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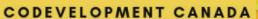
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VLAFF TEAM

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Artemio Narro, Shorts in Competition

Sarah Shamash, Shorts in Competition, Brazilian Films, Indigenous Film

from BC & Beyond

Sonia Medel, Indigenous Film from BC & Beyond, Movimientos

Adriana Contreras, Movimientos

Kathleen Mullen, Narrative & Documentary Features, Queer Pix

Maria Cecilia Saba, Queer Pix

Jackelyn González, Features Jr Programmer

José Luis Cano, Features Jr Programme





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Los Duendes

at the Closing Night Party in the World Art Centre on

Sept 1

Quinta Kalavera at the Opening Night Party at the FOX Cabaret Aug 22



ROGELIO SOSA

(MEXICO CITY)

Sound artist, composer and actor in BUY ME A GUN will perform a short experimental music set after the screening on Aug 29 at the Rio Theatre.









FESTIVAL FUNDERS













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GREETINGS FROM OUR FUNDERS & PARTNERS



A MESSAGE FROM THE PREMIER

As Premier of the Province of British Columbia. I am pleased to welcome everyone to the 2019 Vancouver Latin American Film Festival (VLAFF). For the past 17 years, VLAFF has provided Vancouverites and visitors with the opportunity to experience and explore contemporary

Latin American and Latin Canadian films. This year's program is no exception, with over 70 films that will entertain and inspire audiences being screened at top venues.

British Columbia is a welcoming and diverse province and we are fortunate to have festivals like this to encourange people from all backgrounds to experience the depth and scope of Latin American cinema.

I would like to acknowledge the festival organizers and volunteers for their hard work to ensure this festival is a success. For those artists in attendance who were involved with the films being screened, I hope you enjoy your time in Vancouver. To the cinephiles and new fans alike, I wish you all the best for another riveting festival.

Honourable John Horgan PREMIER OF BRITISH COLUMBIA



A MESSAGE FROM THE BC ARTS COUNCIL

On behalf of the BC Arts Council, I am pleased to welcome you to the 2019 Vancouver Latin American Film Festival. The festival provides audiences with access to Latin America's rich and diverse traditions, history and social issues

This annual celebration of Latin American filmmakers promotes meaningful dialogue and fosters improved understanding between cultures as audiences explore the art of contemporary filmmaking through inspiring and thought-provoking programming.

The BC Arts Council, with funding from the Province of British Columbia, is pleased to support this outstanding festival. We would like to extend our gratitude to the festival staff and volunteers for their hard work in producing this remarkable showcase, which contributes to the vitality and diversity of British Columbia's arts scene.

Susan Jackson

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 2019 Vancouver Latin American Film Festival.

Since 2003, the Vancouver Latin American Film Festival has provided audiences with the unique opportunity to watch inspiring films and interact with guest filmmakers from across Latin America and the diaspora. Few cultural experiencies teach and engage like film. As Mayor, I am proud of our thriving arts community and I am pleased to congratulate the Vancouver Latin American Film Festival for providing a platform in which independent Latin American filmmakers can introduce us to their art and promote awareness of their cultures and traditions. It also provides educational and inspirational opportunities to aspiring filmmakers through various partnerships with educational institutions and industry organizations.

I want to thank the organizers, volunteers and filmmakers who make this festival a success. Best wishes for another fantastic festival.

Sincerely.

Kennedy Stewart

MAYOR, CITY OF VANCOUVER



SFU WOODWARD'S WELCOMES VLAFF

SFU Woodward's Cultural Programs is delighted to be partnering with the Vancouver Latin American Film Festival for the past nine years. VLAFF is proudly one of our earliest partners! Throughout this relationship VLAFF has consistently curated and produced remarkable editions led by the

excellent creative team of Christian Sida-Valenzuela and Anne-Mary Mullen.

Through their programming and outreach, Christian and Anne-Mary have truly distinguished themselves with an identity that goes beyond a folkloric sensibility to a highly professional one attracting a larger and equally passionate Vancouver film community expecting the best storytelling experiences.

VLAFF continues to build on its mandate to advance Latin American filmmakers and artists in North America by providing a forum that educates and promotes both Latin American films and Latin- Canadian filmmaking, through a well curated program of culturally rich and engaging film events.

Supported by an excellent staff and sea of volunteers, VLAFF is an inspiration to arts practices that contribute to Vancouver's ever diverse cultural community. We look forward to this year's festival with inspiration.

We congratulate VLAFF and look forward to a very special 10th Anniversary edition of our partnership next year!

Thank you!

Michael Boucher

DIRECTOR, SFU WOODWARD'S CULTURAL PROGRAMS & PARTNERSHIPS



A MESSAGE FROM THE CONSUL GENERAL OF MEXICO IN VANCOUVER

The Consulate General of Mexico in Vancouver is pleased to be a continuing supporter of the Vancouver Latin American Film Festival, a great

advocate of classic and contemporary Mexican cinema in this city.

We are proud to share that film and audiovisuals in México are expanding daily in terms of production, distribution and exhibition. 186 films were made last year, 79 were documentaries. 47 films were directed by women. There were 67 international coproductions with 28 countries. The greatest percentage of productions were made in Mexico City, followed by Jalisco, the State of Mexico and Oaxaca.

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 17 years of success.

Sincerely.

Berenice Díaz Ceballos Parada

CONSUL GENERAL OF MEXICO IN VANCOUVER



A MESSAGE FROM THE CONSUL GENERAL OF BRAZIL IN VANCOUVER

The Consulate General of Brazil in Vancouver is proud to be a partner for many years of VLAFF, the most important celebration of Latin American cinema in Western Canada.

The Festival has been acquiring more vitality and attracting larger audiences with every passing year. Latin America is such a rich mosaic of peoples and cultural expressions. The more than 70 films to be showcased in the 17th edition of VLAFF will provide a great opportunity for Vancouverites to taste the vigour of Latin American cinema and the complexities and facets of life in our beloved Latin America. We at the Consulate General of Brazil trust in cinema's mission of entertaining and educating audiences, strengthening cultural ties and, even more importantly, overcoming simplistic views and stereotypes.

I wish to congratulate the VLAFF staff and volunteers, in the person of Festival Director Christian Sida-Valenzuela, for organizing this year's edition. I invite the film-loving public of greater Vancouver to come share the treasures VLAFF will offer us.

Warmest wishes,

Silvio José Albuquerque e Silva

CONSUL GENERAL OF BRAZIL IN VANCOUVER



2019 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, 2020.

Elevent is back as our ticketing partner. Purchase your tickets online and print-at-home or download them to your phone to be scanned at the theatre entrance!!

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GENERAL ADMISSION TICKETS

Matinee (until 4:45 PM): \$11 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 for the list of films Rated for Youth)

SPECIAL EVENT TICKETS

Opening Night Film: \$15

Opening Night Film & Party at the FOX Cabaret: \$25 Centrepiece Film + Performance at The Rio: \$18

Closing Night Film: \$15

Closing Night Film & Party at the World Art Centre: \$20

FESTIVAL PASS (LIMITED QUANTITIES AVAILABLE)

Earlybird: \$120 (August 1-9 only) Regular: \$145 (August 10 onwards)

Festival Passes ordered online will be available for pick-up at the Passholder table on Opening Night at SFU Woodward's (August 22) or at The Cinematheque (August 23 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 Passholder Table. 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 2019 VLAFF membership card.

6-TICKET PACK: Available for purchase online at www.vlaff.org

Earlybird: \$60 (General); \$50 (Discount) (August 1 – 9 only) **Regular:** \$66 (General); \$55 (Discount) (August 10 onwards)

6-Ticket Packs are available online only and are valid for any VLAFF 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)

Indigenous Film from BC & Beyond:

SFU Woodward's I Djavad Mowafaghian Theatre

Sat, Aug 31, 1:00pm - SGAAWAAY K'UUNA - Edge of the Knife Sat, Aug 31, 3:15pm - María of the Mangroves + Mataindios

IN-PERSON TICKET SALES

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

PRE-FESTIVAL: AUGUST 19 - 21

VLAFF Office

Suite 420 - 111 West Hastings St (between Cambie & Abbott)

2pm - 6pm

DURING THE FESTIVAL:

The Cinematheque

1131 Howe St. (between Helmcken and Davie) August 23 – September 1 (DAILY)

WEEKDAYS: 5:30PM - 9PM WEEKENDS: 1:30PM - 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 I 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.

TICKET PICK UP

The Box Office 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 I 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 Rio Theatre (RIO)

1660 East Broadway (at Commercial Drive)

The FOX Cabaret (FOX)

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

Douglas College

700 Royal Avenue, New Westminster

FESTIVAL INFORMATION

vlaff.org | info@vlaff.org | Text, Call or WhatsApp: 604.708.5657 MAILING ADDRESS:

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

SHORT FILM COMPETITION JURY



BARBARA CHIRINOS

grew up in Brooklyn, New York, and moved to Vancouver in the early 2000s. She has had a varied and successful career in the arts including positions as the Executive Director of the Granville Island Cultural Society, Special Events Producer and Facility Manager for the VIFF and Vancity Theatre, and Managing Director of the Vancouver Folk Music Festival. Working closely with Artistic Director Margo Kane, Barbara served as the Feature Film & Lead Curator of the NFB Indigenous Short Film Program for the Drum is Calling Festival. Barbara also co-created (with Mexican artist Ari De La Mora) the International Day of the Dead Exhibit and Tour on Granville Island. She produced the Afro Hair Savoir Faire (celebrating Black hair in all its glory) and Feast on Film. Barbara is the founder and co-curator of the Black History Month film series, approaching its 8th year at the VIFF Vancity Theatre, and teaches Festival Management at Capilano University.



ANTONELLA SUDASASSI (San José, Costa Rica, 1986) studied Media Management and Audiovisual Production, and currently works as a writer and director in Costa Rica. In 2017, she took part in the Berlinale Talents program in Guadalajara, Mexico. *The Awakening of the Ants (El despertar de las hormigas)* is her first feature-length film and had its world premiere at the Berlin Film Festival in 2019. Recently, *The Awakening of the Ants* won the prize for Best Iberoamerican Film at the Seattle International Film Festival and Best Costa Rican Film at the Costa Rica International Film Festival.



CARLOS COLÍN

(Mexico, 1980) has been living in Vancouver since 2011. He has two Masters of Fine Arts: from the National Autonomous University of Mexico (UNAM) and from UBC, and is a PhD Candidate in Interdisciplinary Studies at UBC. Carlos was the recipient of the City of Vancouver's Emerging Visual Artist Award (2016) and Artist Studio Award (2017); and a Canada Council for the Arts grant to mid-career artists (2018). Carlos has been exhibiting his work internationally with recent exhibitions in Mexico, the US and Canada. He currently has an exhibition at the Reach Gallery in Abbotsford, BC exploring the conditions and cultural heritages of Mexican migrant workers.



Camera is an object that lies

CÁMARA DE COMBATE

Exhibition by Carlos Colín Aug 23 - Sept 1 The Cinematheque Courtyard (1131 Howe Street) Curated by Juliana Silva

During Latin America's history, and notably in the 20th century, a basis for Third Cinema and Latin American conceptualism was created. Third Cinema and Latin American conceptualism established the idea of art and cinema as social benefit and political action against imperialism (and Hollywood), dictatorships, colonization, genocide, and other social oppressions. *Cámara de Combate* consists of creating a series of new artworks inspired by Third Cinema and Latin American conceptualism. Through the citation of Third Cinema filmmakers who used the camera as a political weapon to engage social, cultural, and political movements in the region, I make a direct correlation with Latin America's contemporary political context as it relates to US, Canada and European interventionism and oppressive regimes. Latin American Cinema continues to develop a politicized aesthetic. The camera continues to witness the atrocities of Bolsonaro's regime in Brazil, in Venezuela with Juan Guaidó, the humanitarian and geo-political crisis in Nicaragua and Haiti, the oblivion from the USA in Puerto Rico as an associated state, and the neoliberal oppression in Argentina with Mauricio Macri, in Chile with Sebastián Piñera, in Peru with Martín Vizcarra, in Ecuador with Lenin Moreno, in Colombia with Iván Duque, and in El Salvador with Nayib Bukele, just to name a few.

2019 YOUTH JURY

BEST NEW DIRECTOR AWARD



ALEJANDRO LOZANO is a Colombian historian currently completing a Masters in Educational Studies at UBC. He is passionate about the stories of Borges, Subiela, Almodóvar, Buñuel, García Márquez and Octavio Paz.



ANA MARÍA TONSO ALONSO is an Argentinean cinematography graduate and photographer, and is currently studying filmmaking at the National Arts University of Buenos Aires with a focus on documentary filmmaking. Raised in an environment of political activism, she has a passion for human rights and the global women's empowerment movement.



ANDREA ROMAN is from Ecuador and came to Canada three years ago, which has turned out to be a life-changing experience. She believes in the power of a story and is still trying to figure out her own. She is currently studying at Simon Fraser University for a degree in Biological Sciences.



ANGELICA RICO was born in Cancún, Mexico. She currently holds a BFA in Film, Video and Integrated Media from Emily Carr University. Through her writing and filmmaking practice she attempts to decode a sense of transitional identity.



ARATHY MENON is a Thrissur-born Health Sciences major, living on unceded Coast Salish territories. When she isn't hunched over a pile of chemistry assignments, you will find her re-watching *Timbuktu* for the 100th time and eating kbbq with her friends. She's excited to be on this youth jury and watch some amazing Latin films!



ASIVAK KOOSTACHIN was born in Ottawa and raised in Toronto. He is of mixed ancestry, Cree from Attawapiskat First Nation and Inuk from Inuvik, Northwest Territories, with blood ties to Norway and Ireland as well. Since the age of 12 he has been pursuing the craft of acting, and plays the lead in the upcoming feature film *Red Snow*. Fluently speaking Cree in his early years and participating in Ceremony throughout his life, he believes that weaving the old ways with the new will be an essential part of moving forward through this world in a good way.



CLAUDIA HERNÁNDEZ BARRAGAN is from León, Guanajuato, Mexico. She recently graduated with honours from Film Production at the Vancouver Film School, with a specialization in Producing and Directing.



COLETTE CHEUNG is an avid film watcher and is excited to expand her exposure to Latin American films through VLAFF. She currently works as a Client Executive at IBM. Colette just came back from travelling in Spain, and is looking forward to learning more about Latin American culture through this festival.



DANIELA RODRÍGUEZ is originally from Mexico and is an avid film lover. She studies Anthropology and Creative Writing at UBC, and has always been fascinated by the different ways of being Latin.



DORA PRIETO grew up bi-culturally between Mexico, Canada, and the US. Dora works in Communications, using her writing and social insight to empower cultural organizations. Her love of stories has inspired her to start writing fiction.



GRACE ESCUDERO is a Chilean-Canadian artist and writer. Born in Vancouver to Chilean parents, Latin American film has been crucial in the maintenance and connection to her identity as a Latina. Grace aims to utilize the creative arts to dispel myths pertaining to Latin America and to foster interest in the culture and beauty of the Latin American people.



JOSÉ RICARDO GARCÍA MARTÍNEZ is from Guadalajara, Mexico. He is a Masters student in Hispanic Studies at UBC and a passionate film watcher. In academia, his research specializes in Latin American literature and culture.



JUAN SEBASTIÁN HINESTROZA grew up in Colombia in a milieu of cinema and literary gatherings, two of his great passions. He founded his own band at the age of 13, has won a couple of poetry contests, and dreams of touring the world. For him, cinema, music, and literature are the frontiers from which it is possible to come to know the universe of what it means to be human



KWYN AQUINO is a magazine writer and editor completing her Master's degree in Contemporary Arts at Simon Fraser University. She is currently researching the history of the moving image. As an online editor of *Town & Country Philippines*, she covered the arts, style, and pop culture features.



MARIANA CABANI is from Lima, Peru. She is currently pursuing a Bachelor of Arts degree at UBC and planning on majoring in Cognitive Systems. She has always considered film as one of her biggest passions and started producing short films during her high school years.



OSCAR ALFONSO LIRA SÁNCHEZ is a Mexican-Canadian visual artist who uses text, installations, and digital media to explore and dissect the representation of childhood and the home in Latin American cities. Oscar holds a BFA in Visual Arts and a BA in History and Publishing from SFU.



STEVE TORNES recently graduated with a Masters of Urban Studies degree from Simon Fraser University. He is the Vice-Chair of the Advisory Planning Commission for the City of North Vancouver.



VALERIA ASCOLESE is an artist originally from Lima, Peru. She is a graduate of Capilano University, where she has trained and worked with theatre and film professionals. She is thankful for festivals like VLAFF for showcasing our beloved Latin America.



VALERIA BAUTISTA is currently working on completing an Associate of Science degree at Douglas College, and is a scientist with a weak spot for art and creativity. She is a cinephile and an admirer of Latin American culture and the stories that we have to share.



LOS SILENCIOS

DIRECTOR: Beatriz Seigner
Brazil/Colombia/France, 2018
Spanish and Portuguese with English subtitles I 88 min

Preceded by an excerpt from nómadas by Henry Daniel, performed by Montserrat Videla

Nuria, Fabio and their mother, Amparo, arrive on a small island of huts built on rickety stilts in the middle of the Amazon jungle, on the border between Brazil, Colombia, and Peru. The island is a gathering place for refugees from many places. The family have recently escaped from the armed conflict in Colombia where the father disappeared. Amparo must struggle for justice for her family and her missing husband, while trying to find a home, a job and enrollment at the local school. Until one day, the father mysteriously reappears in their new home. Through striking, atmospheric visuals, *Los Silencios* creates an exquisitely moving story of a small family caught up in the immensity of the refugee crisis.

...a sensitively observed, patience-rewarding artful sophomore feature from Brazilian writer-director Beatriz Seigner. Though the ongoing tragedy of the Colombian armed conflict weighs heavily on this intimate portrait of a family riven by it, Seigner's film isn't politically portentous. Instead, it uses topical scene-setting for a more lyrical meditation on the liminal nature of refugee identity, drifting into the supernatural to ponder the everyday struggle of living with death in more ways than one. – Guy Lodge, Variety

Director's Fortnight, Cannes Film Festival, 2018

Best Artistic Contribution, Havana Film Festival, 2018

Jury Award, Best Director, Brazilia Festival of Brazilian Cinema, 2018

Impact Award, Stockholm Film Festival, 2018

Nuria, Fabio y su madre, Amparo, Ilegan a una pequeña isla en mitad de la Amazonía, en la frontera entre Brasil, Colombia y Perú, escapando del conflicto armado colombiano. Su padre no tuvo la misma suerte. Amparo hace lo que puede para crear una nueva vida para su familia y conseguir justicia para su marido, hasta que un día éste reaparece en su nueva casa. La familia vive atormentada por este extraño secreto y descubre que la isla está poblada por fantasmas.

Filmography: Los Silencios (2018), Bollywood Dream (2010)

THUR AUG 22 | 7:00 PM | SFUW

Welcome Ceremony from Russell Wallace & family Russell Wallace is a composer, producer and traditional singer from the Lil'wat Nation in BC. His music has been part of a number of film and television soundtracks and theatre/dance productions across Canada. In 2018 Wallace received a Leo Award for Best Musical Score for a documentary series for "1491: The Untold History of the Americas Before Columbus."

Screening followed by the Opening Night Party at the FOX Cabaret with music by Quinta Kalavera.

Repeat screening: SAT AUG 24 | 1:00 PM | CIN





BUY ME A GUN CÓMPRAME UN REVÓLVER

DIRECTOR: Julio Hernández Cordón

Mexico, 2018

Spanish with English subtitles I 90 min

A retelling of *The Adventures of Huckleberry Finn* that plays both with gender and the notion of adventure tales, *Buy Me a Gun* is set in the near-future of Mexico where all the women are disappearing and children are being abducted with frightening impunity. A young girl named Huck (Matilde Hernández Guinea) wears a mask to hide her gender as she helps her dad (Rogelio Sosa), a tormented addict, take care of an abandoned baseball camp in service to a gang of narcos who use it for recreational antics. With the help of her friends, a group of lost boys who have the power of camouflaging themselves in the windy desert, Huck has to fight to overcome her reality and to defeat the local capo. All given a hallucinatory texture by director Julio Hernández Cordón's famously stunning visual inventiveness, *Buy Me a Gun* creates a dark world where fear rules and violence is routine.

Mixing grassy camo gear, dime-store masks and driftwood planks, it's a convincingly destitute dystopia of repurposed scraps from the world we know and eerie motifs from one we wish never to encounter. – Guy Lodge, Variety

Director's Fortnight, Cannes Film Festival, 2018

México, en un futuro cercano... Las mujeres están desapareciendo, los niños están siendo secuestrados y una chica llamada Huck debe llevar una máscara para ocultar su género. Su padre es un adicto atormentado que trata de protegerla como puede, y juntos cuidan de un campo de béisbol abandonado en el que los narcos se reúnen a jugar. Con la ayuda de sus amigos, un grupo de niños perdidos que tienen el poder de camuflarse en el ventoso desierto, Huck debe luchar para superar el miedo y la violencia a su alrededor y derrotar al capo local.

Filmography: Cómprame un revólver (2018), Atrás hay relámpagos (2017), Te prometo anarquía (2015; VLAFF Opening Night, 2016), Polvo (2012), Hasta el sol tiene manchas (2012), Las marimbas del infierno (2010), Gasolina (2008)

THUR AUG 29 | 6:45 PM | RIO

Actor, composer, and sound artist Rogelio Sosa will perform an experimental music piece following the screening.



ASFIXIA

DIRECTOR: Kenya Márquez Mexico, 2018 Spanish with English subtitles I 87 min

CANADIAN PREMIERE

After being released from prison, Alma (Johana Fragoso), an albino woman, struggles to put her life back together in Mexico City. But living an ordinary life is only a secondary concern. She is on a mission, determined to recover at any cost something that means much more to her than her own freedom. She reconnects with her old friend, Conchita (Mónica del Carmen), who shows more interest in flipping through bridal magazines than in helping Alma. Desperate for work, Alma takes a night job caring for Clemente, a hypochondriac who suffers from an obsessive-compulsive fear of his imminent death. The trust he puts in her emboldens her to pull out all the stops in finding the only thing in life of true importance.

Filmed in shadowy blues and greys, Asfixia is a spellbinding, darkly humorous social drama, made all the more riveting by Johana Fragoso's incredible performance as Alma. – VLAFF

Best Actor (Raúl Briones), Mexican Competition, Morelia International Film Festival, 2018

Audience Award and Youth Jury Award, Durango Festival of New Mexican Cinema, 2019

Después de salir de la cárcel, Alma, una mujer albina, está decidida a recuperar algo mucho más importante que su propia libertad. Para lograrlo, se ve obligada a cuidar por las noches a Clemente, un hipocondríaco con una obsesión compulsiva por evitar una muerte fulminante. La relación entre ambos avanzará desde la sospecha y el miedo hacia la ternura y el amor, y le dará a Alma las fuerzas que necesita para su redoblar su búsqueda.

Filmography: Fecha de caducidad (Winner of Best New Director, VLAFF 2012)

SUN SEPT 1 | 6:30 PM | SFUW

FOLLOWED BY THE CLOSING NIGHT RECEPTION



SPECIAL PRESENTATIONS



SOCRATES

DIRECTOR: Alexandre Moratto Brazil, 2018

Portuguese with English subtitles I 71 min

Fifteen-year-old Socrates (Christian Malheiros) comes home to find his mother has suddenly died. Without the only anchor that held him steady in a turbulent existence, Socrates finds himself flailing. When he goes to claim his mother's ashes, he discovers that his estranged father has already taken possession of them. Grieving for his mother, and with poverty and eviction on his doorstep, Socrates finds a job as a day labourer on a construction site, where he meets the brooding and charismatic Maicon, whose sketchy offer of quick cash takes Socrates to a wholly unexpected place.

Filmed with a micro budget of under US \$20,000, Socrates is the debut feature film from Brazilian-American director Alexandre Moratto. Produced by the Querô Institute, a UNICEF-supported project that provides filmmaking mentorship to teenagers of low-income households in the Baixada Santista region of São Paulo, the film was co-written, produced, and acted by at-risk teenagers from these communities, under the direction and mentorship of Alexandre. This devastatingly beautiful film is a testament to the resiliency and creativity of young people who live on the very edge of the margins. - VQFF

Best Film, Best Director, Best Actor, Festival MIX Brasil, 2018 Someone to Watch Award, Film Independent Spirit Awards, 2019

Sócrates (Christian Malheiros), um jovem de quinze anos da região periférica de Santos, descobre que sua mãe morreu repentinamente. Sem a única âncora que o manteve firme em uma existência turbulenta, Sócrates batalha para lidar com a extrema pobreza quando consegue um emprego em um canteiro de obras onde ele conhece o carismático Maicon (Tales Ordakji), cuja oferta de dinheiro rápido leva Sócrates a um lugar totalmente inesperado.

Produzido pelo Instituto Querô, um projeto apoiado pelo UNICEF que fornece orientação de cinema para adolescentes de famílias de baixa renda na região da Baixada Santista de São Paulo, o filme foi coescrito, produzido e representado por adolescentes em risco dessas comunidades, sob a direção e orientação de Alexandre Moratto.

Filmography: Socrates (2018))

FRI AUG 23 I 7:00 PM I SFUW

Co-presentation with the Vancouver Queer Film Festival



SUN AUG 25 | 5:00 PM | CIN
Preceded by Me, Mom, and Wallace
Dir. Eduardo & Marcos Carvalho | Brazil | 2019 | 22 min



THIS IS TOMAS

¿CONOCES A TOMÁS?

DIRECTOR: María Torres Mexico, 2019

Spanish with English subtitles I 88 min

INTERNATIONAL PREMIERE

Leo promises his girlfriend Fer, a doctor, that he will be more responsible from now on and offers to take care of her autistic brother Tomás for a day while she performs an important surgery. Unfamiliar with autism, Leo is initially unsure of how to behave around Tomás, but when Leo and his bandmate Chris decide to take Tomás to the wedding of a famous music producer where they've agreed to play, they will discover just how special he really is.

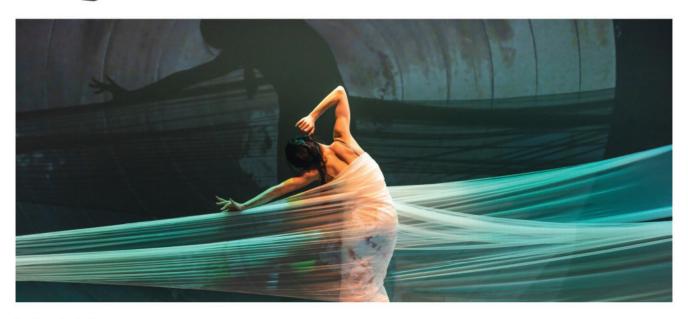
Of course it is important to reflect these issues on the screen. The visibility of minorities is always important and, above all, a condition—autism—that is not talked about in Mexico nor in cinema. Although this is María Torres' first feature, it didn't seem like it... María had a lot of clarity in what she wanted and from the script, which was spectacularly written. -Hoze Meléndez (actor, "Tomás")

Por su puesto que es importante reflejar estos temas en la pantalla. Visibilizar a las minorías siempre es importante y sobre todo una condición—autismo—que no se trata en México y en el cine. A pesar de que ésta es la ópera prima de María Torres, no lo parecía... María tenía muchísima claridad en lo que quería y desde el guión, que estaba espectacularmente escrito. —Hoze Meléndez (actor, "Tomás")

Leo le promete a su novia Fer que a partir de ahora será más responsable y se ofrece a cuidar de su hermano autístico Tomás mientras ella practica una cirugía. Pero Leo y su amigo Chris rompen la promesa y deciden llevarse a Tomás a la boda de un famoso productor donde tocarán junto con sus excéntricas coristas y, sobre todo, descubrirán lo especial que es Tomás.

Filmography: ¿Conoces a Tomás? (2019)

SAT AUG 31 | 4:45 PM | CIN



FLUX

This photographic slide exhibit brings together diverse Vancouver-based artists and their selected works to prompt reflection around experiences and perspectives of (well/ill)being and (un)belonging, exploring-questioning what is (ab)normality and resilience. It screens in the pre-show slide loop before most festival screenings. - Sonia Medel, Curator



IRIS CHIA www.irischiaphoto.com @irischiaphotographer

These images are from a project named "Beneath the room noise" in an attempt to portray the sturdy and abominable face of depression.

Iris Chia is a Peruvian-Chinese portrait photographer residing in Vancouver.

She creates evocative images that capture the intangible, across mediums---commercial, domestic, creative, fashion; along with the paraphernalia of cultures, daily life, mother nature, and urban living. Her work responds directly to her love for sensitivity and delicacy, the fairytailish and whimsical, nostalgia and playfulness, old-school forms, pastels, and highly saturated colours and textures.



HUBERT BARTON

@hubert barton

I grew up in a small village surrounded by mountains and water. When I moved away from

home I exchanged mountains and starry nights for city sky lines and bright city lights. These photos capture how the

mountains and stars may have changed, but the connection to water remains the same.

Hubert Barton is a member of the Nisga'a Nation from the community of Gingolx, British Columbia. He is a digital photographer who enjoys long exposure night photography and he has recently begun exploring 35mm film. His main focus is land/cityscapes and he feels most at home beside the water. Barton recently had some of his photos published in the Indigenous Peoples Community Land Use Planning handbook. This spring he completed a Master of Divinity degree in the Indigenous Studies Program at the Vancouver School of Theology, where he currently works as the Teaching House Coordinator.



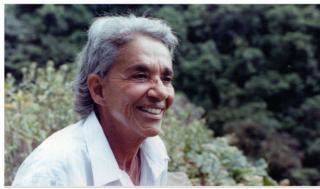
JUAN CONTRERAS www.jucoVisualArts.com

The photographs selected are from my work throughout 2018 and 2019 with New Works. They depict scenarios of live performances created by local Indigenous and first/second generation immigrant artists, who explore themes of identity, belonging and resilience

through movement and expressions in unreplicable ephemeral experiences.

Juan Contreras is a Colombian-Canadian fine arts photographer and oil painter based in Vancouver. In 2008, he started formal studies at Emily Carr University and extended his art vision through enrollment in the photography program at Langara College. Contreras produces thoughtful, provocative and ambitious high-quality images embracing everyday scenes, street photography, and cityscapes; and has specialized his artistic narrative on onsite live performance dance in low light conditions.





THE AWAKENING OF THE ANTS

EL DESPERTAR DE LAS HORMIGAS

DIRECTOR: Antonella Sudasassi Costa Rica, 2019

Spanish with English subtitles I 94 min

Isabel lives in a small wooden house in the Costa Rican countryside with her husband and two daughters. She spends most of the day attending to the needs of her family, and the rest working as a dressmaker. The little money she makes is kept in a box for her husband to manage. Her in-laws and husband pressure her constantly to have another child, preferably a boy, but space and resources are already stretched. Between balls of yarn and bolts of fabrics, Isabel fantasizes about designing her own clothes and opening a store. Her habits, the heat, her long hair, the insects that invade even the most intimate spaces, and her family's pressure begin to distort Isabel's imagination, leading to strange visions and dreams, forcing her to confront herself, her environment, and her deepest desires.

For its subtle yet powerful depiction of a woman's inner landscape as she takes control of her body in defiance of cultural and familial expectations. For giving us a stirring central performance that's equal parts moving and transfixing. – Jury, CRFIC 2019

Best Costa Rican Film, Costa Rica International Film Festival, 2019 Best Film, Ibero-American Cinema Competition, Seattle International Film Festival, 2019

Isabel (Daniela Valenciano) vive en una pequeña casa de campo en Costa Rica con su familia, y cuando puede trabaja como costurera. Su esposo administra sus ganancias y la presiona para que tenga otro bebé, mientras ella fantasea con diseñar y vender su propia ropa. El calor, los insectos, y la tensión entre sus deseos y los de su familia distorsionan su imaginación y la obligan a enfrentar su realidad.

La directora Antonella Sudasassi estrenó *El despertar de las hormigas* este año en el prestigioso Festival de Berlín, sorprendiendo por la solidez narrativa y la excelente actuación de su protagonista.

Filmography: El despertar de las hormigas (2019)

CHAVELA

DIRECTORS: Catherine Gund & Daresha Kyi
Mexico/USA, 2017
English and Spanish with English subtitles I 93 min

Chavela is a captivating look at the unconventional life of beloved performer Chavela Vargas, whose passionate renditions of Mexican popular music and triumphant return to the stage late in life brought her international fame. Born in Costa Rica in 1919, Chavela Vargas ran away to Mexico City as a teenager to sing in the streets. By the 1950s, she became a household name in her adopted country, delivering her performances with a raw passion and unique voice. Chavela centres around a 1991 interview—the singer's first public appearance after 12 hard years lost to alcoholism and heartbreak. In the final years of her life, Chavela openly comes out as a lesbian and rises into her momentous third act, becoming a muse to filmmaker Pedro Almodóvar, earning a Lifetime Achievement Grammy, and selling out performances at prestigious concert halls around the world.

A justifiably laudatory love letter to a woman whose voice drew forth a song's every emotion, and whose life as a trouser-wearing lesbian celebrity became an inspiration throughout the Spanish-speaking world.

—Jay Weissberg, Variety

Audience Award, Inside Out LGBT Film Festival Toronto, 2017 Audience Award, L.A. Outfest, 2017 Best Documentary Feature, L.A. Outfest, 2017

Chavela lleva a los espectadores a un evocador y provocativo viaje a través de la vida de la iconoclasta y cambiante artista Chavela Vargas. En 1991, a los 71 años, Chavela acaba de regresar al escenario tras 12 años difíciles perdidos por el alcoholismo y una ruptura dolorosa con el amor de su vida. Catherine Gund entrevista a la artista en México, su tierra adoptiva, justo antes de que ella se vaya a España, donde resurgirá como un fénix de sus cenizas. Esta única entrevista sirve como la columna vertebral que atraviesa a Chavela, que explora su fascinante vida desde su nacimiento en Costa Rica hasta su eterna presencia en la tierra en forma de canciones de amor apasionadas que la gente nunca olvidará. —FILMIN

Filmography: Dispatches from Cleveland (2017), What's On Your Plate? (2009)

FRI AUG 23 | 3:00 PM | CIN



COLD WATER OF THE SEA

DIRECTOR: Paz Fábrega Costa Rica, 2010

Spanish with English subtitles I 83 min

Seven-year-old Karina is staying with her parents and brothers —along with many other families— on the beach by a nature reserve on the Costa Rican coast. In the middle of the night, the precocious Karina wanders off. A young and wealthy Costa Rican couple from the city, Rodrigo and Mariana, who are spending their New Year's vacation on the coast, find Karina sleeping in the darkness. This encounter unlocks a flood of worries for Mariana, especially when Karina, after telling them a terrible story, disappears the next morning. Considered by many as one of Costa Rica's top filmmakers, Paz Fábrega's unsettling feature film debut is necessary viewing for anyone interested in cinema from this region.

The film takes the audience on an unusual journey through a nature that interacts with people in a magical way. The superb editing ensures an organic flow of images, whilst the strong directing and disturbing atmosphere create tension. – Tiger Competition Jury, IFFR

Tiger Award for Best First Film, Rotterdam International Film Festival, 2010

Mariana y Rodrigo son una pareja que durante las vacaciones de Año Nuevo deciden ir a la costa del Pacífico para vender una propiedad. De noche y en medio de la nada encuentran a Karina, una niña de siete años que les confiesa que se ha fugado de su casa debido a un difícil problema familiar. La muchacha se queda con ellos esa noche para buscar ayuda al día siguiente. Sin embargo, cuando despiertan por la mañana, la pequeña ha desaparecido.

Filmography: Viaje (2015), Agua fría de mar (2010)

FRI AUG 23 | 9:15 PM | CIN



LIGHTNING FALLS BEHIND ATRÁS HAY RELÁMPAGOS

DIRECTOR: Julio Hernández Cordón

Costa Rica, 2017

Spanish with English subtitles I 86 min

Sole and Ana make a pact: they will never exchange their beloved racing bikes for a polluting car. Their friends Frank, Gato and Lou are also married to their BMX: nothing is more important than stunts and night-time races through the streets of San José. But one day, in Sole's grandmother's garden, the girls find a collection of old cars. While they realize a secret dream by using one of them as an Uber taxi, a gruesome discovery puts their friendship to the test. Director Julio Hernández Cordón already has an impressive oeuvre of contemporary, unpolished films that do not shy away from being shocking while also being infectiously funny. In his sixth feature, Hernández Cordón again combines elements from the lives of an amateur cast with his own impressive imagination. —Rotterdam

Observing youth subcultures in Latin America has become director Julio Hernández Cordón's recurrent preoccupation. Young men and women living by their own rules in societies that fail to provide them with any certainty about the future populate his engrossing stories. — Carlos Aguilar, Remezcla

Atrás hay relámpagos cuenta la historia de Sole y Ana, quienes recorren la ciudad de San José, Costa Rica, en bicicleta. Se sienten valientes, atrevidas, y mantienen una promesa radical: no usar automóvil. Todo marcha bien hasta que una colección de autos viejos aparece en la casa de Sole y, con ellos, la inquietud de crear una empresa de taxis. Pero este hallazgo las conduce a una crisis mayor: bajo la cubierta de uno de los autos encuentran un cadáver. Con el mundo encima, se enfrentarán a cuestionamientos y certezas que van desde las preguntas más simples, hasta el valor de la amistad y la solidaridad en una Costa Rica convulsa atrapada en el racismo, la corrupción y la impunidad. —FICM

Filmography: Cómprame un revolver (2018), Te prometo anarquía (2015)

SAT AUG 31 | 9:30 PM | CIN



WE THE STONES NOSOTROS LAS PIEDRAS

DIRECTOR: Álvaro Torres Crespo Costa Rica/Mexico, 2017 Spanish with English subtitles I 74 min

A community of rogue gold panners lives deep in Costa Rica's jungle in the Osa Peninsula. Until 40 years ago, when the Costa Rican government expelled them from their homes to create a National Park, they panned the entire area of rivers and made a good living from selling gold nuggets. Now they live on the edge of the park in increasing poverty, struggling to survive and risking arrest by engaging in illegal midnight expeditions into protected areas. This exquisitely shot film offers an intimate observational portrait of these individuals: their time spent together at night, the intense and conflictive camaraderie, their way of speaking, their way of understanding the world. It poses a challenging dilemma for the viewer as it posits poverty activism against Costa Rica's conservationist fame.

The objective of Nosotros Las Piedras is not to idealize the gold miners or to create an aura of anthropological sentimentalism around these men and women, but rather to reflect their current condition: they are modern pariahs in a region where the Costa Rican government prioritizes environmental protection, tourism and the real estate market. The gold miners don't fit into this equation and are under the constant threat of expulsion and neglect. — UT Austin, Intermedia Workshop

Best Documentary, Cartagena International Film Festival, 2018

Una comunidad de buscadores de oro vive en la Península Osa, en la selva costarricense. Hasta hace 40 años trabajaban en toda la zona y vivían bien vendiendo las pepitas de oro que encontraban. Sin embargo, desde que el gobierno convirtió el lugar en un parque nacional se han visto obligados a realizar sus expediciones de modo ilegal, arriesgándose a ser arrestados y sobreviviendo apenas en la pobreza. Este documental nos muestra un retrato íntimo de sus vidas, su convivencia intensa y a veces conflictiva y su visión del mundo, contrastando su activismo con los esfuerzos conservacionistas en Costa Rica.

Filmography: Nosotros las piedras (2017)

SUN SEPT 1 I 4:30 PM I CIN



WHERE ARE YOU? ¿DÓNDE ESTÁS?

DIRECTOR: Maricarmen Merino
Costa Rica/Mexico, 2018
Spanish with English subtitles I 72 min

Where are you? is a search that began seven years ago when José Merino del Río died. He was the most important left-wing leader in recent Costa Rican history, charismatic and admired leader of the Frente Amplio (Broad Front) party, a member of the Legislative Assembly, and also the father of Maricarmen, the director. His death at the age of 63 at the peak of his political career left a huge void. Rich with archival footage and personal interviews, the film is a dialogue between a man's public political life and the intimate universe of his family, where his youngest daughter decides to live her grief accompanied by a camera.

The first question I asked myself after my father's death was where was he? Where did he go? "Where are you?" Maybe that was the only question he wasn't able to answer...the most important and painful one as well. A few months after his death I began this film. I wasn't sure what it was about or what it was for, but somehow I knew that the camera was accompanying me in the years I've felt most lost and lonely. — Director Maricarmen Merino

José Rovirosa Best Student Documentary, Mexico 2018

"¿Dónde estás?" es una búsqueda que comenzó a partir de la muerte de José Merino hace cinco años. José fue el líder de izquierda más importante de las últimas décadas en Costa Rica, y además padre de Maricarmen, la directora del documental. La película es un diálogo entre la dimensión pública de la vida de un hombre, y el universo íntimo de su familia en el que su hija menor decide vivir su proceso de duelo acompañada de una cámara.

Filmography: ¿Dónde estás? (2018)

SAT AUG 24 | 3:00 PM | CIN



THE INFILTRATORS

DIRECTORS: Cristina Ibarra & Alex Rivera USA, 2019

English and Spanish with English subtitles I 95 min

In 2012, without warning, Claudio Rojas is detained by ICE officials outside his Florida home. He is transferred to the Broward Transitional Center, a detention facility used as a holding space for imminent deportations. Terrified of never seeing him again, Claudio's family contacts the National Immigrant Youth Alliance (NIYA), a group of activist DREAMers who risk their own safety to stop deportations. Believing that no one is free as long as one is in detention, NIYA enlists Marco Saavedra and Viridiana Martinez to self-deport with the hopes of gaining access to the detention centre and preventing more expulsions. Once inside, Marco and Viri discover a complex for-profit institution housing hundreds of immigrants from various nations, all imprisoned without trial. Seamlessly and unforgettably blending documentary footage with scripted dramatizations, *The Infiltrators* is a bold and convention-busting hybrid film that highlights the power of grassroots activism.

Unfolding with all the pulse-pounding suspense of a heist caper, filmmakers Cristina Ibarra and Alex Rivera have crafted a vital account of a damaged and devious system, told by the real-life protesters who risked everything for the cause. – Jesse Knight, Frameline

Audience Award and NEXT Innovator Award, Sundance Film Festival, 2019

Claudio Rojas es detenido súbitamente por funcionarios de ICE afuera de su hogar en Florida y llevado a un centro de detención para deportaciones inminentes. Aterrorizada, su familia contacta a la Alianza Nacional de Jóvenes Inmigrantes (NIYA, por sus siglas en inglés), un grupo de activistas Dreamers conocidos por detener deportaciones. NIYA recluta a Marco Saavedra y Viridiana Martínez para que se deporten a sí mismos y así accedan al centro de detención para impedir la expulsión de Claudio. Dentro, descubren una compleja institución con fines de lucro que alberga a cientos de inmigrantes multinacionales, todos presos sin juicio.

Cristina Ibarra's filmography: Las Marthas (2014) Alex Rivera's filmography: Sleep Dealer (2008)

FRI AUG 30 | 3:00 PM | CIN WED SEPT 4 | 6:00 PM | SFUW



#ACTIVISMO - SHORTS PROGRAM

Program running time: 81 min MON AUG 26 I 4:45 PM I CIN



THE ISLAND
DIRECTOR: Alexandra Gelis
Canada/USA/Colombia, 2018
English I 6.09 min

A garden between Oakland and Berkeley where its

inhabitants, marginalized by gentrification, plant fruit trees and flowers to pay homage to their loved ones who died in battles against poverty. The island, lovingly cared for by Brian for the last 25 years, persists as a living legacy of the Black Panthers, who were the first to organize the neighbourhood.



QUIMSACOCHA

DIRECTOR: Émilie Martel Ecuador/Canada, 2018 Spanish with English subtitles I 8.22 min

In the high Andes of Quimsacocha, Ecuador, 30-yearold Bolivar and 73-year-old Isaura fight to protect their

Indigneous land and waters from the big Canadian mining companies who seek to mine this land for gold and copper.



THE MEXICAN GALAPAGOS

DIRECTOR: Tania Claudia Castillo Mexico, 2018 Spanish with English subtitles I 13 min

In the middle of the Chihuahuan desert, there is an archipelago of lagoons that hosts the oldest organisms

living on our planet. Due to their biological diversity, scientists compare them with the Galapagos Islands. This region is currently under threat.



HIDDEN LIFE (TIERRA AJENA) DIRECTOR: Valeria Brenes Costa Rica, 2018 Spanish with English subtitles I 14.33 min

In a futuristic city, an authoritarian regime spreads propaganda that all soil has become infertile. On an assignment for the National Communication Centre, Sam discovers a secret that makes her question everything she knows.



MONTE CARMELO

DIRECTOR: Edén Bastida Kullick Puerto Rico/Argentina, 2018 Spanish with English subtitles I 2.53 min

A picture-film tells the story of the day that Felix's family's bees expelled the US Navy from their land.

A story that is kept alive in Vieques, Puerto Rico and serves as an ember for the resistance to the colonial status of the island.



#OCUPAMINCRJ

DIRECTOR: Juan Pablo Pinto Mendoza Brazil/Canada, 2018 Portuguese with English subtitles I 36 min

#OcupaMinCRJ provides an intimate look into the

111 days during which artists, activists, and cultural workers came together to occupy the headquarters of the Ministry of Culture in Rio de Janeiro, in an act of resistance against the 2016 soft coup in Brazil.

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SATURDAY 24	Los Silencios (88 min) p.14 3 PM I CIN *Estelas 20 min Where are you? 7 Pm in (p.21) 5 PM I CIN *Movimientos - Shorts Program 65 min (p.36)	6:45 - 7:15 PM I CIN (courtyard) Danza Descalza performance (20 min) 7:30 PM I CIN Dantza 98 min (p.37) 9:30 PM I CIN Chemistry 12 min The Good Girls 93 min (p.32)	31	Fireflies 88 min (p.29) 1 PM I SFUW (Free admission) SGaawaay K'uuna (Edge of the Knife) 100 min (p.42) 2:45 PM I CIN Perro Bomba (90 min) (p.30) 3:15 PM I SFUW (Free admission) Maria of the Mangroves 7 min Mataindios 77 min (p.39) 4:45 PM I CIN *This is Tomas 88 min (p.17) 5:15 PM I SFUW *Larga Distancia 12 min (p.31)
FRIDAY 23 3 PM I CIN	5:03 am 13 min Chavela 93 min (p.19) 5 PM I CIN Figuras 85 min (p.28) 7 PM I SFUW Socrates 71 min (p.17)	7 PM I CIN Rojo 109 min (p.35) 9:15 PM I CIN Abate 14 min Cold Water of the Sea 83 min (p.20)	30	3 PM I CIN Abeo 7 min The Infiltrators 95 min p.22 5 PM I CIN Languages of Sovereignty - Program 2: Truambi 30 min Living Culture, Speaking Truth 39 min Teko Haxy 40 min (p.41)" 7 PM I SFUW The Good Girls 93 min p.32 7:30 PM I CIN *Shango: The Will to Overcome 2.19 min (p.37) 9 PM I SFUW R*Shango: The Will to Overcome 2.19 min (p.37)
THURSDAY AUG 22	OPENING NIGHT FILM 7 PM I SFUW Los Silencios 88 min (p.14)	OPENING NIGHT PARTY 9:30 PM THE FOX CABARET	29	3 PM I CIN Loveling 98 min (p. 33) "5 PM I CIN The Woodland 13 min On the Starting Line 63 min (p. 30) CENTREPIECE FILM 6:45 PM I RIO *Buy Me A Gun 90 min + performance by Rogelio Sosa (p. 15) 6:45 PM I CIN Guaxama 15 min The Heiresses 98 min (p. 15) 9:15 PM I CIN Fireflies 88 min (p. 29) 9:30 PM I RIO El Ángel 118 min (p. 31)
WEDNESDAY			28	3 PM I CIN (p. 32) 5 PM I CIN Fausto 70 min (p. 42) 6:30 PM I SFUW My Masterpiece 100 min (p. 34) 6:45 PM I CIN *Queer Pix 97 min (p. 27) 8:45 PM I SFUW The Wolf House 77 min (p. 35) 9 PM I CIN (p. 35) 9 PM I CIN (p. 35) 9 PM I CIN (p. 35)
TUESDAY			27	4:45 PM I CIN Durango Festival of New Mexican Cinema shorts 32 min (p. 28) + M 52 min (p. 29) Program running time (84 min) 6:45 PM I VCT *Languages of Sovereignty - Program 1: Shorts films, dialogue, and reception (p.40) 6:30 PM I CIN Museo (126 min) (p.34) 9:15 PM I CIN *Boulevard (16 min) Muralla (90 min) (p.33)
MONDAY			26	4:45 PM I CIN #Activismo - Shorts Program 82 min (p.22) 6:30 PM I CIN *Media Luna (3 min) Los Andes Symphony Orchestra 116 min (p.39) 9 PM I CIN Birds of Passage 126 min (p.38)
SUNDAY			25	Figuras 85 min (p.28) 2:45 PM I CIN *Ô Criatura: Navigating (dis)location 9 min Roads in February 84 min (p.43) 5PM I CIN Me, Mom and Wallace 22 min Socrates 71 min (p.17) 7 PM I CIN T PM I CIN Loveling (98 min) (p.33) 9 PM I CIN My Masterpiece 100 min (p.34)

Vampire Rebound 5 min Lightning Falls Behind 82 min (p.20) The Awakening of the Birds of Passage 126 Ants 94 min (p.19) 4:30 Maria 7 min (97 min) (p.31) 9:30 PM I CIN Yo, imposible 8 PM I SFUW 7 PM I CIN min (p.38) Perro Bomba 90 min 9:15 PM I CIN (p.30)8:30 PM I SFUW Museo 126 min (p.34) The Infiltrators SEPT 4 95 min (p.22) 6 PM I SFUW Abeo 7 min 2 PM I CIN *4:30 Maria 7 min *The Awakening of the Ants 94 min (p.19)

The Woodland 13 min On the Starting Line 63 min (p.30)

12:30 PM I CIN

We the Stones **74 min** (p.19)

4:30 PM I CIN

CLOSING NIGHT FILM

Asfixia 87 min (p.16)

6:30 PM | SFUW

8:45 PM | World Art

Centre

Closing Night Party

VLAFF 2019 SCHEDULE

GENERAL ADMISSION TICKETS

Evening (5:00 PM and later): \$13 Matinee (until 4:45 PM): \$11

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 for the list of films Rated for Youth)

SPECIAL EVENT TICKETS

Opening Night Film: \$15

Opening Night Film & Party at the FOX Cabaret: \$25 Centrepiece Film: \$18

Closing Night Film: \$15

Closing Night Film & Party at the World Art Centre: \$20

/ENUE INFORMATION

The Cinematheque (CIN)

131 Howe Street (between Helmcken and Davie)

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

149 West Hastings Street** (between Cambie & Abbott) Djavad Mowafaghian Theatre & World Art Centre

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

VIFF Vancity Theatre (VCT)

181 Seymour Street (between Helmcken & Davie)

The Rio Theatre (RIO)

1660 East Broadway (at Commercial Drive)

The FOX Cabaret (FOX)

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

Douglas College

700 Royal Avenue, New Westminster

FESTIVAL INFORMATION

laff.org | info@vlaff.org | Text, Call or WhatsApp: 604.708.5657 MAILING ADDRESS:

Suite 420 – 111 West Hastings Street

Vancouver, BC, V6B 1H4 Canada

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BECOME A FILMMAKER



QUEER PIX SHORTS PROGRAM

Curated by Kathleen Mullen and Maria Cecilia Saba

Dance, love, live, and make art! The body is the medium through which we connect with others and with the world. It is our most private possession, and the most contested. Most importantly, it allows us to feel life. From Peru to Costa Rica, the films in this program explore the possibilities of queer bodies in Latin America.

WED AUG 28 | 6:45 PM | CIN



ALMA

DIRECTOR: Santiago León Cuellar Colombia, 2018 Spanish with English subtitles, 17 min

Alma has just entered a new high school when her classmate Victor invites her to a party. The transition of her body and her hidden desires lead Alma to face her inner fears. With her headphones on, listening to a pounding soundtrack, Alma finds out what she really wants.



LAST NIGHT

DIRECTOR: Irvin Castro & Nico Fernández Argentina/Costa Rica/Chile, 2017 Spanish with English subtitles, 4 min

Music, love, dance. Who has not felt the need to go out with their friends at night? An ode to the victims of Pulse nightclub and the urge we all feel to go out and dance with our people.



SUPAY

DIRECTOR: Sonja Ortiz Peru/Germany, 2018 Quechua and Spanish with English subtitles, 23 min

The first LGBT-film from Cusco, Peru. Pleading guilty to having had an illegal abortion is the only way for Valya to reunite with her lover, Paz, who during Valya's absence felt forced into a fake marriage to appease her ultraconservative family. In order to have a future, the women must delve into each other's mythological past.



DARÍO

DIRECTORS: Manuel Kinzer & Jorge A. Trujillo Gil Colombia/Germany, 2018 Spanish with English subtitles, 15 min

Seventeen-year-old Darío lives in Barranquilla, Colombia and loves to dance. Against his mother's wishes, he secretly joins a carnival group. Will he find the courage to perform in front of his family?



THE FOREIGN BODY EL DESTETADO

DIRECTOR: Héctor Silva Núñez Venezuela/France, 2018 Wayuunaiki and Spanish with English subtitles, 18 min

Jairo is an Indigenous young man from Venezuela who was born with no nipples. Distanced from the customs of his people, he explores the city for a male ideal to belong to.



MC JESS

DIRECTOR: Carla Villa Lobos Brazil, 2018 Portuguese with English subtitles, 20 min

Being a lesbian living in a favela in Rio de Janeiro, Jessica faces prejudice from her family and the streets. She seeks in spoken word and poetry a way of expressing herself, and finds a place where she can create community.

NEW DIRECTORS COMPETITION - An eclectic and exhilarating showcase of works by emerging directors.

The 2019 Youth Jury will present the award for Best New Director at the Closing Night Film on Sept 1.

ASFIXIA

Dir. Kenya Márquez

Mexico

THE AWAKENING OF THE ANTS / EL DESPERTAR DE LAS HORMIGAS Dir. Antonella Sudasassi

Costa Rica

FIGURAS

Dir. Eugenio Canevari

Argentina/Spain

FIREFLIES / LUCIÉRNAGAS

Dir. Bani Khoshnoudi

Mexico/Iran

LOS SILENCIOS

Dir. Beatriz Seigner

Brazil/Colombia/France

Μ

Dir. Eva Villaseñor

Mexico

ON THE STARTING LINE / LA ARRANCADA

Dir. Aldemar Matias

Cuba/Brazil

PERRO BOMBA

Dir. Juan Cáceres

Chile

YO, IMPOSIBLE

Dir. Patricia Ortega

Venezuela/Colombia

FESTIVAL DEL NUEVO CINE MEXICANO DE DURANGO AT VLAFF

In 2018, VLAFF joined efforts with the newly founded Festival of New Mexican Cinema in Durango, Mexico, to share knowledge gathered at VLAFF over the years and to help this emerging festival to grow based on the experiences of the Canadian funding system for the arts.

The Festival del Nuevo Cine Mexicano de Durango is the only festival in Mexico that exclusively shows Mexican cinema, largely focusing on the work of new directors.

We are pleased to present this program of films awarded at the Festival del Nuevo Cine Mexicano de Durango in April, 2019.

HIROSHIMA

Dir. Andrei Maldonado Director's Pick, **Hecho en Durango**

CORTITO

Dir. Jesús Osvaldo Pérez Special Mention, **Hecho en Durango**

BORRADO

Dir. Alberto B. Reza Special Mention, **Hecho en Durango**

ENJAULADOS

Dir. Pamela Velázquez Best Short - **Hecho en Durango**

M

Dir. Eva Villaseñor Best Feature Film



FIGURAS

DIRECTOR: Eugenio Canevari Argentina/Spain, 2018

Spanish and Catalan with English subtitles I 88 min

Stella, an undocumented Argentine immigrant living in Spain, suffers from amyotrophic lateral sclerosis (ALS or Lou Gehrig's disease) and needs constant attention. Paco, her long-time partner, helps her to move, eat, and communicate. Valeria, Stella's daughter, visits them sporadically and, anguished by her mother's visible deterioration, uses partying as an escape. While the three of them wait for an answer about the chance of subsidized housing, they try to cope with their situation through humour and love. A real family performing in a real story.

A docu-fiction hybrid about an ailing senior and the boyfriend and daughter who take turns as her caretaker, this black-and-white study of human endurance, communication and compassion manages to be both austere and moving... a heartfelt and tender tribute to personal dignity maintained in highly trying circumstances. —Neil Young, Hollywood Reporter

Stella, una inmigrante argentina que vive indocumentada en España, sufre esclerosis lateral amiotrófica (ELA) y necesita atención constante. Paco, su compañero desde hace mucho tiempo, la ayuda a moverse, comer y comunicarse. Valeria, la hija de Stella, los visita esporádicamente y, angustiada por el visible deterioro de su madre, encuentra una vía de escape saliendo de fiesta. Mientras esperan una respuesta sobre un piso de protección oficial, tratan de lidiar con la situación a través del humor y el amor. Una familia real interpretando una historia real.

Filmography: Paula (2016)

FRI AUG 23 | 5:00 PM | CIN SUN AUG 25 | 1:00 PM | CIN



FIREFLIES LUCIÉRNAGAS

DIRECTOR: Bani Khoshnoudi

Mexico, 2018

Spanish, English and Farsi with English subtitles I 93 min

Ramin, an Iranian immigrant in Veracruz, Mexico, carries his past on his back: literally, in the form of welts. A Skype conversation reveals that he has left his boyfriend behind in Turkey. Early on in this drama, Ramin tries to return to Europe, but the high cost stops him. Or is it something else? Ramin single-mindedly steers his own course, even though he could easily join forces with another fellow immigrant, or a woman with a broken heart just like his. *Fireflies* deals not only with immigration, but also with issues of commitment—two not entirely unrelated issues. Is Ramin's restless nature the result of the homophobic culture he grew up in? Director Bani Khoshnoudi leaves a lot for her audience to chew on afterwards. —Rotterdam

Slow-moving, watchful and structured with great care and attention, Iranian-born, U.S.-raised Bani Khoshnoudi's understated film, as metaphorical in its way as her 2012 feature debut "Ziba", is built on the concern the script feels for its characters. —Jonathan Holland, Hollywood Reporter

Best Ibero-American Film, Miami International Film Festival, 2019

Luego de escapar de la persecución en su país, Ramin, un joven gay iraní llega a México cuando el barco mercante que tomó en Turquía desembarca en Veracruz. Apartado de todo lo que representaba su mundo, vive en el limbo del exilio, donde su nostalgia y su melancolía se ven confrontadas con nuevas amistades y amores. Poco a poco va redescubriendo sus propios deseos. —FICM

Filmography: Ziba (2012), A People in the Shadows (2008)

THUR AUG 29 | 9:15 PM | CIN SAT AUG 31 | 1:00 PM | CIN



M

DIRECTOR: Eva Villaseñor

Mexico, 2018

Spanish with English subtitles I 53 min

M takes us on a relentless cinematic voyage straight into the mind of a troubled young man by means of courageous, raw and intimate cinematography and editing. A risky and challenging film, Eva Villaseñor's documentary captures the frenzy of the delirious daily life of her brother, Miguel Ángel Villaseñor, a famous rapper from Aguascalientes known as Tankeone. With striking empathy and courage, this film reflects on the intense process of healing and transformation in the wake of drug addiction and suicidal despair, making this documentary a piece about human complexity in a country—Mexico—dominated by violence. —San Francisco Latino Film Festival

[Un] ejercicio solidario y explosiva estilización docuficcional acerca de un rapero explosivo y cronista de la calle retacado de drogas y de arraigo popular y de autodestrucción, a quien su brillante e inventiva hermana cineasta enfoca desde todos los ángulos humanos y enfoques cinematográficos posibles. —Jorge Ayala Blanco, El Universal

Best Mexican Documentary, Guanajuato International Film Festival, 2018

Desde la cámara de la cinefotógrafa Eva Villaseñor, somos partícipes de su regreso al entorno familiar para reencontrarse con su hermano, quien atraviesa por un periodo de debilidad frente a las drogas. *M*, filme arriesgado y desafiante, retrata a Miguel Ángel Villaseñor, famoso rapero de Aguascalientes conocido como Tankeone, y capta el frenesí de su cotidianidad delirante. La historia entreteje momentos de vacío emocional, peleas con la policía y conversaciones íntimas de pareja, con los aplausos de sus seguidores; un alucinante sube y baja emocional que, en primera persona, refleja las particularidades de una juventud atrapada en la violencia generalizada de México. —Ambulante

Filmography: Memoria oculta (2014)

TUES AUG 27 I 4:45 PM I CIN
(screens with short films from the Durango Festival of New Mexican Cinema)



ON THE STARTING LINE

LA ARRANCADA

DIRECTOR: Aldemar Matias Cuba/Brazil/France 2019

Spanish with English subtitles I 63 min

Cuba is a country in transition. Jenniffer, an aspiring national athlete in her early twenties, lives with her mother Marbelis and brother Yeyo; her father is in prison. Marbelis works for the government disinfection department; she wears herself out for her children and supports her daughter's athletics career more than just financially. However, Jenniffer is currently nursing an injury and is considering quitting the sport. *On the Starting Line* captures Jenniffer's life in an unassuming, almost casual way, documenting her loving relationship with her worried mother, her close bond to her brother who is planning to leave the country, her conversations with friends about their complex feelings for Cuba, and her training on the sports field. A quietly subtle and sensitive portrait of a family and a shifting nation. —Berlinale

With skilled but unobtrusive direction and cinematography, and non-actors so at ease with the camera that it seems non-existent, the effect is stunningly real. An affectionate portrayal of a family's experience of a culture in transition, "La arrancada" presents a poignant, thought-provoking insight into Cuban life. —Catherine Sedgwick, The Upcoming

Jenniffer es una joven deportista que cuestiona su carrera como atleta nacional en Cuba. Su madre, Marbelis, es la jefa de un centro público de fumigación en el centro de La Habana. Mientras su hermano se está preparando para salir del país, Jenniffer lucha por encontrar su lugar. Esta íntima crónica familiar, vista desde la perspectiva de dos mujeres, despliega el retrato de una generación insegura de lo que vendrá en Cuba.

Filmography: El enemigo (2015), Años de luz (2014)

THUR AUG 29 | 5:00 PM | CIN SUN SEPT 1 | 12:30 PM | CIN



PERRO BOMBA

DIRECTOR: Juan Cáceres

Chile, 2019

Haitian Creole and Spanish with English subtitles I 80 min

Steevens (Steevens Benjamin) is a young Haitian immigrant living a challenging but somewhat stable life in Santiago de Chile: he has a construction job, a home, friends, and fun. This precariously balanced life is disrupted when Junior, a childhood friend from Haiti, arrives in Chile seeking assistance from Steevens to establish himself. Junior has entered Chile without papers and doesn't speak any Spanish, and Steevens does everything he can to support his friend and even manages to get him a job. But when the racist comments of the construction site foreman Frederico (Alfredo Castro) just don't stop coming, Steevens decides he's had enough. But his efforts to defend himself are met with an intense backlash of anti-immigration sentiment, which sends him reeling.

A riveting film that weaves between docudrama and fiction in a fresh, youthful style, while offering a searing critique of the underlying racism in Chilean society. – VLAFF

Steevens nació en Haití pero ahora vive en Chile, donde su cultura, su lengua y su piel lo hacen distinto en un país indiferente. Tras sacrificar su permiso de residencia por el mal amor, Steevens se vuelve un ilegal. A pesar de sus esfuerzos, ni la ley, ni las instituciones, ni la sociedad civil lo toman en cuenta. Parece que Steevens sólo puede ser alguien a la fuerza, en los márgenes de la sociedad.

Filmography: Perro Bomba (2019)

FRI AUG 30 | 9:15 PM | CIN SAT AUG 31 | 2:45 PM | CIN NEW DIRECTORS INTERNATIONAL HITS



YO, IMPOSIBLE

DIRECTOR: Patricia Ortega Venezuela/Colombia, 2018 Spanish with English subtitles I 97 min

Ariel (Lucía Bedoya), a young, religious dressmaker, tries to have a sexual encounter with her boyfriend but finds it extremely painful. She mentions this to her mother, Dolores (María Elena Duque), who recommends visiting a doctor. Their relationship is strained, as her mother has cancer and Ariel has been trying to act on her wishes that she fulfill a stereotypical female role in life. Finding no easy cure, Ariel learns from her doctor Clemencia that she was born intersex and was submitted to a series of surgeries as a child to conform to a female body. Ariel must now come to terms with her gender identity while exploring a new relationship with her female co-worker, Ana, and decide if she wants to continue life as a woman.

The final act is an empowering and incredibly progressive conclusion to a story that could otherwise end so tragically, a breath of relief considering the policy concerns regarding gay and queer rights that have yet to be addressed in Venezuela. —Beatrice Loayza, Remezcla

Ariel es una joven modista religiosa que, después de un encuentro sexual fallido, descubre un secreto que su familia ha intentado ocultar toda su vida: nació con genitales ambiguos y, siendo bebé, fue sometida a varias cirugías para convertirla en mujer. Ahora tiene una de dos opciones: seguir viviendo como una persona socialmente aceptada pero oprimida o elegir ser libre y vivir su vida como una persona intersexual y enfrentar el juicio moral de la sociedad.

Filmography: El regreso (2013)

WED AUG 28 | 9:00 PM | CIN SAT AUG 31 | 5:15 PM | SFUW





EL ÁNGEL

DIRECTOR: Luis Ortega Argentina, 2018 Spanish with English subtitles I 118 min

Loosely based on the true story of one of Argentina's most infamous criminals, *El Ángel* re-imagines the origins of Carlos Robledo Puch, the baby-faced teenager nicknamed the "Angel of Death" whose murder spree dominated national headlines in Argentina during the early 1970s. What begins as a series of petty thefts when Carlitos is a boy eventually escalates into a series of ruthless killings. Being from a wealthy family, Carlitos' crimes are motivated purely by the thrill of transgression, a thrill that soon requires increasingly riskier targets to satisfy. And with his blond curls and attractive rosy-cheeked face, he has no trouble gaining access to wherever he wants to go. *El Ángel* is a thrilling, erotic ride through a sociopath's world.

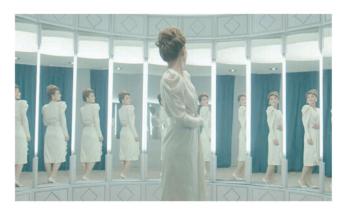
Splendidly paced and gorgeously photographed, El Ángel is a departure from the sparser nature of Ortega's previous films, yet his attraction to outlaws remains... Through this turbulent and confusing character, Ortega offers a meaningful reflection on how violence is glamourized on the screen. – Diana Sanchez, TIFF

Un Certain Regard, Cannes Film Festival, 2018 Best Actor (Lorenzo Ferro), Havana Film Festival, 2018

Basada en la historia real de uno de los criminales más infames de Argentina, *El Ángel* cuenta los orígenes de Carlos Robledo Puch, el asesino serial con cara de bebé-adolescente cuya carrera criminal dominó los titulares nacionales a principios de los años 70. Lo que comienza como una serie de crímenes más leves se convierte rápidamente en una serie de asesinatos despiadados, en los que Carlos usa sus rizos rubios y su actitud angelical para cautivar a sus víctimas. *El Ángel* se estrenó en el Festival de Cannes 2018.

Filmography: Lulu (2014), Dromómanos (2012), Verano maldito (2011), Los santos sucios (2009), Monobloc (2005), Caja negra (2002)

THUR AUG 29 | 9:30 PM | RIO



THE GOOD GIRLS LAS NIÑAS BIEN

DIRECTOR: Alejandra Márquez Abella Mexico, 2018 Spanish with English subtitles I 93 min

It's 1982. President López Portillo is in power and a debt crisis looms over Mexico. Meanwhile, the ever-charming and stylish Sofia plans a lavish birthday party for herself, attentive to every detail to secure her place as the most envied woman in her and her husband's well-to-do social circle. But as the social and economic order starts to shift around them, cracks begin to appear in their seemingly perfect lives. Sofia uses all her ingenuity to keep up appearances, but denial can only take her so far. Based on the novel by Guadalupe Loaeza, *The Good Girls* is a sumptuous and searing dissection of Mexico's privileged class.

Alejandra Márquez Abella's film is perfectly cast, beautifully framed, and carefully observed - décor, clothes, setting. Nothing is out of place in this insightful, quasi-tragic look at a time that has many parallels in the present. – TIFF

Special Jury Prize, Seattle International Film Festival, 2019 Best Actress (Ilse Salas), Havana Film Festival, 2018

Es 1982 y una crisis económica amenaza con azotar a México. Este evento obligará a la siempre encantadora, perfecta y mimada Sofía, la reinona de su grupo de amigos, a enfrentarse con lo impensable: su decadencia social. Sofía hará todo lo posible por mantener las apariencias, pero su caída será inevitable y le hará ver qué es lo que se pierde cuando ya no hay dinero. La película está inspirada en los libros de la famosa escritora mexicana contemporánea Guadalupe Loaeza.

Filmography: Semana Santa (2016)

SAT AUG 24 | 9:30 PM | CIN FRI AUG 30 | 7:00 PM | SFUW





THE HEIRESSES

LAS HEREDERAS

DIRECTOR: Marcelo Martinessi

Paraguay, 2018

Spanish with English subtitles I 97 min

Chela and Chiquita, both descended from wealthy families in Asunción, Paraguay, have been together for over 30 years. But recently their financial situation has worsened and they must sell off their inherited possessions. When their debt leads to Chiquita being imprisoned on fraud charges, Chela is forced to face a new reality. Driving for the first time in years, she begins to provide a local taxi service to a group of wealthy elderly ladies. As Chela settles into her new life, she encounters the much younger and extroverted Angy, forging a fresh and invigorating connection. Inspired by this late-in-life revival, she finally begins to break out of her shell and engage with the world, embarking on her own personal, intimate revolution.

An excellent debut ... Martinessi shrewdly combines subtlety, melancholy, satirical observation and candour about sex. Chela reminded me of another lonely but adventurous movie character: Gloria, played by Paulina Garcia in the 2013 film of the same name by Sebastián Lelio ... They are both characters who have become autumnally liberated, with a combination of excitement and bewilderment. —Peter Bradshaw, The Guardian

Silver Bear, Best Actress (Ana Brun), Berlin, 2018 Fipresci Best Film, Berlin, 2018 Best Film, Sydney Film Festival, 2018

Asunción, Paraguay. La relación de pareja entre Chela y Chiquita se está deteriorando. Sobre todo desde que, para enfrentar su difícil situación económica, comenzaron a vender sus bienes heredados. Cuando Chiquita, la más dinámica de las dos, va a la cárcel acusada de fraude, Chela se ve obligada a abandonar la comodidad de su existencia pequeño burguesa y empieza una especie de servicio de taxi, con su propio automóvil principalmente para un grupo de ancianas. Fortuitamente conoce a Angy—hija de una de sus clientas—una mujer más joven y muy extrovertida. Junto con su repentino trabajo, esta nueva relación va a afectar profundamente la vida de Chela provocándole una revolución interna. —San Sebastián

Filmography: La voz perdida (2016), Calle última (2010)

WED AUG 28 | 3:00 PM | CIN Thur aug 29 | 6:45 PM | CIN



LOVELING BENZINHO

DIRECTOR: Gustavo Pizzi Brazil/Uruguay, 2018

Portuguese with English subtitles I 95 min

Irene (Karine Teles) is raising four rambunctious sons in a home that is physically crumbling but warm and happy. As Irene simultaneously shelters her sister Sonia (who just left a volatile marriage), supports her own husband through a financial crisis, and plans her own long-awaited high school graduation, Irene's eldest son, Fernando, suddenly announces he has been recruited by a professional handball team in Germany and will be leaving in just three weeks. Consummate caretaker Irene prickles at the idea of emancipating the 16-year-old so he can travel and live alone, and she becomes increasingly anxious about what her future holds. - Sundance Institute

...a warm and wonderfully universal love story that comes across surprisingly unconventional for something so familiar, if only because it focuses not on youthful passion, but the full range of emotions a middle-aged mother feels toward her family. -Peter Debruge, Variety

Best Iberoamerican Film & Special Critics Award, Málaga Spanish Film Festival, 2018

Nominee, Grand Jury Prize, Sundance Film Festival, 2018

Quando Fernando (Konstantinos Sarris), o primogênito de uma família de classe média é convidado para jogar handebol na Alemanha sua mãe Irene (Karine Teles) é lançada em uma espiral de sentimentos pois, além de ajudar a problemática irmã (Adriana Esteves) a lidar com as instabilidades do marido (Otávio Müller) e se desdobrar para atenção ao seus quatro filhos, ela terá de enfrentar sua partida antes de estar preparada para tal.

Filmography: Riscado (2010), Pretérito Perfeito (2006)

SUN AUG 25 | 7:00 PM | CIN Thur aug 29 | 3:00 PM | CIN



MURALLA

DIRECTOR: Rodrigo "Gory" Patiño

Bolivia, 2018

Spanish with English subtitles I 99 min

Back in 1995, football goalkeeper Jorge "Muralla" Rivera became a local legend when he stopped a penalty kick that gave his underdog club the national championship. But now, more than twenty years later, he is a divorced alcoholic, barely making a living driving a taxibus in La Paz. The one light in his life is his son, who is gravely sick and needs a transplant operation that Jorge cannot afford. Desperate, Jorge accepts a job he has, until now, considered abhorrent: kidnapping drunk or drugged young people and delivering them to traffickers. Addressing the alarming rate of global human trafficking and the systems of power that uphold it, *Muralla* is a disturbing and thought-provoking drama. In 2018, it was the highest-grossing Bolivian film in 15 years.

Reality motivates me to tell stories that touch on important issues that need to be discussed. An average of eight minors a day disappear in Bolivia. Human trafficking has become a cancer that generates more money than the illegal drug trade and is a global issue. — Rodrigo "Gory" Patiño, in an interview with Anna Marie de la Fuente, Variety

Bolivia's Official Entry for Best Foreign Language Film for the Academy Awards, 2018

Muralla narra la historia de Coco "Muralla" Rivera, un exfutbolista que alcanzó la gloria a mediados de los años 90 al parar un tiro penal que le dio el campeonato a su equipo. Más de veinte años más tarde, sobrevive a duras penas como chofer de taxi en La Paz mientras su hijo espera urgentemente un costoso trasplante. Desesperado por conseguir el dinero, Coco acepta una oferta de trabajo monstruosa.

Muralla batió todos los récords de audiencia para una cinta boliviana en el 2018 y fue la cinta que representó a Bolivia en la Academia de los Oscar.

Filmography: Cielito Lindo (2010)

TUES AUG 27 | 9:15 PM | CIN



MUSEO

DIRECTOR: Alonso Ruizpalacios

Mexico, 2018

Spanish with English subtitles I 126 min

Abounding in dazzle, wit and melancholy, Alonso Ruizpalacios' fabulously entertaining *Museo* (starring Gael García Bernal) is loosely inspired by the tale of Mexico's most infamous museum heist: the theft of 140 Mayan and Mesoamerican objects of inestimable value from the National Museum of Anthropology on Christmas Eve, 1985. In only his second feature after 2014's indie hit *Güeros*, (which was the Opening Night film of VLAFF 2015), Ruizpalacios spins an irresistibly inventive and unusually intelligent tall tale from this kernel of truth.

Rambunctious and poetic both, *Museo* mixes caper film, family drama, buddy movie, and social satire into a satisfying and irresistible whole. – The Cinematheque

A gorgeous, giddy shaggy-dog heist movie. – Jessica Kian, Variety

Best Screenplay, Berlin International Film Festival, 2018 Audience Award, Morelia International Film Festival, 2018

Museo cuenta la historia de dos estudiantes que, tras abandonar la escuela veterinaria, llegan a cometer el robo más grande de México: el saqueo del Museo Nacional de Antropología en 1985. La película se centra en los acontecimientos y circunstancias en torno al robo, que la policía de México atribuyó originalmente a un par de ladrones experimentados. El caso adquirió una nueva dimensión cuando descubrieron que los responsables eran en realidad Carlos Perches y Ramón Sardina, dos jóvenes muchachos de origen humilde procedentes de los suburbios.

Filmography: Güeros (2014)
TUES AUG 27 | 6:30 PM | CIN
WED SEPT 4 | 8:30 PM | SFUW





MY MASTERPIECE MI OBRA MAESTRA

DIRECTOR: Gastón Duprat

Argentina, 2019

Spanish with English subtitles I 100 min

Following his 2016 Goya Award-winning *The Distinguished Citizen*, Argentine director Gastón Duprat delivers this crowd-pleasing comedy-thriller that follows the complex relationship of a cranky painter and a crafty gallery owner in Buenos Aires. Self-fixated artist Renzo (Luis Brandoni) and sly art dealer Arturo (Guillermo Francella, *The Clan, The Secret in Their Eyes*) have worked with each other for a very long time. From Renzo's best days in the 1980s to the present, where he's behind on the lease of his bedraggled home, littered with the vast, beautiful canvases he continues creating. An accident brings them closer together again, triggering a string of forgeries, friendships and fatalities that will culminate in a twist no one could anticipate.

Expert veteran performers Francella and Brandoni are at their best in Argentinian Duprat's fifth film, which screened to a warm reception out of competition at last year's Venice Film Festival with its delightful portrayal of the uglier side of the art business. —Moro Spanish Film Festival

Audience Award, Valladolid International Film Festival, 2018

Arturo es un galerista encantador, sofisticado y bastante inescrupuloso. Él tiene su propia galería de arte en el centro de Buenos Aires, una ciudad que lo fascina. Renzo es un pintor moroso, ligeramente salvaje, y en clara decadencia. Odia el contacto social y casi vive en la pobreza. Aunque el galerista y el pintor están ligados a una vieja amistad, no están de acuerdo en casi nada. Sus universos e ideas son opuestos, lo que genera grandes tensiones y luchas entre ellos. Sin embargo, son grandes amigos a pesar de estas diferencias. Y esta comedia es sobre esa amistad. —Venice

Filmography: El ciudadano ilustre (2016), Todo sobre el asado (2016), Querida voy a comprar cigarrillos y vuelvo (2011), El hombre de al lado (2009)

SUN AUG 25 | 9:00 PM | CIN WED AUG 28 | 6:30 PM | SFUW





ROJO

DIRECTOR: Benjamin Naishtat **Argentina, 2018**

Spanish with English subtitles I 109 min

Argentina in the mid 1970s. Claudio (Dario Grandinetti, *Wild Tales*) is a respected provincial lawyer, the last man you would expect to be involved in an embarrassing fracas in a restaurant. But when an aggressive, pushy stranger insists he deserves the table at which Claudio is waiting for his wife, Susana, the dispute doesn't end there. As the married couple drive home they encounter the outsider again, and this time there is gunshots, bloodshed, a victim to be taken care of... A neo-noir mystery thriller—there is even a Chilean celebrity detective, played by the great Alfredo Castro (*The Club, Tony Manero*)—Benjamin Naishtat's artfully designed film is about appearances and disappearances, about perception, corruption and power... a film about South America in the mid 70s, and about the state of the world today. —VIFF

Superbly sinister and stylish... Full of unexpected formal flourishes and darkly witty dilemmas... a witheringly provocative examination of temporary moral eclipse becoming permanent moral apocalypse. — Jessica Kiang, Variety

Best Actor (Dario Grandinetti), Guadalajara International Film Festival, 2018

A mediados de los años 70 en Argentina, un hombre extraño llega a una tranquila ciudad de provincias. En un restaurante, y sin motivo aparente, comienza a agredir a Claudio, un reconocido abogado. La comunidad apoya al abogado y el extraño es humillado y expulsado del lugar. Más tarde y camino a casa, Claudio y su mujer, Susana, son interceptados por el hombre extraño, quien está determinado a cobrarse una terrible venganza. El abogado toma entonces un camino sin retorno—de muerte, secretos y silencios.

Filmography: El movimiento (2015), Historia del miedo (2014)

FRI AUG 23 | 7:00 PM | CIN FRI AUG 30 | 9:00 PM | SFUW





THE WOLF HOUSE

LA CASA LOBO

DIRECTORS: Joaquín Cociña & Cristóbal León

Chile, 2018

Spanish and German with English subtitles I 77 min

Once upon a time, somewhere in southern Chile, Maria escapes from a sect of German religious fanatics. With a wolf in hot pursuit she takes refuge in a house in the woods occupied by two little pigs—but don't mistake this for your typical fairytale. Filmmakers Joaquín Cociña and Cristóbal León have crafted a dark and daring stop-motion animated film fusing elements of Grimm and early David Lynch to form their surrealistic narrative. The animation is constantly being constructed, deconstructed and then reconstructed as the nightmarish story unfolds. Papier-mâché characters continuously crumple and morph into unsettling images while charcoal and painted rooms in the house shift, transform, contract and expand into disturbing scenarios. This ingenious display of artistry makes *The Wolf House* a mesmerizing and captivating feast! – Halifax Independent Filmmakers Festival

A must-see film for all fans of animation, as well as everyone who thinks they don't like animation. Wonderfully nightmarish and awesome beyond belief. – VLAFF

Jury Distinction, Annecy International Animated Film Festival, France, 2018

Había una vez una secta alemana en el sur de Chile, de la que María consigue escapar. Huyendo de un lobo, se refugia en una casa en el bosque habitada por dos cerditos. No es un cuento de hadas tradicional, sino una película animada en la que Joaquín Cociña y Cristóbal León combinan elementos de los hermanos Grimm y las obras tempranas de David Lynch para crear una historia oscura y surrealista. Tanto los personajes como las habitaciones de la casa se van transformando a medida que la pesadilla se desenvuelve, creando un despliegue visual tan perturbador como cautivante.

Filmography: La casa lobo (2018)

WED AUG 28 | 8:45 PM | SFUW



MOVIMIENTOS DANCE AND MUSIC PROGRAM

SHORTS PROGRAM
SAT AUG 24 I 5:00 PM I CIN
Program running time: 69 min

Movimientos brings together feature and short length films -- from across the Americas, Turtle Island and Abya Yala -- which explore *movement* through the lens of dance and music, highlighting the socio-politically transformative power of these cultural practices. Highly creative and vividly diverse in their cinematic production, these works centre Indigenous and Afro traditions and spotlight contemporary expressions. The films invite us to contemplate our identities, emotional and physical responses, relationships with the land, and spatial engagements with the world around us. - Curated by Adriana Contreras & Sonia Medel

Followed by a pop-up performance in The Cinematheque courtyard by Danza Descalza from Montreal. Co-presented by New Works.



WHITE NOISE (BRUIT BLANC)

DIRECTOR: Joleen Mitton Cree/Canada I 5.50 min

Inspired by an original performance piece

by Joleen Mitton. Two Indigenous youths are subjected to the threat and dangers of colonization since its beginnings to the modern day. A ceremonial cleansing of the white influence is followed by a return to the land.



MUSIC OF THE RIVER

DIRECTOR: Nadia González Bautista **Colombia/Argentina I 7.30 min**

Music of the River refers to the musical

expressions that emerge from the towns surrounding the Magdalena River. Rhythms like cumbia have defined and represented the cultural identity of Colombia throughout the world.



MAZOCAHUI (MOUNTAIN RANGE DEER)

DIRECTOR: Hiram González

Yaqui tribe, Sonora, Mexico I 3.28 min

A teenager performs the ancestral folkloric

ballet of the northwest of Mexico where a deer flees from its hunter, who requires its divine flesh.



DD

DIRECTOR: Victor Guzmán Colombia/Argentina I 3.37 min

A body asleep, used to stillness, habituated to rigid inexpressive forms, daydreams with

movement. Space can define a body but movement can redefine a space.



LIGHT THEM UP (LUZ PARA ELLAS)

DIRECTOR: Celina Escher Cuba/Switzerland I 27 min

Debbie, singer-songwriter, and Afíbola, poet

fighter. Two Afro-descendant women that through their music are freed from the stereotypes imposed by society.



NÓMADAS

DIRECTOR: Henry Daniel Canada I 6 min

This short film introduces its audience to an evening-length performance work and an audio/

video installation about transnational movement. It is about people crossing borders of one kind or another, searching for one thing or another; a stable life, a safer environment, better jobs, to escape persecution, war, famine, etc. *nómadas* looks at patterns in these large-scale movements of bodies across international spaces by thinking of them as a transnational choreography, one that speaks to the deep fragmentation that exists between communities within as well as outside national borders, between nationalized and personalized bodies, and between social and political institutions and the ordinary people they were meant to serve.

A short excerpt of *nómadas* will be presented on August 22 before the Opening Night Film.



RUBY'S SON (EL HIJO DE RUBY)

DIRECTOR: Gisela Rosario Puerto Rico I 16 min

Lio narrates how he discovered his father's legacy as a Bomba dancer, an Afro-Puerto Rican music genre, and makes it his own.

PERFORMANCE



DANZA DESCALZA: AKO

Montreal, Quebec

The pop-up performance of AKO invites audiences to enter a mesmerizing, warm and colourful universe. Designed for public spaces, the work

features three characters who speak through their movements, resilience and femininity. It brings forward a unique aesthetic approach that combines the expressiveness and rhythms of traditional Afro-Colombian dance through contemporary writing while connecting with audiences through an "outside-the-walls" approach.





CANTADORAS: MUSICAL MEMORIES OF LIFE AND DEATH IN COLOMBIA

CANTADORAS. MEMORIAS DE VIDA Y MUERTE EN COLOMBIA

DIRECTOR: María Fernanda Carrillo Sánchez

Colombia/Mexico, 2017

Spanish with English subtitles I 70 min

Five Afro-Colombian women sing about the life and death of their peoples through traditional music and funeral songs of the Pacific and the Caribbean. Tracing a musical journey of ancestral resistance to violence, the singers show how they respond to violence through everyday life and creativity. This music-filled ethnographic documentary highlights the role of women in the cultural resistance of Afro-descendant peoples and in the daily construction of a non-patriarchal memory.

The director uses tools offered by sociology in order to identify the musical and political richness in this practice, defining in this way the different analytical axes to compare the relation between the music and the complex political situation found in the regions where the film was shot. The women share and denounce their experiences through their lyrics and singing, making the result an expression of cultural resistance in radicalized contexts and territories. — Visions du Réel Festival

Cinco mujeres afrocolombianas cantan sobre la vida y la muerte de sus pueblos por medio de músicas tradicionales y cantos fúnebres del Pacífico y del Caribe. Trazando un viaje musical, las cantadoras nos muestran cómo responder a la violencia con vida y creación. Este documental musical de corte etnográfico resalta el papel de las mujeres tanto en la resistencia cultural de los pueblos afro descendientes como en la construcción cotidiana de una memoria no patriarcal.

Filmography: Cantadoras (2017)

FRI AUG 30 | 7:30 PM | CIN



DANTZA

Director: Telmo Esnal

Choreographer: Juan Antonio Urbeltz Basque Country, Spain, 2018 No dialogue I 98 min

Based on symbols and metaphors from Basque dances, Dantza is an imaginative musical film about the cycle of life and the development of society.

The storm breaks after a hard day's work in the fields. When the rain eases off, life springs up from the previously barren land. Fruit grows and ripens, survives disease and becomes the apples which give life to cider. Then comes the time to harvest, offer toasts and celebrate love. A story about the cycle of life and death, the fight for survival. Where the passage of time is marked by the course of nature. And dance is the language chosen to tell its tale. Music accompanies daily routines: Life is rhythm! Universal themes, dressed here with particular symbology. Symbology which shows the hypnotic universe of traditional dance. A poetic song to tradition, the land, its people, myths and customs. A tale about the miracle of existence.

Wow. I did not expect this ... It's just amazing. First the locations are beautiful, I love them. Also, the cinematography could not be better, it's great. Then there is the costume design, which is the bomb. And obviously the choreography and the music are fantastic... There were some INCREDIBLE dancers. I wish I could leap like that. -Udara Diez Zubillaga, Letterboxd

Ekaitza lehertu da landako lan egun gogor baten ondoren. Atertu duenean, bizitza erne da lehen agor zen lurretik. Fruitu bat hazi eta heldu da, bizirik eutsi die izurrien erasoei, eta sagardoaren bizigai izango den sagar bihurtu da. Orduan, uzta ospatzeko tenorea da, topa egitekoa eta maitasunaren festan murgiltzekoa. Bizitzaren zikloari buruzko istorio bat, bizirik irauteko borrokarena. Horretan, denboraren iragatea naturaren ibilbideak markatuko du. Eta dantza da hori kontatzeko hautatutako hizkuntza. Musikak eguneroko zereginei lagunduko die. Bizitza erritmoa da! Gai unibertsalak, hemen sinbologia berezi batez jantziak. Dantza tradizionalen unibertso hipnotikoari dagokiona. Tradizioari, lurrari, haren jendeari, mitoei eta ohiturei egindako kantu poetiko bat. Izatearen mirariari buruzko kontaketa bat.

Filmography: Dantza (2018), Urte berri on, amona! Happy New Year, Grandma! (2011), Aupa Etxebeste! (2005)

SAT AUG 24 | 7:30 PM | CIN

Languages of Sovereignty

A Special Edition of Indigenous Film from BC & Beyond In Honour of the United Nations Declaration of 2019 as the International Year of Indigenous Languages

In line with the United Nations declaration of 2019 as the International Year of Indigenous Languages, *Indigenous Film from BC & Beyond* recognizes and celebrates language sovereignty as an act of self-determination and resurgence. Our curatorial vision weaves together creative short and feature films from First Nations, Metis, Inuit, Indigenous and Afro-Indigenous filmmakers from across Turtle Island and Abya Yala. These cinematic voices engage hemispheric dialogues that meditate on language as inextricable from land, identity, memory, (de)territorializations, cultural heritages, her/histories, and socio-politics. As a whole, the program aims to forge critical relationships between and across spatio-temporal, cosmological, political, and cultural boundaries.

Curated by Sonia Medel and Sarah Shamash

CULTURAL ADVISOR



Jules Arita Koostachin

Cree from the ancestral lands of the Moshkeko, and a member of Attawapiskat First Nation, Jules was born in Moose Factory where she was raised by her Cree grandparents, as well as with her mother in Ottawa. In 2010, she completed graduate

school at Ryerson University in Documentary Media where she was awarded an Award of Distinction and an Academic Gold Medal for her thesis documentary film *Remembering Inninimowin*. She is a PhD candidate with the Institute of Gender, Race, Sexuality and Social Justice at UBC with a focus on Indigenous documentary. Her educational and arts practice endeavours address environmental and Indigenous issues. Jules' company VisJuelles Productions Inc. has a number of productions, and her youth series *AskiBOYZ* is currently airing on Aboriginal Peoples Television Network. Jules' second CBC documentary *OshKiKiShiKaw: A New Day* was released in 2019. Jules has been working with Indigenous community for many years supporting Indigenous women and children who face barriers. She hopes to continue shedding light on socio-political issues that urban and rural Indigenous peoples face.



BIRDS OF PASSAGE

PÁJAROS DE VERANO

DIRECTORS: Cristina Gallego & Ciro Guerra

Colombia, 2018

Wayuunaiki, Spanish, English and Wiwa with English subtitles I 125 min

Documenting the true-to-life rise and fall of rival Wayuu clans in northern Colombia, the latest film by Cristina Gallego and Ciro Guerra (Embrace of the Serpent) is an unexpected take on the cartel genre. Raphayet (José Acosta) is captivated by Zaida (Natalia Reyes) at her "coming out" ceremony, and is determined to come up with the enormous dowry her mother and family matriarch, Úrsula (Carmiña Martínez), demand. The solution to his money woes appears when he and his friend Moisés (Jhon Narváez) meet up with some hippie Peace Corps volunteers who are looking for marijuana. As everyone's wealth increases, so too does Moisés' ego. When he targets Raphayet's cousin's clan, a rapid downward spiral ensues, bringing everyone along with it. Perfectly blending professional and non-professional actors, trappings of Western influence, and intricate Wayuu customs and attire, Gallego and Guerra's Birds of Passage is a fascinating tale of Shakespearean proportions. -TIFF

A textured and utterly unique re-imagining of the family crime saga... Exploring the sometimes invisible and sometimes direct transgressions of this particular Wayuu family, "Birds of Passage" offers a lesson about the destabilization of traditional modes of life and a fascinating glimpse into a little-understood community. —Christina Newland, Sight & Sound

Best Ibero-American Film, Ariel Awards, 2019 Audience Award, Los Cabos International Film Festival, 2018

Basada en una historia real que explica el origen del narcotráfico en Colombia, *Pájaros de verano* se sitúa en los años 70 cuando la juventud norteamericana abraza la cultura hippie y con ella, la marihuana. Esto provoca que los agricultores de la zona se conviertan en "empresarios" a un ritmo veloz. En el desierto de Guajira, una familia indígena Wayuu se ve obligada a asumir un rol de liderazgo en esta nueva empresa. La riqueza y el poder se combinan con una guerra fratricida que pondrá en grave peligro su familia, sus vidas y sus tradiciones ancestrales.

Filmography: El abrazo de la serpiente (2015), Los viajes del viento (2009)

MON AUG 26 | 9:00 PM | CIN SAT AUG 31 | 8:00 PM | SFUW





MATAINDIOS

DIRECTORS: Oscar Sánchez Saldaña & Robert Julca Motta

Peru, 2018

Quechua with English subtitles I 77 min

In the Peruvian Andes in the region of Huangáscar, four villagers assume the organization of a festivity to honour the town's patron saint. The ritual, a blend of Indigenous and Catholic practices, is intended to heal the wounds caused by the disappearance of their relatives. If they can make the saint happy, they believe the saint will ease their mourning and take away their pain. Therefore, they do all they can to achieve the finest celebration: gathering flowers, weaving shawls, and rehearsing traditional music. In spite of all the vicissitudes they go through during the preparation, they finally succeed in carrying out the great festivity, which should conclude with the symbolic burial of all the missing relatives. An unexpected occurrence, however, makes them question their faith, and the power of the saint to help them.

Mataindios is an intimately Andean film, honestly Andean, because our people who have lived with this pain for so many years, now, of their own volition are trying to release themselves from their mourning through the practice of their own rituals and beliefs... We, the Huangasquinos who participate in the film, are speaking for ourselves. — Oscar Sánchez Saldaña, interview with Alberto Venero Torres, cinencuentro.com

Best Peruvian Film, Ministry of Culture, Lima Film Festival, 2018 Best First Feature, Latin American Film Festival of Catalonia, 2019

En un pueblo en la región andina de Huangáscar, Perú, cuatro habitantes organizan una fiesta para celebrar al santo patrono de la localidad. El ritual, que mezcla prácticas indígenas y católicas, debe ser perfecto para satisfacer al santo y así garantizar que éste los libre del dolor que sienten por sus parientes desaparecidos. Los preparativos tienen sus complicaciones, pero finalmente consiguen realizar la celebración. Todo va bien hasta el último momento, en que un hecho inesperado los hace cuestionar su fe y el poder del santo para ayudarlos.

Filmography: Mataindios (2018)

SAT AUG 31 | 3:15 PM | SFUW





LOS ANDES SYMPHONY ORCHESTRA LA SINFÓNICA DE LOS ANDES

DIRECTOR: Marta Rodríguez

Colombia, 2018

Spanish with English subtitles I 116 min

Marta Rodríguez is much more than a pioneer of documentary filmmaking in Colombia. Her films always side with the people and denounce injustice, and document our history as well as the history of our cinema. Los Andes Symphony Orchestra lets the indigenous Nasa people in the south of Colombia speak boldly, as they struggle to understand all the blood that was shed during the 10-year-long civil war known as La Violencia on a land they have owned and worked for as long as anyone can remember. With a symphonic choir of voices and an orchestra of ancestral music made up of children demanding dignity and remembrance for their dead, this beautiful and painful documentary tells and sings about those who are unwilling to be silenced.

The rebellion of documentary cinema has a woman's name: Marta Rodríguez. – Ángela María Pulido, Universidad Central

[Las películas de Marta Rodríguez,] siempre comprometidas, siempre del lado del pueblo, siempre prestas a la denuncia, son un documento imprescindible de nuestra historia y de la historia de nuestro cine. La Sinfónica de los Andes [le da voz a] unos campesinos, indígenas nasas, que tratan de entender por qué tanta sangre derramada por una tierra que otros intereses quieren arrebatar a quienes la han poseído ancestralmente y la trabajan. Así, como una sinfonía de voces a coro, y con una orquesta de música ancestral compuesta por niños que gritan dignidad y memoria para sus muertos, se canta y se cuenta este impactante documental, doloroso y bello a la vez, sobre quienes no están dispuestos a callar. – FICCI

Filmography (over 18 titles, which include): La toma del milenio (2015), Testigos de un etnocidio: memorias de resistencia (2010), La hoja sagrada (2001), Los hijos del trueno (1998) Nuestra voz de tierra, memoria y futuro (1982), Chircales (1972)

MON AUG 26 | 6:30 PM | CIN

TUES AUG 27 | 6:45 PM | VCT

Followed by a post-screening dialogue moderated by Sonia Medel and Sarah Shamash with visiting directors and other guest speakers. Reception catered by BigHeart Bannock. Cash bar.

All films screen with subtitles in English.

Program running time: 93 min

POWER TO THE PEOPLE (TRAILER)



DIRECTORS: Denis Paquette & Carmen Henríquez **Canada I 2019 I Cree I 21 sec**

A preview to the thirteen-part documentary series, "Power to the People," hosted by Melina Laboucan-Massimo of the Lubicon Cree Nation. Melina sets out on a journey to

Indigenous communities who are leading the way to a post-carbon world. The series will be broadcast in Canada on APTN with a tentative launch date of January 2020.

SYLIX SONG



DIRECTOR: Helen Haig-Brown
Okanagan, BC I 2010 I nsyilxcen I 1.47 min

Sylix Song is one of the thirteen films created for the Our First Voices omnibus, which pay tribute to the efforts being made to revitalize

Indigenous languages for future generations.

BAKUËBOM BOMPISËN TËKIKBO (KIDS BLOWING THIN REED)



DIRECTOR: Damë Bëtxun Matis; **Co-directors:** Chawa Wassa Matis, Kaxë Mentuk Matis, Shapu Sibo Matis, Dani Matis, Damba Matis, Chawa Atsa Matis, Tumi Rieli Matis

Matis/Rio Branco (Javari) | Brazil | 2018 | Matis | 12.29 min

Somewhere in the Brazilian Javari, in the Matis people's territory, young people are filming the children of the village imitating how the adults hunt monkeys with blowpipes.

WAMIN (LA POMME)

DIRECTOR: Katherine Nequado



Atikamekw Nation I Montreal, Quebec I 2017 I Atikamekw I 2.43 min

Wamin means apple in Atikamekw. Red on the outside, white on the inside. It's an insult to people who leave their communities to go and live in the city. A young Atikamekw woman shows

that living outside her reserve does not make her any other person than who she really is.

HANT QUIJ CMAA CÖIIPAXI AC (THE

LANGUAGES OF SOVEREIGNTY PROGRAM 1



CREATION OF THE WORLD)

DIRECTOR: Antonio Coello
Mexico I 2019 I Cmiique Iitom (Seri) I 10 min

The creation myth is adapted into an animated short film made by Seri Indigenous children and

elders.



GONAWINDUA

DIRECTORS: Giuliano Cavalli & J.M. Suárez
Kogi Nation I Colombia I 2012 I Kogi I 13.41 min

Kankuémaku, an old wise ancient Kogi, gives a vital mission to Cenkui, his young apprentice. Its path is

the manifestation of the water route from the purity of the hills to the sea, a route that has been manipulated by the white man who has gradually been irresponsibly populating the Sierra Nevada de Santa Marta.

TARINAKUSUN: QUECHUA IN SEATTLE



DIRECTOR: Chaska Rojas-Bottger USA/Peru I 2015 | Quechua Chanka I 6 min

A documentary about a small and dispersed Quechua diaspora community in Seattle and the challenges it faces trying to keep and revitalize the maternal language.

VISHITIRI (THE VISIT)



DIRECTOR: Patricio Quinteros Allende **Iquique I Chile I 2018 I Aymara I 13 min**

Tita, a 9-year-old girl of Aymara origin, lives in an abandoned village in the Andean mountain range. A couple of strangers come to see her on her birthday and this visit awakens in Tita lost

memories.



OOTO DI DBLIGGS (UKTENA AND THUNDER)

DIRECTOR: Joseph Lewis Erb USA | 2017 | Cherokee | 8.48 min

David Grawich Marrates a very old Cherokee story of two boys who feed a small, starving snake. It grows up to be a large Uktena that fights Thunder.



SHIPIBOS KONIBOS (MONKEY MEN, FISH MEN)

DIRECTOR: Róger Neyra Shipibo-Konibo I Peru I 2019 | Shipibo and Konibo I 9.37 min

A journey deep into the Peruvian jungle that takes us into the world of the Shipibo Nation. Grandmother Alejandrina shows us her physical and spiritual relationship with the jungle, her sacred connection with Ayahuasca and with sacred plants and animals.



I AM HITKOAK

DIRECTORS: Adine & Tabitha

Inuit, Nunavut I Canada I 2018 I Inuinnaqtun I 7 min

Hitkoak describes her youth: the food she ate, the toys she grew up with, and the values she learned

from her elders. Now, she passes them on to the young people in her community.



AND THAT IS HOW THE RIVERS CAME TO BE

(Y ASÍ APARECIERON LOS RÍOS)

DIRECTOR: Miguel Aráoz Cartagena Kukama I Peru I 2018 | Kukama I 3.16 min

An animated oral story that takes us back in time

to the moment when a mighty Kukama God created the Amazon's rivers with his bow and arrow.



Supported by a grant from the Ministry of Tourism, Arts and Culture of the Province of British Columbia.



CITY SPEAKS

DIRECTOR: Lisa Jackson

Squamish I British Columbia I 2010 I Skwxwú7mesh sníchim I 1.45 min

City Speaks is one of the thirteen films created

for the Our First Voices omnibus, which pay tribute to the efforts being made to revitalize Indigenous languages for future generations.



KUMBARIKIRA

DIRECTOR: Leonardo Tello

Kukama | Peru | 2013 | Kukama | 4.58 min

A few years ago, some elders took to the airwaves of Radio Ucamara with an early morning talk show, Kasita Kumitsa, which

means "I want to speak." The effort to revive Kukama got a boost with "Kumbarikira," a music video in which Kukama children sing a traditional song about a bird and rap -- their own creation -- about how cool it is to speak Kukama.

LANGUAGES OF SOVEREIGNTY PROGRAM 2 MID-LENGTH FILMS



TRUAMBI (LULLABY)

DIRECTOR: Mileidy Orozco Domicó (Keratuma)

Emberá Yabida, Mutatá, Antioquia/Colombia, 2019

Embera and Spanish with English subtitles I 30 min

Samy, a two-year-old girl accompanied by her grandma and aunt, travels from the city to their

rural village, embarking on a ritual journey towards the ancestral land of Embera Eyabida. For the little girl, contact with nature and her cultural roots is new and fascinating: the mud, the ants, the sound of the trees, the flowing water of the river... Like the sounds of the Embera language, everything is a wondrous discovery for Samy who wants to absorb and treasure every moment.



LIVING CULTURE, SPEAKING TRUTH: LANGUAGE REVITALIZATION IN OUR COMMUNITIES

DIRECTORS: Mike Black, Petie Chalifoux, Alex Lazarowich, Roxann Whitebean

Canada, 2019 | English | 39 min

Today there are 70 Indigenous languages in Canada, many of which have seen a decline in transmission from generation to generation. Living Culture, Speaking Truth is an insightful documentary that looks through the lens of seven Indigenous communities who have taken initiative by employing their own unique strategies to challenge this decline, and are on the forefront of strengthening and revitalizing their languages.



TEKO HAXY - BEING IMPERFECT

DIRECTORS: Patrícia Ferreira Pará Yxapy & Sophia Pinheiro

Mbyá Guarani/Brazil, 2019

Mbyá Guarani and Portuguese with English subtitles I 40 min

An intimate finding between two women as they film each other. This experimental documentary is, itself, their relationship: an Indigenous filmmaker and a non-Indigenous visual artist and anthropologist. With the consciousness of the imperfection of being before them, they go through conflict and perform themselves materially and spiritually. In this process, they find each other alike and opposite in the pertinence of their footage.





SGAAWAAY K'UUNA EDGE OF THE KNIFE

DIRECTORS: Gwaai Edenshaw (Haida) & Helen Haig-Brown (Tsilhqot'in) Haida Gwaii/Canada, 2018 Haida with English subtitles I 100 min

Shot on stunning Haida Gwaii and scripted in two Haida dialects, Gwaai Edenshaw and Helen Haig-Brown's 19th-century epic is a landmark work of cinema. When two extended families reunite at their annual summer fishing camp, conflict arises between a headstrong young man, Adiits'ii (Tyler York), and his best friend Kwa (Willy Russ), which results in a tragic accident. Wracked with grief and shame, Adiits'ii retreats into the wilderness where he's plagued by spirits and transformed into Gaagiixiid, a ravenous supernatural being caught between worlds and consumed by an insatiable hunger. As his loved ones set out to capture and cure him, a riveting tale of survival and forgiveness unfolds.

SGaawaay K'uuna - executive produced by the legendary Zacharias Kunuk - is unlike any you have ever seen or heard. It makes history as the first Haida-language feature film and marks the first narrative feature film for both directors. -imagineNATIVE Film + Media Arts Festival

Tyler York delivers a performance that goes from restless and raw to tragic and ferocious... [This is] a film stacked with stunning imagery, where the natural and mythical get tangled. Edge of the Knife begins by mourning for a lost future. But in telling this story it finds hope yet. -Radheyan Simonpillai, NOW Magazine

World Premiere, Toronto International Film Festival, 2018 Best BC Film Award, Best Canadian Film, VIFF Most Popular Canadian Feature, Vancouver International Film Festival, 2018

Gwaai Edenshaw is a contemporary artist, pole carver, and a jeweller. He was apprentice to master artists Guujaaw and Bill Reid. New to film, *SGaawaay K'uuna* - which he also wrote - is his directorial debut.

Helen Haig-Brown is an award-winning director and a leading talent in experimental documentary. Her short film ?E?ANX (The Cave) (2009) (commissioned by imagineNATIVE) was named to Canada's Top Ten Shorts by TIFF. My Legacy (2014), her first feature documentary, focuses on the transformation and healing of intergenerational trauma to trust and love from colonial impacts such as Residential School, smallpox and the Tsilhqot'in War.

WOODWARD'S

SAT AUG 31 | 1:00 PM | SFUW



FAUSTO

DIRECTOR: Andrea Bussmann
Mexico/Canada, 2018
Spanish, English, French, and Arabic with English subtitles I 70 min

On the Oaxacan coast of Mexico rumblings of an earlier time are never far from the surface. Tales of shapeshifting, telepathy, and dealings with the devil are embedded within the colonization and enslavement of the Americas. Characters from the Faust legend mingle with the inhabitants, while attempting to colonize and control nature through a seemingly never-ending building project. Through literature, myth, and local entanglements, the veil between reality and fiction, the seen and the unseen, is lifted.

...a direct, rigorous, and largely theoretical adaptation of Goethe's
Faust that wholeheartedly adopts that text's anti-empiricist ideals.
It's a portrait of a place and its inhabitants (deceased or otherwise)
caught in limbo between what is and what was. In hushed narration,
local myths commingle with the Faust narrative, while the images,
shot digitally and transferred to 16mm, open onto a pre-colonial world,
when land and capital were not so synonymous. – Josh Cabrita and
Adam Cook, Cinema Scope

Special Jury Prize - Filmmakers of the Present, Locarno International Film Festival, 2018

Best Latin American Film, Mar del Plata Film Festival, 2018

Filmada en la costa oaxaqueña de México, esta obra etnográfica de la directora Andrea Bussmann es una adaptación directa, rigurosa y en gran parte teórica del Fausto de Goethe. Adoptando los ideales anti-empiristas del texto, es un retrato de un lugar y sus habitantes (fallecidos o no) atrapados en el limbo entre lo que es y lo que fue. En una narración silenciosa, los mitos locales se mezclan con la narrativa de Fausto, mientras que las imágenes, tomadas digitalmente y transferidas a 16 mm, se abren a un mundo precolonial donde la tierra y el capital no eran tan sinónimos.

Filmography: Fausto (2018), Tales of Two Who Dreamt (2016), He Whose Face Gives No Light (2011)

WED AUG 28 | 5:00 PM | CIN



ROADS IN FEBRUARY LAS RUTAS EN FEBRERO

DIRECTOR: Katherine Jerkovic
Uruguay/Canada, 2018
Spanish with English subtitles I 84 min

Still mourning the death of her father, Sarah (Arlen Aguayo Stewart) travels from Montreal to a sleepy village in rural Uruguay to visit her paternal grandmother, Magda. Over a decade ago, Sarah and her parents left Uruguay and never returned. Driven by childhood memories, she hopes to renew her relationship with Magda and with her home country. But as soon as Sarah arrives, a quiet unease forms. Magda doesn't understand why her son never returned to see her and must now live with the fact that he never will. The tension comes as a surprise to Sarah, who must face the distance between herself, her family, and her country of origin in addition to her grief. – TIFF

Director Katherine Jerkovic skilfully infuses each scene with an intimate yet powerful tone [...] An evocative slice of life with an assured visual style, Roads in February is an enthralling debut that firmly establishes Jerkovic as one of Canada's bright new talents. — Danis Goulet, TIFF

Best Canadian First Feature Film, Toronto International Film Festival, 2018

Aún en pleno duelo por la muerte de su padre, Sarah (Arlen Aguayo Stewart) viaja desde Montreal a un tranquilo pueblo rural en Uruguay a visitar a su abuela paterna, Magda. En su primer viaje a Uruguay en más de una década, Sarah tiene la esperanza de crear una nueva relación con su abuela y con su país natal, pero no recibe la bienvenida que esperaba. Magda nunca entendió el abandono de su hijo, y ahora Sarah debe enfrentar la distancia entre sí misma, su familia y su país de origen, además de su propio dolor.

Filmography: Las rutas en febrero (2018)

SUN AUG 25 | 2:45 PM | CIN

LATIN-CANADIAN SHORTS

4:30 MARÍA (precedes The Awakening of the Ants)

Dir: Yoel Ortega Vancouver/Cuba, 2019 Spanish with English subtitles I 7 min

Seven-year-old María travels along the train tracks to collect a secret that makes other people happy.

ABEO (precedes The Infiltrators)

Dir: Brenda López Zepeda I Montreal/Mexico, 2019 Spanish with English subtitles I 7 min

A mixed media animated short that depicts the journey of Nadia and Lupe, two immigrants who risk their lives to cross the border into the Arizona desert.

BOULEVARD (precedes Muralla)

Dir: David Bercovici-Artieda I Vancouver, 2019 English I 16.36 min

Hayden Glass is an LAPD homicide detective who investigates sex crimes and murder while struggling with his own personal demons.

ESTELAS (precedes Where are you?)

Dir: Milena Salazar I Vancouver/Costa Rica, 2019 Spanish with English subtitles I 20 min

In an apartment in San José, Costa Rica, fragments of memories come and go as planes fade into the distance.

THE ISLAND (in #Activismo, see page 22)

MEDIA LUNA (precedes Los Andes Symphony Orchestra)

Dir: Ana Carrizales I Vancouver/Peru, 2018 Spanish with English subtitles I 2 min

As a painter describes the mythical and violent romance between the Sun and Moon,she recounts the tragic fate of countless women around the world.

Ô CRIATURA: NAVIGATING (DIS)LOCATION (precedes Roads in February)

Dir: Andréa Monteiro I Canada/Brazil, 2019

English and Portuguese with English subtitles I 9 min

An East Van Latinx artist reflects on identity and belonging, and how social, cultural, and discursive realities influence her life.

QUIMSACOCHA (IN #ACTIVISMO, SEE PAGE 22)

SHANGO: THE WILL TO OVERCOME

(precedes Cantadoras)

Dir: Obediya Jones-Darrell & Wilson Borja

I Vancouver/Colombia, 2019

Yoruba and Spanish with English subtitles I 2.19 min

A dreamlike narrative about Africans who were transported across the sea to the Americas. Music performed by Kombilesa Asé.

VAMPIRE REBOUND (precedes Lightning Falls Behind)

Dir: Lorenzo Gutiérrez I Montreal, 2019 English I 5 min

In a society fearful of vampires, Ernesto Murciélago, a detective and luchador, must rescue a kidnapped basketball player and defeat the city's fascist leader, LOL1TA.



SHORT FILMS IN COMPETITION

SHORT FILMS IN COMPETITION is one of VLAFF's longest running programs, and we are pleased to present the works of these talented emerging filmmakers from across Latin America. The winning film will be chosen by the Shorts Jury and receive a cash prize of \$500 CAD.

Programming Committee: Sarah Shamash and Artemio Narro This year the shorts in competition will screen before feature films. Please visit vlaff.org for screening times.



5:03 AM
DIRECTOR: Abril Schmucler
Mexico, 2018
Spanish with English subtitles I 13 min

In the privacy of her bathroom, Paulina undresses, removes makeup. Her social networks reveal the troubles she is living through.



ABATE

DIRECTOR: Lucas Vinzon Guimarães
Brazil, 2018
Portuguese with English subtitles I 14 min
Isabel finds out that her
grandfather's farm, a formative
space of her childhood, was sold
by her parents without telling her.
Haunted by veiled memories, she
drives to the farm in an attempt to



AND THAT IS HOW THE RIVERS CAME TO BE

DIRECTOR: Miguel Aráoz Cartagena Peru/Canada, 2018 Kukama with English subtitles I 3.16 min

An animated oral story that takes us back in time to the moment when a mighty Kukama God created the Amazon's rivers with his bow and arrow.



CHEMISTRY (QUÍMICA)

DIRECTOR: Mariana Musalem Ramos Mexico, 2018 Spanish with English subtitles I 11.53 min

Ten-year-old Valeria has a strong bond with her neighbour Susana, also ten, but an incident will change the future of their friendship.



GUAXUMA

repair the past.

DIRECTOR: Nara Normande Brazil, 2018

Portuguese with English subtitles I 14.16 min

Tayra and I grew up on a beach in the northeast of Brazil. We were inseparable. The sea breeze brings me back happy memories.



HIDDEN LIFE (TIERRA AJENA)

DIRECTOR: Valeria Brenes
Costa Rica, 2018

Spanish with English subtitles I 14.33 min

In a futuristic city, an authoritarian regime spreads propaganda that all soil has become infertile. On an assignment for the National Communication Centre, Sam discovers a secret that makes her question everything she knows.



MARÍA OF THE MANGROVES MARÍA DE LOS ESTEROS

DIRECTOR: Eugenio Gómez Borrero Colombia, 2018 Spanish with English subtitles I 7.10 min

While extracting oysters from the mangroves, María unearths memories, songs, and ghosts. Present and past are blurred, and today, just like before, María refuses to leave her land.



PAULA'S ETERNITY

DIRECTOR: Dayana Gauthier Venezuela, 2018 Spanish with English subtitles I 10.50 min

Five-year-old Liana and her family face a devastating drought. While the mother packs to leave, Liana has an unexpected encounter that will change the destiny of all.



THE MEXICAN GALAPAGOS

DIRECTOR: Tania Claudia Castillo **Mexico, 2018**

Spanish with English subtitles I 13 min

In the middle of the Chihuahuan desert, there is an archipelago of lagoons that hosts the oldest organisms living on our planet. Due to their biological diversity, scientists compare them with the Galapagos Islands. This region is currently under threat.



VICTORIA

DIRECTOR: William Reyes Honduras, 2018

Spanish with English subtitles I 9 min

Victoria, an elderly transgender woman, lives in a small town in the centre of Honduras, where she has struggled towards finding acceptance.



MONTE CARMELO

DIRECTOR: Edén Bastida Kullick Puerto Rico/Argentina, 2018 Spanish with English subtitles I 2.53 min

A picture-film tells the story of the day that Felix's family's bees expelled the US Navy from their land. A story that is kept alive in Vieques, Puerto Rico and serves as an ember for the resistance to the colonial status of the island.



THE WOODLAND (EL MONTE)

DIRECTOR: Claudia Claremi

Cuba, 2018

Spanish with English subtitles I 13.10 min

In the Sierra Maestra mountains of Cuba, José Manuel explains to his granddaughter Malena his worldview and shares with her a deep knowledge of nature's mysteries. Plants and humans have a great resemblance and must respect each other.

GRACIAS! THANK YOU! OBRIGADO!

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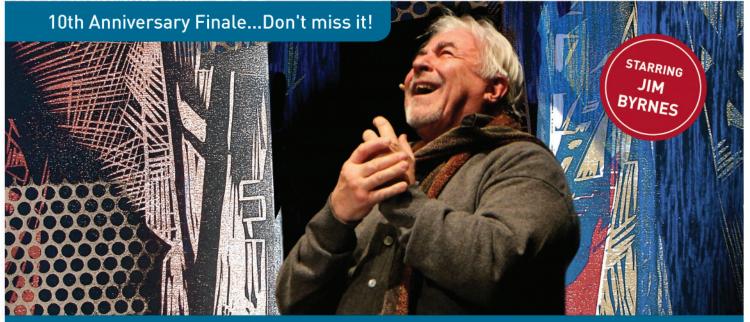
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