



# ENCOUNTERS TALKS

## CAPE TOWN

### Friday 5 June

11:00 - 12:30

Women as Workers and Warriors

13:30 - 15:00

Filmmaking as Reparative Practice

## CAPE TOWN

### Saturday 6 June

11:30 - 13:00

Reclaiming Culture as a Restorative Pathway

13:45 - 15:15

The Role of the Storyteller and Museum in Repatriation and Spiritual Justice

20:00 - 00:00

Encounters Opening Party

## JOBURG

### Saturday 6 June

10:00 - 12:00

Beginnings and Openings

13:30 - 15:00

The Editing Process as Reparative Practice

20:00 - 00:00

Encounters Opening Party

## CAPE TOWN

### Monday 8 June

10:30 - 12:00

Masterclass with Sam Pollard & Paul Trewartha

13:00 - 14:00

TUTU Legacy Panel

## JOBURG

### Wednesday 10 June

10:30 - 12:00

Masterclass with Sam Pollard & Paul Trewartha

13:00 - 14:00

TUTU Legacy Panel

## CAPE TOWN

### Thursday 11 June

10:30 - 12:00

Masterclass with Miguel Eek

## ONLINE

### Friday 12 June

10:00 - 13:00

Masterclass with Mark Lewis

## JOBURG

### Saturday 13 June

10:30 - 12:00

Masterclass with Miguel Eek

## Encounters Talks Ticket & RSVP Details

Cape Town InReach  
RSVP (Free)

Purchase Tickets  
(R100)

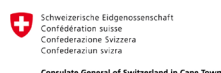
Joburg InReach  
RSVP (Free)



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SWISS FILMS





# ENCOUNTERS TALKS

## Friday | CAPE 5 June | TOWN

Centre for Humanities Research  
UWC 66 Greatmore Street (enter via Regent Street), Woodstock, Cape Town

### Women as Workers and Warriors

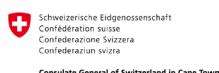
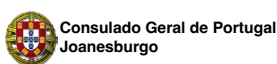
11:00 - 12:30 SAST

African women on the forefront is not a new advent, but these positions of power have purposefully been buried, and are now slowly excavated by our storytellers. We journey with women truck drivers redefining the road in *Truck Mama* (Dir. Zippy Nyaru), and single mothers on the frontlines of public health in *Mama-Demic* (Dir. Nicole Schafer), we stand alongside poets repatriating spiritual heritage in *Bones* (Dir. Nomandla Vilikazi) and urgently reflect on bodies and power in *Marxism & Period Pains* (Dir. Mmabatho Montsho). At the same time, we remember how women throughout history have always been warriors and workers, holding positions of power and contributing significantly to their communities and nations since the dawn of time.

### Filmmaking as Reparative Practice

13:30 - 15:00 SAST

Filmmaking is a powerful process of psychosocial repair. To delve into fragmented memories, confusing chronologies and unknown histories, and slowly piece it together allows us to shape a whole story and imbue it with new meaning. The lens can provide a seemingly objective witness, often helping difficult conversations unfold. In the edit, we watch and rewatch, gaining agency over our story. From confronting state violence and reckoning with personal grief in *My Father and Qaddafi* (Dir. Jihan), to truth-telling and emotional legacy under apartheid in *My Father's Son* (Dir. Elan Gamaker), we explore how storytelling through documentary filmmaking becomes a kind of suture, drawing the edges together with care so that something whole can finally emerge.





# ENCOUNTERS TALKS

**Saturday** | **CAPE**  
**6 June** | **TOWN**

**Centre for Humanities Research**  
**UWC 66 Greatmore Street (enter via Regent Street), Woodstock, Cape Town**

## ***My Tongue Bound Stretches a Map of Sorrow: Reclaiming Culture as a Restorative Pathway***

**11:30 - 13:00 SAST**

We reclaim culture as a restorative pathway to rectify social injustices. By reviving languages, rituals and stories that were suppressed and marginalised, we reconnect with the values, and relationships that shape us. We explore how resistance was wrought through storytelling in rhyme in *Notes from the Underground* (Dir. Adrian Van Wyk and Chris Kets), how the body becomes a powerful communicator and repository of memory when speech is suppressed in *WAT WAS HIE?* (Dir. Luke De Kock) and how a spiritual calling and return to ritual allow for deep restoration in *Eyes to see* (Haneem Christians). This deliberate retrieval of cultural practices restores continuity across generations, offering a necessary sense of self-understanding and communal belonging.

## ***Settling Spirits: The Role of the Storyteller in Repatriation and Spiritual Justice***

**13:45 - 15:15 SAST**

The storyteller plays a vital role in cultural repatriation, translating loss, memory and meaning between affected communities and institutions. As an interpreter of oral histories ceremonial practice, they contextualise cultural objects and human remains not as inert museum or scientific artefacts, but as active carriers of ancestry, identity and spiritual lore. In *Elephants & Squirrels* (Dir. Gregor Brändli), the storyteller frames why return matters beyond ownership, following Sri Lankan artist Deneth Piumakshi Veda Arachchige as she retraces the colonial-era journey of two Swiss men who collected specimens and artefacts, including human remains, from the region taking them back to Europe for 'scientific research.' In light of global repatriation battles, we ask what role museums play in their willingness to cede control where ethically required, and explore how museums in the Majority World have led this charge.

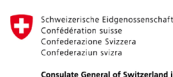


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# ENCOUNTERS TALKS

**Saturday**  
**6 June** | **JOBURG**

**Goethe-Institut**  
**119 Jan Smuts Ave, Parkwood, Johannesburg**

## ***Beginnings and Openings***

10:00 - 12:00 SAST

The first frame is a covenant. What follows is where that covenant is either honoured or broken. Documentary editing depends on this early stretch of film, a space where the audience is still deciding whether to give themselves over to the world being built. These minutes carry a peculiar weight, they must orient without over-explaining, intrigue without manipulating, and establish trust without begging for it. The editor is, in this sense, a host arranging the room before the guests arrive, deciding what is seen first, what is withheld, what mood settles into the walls. Get it right and the audience stops watching and starts inhabiting. Get it wrong and no amount of brilliant material that follows will fully recover what was lost in those first, irreplaceable minutes.

## ***Cleaning the Cut: The Editing Process as Reparative Practice***

13:00 - 14:30 SAST

Filmmaking and editing in particular can be seen as something closer to healing than to art-making. To take fragmented footage, disparate voices, broken chronologies, and shape them into coherent meaning is not so different from what the human psyche does in the long aftermath of trauma: it searches for narrative, for sequence, for the moment when chaos becomes story. The editor, in this light, is not merely a craftsman but a witness, someone who sits with difficult material long enough to find what is worth preserving, and what must be let go. Documentary practice especially carries this reparative potential, offering communities, individuals, and histories the dignity of being seen on their own terms. The edit becomes a kind of binding, gently holding the fragile edges together with enough care so that something whole, and honest, can finally emerge.

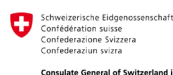


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# ENCOUNTERS TALKS

## Monday | CAPE 8 June | TOWN

Desmond and Leah Tutu Legacy Foundation  
The Old Granary Building, 11 Buitenkant Street, Cape Town

### Cutting for Character: Masterclass with Sam Pollard & Paul Trewartha

10:30 - 12:00 SAST

We have the privilege of spending time in the classroom with the TUTU director Sam Pollard and editor Paul Trewartha. We learn how Sam and Paul shaped this powerful filmic portrait of the late Archbishop Desmond Tutu, de facto saint of contemporary South Africa. Sam Pollard, is a renowned editor, director and producer across film and television, and has worked alongside greats like Spike Lee. His remarkable work chronicling the Black experience conveys the historical reach of racial injustice and the enduring power of black freedom struggles. Paul Trewartha is a London based Documentary editor known for his work on Branson (2022), and The Sparks Brothers (2021) nominated for 26 awards including the BAFTA Best Documentary. Together, they will explore the invisible art of the edit.

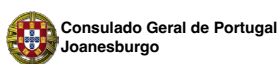
### TUTU Legacy Panel

13:00 - 14:30 SAST

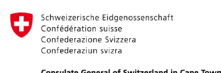
Join Encounters South African International Documentary Festival for a powerful panel honouring the life and legacy of Nobel Peace Prize laureate and South African anti-apartheid struggle theologian, Archbishop Desmond Tutu. Leading scholars, activists and community leaders will reflect on Tutu’s work on truth telling, compassionate resistance and reconciliation - especially vital in these times of upheaval and division. We actively reflect on what his vision means for today’s struggles in an increasingly fragmented world - and channel his spirit to guide us to courageously speak truth to power, fight empire and inequality with righteous love and resolve to build communities of equality and peace. Join us for this timely conversation honouring Tutu’s courage, humour, and enduring call to love. Supported by Clinix and the Desmond and Leah Tutu Legacy Foundation.



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# ENCOUNTERS TALKS

**Wednesday** | **JOBURG**  
**10 June**

**Goethe-Institut**  
**119 Jan Smuts Ave, Parkwood, Johannesburg**

## **Cutting for Character: Masterclass with Sam Pollard & Paul Trewartha**

10:30 - 12:00 SAST

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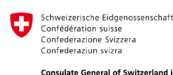


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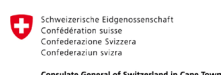
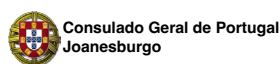
Thursday | CAPE  
11 June | TOWN

UCT Television Studio  
Baxter Theatre Centre, Rondebosch, Cape Town

## Producing the Impossible Film: Masterclass with Miguel Eek

10:30 - 12:00 SAST

In this practical masterclass with Spanish filmmaker Miguel Eek (Amílcar) we examine the complexities of sustaining a project for over a decade. We explore the long research and development process, how to navigate the difficulty of financing a poetic political film, co-production structures when several countries are involved, how to be agile when discovering new materials that reshape the narrative and how to maintain the energy of a film spanning over 10 years of documenting.





# ENCOUNTERS TALKS

Friday  
12 June | ONLINE

## Crafting True Crime: Masterclass with Mark Lewis

10:00 - 13:00 SAST

A workshop designed for filmmakers and producers ready to work at the next level of documentary storytelling. Through a focused session led by documentary film and television producer, director and writer Mark Lewis, participants will learn a documentary production method that can be adapted or borrowed from to make the filmmaking process easier and more collaborative, especially with platforms like Netflix. Participants will learn how to shape memory, personal narrative, and first-hand accounts into compelling cinematic experiences. They will also examine how successful true crime documentaries use testimony and archives to build emotional depth and narrative drive. Participants will leave the session with a stronger understanding of the Netflix documentary landscape. Supported by Netflix and Documentary Filmmakers Association (DFA)





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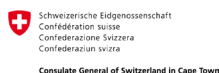
**Saturday** | **JOBURG**  
**13 June**

Goethe-Institut  
119 Jan Smuts Ave, Parkwood, Johannesburg

## **How to Build a Film in the First Person: Masterclass with Miguel Eek**

10:30 - 12:00 SAST

In this masterclass with Spanish filmmaker Miguel Eek (Amílcar) we examine how to build a film in the first person. Eek speaks to the opening of the subjective space of this African liberation icon through his letters, poems and writings. He details how the discovery of new material midway through the process shaped the outcome of the film. Amílcar Cabral's intimate texts become the narrative backbone as the filmmaker grapples with the difference between explaining Cabral and being challenged by him.



# ENCOUNTERS

South Africa International  
Documentary Festival

FREE ENTRY

EDITION  
1999 **28** 2026  
TWENTY EIGHT



## OPENING PARTY

VENUES TO BE ANNOUNCED

RCLAFRICA

JOBURG

SATURDAY 6 JUNE

8PM - MIDNIGHT

KANVA

CAPE TOWN