

16

VANCOUVER  
LATIN AMERICAN  
FILM FESTIVAL

Aug 23 - Sept 2 2018





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16 VANCOUVER LATIN AMERICAN FILM FESTIVAL  
Aug 23 - Sept 2 2018

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# VLAFF TEAM

## BOARD OF DIRECTORS

**President:** Carolina Ordoñez

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## SENIOR PROGRAMMER + GENERAL MANAGER

Anne-Mary Mullen

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Sonia Medel

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Maria Cecilia Saba

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## GRAPHIC DESIGN + MARKETING

Luis Delgado

## 2018 POSTER ART

Nuria Díaz Ibáñez

## COLLAGE IMAGE ART WORK

Zatu Straftäter

## GRAPHIC DESIGN - 2018 PROGRAM GUIDE

Manolo Valles

## PROGRAM NOTE COPY WRITER/EDITOR

Paloma Pacheco

## SPECIAL EVENTS

Sergio Muñiz

## YOUTH JURY COORDINATORS

Adriana Contreras

Sonia Medel

## BOOKKEEPER

Alex Nicolaieff

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Artistic Director

### Anne-Mary Mullen

Feature Films & Canada Looks South

### Sarah Shamash

Short Films, Brazilian & Indigenous Films

### Artemio Narro

Short Films

### Sonia Medel

Indigenous Films

### Kathleen Mullen

Narrative & Documentary Features, Queer Pix

### Maria Cecilia Saba

Queer Pix



# Welcome

to the 16<sup>TH</sup> VANCOUVER LATIN AMERICAN  
FILM FESTIVAL

## PRIMERO LO PRIMERO

(as we say in Spanish) first things, first: THANK YOU!! 16 years sounds sweet, but it hasn't been easy. Even though we live in a country where financial support for arts organizations is one of the best in the world, VLAFF really happens because of our attendees, those moviegoers who have attended and supported the Festival now for so many years. Our gratitude is to you and to all of our sponsors, donors, community partners, and amazing volunteers and staff.

Every year I am happy to see so many returning volunteers, and our seasonal staff who come back, not just for the job, but because they truly want to be a part of creating this festival. We are indeed an arts organization but I have always seen VLAFF as a place of social gathering and connecting. Movies and friends: that is why VLAFF is my personal passion.

We are now the longest running Latin American film festival in Canada and VLAFF has established itself worldwide as a recognized film festival for Latin American directors who want to show their films in Canada. And we are very proud that so many film directors trust our festival to present their works.

The programming!

This year, in addition to our signature sections of New Directors and ¡Activismo!, we have included several new series that make our 2018 edition one of the most diverse programs ever: There is a section dedicated to Black Filmmakers from Latin America (featuring films from Brazil, Haiti, and Cuba), and a program of queer Latinx films, including Queer Pix, which features LGBTQ shorts from Latin America. A highlight of the Indigenous Film from BC & Beyond section is the shorts program Agua-Water Stories, inspired by Indigenous peoples connection to water, which showcases visual proposals not only from filmmakers in Latin America but also from Indigenous filmmakers in Canada.

We are thrilled to highlight the Andean Region as our guest this year, with a special focus on films from Bolivia, Ecuador, and Peru. A highlight of this section is the Opening Night Film, RETABLO (which premiered at the Berlin Film Festival), which is spoken in Quechua and filmed in the Andes of Peru. Director Álvaro Delgado-Aparicio will be in attendance.

We are also excited to welcome Colombian artist Juliana Silva who will be installing her site-specific work *Ropa Blanca* in the courtyard of The Cinematheque, which honours the textile traditions of the Guane people from the Andean region of Colombia.

This year we also welcome you to attend the Bolivian Centrepiece Film + Reception at the VIFF Vancity Theatre featuring the screening of the impressive and ground-breaking film COCAINE PRISON (Los Burritos), filmed inside one of the most notorious prisons in Bolivia.

The Closing Night Film will be LOS PERROS (Chile), a powerful and contemporary film (part of the excellent recent wave of Chilean filmmaking) and one of my personal favourites.

¡Vamos! For another 16 years!

To make all this happen we need your help. Attend the Festival, tell your friends about VLAFF, publish our events in your social media and, if you can, make a financial contribution; this year we aim to raise \$10,000. All your support goes directly to our organization to do what we love the most: create an important window for Latin American cinema in Canada and a place of social gathering.



**Christian Sida-Valenzuela**  
*Festival & Artistic Director*

## FESTIVAL FUNDERS



## GOLD PARTNER



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## EDUCATIONAL PARTNER



## CONSULATE AND CULTURAL PARTNERS



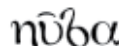
## RATED FOR YOUTH



## SCREENING PARTNERS



## PRINTING PARTNERS



## HOSPITALITY PARTNERS

## MEDIA PARTNERS



## COMMUNITY PARTNERS







## A MESSAGE FROM THE PREMIER

As Premier of the Province of British Columbia, it gives me great pleasure to welcome everyone to the 16th Edition of the Vancouver Latin American Film Festival (VLAFF).

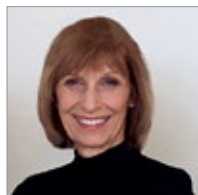
The arts play an important role in reflecting back to us the conditions and circumstances of our societies and film, indeed, is a most powerful medium to provide this mirror. For sixteen years, VLAFF has showcased a diverse selection of Latin American films, enriching our province by bringing people together in celebration of the rich Latin culture, while also helping to deepen the public's understanding and appreciation of Latin cinema. As the most culturally diverse province in all of Canada, it is dynamic festivals such as VLAFF that contribute so greatly to the identity of British Columbia.

Events like these take an incredible amount of work and dedication, and I would like to thank the organizers and volunteers for making this festival a continued success. I would also like to welcome everyone who has travelled from near and far to participate in this year's festival. I hope that you feel at home here and I thank you for sharing your artistry with us all.

Please take advantage of this wonderful opportunity to take in the beauty, depth, and scope that VLAFF has to offer you. Enjoy the festival!

**Honourable John Horgan**

PREMIER OF BRITISH COLUMBIA



## A MESSAGE FROM THE BC ARTS COUNCIL

Latin American screenwriters, directors and producers continue to create works that engage, inspire and challenge movie audiences around the world. Celebrating this talent, the Vancouver

Latin American Film Festival is the perfect vehicle for Lower Mainland audiences to experience and enjoy some of the finest independent films being made today

Providing insight into Latin America's rich and diverse traditions, history and social issues, this annual festival promotes meaningful dialogue and fosters improved understanding between cultures as audiences explore the art of contemporary filmmaking through inspiring and thought-provoking programming.

With funding provided by the Government of British Columbia, the BC Arts Council is pleased to once again support this cultural gem. Our thanks to the dedicated organizers and volunteers for their hard work in producing this remarkable showcase which supports the region's creative economy and contributes to the vitality and dynamism of British Columbia's arts scene.

**Merla Beckerman**

CHAIR, BC ARTS COUNCIL



## A MESSAGE FROM THE MAYOR

On behalf of my colleagues on City Council, I am pleased to extend my very best wishes to the organizers, volunteers, and filmmakers of the 2018 Vancouver Latin American Film Festival.

The Vancouver Latin American Film Festival is providing a forum for the promotion and exhibition of Latin American cinema in Vancouver. It has been delighting audiences with a vast array of Latin American-based films for over a decade. Film and the arts represent some of the most powerful tools to build a better and more inclusive society for everyone because it engages people like few other cultural experiences can. I am very pleased to welcome everyone visiting Vancouver to enjoy the festival, and I congratulate the local and visiting artists whose films will be showcased. This festival continues to promote cultural and economic ties between Canada and Latin America.

I want to thank everyone involved in making this festival a huge success and I hope everyone in attendance has a wonderful time!

Yours truly,

**Gregor Robertson**

MAYOR, CITY OF VANCOUVER



## SFU WOODWARD'S WELCOMES VLAFF

As we enter our 8th year of this remarkable relationship with VLAFF, we are delighted to see how this festival has matured from a modest operation into a robust producer and presenter.

Its priorities remain keenly focused on the quality of content and you the audience. VLAFF's community outreach initiatives consistently mean sharing ideas, be they challenging and/or controversial, in search of capturing the pulse of contemporary Latin America. Repeatedly audiences have witnessed soulful storytelling, riveting images, and complex themes reflecting the mosaic of Latin America.

SFUW proudly supports VLAFF through numerous educational initiatives involving guest artists, student and faculty engagement, and cultural discourse. Our commitment goes well beyond our venues to program support.

Together we are here to "Create, Provoke, and Transform."

To a great VLAFF 2018!

**Michael Boucher**

DIRECTOR, CULTURAL PROGRAMS & PARTNERSHIPS

SFU WOODWARD'S

## GREETINGS FROM OUR FUNDERS & PARTNERS



### A MESSAGE FROM THE CONSUL GENERAL OF MEXICO IN VANCOUVER

The Consulate General of Mexico in Vancouver is proud to be a continuing supporter of the Vancouver Latin American

Film Festival, a great advocate of classic and contemporary Mexican cinema in this city.

Mexican directors have won four out of the past five years at the Oscars. Last year, 176 films were produced in Mexico, setting a new historical record for our film industry, and in 52% of them women participated as directors, scriptwriters, or producers.

We wish to congratulate Christian Sida-Valenzuela, the Board of Directors, the staff and all the VLAFF volunteers for the talent, effort, and commitment that has made it possible to accomplish 16 years of success.

**Berenice Díaz Ceballos Parada**

CONSUL GENERAL OF MEXICO



### A MESSAGE FROM THE CONSUL GENERAL OF BRAZIL IN VANCOUVER

The Consulate of Brazil is pleased to continue supporting VLAFF, which represents a unique and creative opportunity for Vancouverites to enjoy the vitality of Latin American cinema.

Films are excellent tools to entertain and educate audiences, strengthen cultural ties, and overcome simplistic views and stereotypes. I am certain that the 16th edition of VLAFF, as the most important celebration of Latin American films in Western Canada, will provide a rich panorama of current productions from the region.

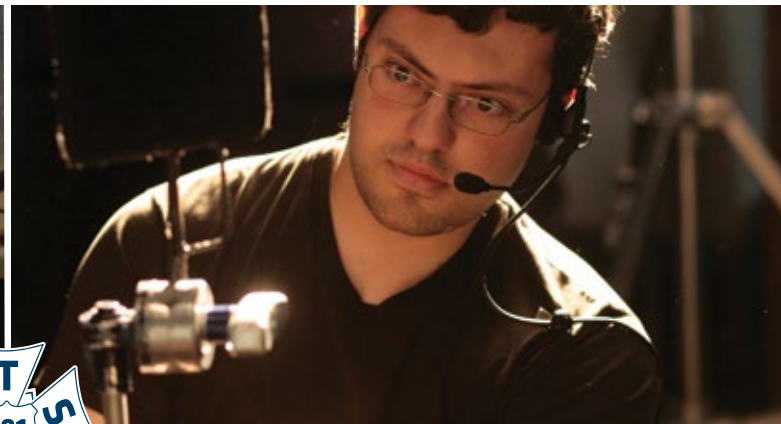
I wish to congratulate the director, staff, and VLAFF volunteers for organizing the Festival, and I invite all Vancouverites to share the treasures VLAFF will offer us this year.

Best regards,

**Silvio José Albuquerque e Silva**

CONSUL GENERAL OF BRAZIL

GREETINGS FROM OUR FUNDERS & PARTNERS



The Artists and Technicians of **IATSE Local 891** are proud supporters of the  
**2018 VANCOUVER LATIN AMERICAN FILM FESTIVAL**

## 2018 VLAFF MEMBERSHIP: \$2

As a registered charitable society, the Vancouver Latin American Film Festival screens films that have not been rated by Consumer Protection BC. Under BC law, any person wishing to see these unclassified films must be a member of the VLAFF society and be 18 years of age\* or older. \*except for films Rated for Youth.

The annual membership fee is \$2. Please carry your membership card with you at all times, as you will be required to show it at all VLAFF screenings, including special screenings throughout the year. The membership card is valid until **July 31, 2019**

**New for 2018!!** We are thrilled to welcome **Elevent** as our new ticketing partner. Purchase your tickets online and print-at-home or download them to your phone to be scanned at the theatre entrance!!

VISA, MasterCard, and American Express accepted. **Elevent processing fees apply.**

## GENERAL ADMISSION TICKETS

Matinee (until 4:45 PM): **\$10**

Evening (5:00 PM and later): **\$13**

## DISCOUNT TICKETS: \$2 OFF THE TICKET PRICE

Seniors (65+), Students (18+ with valid ID), Arts Workers (with ID or business card)

## YOUTH (UNDER 18 YEARS): \$8

(Visit [www.vlaff.org](http://www.vlaff.org) for the list of films Rated for Youth)

## SPECIAL EVENT TICKETS

Opening Night Film: **\$15**

Opening Night Film & Party at the FOX Cabaret: **\$25**

Bolivian Centrepiece Film + Reception: **\$18**

Closing Night Film: **\$15**

Closing Night Film & Reception: **\$20**

## FESTIVAL PASSES (LIMITED QUANTITIES AVAILABLE)

Available for purchase online at: [www.vlaff.org](http://www.vlaff.org)

Festival Passes ordered online will be available for pick-up at the Will Call table on Opening Night or at The Cinematheque (August 24 onwards).

The Festival Pass includes access for one to all VLAFF screenings. When possible, passholders will be admitted into the cinema ahead of the ticketholder lineup. **The pass does not include access to receptions or parties.**

Passholders must arrive at least 15 minutes prior to the screening time to claim an entrance ticket from the Box Office. A Festival Pass does not guarantee seating to sold-out shows if the passholder arrives beyond the cut-off time. Passholders must carry a valid 2018 VLAFF membership card.

## 6-TICKET PACK: \$65 (GENERAL) | \$55 (DISCOUNT)

6-Ticket Packs are available online only and are valid for any regularly priced screening, subject to availability. Ticket packs must be redeemed online in advance for the specific films you wish to see. It's even easier than it sounds... just purchase a ticket pack online and then log in again to your Elevent account to select the screenings you'd like to attend. You do not have to select all six tickets at the same time.

## FREE SCREENINGS (\$2 VLAFF MEMBERSHIP REQUIRED):

**Tuesday, Aug 28, 6:30pm - Indigenous Film from BC & Beyond: Aqua-Water Stories**

SFU Woodward's | Djavad Mowafaghian Theatre

**Friday, Aug 31, 5pm - Black Filmmakers: Brazil - Shorts Program**

The Cinematheque

## IN-PERSON TICKET SALES

(Purchase individual tickets in person by cash or credit card. This year Festival Passes and 6-Ticket Packs are only available for purchase online.)

### PRE-FESTIVAL: AUGUST 20 – 22

#### Woodward's Atrium

111 West Hastings St (between Cambie & Abbott)  
2PM – 6PM

### DURING THE FESTIVAL:

**AUGUST 24 – SEPTEMBER 2 (DAILY)**

#### The Cinematheque

1131 Howe St.  
(between Helmcken and Davie)  
AUGUST 24 – SEPTEMBER 4 (DAILY)  
WEEKDAYS: 5PM – 9PM  
WEEKENDS: 1PM – 9PM

## TICKETS AT THE DOOR

Subject to availability, day-of-show tickets may be purchased throughout the day at the Box Office where the film is screening, beginning 30 minutes prior to the first screening of the day. Please check the schedule as opening times vary.

## SOLD OUT SHOWS | RUSH TICKETS

If advance tickets for a film are sold out, rush tickets may be available at the door. Any unclaimed seats will be released just prior to screening time to those in the Rush Ticket Line. Please note: you must be standing in the line in order to purchase a ticket and there is a limit of one rush ticket per person. To speed entry, cash is appreciated.

## WILL CALL

Will Call opens at the venue 30 minutes prior to the first screening of the day. If you do not have e-tickets or print-at-home tickets, please arrive in advance to allow time to pick up your order.

LATECOMERS ARE NOT GUARANTEED SEATING.

TICKETS ARE NON-REFUNDABLE.

## VENUE INFORMATION

### The Cinematheque (CIN)

1131 Howe Street (between Helmcken and Davie)

### SFU Woodward's | Goldcorp Centre for the Arts (SFUW)

Djavad Mowafaghian Theatre & World Art Centre

149 West Hastings Street\*\* (between Cambie & Abbott)

\*\*Please note: The lobby is under renovation, so the building is only accessible via the Cordova Street courtyard entrance.

### VIFF Vancity Theatre (VCT)

1181 Seymour Street (between Helmcken & Davie)

### The FOX Cabaret (FOX)

2321 Main Street (between East 7th & East 8th Ave)

### Douglas College

700 Royal Avenue, New Westminster

## FESTIVAL INFORMATION

604.708.5657 | [www.vlaff.org](http://www.vlaff.org) | [info@vlaff.org](mailto:info@vlaff.org)

## MAILING ADDRESS:

Suite 420 – 111 West Hastings Street  
Vancouver, BC, V6B 1H4 Canada



# SHORT FILM COMPETITION JURY

SHORT FILM COMPETITION JURY



## CARMEN HENRÍQUEZ

Carmen Henríquez is a Vancouver-based director and producer of documentary films, TV series for APTN, and multimedia content. As co-founders of RealWorld Media, Carmen and her business partner Denis Paquette's filmmaking interests are focused on themes of social, economic, and environmental justice. Their feature documentary *The Cry of the Andes* screened at VLAFF in 2010, and an episode from their APTN series *Native Planet* screened at VLAFF in 2017.



## JHONNY HENDRIX HINESTROZA

Jhonny Hendrix is a Colombian filmmaker and the founder of Antorcha Films. Aside from his numerous credits as producer, he is also the director of *Chocó* (2012), *Saudó, laberinto de almas* (2016) and *Candelaria* (2017). In 2013, his film *Chocó* won the Youth Jury Award at VLAFF.



## MARCELO TOBAR

A graduate of the Vancouver Film School, Marcelo has written, directed, and produced three films under an independent cooperative system. His second feature *Asteroide* (2014) garnered national and international awards, including Best New Director - Special Mention at VIFF in 2015. *Oso Polar*, his most recent film, is the first Mexican film shot entirely with iPhones. It was financed through crowdfunding and completed thanks to PROCINE from Mexico City.

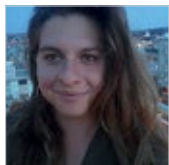
# 2018 YOUTH JURY

JOIN US IN WELCOMING THE 2018 YOUTH JURY!



## ANAÏS ELBOUJDAÏNI

is a reporter for Radio-Canada in Vancouver. She was previously based in the Ottawa region where she studied Political Science. After a trip to Chile over a decade ago, she developed a fond interest in Latin American socio-political context. When not at work, she loves to eat, look up new words, and listen to podcasts.



**BARBARA CONSTANCE MATTHEWS** is from Santiago, Chile and immigrated to the United States at a young age. She received her Bachelor of Arts in 2016 from SFU in International Studies and Visual Culture and Performance Studies. She has held positions as a researcher, gallery assistant, translator, and tree-planter in BC and has plans to pursue further schooling in documentary film studies.



**CHARLOTTE CAVALIÉ** is a French-Mexican columnist in both newspaper and radio. After finishing her degree in art history, she moved from Paris to Vancouver in 2015. Immersing herself in the local art scene, she volunteered at the Cinematheque and the Festival of Recorded Movement. She currently writes for *The Source* newspaper and assists a gallery owner.



**DANIEL GÁMEZ** is a Mexican writer and researcher who has participated in public radio and art projects in his home country. He is currently pursuing a Master of Arts degree in Geography at the University of British Columbia.



**DHEERAJ WARAN** is an English Honours student at the University of British Columbia. Dheeraj is a Queer desi who settled in Musqueam, Squamish, and Tsleil-Waututh territories/Vancouver from India in 2013. He is primarily interested in Postcolonial, Queer, and Critical Race studies in literature and film.



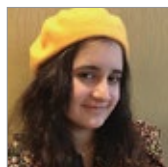
**DIANA PÉREZ** is a multimedia communicator and designer working in social justice. She holds a degree in Sociology from the University of British Columbia and has held executive positions at the UBC Association of Latin American Students and the UBC Latin Dance Club. She was born and raised in Lima, Peru.



**JULIANNE WILSON** is a Vancouver-based writer, producer, and screenwriter. She has a bachelor's degree in English Literature from the University of British Columbia and recently completed the Writing for Film and Television program at Vancouver Film School.



**MARIA PAREDES** was born in Cartagena, Colombia. She is a front-line worker at a local rape crisis centre and shelter for women. She is currently enrolled in the Political Science program at Douglas College.



**MARIA-JOSÉ ARAUJO** is a Salvadoran artist and filmmaker who graduated from Quest University Canada. Her art explores human rights, gender identity, and dreams. Her debut documentary, *El lugar donde la luz toca*, depicts moments in the life of 8 Salvadoran women. The trailer is available at: <https://vimeo.com/279412958>



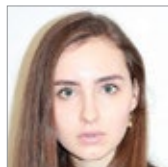
**MARIANA TRUJILLO-LEZAMA** is an artist born and raised in Colombia. She migrated to Vancouver, Canada with her family in 2014. Based on introspection and analysis of her own experience as an immigrant and a woman of colour, her art practice explores identity politics through performance, printmaking, painting, and writing.



**MARION BENKAÏOUCHE** doesn't like to categorize herself and as a result has tried a great many things and been satisfied with few accomplishments. She has a theory she might be Borges reincarnated, in case he took a few years off after his death before being reborn. Her current favourite movie is *Rear Window*.



**NICOLAS AYERBE BARONA** produced the feature *Cadence*, which premiered at the Vancouver International Film Festival. The film won the #mustseeBC award and was later the most nominated at the Leo Awards. He has produced 9 shorts, 3 commercials, and multiple videos for diverse clients. Nicolas studied Film and Digital Media at UBC.



**OLENA KOZYR** is a multilingual and self-motivated individual who successfully combines her studies, acting, and modeling lives. She is passionate about pursuing her dreams and believes that there is nothing impossible. After modeling at the Vancouver Fashion Week, she successfully became a finalist of the Supermodel Canada Search 2018. Olena is a second-year student at the Beedie School of Business, Simon Fraser University.



**PAOLA CHAVIRA** is finishing her degree in Communications at the Universidad José Vasconcelos in Mexico; she is also studying filmmaking at the Centro de realización y actuación Dolores del Río in Durango, Mexico. Her film *The Left Path* won the prize for Best Short at the Durango Festival of New Mexican Cinema in 2018.



**SHERIDAN TAMAYO-HENDERSON** is a film student at SFU who is passionate about political filmmaking and sound art. Prior to studying at SFU she completed her Bachelor of Arts in Political Science at the University of Northern British Columbia where she studied Central American politics and history, geopolitics, migration, and international development.



**SUNSHINE O'DONOVAN** is an 18-year-old student, author, actor, and playwright. She is a member of the Lower Nicola Indian Band of the Nlaka'pamux Nation. She is interested in politics and Indigenous people, environmental sustainability, making and watching films, and bringing Shakespeare's words to life.



**SYED MUSTAFA** recently graduated from UBC with a degree in Film Studies, having been involved with film and photography from a young age. Coming all the way from Malaysia, he currently works as a freelance photographer as well as in multiple roles behind the scenes at live events and on set. Having focused on third world cinema during his studies, he hopes to further contribute to the film industry in Malaysia in the future.



## RETABLO

**DIRECTOR:** Álvaro Delgado-Aparicio

**Peru, 2017**

**Quechua and Spanish with English subtitles | 101 min**

'Are you not happy working with him?' • 'I want to see other things.' • 'You will get lost out there.' • 'Why can the others go and I can't?' • 'Because you are an artisan.'

14-year-old Segundo lives with his parents (his mother portrayed by the wonderful Magaly Solier) in a village high up in the Andes of Peru. His father, Noé, is a respected artisan and Segundo's role model. With a meticulous eye for detail, Noé artfully crafts elaborate retablos (story-boxes) for local families, determined to pass on his deep knowledge of the craft to his son. Segundo reveres his father, but he struggles with whether he wants to follow in his footsteps. Though the background of their life is full of beauty—spectacular mountain views, vibrant towns and colourful festivals—the local culture can be extraordinarily unforgiving, especially when a secret about the family comes to light.

*Director Alvaro Delgado Aparicio captures the breathtaking scenery and Andes culture with real verve, but the heartbreaking and unpredictable story itself—of love and loyalty, intolerance and injustice—is what makes Retablo so unforgettable.*

-InsideOut Toronto LGBT Film Festival

**Teddy Newcomer Award for Best First Film,**

**2018 Berlin International Film Festival**

**Best Peruvian Feature Film, 2017 Lima Film Festival**

Segundo Paucar, un joven de 14 años, está siendo entrenado por su padre, un maestro retablista Ayacuchano, para continuar con el legado familiar. Camino a una fiesta patronal, Segundo observa por accidente a su padre en un acto que hace que todo su mundo se le venga abajo. En un entorno tradicional y conservador, Segundo tratará de convivir en silencio con todo lo que le sucede.

**Filmography:** Retablo (2017)

**THUR AUG 23 | 7:00 PM | SFUW**

**FOLLOWED BY THE OPENING NIGHT  
PARTY AT THE FOX CABARET**

**SAT AUG 25 | 9:15 PM | CIN**







## COCAINE PRISON LOS BURRITOS

**DIRECTOR:** Violeta Ayala  
**Bolivia, 2017**

**Quechua and Spanish with English subtitles | 76 min**

Hernan Torrez and his sister Deisy are teenagers going to high school in Cochabamba with dreams of starting a band. Driven by the desire to buy a drum kit, Hernan agrees to carry two kilograms of cocaine across the border to Argentina. After he's caught by border police, he's sent to the notorious San Sebastian prison, a scarcely staffed, open-air facility of over 700 inmates. Filmmakers Violeta Ayala and Dan Fallshaw taught English classes inside San Sebastian and gained remarkable access by putting cameras into the hands of prisoners. We follow Hernan and his friend Mario on the inside and Deisy on the outside as the film reveals a unique perspective on the ordinary people of the drug trade—those who suffer the punishment while the bosses operate freely. Thorn Powers, TIFF

*A passionate, compelling and fascinating documentary that will push audiences to explore the idea of a legalized drug industry.*  
Jen McNeely, *SheDoesTheCity*

**Audience Award, Cinélatino - Rencontres de Toulouse Film Festival, 2018**

*Los Burritos* sigue las vidas interconectadas de Hernán y su hermana Deisy, dos adolescentes viviendo en Cochabamba que sueñan con formar una banda. Motivado por su deseo de comprar un kit de batería, Hernán transporta dos kilos de cocaína ilegalmente a Argentina. Cuando lo atrapan, la policía lo manda a la notoria prisión de San Sebastián, donde los prisioneros ordenan. Los directores Violeta Ayala y Dan Fallshaw filmaron por cinco años, dentro y fuera de San Sebastián, siguiendo las historias de Hernán y Deisy y revelando una mirada íntima hacia el narcotráfico internacional y sus víctimas “desechables”.

**Filmography:** The Fight (2017), The Bolivian Case (2015), Stolen (2009)

**THUR AUG 30 | 6:30 PM | VCT**  
**THUR SEPT 6 | 6:30 PM | SFUW**





## LOS PERROS

**DIRECTOR:** Marcela Said

**Chile, 2017**

**English and Spanish with English subtitles | 94 min**

Cool and understated on the surface, this is in fact a deeply disturbing film—a riff on perversion and politics that will shake up your notions of justice. Mariana (Antonia Zegers) is the spoiled scion of a logging magnate; rich, petulant and entitled, she's nonetheless a fascinating protagonist. When she discovers that her riding coach Juan (Alfredo Castro) is accused of committing brutal acts during Chile's dark past, she has a puzzling response. Does she want him to rot in jail or take her in his arms? She doesn't quite know... Chile's legacy of injustice looms large over the film, and the sadomasochistic intrigue is all the more chilling for its connection to past outrages. Dark, upsetting and erotic, this is a romance unlike any you've seen. -VIFF

*Slow and chilling though it is, Said's precise filmmaking, from George Lechaptois' smooth, matte-finish photography to Grégoire Auger's synthily Hitchcockian score, as well as the ice-sculpture performances from Zegers and Castro, rivet the attention nonetheless.* -Jessica Kiang, *Variety*

**Horizontes Latinos Award, San Sebastián International Film Festival 2017**

Mariana, una mujer cuarentona, es miembro de la clase alta chilena, y nunca se ha cuestionado sus privilegio. Menospreciada por su padre y descuidada por su esposo, Mariana tiene los medios para ocupar sus días con tratamientos de fertilidad, una galería de arte, y aprender a montar a caballo. Su instructor de equitación, Juan, veinte años mayor que ella y antiguo oficial de caballería conocido como "El Coronel", está siendo investigado por crímenes de derechos humanos cometidos durante la dictadura, décadas atrás. Cuando Mariana inicia un amorío con su enigmático instructor, siente indignación por la dictadura por primera vez, y su creciente interés por ello amenaza con destruir las paredes invisibles que protegen a su familia del pasado.

**Filmography:** Los Perros (2017), The Summer of Flying Fish (2013)

**SUN SEPT 2 | 6:30 PM | SFUW**

**FOLLOWED BY THE CLOSING NIGHT RECEPTION**



**WOODWARD'S**

# GUEST REGION: CINE ANDINO



## ROPA BLANCA

Site-specific installation by **Juliana Silva**  
**THE CINEMATHEQUE, 1131 HOWE STREET**

*Ropa Blanca* is an installation that imparts the story of a cotton textile created by the Indigenous Guane people in the northwest region of the Colombian Andes, who were the originators of this technique and these ancestral geometric designs.

The manufacture of Guane blankets, exquisitely woven and decorated for funeral rituals, was considered an unproductive activity by the colonial powers who imposed a European system of slavery and exploitation that denigrated Indigenous practices. The white linen made with cotton canvas, used by the Indigenous and dispossessed peasants, became a social code that identified the poor.

Knowledge of the fabric faded over time, with only a few vestiges of the technique remaining in the cultivation, spinning, and weaving of cotton still carried on by some rural women of the region, who use the fabric to strain the pulp to make guava jelly candy.

This ancestral textile technique resists its own disappearance by taking refuge in the hands of rural women. In *Ropa Blanca*, this textile represents the history of a culture that refuses to be forgotten.

**Juliana Silva** (Bucaramanga, Colombia, 1980) is a visual artist. She received her Master of Fine Arts from Emily Carr University of Art + Design, and Bachelor of Fine Arts from the National University of Colombia. She participated in an academic exchange at Concordia University in Montreal and in 2016, she was an artist in residence at the Banff Centre for Arts and Creativity. She has been exhibiting her work since 2002 in Colombia, as well as in Canada. Juliana works with sculpture, installation, photography, painting, and animation. Throughout her exploration of multimedia, she investigates ways in which meaning is conveyed through objects, materiality, and their cultural and political histories.



## EUGENIA

**DIRECTOR/WRITER:** : Martín Bouloq  
**Bolivia, 2017**

**Spanish with English subtitles | 82 min**

Eugenia, a young middle-class woman living in a small town in Bolivia, is fed up with her life. In one go, she decides to separate from her husband, leave her job, and move to her father's house in Cochabamba. Once there, she takes a part-time job as a make-up artist, and accepts a role as a guerrilla fighter in an amateur movie set in the 1960s. She begins uncovering her newfound identity, little by little, through small and seemingly unremarkable moments: conversations, shared meals, work mishaps. Martín Bouloq's quirky black-and-white character study presents us with a woman working through the emotional debris of a previous life, all the while fighting for her place in a world dictated by the men who surround her.

*The film does not aspire to be a story about grand characters, but is a sensitive and anti-moralistic micro-portrait, where carefully constructed details synthesize into a riveting whole. Victoria Leven, Cinerama Plus.*

Eugenia, una mujer joven de clase media que vive en una pequeña ciudad de Bolivia, decide separarse de su esposo, cambiar de vida, y estudiar lo que le gusta. Se muda a la ciudad donde vive su padre con otra familia, consigue un trabajo temporal como maquillista y acepta el papel de una guerrillera espía en una película amateur. Lo que parece un juego de niños, provoca en ella una crisis que la lleva a cuestionar su pasado, presente y futuro.

**Filmography:** Los Girasoles (2014), Los viejos (2011), Lo más bonito y mis mejores años (2005)

**SUN AUG 26 | 9:15 PM | CIN**  
**FRI AUG 31 | 3:00 PM | CIN**





## ONE LAST AFTERNOON

### LA ÚLTIMA TARDE

**DIRECTOR:** Joel Calero

**Peru, 2016**

Spanish with English subtitles | 81 min

After 19 years without seeing each other, Ramón and Laura, two former freedom fighters, reunite to sign their divorce papers. As they wander the streets of Lima waiting for their appointment, they catch up on the details of their lives and revisit their shared romantic and political past. However, their conversation soon evolves to unveil intimate, dark secrets of who they truly are and how much their country and convictions still hurt them. *One Last Afternoon* transcends its time and place, capturing the sentiment of a whole generation, who during the 1970s and 1980s fervently believed that armed insurgency was the necessary path to social justice.

*What is actually just a lengthy conversation becomes an intriguing exploration of the crushing effects of political engagement on personal lives.* Jonathan Holland, *The Hollywood Reporter*

**Audience Award and Best Actor (Lucho Cáceres), Lima Film Festival 2016**

Dos ex-guerrilleros se reencuentran para firmar su divorcio. Han pasado 19 años desde que uno de ellos abandonó al otro en circunstancias confusas. Una serie de azares los llevarán ese día a hacer un ajuste de cuentas de su historia de pareja, pero también de su pasado político, para redescubrirse mutuamente en este Perú del siglo XXI y que les sigue doliendo. *La última tarde* trasciende su tiempo y lugar, capturando el sentimiento de toda una generación, aquellos quienes durante la década de los 70 y 80 creyeron que la insurgencia era el camino para la justicia social.

**Filmography:** La última tarde (2016), Cielo oscuro (2012), Palpa y Guapido. El abrazo de la memoria (2003)



## INHERITING A LEGACY

### HERENCIA DE UN PUEBLO

**Director:** Carmen Román

**Peru, 2016**

No dialogue, 12 min

Set in the vibrant Peruvian town of El Carmen, this film highlights the people, town, and dance legacy of African descendants in Peru.

**WED AUG 29 | 7:00 PM | CIN**

**SUN SEPT 2 | 5:45 PM | CIN**



## TERRITORIO

**DIRECTOR:** Alexandra Cuesta

**Ecuador, 2016**

Spanish with English subtitles | 66 min

In 1927, French poet Henri Michaux travelled across Ecuador and jotted down his impressions in a diary as he discovered the country's landscapes and populations. With *Territorio*, Alexandra Cuesta completed this fragmented account starting from the ocean, across the mountains and into the jungle. In stationary sequence shots, the swaying horizon, shadows and reflections recreate shot/reverse shot effects. Each frame is composed with great subtlety, creating surprises for the viewer to explore while allowing plenty of scope for what happens off camera. The director herself also belongs to this off camera space, which plays an essential part in the film. CG - FIDMARSEILLE

*A mesmerizing, cinematic contemplation of the land, faces, and soundscapes of Ecuador. An extraordinary experience.*

En 1927, el poeta francés Henri Michaux viajó por Ecuador y anotó sus impresiones en un diario mientras descubría los paisajes y las poblaciones del país. Con *Territorio*, Alexandra Cuesta completó esta historia fragmentada, a partir del océano, a través de las montañas y dentro de la selva. Cada fotograma está compuesto con gran sutileza, creando sorpresas para que el espectador explore, incluso fuera de la cámara.

**Filmography:** Territorio (2016), Despedida (2013), Piensa en mí (2009), Beirut 2.14.05 (2008), Recordando El Ayer (2007)

Preceded by THE CATCH (p.37)

**FRI AUG 24 | 3:15 PM | CIN**

**MON AUG 27 | 7:00 PM | CIN**



## WIÑAYPACHA (ETERNITY)

**DIRECTOR:** Óscar Catacora  
Peru, 2017

Aymara with English subtitles | 86 min

Like the elderly couple in Ozu's wonderful *Tokyo Story* (1953), the main characters of *Wiñaypacha* carry upon their bent backs the sadness of being forgotten by their son. Nonetheless, they do not invest in anger nor build up blame. They spend their days weaving the blanket that keeps them warm on cold nights, chewing on coca leaves, and dreaming of a wind that will bring their firstborn back home. This debut film by Óscar Catacora draws with delicate lines the emotional story of his grandparents who taught him to speak Aymara when he was seven years old and his parents sent him to live with them in the highlands of Acora. *Wiñaypacha*, the first Peruvian feature film in the Aymara language, imprints upon the screen panoramic postcard images painted with the nostalgic breath of a zen-like couple who, despite their solitude, wake up every morning embraced by the illusion of hope. - Mar del Plata Film Festival

*A work that exhibits an artistic maturity... a great stylistic coherence, a commitment to authenticity, and a dedication to the recognition of Aymara cultural values.* -Juan José Beteta, *Cinencuentro.com*

Como la pareja de ancianos de *Cuentos de Tokio*, la maravillosa película de Ozu filmada en 1953, los protagonistas de *Wiñaypacha* cargan sobre sus espaldas encorvadas la tristeza de ser olvidados por su hijo. Sin embargo, no invierten en enojo ni acumulan reproches. Pasan sus días tejiendo las frazadas que les dan calor por las frías noches, mastican coca y sueñan con que algún viento pueda traer a su primogénito de regreso a casa.

**Filmography:** *Wiñaypacha* (Eternidad) (2017)

**SAT AUG 25 | 7:30 PM | SFUW**

**THUR AUG 30 | 2:30 PM | CIN**

Preceded by UNTITLED, 1925 (p.37)



## UKAMAU Y KÉ! THAT'S HOW IT IS, AND WHAT!

**DIRECTOR:** Andrés Ramírez  
Bolivia/Ecuador, 2017

Aymara and Spanish with English subtitles | 86 min

Andino hip hop artist Abraham Bojórquez (Ukamau y Ké) shook the Bolivian music scene with his socially conscious lyrics sung in Aymara and his charismatic performance style. He died violently in 2009 when he was just 27 years old, at the peak of his musical career. Ecuadorian rapper and director Andrés Ramírez, returns to Bolivia to uncover the reasons for his friend's death and the legacy left by this intensely creative soul. As his journey unfolds, *Ukamau y Ké* comes back to life through archive video footage, interviews, and dream visions.

*During all this time I've seen plenty of dead.  
This has made me, a rebel with a cause.  
My race has survived this for more than 500 years.  
If our people don't unite, we will end up destroyed equally...*

*This is Latin America,  
This is Andean America.*

Abraham Bojórquez - Ukamau Y Ké desarrolló el llamado hip hop en lengua aymara, con su lírica rebelde estremeció a la sociedad latinoamericana de inicios del siglo XXI. Murió violentamente en la cúspide de su carrera musical el mismo día en que terminaba la grabación de su segundo disco. Años después su amigo, el rapero y director ecuatoriano Andrés Ramírez, regresa a Bolivia para develar las razones de su muerte y para buscarlo a través de la temporalidad circular andina. En este viaje surreal *Ukamau y Ké* vuelve a la vida mediante archivos, testimonios y visiones oníricas.

**Filmography:** *Ukamau y Ké!* (2017)

**THUR AUG 30 | 9:00 PM | VCT**

# QUEER PIX

**Curated by** Kathleen Mullen and Maria Cecilia Saba

This section explores the wonderfully empowering, yet at times conflicting process of becoming our own (queer) self. Latin America is a tricky territory for LGBTQ2+ folks and revealing your true colours can be a revolutionary act. In the spirit of pride, these films celebrate the everyday heroes who find the courage to live freely, love and laugh.

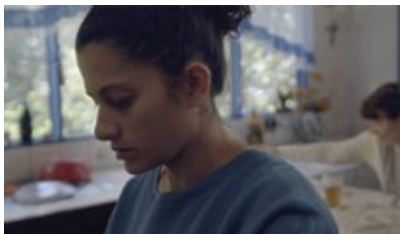
**SAT AUG 25 | 5:15 PM | CIN**



## TARRO / KICK THE CAN

**DIRECTOR:** Andrés Losada  
**Colombia, 2017**  
**Spanish with English subtitles | 5 min**

Six teenagers play their own version of hide and seek. Two of them hide together. One has an idea. The other one has a secret.



## ELENA

**DIRECTOR:** Ayerim Villanueva  
**Costa Rica, Dominican Republic, Portugal, Spain, 2017**  
**Spanish with English subtitles | 22 min**

Elena is a young woman who is questioning her sexuality. One day, she receives a visit from her childhood friend, Julia, who challenges her to change the course of her life.



## THE BALLERINA DIAMANTE, O BAILARINA

**DIRECTOR:** Pedro Jorge  
**Brazil, 2016**  
**Portuguese with English subtitles | 22 min**

Diamante believes he is a champion boxer but the coach wants to hold him back, or so he thinks. At night, he parties with his lesbian roommate and performs as a drag queen, wishing to fly like a butterfly and sting like a bee.



## PHOTOMATON

**DIRECTOR:** Roberto Fiesco  
**Mexico, 2018**  
**Spanish with English subtitles | 6 min**

Two young co-workers at a construction site enter a photo booth. Both take advantage of a spare minute and the small space to smoke, talk and share an extraordinary moment.



## DISASTER FILM FILME-CATÁSTROFE

**DIRECTOR:** Gustavo Vinagre  
**Brazil, 2017**  
**Portuguese with English subtitles | 19 min**

A trans woman and her butch handy person help each other through a very stormy day.



## PLATYPUS

**DIRECTOR:** Reynier Cepero  
**Cuba, 2017**  
**Spanish with English subtitles | 20 min**

In a small dorm room, Ana, Paco and David share beds and stories, but who is attracted to whom is a bit confusing for all.




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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						
<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>	<b>SEPT 1</b>
<b>1:00 PM I CIN</b> The Contestant 82 min (p. 27)  <b>2:45 PM I CIN</b> Dalva 3 min (p.37) The Other Rio 88 min (p.36)  <b>4:45 PM I CIN</b> Video Art: Haiti 65 min. + 10 min intro (p.32)  <b>6:30 PM I CIN</b> Gabriel and the Mountain 132 min (p.28)  <b>9:15 PM I CIN</b> Eugenia 82 min (p. 17)	<b>5:00 PM I CIN</b> Primas 100 min (p.36)  <b>7:00 PM I CIN</b> The Catch 21 min (p.37) Territorio 65 min (p.18 )  <b>9:00 PM I CIN</b> Through a Window 20 min (p.20) + Dark Skull 80 min (p. 27)	<b>5:00 PM I CIN</b> The Blue Years 102 min (p.26)  <b>6:30 PM I SFUW</b> (Free admission) Indigenous Film from BC & Beyond: Agua- Water Shorts (followed by discussion) (p.35)  <b>7:00 PM I CIN</b> Gabriel and the Mountain 132 min (p. 28)  <b>9:30 PM I CIN</b> The Summit 114 min (p.25)	<b>3:00 PM I CIN</b> Through a Window 20 min + Dark Skull 80 min (p.27)  <b>5:00 PM I CIN</b> Heiress of the Wind 88 min (p.31)  <b>6:30 PM I VCT</b> The Left Path 10 min + Oso Polar 70 min (p.29)  <b>7:00 PM I CIN</b> Inheriting a Legacy 12 min. One Last Afternoon 81 min (p.18)  <b>8:45 PM I VCT</b> Nobody's Watching 102 min. (p.25)  <b>9:00 PM I CIN</b> Suit of Lights 18 min. Devil's Freedom 74 min (p. 30)	<b>2:30 PM I SFUW</b> Untitled, 1925 27 min (p.37) Wiñaypacha 86 min (p.19)  <b>5:00 PM I CIN</b> Medea 73 min (p.28)  <b>6:30 PM I VCT</b> Bolivian Centrepiece Cocaine Prison (Los Burritos) 90 min (p.15) (Followed by a reception)  <b>6:45 PM I CIN</b> The Contestant 82 min (p.27)  <b>8:45 I CIN</b> April's Daughter 103 min (p.24)  <b>9:00 I VCT</b> Ukamau y Ké! That's How It Is, And What! 86 min (p.19)	<b>3:00 PM I CIN</b> Eugenia 82 min (p.17)  <b>5:00 PM I CIN</b> (Free admission) Black Filmmakers: Brazil 65 min (p.33)  <b>7:15 PM I CIN</b> Two Irenes 89 min (p.26)  <b>9:30 PM I CIN</b> The Left Path 10 min Oso Polar 70 min (p. 29)	<b>1:00 PM I CIN</b> Shorts in Competition 1 93 min (p.38)  <b>3:00 PM I CIN</b> The Blue Years 102 min (p.26)  <b>5:00 PM I SFUW</b> The Summit 114 min (p.25)  <b>5:15 PM I CIN</b> Queer Pix 94 min (p.20)  <b>7:15 PM I CIN</b> Rara 93 min (p.29)  <b>7:30 PM I SFUW</b> Untitled, 1925 27 min (p.37) Wiñaypacha 86 min (p.19)  <b>9:15 PM I CIN</b> Retablo 101 min (p.14)
			<b>AUG 23</b>  <b>OPENING NIGHT FILM &amp; PARTY</b>  <b>OPENING NIGHT 7 PM I SFUW</b> Retablo 101 min (p.14)  <b>9:15 PM THE FOX CABARET</b> Opening Night Party (p.14)	<b>3:15 PM I CIN</b> The Catch 21 min (p.37) + Territorio 65 min (p.18)  <b>5:15 PM I CIN</b> Interview. Patricia Ferrera 9 min + Tava, The House of Stone (p.34) 78 min  <b>7:15 PM I CIN</b> The Still Life of Harley Prosper 65 min (p.34)  <b>9:15 PM I CIN</b> Suit of Lights 18 min (p.37) + Devil's Freedom 74 min (p.30)	<b>24</b>	<b>25</b>
						<b>1:00 PM I CIN</b> Shorts in Competition Program 2 90 min (p.39)  <b>2:45 PM I CIN</b> Rara 93 min (p.29)  <b>4:45 PM I CIN</b> Nobody's Watching 102 min (p.25)  <b>5:00 PM I SFUW</b> Two Irenes 89 min (p.26)  <b>7:00 PM I CIN</b> Silvia in the Waves 13 min (p.37) + A Fantastic Woman 104 min (p.24) +  <b>7:30 PM I SFUW</b> Candelaria 90 min (p.33)

## SEPT 2

**1:00 PM I CIN**  
April's Daughter  
103 min (p.24)

**3:15 PM I CIN**  
Candelaria  
90 min (p.33)

**5:45 PM I CIN**  
Inheriting a Legacy  
12 min + One Last  
Afternoon 81 min (p.18)

## CLOSING NIGHT FILM

**6:30 PM I SFUW**  
Los Perros  
94 min (p.16)

**8:45 PM I  
WORLD ART CENTRE**  
Closing Night  
Reception

## SEPT 6

**6:30 PM I SFUW**  
Cocaine Prison (Los  
Burritos) 90 min (p.15)

**8:30 PM I SFUW**  
A Fantastic Woman  
104 min (p.24)

# VLAFF 2018 SCHEDULE

### GENERAL ADMISSION TICKETS

Matinee (until 4:45 PM): **\$10**  
Evening (5:00 PM and later): **\$13**

**DISCOUNT TICKETS: \$2 OFF THE TICKET PRICE**  
Seniors (65+), Students (18+ with valid ID), Arts Workers  
(with ID or business card)

**YOUTH (UNDER 18 YEARS): \$8**  
(Visit [www.vlaff.org](http://www.vlaff.org) for the list of films Rated for Youth)

### SPECIAL EVENT TICKETS

Opening Night Film: **\$15**  
Opening Night Film & Party at the FOX Cabaret: **\$25**  
Bolivian Centrepiece Film + Reception: **\$18**  
Closing Night Film: **\$15**  
Closing Night Film & Reception: **\$20**

### VENUE INFORMATION

**The Cinematheque (CIN)**  
1131 Howe Street (between Helmcken and Davie)

**SFU Woodward's I Goldcorp Centre for the Arts (SFUW)**  
Djavad Mowataghian Theatre & World Art Centre  
149 West Hastings Street\*\* (between Cambie & Abbott)

\*\*Please note: The lobby is under renovation, so the building is  
only accessible via the Cordova Street courtyard entrance.

**VIFF Vancity Theatre (VCT)**  
1181 Seymour Street (between Helmcken & Davie)

**The FOX Cabaret (FOX)**  
2321 Main Street (between East 7th & East 8th Ave)

**Douglas College**  
700 Royal Avenue, New Westminster

### FESTIVAL INFORMATION

604.708.5657 | [www.vlaff.org](http://www.vlaff.org) | [info@vlaff.org](mailto:info@vlaff.org)

### MAILING ADDRESS:

Suite 420 – 111 West Hastings Street  
Vancouver, BC, V6B 1H4 Canada

**9:30 PM I CIN**  
Medea  
73 min (p.28)





## APRIL'S DAUGHTER

### LAS HIJAS DE ABRIL

**DIRECTOR:** Michel Franco  
**Mexico, 2017**  
 Spanish with English subtitles | 103 min

Carefree Valeria is seventeen and pregnant. She lives in Puerto Vallarta with Clara, her older half-sister. Valeria has not wanted her long-absent mother, April, to find out about her pregnancy, but due to the economic strain and overwhelming responsibility of having a baby in the house, Clara decides to call their mother and invite her to visit. April arrives, initially warm and willing to help her daughters, but it soon becomes clear why Valeria has kept her away. Director Michel Franco's fifth feature film further explores his ongoing fascination with human psychology and the ramifications of interpersonal trauma and discord, painting a portrait of familial dysfunction and the complexities of the mother-daughter bond.

*The mothering instinct gets a sociopathically melodramatic makeover in Michel Franco's "April's Daughter," an initially engrossing but increasingly lunatic film that nonetheless convinced the Cannes Un Certain Regard jury enough for them to give it the Jury Prize this year.* -Jessica Kiang, *The Playlist*

**Special Jury Prize - Un Certain Regard, Cannes 2017**

Valeria tiene 17 años y está embarazada. Vive en Puerto Vallarta, México, con Clara, su media-hermana de 34 años. Valeria no quería que su madre, a menudo ausente, estuviera al corriente de su embarazo, pero a causa del coste y de la responsabilidad que entraña un niño, Clara decide recurrir a ella. Abril se instala, aparentemente deseosa de ayudar a sus hijas, pero con la llegada del bebé su comportamiento cambia y las reticencias de Valeria a pedirle ayuda se justifican cada vez más.

**Filmography:** Daniel y Ana (2009), Después de Lucía (2012), A los ojos (2013), Chronic (2015)

**THUR AUG 30 | 8:45 PM | CIN**  
**SUN SEPT 2 | 1:00 PM | CIN**



## A FANTASTIC WOMAN

### UNA MUJER FANTÁSTICA

**DIRECTOR:** Sebastián Lelio  
**Chile, 2017**  
 Spanish with English subtitles | 104 min

Marina and Orlando are in love and plan to spend their lives together. She works as a waitress and pursues her passion for singing by night. Her lover, twenty years her senior, has left his family for her. One night, when they return home after celebrating Orlando's birthday together at a restaurant, he suddenly turns pale and stops responding. After rushing to the hospital, a doctor confirms his death. Events follow thick and fast: Marina finds herself facing unpleasant and invasive questioning from police, and Orlando's family shows her nothing but anger and mistrust. On top of her loss, Marina, a trans woman, must now contend with the prejudice, hatred, and disrespect she faces as she attempts to grieve. With the same pride and determination she once used to fight for her right to live as a woman, Marina now fiercely insists on her right to mourn.

*Vega's tough, expressive, subtly anguished performance deserves so much more than political praise. It's a multi-layered, emotionally polymorphous feat of acting, nurtured with pitch-perfect sensitivity by her director.* -Guy Lodge, *Variety*

**First Chilean film in history to receive the Academy Award for Best Foreign Language Film (2018).**

Marina, una joven camarera aspirante a cantante y Orlando, veinte años mayor, planean un futuro juntos. Tras una noche de fiesta, Marina lo lleva a urgencias, pero él muere al llegar al hospital. Ella debe entonces enfrentar las sospechas por su muerte. Su condición de mujer transexual supone para la policía y para la familia de Orlando una completa aberración. Prohibida asistir al funeral y expulsada de su departamento conjugal, Marina lucha contra el prejuicio y por el derecho de llorar. Pero ella ya tiene los recursos para convertirse en lo que es: una mujer fuerte, determinada... fantástica.

**Filmography:** La Sagrada Familia (2006), Navidad (2009), El año del Tigre (2011), Gloria (2013)

Preceded by *SILVIA IN THE WAVES* (p. 37)

**SAT SEPT 1 | 7:00 PM | CIN**  
**THUR SEPT 6 | 8:30 PM | SFUW**





## NOBODY'S WATCHING

NADIE NOS MIRA

**DIRECTOR:** Julia Solomonoff

**Argentina, 2017**

**English and Spanish with English subtitles | 90 min**

Nico, a famous and charismatic television actor, leaves a promising career in Argentina after a tumultuous break-up with his producer boyfriend. Landing in New York, he is lured into believing that his talent will help him find success “on his own” as well as prove his self-worth. But that’s not what he encounters. Too blonde to play Latino characters, his accent too strong to play anything else, Nico falls through the cracks, and must juggle odd jobs to survive: from renting apartments to tourists, to serving tables, to working as a nanny. This sharp, sensitive, and at times hilarious drama centres on the search for belonging that we all face, and depicts a little-told side to the Latin American immigrant story.

*An involving, empathic drama that recognizes, as few other films do, the liminal lives of middle-class non-citizens struggling to find a place for themselves in New York.* -Jay Weissberg, *Variety*

**Best Actor, Tribeca Film Festival 2017**

Nico, un actor famoso de televisión en la Argentina, se encuentra ahora en Nueva York buscando una carrera como actor de cine. En la gran manzana ya no es nadie importante, los trabajos como actor no aparecen, vive en un sofá y su único confidente pareciera ser el bebé de una amiga, al que cuida de vez en cuando. Nico es, según todos los parámetros de la sociedad contemporánea, un fracasado, pero también es mucho más que eso. Este delicado drama sobre la búsqueda de integración, nos muestra una experiencia de la migración latinoamericana alejada del lugar común.

**Filmography:** Hermanas (2005), El último verano de la boyita (2009)

**SAT SEPT 1 | 4:45 PM | CIN**

**WED AUG 29 | 8:45 PM | VCT**



## THE SUMMIT

LA CORDILLERA

**DIRECTOR:** Santiago Mitre

**Argentina, 2017**

**Spanish with English subtitles | 114 min**

At a summit for Latin American presidents in Chile, where the region’s geopolitical strategies and alliances are in discussion, Argentine president Hernán Blanco (Ricardo Darín) endures a political and family drama that will force him to face his own demons. He will have to come to two decisions that could change the course of his public and private life forever: one regarding a complicated emotional situation with his daughter, and the other, the most important political decision of his career. With an all-star cast featuring some of Latin America’s best actors, including Paulina García and Dolores Fonzi, Santiago Mitre has crafted a complex socio-political thriller that touches at the heart of politics today.

*The third feature by Santiago Mitre (The Student, Paulina) is in more ways than one his most ambitious, complex, and accomplished yet.*

-Diego Broderson, *Cinema Scope*

En el transcurso de una cumbre, que reúne a todos los jefes de estado latinoamericanos, en un hotel aislado de la cordillera de los Andes, Hernán Blanco (Ricardo Darín), el presidente argentino, se ve atrapado por un asunto de corrupción que implica a su hija. Mientras lucha por escapar del escándalo que amenaza con acabar con su carrera y su familia, también debe defender los intereses políticos y económicos de todo el continente.

**Filmography:** La Patota (2015), El estudiante (2011)

**SAT AUG 25 | 5:00 PM | SFUW**

**TUE AUG 28 | 9:30 PM | CIN**





## TWO IRENES

### AS DUAS IRENES

**DIRECTOR:** Fabio Meira  
**Brazil, 2017**  
 Portuguese with English subtitles | 88 min

Irene is an introverted 13-year-old girl living with her wealthy, traditional family in a small town in Brazil. One summer, by chance, she discovers another Irene who lives in the same town and is the same age, but who is utterly different from herself, much more self-confident and worldly. She discovers a new way of being Irene and is fascinated. It isn't long before the two Irenes find out a shocking secret, which proves to be the biggest revelation of their young lives. Beautifully crafted and paced, the film creates a unique space to explore the nature of girlhood and adolescent friendship, and the pursuit of an identity that is all one's own.

*Fabio Meira has crafted an observant and beguiling debut feature, rich with detail and unexpected turns... a visually stunning paean to the struggles of growing up. - SIFF*

**Best First Feature & Best Cinematography in the Ibero-America Competition, Guadalajara International Film Festival 2017**

Irene é uma garota introvertida de 13 anos que mora com sua família rica e tradicional em uma pequena cidade Brasileira. Um verão, por acaso, ela descobre outra Irene que mora na mesma cidade e tem a mesma idade, mas que é completamente diferente de si mesma, muito mais confiante e extrovertida. Não é muito tempo antes que as duas Irenes descubrem um segredo chocante, o que prova ser a maior revelação de suas vidas. O filme cria um espaço único para explorar a adolescência e a natureza da amizade feminina.

**Shorts Filmography:** Novembro (2013), Hoje tem alegria (2010), Atlântico (2008), Dolores (2005)

**FRI AUG 31 | 7:15 PM | CIN**  
**SAT SEPT 1 | 5:00 PM | SFUW**



## THE BLUE YEARS

### LOS AÑOS AZULES

**DIRECTOR:** Sofía Gómez Córdova  
**Mexico, 2016**  
 Spanish with English subtitles | 102 min

A crumbling old house in a historic neighbourhood in Guadalajara serves as the home for one cat and four artists and students on the brink of adulthood. When the animated if erratic Diana moves in, she upsets the delicate balance of roommates, setting into motion a turbulent year in which each must face their personal fears, love and loss, and the uncertainty of the future. In her debut feature, Gómez Córdova masterfully uses the particular ambiance and charm of her location to evoke a bittersweet moment of fragility and change. The *Blue Years* poignantly and subtly captures the drama and banality of living away from home for the first time in a house full of strangers, each absorbed in their individual quests to find out who they are and what their lives will turn out to be.

*Gómez Córdova has demonstrated a prolific talent, giving the Guadalajara Film Festival audience one of the most memorable films in this year's edition. -Pablo Starrico, FIPRESCI*

**FIPRESCI Prize - Best Mexican Feature & MEZCAL Award - Best Director, Guadalajara International Film Festival 2017**

Una casa vieja en un barrio tradicional de Guadalajara, México, es habitada por cinco personas que comparten gastos, sueños y una parte de sus vidas, mientras son observados por Schrödinger, un gato que parece formar parte del lugar. A través de su mirada, conocemos los conflictos de estos muchachos provenientes de distintas regiones del país, que salieron de su hogar en busca de una vida propia, encontrando en el camino a una familia disfuncional.

**Shorts Filmography:** La última batalla contra las malditas palomas (2014), La ciudad de las gavetas (2013), Día de campo (2010), Historia de un matrimonio (2006), Fito y Bety (2003)

**SAT AUG 25 | 3:00 PM | CIN**  
**TUE AUG 28 | 5:00 PM | CIN**





## THE CONTESTANT

EL CONCURSANTE

**DIRECTOR:** Carlos Osuna  
**Colombia, 2017**  
**Spanish with English subtitles | 93 min**

A spice company announces a nationwide contest where 2000 pressure cookers will be handed out in exchange for 20 labels of one of their products. In Cartagena, Cristobal's mother, obsessed with securing one, orders him to stand in line; when he arrives, he discovers that thousands more have already been waiting since the early morning hours. Twelve thousand hopeful people sit in the blazing sun for hours on end for their chance of getting a free cooker. All hell breaks loose when the participants begin to suspect that their efforts will come to nothing. Rife with delightfully absurd humour and a roast of machismo culture, *The Contestant* is a scathing satire of a society pushed to its limits by consumerism.

*A film made for those who have suffered some kind of injustice.*  
*A movie for those who have to live in a society governed by chance.*  
*A society where we are always on a list to be selected but never get chosen.*  
*A society of contestants who will never win.* - Carlos Osuna

Una compañía de especias anuncia un concurso nacional en el que se regalarán 2,000 ollas a presión a cambio de 20 etiquetas de uno de sus productos. Obsesionada con ganar una de estas ollas, la madre de Cristóbal lo manda a hacer fila; cuando llega, descubre que miles más han estado de pie desde las primeras horas de la madrugada. El caos estalla cuando los concursantes descubren que se quedarán con las manos vacías. La nueva película de Carlos Osuna ("*Gordo, calvo y bajito*") es una sátira mordaz sobre un país llevado al borde de la locura por el consumismo.

**Filmography:** El Concurante (2017), Sin mover los labios (2015), Gordo, calvo y bajito (2012)

**SUN AUG 26 | 1:00 PM | CIN**  
**THUR AUG 30 | 6:45 | CIN**



## DARK SKULL

VIEJO CALAVERA

**DIRECTOR:** Kiro Russo  
**Bolivia, 2016**  
**Spanish with English subtitles | 80 min**

Elder Mamani's father has died, and it looks as if young Elder couldn't care less, even though he has no one to take care of him now. He goes to live with his grandmother on the outskirts of the mining city, Huanuni, where Francisco, his godfather, gives him a job at the mine. But it doesn't take long for Elder, who prefers spending his time getting high and wandering through dangerous alleys at night, to mess it up. On top of things, he soon finds out a dark secret regarding Francisco's involvement in his father's death... Shot on location in local mines and with real workers, Kiro Russo's first feature film provides a portrait of the efforts and challenges of the mining world, and reveals a little-explored side of Bolivian life.

*A work of rigorous and dazzling brilliance.*

Después de la muerte de su padre, Elder Mamani se ve obligado a vivir con su abuela en las afueras de la pequeña ciudad minera de Huanuni. Su padrino Francisco, le consigue trabajo en la mina, pero a él parece no interesarle en lo más mínimo: se la pasa bebiendo y metiéndose en problemas constantemente. Además, pronto descubrirá un secreto oscuro acerca del involucramiento de Francisco en la muerte de su padre. El primer largometraje de Kiro Russo retrata los esfuerzos y desafíos de la comunidad minera y revela una cara poca explorada de la sociedad boliviana.

**Shorts Filmography:** New Life (2015), Juku (2011), Enterprisise (2010)

Preceded by:

## THROUGH A WINDOW

DESDE UNA VENTANA

**DIRECTOR:** Sebastián Hiriart  
**Mexico, 16 min**

In the short story collection Cartucho, Nellie Campobello (1900-1986) chronicled her experiences as a child during the Mexican Revolution.

**WED AUG 29 | 3:00 PM | CIN**  
**MON AUG 27 | 9:00 PM | CIN**



## MEDEA

**DIRECTOR:** Alexandra Latishev Salazar

**Costa Rica, 2017**

**Spanish with English subtitles | 73 min**

María José's life moves back and forth between the monotony of her classes at the university, her eternally distant parents, rugby training, and dares with her gay friend. Emotionally disconnected from her environment, when she meets Javier, who quickly sparks her interest, she tries to start a relationship with him. But all her efforts to live a "normal" life don't seem to succeed. As it turns out, María José is carrying a secret that everybody refuses to notice: she is a few months into her pregnancy. Alexandra Salazar's nuanced portrait of contemporary womanhood and social isolation forms part of a new wave of Costa Rican film focused less on traditional narrative and more on mood-driven cinema.

*A tense, brilliant, and at times disturbing trip through a young woman's reaction to a surprise pregnancy, Medea will mesmerize audiences and knock you out of your comfort zone.*

La vida de María José es un balance entre la monotonía de las clases de la universidad, su relación con sus distantes padres, el entrenamiento de rugby y las osadas apuestas con su amigo gay. Emocionalmente se encuentra distante de su alrededor, pero cuando conoce a Javier, un chico que le gusta, intenta iniciar una relación con él. Pero todos sus esfuerzos para vivir una vida "normal" son en vano. María José lleva un secreto que todos evitan notar: tiene unos cuantos meses de embarazo.

**Shorts Filmography:** Irene (2014), Los Volátiles (2014), L'Enfant Fatale (2011)

**THUR AUG 30 | 5:00 PM | CIN**

**SAT SEPT 1 | 9:30 PM | CIN**



## GABRIEL AND THE MOUNTAIN

GABRIEL E A MONTANHA

**DIRECTOR:** Fellipe G. Barbosa

**Brazil, 2017**

**Portuguese, English and French with English subtitles | 132 min**

Before going to a prestigious university to work on his PhD, Gabriel Buchmann (played by João Pedro Zappa) decides to travel the world for one year. After ten months on the road with his backpack full of dreams, he arrives in Kenya determined to experience as much as he can in the limited time he has left. In a frenzied state, Gabriel travels through parts of Kenya, Tanzania, and Zambia until he reaches the top of Mount Mulanje, Malawi, which becomes his final destination. Director Fellipe Barbosa beautifully portrays this journey – and what it meant for his friend Gabriel – by following in his footsteps with a camera, resulting in an enthralling biopic and poignant reconstruction of Gabriel's last months alive.

*A moving look at the transformative nature of travel, both on those hopping around the world in search of a new perspective and those they encounter along the way. Sarah Ward, Screen Daily*

**France 4 Visionary Award, Cannes 2017**

Antes de entrar para uma universidade americana de prestígio, Gabriel Buchmann, carregado de sonhos, decide viajar o mundo por um ano. Depois de dez meses na estrada, ele chega ao Quênia determinado a descobrir o continente africano. Até alcançar o topo do monte Mulanje, seu último destino.

**Filmography:** Casa Grande (2014)

**SUN AUG 26 | 6:30 PM | CIN**

**TUE AUG 28 | 7:00 PM | CIN**



## OSO POLAR

**DIRECTOR:** Marcelo Tobar  
**Mexico, 2017**  
 Spanish with English subtitles | 70 min

Shot entirely on cell phone cameras, Marcelo Tobar's *Oso Polar* is a riotous accomplishment of DIY filmmaking. Taking place in one day, it follows the story of Heriberto, Flor and Trujillo, three elementary school friends who meet up again after many years to go to a class reunion party together. Along the way—which is full of car malfunctions, rambling stories, and booze—intense childhood secrets come to light. As Heriberto attempts to reconnect with Flor and Trujillo, it becomes clear that the latter are not really his friends at all, as they begin to replicate the abusive dynamic they exhibited so many years ago. But Heriberto is no longer the same person he was back then, and he is about to give them the surprise of their lives.

*By any measure, one of the year's most ambitious Mexican films must be Oso Polar, the country's first feature to be shot completely by iPhone.* -Jamie Lang, *Variety*

Heriberto le da un aventón a dos antiguos amigos de la primaria para ir a una reunión entre ex-compañeros al otro lado de la ciudad. Durante el trayecto, lleno de desperfectos, anécdotas y alcohol, Heri intenta reconectar con ellos, pero Flor y Trujillo van replicando la misma dinámica abusiva que tenían contra él de niños. Heri, que ya no es el mismo sumiso de antes, y va a darles la sorpresa de sus vidas.

**Filmography:** Asteroide (2014), Dos mil metros (sobre el nivel del mar) (2008)

Preceded by:



## THE LEFT PATH

EL CAMINO  
 DE LA IZQUIERDA

**DIRECTOR:** Paola Chavira  
**Mexico, 9.30 min**

A woman. An Indigenous woman. An Indigenous woman with a disability. It's difficult to imagine a more challenging situation for someone living in modern-day Mexico. The story of a teenager limited by her circumstances is also the story of her family: her mother and little sister. - Shamir Nazer

**WED AUG 29 | 6:30 PM | VCT**  
**FRI AUG 31 | 9:30 PM | CIN**



## RARA

**DIRECTOR** Pepa San Martín  
**Chile, 2016**  
 Spanish with English subtitles | 88 min

With her first feature film, writer-director Pepa San Martín delivers a powerful but brilliantly subtle family drama. The story, which is both a poignant coming-of-age tale and a based-on-a-true-story account of a same-gender marriage threatened by social forces, begins with a tableau of relative domestic harmony: Paula lives with her partner, Lía, and her two daughters, Sarah and Catalina. Her ex-husband, Victor, lives nearby with his new wife, Nicole, and the girls shift easily between the two homes. But internal tensions and external pressures slowly begin to unravel the family tapestry. Standard mother-daughter squabbles and explosive moments of adolescent angst that are par for the course in any family spark heightened anxieties in a family with lesbian parents living in a conservative-leaning community—an outwardly tolerant environment with a latent underpinning of insinuation and judgment. Joanne Parson, Frameline

*Wonderfully light of touch, full of well-observed human detail and even-handedly compassionate, this richly human film is full of the quieter values.* -Jonathan Holland, *The Hollywood Reporter*

**Grand Jury Prize, Berlin Film Festival 2016**

**Horizontes Latino Award, San Sebastián International Film Festival, 2016**

Desde que se separaron sus padres, Sara y su hermana menor viven con su madre, quien ahora tiene una pareja que es mujer. La vida de ellas no es muy diferente de la de otras familias, y la situación actualmente está bien con Sara. Pero no todos lo ven de esta manera; su padre, en particular, tiene dudas. Mientras se acerca el cumpleaños 13 de Sara, ella se siente muy abrumada: por el primer chico que le gusta, su cuerpo está cambiando, y, encima de todo, sus dudas de a cuál de sus padres le debe tener lealtad.

**Shorts Filmography:** Gleisdreieck (2012), La ducha (2011)

**SAT AUG 25 | 7:15 PM | CIN**  
**SAT SEPT 1 | 2:45 PM | CIN**



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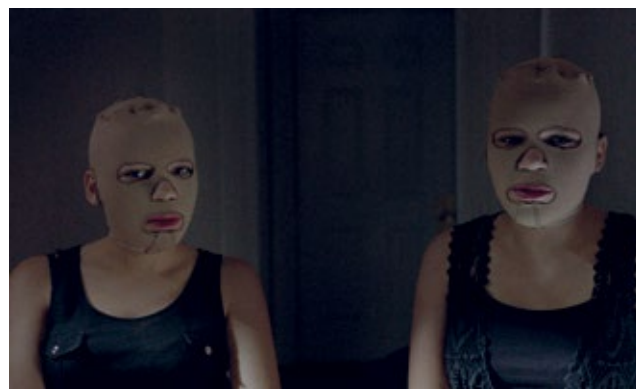
By delving deeply into the perspectives of survivors of sexual violence, fighters for prisoners' rights, perpetrators and victims of narco violence, and revolutionary political activists, the documentary films in this series bring us into a new appreciation of the complexity of the struggle for social justice in our times.

COCAINE PRISON  
(LOS BURRITOS)  
DIR: VIOLETA AYALA  
BOLIVIA  
(PAGE 15)

DEVIL'S FREEDOM  
(LA LIBERTAD DEL DIABLO)  
DIR: EVERARDO GONZÁLEZ  
MEXICO  
(PAGE 30)

HEIRESS OF THE WIND  
(HEREDERA DEL VIENTO)  
DIR: GLORIA CARRIÓN FONSECA  
NICARAGUA  
(PAGE 31)

PRIMAS  
DIR: LAURA BARI  
CANADA/ARGENTINA  
(PAGE 36)



## DEVIL'S FREEDOM LA LIBERTAD DEL DIABLO

**DIRECTOR:** Everardo González  
**Mexico, 2017**  
**Spanish with English subtitles | 74 min**

In the past five years, the battle against drug crime in Mexico has claimed the lives of an estimated 100,000 people. If you include the impact on the families and loved ones of the victims, that figure increases four-fold. But statistics remain abstract. Everardo Gonzalez's *Devil's Freedom* aims to uncover the stories behind the numbers and headlines that plague Mexico. In this bold and sombre documentary, the faces of interviewees are hidden behind masks in order to preserve their anonymity—but we sense their emotions all the same. Victims and perpetrators alike are given time to express themselves and confront their pain, guilt, and responsibility through detailed and often disturbing testimony. What emerges is a haunted portrait of a society governed by fear and deep insecurity.

*While Devil's Freedom is a profoundly painful film, it is also absolutely necessary for us all...* -Arturo Magaña Arce, *Cine Premiere Mexico*

México, 2016. En las ciudades más peligrosas del mundo la vida no vale mucho. Mirar a los ojos de los protagonistas de la violencia, víctimas como victimarios, ayuda a comprender cómo el miedo se ha insertado en el subconsciente de la sociedad mexicana. A través de una red de historias, nos enfrentamos a la oscura faceta de la psicología humana, y al balance entre la humanidad y el mal.

Así pues, víctimas y victimarios, sicarios y fuerzas del orden, asesinos a sueldo y criminales con uniforme militar/policial, comparten el mismo rostro y, detrás de la máscara, el mismo acento norteamericano. -Ernesto Diezmartínez, *Vértigo*.

**Filmography:** El Paso (2016), Cuates de Australia (2011), El cielo abierto (2011), Los ladrones viejos (2007), Jalisco es México: charro, mariachi y tequila (2006), La canción del pulque (2003)

**FRI AUG 24 | 9:15 | CIN**  
**WED AUG 29 | 9:00 PM | CIN**

Preceded by *SUIT OF LIGHTS* (p. 37)

www.vlaff.org



## HEIRESS OF THE WIND

HEREDERA DEL VIENTO

**DIRECTOR:** Gloria Carrión Fonseca  
**Nicaragua, 2017**  
**Spanish with English subtitles | 88 min**

In 1979 Nicaragua, a dictatorship that lasted decades has been overthrown and the revolutionary Sandinistas have taken over. As far as young Gloria is concerned, they are superheroes—particularly as her parents are on the front line of the coup and subsequent civil war. But the revolution takes its toll—her parents' dedication to the cause means they have little time for their children. Years later, their adult daughter turns to the camera as she touches on painful subjects relating to her parents. This results in candid, searing discussions about torture, tragic deaths, doubt, disillusionment and parenting, which always took second place to the greater good. Extensive use of archive footage also presents us with a clear historical impression of a changing Nicaragua. -IDFA

*What does individual suffering matter in face of the suffering of an entire country? This is the question implicit throughout the documentary. And we see how it does matter.* -Juan Carlos Ampié, *La Prensa (Nicaragua)*

Nací con la Revolución Sandinista (1979-1989) y crecí bajo el miedo y la fascinación por la guerra y el poder militar de EEUU. Mis padres, Carlos e Ivette, se conocieron durante la lucha anti-somocista. Junto a ellos, viví el surgimiento y la caída del sueño revolucionario, del cual nunca más volvimos a hablar. Ahora, 36 años después, emprendo mi búsqueda de ese pasado en un caleidoscopio de recuerdos que desafiarán el mito de la revolución, redimiendo el dolor del olvido.  
 -Gloria Carrión Fonseca

**Filmography:** Heredera del viento (2017)

**WED AUG 29 | 5:00 PM | CIN**



## PEOPLE OF THE RIVER

This collection of stories takes the reader on a voyage down the Mwarañon River in Peru's Amazon region, sharing tales about the astonishing spiritual world beneath its surface. The stories were told by Kukama elders and illustrated by children, with an introduction by best-selling author Naomi Klein and filmmaker Avi Lewis.

The Kukama call their river the ia (ee-ah)—the centre, life force and mother of their universe. But oil spills and megaprojects like hydroelectric dams and dredging threaten the river and the Kukama's survival.

Their culture is also endangered. Unless bilingual education projects are successful, within a decade the Kukama language will disappear, taking with it a wealth of cultural knowledge.

Our collective is donating 1,400 Spanish copies of the book to schools and communities in the Amazon, to help keep this vibrant language and culture alive. The book is part of a campaign to have the Kukama language and river spirits declared protected national heritage in Peru. We are also producing a documentary film with animations, radio programs, music videos with youth, public murals painted by Amazon artists, articles and blogs.

All proceeds from the sale of this book go toward this project.

### Who we are:

A collective of non-profit communicators and Indigenous leaders in Peru, led by: Asociación Quisca, Wainakana Kamatawarakana—the Federation of Kukama Women and Radio Ucamara

### CONTACT:

**Stephanie Boyd,**

Asociación Quisca, Cusco, Peru

Email: quiscaproductions@gmail.com

**Share our film about oil spills in the Amazon -**

<https://youtu.be/TqpqjFGIEM4>

**'Like' our Facebook and follow us down the river:**

[www.facebook.com/quiscaproducciones2010](http://www.facebook.com/quiscaproducciones2010)



## VIDEO ART: HAITI

The pieces in this video art compilation were created by various artists in Haiti between 2011 and 2017. Multimedia artist Maksaens Denis provided a platform for young artists to develop projects related to media and established a support system via workshops and training opportunities, while also allowing young artists to use his equipment. This compilation brings together works by these emerging artists alongside more established artists like Adler Pierre and Maksaens Denis, himself. Some works are intended to be shown alone, others to be projected during performances, and others to be integrated into video installations.

Maksaens Denis is a multimedia artist, curator, and teacher from Haiti. He divides his time between Port-au-Prince and Paris, and is also a DJ and VJ who comes from a classical music background. Appropriately, what might first appear to be unwieldy about his work has the exactitude of classical composition.

Like most popular forms in the Caribbean, Maksaens' artwork maintains a political consciousness while weaving together spiritual affirmation and visual poetics in playful and seductive ways. In his video installations and performances, Maksaens juxtaposes a range of images and scenes from daily life and religious ceremonies, digital animations, video clips of the landscape, and Vodou symbols, alongside improvised soundtracks---to communicate associatively, to create an experience.

### **Videopoèmes** (street projections)

Dir. Maksaens Denis based on poems by James Noël

### **Dans Kòk la** (Rooster's Dance)

Dir. Dymy Chouloute

The Rooster's Dance refers to the assassination of the journalist Jean Dominique under the government of President Aristide in 2004 whose emblem was the rooster.

### **Plezi Gede**

Dir. Romel Jean-Pierre

This video art talks about the spirits of the Haitian voodoo who are the Gede. But they are not sad spirits. They are jokers, who love sex and alcohol and chilli.

### **De Kay en Kay**

Dir. Steevens Simeon with texts by Bill Drummond

A glimpse of the people who live in the dilapidated Port-au-Prince cemetery with its open tombs and coffins sometimes visible.

### **Devil / D Ville**

Dir. Joelle Ferly & Maksaens Denis

In Port-au-Prince, the telephone company Digicel takes advantage of the legal vacuum on advertising to paint the entire city in the colours of the company.

### **En chœur**

Dir. Dymy Chouloute

The unification of the beings of the earth.

### **La lettre**

Dir. Wendy N'Djati Desert

Experimental video inspired by the true story of a political prisoner in jail writing a letter to his brother.

### **Vues Ages Nous** (video installation)

Dir. Adler Pierre

A dynamic montage shows a hypnotic superimposition of faces of people and animals and also accelerated images upside down in the highly populated and chaotic main street of Port-au-Prince.

### **Vivi 2.0**

Dir. Maksaens Denis from a text of Guy Régis Jr with the voice of Youyou

A mix of '80s kaleidoscope style simulates the variations of the voice of Vivi the Robot who makes fun of the anguish of time and the obvious death of humans, of which he is not subject.

### **Travay n'ap Travay**

Dir. Steevens Simeon

Close-up images of people doing small jobs in an area of the Haitian capital.

### **Erotes**

Dir. Maksaens Denis

In Greek mythology, the Erotes represent a set of winged gods associated with love, passion, and sex. In some traditions, Erotes have a particular influence on homoerotic love.

### **"Let's walk together..."**

(video installation) Dir. Maksaens Denis The chaotic and aggressive situation in which we sometimes live in Haiti.

### **The World of the Mad People**

Dir. Steevens Simeon

Several mentally ill people live in their own reality in the Haitian capital.

### **Whispering Stars** (video installation)

Dir. Maksaens Denis

Images of the voodoo pilgrimage taking place at the magnificent sacred waterfall of Saut d'Eau in Haiti. Every year thousands of pilgrims come to take a bath in the sacred river that will bring them luck. But this video is about our connection with the spirits, the nature around us and the cosmos.

**SUN AUG 26 | 4:45 PM | CIN**



# BLACK FILMMAKERS: BRAZIL

CURATED BY SARAH SHAMASH



## FotogrÁFRICA

**DIRECTOR:** Tila Chitunda

**Brazil, 2016**

**Portuguese with English subtitles | 25 min**

Amélia is an Angolan war refugee who restarted life in Brazil in 1976. Her home is adorned with an immense mural of photos that document her past and inspires her Brazilian-born daughter to explore their African roots.



## CHICO

**DIRECTOR:** Irmãos Carvalho (Carvalho Brothers)

**Brazil, 2018**

**Portuguese with English subtitles | 23 min**

Year 2029. After a coup in Brazil, black children in the favelas are tracked with metal ankle cuffs under the assumption that they will sooner or later turn to crime, but one determined mother has a different plan for her son.



## KBELA

**DIRECTOR:** Yasmin Thayná

**Brazil, 2015**

**Portuguese with English subtitles | 22 min**

Hair is an important marker for black female identity. This powerful visual essay is both a form of resistance to the invisibility and oppression of black women in Brazil and an ode to our power and diversity.

**FRI AUG 31 | 5:00 PM | CIN**

Free admission with VLAFF membership



## CANDELARIA

**DIRECTOR:** Jhonny Hendrix

**Cuba/Columbia, 2017**

**Spanish with English subtitles | 87 min**

Havana, 1994. Right when the embargo is at its peak, the Cold War comes to an end and the Soviet Union disintegrates. Candelaria, 75, and Víctor Hugo, 76, are more focused on finding enough to eat and preserving their one remaining lightbulb than they are on each other. The days are repetitive, conversations are sparse, dinners are sad. But the monotony is suddenly broken when Candelaria finds a video camera tangled in the dirty sheets of the hotel laundry where she works. Not sure of what to do with it just yet, she brings it home. The arrival of this foreign object in their home unleashes all kinds of unexpected consequences. This sweet and saucy tale of an older married couple re-finding their spark, is absolutely lovely to watch.

Amusing, outrageous and, ultimately, moving, *Candelaria* seduces us through the subtlety with which it tackles the topic of sex in old age, through how it lays bare (literally) the life of a couple of seniors compelled to come up with little tricks to survive, through its exciting close-ups, the music and colours of Cuba, and through the incredible *joie de vivre* it exudes. Vittoria Scarpa, *CineEuropa*

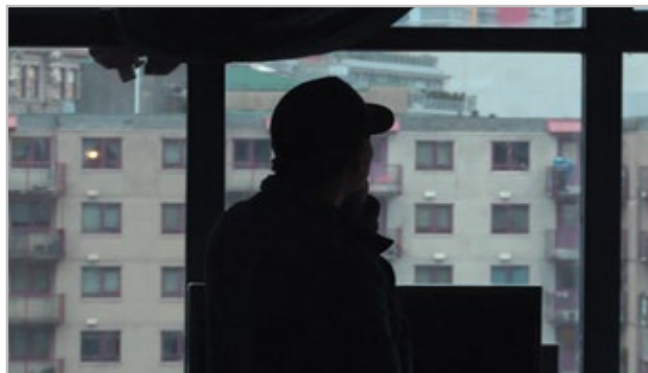
**Giornate degli Autori Director's Award, Venice 2017**

La Habana, 1994; es la época cuando el embargo está en su apogeo, la Guerra Fría está llegando a su fin y la Unión Soviética se está desintegrando. Pero las vidas de Candelaria, 75, y Víctor Hugo, 76, continúan a un ritmo lento. Los días son repetitivos, las conversaciones son escasas, las cenas son tristes. Pero la monotonía se rompe cuando Candelaria encuentra una cámara de video escondida en las sábanas sucias del hotel donde trabaja. No estando segura de que hacer con la cámara, la trae a casa. Esta cámara, un objeto extraño para ambos, se va colando sutilmente en sus vidas, ellos aprenden a utilizarla, y comienzan a grabarse mientras se besan, bailan y hacen el amor. Esta chispa de amor que han recuperado, les hace olvidar que uno de ellos está enfermo. Ahora, se tienen el uno al otro. Ahora, todo es vida.

**Filmography:** *Candelaria* (2017), *Saudó, laberinto de almas* (2016), *Chocó* (2012)

**SAT SEPT 1 | 7:30 PM | SFUW**  
**SUN SEPT 2 | 3:15 PM | CIN**





## THE STILL LIFE OF HARLEY PROSPER

LA VIDA SUSPENDIDA DE HARLEY PROSPER

**DIRECTOR:** Juan Manuel Sepúlveda  
**Mexico/Canada, 2018**  
**English, 67 min**

### Vancouver Premiere

As a child, Harley Prosper was appointed to become the traditional healer of his community, a Cree village in the plains of central Canada. When he grew up, Harley rejected his responsibility and ran away to Vancouver where he sunk into an abyss of alcoholism, defying the Spirit who had chosen him. Now in his early 30s and confined in a hospice for the terminally ill, the film follows Harley's daily ritual as he confronts the inner voices that constantly remind him that it is impossible to escape his destiny. And even less so, his history.

Juan Manuel Sepúlveda pushes the interview device to the extreme, questioning all the voices and all the men who live in Harley Prosper's spirit, exploring each centimetre of his skin, sharing the delirium of his confinement. In this film, he is not a talking head, he is a multiple body, overflowing. Half-man, half-spirit, Harley Prosper awaits only death. Sharing his fatal journey, we reach his state of trance.- Elena López Riera, Visions du Réel

**Best Film in Burning Lights - Visions du Réel**

**Special Mention - FICUNAM**

**Best Director (Documentary) - Málaga International Film Festival**

Siendo niño, Harley Prosper fue escogido y entrenado para ser el Chamán de su pueblo, una comunidad Cree en las planicies de Canadá. Al crecer, Harley rechaza esta responsabilidad y huye hasta Vancouver para beber hasta matarse, desafiando al Espíritu que lo había elegido. Confinado en un albergue para enfermos terminales, la película sigue la diaria ritualidad de un hombre que está dispuesto a profanar su sagrada misión hasta el último momento.

**Filmography:** La balada del Oppenheimer Park (2016), Lecciones para una guerra (2012), La frontera infinita (2007)

**FRI AUG 24 | 7:15 PM | CIN**



## TAVA, THE HOUSE OF STONE

TAVA, A CASA DE PEDRA

**DIRECTORS:** Patrícia Ferreira & Ariel Kuaray Ortega Film Collective: Vídeo nas Aldeias (Video in the Villages)

**Brazil, 2012**

**Mbyá Guaraní and Portuguese with English subtitles | 78 min**

In Tava, The House of Stone we witness the intergenerational passing on of the real and long suppressed history behind the Tavas, the seventeenth century Jesuit missions in Brazil, Paraguay and Argentina, and their meanings to the Mbyá Guaraní. These impressive stone Tavas, comparable in scope to the Egyptian pyramids, were built with Mbyá Guaraní labour. The filmmakers journey across their traditional territories as did their ancestors in search of the Land-Without-Evil; this time, the young Mbyá Guaraní filmmakers take this spiritual journey to speak with Elders and other tribal members in order to uncover the true history behind their sacred Tavas and territories.

*We need to transform the camera, this tool, which isn't ours, into a person, into a Guaraní so the people in front of the camera don't feel threatened.* Patrícia Ferreira (Yxapy)

*Em Tava, A Casa de Pedra, testemunhamos a passagem intergeracional da real e longa história suprimida por trás das Tavas, as missões Jesuítas do século XVII no Brasil, Paraguai e Argentina, e seus significados para os Mbyá Guaraní. As pedras Tava, comparáveis em escopo às pirâmides egípcias, foram construídas com mão de obra Mbyá Guaraní. Os cineastas embarcam em uma jornada através de seus territórios tradicionais, assim como seus antepassados, em busca da Terra-Sem-Mal; desta vez, os jovens Mbyá Guaraní fazem esta jornada espiritual para falar com os Anciões e outros membros da tribo a fim de descobrir a verdadeira história por trás de suas sagradas Tavas e territórios.*

**Filmography:** Mbya Mirim (2013), Bicicletas de Nhanderú (2011), Desterro Guaraní (2011)

Preceded by:

**Interview with Patrícia Ferreira (Yxapy)**

**DIRECTOR:** Sarah Shamash  
**Canada/Brazil, 2017**

**Mbyá Guaraní with English subtitles | 9 min**

In this interview filmed at the Vídeo nas Aldeias headquarters in Olinda Pernambuco with filmmaker Patrícia Ferreira (Yxapy), she discusses her views on filmmaking, the role of women, and spirituality in Guaraní cinema.

**FRI AUG 24 | 5:15 PM | CIN**

# INDIGENOUS FILM FROM BC & BEYOND: SHORT FILM PROGRAM

## AGUA—WATER STORIES

TUE AUG 28 | 6:30 PM | SFUW

Followed by a post-screening dialogue

Free admission with VLAFF membership



Through the transformative space of diverse film media, including documentary and animation, the perspectives of Indigenous peoples from Canada and Latin America, as well as those of settlers, merge to draw us all into water worlds. Merging some of the best and most recent short works, the program explores the relationship(s) with and perspectives on water by Indigenous peoples and their allies. Audience members are invited to learn from the local knowledge keepers and allies of the flows and tides that sustain our hopes for life. - Sonia Medel, Curator



### FLOOD

**DIRECTOR:** Amanda Strong (Michif)  
**Poetic narration:** *The Northwest Kid*  
(Craig Frank Eds of Mob Bounce)  
**Canada, 4 min**

Driven by a haunting, yet progressive sound design, *Flood* is a hybrid of shadow puppetry, digital, and stop-motion animation that spins the story of truth vs. deception.



### HOW TO STEAL A CANOE

**DIRECTOR:** Amanda Strong (Michif)  
**Spoken lyrics:** Leanne Betasamosake Simpson (Nishnaabeg)  
**Score:** Cris Derkson (Cree)  
**Canada, 4 min**

A young Nishnaabeg woman and an elder Nishnaabeg man rescue a canoe from a museum and return it to the lake it was meant to be with.



### LAFKEN NI AZ (THE OCEAN REVEALS ITS KNOWLEDGE)

**FILMMAKERS:** The Mapuche Communication and Cinema School of Aylla Rewe Budi  
**Chile, 8 min**  
**Communities:** Lafkenche, Llaguepulli, Malalhue, Williche, Relicura et Quetroleofu  
**Nation:** Mapuche

The ocean with its colours, sounds, and energies, infuses with spirit and wisdom the dialogue between two young girls and their grandfathers.



### YAKU CHASKI WARMIKUNA (MESSENGERS OF THE RIVER)

**DIRECTOR:** Luz Estrella  
**Ecuador, 5.12 min**  
**Kichwa Ancestral Community:** Kausac Sacha

In the Amazon, women fight to stop the expansion of the oil frontier by undertaking a journey through the Ecuadorian jungle; a courageous trek in defense of nature.



### NENDOK BETWEEN LAGOONS (NENDOK ENTRE LAGUNAS)

**DIRECTOR:** Juan Ernesto Regalado Morales  
**Mexico, 23.37 min**  
**Community/Language:** Ikoots, San Mateo del Mar, Oaxaca/Ombeayiüts

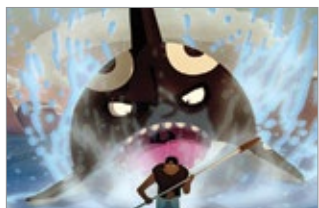
Wenceslao, a fisherman from San Mateo del Mar, faces adversity and scarcity due to the construction of wind farms in the Isthmus of Tehuantepec, Oaxaca.



### PARANA – THE RIVER

**DIRECTORS:** Stephanie Boyd & Miguel Araoz  
**Peru, 13.50 min**  
**Community/Language:** Kukama

A brave Kukama woman from Peru's Amazon defends her river and community from the pressures of the modern world.



### THE MOUNTAIN OF SGAANA

**DIRECTOR:** Christopher Auchtor (Haida)  
**Canada, 10 min**  
**No dialogue**

A magical tale of a young hunter who is captured by a SGAana (an orca) and dragged into the spirit world, and the courageous woman who sets off to save him.



### I AM SALMON

**DIRECTOR:** Peter Mieras  
First Nation advisers: Darrell Ross Sr. & Tom Watts  
**Canada, 7 min**  
**Community/Language:** Tseshaht First Nation/Nuu chah nulth

A contemplation of the life cycle story of the wild Pacific salmon and its importance to and connection with the Tseshaht First Nation.



### SHIPU (RIVIÈRE)

**DIRECTORS:** Uapukun Mestokosho Mckenzie & Shanice Mollen-Picard  
**Quebec, 5.42 min**  
**Community:** Ekuanitshit-Mingan  
**Nation:** Innu

Aware of numerous environmental dangers that the Innu territory faces, two young women, passionate about canoeing, remind us of the fundamental role of the rivers, the ancestors' highways.





## THE OTHER RIO

L'AUTRE RIO

**DIRECTOR:** Émilie B. Guérette  
**Quebec/Brazil, 2017**  
**Portuguese with English subtitles | 88 min**

Rio de Janeiro, August 2016. All eyes are on the opening ceremonies of the Summer Olympics. A few steps away from the Maracanã stadium, but far from the international attention, a hundred families live together in an abandoned building. Despite the economic hardship, gang violence, and militarization of the neighbourhood, the residents cope with their circumstances with ingenuity and resilience. Ignored by the sensationalist reports, their dignified and generous words reveal a universe of concrete and light, where the reality of today fades behind the aspirations for tomorrow.

*As we meet the occupants, a portrait emerges of a dark and forgotten Rio. Thanks to the director's warm, attentive approach, L'autre Rio stands as a tribute to the dignity and resilience of some of Rio's most vulnerable people. -RIDM*

**Best New Talent from Québec/Canada (Prix du Meilleur espoir Québec/Canada) – Rencontres Internationales du Documentaire de Montréal (RIDM) 2017**

Rio de Janeiro, Agosto 2016. Todos os olhos voltados para a cerimônia de abertura dos Jogos Olímpicos. A poucos passos do Estádio do Maracanã, mas longe da atenção internacional, cem famílias moram juntas em um prédio abandonado. Apesar das dificuldades econômicas, da violência de gangues e da militarização do bairro, os moradores lidam com suas circunstâncias de forma criativa e resiliente. Ignorados pelas notícias sensacionalistas, moradores e suas histórias revelam um mundo de concreto e luz, onde a realidade de hoje desaparece por trás das aspirações de amanhã.

**Shorts Filmography:** Voix Maritimes (2016), En attendant Oktay (2012), Old Orchard Blues (2012)

**SUN AUG 26 | 2:45 | CIN**

Preceded by Dalva (p.37)



## PRIMAS

**DIRECTOR:** Laura Bari  
**Canada/Argentina, 2017**  
**Spanish with English subtitles | 100 min**

How does one go on after an appallingly traumatic experience? *Primas* is an evocative portrait of two cousins, Rocío and Aldana, Argentine teenagers who, in the wake of heinous acts of violence that interrupted their childhoods, will free themselves from the shadows of their past. The film merges realism with the dream world, confirming the power of imagination and expression to enhance the process of the emotional and physical reconstruction of an individual. Travelling in Argentina and Montreal, the girls come of age having revelatory experiences in their everyday lives; learning dance, mime, theatre, and circus arts, as they work with renowned artists from Cirque du Soleil, Theatre Omnibus, Evolucionanse, and others. They express through their bodies what only their imaginations, unique perspectives, and unshakable resilience can reveal.

*Steeped in poetic beauty, Primas is a stirring tribute to the deep strength of vulnerable yet resilient women. - Bruno Dequen, RIDM*

**Colin Low Award for Best Canadian Documentary, DOXA 2018**  
**Audience Award, Mar del Plata International Film Festival 2017**

La directora Laura Bari tiene ese particular pulso cinematográfico cercano al corazón. Es su magia. En un entorno cotidiano, ella encuentra la historia que retrata un todo, que embellezca la vida. Esta vez, su cámara sigue a dos primas adolescentes, Rocío y Aldana, que trascienden la pantalla con carismático positivismo. Las dos, víctimas de actos violentos que las empujaron a una adultez temprana, logran ese lugar de encuentro en el que la empatía y el amor hacen milagros. En el perfecto límite entre el documental y la ficción, *Primas* es una parábola intensa y magnificada de dos jóvenes que tienen en común el dolor. *Primas* es un canto a la fuerza del espíritu humano y la grandeza de los instantes al calor de la amistad. Agustina Salvador.

**Filmography:** Ariel (2013), Antoine (2009)

**MON AUG 27 | 5:00 PM | CIN**

# LATIN-CANADIAN SHORT FILMS



Canada Council  
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Conseil des arts  
du Canada



## THE CATCH LA PESCA

FRI AUG 24 | 3:15 PM | CIN  
MON AUG 27 | 7:00 PM | CIN

**DIRECTORS:** Pablo Álvarez-Mesa & Fernando López Escrivá  
**Quebec/Colombia, 2017**  
**Spanish with English subtitles, 22 min**

*La Pesca* portrays a day in the life of a family of fishermen in Colombia. With poetry and sensorial richness, the film captures the gestures of these men as they weave nets, cook, and play dominoes, all the while waiting for the fish to come so that they can recommence anew.



## DALVA

SUN AUG 26 | 2:45 PM | CIN

**DIRECTOR:** Guillermina Buzio  
**Brazil/Canada, 2017**  
**Super 8, No dialogue, 3 min**

*Dalva* raised eight boys by herself in Arembepe, a place where the sea and music mark the rhythm.



## SILVIA IN THE WAVES SILVIA DANS LES VAGUES

SAT SEPT 1 | 7:00 PM | CIN

**DIRECTOR:** Giovana Olmos  
**Quebec, 2017**  
**French with English subtitles, 13 min**

Noa struggles to honour the identity of his recently deceased parent while his mother tries to uphold the appearance of a conventional family. Grief and fantasy entwine to reveal the complex relationship between history and erasure, identity and memory.



## SUIT OF LIGHTS TRAJE DE LUCES

FRI AUG 24 | 9:15 PM | CIN  
WED AUG 29 | 9:00 PM | CIN

**DIRECTOR:** Francisca Duran  
**Canada, 2018**  
**Spanish with English subtitles, 18 min**

An expressive documentary exploring the broad reach of fascism. Footage of a bullfight was buried, transformed by microbes, and rephotographed and these abstractions ground the inquiry as to why citizens accept the harm done to others.



## UNTITLED, 1925

SAT AUG 25 | 7:30 PM | SFUW  
THUR AUG 30 | 2:30 PM | CIN

**DIRECTOR:** Madi Piller  
**Canada, 2018**  
**Spanish with English subtitles, 26.30 min**

Poetry, landscape, and identity play at the heart of this film. Travelling through the highlands of Peru, the artist follows the path her grandfather took in 1925, from Lima to Cusco. The spaces and the vast silent territory of the Andes is the backdrop for the artist's insights and reflections in search for identity and belonging.

# SHORT FILMS IN COMPETITION

PROGRAM 1 | 93 MIN

SAT AUG 25 | 1:00 PM | CIN



## AMERINDIAN TALE FANTASIA DE ÍNDIO

**DIRECTOR:** Manuela Andrade  
**Brazil, 18 min**

Since I was a child, I have heard my mother speaking about our Indigenous ancestry. Two decades ago, her brother went to meet the Xukurus looking for traces of our past. I continue this search.



## THE CARDBOARD MAN

**DIRECTOR:** Michael Labarca  
**Venezuela, 12.44 min**

It's Diego's seventh birthday and something's wrong. No one understands why the little boy refuses to smash the piñata he had so happily picked out earlier with his father.



## THE TRACE LA HUELLA

**DIRECTOR:** Carlos Andrade Montemayor  
**Mexico, 19 min**

The tracker seeks, sniffs, investigates but mostly traces. He follows the footprint of the beast that leaves in its path a trail of blood and death



## WELCOME SOLITUDE BIENVENIDA SOLEDAD

**DIRECTORS:** Bia Baldim  
& Lucas de Cesco  
**Argentina, 13.43 min**

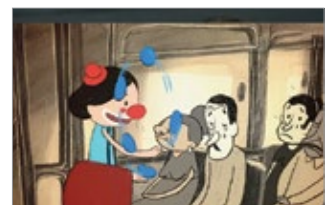
A young woman goes through a break up. She must overcome pain, fear, and uncertainty to find herself again. Learning to embrace solitude will be her greatest lesson.



## PINK GOLD ORO ROSADO

**DIRECTOR:** Daniel Anguiano Zúñiga  
**Mexico, 20 min**

A portrait of shrimp fishing in the Sea of Cortez, Mexico, from the point of view of the crew of the fishing boat "Kolsillo." A community survives thanks to what the sea grants them.



## THE JUGGLER O MALABARISTA

**DIRECTOR:** Iuri Moreno  
**Brazil, 10.55 min**

An animated documentary about street jugglers who bring colour to the monotonous days of the big cities.



# SHORT FILMS IN COMPETITION

PROGRAM 2 | 90 MIN

SAT SEPT 1 | 1:00PM | CIN



## MENINAS FORMICIDA

**DIRECTOR:** João Paulo Miranda Maria  
**Brazil/France, 12 min**

In a small Brazilian town, a teenage girl works everyday in a eucalyptus forest where she chases ants away with pesticides. Yet, her inner struggle turns out to be the real fight.



## THE GIRL AND THE HARP LA NIÑA DEL ARPA

**DIRECTOR:** Leyzer Chiquin  
**Guatemala, 6.08 min**

Maria is a Mayan girl living in the north of Guatemala. She and her father are about to be evicted from their home, as their land is found to be ideal for the African palm monoculture.



## THE NIGHT SHINES LA NOCHE RESPLANDECE

**DIRECTOR:** Mauricio Maldonado  
**Colombia, 20 min**

It's a 15-year-old girl's last night before leaving the hilly Medellin suburb where she grew up. At midnight, she looks for an opportunity to meet her 18-year-old boyfriend in secret.



## OASIS

**DIRECTOR:** Alejandro Zuno  
**Mexico, 16 min**

Ophelia goes to a gay bar called El Oasis in search of her husband. When her suspicions are confirmed, she faints. Jackeline, a transgender prostitute, unexpectedly comes to her aid.



## COFFEE BREAK

**DIRECTORS:** María Cristina Pérez & Mauricio Cuervo  
**Colombia, 9 min**

Every working day at four in the afternoon, Pepe, a deer who is also a clerk, drinks coffee. The routine continues for decades and consumes his life. Expectations are followed by disappointments.



## MY MIGRATION MI MIGRACIÓN

**DIRECTOR:** Aileen Candelario  
**USA, 5.17 min**

Nature neither sees nor creates borders—only humans do; and just as butterflies journey from area to area, so do humans. This impulse of migration is undeniable, in spite of the struggles.



## CALAGUALA

**DIRECTOR:** David David  
**Ecuador, 14.48 min**

Rut, a Wayuu woman, returns home to visit her elderly father and sister, only to confront the deplorable reasons she had to leave her land behind and seek better luck in the city.



## EMPRESS EMPERATRIZ

**DIRECTOR:** Nelson Algomedá  
**Venezuela, 8.23 min**

Lien is a shy, 11-year old Venezuelan-Chinese girl with a toothache and a serious crush on one of her family restaurant's regular customers, an actor well known for playing a doctor in her favourite TV soap opera.

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Mindy Abramowitz • Alex Nicolaieff • Francisca Lau • Miguel Hurtado &

Ashley Reid • **2018 Youth Jury** • All the **High School screening participants**

• All of our **Homestay Hosts** • All of our **Community Partners** • Thank you to  
everyone who has supported us over the past sixteen years!!

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A huge THANK YOU to all the donors who helped us to reach (and surpass) our \$5000 goal!!!

AMAZING Anonymous (you know who you are!!), Francisco Javier

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Sokolski, Danuta Skowronski, Leandro Torrella, Rick Worthy, Dorothy

Yada, RLG International - Employee Donation Matching Program, TELUS

Charitable Giving Program, and everyone who donated to our drinks

table!!

### VOLUNTEERS (AS OF JULY 31, 2018)

A very special THANK YOU to the incredible VLAFF volunteers. You're the best!!

Valentina Acevedo Montilla, Karem Adrian, Sabrina Aguilera West,

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7:30pm

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### CHOTTO DESH

NOVEMBER 21-24, 2018

SFU GOLDCORP CENTRE FOR THE ARTS

FRENCH PERFORMANCE: THURSDAY, NOV 22

This fall we are thrilled to partner with DanceHouse and Théâtre la Seizième to present *Chotto Desh* by renowned Akram Khan Company (UK).

Using a unique mix of dance, text, visuals and sound, *Chotto Desh* promises to be a magical and poignant dance-theatre experience.



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