

**11<sup>th</sup>**  
vancouver **latin**  
**american**  
FILM FESTIVAL

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# VLAFF 2013

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## Welcome to the 11th Annual Vancouver Latin American Film Festival!

Welcome everyone to the 11th edition of the Vancouver Latin American Film Festival. As we enter a new decade, we are thrilled to see that amazing Latin American cinema just keeps on coming. The work has not been easy, but it has been very rewarding to create a festival that celebrates the distinct Latin American style and artistic approach to creating cinema, while avoiding the clichés that many often associate with "latin" culture.

Latin American cinema is rapidly becoming one of the regional cinemas most respected and represented in international forums - winning awards in prestigious festivals such as Cannes, Berlin and San Sebastián. The level of artistry and commitment of its directors has made an impressive mark on the world stage.

This year, we honour one of the country's whose cinema has experienced a huge increase in terms of film production and quality: Colombia. Our **Spotlight on Colombian Cinema (p.11)** will bring to Vancouver six feature films, a program from the **Bogotá Short Film Festival (p.53)** and seven guest filmmakers, who will share with audiences their vision and understanding of the art of cinema. We will also host **A Conversation on Colombian Cinema (p.11)** to discuss this remarkable growth.

We have invited **Juan Carlos Cremata Malberti**, one of the leading contemporary Cuban film and theatre directors, to act as President of the First-Time Directors Competition Jury and to present a retrospective of three of his most representative films (**p.41**). He will also launch our first-ever **Family Matinee (p.43)** at a screening of his award-winning film *Viva Cuba*.

Ten films will compete in the **First-Time Directors Competition (p.14)**, seven films in the **Al Jazeera Documentary Competition (p.20)** and thirteen shorts in the **Short Film Competition (p.50)**. We are also very proud to be able to screen films from Bolivia, Paraguay, Uruguay and Venezuela, countries absent last year.

VLAFF has created a dynamic line-up that stands out for the quality of its selection, not only in terms of Latin American cinema, but also in terms of world cinema. Our 2013 selection will showcase works from 21 countries in 11 different languages. Some of the special presentations include an **Asian Perspectives sidebar (p.11)** and our first-ever **Caribbean-Canadian Showcase (p.48)** within our signature **Canada Looks South (p.44)** section. VLAFF is not a festival to celebrate exclusively Latin American arts and culture, but also to celebrate and appreciate its intersection with world cinema.

We strive to represent Latin American culture in the best way possible, leaving the clichés behind. We hope that you will join us at the festival and think of Latin American cinema as a great way to explore and experience the art of filmmaking.

Christian Sida-Valenzuela  
FESTIVAL AND ARTISTIC DIRECTOR



**2013 VLAFF Membership - \$2**

As a registered non-profit 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.

The membership fee is \$2 and is valid until July 31, 2014. **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.

**General Admission Tickets**

**Matinee (before 6pm):** \$10

**Evening (6pm and later):** \$12

**SFU Harbour Centre:** Free Admission  
(2013 VLAFF membership required)

**Family Matinee and Youth Screenings –Youth under 18:** \$8  
(*Viva Cuba* and *7 Boxes* only)

**Special Event Tickets**

**Opening Night Film:** \$15 (includes membership)

**Opening Night Film and Party:** \$25

**Gala Screening Film only:** \$12

**Gala Screening Film and Reception:** \$20

**An Evening of Trova:** \$10

**Closing Night Film and Award Ceremony:** \$12

**Closing Night Film, Award Ceremony & Reception:** \$20

**Festival Packages and Passes | LIMITED QUANTITIES AVAILABLE**  
Available for purchase at the VLAFF Ticket Outlet in the Woodward's Atrium (pre-festival), the Cinematheque (August 31 onwards), or online at [www.vlaff.org](http://www.vlaff.org) (beginning August 14).

Passes and packages ordered online will be available for pick-up at the Will Call table at the Cinematheque from August 31 onwards. Please check the schedule as opening times vary.

**6-Ticket Package |** \$55

Purchase a booklet containing six ticket vouchers that are valid for any \$10 or \$12 screening, subject to ticket availability. Ticket vouchers must be exchanged for hard copy tickets in advance at a Ticket Outlet or prior to the screening at the venue Box Office.

**Festival Pass |** \$120

The Festival Pass includes access for one to all regular VLAFF screenings. **It does not include access to Opening, Closing or Gala films and receptions.**

Passholders must arrive at least 20 minutes prior to the screening time to claim an entrance ticket from the Box Office. A Festival Pass does not guarantee seating to sold-out shows, if the passholder arrives after this time. **Passholders must carry a valid 2013 VLAFF membership card.**

**Online Ticket Sales: [www.vlaff.org](http://www.vlaff.org)**

TICKETS ON SALE BEGINNING WEDNESDAY, AUGUST 14, 2013.

*\$2 processing fee per order.*

Ticket orders placed online will be available for pick-up at the Will Call table at the venue starting 45 minutes before the screening. During the Festival, same-day ticket orders must be placed before 12 noon. We accept VISA, MasterCard and American Express.

**Ticket Outlets | CASH ONLY**

TICKETS ON SALE BEGINNING WEDNESDAY, AUGUST 21, 2013.

**Advance Ticket Outlet | August 21 – 30, 2013**

**2pm – 6pm WEEKDAYS ONLY**

Woodward's Atrium, 111 West Hastings St  
(Between Cambie and Abbott)

**Festival Ticket Outlet | August 31 – September 8, 2013**

Weekdays from 5pm – 9pm and weekends from 1pm – 9pm

The Cinematheque, 1131 Howe St

**Tickets At The Door | CASH ONLY**

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

**Will Call**

Will Call opens 45 minutes prior to the first screening of the day. Please arrive in advance to allow time to pick up your order. You must present your confirmation number and photo ID in order to pick up your tickets.

**Sold Out Shows**

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.

**Free Screenings At SFU Harbour Centre**

Admission is on a first-come, first-seated basis. Doors open 30 minutes prior to each event. **Attendees are required to purchase a \$2 VLAFF membership.**

LATECOMERS ARE NOT GUARANTEED SEATING. PLEASE ARRIVE EARLY. TICKETS ARE NON-REFUNDABLE.

**Venue Information**

**The Cinematheque (CIN)**

1131 Howe Street (between Helmcken and Davie)

**Goldcorp Centre for the Arts, Simon Fraser University (GCA)**

Djavad Mowafaghian Cinema, 3rd Floor, 149 West Hastings Street (between Cambie and Abbott)

**SFU Harbour Centre (HARB)**

515 West Hastings Street (between Seymour and Richards)

**CBC Studio 700 (CBC)**

700 Hamilton Street (between Robson and Georgia)

**The Anza Club (ANZA)**

3 West 8th Avenue (corner of Ontario Street, two blocks west of Main)

**Douglas College (DOUG)**

Laura C. Muir Performing Arts Theatre, 4th floor  
700 Royal Avenue, New Westminster (one block from New Westminster Skytrain)

**Festival Information**

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

**Mailing Address**

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

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## A Message from the Premier

As Premier of the Province of British Columbia, I am very pleased to welcome everyone to the 2013 Vancouver Latin American Film Festival. Each year, the community is brought together by this dynamic cinematic experience. Not only does this festival provide exciting entertainment for its audience, it is also a wonderful opportunity for filmmakers to share their pride in Latin American cinema with everyone in attendance over the next ten days.

I would like to acknowledge the hard work of the event organizers, volunteers and filmmakers for expressing their passion for quality filmmaking and for promoting a greater appreciation of international films within the City of Vancouver.

To all of our visitors from outside of the province, I would like to extend my warmest welcome to you. I sincerely hope that your experience at the festival and your stay in Vancouver will be both memorable and enjoyable.

Christy Clark  
PREMIER



## A Message from the BC Arts Council

On behalf of the BC Arts Council, I am delighted to welcome you to the Vancouver Latin American Film Festival.

The Vancouver Latin American Film Festival is a celebration of the tremendous talent and creativity of Latin American filmmakers. The festival includes 10 days of inspiring and thought-provoking programming that highlights the role that film can play in promoting cultural dialogue and exploring historical and social issues.

With funding made possible by the Province of British Columbia, the BC Arts Council is pleased to support the 11th annual Vancouver Latin American Film Festival. I would like to express our gratitude to the festival organizers, volunteers and filmmakers for all their hard work in creating this exemplary showcase.

Stan Hamilton  
CHAIR, BC ARTS COUNCIL



## SFU Faculty of Arts Welcomes VLAFF

The Faculty of Arts at Simon Fraser University is delighted to support the Vancouver Latin American Film Festival once again this year. As each year passes, VLAFF grows more central as a celebration for and of the Latin American community

in Vancouver. Latin American filmmaking remains one of the premier art forms in this region, and this year, as in years past, we are excited to see another array of the best this region has to offer. These events are memorable both for faculty and students at SFU, and we hope to play our small part in supporting the festival for many years to come. Special thanks to the director, the staff, and innumerable volunteers at VLAFF!

Alec Dawson  
DIRECTOR, SCHOOL FOR INTERNATIONAL STUDIES  
COORDINATOR, LATIN AMERICAN STUDIES PROGRAM  
SIMON FRASER UNIVERSITY



## 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 2013 Vancouver Latin American Film Festival.

The Vancouver Latin American Film Festival has been delighting Vancouver audiences with a vast array of Latin American-based films for 11 seasons. Few cultural experiences teach and engage like film. I'm very pleased to welcome all those who have travelled to Vancouver to enjoy the festival, and I congratulate the local and visiting artists whose films will be showcased. VLAFF has been promoting awareness of the cultures and traditions of Latin American countries, and has become a forum for expanding cultural and economic ties between Canada and Latin America.

I want to thank the organizers, volunteers and filmmakers who make this festival a huge success. Have a great Festival!

Gregor Robertson  
MAYOR



## SFU Woodward's Welcomes VLAFF

SFU Woodward's Cultural Programs is delighted to continue into the third year of a successful partnership with the Vancouver Latin American Film Festival. In 2012, we collaborated on a unique Latin American Film Series. This year we are proud to

partner with VLAFF on a free screening of a Latin American film for SFU students on September 4th. The deepening of our respective relationship has developed new cross-over programming between our two organizations, and has allowed us to introduce new initiatives within the university and in our relationship with other cultural partners.

VLAFF celebrates the diversity of Latin American storytelling, culture, politics and art. We are proud to be part of a festival whose values so closely tie into SFU Woodward's mandate of engaging diverse audiences through the language of art and performance.

Though VLAFF's programming is international in scope, its heart is in the local community. We would like to recognize that VLAFF has generously provided community tickets to the SFU Vancity Office of Community Engagement so that residents of Vancouver's inner city can attend screenings.

We hope that you find this year's festival a memorable experience.

Michael Boucher  
DIRECTOR, CULTURAL PROGRAMS & PARTNERSHIPS  
SFU WOODWARD'S



## A Message from the Ministry of Culture of Colombia

A new Colombian cinema has risen to the forefront in recent years, along with a groundbreaking generation of filmmakers whose work portrays the diversity and

complexity of our country. Since the Cinema Law came into effect in 2003, the average number of annual releases has grown from four to eleven films; in 2012 alone, twenty-three films attracted over three million viewers. Meanwhile, the Cinema Law approved last year promotes Colombia as an ideal location to shoot and produce films.

The acknowledgement that Colombian films have received over the last decade and their inclusion in some of the most prestigious festivals worldwide, is a tribute to the remarkable growth of our film industry. We are honoured that the Vancouver Latin American Film Festival – the most important window of Latin American cinema in Canada – with the support of the Consulate General of Colombia, will present this distinguished Spotlight on Colombian Cinema.

Adelfa Martínez  
DIRECTOR OF THE FILM OFFICE,  
MINISTRY OF CULTURE OF COLOMBIA



## A Message from the Consulate General of Colombia

We would like to thank Christian Sida-Valenzuela and the VLAFF staff and Board of Directors for all the tireless work that they have undertaken in support of

Latin American art. No doubt, cinema is a powerful medium of expression and celebration of the different cultures present in Western Canada.

The Consulate General of Colombia in Vancouver has been actively participating in the Festival since its doors opened in January 2012, after more than 15 years without a presence here. Since passing the new Cinema Law in 2012, Colombia has sought to strengthen the national film industry and augment our country's presence in different international forums.

On the occasion of the 11th Vancouver Latin American Film Festival, we are honoured to support the presentation of six feature films and four short films with many directors and producers in attendance, most for the first time on Canadian soil. We are motivated every day to continue to strengthen our relationships with Canada and we invite all Canadians to visit Colombia.

Jairo Clopatofsky Ghisays  
CONSUL GENERAL OF COLOMBIA



## A Message from the Consul General of Brazil

Even before officially starting my functions as Consul General of Brazil in Vancouver, I am pleased to convey my greetings to the 2013 edition of the Vancouver Latin American Film Festival.

First of all, I would like to congratulate the organizers, sponsors and volunteers for their effort to showcase such a diversified and creative sample of Latin America's flourishing film production. It is an excellent opportunity for Vancouverites to discover different cinematic styles as well as to enjoy the talents of our dynamic filmmakers and actors.

Thanks to the support from the Cultural Department of the Ministry of External Relations, Brazil will showcase a variety of its cinema. I invite you to experience these films, which present the history, the literature and the current challenges Latin America is facing today, and in particular, the vibrant and unique aspects of the Brazilian culture.

I wish you an inspiring and exciting Festival!

Ernesto Rubarth  
CONSUL GENERAL OF BRAZIL



## A Message from the Consul General of Mexico

The Vancouver Latin American Film Festival provides a unique opportunity to discover the social and cultural trends of Latin American cinema.

A wide selection of Mexican films has been gathered by the organizers to be shown during the 11th edition of VLAFF.

It gives me great pleasure to join Latin American film enthusiasts and the Vancouver community at large in support of endeavours such as VLAFF that bring different cultural perspectives together to foster communication.

Best wishes to VLAFF on a successful season!

Claudia Franco  
CONSUL GENERAL OF MEXICO

**DONORS**

Clivé Ashworth, Francisco Javier Barajas & Kasey Reese, Christine Forster, Jeff Goldie, Pauline Hastings, Margo Chapman Kendall, Herminia Salazar MacKay, Lydia Meister, Mount Pleasant Furniture, Anne-Mary Mullen, Sheila Mullen, Carolina Ordoñez, Victoria Parr, Paul Pearlman & Stephanie Soulsby, Leandro Torrella Prieto, Judy Rendek, Ali Rezaei, Carmen Rodriguez, Magda Theriault

**FRIENDS & COLLEAGUES**

Victor Martinez Aja & the festival’s founders • **BC Arts Council** Sherry Ewings • **City of Vancouver** Cheryl Masters • **Province of British Columbia** Community Gaming Grants Program • **Canada Council for the Arts** Felipe Diaz • **Leon and Thea Koerner Foundation** • **SFU Woodward’s** Michael Boucher, Am Johal, Leanne Praine, Ana Maria Kresina & all staff • **Simon Fraser Student Society & Faculty of Arts and Social Sciences** • **The Cinematheque** Jim Sinclair, Amber Orchard and all staff • **Out On Screen** Drew Dennis & all staff • **DOXA** Kenji Maeda, Dorothy Woodend and all staff • **The Powell Street Festival** Kristin Lambertson and all staff • **Trinidad + Tobago Film Festival** Emilie Upczak and all staff • **aluCine Latin Film + Media Arts Festival** • **Georgia Straight** Laura Moore, Maya Beckersmith • **Consulado Argentino en Toronto** • Amigos del **ICAIC** • **Consulate General of Mexico in Vancouver** Lydia Flores, Patricia de la Maza • All Staff at the **Consulate General of Brazil** • Amigos del **IMCINE** • **Al Jazeera Documentary Channel** Adel Ksiksi • **FiGa Films** • **Intra Movies** Manuel Mazzone • **The Global Film Initiative** Jeremy Quist • **El Bus de las Siete** Ramón Flores • **Festival de Cine Mexicano de Durango**, Victor Hugo • **Romantic Tango** Joaquín Ernesto González • Amigos de la Escuela de Todos los Mundos **EICTV** • **East Van Graphics** • Ernesto Gomez & everyone at **Nuba** • **Rocio’s Salteñas and Pastries** • **Horseshoe Press** Tommy Lee • Dan Russek • Estrella Araiza • Arturo Perez • Vendo Cine • Alfredo Calviño • Pavel Cortéz • Juan Manuel Sepúlveda • Thierry Garrel • Yuki Fournier • Rodrigo Arellano • Lucile de Calan • Mimi Plauché • Amigos en **ICARO** • Elías Jiménez and everyone at **Casa Comal** • Paola Murillo and everyone at **Latincover.ca** • **Latinofusion** • **Consulate General of Colombia in Vancouver**, Jairo Clopatofsky Ghisays, Andrés Paredes Campaña • Thank you to everyone who has supported us over the past eleven years, especially those who have worked with us in any capacity.

**Festival Homestay Hosts:** Lili Vieira de Carvalho, Jean-Pierre Chanoine, Cesar Porras, Hugues Letourneao, Sandra Moe, Jorge Posada, Maria Ximena Lozano, Clotilde Marzio, Manuel Ramirez, Julie Ship, Chris Delano, Barry Shell, Christian Cano.

**2013 VOLUNTEERS**

**Our festival depends on the hard work of our amazing army of volunteers. Thank you all!**

Adriana Cormier, Aislin Ryan, Alberto Cristoffanini Benavente, Alexander Torres, Andrea Chamorro, Astarte Sands, Brad Hornick, Cali Grekul, Camila Romero-Fujiwara, Carolina Lopez Cherie W, Chuck Lew, Claudia Calvo Constance Nunes, Cora Whiting, Corina Ionescu, Cristian David Cano, Curran Folkers, Daniela Bermúdez Gardea, Dario Tonso, Dayana Hidalgo, Dianna Drahanchuk, Edgar Morales, Elyse Therrien, Emilio Ekuba, Fabienne Roy Girouard, Francisco Javier Varela-Fuentes, Francisco Moises De Alba, Gabriela De Lucca, Gabriela Maciel, Gabriela Mejia, Helen Turbett, Irma Molina, James McLeod, Javier Romero, Jayne Metcalf, Jen Boundy, Jessica Hogan, Jessica Nosek, Jim Mendoza, Jon Raitt, Jorge Aguilar, Jose Vargas, Julia Mariuska Hodgins, Julie Ship, Justine Tam, Karen Shimokura, Kate Henderson, Leland R. Dykes, Lesly Cazares, Magnolia Villalobos, Maria Fernanda Gonzalez Rios, Maria G Thomassiny, Marta Podesta, Matias Rocha Jaje, Midori Kawahara, Miriam Maurer, Nathalia Alvarez, Natalia Ruiz, Nelly César Marín, Nikki Koutsochilis, Noe Herrera, Norma Mautua, Omar Linares, Oona Eager, Pablo Chung, Pamela Zuniga Vergara, Paola Cemicchiaro, Peter Haywood, Petra Schmidt, Philippe Rabot, Rob Clinton, Rob Noble, Ross Dixon, Sandra Milena Perez Arcila, Sandra Suasnabar, Sarah Taylor, Sergio Muñiz, Shiraz Ramji, Sindy Angel, Sonya Gaia-Maretta, Steven Yang, Terumi Kataoka Cevallos Valeria Bautista, Youngje Kim, Youngsun Choi.

**Special thanks to everyone who made our April Zumba® Fitness Fundraising Party a huge success!**

**Collingwood Neighbourhood House Recreation Department:** Michael McLenaghan, Director of Community Services  
Carmen Correal, Recreation Coordinator

**Zumba® Instructors:** Ruth Martinez, Josie Bruno Nicks, Alice Liu, Shadia Serrano, Luis Carlos Moncayo, Laura Contreras.

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## Youth Jury

For the third year in a row, the Vancouver Latin American Film Festival is excited to welcome the Youth Jury. This program is an important initiative towards introducing Canadian students to Latin American culture through cinema.

This year the Youth Jury is composed of seven Vancouver students as well as two visiting short filmmakers. They will select and present the Youth Choice Award for Best Film from a First Time Director.



**Luis Ernesto Doñas** is a Cuban film student who recently graduated with a specialization in Directing from the highly acclaimed Cuban film school in San Antonio de los Baños. He also holds a degree in art from the Art Institute of Havana. He has worked as an editor on a number of films, and he directed the documentaries *To Awaken From A Dream* and *Break the Ice*, as well as the short films *To Live is To Live*, *Cassette #1*, *Oslo* and *The Trout*.



**Omar Linares** is originally from Mexico. Omar undertook some studies in rural sociology before coming to Vancouver to pursue animation at Emily Carr University; he later switched to the Cultural and Critical Practices major where he continued pursuing his interests in animated motion pictures and documentaries, but on a theoretical level. Other interests include Latin American literature, philosophy and the arts in general, and their intersection with social change.



**Sonia Medel** was born in Vancouver to Peruvian-Chilean parents and fell in love with Latin American cinema in high school, thanks to her VLAFF enthusiast Mexican godmother. Her passions include working with Latin American youth in Vancouver to learn about their conceptualizations of a Latina/o-Canadian identity; running with the dog; all types of Latin dancing; and developing AfroVibras Perú, the Afro-Peruvian dance group she co-founded.



**Natalia Moguel** was born in Mexico in 1983. She is currently a student at the Centro de Capacitación Cinematográfica (CCC) in Mexico City, specializing in Film Directing. In addition, she has studied at the Centro Universitario de Estudios Cinematográficos (CUEC) and Escuela Activa de Fotografía. She has directed more than 10 short films including: *Carlton Hotel* (2011), *Sara and Sebastian* (2011) and *The Date* (2010). Her most recent short, *The Other Side (La otra orilla)*, is part of the official selection at VLAFF 2013.



**Paloma Pacheco** was born and raised in Vancouver, but her heart has always pulled her further south. She studied literature and international relations at the University of British Columbia; since graduating, she has lived and worked in Spain and plans to move to Mexico at the first opportunity. She is passionate about all things film, literature and language-related. She currently works for a Vancouver non-profit that assists immigrants and refugees in finding employment in the city.



**Abbas Pardawalla** hails all the way from Pakistan and landed in Vancouver four years ago to study economics and film studies. Abbas is looking to graduate by next year and to take the job industry by storm. A huge cinephile who spends his time watching movies and listening to mostly old school and underground hip hop, his aim in life is to make every person he meets laugh at least once and live life to its fullest, on the code of "FISH." To everyone reading this, I hope you're all doing well, and living an awesome life.



**Ahmad Salaj** was born into a large family in the south of Iran. From an early age, he realized that his passion lay in writing and photography. While studying in Tehran, he started to write theatre scripts and directed a script that was subsequently banned because of state censorship. From that time, he became a human rights activist. After the Iranian Green Movement in 2009, he was expelled from his university for political activities. Eventually, he had to leave Iran and arrived in Vancouver in February 2013.



**Milena Salazar** was born in San José, Costa Rica. After spending the last few years doing internships for film festivals, volunteering in a media arts centre and organizing a documentary screening group in UBC, she developed a passion for contemporary film culture. She recently completed her first short film, *Theatrical Release*, and is developing two other documentary projects to shoot in Costa Rica in the upcoming months. She is especially interested in issues of memory, identity and visual culture.



**Nahannee-fé Schuitemaker** is a recent graduate from UBC. She was introduced to Spanish in her late teens but only began to seriously study the language when she entered her post-secondary education. She decided that classroom learning was not enough and moved temporarily to the Dominican Republic to become immersed in the language. With this being the first year that she will not be in class, Nahannee is really excited to finally have free time to enjoy VLAFF and to participate as a youth jury member!



## Asian Perspectives at VLAFF

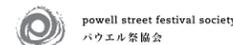
This special series of films addresses themes of Asian identity within a Latin American context. The program gives voice to a segment of the Latin American population that is often ignored in film or relegated to peripheral, stereotypical characterizations. This series is intended to raise awareness of Asian perspectives by presenting three recent feature-length documentary films that reflect upon and educate viewers about the long history of travel, immigration and cultural exchange between Asia and Latin America.

**The Girl from the South** (*La chica del sur*) by Argentine director José Luis García (p.21)

**Inori** by Mexican director Pedro González-Rubio (p.23)

**Nikkei** by Venezuelan director Kaori Flores Yonekura (p.40)

With many thanks for the generous support from the Leon and Thea Koerner Foundation and the Powell Street Festival.



## Spotlight on Colombian Cinema

Colombian cinema has burst onto the world stage in the past decade, evidenced by the number of its films that have premiered in the official selection of the most prestigious film festivals, winning awards and enchanting audiences and critics all over the world. VLAFF is honoured to present this Spotlight on Colombian Cinema and to join in the admiration of these highly talented filmmakers and their outstanding films.

### Feature Films

**Building Royale** (*Edificio Royal*) by Iván Wild (p.38)

**Chocó** by Jhonny Hendrix Hinestroza (p.18)

**Don Ca** by Patricia Ayala Ruiz (p.22)

**La Playa D.C.** by Juan Andrés Arango (p.12)

**La Sirga** by William Vega (p.38)

**The Wind Journeys** (*Los viajes del viento*) by Ciro Guerra (p.39)

### Short Films

**Portraits** (*Los retratos*) by Iván D. Gaona (p.51)

**BogoShorts – three shorts from the Bogotá Short Film Festival** (p.53):

**Rodri** by Franco Lolli; **Scarlet Earth** (*Tierra escarlata*) by Jesús Reyes Hoyos; **River** (*Río*) by Nicolás Serrano.



## A Conversation on Colombian Cinema

SUNDAY, SEPTEMBER 1 | 5:45PM | CIN FREE ADMISSION

In the last decade, Colombian cinema has experienced remarkable growth, both in terms of the number and the quality of its film productions. In 2011 alone, a record high of 18 Colombian films were released. These 18 releases represent more than twice the number of releases in the previous five years and more than triple the number in the past eight years. To discuss this new wave of Colombian Cinema and the Cinema Laws that have provided the infrastructure for its success, we are pleased to welcome this distinguished panel.

Guest speakers will include:

**Adelfa Martínez**, Director of the Film Office, Ministry of Culture of Colombia

**Juan Andrés Arango**, Director (*La Playa D.C.*)

**Cristina Gallego**, Producer (*The Wind Journeys*, *Building Royale*)

**Ciro Guerra**, Director (*The Wind Journeys*)

With many thanks to the Ministry of Culture of Colombia and the Consulate General of Colombia in Vancouver for their support of this program.



## La Playa D.C. FILMMAKER IN ATTENDANCE

Colombia/Brazil/France, 2012  
Spanish with English subtitles/ 90 min

**Director/Screenwriter:** Juan Andrés Arango **Producers:** Diana Bustamante, Jorge Andrés Botero **Cinematographer:** Nicolás Canniccioni **Editor:** Felipe Guerrero **Production Design:** Angélica Perea **Music:** Erick Bongcarr, Jacobo Vélez, María Mulata, Iván Benavides, Socavón de Timbiquí, Diocelino Rodríguez, Flaco Flow & Melanina, Choquibtown, Jiggy Drama **Principal Cast:** Luis Carlos Guevara, Andrés Murillo, James Solís

With the enchantment and intensity of an edgy urban fairy tale, *La Playa D.C.* follows three brothers - Tomás, Jairo, and Chaco - as they face growing up in Bogotá, far from their home in the lush coastal town of Buenaventura. When Jairo disappears, Tomás takes to the streets in a bold attempt to rescue him. But first, he must find a way to rescue himself. The intricately designed close shaves that are popular in the local barber shop spark an idea, but like everything in *La Playa*, nothing comes easily. In his search for an identity distinct from his brothers, Tomás, like Colombia itself, stands on a precarious threshold between what once was and what might be.

*An auspicious debut... a unique vision, by turns harrowing, heartrending, and humorous.* CHRISTOPHER BOURNE, ADIFF REVIEW

Con el encanto de una fábula, pero en este caso, que toma lugar en la Bogotá arrinconada, *La Playa D.C.* nos sumerge en la historia de tres jóvenes, a quienes la jungla urbana amenaza con consumir sus vidas. Tomás es un joven que ha huido de la costa pacífica colombiana a causa de la guerra, trata de abrirse camino en Bogotá, la metrópoli de ocho millones de habitantes, donde se encuentra con dificultades. Cuando, Jairo, su hermano menor, desaparece, Tomás iniciará un viaje que pondrá a prueba su valor para enfrentar el miedo, la nostalgia y las heridas del pasado.



**Juan Andrés Arango** was born in Bogotá, Colombia in 1976. He specialized in photography at the ESCAC in Barcelona and now lives in Montreal. *La Playa D.C.*, his directorial debut, premiered at the Un Certain Regard section at Cannes in 2012. It screened at numerous major international festivals including Rotterdam and San Sebastián, and won Best First Work at the Lima Film Festival.

OPENING NIGHT GALA  
FRIDAY, AUG 30 | 7 PM | GCA  
FOLLOWED BY OPENING NIGHT PARTY (P. 34)

WEDNESDAY, SEPT 4 | 9 PM | CIN

IN COMPETITION FOR FIRST-TIME DIRECTORS AWARD



## Post Tenebras Lux

Mexico/France/Netherlands/Germany, 2012  
Spanish and French with English subtitles/ 120 min

**Director/Screenwriter:** Carlos Reygadas **Producers:** Jaime Romandia, Carlos Reygadas **Cinematographer:** Alexis Zabé **Editor:** Natalia López **Sound:** Gilles Laurent **Principal Cast:** Adolfo Jiménez Castro, Nathalia Acevedo, Willebaldo Torres, Eleazar Reygadas, Rut Reygadas

Juan and his urban family live in the lush Mexican countryside, where they enjoy and suffer a world apart. And nobody knows if these two worlds are complementary or if they strive to eliminate one another.

A perverse, dreamlike masterpiece...*Post Tenebras Lux* casts a strange and powerful spell. While this is certainly a challenging film on many levels, and one rooted in observation of the natural world, it isn't one of those drifty contemplative spectacles where nothing much happens. It's just that many of the events are puzzling and disconnected, and you have to work out for yourself the allusive or subterranean relationship between them...Indeed, *Post Tenebras Lux* might be the movie of the year - if we lived in some other universe where people didn't expect movies to "make sense," or even to tell a story in the normal sense. ANDREW O'HEHIR, SALON

Juan y su familia urbana viven en el campo de México donde disfrutan y sufren un lugar que entiende la vida de otra forma. Nadie sabe si los dos mundos se complementan o, si en realidad, luchan por eliminarse el uno al otro. MEJOR DIRECTOR, FESTIVAL DE CANNES 2012

Materialmente fascinante y narrativamente desafiante, *Post Tenebras Lux* es una bienvenida y necesaria anomalía en el contexto del cine contemporáneo, un film libre, sin precedentes. ROGER KOZA, BAFICI



**Carlos Reygadas** was born in Mexico City in 1971. His feature films, *Japan* (2002), *Battle in Heaven* (2005) and *Silent Light* (2007) garnered international attention and won prestigious prizes for their frank depictions of sexuality and magnificent aesthetics. *Post Tenebras Lux*, in spite of being booed at the press screening, won the Best Director Award at Cannes 2012.

SUNDAY, SEPT 8 | 6:30 PM | GCA





## First-Time Directors Competition

### FIRST-TIME DIRECTORS COMPETITION JURY



**PRESIDENT OF THE JURY**  
**Juan Carlos Cremata Malberti** is one of Cuba's leading contemporary film and theatre directors. He began his career creating children's television programs, for which he won six Caracol awards from the Cuban National Union of Writers and Artists. Cremata has travelled to over 45 countries throughout his career,

presenting his films, giving artist talks and leading workshops. In 1996, he won a Guggenheim Fellowship and spent a year working in New York City. Cremata has directed four feature-length narrative films: *Nada+* (2001), *Viva Cuba* (2005), *The Skimpy Prize* (2009) and *Chamaco* (2011). For his work, he has won over 54 international prizes.



**Carmen Aguirre** is a Vancouver-based theatre artist, writer and screen actor. She has over sixty film, television and stage acting credits, including for the award-winning *Quinceañera* (2006). She has written and co-written twenty plays, including *The Trigger*, *The Refugee Hotel* and *Blue Box*. Her work has been nominated for a Dora Mavor

Moore Award, four Jessie Richardson Theatre Awards and the prestigious Siminovitch Prize. She was the recipient of the 2011 Union of B.C. Performers' Woman of Distinction Award. Her first book, *Something Fierce: Memoirs of a Revolutionary Daughter* won CBC Canada Reads 2012 and is a #1 National Bestseller.



**María de Lourdes García Rivera** has over 25 years of experience as a film producer. She is the founder of Astillero Producciones in Mexico and Astillero Films in Canada. Astillero, one of the most successful production companies in Mexico, has launched four films in just six years: *Hidalgo: The Untold Story*, *Teo's Trip*, *Morelos*, and most recently, *Perfect*

*Obedience*, which is one of the most highly anticipated Mexican films of the year. Currently Lourdes is developing two new film projects: *Lycra*, which will be filmed in Mexico in 2014 and *Lucien*, which will be filmed in Canada and Mexico in 2015.



**Ciro Guerra** is a Colombian film director who has written and directed two multiple award-winning feature-length films, *The Wandering Shadows* (2004) and *The Wind Journeys* (2009), which have been part of the official selection of more than 160 film festivals worldwide, including Cannes, Toronto, San Sebastián, Rotterdam, Locarno, London,

Hong Kong, Havana and Jerusalem. Both of these films served as Colombia's official entry to the Academy Awards for Best Foreign Language Film, and had commercial release in 17 different countries. *The Wind Journeys* was the Opening Night Film at the 2010 Vancouver Latin American Film Festival.



## From Tuesday to Tuesday

(De martes a martes)

Argentina, 2012  
 Spanish with English subtitles/ 95 min

**Director/Screenwriter:** Gustavo Fernández Triviño **Producer:** Gabriel Pastore  
**Cinematographer:** Julián Apezteguía **Editor:** Pablo Farob **Music:** Nicolás Mayer,  
 Jonathan Tesei **Art Direction:** Dolores Sosa **Principal Cast:** Pablo Pinto,  
 Alejandro Awada, Malena Sánchez, Daniel Valenzuela

Juan's passion is bodybuilding, but he earns his living working in a garment factory where he is constantly bullied by his boss and co-workers for his muscular physique. He keeps to himself and quietly dreams of quitting to set up his own gym. But first, he needs to come up with the money. One night, Juan witnesses a crime. Stunned and confused, he must contemplate what to do with the information now in his possession. The unfolding of this moral dilemma will make audiences clutch their seats in exasperation and expectation, and vigorously debate at what moment the possibility of doing the right thing is lost.

*It is especially worthwhile for its intensity. From the first to the last second, Gustavo Triviño drives the spectator where he wants. A masterpiece.* NICOLAS RAULINE, BARRIO LATINO

Juan tiene como hobby el fisicoculturismo y trabaja en una fábrica donde a pesar de su musculoso físico, es maltratado por sus jefes y compañeros. Su mayor sueño es poder dejar la fábrica y ser dueño de su propio gimnasio. Una noche Juan es testigo involuntario de una violación de una chica que él conoce, pero se queda perplejo sin hacer nada. Juan se tiene que plantear el dilema entre lo que es moralmente correcto y la posibilidad de obtener su sueño. La intensidad narrativa *De martes a martes*, no dejará que te levantes de la butaca ningún momento.

SATURDAY, AUG 31 | 9:15 PM | CIN  
 TUESDAY, SEPT 3 | 5 PM | CIN



**Gustavo Fernández Triviño** was born in Buenos Aires in 1972. Since graduating from the Buenos Aires Film School (CIC), he has worked on over 30 films with many renowned Argentine directors and established himself as a Steadicam expert. *From Tuesday to Tuesday* won the Best Film Award at Biarritz and Best Actor at the Mar del Plata Film Festival.

#### OFFICIAL SELECTION

**From Tuesday to Tuesday**  
 Gustavo Fernández Triviño ARGENTINA

**Sadourni's Butterflies**  
 Darío Nardi ARGENTINA/UK/ITALY

**Avanti Popolo**  
 Michael Wahrmann BRAZIL

**Jonathas' Forest**  
 Sérgio Andrade BRAZIL

**Pacha**  
 Héctor Ferreiro BOLIVIA/MEXICO

**Chocó**  
 Jhonny Hendrix Hinestroza COLOMBIA

**La Playa D.C.**  
 Juan Andrés Arango COLOMBIA/BRAZIL/France

**Melaza**  
 Carlos Lechuga CUBA/PANAMA/France

**She Doesn't Want to Sleep Alone**  
 Natalia Beristáin MEXICO

**Solo**  
 Guillermo Rocamora  
 URUGUAY/ARGENTINA/NETHERLANDS



## Sadourni's Butterflies

(Las mariposas de Sadourni)

Argentina/UK/Italy, 2012

Spanish with English subtitles/ 94 min

**Director/Screenwriter:** Darío Nardi **Producers:** Donald K. Ranvaud, Enrica de Biasi, Pierluigi Navoni **Cinematographer:** Mariano Cúneo **Editor:** Alberto Ponce **Music:** Pablo Crespo **Principal Cast:** Cristián Medrano, Antonella Costa, Ale Sergi, Nicola Costantino

In this stylized, surrealistic melodrama, a circus dwarf named Sadourni is jailed for a crime of passion. Serving a twenty-year prison sentence, he is faced with a dilemma: to escape and endure life as a fugitive, or to adjust to society's expectations through an extreme physical metamorphosis. The result is utterly captivating.

*Sex, Obsession, Murder, Death, Transformation...All that in a pleasantly strange mash-up of different silent era styles...The decoration: impressive. The colours: occasional. The music: bombastic whenever needed, and that's often. The words – what words, for this is, if not a silent, then at least a film that does away with words in celebration of images.* MIDNIGHT SUN FILM FESTIVAL (SM)

Sadourni es un enano, quien habiendo cumplido en prisión la mitad de una condena de 20 años, accede a un régimen de salidas transitorias que le permiten abandonar el penal diariamente con el fin de re-insertarse progresivamente en la sociedad.

En esta catástasis de golpes de la era silente encontramos varios estilos: expresionismo alemán y excentrismo ruso. La decoración: impresionante. Los colores: ocasionales. La música: nos bombardea cuando es necesaria. Las palabras: ¡que palabras!, porque si este filme no es silente, al menos es un filme que se sale con la suya sin palabras, pero donde se celebran las imágenes.

MIDNIGHT SUN FILM FESTIVAL (SM)

MONDAY, SEPT 2 | 9:15 PM | CIN

SUNDAY, SEPT 8 | 1 PM | CIN



**Darío Nardi** was born in Rosario, Argentina. He studied filmmaking at the Escuela de Cine de Avellaneda in Buenos Aires and animation with the filmmaker Luis Brass. *Sadourni's Butterflies* won an Honourable Mention at the Palm Springs International Film Festival and the Best Director Award at the Guadalajara International Film Festival.



## Pacha

Bolivia/Mexico, 2012

Spanish and Aymara with English subtitles/ 88 min

**Director/Screenwriter/Editor:** Héctor Ferreiro **Producers:** Victoria Guerrero, Juan Pablo Urioste, Miguel Torricos, Héctor Ferreiro **Cinematographer:** Juan Pablo Urioste **Art Director:** Angelo Valverde **Score:** Gustavo Basanta, Pedro Rumelfanger, Daniel Bargach **Principal Cast:** Limber Calle, Erika Andia, Wilmer Mamani, Cayo Salamanca

Tito, a young boy, lives on the streets of La Paz, Bolivia, but when his shoeshine box is stolen, he is left with no means of survival. Collapsed on a bench, a vision of another reality comes to him, where a mysterious woman leads him along ancient Inca paths and teaches him the ways of the ancestors. Meanwhile, the city itself explodes in a social uprising, as the indigenous population make a stand for their rights and the police answer with tear gas and bullets. Tito's personal struggle for peace becomes a profound reflection of the need for a greater social awakening.

*Pacha is a radical, visually powerful and poetic appeal for change.* BERLIN FILM FESTIVAL

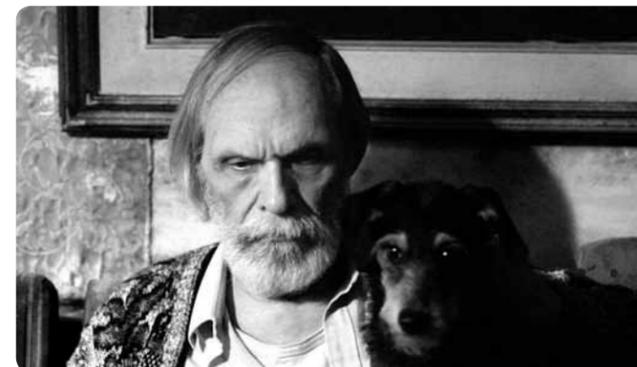
En La Paz, Bolivia, en medio de un estallido social, alguien le ha robado a Tito su cajita de lustra zapatos. Colapsado, Tito duerme en una banca y tiene una visión donde una misteriosa mujer lo lleva por los caminos de los Incas, así, él comienza una búsqueda donde los sueños y la realidad se confunden. La cinta está basada en demostraciones que tomaron lugar en el 2003 cuando la gente protestó en contra de la venta del gas boliviano y donde sesenta personas fueron asesinadas. *Pacha* es una cinta radical, visualmente poderosa y con un llamado poético hacia el cambio.

SUNDAY, SEPT 1 | 2:45 PM | HARB

SATURDAY, SEPT 7 | 7:15 PM | CIN



**Héctor Ferreiro** was born in Mexico City in 1977. He worked for many years directing and editing social documentaries in Chile and Bolivia. *Pacha* premiered at the Berlin Film Festival, won Best Soundtrack at the Latin American Film Festival in Belgium, and was the Opening Night Film at the Kochi International Film Festival in Kerala, India.



## Avanti Popolo

Brazil, 2012

Portuguese with English subtitles/ 72 min

**Director/Screenwriter:** Michael Wahrmann **Producer:** Sara Silveira **Cinematographer:** Rodrigo Pastoriza **Editors:** Ricardo Alves Jr., Felipe Barbosa **Art Director:** Ana Paula Cardoso **Sound Design:** Daniel Turini, Fernando Henna **Principal Cast:** André Gatti, Carlos Reichenbach, Estopinha (Whale, the dog)

Needing a place to stay after a fight with his wife, a man knocks on his father's door and is coldly welcomed by an old man and his sole companion, a dog named Whale. In the modest house, the son digs up memories of a missing brother, concealed in old Super 8 reels and LPs. *Avanti Popolo* approaches themes common to many Latin American countries: military dictatorships and the eternal wait for the return of the exiled and disappeared. Through a postmodern narrative, subtle visual metaphors and outstanding use of sound, the drama rejects the metanarratives of the past, exposing the wounds they have left behind. VITOR BORBA

*Like a Latin Kaurismäki, Wahrmann creates a universe full of nostalgia, invisible pain and surprising humour.* FERNANDO VILCHEZ, CINENCUENTRO

Precisando de um lugar para ficar depois de uma briga com a mulher, um homem vai à casa do pai, onde é recebido friamente pelo velho e sua única companheira, uma cadela chamada Baleia. Na vivenda modesta, o filho desenterra as memórias de um irmão desaparecido, escondidas em rolos de super 8 e LPs. *Avanti Popolo* aborda temas comuns a muitos países Latino-americanos: a ditadura militar e a eterna espera pelos exilados. Com uma narrativa pós-moderna, metáforas visuais sutis e excelente uso de áudio, o drama rejeita as metanarrativas do passado, expondo as feridas deixadas por elas.

WEDNESDAY, SEPT 4 | 7 PM | CIN

FRIDAY, SEPT 6 | 5:30 PM | CIN



**Michael Wahrmann** was born in 1979 in Uruguay, and at the age of six immigrated to Israel. He attended the Bezalel Academy of Arts and Design and in 2004, moved to São Paulo to study film. *Avanti Popolo* won the CinemaXXI Best Film Award at the Rome Film Festival and Best Director at FICUNAM.



## Jonathas' Forest

FILMMAKER IN ATTENDANCE

(A Floresta de Jonathas)

Brazil, 2012

Portuguese with English subtitles/ 98 min

**Director/Producer/Screenwriter:** Sérgio Andrade **Cinematographer:** Yure César **Editor:** Fábio Baldo **Music:** Ian dos Anjos, Begé Muniz **Principal Cast:** Begé Muniz, Francisco Mendes, Viktoryia Vinyarska, Ítalo Castro, Socorro Papoula, Chico Diaz

A family lives off the land, selling fruit to tourists at a humble roadside stall by a motorway that crosses a rural community in the Brazilian Amazon. Unlike his carefree older brother Juliano, Jonathas is an exemplary son, dedicated to his studies and to helping his parents make a living. Lured into a camping trip by his brother and by the sensuality of a Ukrainian girl, his life poignantly changes as he enters the realm of the powerful and deceiving rainforest. A beautifully shot drama of faith and nature, tradition and youth. VITOR BORBA

*The eternal tensions between fathers and sons, tradition and modernity, innocence and experience lie at the heart of this small but absorbing drama.* STEPHEN DALTON, THE HOLLYWOOD REPORTER

Uma família vive da venda de frutos tropicais em uma barracão na beira da estrada que corta uma comunidade rural na Amazônia. Jonathas, ao contrário de seu irmão mais velho Juliano, é um filho exemplar, dedicando-se aos estudos e ajudando os pais na subsistência da família. Quando o rapaz decide acampar com o irmão e dois amigos, motivado pela sensualidade de uma turista Ucraniana, sua vida muda ao adentrar a poderosa e enganadora floresta. Um drama de fé e natureza, de juventude e tradição, com uma bela e colorida cinematografia.

THURSDAY, SEPT 5 | 7 PM | GCA BRAZILIAN GALA

SUNDAY, SEPT 8 | 5:15 PM | CIN



**Sérgio Andrade** was born in Brazil in 1967. He worked for eight years as a manager with the Amazonas Film Commission. His short films *Criminosos* (2008), *A River Between Us* (2009) and *Cachoeira* (2010) have screened at numerous film festivals including Toulouse, Barcelona, Miami and São Paulo. *Jonathas' Forest*, his feature debut, premiered at the Rotterdam International Film Festival.



## Chocó FILMMAKER IN ATTENDANCE

Colombia, 2012  
Spanish with English subtitles/ 80 min

**Director:** Jhonny Hendrix Hinestroza **Producers:** Jhonny Hendrix Hinestroza, Maritza Rincón **Screenplay:** Jhonny Hendrix Hinestroza, Alfonso Acosta **Cinematographer:** Paulo Pérez **Editor:** Mauricio Vergara **Art Director:** Claudia Victoria **Principal Cast:** Karent Hinestroza, Esteban Copete, Daniela Mosquera, Sebastián Mosquera.

Chocó is 27 years old; she has two children, a tiny hut on the edge of a Colombian village, an underpaid job in a gold mine, a second job laundering clothes, and a marimba-playing husband who gambles away their money and forces himself onto her at night when he's had too much to drink. Nonetheless, Chocó is a fighter and she is determined to make a better life for her family. As her daughter's seventh birthday approaches, Chocó promises to buy her a cake. However, fulfilling that promise proves to be much more difficult than expected.

*An intimate film, heartbreaking and powerful that portrays the suffering of the people of the Chocoano region within an atmosphere of intelligent, sensitive and genuine cinema.*

ALBERTO POSSO GÓMEZ, EL PAÍS

Chocó es una mujer de 27 años quien ha sido desplazada de sus tierras por la violencia. Lleva a cuestas una familia de dos hijos menores y a su esposo músico que sólo sabe tocar marimba, beber viche y jugar dominó. Es el cumpleaños de la pequeña Candelaria, y por primera vez Chocó le promete una torta, sin embargo, las cosas se complican al tratar de cumplir esta promesa, desencadenando consecuencias inesperadas para Chocó y toda su familia. *Chocó* también es una clara y poderosa metáfora de la región de Chocó, conocida por su mayoría de habitantes de raíces africanas.

MONDAY, SEPT 2 | 7:30 PM | CIN  
SATURDAY, SEPT 7 | 9:15 PM | CIN



**Jhonny Hendrix Hinestroza** was born in Quibdó, Chocó in 1975. He has more than 14 years of experience in film production, including *Dog Eat Dog* (2008), and is the founder of Antorcha Films. *Chocó* had its world premiere at the 2012 Berlin Film Festival and won Best Film at the Cartagena Film Festival.



## Melaza GUEST IN ATTENDANCE

Cuba/France/Panama, 2012  
Spanish with English subtitles/ 80 min

**Director/Screenwriter:** Carlos Lechuga **Producers:** Claudia Calviño, Inti Herrera **Cinematographers:** Ernesto Calzado, Luis Franco **Editor:** Luis Ernesto Doñas **Sound Design:** Rubén Valdés **Music:** Jesús Cruz **Principal Cast:** Yuliet Cruz, Armando Miguel Gómez, Lucho Gotti, Ana Gloria Buduén, Yaita Cruz

In the Cuban village of Melaza, the least of a couple's worries is to find a private place to make love. The once prosperous sugar mill has been shut down, and the local economy has come to a standstill. Mónica, the only worker left at the mill, and Aldo, a swimming teacher without a functioning pool, live in a one-room house with Mónica's daughter and her grandmother. They urgently need to make some extra money, but the safest options open to them are rapidly disappearing. *Melaza* is a passionate testament to the perseverance of a young couple, as they struggle to find a way to survive, no matter what.

*Lechuga brings to the screen a rare glimpse of rural Cuba, and the stunning scenery plays a role in helping to create the film's reflective sensitivity.* ANDRES CASTILLO, FESTIVAL GENIUS

La azúcar ha sido la esencia de la economía cubana, los ingenios azucareros han sido el corazón de los pueblos. Melaza, es uno de esos pueblos, hoy abandonado y sin más cañas de azúcar. Mónica, una joven recién casada, es la única persona que trabaja aún ahí. Su esposo, Aldo, es un maestro de natación de una alberca que ha estado vacía por años. Ambos viven en una pequeña casa con la hija de Mónica y la madre. Todo lo que tienen es fe en un futuro mejor, tratando de hacer cosas inimaginables para sobrevivir.

SUNDAY, SEPT 1 | 7:15 PM | CIN PRECEDED BY OSLO (P.53)  
FRIDAY, SEPT 6 | 4:30 PM | HARB



**Carlos Lechuga** was born in Havana in 1983. He specialized in scriptwriting at EICTV and his short film *The Swimmers* (2010) screened at numerous festivals, including VLAFF 8. *Melaza* was nominated for the Grand Jury Prize for Best First Film at Miami and won the Best Latin American Film Award at the Málaga Film Festival.



## She Doesn't Want to Sleep Alone

(No quiero dormir sola)

Mexico, 2012  
Spanish with English subtitles/ 83 min

**Director:** Natalia Beristáin **Producers:** Abril Schmucler, Rodrigo Herranz, Rafael Ley **Screenwriters:** Gabriela Vidal, Natalia Beristáin **Cinematographer:** Dariela Ludlow **Editor:** Miguel Schvenfänger **Art Direction:** Sandra Flores **Music:** Pedro de Tavira **Principal Cast:** Mariana Gajá, Adriana Roel, Arturo Beristáin, Leo Ortiz Gris, Emma Dib

Amanda finds her aimless life is altered when she is forced to come to the aid of her alcoholic grandmother. Dolores is a retired actress who lives alone amongst the faded photographs of her past glory, but as each bottle of whiskey empties, her memory slips further. Until now, Amanda has not had much of a relationship with her grandmother, and she takes on her new role of caretaker reluctantly. The obsessions of a young woman and the eccentricities of an aging one meet head-on in this artfully constructed drama that poignantly questions what it means to grow old.

*It is this clash of generations that is the greatest achievement of the film, as much for its emotional impact, as for the enjoyment of their dialogues.* MARY CARMEN ALBARRÁN, CINE PREMIERE

Amanda encuentra su tranquila vida alterada cuando es forzada a cuidar a su abuela alcohólica. Dolores es una actriz jubilada quien vive sola rodeada de su gloria pasada. Pero cada botella de whiskey que toma se traduce en un deterioro de su memoria. Hasta ese momento, Amanda no había tenido una relación cercana con Dolores y resentimientos del pasado salen a flote. Las obsesiones de una joven mujer y las excentricidades de una de edad avanzada, se confrontan en este drama que con una solvencia narrativa excelente, pone sobre la mesa el significado de ir envejeciendo.

THURSDAY, SEPT 5 | 7:15 PM | CIN PRECEDED BY STRINGS ATTACHED (P.47)  
FRIDAY, SEPT 6 | 3:30 PM | CIN



**Natalia Beristáin** was born in Mexico City in 1981. She has worked as a casting director for numerous award-winning films, among them, *The Golden Cage* (2013) and *Abel* (2010). *She Doesn't Want to Sleep Alone* premiered at the Venice Film Festival and won Best Film at the Morelia and Durango Film Festivals.



## Solo

Uruguay/Argentina/Netherlands, 2013  
Spanish with English subtitles/ 90 min

**Director:** Guillermo Rocamora **Producers:** Javier Palleiro, Guillermo Rocamora **Screenplay:** Guillermo Rocamora, Javier Palleiro **Cinematographer:** Bárbara Álvarez **Editors:** Juan Ignacio Fernández, Guillermo Rocamora **Art Direction:** Mariana Urriaza **Music:** Alejandro Franov **Principal Cast:** Enrique Bastos, Fabián Silva, Captain Bartolo Aguilar, Rita Terranova, Claudia Cantero

Sergeant Nelson Almada plays lead trumpet in Uruguay's Air Force band, but lately he has been feeling out of step with his life. At 45 years old, he realizes that the musical aspirations of his youth are in danger of never being fulfilled. A national songwriting contest presents Nelson with the opportunity he has been longing for - to showcase his abilities and achieve his dream of recording his own album. But the highly regimented Air Force allows little flexibility for personal artistic pursuits, and they have other plans for him.

*Solo is a toe-tapping cinematic adventure, layered with subtle humour, about an ordinary man whose love for music makes him much more than the uniform he dons for work each day.* AM MULLEN

El sargento Nelson Almada es un trompetista de la banda de la Fuerza Aérea Uruguaya. A sus 45 años, se ha dado cuenta de que sus aspiraciones que tenía de niño no se han realizado. El día en que un concurso nacional de cantautores es anunciado, se le presenta la oportunidad que ha estado esperando, pero el estricto régimen de la Fuerza Aérea tiene otros planes para él. *Solo* es una cinta con un tono humorístico, acerca de la vida de un hombre ordinario a quien su pasión por la música hace más por él que su uniforme de a diario.

SATURDAY, AUG 31 | 5 PM | CIN  
FRIDAY, SEPT 6 | 1:30 PM | HARB



**Guillermo Rocamora** was born in Uruguay in 1981. He worked as a production assistant on the award-winning *Whisky* (2004), and co-directed with Javier Palleiro, *Good Trip* (2008), which was nominated for the Palme d'Or for Best Short Film at Cannes. *Solo* won the Grand Jury Prize for Best Iberoamerican First Time Director at the 2013 Miami Film Festival.

# Al Jazeera Documentary Competition



## AL JAZEERA DOCUMENTARY COMPETITION JURY



**Jhonny Hendrix Hinestroza** is a Colombian director and producer with more than 14 years of experience in film and television. In 2003, he founded the production company Antorcha Films. He was one of the producers of the highly acclaimed *Dog Eat Dog* (2008), which premiered at the Sundance Film Festival. He also produced *Hiroshima* (2009), *No Autumn, No Spring* (2011) and *Upside Down* (2011). His first feature film as a director, *Chocó* (2012), premiered at the Berlin Film Festival and won Best Film at the Cartagena Film Festival. He is the first Afro-Colombian director to direct a feature-length film in the history of Colombian cinema.



**Pedro Enrique Ortega Lang** is an expert on Cuban and Latin American cinema. He is one of the film programmers and founding members of the renowned Festival of New Latin American Cinema in Havana. In 1979, after studying history and cinema theory at the University of Havana, he began working at the Cuban Institute of Cinematographic Art and Industry (ICAIC) as a programmer and researcher on Cuban cinema. In 1996, his expertise led to a position at the Cuban Cinematheque. He has been a juror and guest speaker at over 15 film festivals and forums, including in Brazil, Uruguay, Italy, China, North Korea, Russia and Trinidad & Tobago.



**Denis Paquette** is a Métis filmmaker and television producer based in Vancouver. Along with his business partner Carmen Henríquez, he has produced, directed, shot and edited over fifty hours of film, television and web documentary content, and is the co-principal of the production company RealWorld Media Inc. His filmmaking interests are focused on themes of social, economic and environmental justice. His recent credits include three seasons of the acclaimed Canadian TV series "Closer to Home," for the Aboriginal Peoples' Television Network (APTN), and the feature-length documentary *Cry of the Andes* (2010), which premiered at VLAFF 2010.



**Juanita Sundberg** is Associate Professor of Geography and Latin American Studies at the University of British Columbia in Vancouver. Her current research, funded by the Canadian Social Science and Humanities Research Council, is a collaborative bi-national project analyzing how militarized approaches to border governance and territorial control impact everyday life for residents of the United States and Mexico borderlands. Dr. Sundberg's interest in geographies of Latin America is rooted in personal experience. The daughter of missionaries, she spent ten years in tropical forests, rural villages and cities in Panama and Guatemala.



## The Girl from the South

(La chica del sur) **ASIAN PERSPECTIVES**  
 Argentina, 2012  
 English, Spanish and Korean with English subtitles/ 93 min

**Director/Producer/Cinematographer:** José Luis García **Executive Producer:** Gabriel Karmieniecki **Screenplay:** José Luis García, Jorge Goldenberg **Editors:** Alejandra Almirón, Alejandro Carrillo Penovi, José Luis García **Composer:** Axel Krygier **Principal Cast:** Lim Su-kyung, Alejandro Kim

In 1989, just three weeks after the Tiananmen Square massacre, José Luis García attended the World Festival of Youth and Students in Pyongyang, North Korea. He documented the event with a VHS camera, inspired by the presence of Lim Su-Kyung, a student activist from Seoul who was boldly speaking out in favour of the peaceful reunification of North and South Korea. Su-Kyung created a further stir by announcing that she would cross the Panmunjom military border on foot, an act that would put her in danger of imprisonment or even death. Twenty years later, García returns to South Korea to find out what has become of this heroine of his youth.

*A raw, often funny and ultimately poignant point-of-view documentary in which García charts the story of his uniquely difficult filmmaking process.* THE GLOBE AND MAIL

In 1989, José Luis García, asistió a un encuentro mundial de la juventud en Pyongyang, Corea del Norte. En medio apareció una chica de Corea del Sur partidaria de la reunificación de las dos Coreas y cuya presencia produjo el efecto de un cataclismo cuando la joven mujer anunció que cruzaría la frontera militarizada entre las dos Coreas, un acto que por sí solo, la pondría en la cárcel o incluso implicaba su muerte. Veinte años después el director viaja a Corea del Sur para averiguar qué ha sido de esta joven.

FRIDAY, SEPT 6 | 7 PM | GCA



**José Luis García** was born in Buenos Aires in 1965. After many years working as a director of photography, he directed the award-winning documentary *Cándido López: The Battlefields* (2005). His second feature documentary, *The Girl from the South*, won the Audience Award and Special Jury Mention at BAFICI and had its international premiere at TIFF.

OFFICIAL SELECTION

**La Camioneta**  
 Mark Kendall GUATEMALA/USA

**The Girl from the South**  
 José Luis García ARGENTINA

**Don Ca**  
 Patricia Ayala Ruiz COLOMBIA

**Inori**  
 Pedro González-Rubio JAPAN

**Eufrosina's Revolution**  
 Luciana Kaplan MEXICO

**The Shark's Eye**  
 Alejo Hoijman ARGENTINA/SPAIN

**The Bella Vista**  
 Alicia Cano Menoni URUGUAY/GERMANY





## The Shark's Eye

(El ojo del tiburón)

Argentina/Spain, 2012

Spanish with English subtitles/ 93 min

**Director/Screenwriter/Editor:** Alejo Hoijsman **Producers:** Luis Ángel Ramírez, Gema Juárez Allen **Cinematographer:** Gastón Girod **Sound:** Diego Martínez Rivero, Manuel de Andrés, Nano Fernández

In the remote village of Greytown, Nicaragua, surrounded by the jungle and the ocean, Maicol and Bryan are nearing adolescence. Soon, instead of swimming in the river and making slingshots to kill birds, they will be shark hunting in the sea with the older men of the village. *The Shark's Eye* captures their daily lives and quietly leads the viewer into the local reality, partly masked by the humour and innocence of late childhood. The invasion of new technology and global brands, and the hidden, yet influential, presence of narcotraffickers, silently permeate the characters' actions and dialogues. VITOR BORBA

*The verdancy, the sounds of nature and the interesting, raw conversations raise these irresistible characters from fiction to reality in its purest form.* PABLO RAIMONDI, CLARÍN

En una comunidad ribereña en Nicaragua, rodeada de la selva y el océano, Maicol y Bryan están llegando a la edad adolescente. Pronto, estarán en el mar pescando tiburones con los hombres más viejos de la aldea, en lugar de simplemente nadar en el río y hacer hondas para cazar pájaros. *El ojo del tiburón* captura sus vidas coloquiales y tranquilamente conduce al espectador hacia la realidad local, parcialmente encubierta por el humor y la inocencia de la infancia. La invasión tecnológica, el poder de la oculta, pero influyente presencia del narcotráfico, silenciosamente permea las acciones y los diálogos de algunos personajes.

MONDAY, SEPT 2 | 1 PM | CIN



**Alejo Hoijsman** was born in 1972 in Buenos Aires, Argentina. His documentary, *Unit 25*, received the Best Film Award at the Buenos Aires and Guadalajara Film Festivals. His third documentary, *The Shark's Eye*, won the Best Director Award at the Cartagena Film Festival and the Enel Cuore for Social Cinema Award at the Rome Film Festival.



## Don Ca

Colombia, 2012

Spanish with English subtitles/ 90 min

**Director/Producer:** Patricia Ayala Ruiz **General Producer:** Ericka Salazar Berdugo **Cinematographer:** Ricardo Restrepo Hernández **Sound:** José Jairo Flórez **Editor:** Gabriel Baudet **Sound Design:** Lena Esquenazi **Principal Cast:** Camilo Arroyo Arboleda

*Don Ca* is the portrait of a man not easily classified under any label. A descendant of slave owners, Camilo Arroyo decided to turn his life into a manifesto of freedom by abandoning his social position and material wealth. He made his home in Guapi, a remote town on Colombia's Pacific Coast, and became a teacher and mentor for the impoverished black youth of the region. But he learns that the world does not forgive you, paradises disappear and conflicts loom closer. After 40 years of taking this unconventional path in life, don Ca, as the people of Guapi call him, may have to forsake his universe.

*Don Ca both captivates and alarms, and pointedly addresses themes of race, violence, masculinity and duty...a deftly constructed work.* NICK MACWILLIAM, SOUNDS AND COLOURS

*Don Ca* es el retrato de un personaje sumamente complejo. Descendiente de esclavistas, Camilo Arroyo decidió convertir su vida en un manifiesto libertario en el que la felicidad significa desear poco para poseerlo todo, y fue así como cambió su hogar al pueblo de Guapi, una remota villa ubicada en el pacífico, donde se convirtió en maestro de empobrecidos jóvenes negros. Pero el mundo no perdona, el conflicto acecha y los paraísos se pierden. Casi 40 años después de haber tomado una ruta de vida sorprendente, él se plantea si debe renunciar a su universo.

TUESDAY, SEPT 3 | 7 PM | CIN



**Patricia Ayala Ruiz** was born in Bogotá, Colombia in 1973. She is a journalist and documentary filmmaker, and the founder of Pathos Audiovisual. *Don Ca*, her debut film, received the support of the Film Development Fund of Colombia and screened at the Visions du Réel Documentary Festival in Switzerland.



## La Camioneta: The Journey of One American School Bus

Guatemala/USA, 2012

English and Spanish with English subtitles/ 72 min

**Director/Screenwriter/Cinematographer:** Mark Kendall **Producers:** Mark Kendall, Rafael González **Editors:** Mark Kendall, Shannon Kennedy **Music:** T. Griffin

Every day dozens of decommissioned yellow school buses leave the United States on a southward migration to Guatemala, where they are repaired, repainted, and resurrected as the brightly coloured *camionetas* that transport the vast majority of Guatemalans to work each day. Since 2006, nearly 1,000 *camioneta* drivers and fare-collectors have been murdered for either refusing or being unable to pay the extortion money demanded by local gangs. *La Camioneta* follows one such bus on its transformative journey: an odyssey between North and South, between life and death, and through an unfolding collection of moments, people, and places that subtly reflect the interconnected worlds in which we live.

*An upbeat story of resilience, regeneration, and artistic imagination.* STEPHEN HOLDEN, THE NEW YORK TIMES

Cada día docenas de autobuses escolares ya no usados emigran desde los Estados Unidos hacia Guatemala donde son reparados, pintados de nuevo, y transformados en camionetas de colores brillantes que transportan gente al trabajo todos los días. Desde el 2006 casi 1.000 pilotos y copilotos han sido asesinados por no pagar las extorsiones exigidas por las pandillas locales. *La Camioneta* sigue un autobús en su viaje transformativo: un viaje entre Norte y Sur, entre la vida y la muerte, y un viaje a través de una colección de momentos, de personas, y de lugares, el cual nos sirve para recordarnos calladamente de los mundos interconectados en que vivimos.

MONDAY, SEPT 2 | 6 PM | CIN



**Mark Kendall** was born in Minneapolis, Minnesota in 1982. His documentary short, *The Time Machine*, was a National Finalist at the 2011 Student Academy Awards and winner of 13 additional festival awards. *La Camioneta*, his feature directorial debut, won the International Documentary Association Award. He is currently based in Brooklyn, NY.



## Inori

ASIAN PERSPECTIVES

Japan, 2012

Japanese with English subtitles/ 72 min

**Director/Cinematographer/Editor:** Pedro González-Rubio **Producer:** Naorni Kawase **Production Company:** Nara International Film Festival **Recording:** Osamu Takizawa **Sound Editor:** Uriel Esquenazi **Original Score:** Héctor Ruiz **Principal Cast:** Sakae Fukui, Shigefumi Kotani, Tetsuo Yanase, Ryo Ikee, Noriko Ikee

The word *inori* in Japanese means "prayer, adoration, invocation," and in this spirit director Pedro González-Rubio has created a breathtaking ode to a disappearing way of life. In the small mountain community of Kannogawa, Japan, the laws of nature reshape the human blueprint of what used to be a lively village. While the younger generations have migrated to the cities, the few people left perform their everyday activities with a brave perspective on their history and the cycles of life. With stunning images of this lush mountainous region, the film mystically transports the viewer to another time.

*Surrounded by sublime landscapes and living by the times and rhythms dictated by nature, they're as close to god as humans on earth can be.* SARA VIZCARRONDO, SIFF

La palabra *inori* en japonés significa "rezar, adoración, invocación," y esto se demuestra en el espíritu que el director Pedro González-Rubio ha creado mediante este emotivo poema visual que retrata un estilo de vida que está a punto de desaparecer. En una pequeña comunidad de Kannogawa, Japan, las leyes de la naturaleza han transformado la vida del pueblo. Las nuevas generaciones emigraron hacia las grandes ciudades, los habitantes restantes desarrollan sus actividades cotidianas mientras reflexionan sobre su propia historia y los ciclos de la vida. Con hermosas imágenes de esta región montañosa, la cinta transporta al espectador, místicamente, hacia otro tiempo.

SATURDAY, SEPT 7 | 5:15 PM | GCA



**Pedro González-Rubio** is a Mexican filmmaker born in 1976. He studied Media Arts in Mexico City before attending the London Film School. His solo directorial debut, *Alamar (To the Sea)*, received more than fifteen international prizes, including Rotterdam's Tiger Award. *Inori* won the Golden Leopard Award at the Locarno Film Festival and Best Mexican Documentary at Morelia.

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Mandarin Edition  
8:00pm & 11:00pm

**Jasdip Wahla**  
Punjabi Edition  
5:30pm & 9:00pm

**Karen So**  
Cantonese Edition  
5:00pm & 8:30pm

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Terence Davies  
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# 11<sup>th</sup> VLAFF SCHEDULE

**Sunday**    **Monday**    **Tuesday**    **Wednesday**    **Thursday**    **Friday**    **Saturday**

## TICKET INFO

**Matinee** (before 6pm): \$10  
**Evening** (6pm and later): \$12  
 .....  
**Opening Night Film:** \$15 (includes membership)  
**Opening Night Film & Party:** \$25  
**Gala Screening Film only:** \$12  
**Gala Screening & Reception:** \$20  
**Trova Night:** \$10  
**Closing Night Film:** \$12  
**Closing Night Film & Reception:** \$20  
 .....  
**6-Ticket Package:** \$55  
 .....  
**VLAFF Festival Pass:** \$120  
 .....  
**2013 VLAFF Membership:** \$2

## VENUES

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

**Goldcorp Centre for the Arts, Simon Fraser University (GCA)**  
 Djavad Mowafaghian Cinema, 3rd Floor, 149 West Hastings Street (between Cambie & Abbott)

**SFU Harbour Centre (HARB) FREE ADMISSION**  
 515 West Hastings Street (between Seymour & Richards)

**CBC Studio 700 (CBC)** 700 Hamilton Street (between Robson and Georgia)

**The Anza Club (ANZA)**  
 3 West 8th Avenue (corner of Ontario Street, two blocks west of Main)

**Douglas College (DOUG) FREE ADMISSION**  
 Laura C. Muir Performing Arts Theatre, 4th floor 700 Royal Avenue, New Westminster (one block from the New Westminster Skytrain)

SEPT 1

**1 PM - CIN**  
 Viva Cuba (p 43)  
**FAMILY MATINEE**

**1.30 PM - HARB**  
 BogoShorts (p 53)

**2.45 PM - HARB**  
 Pacha (p 16)

**2.45 PM - CIN**  
 Fogo (p 45)

**4 PM - CIN**  
 Building Royale (p 38)

**4.30 PM - HARB**  
 Totem (p 46)

**5.45 PM - CIN**  
**A Conversation on Colombian Cinema** (p 11)

**7.15 PM - CIN**  
 Melaza (p 18)

**9.15 PM - CIN**  
 NO (p 37)

2

**1 PM - CIN**  
 The Shark's Eye (p 22)

**3 PM - CIN**  
 Lessons in Process (p 47) and Nada+ (p 42)

**6 PM - CIN**  
 La Camioneta (p 23)

**7.30 PM - CIN**  
 Chocó (p 18)

**9.15 PM - CIN**  
 Sadourni's Butterflies (p 16)

3

**5 PM - CIN**  
 From Tuesday to Tuesday (p 15)

**7 PM - CIN**  
 Don Ca (p 22)

**9 PM - CIN**  
 La Sirga (p 38)

4

**5.30 PM - CIN**  
 The Bella Vista (p 35)

**7 PM - DOUG**  
 Nada+ (p 42)

**7 PM - CIN**  
 Avanti Popolo (p 17)

**EVENING OF TROVA**  
 7.30 PM - CBC Studio 700 (p 34)

**9 PM - CIN**  
 La Playa DC (p 12)

5

**5.30 PM - CIN**  
 Dust (p 39)

**BRAZILIAN GALA**  
 7 PM - GCA  
 Jonathas' Forest (p 17)

**7.15 PM - CIN**  
 She Doesn't Want to Sleep Alone (p 19)

**9.30 PM - CIN**  
 Chamaco (p 42)

6

**1.30 PM - HARB**  
 Solo (p 19)

**3.15 PM - HARB**  
 Fogo (p 45)

**3.30 PM - CIN**  
 She Doesn't Want to Sleep Alone (p 19)

**4.30 PM - HARB**  
 Melaza (p 18)

**5.30 PM - CIN**  
 Avanti Popolo (p 17)

**7 PM - GCA**  
 The Girl from the South (p 21)

**7.15 PM - CIN**  
 Ciclo (p 45)

**9.30 PM - CIN**  
 Things the Way They Are (p 37)

7

**1 PM - CIN**  
 Short Film Competition Program 2 (p 52)

**3 PM - CIN**  
 Playa Coloniale (p 46)

**5.15 PM - CIN**  
 The Bastard Sings the Sweetest Song (p 49)

**5.15 PM - GCA**  
 Inori (p 23)

**7 PM - GCA**  
 Nikkei (p 40)

**7.15 - CIN**  
 Pacha (p 16)

**9.15 - CIN**  
 Chocó (p 18)

AUG 30

**OPENING NIGHT GALA**  
 7 PM - GCA  
 La Playa DC (p 12)

Followed by the Opening Night Party at the ANZA Club

**1 PM - CIN**  
 Short Film Competition Program 1 (p 51)

**2 PM - HARB**  
 Caribbean-Canadian Short Films (p 48)

**3 PM - CIN**  
 Eufrosina's Revolution (p 35)

**4 PM - HARB**  
 Dal Puri Diaspora (p 49)

**5 PM - CIN**  
 Solo (p 19)

**COLOMBIAN GALA**  
 7 PM - GCA  
 The Wind Journeys (p 39)

**7 PM - CIN**  
 7 Boxes (p 40)

**9.15 PM - CIN**  
 From Tuesday to Tuesday (p 15)

31

8

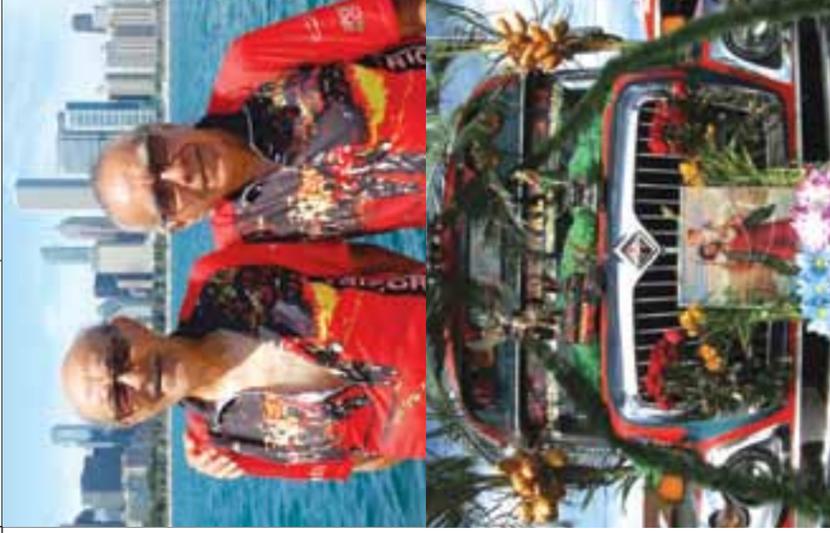
**1 PM - CIN**  
 Sadourni's Butterflies (p 16)

**3 PM - CIN**  
 7 Boxes (p 40)

**5.15 PM - CIN**  
 Jonathas' Forest (p 17)

**CLOSING NIGHT GALA**  
 6:30 PM - GCA  
 Post Tenebras Lux (p 13)

**7.15 PM - CIN**  
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## TICKET OUTLETS

**Woodward's Atrium CASH ONLY**  
 111 Hastings St West (between Cambie and Abbott)

**August 21-30** (weekdays only)  
 2pm - 6pm

**The Cinematheque**  
 1131 Howe Street (between Helmcken & Davie)

**Aug 31 - Sept 8** (daily)  
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 Weekends: 1pm - 9pm

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PHOTO: SEBASTIÁN LUIS

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## Eufrosina's Revolution

(La revolución de los alcatraces) **FILMMAKER IN ATTENDANCE**

Mexico, 2012  
Spanish with English subtitles/ 96 min

**Director:** Luciana Kaplan **Producers:** Henner Hofmann, Liliana Pardo, Karla Bukantz  
**Screenplay:** Luciana Kaplan, Diego Delgado **Cinematographer:** Gabriel Hernández  
**Editor:** Yibrán Asuad **Music:** Daniel Hidalgo Valdés **Sound:** Santiago Arroyo

As a young woman, Eufrosina Cruz Mendoza decided to embark on a campaign to break the cycle of teenage pregnancy and domestic poverty that she saw growing up in Santa María Quiegolani, Oaxaca. To this end, the charismatic Eufrosina ran for town mayor in 2007, but her victory was rejected because she was a woman. Determined not to be ignored, she began a personal crusade for gender equality in indigenous communities, questioning the current system of "Uses and Customs" and becoming a controversial icon for many women. This inspiring film is a portrait of her courageous journey and social awakening, and her struggle against the seductive offerings of political power.

*An eye-opening look at a new breed of politician, one who questions whether power is a problem or a privilege.*

ANGIE DRISCOLL, HOT DOCS

Después de negarle el derecho de ser Presidenta Municipal de Santa María Quiegolani, Oaxaca - sólo por el hecho de ser mujer - Eufrosina Cruz Mendoza comienza una lucha personal para conseguir la igualdad de género en las comunidades indígenas, cuestionando los "Usos y Costumbres" y convirtiéndose en referente de muchas de las mujeres en el estado de Oaxaca. La película es el retrato del viaje valiente de Eufrosina y su despertar social, el cual cambia radicalmente al aceptar un puesto en la Cámara de Diputados de su estado.

**SATURDAY, AUG 31 | 3 PM | CIN**



**Luciana Kaplan** was born in Argentina and has lived in Mexico since 1975. *Eufrosina's Revolution*, her directorial debut, had its world premiere at Hot Docs in Toronto. The film received an Honourable Mention at the Morelia Film Festival and was nominated for Best Documentary at the 2013 Ariel Awards in Mexico.



## The Bella Vista

Uruguay/Germany, 2012  
Spanish with English subtitles/ 73 min

**Director:** Alicia Cano Menoni **Producers:** Alicia Cano Menoni & Mario Jacob (Uruguay), Thomas Mauch (Germany) **Screenplay:** Alicia Cano Menoni **Cinematographer:** Arauco Hernández Holz **Editor:** Fernando Epstein **Music:** Maximiliano Silveira

A football club, a transvestite brothel, and finally, the Jesus of Mercy Catholic chapel. Director Alicia Cano Menoni restages the happenings that led rather distinct tenants to occupy the same building at different points in time in the small Uruguayan village of Garbanzo. *The Bella Vista* blurs the boundaries between documentary and fiction, truth and acting, offering the audience a candid and good-humoured story. The film carries a compelling metaphor, diving into the lives of a few specific characters while at the same time, playing with the medium of documentary filmmaking. VITOR BORBA

*A film rich in nostalgia, capable of seeing, following and understanding its characters, without judging them.*

JUAN PABLO CINELLI, PÁGINA 12

Un club de fútbol, un prostíbulo de travestis y, finalmente, una capilla católica. Directora Alicia Cano Menoni filma la recreación de los acontecimientos que condujeron inquilinos bastante distintos a ocupar el mismo edificio, en diferentes momentos, en un pequeño pueblo uruguayo. En *El Bella Vista*, el documental y la ficción, la verdad y la actuación se confunden en una historia franca y bien humorada. La película desarrolla una metáfora convincente, y se sumerge en la vida de personajes curiosos, jugando, al mismo tiempo, con las limitaciones del medio documental.

**WEDNESDAY, SEPT 4 | 5:30 PM | CIN**



**Alicia Cano Menoni** was born in Uruguay in 1982. She completed a Master's degree in Documentary Cinema in Italy and subsequently worked for several years making documentaries for Italian television. Her first feature, *The Bella Vista*, screened at San Sebastián and was nominated for Best Documentary at the Chicago International Film Festival.

## Panorama of Latin American Cinema



### NO

Chile/USA/France, 2012  
Spanish with English subtitles/ 110 min

**Director:** Pablo Larrain **Producers:** Juan de Dios Larrain, Daniel Dreifuss **Screenplay:** Pedro Peirano, based on the play "The Referendum" by Antonio Skármeta  
**Cinematographer:** Sergio Armstrong **Editor:** Andrea Chignoli **Principal Cast:** Gael García Bernal, Alfredo Castro, Antônia Zegers

In 1988, due to international pressure, Chilean military dictator General Augusto Pinochet is forced to call a plebiscite on his presidency. The country will vote YES or NO to Pinochet extending his rule for another eight years. Opposition leaders for the NO side persuade a brash young advertising executive, René Saavedra, to spearhead their campaign. Against all odds, with scant resources and under scrutiny by the dictatorship's powerful network of informants, Saavedra and his team devise an audacious plan to win the election and set Chile free. Based on true events, *NO* is an engaging, suspenseful and brilliant political thriller.

*Electric and funny. Gael García Bernal is on fire...The work he does in NO is cryptic and arresting. Five stars.*

JOSHUA ROTHKOPF, TIME OUT NEW YORK

Ante la presión internacional, Augusto Pinochet se ve obligado a organizar un referéndum de apoyo a su presidencia en 1988. El país votará SI o NO, para extender su mandato por otros ocho años. Los líderes de la oposición convencen a un joven ejecutivo publicitario para que se encargue de la campaña a favor del NO. A pesar de disponer de recursos muy limitados y del férreo control de la policía del déspota, este joven y su equipo llevan a la práctica un plan audaz para ganar el referéndum y liberar al país de la opresión.

SUNDAY, SEPT 1 | 9:15 PM | CIN

PRECEDED BY EVEN IF MY HANDS WERE FULL OF TRUTHS (P47)



**Pablo Larrain** was born in Santiago de Chile in 1976. *NO* is the final film in a trilogy that includes *Tony Manero* (2008) and *Post Mortem* (2010). *NO* won the Art Cinema Award at the Directors' Fortnight at Cannes and was Chile's first-ever nominee for an Academy Award for Best Foreign Language Film.



### Things the Way They Are

(Las cosas como son)

Chile, 2012  
Spanish with English subtitles/ 94 min

**Director:** Fernando Lavanderos **Producers:** Matias Cardone, Macarena Cardone, Macarena Concha **Screenplay:** Fernando Lavanderos, Rodrigo Ossandón, Gonzalo Verdugo **Cinematographer:** Andrés Garcés **Art Direction:** Marisol Torres **Editor:** Rodrigo Saquel **Music:** Sebastián Vergara **Principal Cast:** Ragni Ørsal Skogsrød, Cristóbal Palma, Isaac Arriagada

In the city of Santiago, the socially reserved, 30-year-old Jerónimo rents rooms to foreigners and lives vicariously through them. When 23-year-old Sanna, a stunningly beautiful girl from Norway, arrives one day, she brings a new purpose to his life. Jerónimo tries to woo her, but just as he believes he may be successful, his suspicions get the best of him; he finds out that she is hiding something at the house, awakening his worst fears. Part character portrait, part psychological thriller, *Things the Way They Are* is a fascinating and complex look at modern-day Santiago and its deep-seated social prejudices.

*Lavanderos is able to dramatize ideological issues in an impressively naturalistic fashion, and the performances he gets from his actors are excellent across the board.*

MICHAEL GLOVER SMITH, WHITE CITY CINEMA

Jerónimo, un joven de 30 años, es un tipo antisocial que arrienda habitaciones a extranjeros y les registra sus cosas. A su casa llega a vivir Sanna, una bella joven nórdica que le trae sentido a su vida. Jerónimo intenta conquistarla, y cuando parece haberlo logrado, surgen sospechas al descubrir que esconde algo en la casa, despertando sus peores temores.

FRIDAY, SEPT 6 | 9:30 PM | CIN



**Fernando Lavanderos** was born in Chile in 1974. A film professor since 2007, he made his first feature film *And Cows Fly* in 2004. His second feature, *Things the Way They Are*, won the Latin American competition at Mar del Plata and the Best Director Award at the Havana Film Festival, New York .

#### NO

Pablo Larrain CHILE/USA/France

#### Things the Way They Are

Fernando Lavanderos CHILE

#### Building Royale

Iván Wild COLOMBIA/France/VENEZUELA

#### La Sirga

William Vega COLOMBIA/France/MEXICO

#### The Wind Journeys

Ciro Guerra COLOMBIA/NETHERLANDS/Germany/ARGENTINA

#### Dust

Julio Hernández Cordón GUATEMALA/Spain/CHILE/Germany

#### 7 Boxes

Juan Carlos Maneglia, Tana Schémbori  
PARAGUAY

#### Nikkei

Kaori Flores Yonekura VENEZUELA



## Building Royale

PANEL DISCUSSION

PRODUCER IN ATTENDANCE

(Edificio Royal)

Colombia/France/Venezuela, 2012

Spanish with English subtitles/ 90 min

**Director:** Iván Wild **Producer:** Cristina Gallego **Screenplay:** Carlos Franco, Iván Wild **Cinematographer:** Juan Sarmiento **Editor:** Etienne Boussac **Art Direction:** Diana Saade **Principal Cast:** Jorge Perugorria, Katherine Vélez, Laura García, Adel David Vásquez, Jaime Barbiní, Fabio Restrepo, Beatriz Camargo

Conscience, collaboration and respect. These are the three words meant to define life in the Building Royale, but it has certainly seen better days. Its proprietor, Zoila, a kind of tropical Miss Havisham and ex-Queen of the Barranquilla Carnival, attends to the lives of her tenants based on the advice of her Tarot cards, while the cockroaches run under the rug. The tenants themselves go about their daily lives convinced that they live in a most respectable building. An unexpected visit from a health inspector, sends Gabriel, the maintenance man, into a panic as he desperately tries to keep up appearances for all of them.

[A] droll comedy of high-rise tenants on the verge of a nervous breakdown... The hijinks are ratcheted to skyscraper-high levels.

JAIE LAPLANTE, MIFF

*Edificio Royal*, es una comedia negra que narra las incidencias de un domingo cualquiera en el Royal, el mismo que en los años 80 fuera el símbolo de la elegancia y el prestigio. Un muerto embalsamado en la sala de una casa, una plaga de cucarachas a punto de estallar, la visita inesperada de un inspector sanitario, un conserje tratando desesperadamente de mantener las apariencias, para una administradora que lo ve todo a través de las cartas del Tarot, pero que no puede entender nada. El absurdo cotidiano del *Edificio Royal*.

SUNDAY, SEPT 1 | 4 PM | CIN



**Iván Wild** was born in Barranquilla, Colombia in 1976. He has directed seven short films, which have screened internationally, and he was the editor of *Ciro Guerra's The Wind Journeys* (2009). His debut film, *Building Royale*, premiered at the Cartagena Film Festival and was nominated for Best First Film at Miami.



## La Sirga

Colombia/France/Mexico, 2012

Spanish with English subtitles/ 88 min

**Director/Screenwriter:** William Vega **Producer:** Oscar Ruiz Navia **Cinematographer:** Sofia Oggioni Hatty **Editor:** Miguel Schvenfänger **Music:** Fidencio Tulcán **Principal Cast:** Floralba Achicanoy, Joghiss Seudín Arias, David Guacas, Julio César Roble

Abandoned and alone, a young girl wanders through the misty highlands of the Andes. War memories invade her mind like threatening thunder. Uprooted by the armed conflict, she seeks refuge with her only remaining family member, a gruff and unwelcoming uncle. He runs La Sirga, a dilapidated guesthouse on the shores of the immense La Cocha lake, a place of mystery and legend, sacred to the ancient indigenous Quillacinga. There, on a swampy and murky beach, Alicia will try to find shelter from the menace of her fears.

*The enchanted atmosphere of La Cocha is made palpable in this elegantly elaborated fable with echoes of Tarkovsky, the smallest sounds and images contributing to a lush landscape of dreams.*

MIGUEL PENDÁS, SIFF

Alicia está desamparada. El recuerdo de la guerra llega a su mente como amenazantes truenos. Desterrada por el conflicto armado intenta rehacer su existencia en La Sirga, un hostel decadente a orillas de una gran laguna en lo alto de Los Andes que pertenece a Óscar, el único familiar que conserva con vida, un viejo huracán y solitario. Ahí en una playa fangosa e inestable, buscará echar raíces hasta que sus miedos y la amenaza de la guerra reaparezcan de nuevo.

TUESDAY, SEPT 3 | 9 PM | CIN

PRECEDED BY *NICTÉ* (P.53)



**William Vega** was born in Cali, Colombia in 1981. He studied screenwriting at the TAI School of Arts and Entertainment in Madrid. His first feature, *La Sirga*, premiered at the Directors' Fortnight at Cannes and screened at Toronto, Havana and San Sebastián. It won the FIPRESCI Prize at Mar del Plata.



## The Wind Journeys

FILMMAKER IN ATTENDANCE

(Los viajes del viento)

Colombia/Netherlands/Germany/Argentina, 2009

Spanish with English subtitles/ 117 min

**Director/Screenwriter:** *Ciro Guerra* **Producers:** Cristina Gallego, Diana Bustamante **Cinematographer:** Paulo Andrés Pérez **Editor:** Iván Wild **Music:** Iván "Tito" Ocampo **Production Design:** Angélica Perea **Principal Cast:** Marciano Martínez, Yull Núñez **Musician Cameos:** Rosendo Romero, Beto Rada, Guillermo Arzuaga, José Luis Torres

For most of his life, Ignacio Carrillo travelled among the villages of northern Colombia playing traditional songs on his accordion - an instrument said to have once belonged to the devil. But when his wife suddenly dies, Ignacio vows never to play the accursed instrument again, and embarks on one last journey to return it to his mentor. Along the way, he is accompanied by Fermín, a spirited teenager determined to become his apprentice. Weary of solitude, Ignacio reluctantly accepts him as his pupil and together they embark on a sonic tour of traditional Colombian music that will take them across a vast and unpredictable terrain.

*The rugged majesty of the Colombian landscape forms a spectacular widescreen backdrop for a simple, bittersweet tale of regret and companionship.* JUSTIN CHANG, VARIETY

Ignacio Carrillo, un juglar que durante años recorrió pueblos y regiones llevando cantos con su acordeón, toma la decisión de hacer un último viaje, a través de toda la región norte de Colombia, para devolverle el instrumento a su anciano maestro y así nunca más volver a tocar. En el camino encuentra a Fermín, un joven cuya ilusión en la vida es seguir sus pasos y ser como él. Cansado de la soledad, Ignacio acepta ser acompañado, y juntos emprenden el recorrido desde Majagual, Sucre, hasta Taroa, más allá del Desierto de la Guajira.

SATURDAY, AUG 31 | 7 PM | GCA COLOMBIAN GALA



**Ciro Guerra** was born in Río de Oro, Colombia in 1981. At the age of 20, he wrote and directed the award-winning film *The Wandering Shadows*. *The Wind Journeys* premiered at the Un Certain Regard section at Cannes, won Best Film at Cartagena and Bogotá, and was the Opening Night film at VLAFF 2010.



## Dust

(Polvo)

Guatemala/Spain/Chile/Germany, 2012

Spanish with English subtitles/ 80 min

**Director:** Julio Hernández Córdón **Producers:** Fernanda del Nido, Julio Hernández Córdón, Pamela Guinea, Juan de Dios Larrain, Pablo Larrain, Paulo de Carvalho, Gúdula Meinzoit **Screenplay:** Julio Hernández Córdón, Mateo Iribarren **Cinematographer:** María Secco **Editor:** Aina Calleja **Sound:** Carlos Mourifio **Principal Cast:** Agustín Ortiz Pérez, Eduardo Spiegeler, Alejandra Estrada, María Telón, Fernando Martínez

Ignacio and Alejandra are a young couple who are shooting a documentary about the people who disappeared from an indigenous village during the Guatemalan Civil War. From among the families who are still searching for their loved ones, they meet Delfina and her son Juan. Delfina still hopes to find her husband, but Juan is fed up with the search. He knows who was responsible for the disappearance of his father: someone who still lives in the same village. *Dust* is a contemporary portrait of a Guatemalan society, fragmented and divided, that cannot yet free itself from the brutal legacy of war.

*Director Julio Hernández Córdón delivers a powerful film about a family's future challenged by its past.* ANDRES CASTILLO, MIFF

Alejandra e Ignacio son una joven pareja, quienes están realizando un documental sobre los desaparecidos de la Guerra Civil que sucedió en Guatemala en una población indígena. Dentro de las familias que están buscando por su familiares se encuentran Delfina y su hijo Juan. Delfina aún tiene la esperanza de encontrar a su esposo, mientras que Juan está harto de la búsqueda, pero él sabe quién fue el responsable de la desaparición de su padre, alguien que aún vive en el pueblo. *Polvo* es un retrato contemporáneo de una sociedad guatemalteca, fragmentada y dividida, y que no logra sobreponerse de esa terrible guerra.

THURSDAY, SEPT 5 | 5:30 PM | CIN



**Julio Hernández Córdón** was born in Raleigh, North Carolina in 1975. His first feature film, *Gasolina* (2008) won the Horizontes Latinos award at San Sebastián. *Marimbas from Hell* (2010) premiered at TIFF, and *Dust* premiered in the International Competition at the Locarno Festival and won the Grand Prize at the 2013 Cinélatino Festival in Toulouse.



## 7 Boxes

YOUTH SCREENING

(7 Cajas)

Paraguay, 2012

Guaraní and Spanish with English subtitles/ 100 min/ Rated 14A

**Director:** Juan Carlos Maneglia, Tana Schémbori **Producers:** María Victoria Ramírez Jou, Rocio Galiano, Camilo Guanes, Tana Schémbori **Screenplay:** Juan Carlos Maneglia **Cinematographer:** Richard Careaga **Editors:** Juan Sebastián Zelada, Juan Carlos Maneglia **Art Direction:** Carlos Spatuzza **Music:** Fran Villalba **Principal Cast:** Celso Franco, Victor Sosa, Lali González, Nico García

It's Friday night in the capital city of Asunción and the temperature is 40°C. Víctor, a 17-year-old delivery boy in the bustling Mercado 4, dreams of becoming famous. He's offered a chance to transport seven boxes with unknown contents on his wheelbarrow in exchange for a quick \$100 US. But what sounds like an easy job soon gets complicated. Something in the boxes is highly coveted and Víctor and his pursuers quickly find themselves caught up in a crime they know nothing about. *7 Boxes* is a rare surprise from the almost non-existent Paraguayan cinema, and was a huge box office hit there.

*Action-thriller-romance hybrid 7 Boxes is a rollicking good time at the movies that offers breathtaking action and suspense, humor and appealing characters all in one visually flashy package.*

BOYD VAN HOEIJ, INDIEWIRE

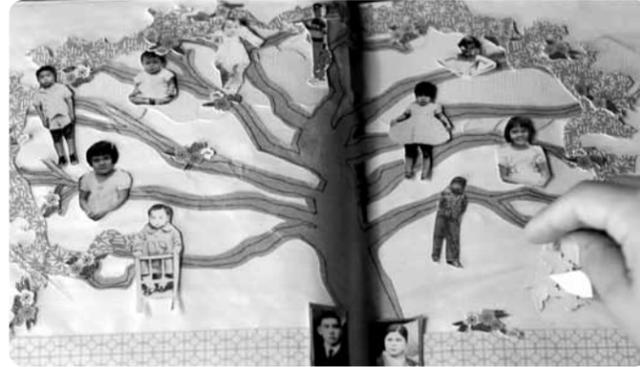
Asunción, Paraguay. Víctor, un carretillero de 17 años, sueña con ser famoso. Un día recibe la propuesta de transportar siete cajas de las cuales desconoce su contenido a cambio de \$100. En las cajas hay algo que genera una verdadera persecución. Víctor y sus perseguidores se irán involucrando en un crimen que desconocen del todo. *7 Cajas* ha hecho que haya un antes y un después en el cine paraguayo, haciendo que la cinta se haya convertido en una especie de símbolo nacional, teniendo el doble de espectadores de los que obtuvo *Titanic*.

SATURDAY, AUG 31 | 7 PM | CIN

SUNDAY, SEPT 8 | 3 PM | CIN



Tana Schémbori (b. 1970) and Juan Carlos Maneglia (b. 1966), both from Asunción, Paraguay, have co-directed numerous short films, TV series and telefilms. In 1996, they founded their production company Maneglia-Schémbori. *7 Boxes* was nominated to the Goya Awards for Best Iberoamerican Film and won the Youth Jury Award at San Sebastián.



## Nikkei

ASIAN PERSPECTIVES

FILMMAKER IN ATTENDANCE

Venezuela, 2011

Spanish and Japanese with English subtitles/ 80 min

**Director/Screenwriter:** Kaori Flores Yonekura **Producers:** Kaori Flores Yonekura, Hugo Shinki Higa **Cinematographers:** Kaori Flores Yonekura, Angel Marique, Mohamed Hussain **Editors:** Eyeletmy Rodríguez, Kaori Flores Yonekura **Music:** Alejandro Rosso **Sound Design:** Daniel Zahalka **Art:** Ztuyoshi Flores Yonekura, Kaori Flores Yonekura **Animation:** Jean-Charles L'Ami, 35 Quai du Soleil

The search for identity. Cultures crossing continents. In *Nikkei*, director Kaori Flores Yonekura tells the story of her grandparents' intrepid journey from Japan to Peru to Venezuela. Along the way, their personal search for a new home is set against the larger backdrop of the history of Japanese immigration to Latin America: from servitude in Peru, to the anti-Japanese media campaigns in World War II, to propaganda and promises of a better life in Venezuela. *Nikkei* is a fascinating and artfully constructed documentary that uses photographs, animation and personal testimony to reconstruct a subject of Latin American history that is rarely presented in cinema.

*Kaori Flores Yonekura...uses the search for her own personal history as a pretext to introduce us to a complex theme of identity, integration and recognition of what it means "to be" Latin American.* ELIZABETH LINO CORNEJO

*Nikkei* es el relato de la búsqueda de una identidad cultural cruzando continentes. La directora Kaori Flores Yonekura narra la historia de sus abuelos quienes hicieron el audaz viaje de Japón a Perú, llegando hasta Venezuela; un viaje que también nos transporta al contexto general de la inmigración asiática hacia América Latina, pasando por la esclavitud en los campos peruanos y las campañas mediáticas antijaponesas durante la Segunda Guerra mundial. *Nikkei* es un retrato fascinante, que utiliza animación y fotografía, para documentar este testimonio personal que reconstruye un tema escasamente representado en el cine latinoamericano actual.

SATURDAY, SEPT 7 | 7 PM | GCA



Kaori Flores Yonekura was born in Mérida, Venezuela in 1976. She graduated with a specialization in film production from EICTV, and is the founder of the Cinescope: Iberoamerican Film Forum. *Nikkei*, her first feature, was nominated for Best Documentary at numerous international festivals and won the Signis Prize at the Venezuela Film Festival.



"I am an advocate of difference, both in life and in art. That's why I don't like to repeat myself. I always say that my job is to open doors and not to close them."

JUAN CARLOS CREMATA MALBERTI.  
FROM AN INTERVIEW WITH MARGARET ATKINS  
IN CUBA ABSOLUTELY

## Retrospective: Juan Carlos Cremata Malberti

The Vancouver Latin American Film Festival is proud to host Juan Carlos Cremata Malberti, one of Cuba's leading contemporary film and theatre directors, to present a retrospective of three of his most representative films.

Born in Havana's Vedado district in 1961, Juan Carlos Cremata Malberti began his career as a writer, actor and director for children's television programs made for the Cuban Institute of Radio and Television (ICRT) from 1981 to 1987. His work won him six CARACOL awards from the Cuban National Union of Writers and Artists (UNEAC), and a Diploma in Honour of Cultural Achievement from the Cuban Ministry of Culture.

Cremata obtained a Dramatic Arts degree in 1986 from the Higher Institute of Art (ISA) in Havana. In 1990, he went on to graduate with a Diploma in Cinema, Video and Television Directing from the Escuela Internacional de Cine y Televisión (EICTV) de San Antonio de los Baños. His thesis film *Oscuros rinocerontes enjaulados* (*Dark Caged Rhinoceros*) screened at numerous film festivals including in Clermont-Ferrand, France, and has since become part of the archive of the Museum of Modern Art in New York.

Cremata has travelled to over 45 countries throughout his career, presenting his films, giving artist talks and leading workshops on film editing, screenwriting and directing. From 1994 to 1995, he was a professor of Film Editing at the Universidad de Buenos Aires and professor of Film Directing at the Escuela Panamericana de Diseño y Publicidad and the Centro de Experimentación en Cine y Video (CIEVIC) in Argentina.

In 1996, he won a Guggenheim Fellowship and spent a year working in New York City, but as he says in an interview with Vanessa Arrington in the *Havana Journal*, "It was this year, living in the centre of New York, with lots of money and everything, that I realized all I wanted was to return to Cuba and make Cuban films."

In his career, Cremata has directed over 50 television episodes, two short films, one documentary, *The Epoch, the Enchantment and the End of the Century* (1999), and four feature-length narrative films: *Nada+* (2001), *Viva Cuba* (2005), *The Skimp Prize* (2009) and *Chamaco* (2011), the latter two adapted from plays by well-known Cuban playwrights.

For his work, he has won over 54 international prizes including the Grand Prix Écrans Juniors for Best Children's Film at Cannes and the Best First Film Award at the Festival of New Latin American Cinema in Havana. *Viva Cuba*, which won more than 30 national and international awards, is one of the most widely acclaimed films in the history of Cuban cinema. With his innovative visual composition and wide-ranging style, Juan Carlos Cremata Malberti is truly a master of cinematic storytelling.

*Juan Carlos Cremata Malberti will be a guest at VLAF 2013.*





## Chamaco

FILMMAKER IN ATTENDANCE

Cuba, 2011  
Spanish with English subtitles/ 92 min

**Director:** Juan Carlos Cremata Malberti **Producers:** José Cremata Malberti, Juan Carlos Cremata Malberti, Iohamil Navarro, Juan Manuel Villar, Thierry Forte, Sarah Halioua, Antonio P. Pérez, Camilo Vives **Screenplay:** Juan Carlos Cremata Malberti, Abel González Melo **Cinematographer:** Lily Suárez **Editor:** Adrián García **Music:** Arnaury Ramírez Malberti **Principal Cast:** Fidel Betancourt, Aramis Delgado, Laura Ramos, Luis Alberto García, Alfredo Chang, Caleb Casas

*Chamaco* is a tense, urban drama adapted from a play by Abel González Melo, which reveals the troubled underbelly of Cuban society. "It's not a movie that pleases viewers the way US films do," says Cremata. "It's bitter, hard, without any sugar-coating, a tough movie to swallow. It speaks of the dark side of human nature." The plot revolves around the death of a young man in Havana's Central Park. Using dimly lit shots that accentuate the atmosphere, Cremata investigates a disturbing world of male prostitution and police corruption. *Chamaco* was filmed in just ten days in the deserted early morning hours on the streets of Havana.

*Passion, ambition, jealousy, sex - a lot of sex - in this case recurring in an artistically well-grounded matrix of homosexual relationships.* ROLANDO PÉREZ BETANCOURT, CUBACINE

A partir del descubrimiento de un muchacho asesinado en el Parque Central de La Habana se desata una serie de coincidencias que denuncian y comentan acerca de la noche habanera y la corrupción en el ambiente de la prostitución masculina. "Pasiones, ambiciones, celos, sexo, mucho sexo en este caso, recurriendo a una arquitectura de relaciones homosexuales artísticamente justificada; en *Chamaco*, su equipo de realizadores, sus actores, al saber combinar el drama de ribetes existenciales con el trasfondo social que lo dispara, concretan lo más difícil de cualquier historia: hacerse creíble, aún desde lo más tremendo." ROLANDO PÉREZ BETANCOURT

THURSDAY, SEPT 5 | 9:30 PM | CIN

*Chamaco* won Best International Film at the ÍCARO International Festival of Film in Central America in Guatemala, and the Adolfo Llauradó Award for Best Actor for both Fidel Betancourt and Laura Ramos. After circulating throughout the island on pirated copies, *Chamaco* had a theatrical release in Cuba in June 2012.



## Nada+

ARTIST TALK

FILMMAKER IN ATTENDANCE

Cuba, 2001  
Spanish with English subtitles/ 88 min

**Screenplay:** Juan Carlos Cremata Malberti, Manuel Rodríguez **Cinematographer:** Raúl Rodríguez Cabrera **Editors:** Juan Carlos Cremata Malberti, Antonio P. Reina **Music:** Edesio Alejandro **Art Direction:** Guillermo Ramírez Malberti **Principal Cast:** Thais Valdés, Nacho Lugo, Daisy Granados, Paula Añi, Verónica López

Carla, a young postal worker in Havana, spends her days postmarking thousands of letters and dreaming of the day when she can be reunited with her parents, who moved to the US when she was fifteen. To fulfill her longing for intimacy, she opens random letters and rewrites them into soulful prose, believing she is helping her fellow Cubans understand one another better. Beautifully filmed in black and white accented by brilliant colours, *Nada+* has a stunning visual composition. With its delightful mix of visual humour, theatrical characters, bureaucratic satire and a lighthearted love story, it has a distinctly Cuban flair.

*Thoughtful, cheerful and clever, Nada+ signals the arrival of an important new Cuban filmmaker.* DIANA SANCHEZ, TIFF 2002

*Nada+* es una opera prima notable. Filmada en blanco y negro con bellos destellos de colores casi fantasiosos, la película cuenta la historia de Carla, una joven que trabaja para el servicio de correos quien sueña con unirse a sus padres quienes están en Miami. Para darle sabor a su vida, Carla abre las cartas que llegan a la oficina de correos y las re-escribe cubriendo de alegría las vidas de las personas que reciben las cartas. *Nada+* contiene actuaciones dignas de una obra teatral, que refleja la capacidad de dramaturgia de Cremata, quien es uno de los directores de teatro más reconocidos en la Cuba actual. CHRISTIAN SIDA

MONDAY, SEPT 2 | 3 PM | CIN PRECEDED BY LESSONS IN PROCESS (P47)  
WEDNESDAY, SEPT 4 | 7 PM | DOUG (FREE SCREENING)

*Nada+* premiered at the Directors' Fortnight at Cannes in 2002. It received a nomination for the Goya Award for Best Spanish Language Foreign Film, and won Best First Film at the Festival of New Latin American Cinema in Havana and the Grand Jury Prize for Best Iberoamerican Feature at Miami.



## Viva Cuba

FILMMAKER IN ATTENDANCE

Cuba/ France, 2005  
Spanish with English subtitles/ 80 mins / Rated G  
Recommended for ages 9 and up

**Director:** Juan Carlos Cremata Malberti **Co-Director:** Iraida Malberti Cabrera **Producers:** Eric Brach, Nicolas Duval Adassovsky, Inti Herrera Núñez **Screenplay:** Manolito Rodríguez Ramírez, Juan Carlos Cremata Malberti **Cinematographer:** Alejandro Pérez Gómez **Editors:** Angélica Salvador Alonso, Sylvie Landra **Music:** Arnaury Ramírez Malberti, Slim Pezin **Art Direction:** Guillermo Ramírez Malberti **Principal Cast:** Malú Tarrau Broche, Jorgito Miló Ávila, Luisa María Jiménez, Larisa Vega Alamar

In a tale akin to *Romeo and Juliet*, the friendship between two children on the verge of adolescence is threatened by their parents' differences, one from an upper-class family and the other from a proud, but poor, socialist one. When the children learn that Malú's mother is planning to leave Cuba, they decide to run away together to find Malú's father and persuade him against signing the permission forms. *Viva Cuba* is a sweet adventure tale that follows Malú and Jorgito as they journey through rural towns and across mountain passes in a determined effort to save their friendship.

*A fine candidate to show young teens curious about the world of foreign film...a colorful, sad, and lovely entry...with mature and memorable portrayals by its two young leads.*

JEN JOHANS, FILM INTUITION

En un relato similar a *Romeo y Julieta*, la amistad entre dos niños se ve amenazada por las diferencias entre sus familias, una de la clase alta y otra de una familia socialista. Lo que ninguna de las madres reconoce es la inmensa fortaleza que tiene el vínculo entre Malú y Jorgito. Cuando los niños se dan cuenta de que la madre soltera de Malú planea irse de Cuba, ellos deciden viajar al otro lado de la isla para convencer al padre de Malú de no firmar los documentos que se lo permitan.

SUNDAY, SEPT 1 | 1 PM | CIN FAMILY MATINEE

*Viva Cuba* won numerous major international awards, among them the Grand Prix Écrans Juniors for Best Children's Film at Cannes, Best Film at the International Children's Cinema Festival in Taiwan, Best Actress for Malú Tarrau at the Rencontres de Cinéma Sud-américain in Marseille, and the Grand Prize at the International Festival of Children's Cinema in Egypt.

# Donate to VLAF

Help us continue to bring cutting-edge Latin American cinema to Vancouver!

2013 marks the eleventh edition of the Vancouver Latin American Film Festival. What started as a single-venue, three-day event has blossomed into a vibrant, multiple-venue, ten-day, celebration of Latin American culture. Over the past decade, VLAF has become one of the most eagerly anticipated end-of-summer cultural events in Vancouver.

That VLAF has come so far is a testament to the passion and drive of the festival's founders, the dedication of staff members past and present, and the endless hours given by our committed volunteer community. Most important though, this festival is successful because of the support and enthusiasm of our loyal audience members and donors, who inspire us to keep going.

You hold the key to our continued success. Your donation helps us to:

- Present high-quality films from across Latin America in Vancouver, many of which will not be released in Canada.
- Support the work of Latin-Canadian filmmakers through our "Canada Looks South" programming.
- Give Latin American filmmakers the opportunity to participate in the festival and present their work in Canada.
- Be the only film festival in Vancouver to present a large number of free screenings.
- Present the "Best of VLAF" monthly screening series.
- Promote cross-cultural understanding and enrich Canada's multicultural landscape through film and other festival programming.

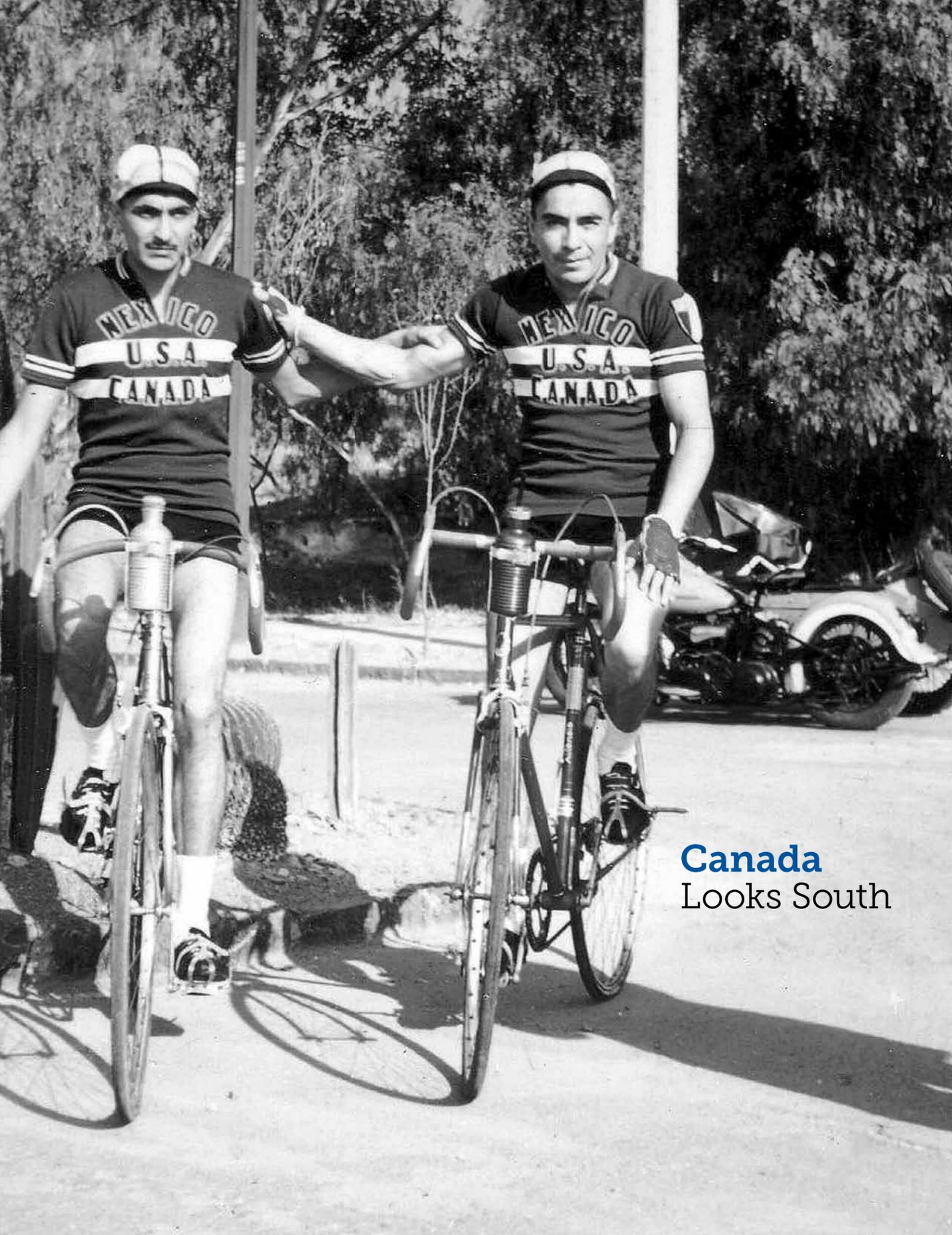
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## Canada Looks South



### Ciclo

Mexico, 2012  
English and Spanish with English subtitles/ 93 min

**Director/Screenwriter/Editor:** Andrea Martínez Crowther **Producers:** Ozcar Ramírez González, Andrea Martínez Crowther **Cinematographer:** Carlos Arango de Montis **Sound:** Enrique Ojeda **Sound Design:** Federico Schmucler **Music:** Yann Tiersen **Principal Cast:** Arturo Martínez McNaught, Gustavo Martínez McNaught

Pachuca, 1956. Brothers Arturo and Gustavo Martínez leave their hometown in central Mexico with the desire to cross the continent on bicycles. Eighty-two days and 5,600 km later, they arrive in Toronto, not knowing that this journey will change the entire route of their lives. Ever since director Andrea Martínez Crowther can remember, stories of her father and uncle's trip have formed part of her family's folklore. Over half a century later, Arturo and Gustavo - now in their 70s - retrace that epic path, in an exploration of memory, the cycles of life and the unavoidable passage of time.

*When I was a little girl, I thought it was pretty normal to have a Dad who had travelled from Mexico to Canada on bicycle. Doesn't everyone have one of those???* ANDREA MARTÍNEZ CROWTHER, INTERVIEWED BY FRANÇOIS LEVESQUE, APARTMENT613

En 1956 los hermanos Arturo y Gustavo Martínez hicieron un viaje de Pachuca, México, a Toronto, Canadá, en bicicleta. Fueron los primeros mexicanos en lograr la hazaña. Este viaje cambiaría la ruta de sus vidas así como la de su árbol genealógico. Más de medio siglo después, Arturo y Gustavo -ya entrados en su séptima década- vuelven a recorrer ese mismo camino. El objetivo es simple: ver qué ha cambiado en el paisaje y en ellos mismos. Una película tierna y llena de memorias bellas para todos aquellos que hace mucho tiempo llegaron a forjar un hogar en Canadá.

FRIDAY, SEPT 6 | 7:15 PM | CIN



**Andrea Martínez Crowther** was born in Toronto and now lives in Mexico. Her first feature film, *Insignificant Things* (2008), was produced by Bertha Navarro and Guillermo del Toro and won the Audience Award at Biarritz. *Ciclo*, her second film, screened at Locarno's Carte Blanche and was theatrically released in over 20 cities in Mexico.



### Fogo

Mexico/Canada, 2012  
English/ 61 min

**Director:** Yulene Olaizola **Producers:** Yulene Olaizola, Rubén Imaz **Screenplay:** Yulene Olaizola, Rubén Imaz, Diego García **Cinematographer:** Diego García **Sound Design:** Samuel Larson **Music:** Pauline Oliveros **Principal Cast:** Norman Foley, Ron Broders, Joseph "Little Joe" Dwyer

The ruggedly beautiful Fogo Island lies off the northeast coast of Newfoundland. In this remote corner of Canada, traces of Elizabethan English and Old Irish dialects may still be heard, and remnants of ancient folk customs shape the lives of its inhabitants. However, in recent years, economic hardship has taken a toll, forcing many to leave. Homes once full of fiddle music, are now decaying, becoming part of the tundra landscape. In this beautifully melancholic drama, three island residents hold on to a way of life that is quickly disappearing, a way of life that is etched into every wrinkle of their faces and beat of their blood.

*A brief but absorbing chronicle of stubborn survival...of a handful of human beings who want to live a certain way, perhaps, because only in this way do they truly feel alive.* ERNESTO DIEZMARTINEZ, CINEVÉRTIGO

Fogo es el nombre de una bella isla en el noreste de Newfoundland. En este remoto lugar todavía se pueden encontrar rastros de antiguos dialectos irlandeses o de inglés de la era de la reina Isabel I. Pero en tiempos recientes, problemas económicos han llevado a mucha gente a dejar la isla y reubicarse y, los lugares antes ocupados por los humanos ahora forman parte del paisaje de la tundra. A pesar de que el futuro está condenado, tres residentes del lugar deciden quedarse, aferrándose a sus recuerdos y añorando el pasado, cuando la vida en Fogo era distinta.

SUNDAY, SEPT 1 | 2:45 PM | CIN  
FRIDAY, SEPT 6 | 3:15 PM | HARB



**Yulene Olaizola** was born in Mexico City in 1983. Her first documentary, *Shakespeare and Victor Hugo's Intimacies* (2008), screened in more than 25 international film festivals and won numerous awards. *Fogo* was created during an artist residency program of Fogo Island Arts. It premiered at the 2012 Directors' Fortnight in Cannes.



## Totem GUEST IN ATTENDANCE

Argentina/Canada, 2013  
English and Spanish with English subtitles/ 60 min

**Director/Cinematographer/Screenwriter:** Franca González **Production (Canada):** Carole Laganière **Editor:** Miguel Colombo **Sound Editor:** Guido Deniro **Music:** Javier Estrin

Stan Hunt is a red cedar wood carver, an art he learned from his father, Henry Hunt, and grandfather, Mungo Martin - master sculptors from the Kwakiutl First Nation from the northern side of Vancouver Island. Stan is now working on the most significant piece of his life, a 42-foot totem pole carved from a 1500-year-old, 5-ton cedar tree, a project commissioned by the Ministry of Culture and Public Spaces of the City of Buenos Aires. Once completed, his totem pole will travel 15,000 km by boat to reach Río de la Plata, Argentina. However, in the remote Fort Rupert village, nobody expects how their dreams may be upset by the far and unpredictable politics of Buenos Aires.

*Totem* will have its World Premiere at VLAFF.

Stan Hunt es un tallador de cedro rojo. Aprendió la creación de este arte gracias a su padre y a su abuelo, maestros escultores del pueblo Kwakiutl, un conjunto de aldeas olvidadas en el norte de la isla de Vancouver. Stan trabaja en la pieza más trascendental de su vida: un totem de 14 mts. Un cedro al que le llevó 1,500 años pesar más de 5 toneladas. Su obra, cargada de representaciones milenarias, recorrerá 15,000 kms en barco para llegar al Río de la Plata. Pero, en la pequeña aldea de Fort Rupert, nadie se imagina como se planifican y se deciden las cosas en la lejana e imprevisible Buenos Aires.

SUNDAY, SEPT 1 | 4:30 PM | HARB



**Franca González** was born in La Pampa, Argentina in 1968. As a documentary filmmaker, she has made numerous films including *Behind the Railroad* (2006), which won Best Direction at the Tandil Film Festival, and *Liniers, the simple lines of things* (2010), which the Argentine Academy of Motion Pictures nominated as one of the five best documentaries of the year.



## Playa Coloniale

Canada/Cuba, 2012  
French and Spanish with English subtitles/ 81 min

**Director/Screenwriter/Cinematographer/Editor:** Martin Bureau, Luc Renaud  
**Producer:** Taupe Vidéo **Music:** Fred Fortin, Olivier Langevin, Dan Thouin

Winter in Québec. Blinding snow. Freezing fingers. Endless complaining. Why endure wind chill factors and six hours of daylight when you can escape to a dream vacation in the sun at an all-inclusive resort? The warm, turquoise ocean of Cuba is just a plane ride away. By putting to the test the tenacious paradigm of salutary tourism, *Playa Coloniale* is a grinding look at an industry that, along with its users, rarely questions itself. Whether you see tourism as a source of economic development or a modern form of colonialism, this documentary will make you think about exactly what is included in the all-inclusive.

*The duo scratch beneath the surface and dare to show us another reality, much less known than what is in the publicity brochures at our travel agencies.* CINÉTFO

El invierno en Québec: nieve, frío tremendo y quejas. ¿Por qué soportar el invierno duro cuando podemos comprarnos la semana de los sueños bajo el sol en un hotel todo incluido? Finalmente hay que poder relajarse en ¡CUBA! Al poner a prueba el paradigma tenaz del turismo saludable, *Playa Coloniale* es una intrusión crítica en una industria que, junto con sus usuarios, no se cuestiona a sí misma. ¿Es el dinero que gastamos en realidad una fuente de progreso y empoderamiento económico? *Playa Coloniale* da voz a los protagonistas de esta problemática.

SATURDAY, SEPT 7 | 3 PM | CIN



Québécois visual artist **Martin Bureau** and geographer **Luc Renaud's** first film, *Une tente sur Mars (A Tent on Mars)*, obtained a Special Mention for Best First Documentary at the Rendez-vous du cinéma québécois festival and was nominated for a 2010 Jutra Award. Their second film, *Playa Coloniale* premiered at the National Museum of Fine Arts in Quebec City.



## Lessons in Process FILMMAKER IN ATTENDANCE

(Lecciones en proceso)  
Canada, 2012  
English and Spanish with English subtitles/ 31 min

**Director:** Philip Hoffman **Editor:** Marcel Beltrán **Sound Mix:** Timothy Muirhead  
**Music:** Philomene Hoffman **Made in collaboration with:** Marcel Beltrán, Pedro Pio, Cláudia Alves, Jean Jean, Lucas Bonola, Desirée Rondón, Orgun Wagua and Escuela Internacional de Cine y Televisión (EICTV) de San Antonio de los Baños, Cuba.

*Lessons in Process* is a documentary about a filmmaking workshop given by Canadian filmmaker Phil Hoffman at the famed Escuela Internacional de Cine y Televisión (EICTV) de San Antonio de los Baños, Cuba. Fernando Birri, Gabriel García Márquez and Julio García Espinosa founded the school in 1986 to give students in the Caribbean, Latin America, Africa and Asia an opportunity to participate in the democracy of the image. Hoffman collaborates with his students to produce exercises in cinematic process that employ haiku poetry, continuous takes and found footage as a connection to their temporal everyday. Serendipity guides the process and provides a fascinating take on the act of creation.

*Philip Hoffman has long been recognized as Canada's pre-eminent diary filmmaker.* KARYN SANDLOS, IMAGES FESTIVAL

*Lecciones en proceso* se desarrolla alrededor del taller de cine que el cineasta canadiense Phil Hoffman llevó a cabo con los estudiantes de la EICTV de San Antonio de los Baños en Cuba. La escuela fue fundada en 1986 por Fernando Birri, Gabriel García Márquez y Julio García Espinosa, para darles la oportunidad a estudiantes de países en desarrollo de participar en la democratización de las imágenes. Las coincidencias en el proceso de filmación hacen que la película marque tres eventos importantes: el regreso de Birri después de 20 años; el "después" del terremoto en Haití y, los últimos días del padre de Hoffman.

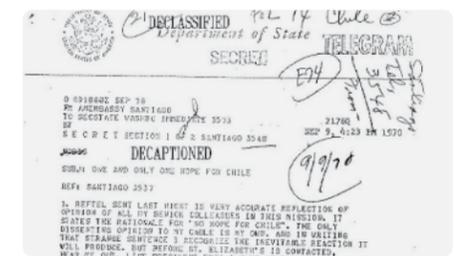
MONDAY, SEPT 2 | 3 PM | CIN

PRECEDING NADA+ (P42)



**Philip Hoffman** was born in Kitchener, Ontario in 1955. He apprenticed in Europe with director Peter Greenaway, where he made the Genie Award-nominated film *?O,Zoo!* (1986). He has since presented more than a dozen retrospectives of his work. *Lessons in Process* premiered at the International Festival of New Latin American Cinema in Havana.

## Canadian Short Films



## Even if my hands were full of truths

Canada, 2012  
English/ 8 min

**Director:** Francisca Duran

Using an excerpt from recently declassified CIA correspondence and a photo-montage taken at the Museum of Human Rights and Memory in Santiago, the film poses questions around the revision of history in the legacy of former Chilean dictator Augusto Pinochet.

SUNDAY, SEPT 1 | 9:15 PM | CIN

PRECEDING NO (P.37)



## Strings Attached FILMMAKER IN ATTENDANCE

(Lazos Unidos)  
Canada, 2012  
English and Spanish with English subtitles/  
7 min

**Director:** Enrique Vázquez Sánchez

A young Colombian boy travels around Vancouver trying to find his father, who has been incarcerated.

THURSDAY, SEPT 5 | 7:15 PM | CIN

PRECEDING SHE DOESN'T WANT TO SLEEP ALONE (P.19)

## Caribbean-Canadian Showcase

### trinidad+tobago film festival

Founded in 2006, the trinidad+tobago film festival (tfff) is the largest event of its kind in the English-speaking Caribbean. The Festival, which takes place in September, is a celebration of the best films from Trinidad & Tobago, the Caribbean and its diaspora. Last year, the Festival hosted a special focus on Canadian cinema to commemorate 50 years of diplomatic relations between Trinidad & Tobago and Canada. This focus acknowledged the presence of a large Caribbean community in Canada, as well as Canadian filmmakers at work in the Caribbean itself. We are proud to feature this series at VLAF, which showcases highlights from the dynamic cinematic relationship between Canada and the Caribbean region.

EMILIE UPCZAK, CREATIVE DIRECTOR, TFFF

## Caribbean Short Films

SATURDAY, AUG 31 | 2 PM | HARB



### The Chiney Shop

Canada, 2011  
English/ 26 min

Director: Jeanette Kong

From the 1930s to the early 1970s in Jamaica, Chinese-owned grocery stores were located everywhere from busy street corners in downtown Kingston to remote towns in every parish. This documentary explores the complex relationship and social interaction between the Chinese shopkeepers and their Jamaican customers.



### Achantè

Haiti/UK/Canada, 2011  
Haitian Creole with English subtitles/ 35 min

Director: Emily McMehen  
Cinematographer: Geoffrey Sautner

*Achantè* is a unique portrait of Haitian Vodou that parallels the Vodou creation story with the historical creation of the free nation of Haiti.



### Doubles with Slight Pepper

Canada/USA/Trinidad & Tobago, 2011  
English/ 15:51 min

Director: Ian Harnarine

A young man in Trinidad must decide if he will help save his estranged father's life despite their strained relationship.



### Mr. Crab

Canada, 2012  
English/ 9 min

Director: Faisal Lutchmedial

A Gondry-esque film about a frightened child who escapes into a dream world of beautiful tropical fish deep in the Caribbean Sea; but can he get away from the terrifying claws of Mr. Crab?



### 4am

Canada/Trinidad & Tobago, 2010  
English/ 4 min

Director: Janine Fung  
Written and performed by Trinidadian spoken word poet Muhammad Muwakil

"i reminisced of a time when we could go outside before dawn and sit in the galleries, now we hide from our own shadows behind iron and bolts until the sun chases the night's silent violence away...4am in trinidad is 4am just about anywhere on this earth...but i have not given up my ray of light." MUHAMMAD

trinidad  
+tobago  
film /13  
festival

CURATED BY  
CREATIVE DIRECTOR  
EMILIE UPCZAK,  
TRINIDAD+TOBAGO  
FILM FESTIVAL

FUNDED BY:



## Dal Puri Diaspora

Canada, 2012  
English and Bhojpuri with English subtitles/ 80 min

Director/Writer/Cinematographer: Richard Fung Editor: Dennis Day Additional Camera: Tanweer Ahmed (Delhi), Arun Jaiswal (Patna), Igor Drijača, Felix Chan, Ryan A. Randall (Toronto), Selwyn Henry (Trinidad) Score/Sound Design: Phil Strong Additional Narrator: Ramabai Espinet Animator: Evan Tapper Research/Production Manager: Pearl Sandhu Script Editor: Tim McCaskell Music: Drew Gonsalves with Kobo Town

Thin, doughy folds encasing a savoury filling of meat and vegetables: The recipe for dal puri travelled with indentured workers from India's Gangetic plain to British and Dutch Caribbean colonies in the 19th Century. In the 1960s, the wrapped roti migrated from Trinidad to North America, where it is known as West Indian roti. As the dish moved from home fire to street stall to restaurant chain, and from festival to fast food, the flatbread was transformed in ingredients, cooking method, ways of eating and identity. Shot in Toronto, Trinidad and India, this mouthwatering documentary tracks dal puri's remarkable passage across space and time, linking colonialism, migration and the globalization of tastes.

*Sound, smell and taste can act as powerful memory triggers giving food the power to transport the eater back through time, perhaps even home.* MICHELE HENRY, TORONTO STAR

SATURDAY, AUG 31 | 4 PM | HARB



Richard Fung is a Trinidad-born, Toronto-based artist and writer. His impressive roster of award-winning videos and installations, including *Sea in the Blood* (2000) and *Rex vs. Singh* (2008), have been widely exhibited and collected internationally. *Dal Puri Diaspora* won the Samsung Audience Award at the 2012 Toronto Reel Asian International Film Festival.



## The Bastard Sings the Sweetest Song

FILMMAKER IN ATTENDANCE

Canada/Denmark, 2012  
English and Guyanese Creole with English subtitles/ 71 min

Director: Christy Garland Producers: Christy Garland, Chris Bennett Co-producers: Louise Køster, Margareta Jangård Cinematographers: Justin Lovell, Christy Garland Editor: Charlotte Munch Bengtsen Composer: Tom Third Sound: Peter Albrechtsen

Georgetown, Guyana. Muscle is a busy man. Striving to pull his family up into the middle class, he ekes out a living raising fighting cocks and songbirds. And he's trying, not very successfully, to get his mother, Mary Smith, off the booze. At 75, she's still able to recite poems that she wrote years ago to her family who listen with love and admiration, but she also has a troublesome tendency to head off down the road to get drunk on "high wine." Mary drinks to forget, in particular to drown out the night, which she has good reason to dread. Her determination to thwart Muscle and his attempts to control her drinking, leads her son to take drastic action to try to save her.

*One of the most poignant and melancholic true stories ever told.* CHASE WHALE, FILM THREAT

SATURDAY, SEPT 7 | 5:15 PM | CIN



Christy Garland was born in 1968 and is currently based in Toronto, Canada. She has directed numerous award-winning films including *Dual Citizen* (2001) and *Doormat* (2008). *The Bastard Sings the Sweetest Song* won the Best Caribbean Feature by an International Filmmaker Award at the 2012 Trinidad & Tobago Film Festival and the 2013 Royal Anthropological Institute Film Prize.

## SHORT FILM COMPETITION JURY



**Kaori Flores Yonekura** is a Venezuelan filmmaker based in the city of Mérida. She studied at the acclaimed International School of Film and Television (EICTV) of San Antonio de los Baños, Cuba, with a specialization in Film Production. Her work is dedicated to supporting and exploring Latin American culture, indigenous perspectives and

human rights. She has worked in over 30 film productions and is the founder of the Cinescope: Iberoamerican Film Forum. Her first feature-length documentary, *Nikkei* (2011), screened at numerous film festivals and is an important film work for its examination of Asian immigration to Latin America.



**Cristina Gallego** is a Colombian film producer based in Bogotá. She graduated from the Film & TV School at the National University of Colombia. In 2001, together with director Ciro Guerra, she founded Ciudad Lunar Producciones. She produced his film *The Wandering Shadows* (2004), winner of 15 international awards, followed by

*The Wind Journeys* (2009), which premiered at Cannes. Her third film, *Building Royale* (2012), directed by Iván Wild, was selected at Miami, Havana and Cartagena, among other festivals. Currently, she is in development on Ciro Guerra's next film, *The Serpent's Embrace*, and is working on co-productions with Denmark and Spain.

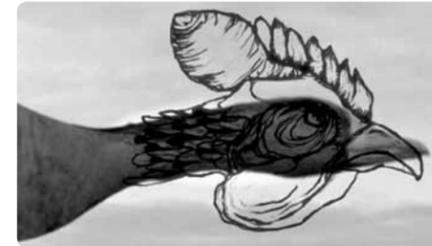


**Christy Garland** is a documentary filmmaker based in Toronto, Canada. She has worked in India, Denmark and Guyana, and is currently shooting *Ice Queens* in Finland and *Wala & Latifa* in the West Bank. She has directed numerous films including *Dual Citizen* (2001) and *Doormat* (2008), which won the Grand Jury Prize for Best

Feature Documentary at HBO's South Asian Film Festival in New York City. *The Bastard Sings the Sweetest Song* (2012) won Best Caribbean Feature by an International Filmmaker at the 2012 Trinidad & Tobago Film Festival and the 2013 Royal Anthropological Institute Film Prize.

## Short Film Competition: Program 1

SATURDAY, AUGUST 31 | 1 PM | CIN

**Tastes Like Chicken**

(A galinha que burlou o sistema)

Brazil, 2012

Portuguese with English subtitles/ 15 min

Director: Quico Meirelles

In a factory farm a chicken has a vision: she becomes aware of the wheels that rule her life and her destiny. Even cloistered among millions of chickens who don't share her anguish, she believes a different life is possible.

**Two out of Three**

(Dos de tres)

Mexico, 2012

Spanish with English subtitles/ 12 min

Director: Paulina Rosas

Faced with financial hardship, a young woman accepts an offer from a security guard in exchange for money. This decision leads to devastating consequences.

**Portraits**

FILMMAKER IN ATTENDANCE

(Los retratos)

Colombia, 2012

Spanish with English subtitles/ 14 min

Director: Iván D. Gaona

Grandma Paulina wants to prepare chicken creole for her husband, but she's out of money. In the market, she unintentionally wins a Polaroid camera, which may or may not be more satisfying than lunch.

**Underworld**

(Inframundo)

Mexico, 2012

Spanish with English subtitles/ 10 min

Director: Ana Mary Ramos

The stillness of a landscape accompanies the journey of a man who has turned ruthlessness and death into his way of life.

**Kendo Monogatari**

Cuba, 2012

Spanish with English subtitles/ 15 min

Director: Fabián Suárez

Lesbia runs a hair salon from her house. Mandy, her best friend, wants to leave Cuba illegally to join his true love. Lesbia must decide how much she will sacrifice to make her friend's dream come true.

**The Other Side**

FILMMAKER IN ATTENDANCE

(La otra orilla)

Mexico, 2013

Spanish with English subtitles/ 17 min

Director: Natalia Moguel

Two brothers are reunited when their father dies. The contact with the past and the secrets that come to light worsen their long-standing rivalry and place them in a situation that will irrevocably change their lives.

## Short Film Competition: Program 2

SATURDAY, SEPTEMBER 7 | 1 PM | CIN



### María

Argentina, 2012  
Spanish with English subtitles/ 13 min

Director: Mónica Lairana

The full weight of someone else's flesh squashes María's inert body.



### The Fate of the Fish

(La suerte de los peces)

Argentina, 2013  
Spanish with English subtitles/ 13:39 min

Director: María Belén Arana

Because of her mother's depression, Mora and Anna's home seems to be dead. But little Mora will find her own way to connect with life, an unusual way, perhaps outside of moral sense.



### The Love that dare not speak its name

(O Amor que não ousa dizer seu nome)

Brazil, 2013  
Portuguese with English subtitles/ 15 min

Director: Bárbara Roma

When Leila and Michela meet, they find in each other's solitude a desire that grows from an unexpected feeling.



### The Sad Tale of Little Mr. Jerk-Off

(A triste história de Kid-Punhentina)

Brazil, 2012  
Portuguese with English subtitles/ 15 min

Directors: Andradina Azevedo, Dida Andrade

Verônica, who has never been kissed, falls in love with her classmate Victor. After considerable peer pressure, he decides to have sex with her. Two months later, amidst feelings of fear and anguish, the two teenagers visit an abortion clinic.



### South Sea

(Mar del Sur)

Mexico/Italy, 2013  
Italian with English subtitles/ 4 min

Director: Luis R. Garza

A platonic love story where memory and oblivion keep away the unresolved desires that remain.

### The Sad House

(La Casa Triste)

Mexico, 2013  
Spanish with English subtitles/ 13 min

Director: Sofia Carrillo

The story of a family told through objects found in antique bazaars, thrift shops and flea markets.

### Rain in the Eyes

(Lluvia en los ojos)

Mexico, 2012  
Spanish with English subtitles/ 7 min

Director: Rita Basulto

Sofía, a seven-year-old girl, remembers the day she fractured her arm while being chased through the forest; a story full of fantasy that hides a heartrending moment in Sofía's life.

## BogoShorts

A selection of three of the most outstanding Colombian short films from the **Bogotá Short Film Festival**. Programmed by Jaime E. Manrique, Sebastián Hernández, Juan Manuel Betancourt and Carlos Hernández.

SUNDAY, SEPTEMBER 1 | 1:30 PM | HARB



### Rodri

France/Colombia, 2012  
Spanish with English subtitles/ 23 min

Director: Franco Lolli

Rodrigo is turing 47 soon. He has not worked in eight years.

*Rodri* won the ACSE Award (National Agency for Social Cohesion and Equal Opportunity) at the International Short Film Festival in Clermont-Ferrand, France.



### Scarlet Earth

(Tierra escarlata)

Colombia, 2013  
Spanish with English subtitles/ 21 min

Director: Jesús Reyes Hoyos

Andrés, a young man from the Colombian interior, arrives in a remote town on the Atlantic Coast searching for his brother. His only clue to his whereabouts is a photo. But the recent violence that has enveloped the country has marked the town, and the silence and indifference of its inhabitants stand between him and his brother.



### River

(Río)

Colombia, 2012  
Spanish with English subtitles/ 13 min

Director: Nicolás Serrano

A family spends the day at the riverside. The child is with his grandmother, uncles, aunts and cousins, but without his mother, who emigrated to Spain. Nobody respects him, but they need him, for he is the source of the money sent from Europe.

## Out of Competition Short Films



### Oslo

FILMMAKER IN ATTENDANCE

Cuba, 2012  
Spanish with English subtitles/ 13 min

Director: Luis Ernesto Doñas

In the heat of the Cuban countryside, Amanda's yearning for snow pushes her to dangerous extremes. Despite being far from that loved and memorable place, Raul finds a way to bring Oslo back to his wife.

SUNDAY, SEPTEMBER 1 | 7:15 PM | CIN

PRECEDING MELAZA (P.18)



### Nicté

Guatemala/Argentina, 2012  
Spanish with English subtitles/ 13 min

Director: Andrea Dardón

In the heart of the former Mayan kingdom, a woman is preparing breakfast by the dancing fire flames and gently cradles her daughter. However, the changes in the sky will soon ruffle the nearby water, transforming it into a cloud that will cover the earth.

TUESDAY, SEPTEMBER 3 | 9 PM | CIN

PRECEDING LA SIRGA (P.38)

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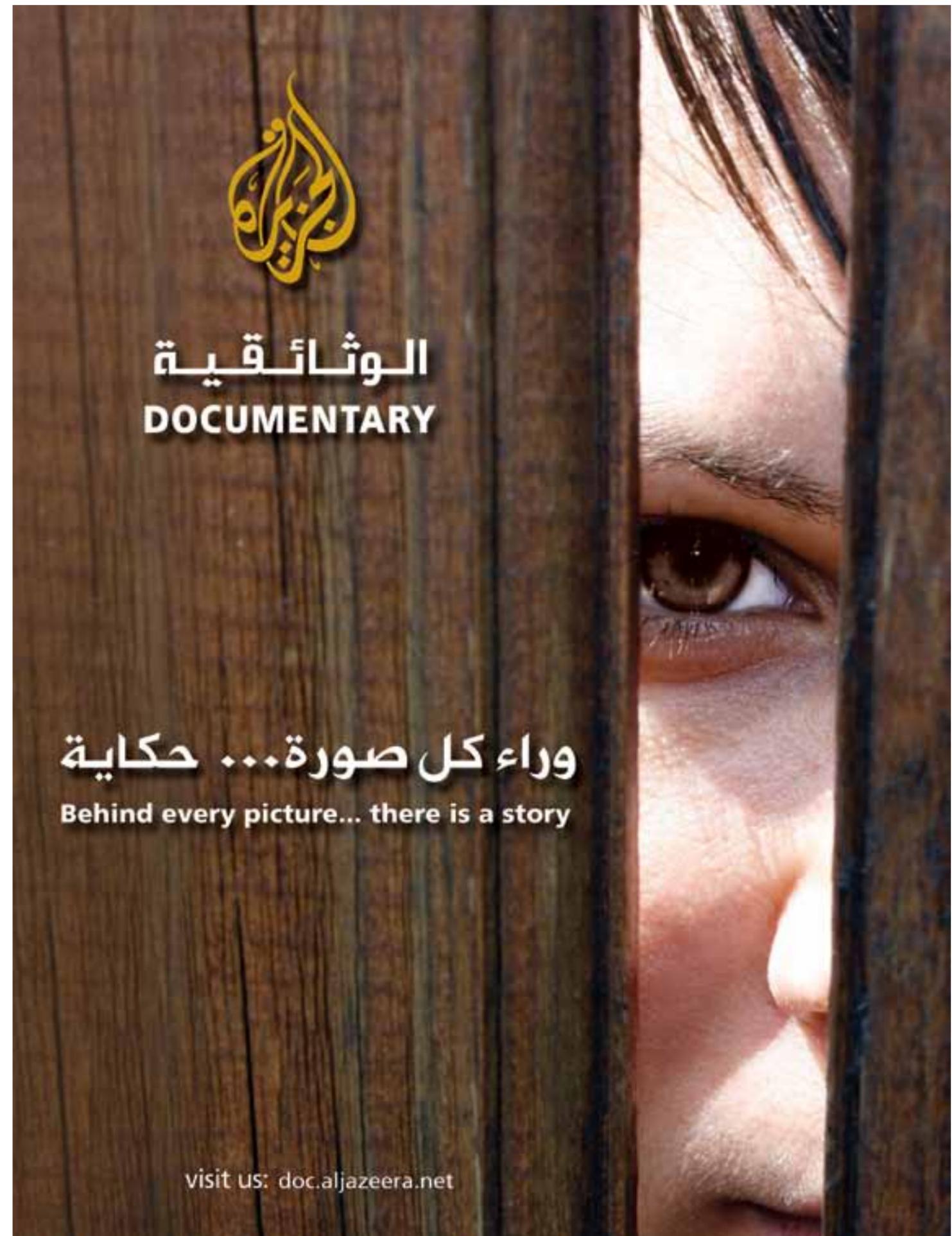


(L-R) Adriana, Enrique, Marc, Carolina.  
Not pictured: Shane, Leslie.

**VLAFF STAFF**



(L-R) Christian, Lisa, Anne-Mary, Chelan, Maria, Tata, Sergio, Diego,  
Joana, Joaquin



The logo for SFU Woodward's, featuring the letters 'SFU' in white on a red background, followed by a large white 'W' on a red background.

WOODWARD'S

CULTURAL AND COMMUNITY PROGRAMS



## UPCOMING EVENTS **SEPTEMBER 2013**

**'NO'** DIRECTOR: PABLO LARRAIN. CAST: GAEL GARCÍA BERNAL, ALFREDO CASTRO, ANTONIA ZEGERS, DIEGO MUÑOZ, ALEJANDRO GOIC.  
SEPT 4, 2013 | 7:00 PM – FREE ADMISSION FOR SFU STUDENTS  
*The Vancouver Latin American Film Festival and SFU Woodward's welcome SFU students back to school with a free screening!*

### **MARCEL DUCHAMP – LIVE BIENNALE**

SEPTEMBER 22, 2013 | 7:30 PM

*A visual masterwork by Guillaume Désanges & Federic Cherboeuf.*

### **PICK OF THE FRINGE WITH THE VANCOUVER FRINGE FESTIVAL**

SEPTEMBER 18–29TH

*Co-hosting five audience favourites at Goldcorp Centre for the Arts from the 2013 Vancouver Fringe Festival.*

### **THE VANCOUVER INTERNATIONAL FILM FESTIVAL**

SEPTEMBER 26 – OCTOBER 11TH

*SFU Woodward's co-presents 90 films at Goldcorp Centre for the Arts. As one of the largest film festivals in North America, VIFF brings Vancouver audiences some of the best films from around the globe.*

FOR MORE INFORMATION, SEE OUR FULL CALENDAR  
AT [SFUWOODWARDS.CA](http://SFUWOODWARDS.CA).