

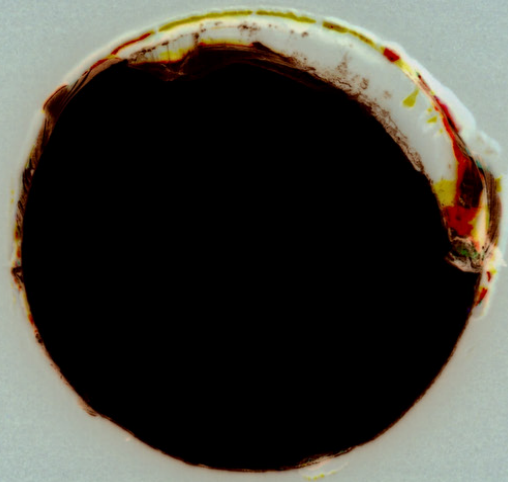


DUAS VEZES JOÃO LIBERADA

TWO TIMES JOÃO LIBERADA

TWO TIMES
JOÃO LIBERADA

directed by
PAULA TOMÁS MARQUES



fiction, 2025, Portugal, 70 minutes

16mm film transferred to digital

DCP, 1.66:1, color, 5.1




JOÃO LIBERADA		
ROLL	SCENE	TAKE
B008	3/1	2
DIRECTOR D DE SOUZA		SOM

A close-up, low-angle shot of a man with a dark beard and mustache, looking upwards with a contemplative or intense expression. He is wearing a dark, patterned shirt. The lighting is dramatic, with strong shadows on his face. The background is dark and out of focus.

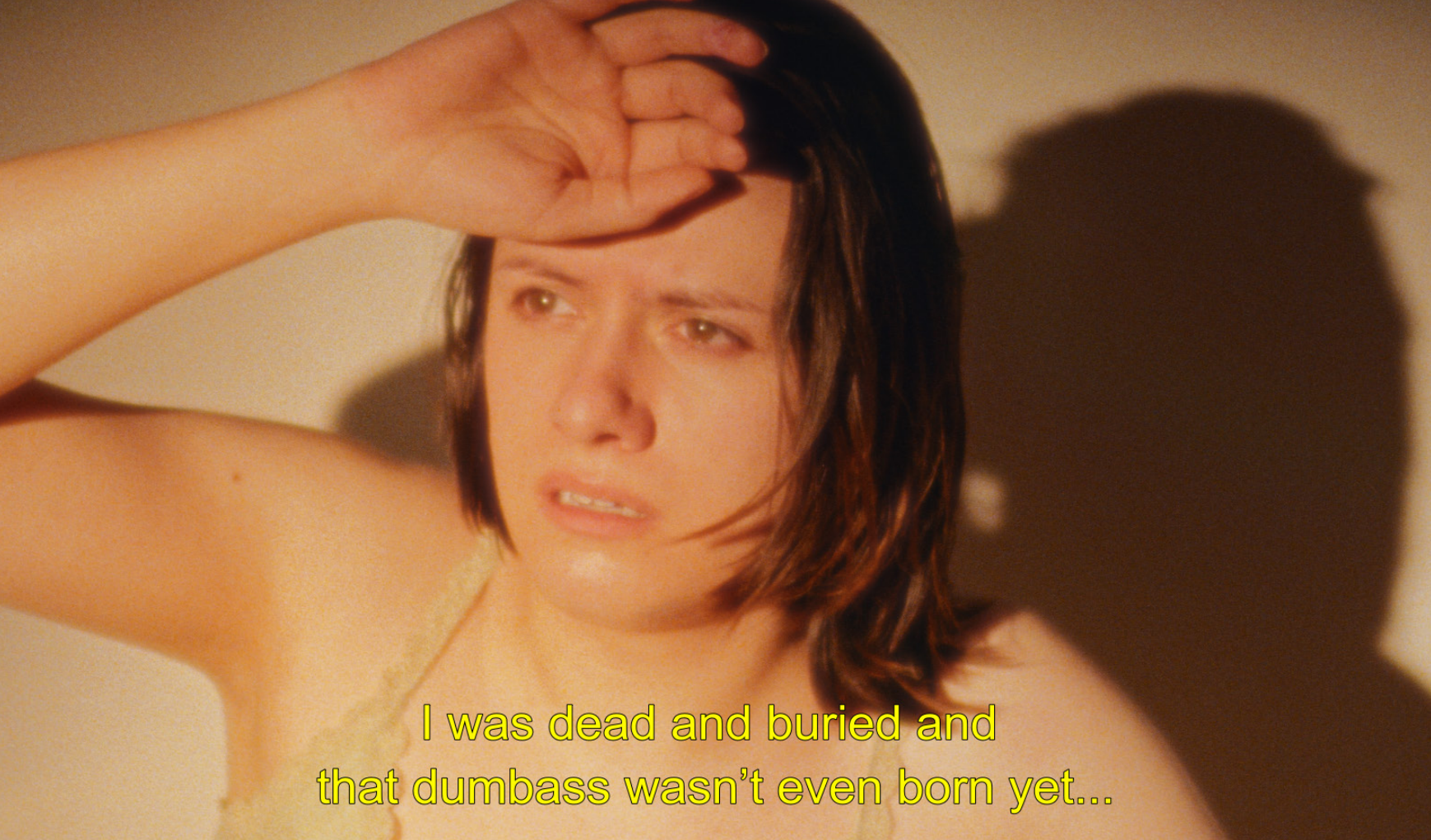
SYNOPSIS

"Two Times João Liberada" follows João, an actress from Lisbon, as she stars in a biopic about Liberada, a gender-nonconforming figure persecuted by the Portuguese Inquisition in the 18th century. The film's production becomes a battleground as João clashes with the director over how Liberada's legacy should be portrayed. These tensions deepen as João's dreams are increasingly haunted by Liberada's ghost, blurring the lines between past and present. When the director succumbs to a mysterious paralysis, leaving the film unfinished, João is left to navigate the unfolding chaos. She faces unanswerable questions, not only about the film's future but also about her own connection to Liberada's spirit and story.





Schubert, really?



I was dead and buried and
that dumbass wasn't even born yet...

ABOUT THE FILM



*There are impossible histories.
Histories made to disappear even before becoming past.
Those without the right to time
carry in their fingers the possibility to write them.*
- p. feijó

The character João Liberada, though fictional, is inspired by an assemblage of Inquisition trials from the 17th and 18th centuries involving gender dissidents who, according to the records, could possibly identify today as gender non-conforming people. As trans screenwriters ourselves, we intended from the beginning to create this figure as an example of the past existence of queer bodies in history - reminding us that such existence is not a contemporary invention. We aspired to create a narrative that strengthens a queer counter-history and advocates for the legitimization of dissident bodies, which are constantly dismissed in a world where the far right is gaining momentum.

At the same time, the film aims to grasp the complexity of representing bodies that never had agency throughout History. Marginalized people are only registered in History when they cross paths with power, such as the case of João Liberada when crossing paths with the Inquisition. But how can we accurately represent the subjectivity of someone without records of them speaking up about themselves? How can we trust existing historical documents about queer people when they are written by totalitarian and oppressive authorities like the Inquisition? Where is the real subjectivity of these identities in the midst of documents which merely describe the violence suffered by them? The great dilemma of “Two Times João Liberada” lies exactly on the impossibility of such reliable representation.

If, on the one hand, we want to write a queer history through existing documents, on the other hand, it will have to escape the cultural assumptions of classical historiography and challenge it. Given there is no proven agency from the dead, especially when their records depend on institutions that want to exclude them, the fiction we built dares to ask: what if the dead could reply? What if queer ancestors had an opinion on

how they wanted to be represented? And which ghosts would fly over our cities and our films, refusing once again to have their narratives and their image corrupted? The possibility of talking to our ghosts establishes not only a link to this queer ancestry, but also a possible strategy to face the future and our fears as living LGBT people.

We also propose a reflection on the dynamics of production in the performing arts and cinema, especially in the Portuguese socio-cultural context. The film is based not only on the personal experiences of the director and the main actor of the film, but also on the team's reflection on their work as crew members. For this same reason, our team members are also actors in the film, playing exactly those roles on the meta layer of the narrative. The purpose of this representation and role-playing paradigm is also to allow us to be (self-) critical and explore the dynamics that we ourselves experience when working in this industry.

On the other hand, docudramas and historical reenactments face a variety of challenges, including the belief that historiography can be achieved through the production and distribution of films.

This film adopts a critical stance on the contemporary film industry's confidence in its ability to "write history through cinema", particularly through biopics and other fictional works "based on true stories". This phenomenon raises important questions, as films are inherently politically biased artifacts, often shaped by specific cultural and marketing agendas that may misrepresent historical dynamics of power and representation.

Our goal is not to undermine the value of historical reconstruction and representation but to explore the complexities of this endeavor, acknowledge its limitations, and fully embrace the tools of fiction and historical fabulation. Therefore, we assume fiction in its full potential, without attempting to use cinema as a crystallization of what history was - rather, we intend to use films as maps of historical possibilities.

The director, Paula Tomás Marques







CAST AND CREW

with JUNE JOÃO, ANDRÉ TECEDIRO, JENNY LARRUE
ELOÍSA D'ASCENSÃO, TIAGO AIRES LÊDO, CAIO AMADO,
ALICE AZEVEDO, HELENA ESTRELA, PAULA TOMÁS MARQUES,
MARCELO TAVARES, FRESCO MAFALDA, CRISTIANA CRUZ FORTE,
MARIA INÊS GONÇALVES

directed by
PAULA TOMÁS MARQUES

production
CRISTIANA CRUZ FORTE, PAULA TOMÁS MARQUES

co-production

FÚRIA DE BOI

associate production

CASA ESTRELA, ELÍAS QUEREJETA ZINE ESKOLA

assistant director

HELENA ESTRELA

production assistant

MARIA INÊS GONÇALVES

miscellaneous crew

CATARINA DE SOUSA, LAURA GAMA MARTINS,
LEONOR COELHO, MADALENA FRAGOSO

associate producer (EZQE)

ARRATE VELASCO

technical assistant (EZQE)

ASIER ARMENTAL LEMOS



scriptwriting

JUNE JOÃO, PAULA TOMÁS MARQUES

support to script

TIAGO AIRES LÊDO

cinematography

FRESCO MAFALDA

art direction and costumes

ELOÍSA D'ASCENSÃO

make-up and special effects

ELOÍSA D'ASCENSÃO, JUNE JOÃO

colour grading and design

RITA LAMAS

visual effects

CAIO AMADO

editing

JORGE JACOME

sound recording, editing and mixing

MARCELO TAVARES

soundscapes

PEDRO MIGUEL GONÇALVES

original soundtrack

MARIA JOÃO PETRUCCI, RODRIGO VAIAPRAIA

ceramics

REBECA LETRAS

illustration and collage

DANIELA LINO

16mm development and scan

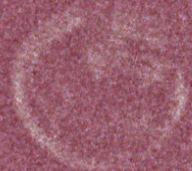
CINELAB ROMANIA

catering

ANA REIS DA SILVA, RENATO CHORÃO, ROUPA VELHA

driver

CATARINA ALVES, REBECA LETRAS





JUNE JOÃO



June João (they/she) lives and works in Lisbon. They studied performance art and time-based media at the Faculty of Fine Art of Lisbon, where they enrolled in the Media Art program. Through 2017-19, they began working as a stage actor with the contemporary theatre company Teatro Praga, integrating the casts of *Spring Awakening*, *Jângal* and *Timon of Athens*, presented at CCB Lisbon, Matadero Madrid, Théâtre de la Ville Paris, etc. In 2018, they concluded the Advanced Program for Creation in Performing Arts at Fórum Dança, curated by Patrícia Portela. They've been continuously working as a performer and actor, on stage, film and gallery contexts. Notably, in Pedro Penim's *Fathers and Sons* (2021) and *A Farsa de Inês Pereira* (2023); Tita Maravilha's adaptation of Tchekhov's *Three Sisters* (2023); *TM* (2021) by belgian collective Ontroerend Goed; Isadora Neves Marques' film-installation for La Biennale di Venezia '22; Paula Tomás Marques' short films *Blindman's Bluff* (2021) and *Dildotectonics* (2023). With Paula, they co-created the projection-performance *When We Dead Awaken* (2022), presented at Batalha Centro de Cinema.

THE DIRECTOR

Paula Tomás Marques (she/they) is a portuguese filmmaker and teacher living between Porto and Lisbon. Having completed a postgraduate degree in Filmmaking at Elías Querejeta Zine Eskola (San Sebastián), she previously did a postgraduate degree in Sociology at ISCTE (Lisbon), and was originally trained in Directing and Cinematography at The Lisbon Theatre and Film School. Paula Marques directed the films *In Case of Fire* (2019), *Blindman's Bluff* (2021) and *Dildotectonics* (2023), exploring themes of gender, sexuality and historiography. These themes are informed by her lived experience and by historical and sociological research, which is part of her practice. Her work has been shown in several festivals and screenings, including Ann Arbor, Anthology Film Archives and New York Film Festival (USA), BFI Flare (UK), Curtas Vila do Conde and IndieLisboa (Portugal), Go Short (Netherlands), Kurzfilm Festival Hamburg (Germany), Curta Cinema e Olhar de Cinema (Brazil), San Sebastián International Film Festival (Spain), Viennale (Austria), Visions du Réel (Switzerland), among many others, earning several awards. Paula Marques has also worked as a cinematographer, editor and script supervisor.



FILMOGRAPHY

- [2025] Two Times João Liberada (feature)
- [2023] Dildotectonics (short)
- [2022] When We Dead Awaken (short) - school film
- [2021] Blindman's Buff (short)
- [2019] In Case of Fire (short) - school film
- [2016] Barehanded (short) - school film



THE PRODUCERS

Cristiana Cruz Forte and Paula Tomás Marques have been working together since 2018 and haven't left each other's side since. They are independent film producers who started meeting in Paula's bedroom to figure out how to do their DIY films. They hope to continue making films in a meaningful and independent way, despite all the challenges of the film industry in Portugal.







distribution and sales

PORTUGAL FILM - PORTUGUESE FILM AGENCY

MARGARIDA MOZ

DIR@PORTUGALFILM.ORG

TEL: +351 968 373 970

TEL: +351 213 466 172

WWW.PORTUGALFILM.ORG

CASA DE CINEMA, RUA DA ROSA, 277, 2 ANDAR, SALA 1.4
1200-385 LISBOA, PORTUGAL

press agent

MAKNA PRESSE

CHLOÉ LORENZI

MARIE-LOU DUVAUCHELLE

FESTIVAL@MAKNAPR.COM

+ 33 (0)6 71 74 98 30

producers

CRISTIANA CRUZ FORTE

CRISTIANAFORTE@GMAIL.COM

PAULA TOMÁS MARQUES

TPAULAMARQUESPT@GMAIL.COM

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