities and to meet filmmakers and producers from around the world. This project has been involved in partnership with the Technical School Support Foundation (FAETEC), linked to the Secretary of Science, Technology and Innovation of the State of Rio de Janeiro (SECTI).



"Constructed in an integrated way with the Technical school programs, as an opportunity for teaching and learning through immersion and student engagement, the Uranium Film Festival is significant. It allows the specialized courses to promote the synthesis between creativity and technology, generating innovations and ecological, economic and socio-cultural transformations." *Professor Kelly Santos, coordinator of the technical event course, FAETEC Adolpho Bloch.*

LOCATION / VENUE

MAM Rio Cinematheque
Auditório Cosme Alves Netto
Avenida Infante Dom Henrique, 85
Parque do Flamengo
Rio de Janeiro / Brasil

180 seats per session.

[Book your free entry here](#)

CINEMATHEQUE ONLINE

Cinematheque Channel
Online free film screening link
(Link available from May 19th to 29th)

CONTACTS

Modern Art Museum Rio de Janeiro
Cinematheque
<https://mam.rio>
E-mail: cinemateca@mam.rio

International Uranium Film Festival
Rua Monte Alegre 356 / 301
Santa Teresa
Rio de Janeiro - RJ
CEP 20240-195 / Brazil

Email: info@uraniumfilmfestival.org
www.uraniumfilmfestival.org

WhatsApp: 5521 97207 6704





MAKE FILMS, NOT WAR!

"No saint, no pope, no general, has ever had the power that a filmmaker has, the power to talk to hundreds of millions of people for two hours in the dark."

Frank Capra, Italian-born Hollywood film director, producer and writer. He was the most popular and revered filmmaker of his time, winning 3 Academy Awards for Best Director in 1934, 1936 and 1938.

"The question is to what extent should the scientist collaborate in this extreme situation by mobilizing his scientific knowledge to create new forms of destruction."

Luiz Pinguelli Rosa, born 1942 in Rio de Janeiro, master in nuclear engineering and doctor in physics, professor at the Federal University of Rio de Janeiro (UFRJ), member of the Brazilian Academy of Sciences and former member of the Pugwash Conferences on Science and World Affairs, an association founded by Bertrand Russell and Albert Einstein. He died this year, March 3rd, 2022.



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