

AUG 24 - SEPT 3
2017

VANCOUVER LATIN AMERICAN FILM FESTIVAL

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15TH ANNIVERSARY

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- Lila Downs | **MAR 10**
- Daymé Arocena and Roberto Fonseca | **APR 15**
- Circa: Opus | **APR 28**

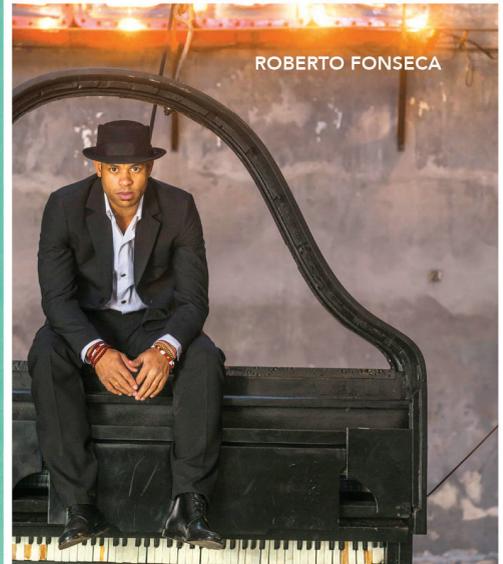
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VLAFF Team

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& Documentary Features

Deniss Barreto

EICTV retrospective



Welcome

to the 15TH VANCOUVER LATIN AMERICAN
FILM FESTIVAL

¡NUESTRA QUINCEAÑERA!

HAPPY 15th BIRTHDAY VLAFF!!

I would like to start by saying that celebrating 15 years of the Vancouver Latin American Film Festival makes us feel proud. This festival began as a few screenings on a long weekend and since then, with the support of so many volunteers, and you the loyal audience, VLAFF has grown up to become a significant event in the cultural landscape of Vancouver. In terms of the Latin American arts scene in the city, our curatorial team has tried very hard to play our part in showcasing for Vancouver audiences what we think is the most representative and best of contemporary Latin American cinema.

As every year, VLAFF's film selection presents the masters of Latin American cinema with film such as *Aquarius* (Brazil) by Kleber Mendonça Filho, *The Untamed* (Mexico) by Amat Escalante and *Neruda* (Chile) by Pablo Larraín, which all premiered at some of the most prestigious film festivals in the world such as Cannes and Venice. These three films are in the section International Hits, among other recent successes of the region's cinema.

For the sixth year, the section New Directors focuses on directors who are presenting their first or second feature-length

films. This year the selection is diverse, not only thematically but regionally. Films from Ecuador, Venezuela, Chile, Mexico, Brazil, Argentina, Colombia and Canada represent some of the most daring cinema of the year. The twenty participants in the 2017 Youth Jury will watch these eight films and select the winner of the Youth Choice Award.

Last year we introduced the section ¡Activismo!, a series that focuses on films that address social justice, historical, and political issues. This year we have a special focus on Women in ¡Activismo!, presenting four films that address the fights for justice by Latin women in different capacities: *Tempestad* (Mexico) by Tatiana Huezo, *Adriana's Pact* (Chile) by Lissette Orozco, *Dolores* (USA) by Peter Bratt, and *The Cambridge Squatter* (Brazil) by Eliane Caffé. The films in this section give voice to powerful women leaders, as well as women struggling to survive under unjust legal systems or uncover the truth of a country's legacy of violence.

Welcoming Cuba as the Guest Country at this year's festival, we are pleased to present a focus on Cuban cinema, which includes the Closing Night Film, *Santa & Andrés* by Carlos Lechuga, a poignant, politically charged film that addresses the incongruity of the Cuban regime. The prestigious Cuban film school EICTV (Escuela Internacional de Cine y Televisión, San Antonio de los Baños) is also present at the festival with a retrospective of some of its best short films in honour of its 30th anniversary. And, we will present three masterpieces of Cuban cinema including Tomás Gutiérrez Alea's landmark film *Strawberry and Chocolate*, in honour of the 25th anniversary of its release. I'd also like to acknowledge the tremendous talent of Cuban artist Fabián Muñoz who designed the Quinceañera dress for the festival poster.

A personal favourite of mine from last year, *The Distinguished Citizen* (Argentina) by the talented filmmaking trio of Gastón Duprat, Mariano Cohn and Andrés Duprat, will be the Opening Night Film. Oscar Martínez (whom you may recognize from *Wild Tales*) was awarded the prize for Best Actor at the Venice Film Festival and his performance is truly memorable. This brilliant satire kicks off 11 days of amazing cinema that I hope will have you all on the edge of your seats.

See you in the cinema!!



Christian Sida-Valenzuela
Festival & Artistic Director

VERSARY

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GREETINGS FROM OUR FUNDERS & PARTNERS



A MESSAGE FROM THE PREMIER

As Premier of the Province of British Columbia, it is my pleasure to welcome everyone attending the 2017 Vancouver Latin American Film Festival.

This 11-day festival is an excellent forum for the exposure and promotion of Latin American cinema in Vancouver. Audiences will be given the unique opportunity to delve into the culture surrounding these important and inspiring films. Festival goers will also have the chance to interact with Latin-Canadian artists and guest filmmakers from across Latin America.

This festival promises to be an entertaining and educational experience, and I would like to thank the organizers for creating a space for cultural exchange and artistic exhibition.

Please accept my best wishes for a wonderful festival experience!

John Horgan
PREMIER OF BRITISH COLUMBIA

A MESSAGE FROM THE BC ARTS COUNCIL



Film buffs and Latin lovers have been anticipating this year's Vancouver Latin American Film Festival, an exciting and eclectic cinematic celebration.

Between August 24 and September 3, the festival will present a fulsome selection of thought-provoking films showcasing the rich diversity and broad cultural scope of Latin American cinema. Patrons can choose from 70 films, including fiction, documentary and short films.

In celebrating its 15th anniversary this year, the festival has evolved as an important annual cultural event that represents a wonderful success story.

Congratulations to all the Vancouver Latin American Film Festival's staff, supporters and volunteers for showcasing the work of talented filmmakers to the delight and inspiration of audiences in Vancouver.

Thank you for adding an impressive and inspiring element to British Columbia's vibrant, multicultural arts scene.

Merla Beckerman
CHAIR, BC ARTS COUNCIL



A MESSAGE FROM THE MAYOR

On behalf of my colleagues on City Council, I am pleased to extend my very best wishes to the organizers, volunteers and filmmakers of the 2017 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 over a decade. I am very pleased to welcome everyone visiting Vancouver to enjoy the festival, and I congratulate the local and visiting artists whose films will be showcased. Film and the arts represent some of the most powerful tools to engage people with cultures and traditions from around the world, and this festival continues to promote cultural and economic ties between Canada and Latin America.

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

Yours truly,

Gregor Robertson
MAYOR

SFU WOODWARD'S WELCOMES VLAFF



For seven years, SFU Woodward's Cultural Programs and the Vancouver Latin American Film Festival have come together to form a cultural partnership that reflects our shared values of using art to provoke dialogue. VLAFF films are topical, inspiring, and informative.

On this 15th Anniversary year of the festival, a special ovation is in order to properly acknowledge VLAFF's founders, longstanding board members, the army of committed volunteers, and most notably, an ever inspired artistic and administrative team! For every hard-earned dollar raised, you have leveraged and multiplied its impact tenfold. VLAFF is an indelible part of British Columbia's cultural landscape. BRAVO.

SFUW celebrates VLAFF's consistent quality of cinema reflecting the panorama of cultural diversity and complexity of Latin America. These films provide a unique window into the people and politics of Latin America often realized by filmmakers who take great risks to make the stories a celluloid reality. To them we are ever indebted. Create. Engage. Transform.

SFU Woodward's Cultural Programs is a unique professional community engagement initiative of Simon Fraser University. SFUW's vision is to enable and promote creativity and cutting-edge artistic practices in the contemporary arts. With VLAFF, our cultural partnership not only provides a state of the art cinema in Vancouver's Downtown Eastside, but offers support on the artistic level, notably supporting the Indigenous Film from BC & Beyond program, and the attendance of visiting filmmakers for the opening and closing screenings. By hosting these artists in person, SFUW and VLAFF can provide a unique experience to audiences, having these filmmakers speak about their work and processes.

Congratulations to the VLAFF team for 15 years of outstanding film festival programming. We look forward to many more!

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



SFU FACULTY OF ARTS WELCOMES VLAFF

The Faculty of Arts at Simon Fraser University is delighted to renew our commitment to the Vancouver Latin American Film Festival for its fifteenth anniversary edition. Over the years VLAFF has acted as a foundational event in the calendar of members of the Latin American community in Vancouver, a moment when new friends and old friends gather to share in some of the best filmmaking on the planet. We at SFU have been fortunate to contribute in some small way to the festival's growth from a small, plucky upstart to a signature event in this city. The festival is memorable both for faculty and students at SFU, and we hope to support the festival for many years to come. Special thanks to the director, staff, and innumerable volunteers at VLAFF!

Alec Dawson

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



A MESSAGE FROM CONSUL GENERAL OF BRAZIL IN VANCOUVER

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

Movies are excellent tools to entertain and educate audiences, strengthen cultural ties and overcome simplistic views and stereotypes and I am certain that VLAFF 2017, as the most important celebration of Latin American films in Western Canada, will provide a rich panorama of current productions from the region.

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

Cordialmente / Best regards,

Ernesto Otto

CONSUL GENERAL OF BRAZIL IN VANCOUVER



A MESSAGE FROM CONSUL GENERAL OF MEXICO IN VANCOUVER

The Consulate General of Mexico in Vancouver is proud to be a supporter of the Vancouver Latin American Film Festival, a great advocate of classic and contemporary Mexican cinema in this city.

The Vancouver Latin American Film Festival provides the great opportunity to experience the diversity and richness of Latin American cinema. It has also served as a bridge between Mexico's contemporary talent and Vancouver's film society.

Congratulations to VLAFF, its board of directors, staff and all of its volunteers for the talent, effort and commitment that makes it possible to reach 15 years of success.

Berenice Díaz Ceballos Parada

CONSUL GENERAL OF MEXICO IN VANCOUVER

VENUE INFORMATION

The Cinematheque (CIN)

1131 Howe Street (between Helmcken and Davie)

Goldcorp Centre for the Arts, SFU Woodward's (GCA)

Djavad Mowafaghian Theatre and World Art Centre
 3rd Floor, 149 West Hastings Street (between Cambie and Abbott)

VIFF Vancity Theatre (VCT)

1181 Seymour Street (between Helmcken and Davie)

The FOX Cabaret (FOX)

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

Douglas College

700 Royal Avenue, New Westminster

FESTIVAL INFORMATION

604.708.5657 | www.vlaff.org | info@vlaff.org

MAILING ADDRESS:

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

2017 VLAFF MEMBERSHIP: \$2

As a registered not-for-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 annual membership fee is \$2. Please carry your membership card with you at all times, as you will be required to show it at all VLAFF screenings, including special screenings throughout the year. The membership card is valid until **July 31, 2018**.

GENERAL ADMISSION TICKETS

Matinee (including 5PM): **\$10**

Evening (5:15 PM and later): **\$13**

DISCOUNT FOR SENIORS (65+) & STUDENTS (18+ WITH VALID ID) & ART WORKERS (WITH ID OR BUSINESS CARD)

Matinee (including 5PM): **\$8**

Evening (5:15PM and later): **\$11**

YOUTH SCREENINGS (UNDER 18 YEARS): \$8

(Visit www.vlaff.org for the list of films rated for youth admittance)

SPECIAL EVENT TICKETS

Opening Night Film: **\$15** (INCLUDES MEMBERSHIP)

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

Closing Night Film: **\$15**

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

FREE SCREENINGS: SATURDAY, SEPTEMBER 2

SFU Woodward's | Goldcorp Centre for the Arts

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

FESTIVAL PACKAGES & PASSES (LIMITED QUANTITIES AVAILABLE)

Available for purchase:

- **Online at: www.vlaff.org**
- **Before the festival at the VLAFF Ticket Outlet in the Woodward's Atrium (see below for dates)**
- **During the festival at The Cinematheque (August 25 onwards).**

6-TICKET PACK: \$66 (GENERAL) | \$55 (STUDENTS/SENIORS/ART WORKERS)

Purchase a booklet containing six ticket vouchers that are valid for any regularly priced 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.

6-Ticket Packs ordered online will be available for pick-up at the Will Call table at The Cinematheque (August 25 onwards). Please check the schedule as opening times vary.

ONLINE TICKET SALES: WWW.VLAFF.ORG

BEGINNING **SATURDAY, AUGUST 12, 2017.**

Order tickets online up until 3 hours before show time at:

www.wannawatch.it/vlaff

Ticket orders placed online will be available for pick-up at the Will Call table at the venue starting 30 minutes before the screening.

We accept VISA, MasterCard and American Express.

\$2.50 processing fee per order.

ADVANCE TICKET OUTLETS

OPEN: **WEDNESDAY, AUGUST 16, 2017.**

(PURCHASE TICKETS, PASSES AND 6-PACKS IN PERSON BY CASH OR CREDIT CARD. EXCHANGE 6-PACK AND VOLUNTEER VOUCHERS.)

PRE-FESTIVAL TICKET OUTLET

Woodward's Atrium

111 West Hastings St.

(between Cambie and Abbott)

August 16 – 23 (**weekdays only**):

2pm – 6pm

FESTIVAL TICKET OUTLET

The Cinematheque

1131 Howe St.

(between Helmcken and Davie)

AUGUST 25 – SEPTEMBER 3 (DAILY)

WEEKDAYS: 5PM – 9PM

WEEKENDS: 1PM – 9PM

TICKETS AT THE DOOR

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

SOLD OUT SHOWS | RUSH TICKETS

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

WILL CALL

Will Call opens at the venue 30 minutes prior to the first screening of the day. Please arrive in advance to allow time to pick up your order. You must present your confirmation letter and photo ID in order to pick up your tickets.

LATECOMERS ARE NOT GUARANTEED SEATING.

PLEASE ARRIVE EARLY. TICKETS ARE NON-REFUNDABLE.



New for 2017! Scotiabank Super Pass

MAKE EVERY DOLLAR COUNT! Scotiabank will match all sales of the Scotiabank Super Pass with a donation to VLAFF!!

Earlybird Price: \$120 (available from August 1 – 15 only)

Regular Price: \$140 (from August 16 onwards)

Purchase in person:

Scotiabank - Robson branch
1205 Robson Street, Vancouver
Monday - Saturday, 10am-4pm

Purchase online: www.vlaff.org

Scotiabank Super Passes ordered online will be available for pick-up at the Will Call table on Opening Night or at The Cinematheque (August 25 onwards).

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

Passholders must arrive at least 15 minutes prior to the screening time to claim an entrance ticket from the Box Office. A Festival Pass does not guarantee seating to sold-out shows if the passholder arrives beyond the cut-off time. **Passholders must carry a valid 2017 VLAFF membership card (included in the price of the pass).**

SHORT FILM COMPETITION JURY



JULES ARITA KOOSTACHIN is Cree from Attawapiskat First Nation in the Moshkekowok territory. Jules is a media artist, writer and storyteller. She is also a PhD candidate researching Indigenous documentary with the Institute of Gender, Race, Sexuality and Social Justice at the University of British Columbia. Jules' company VisJuelles Productions Inc. has a number of television and film project credits, and is currently releasing her latest documentary *Butterfly Monument: A Tribute to Shannen Koostachin* with co-director/producer Rick Miller. Her short films *Niipii (Water)* and *Without Words* both screened in past years in the Indigenous Film from BC & Beyond program at VLAFF. Jules has been working within Indigenous communities for many years and hopes to continue shedding light on the diversity of Indigenous realities.



CARMEN RODRÍGUEZ was born in Valdivia, Chile and came to Canada as a political exile in 1974. She is the author of *Guerra Prolongada/Protracted War* (1992), a bilingual volume of poetry; *and a body to remember with/De cuerpo entero* (1997), a collection of short stories; and *Retribution* (2011), a novel. Her second novel, *Atacama*, is forthcoming. In addition to being a writer, Carmen has worked extensively as an educator and journalist. Until recently, she taught in the Latin American Studies Program of Simon Fraser University and was a Vancouver correspondent for the Spanish language section of Radio Canada International. She believes strongly in the connection between language and activism, how language can be used as a tool for liberation: to name the world, reflect upon it, exchange stories and ideas, and articulate the actions we can take to build a more equitable society.



JEN SUNGSHINE speaks for a living, but lives for breathing life into unspoken situations in unusual places. As a queer Taiwanese artist-activist based in Vancouver, BC, she is guided by an ethos of care that is rooted in the ancestral lands of the Coast Salish people. A facilitator by trade, she works with creative technology and social justice media through Love Intersections, Our City of Colours, Out in Schools and the Social Justice Institute at the University of British Columbia. Jen's artistic practice involves learning through unlearning; and instead of calling you out, she wants to call you in, to make artful social change with her. In the audience, she looks for art in your interruption.

2017 YOUTH JURY

Twenty youth from across the Lower Mainland will watch, debate and champion the eight films in the New Directors Competition to select the winner of the Youth Choice Award. On September 3, the Youth Jury will present the award before the Closing Night Film.

Join us in welcoming the 2017 Youth Jury!



VALENTINA ACEVEDO MONTILLA is currently finishing her undergraduate degree at UBC in Art History and Anthropology. An arts organizer, writer, and curator in the making, she is a Mexican-Venezuelan Latina that plays and creates within the complex intersections of living on unceded Coast Salish land while holding Latin America close to her heart and mind.



PABLO AGÜERO graduated from the Fine Arts Institute of Cuba. He produced the short film *Yunaisy*, which won Best Fiction Short at the Americas Film Festival of New York, as well as *Miénteme Bien*, *Jackie Chan*, which won the 2014 Cuban Association of Cinema Press Award. He currently moves between Canada and Mexico, immersed in the development of documentaries and films.



ALONSO BENAVENTE FORTES is a Peruvian-Ecuadorian media artist whose practice deals with researching the possible creative applications of stereoscopic 3D visuals and new film technologies in experimental narrative.



STEPHANIE DURÁN CASTILLO is a Vancouver-based Peruvian artist. Trained first as a media technician, she earned a Bachelor in Media Arts Animation from Emily Carr University in 2015. She has been invited as an artist to participate in the Emergent Latin American Artist Mentorship at Sur Gallery, YYZLAB, and the Wood Land School's Thunderbird Woman session. Her work has been shown in different exhibitions in Peru, Chile, Mexico, Canada and the USA.



SARAH EL BAKKOURI was born in Morocco and emigrated to Canada to complete her BFA in Film Production at Simon Fraser University. Her shorts have screened at film festivals around the world. Her work examines identity politics, media and women's issues through hybrids of experimental and narrative approaches. She has a fascination with mythology in the pre-colonial context and is exploring that through animation.



MARCO FRATARCANGELI is currently pursuing his undergraduate degree in Film Studies and Art History at UBC. During his free time, Marco enjoys volunteering at local film and arts festivals, cooking, and organizing events and discussions for UBC's Undergraduate Film Students Association. He is extremely excited and humbled to be a part of this year's youth jury.



DANNI GARATE CUBILLOS is a Chilean-born, Canadian-raised activist, artist, and self-proclaimed mestizo. Garate Cubillos has just finished a degree in Visual Arts at SFU and is currently volunteering for Force of Nature to stop the Kinder Morgan and Site C projects.



MARIA ANGÉLICA GUERRERO-QUINTANA is a Colombian anthropologist, artisan, and educator. She has collaborated with Daupará, a Colombian Indigenous film festival that supports resistance, claim, and strategy of political agency for Indigenous nations through film. She is studying an MA in Educational Studies at UBC.



BIJAN KARIM is a filmmaker and student in SFU's film program. He writes, directs, acts, and edits, but more importantly he is an avid watcher and lover of films.



TERESA LARREA sees cinema as a retreat and an encounter, a passionate reconstruction of life. Teresa was born in Quito and came to Emily Carr University to study visual arts. She enjoys anthropology and philosophy. This summer, she worked as an assistant art director on an Ecuadorian film.



ARTURO MENDEZ is an audiovisual storyteller. After a decade in the audiovisual industry, from working on TV and independent films to developing branding and video content, he likes to work merging filmmaking, scriptwriting, and motion design. His passions include photography, film festivals, music concerts, and biking.



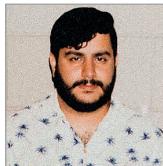
NATALIA MELISA MUNOZ GONZALEZ is a film lover and story enthusiast from Facatativá, Colombia. After earning her degree in Literature three years ago, she came to warm up Canada. Working mainly as a translator and Spanish teacher, she also likes to try a new profession at every opportunity. When not eating up books or films, she's likely dancing or spying on YouTubers.



CHLOE NUMBERS is originally from San Francisco. She graduated from UBC in 2015 with a degree in Film Studies, focusing on socio-political Latin American cinema. She is thrilled to join the 2017 VLAFF Youth Jury and is hoping once again that her Spanish will improve during this year's festival.



KÉVIN PARÉ was born in Quebec. He is an alumni of Langara and graduated this year with a major in Political Science and a minor in Anthropology from Kwantlen Polytechnic University. He is interested in journalism and has been involved with *The Source/La Source* newspaper since December 2009.



GABRIEL PERELLO is a Honduran-Canadian musician, producer, self-described cinephile, and born & raised Vancouverite. He has a Diploma in Music and is currently writing/co-producing music as half of Vancouver-based duo Golden Ears. Aside from film and music, he's also very passionate about finding the best local tacos and horchata.



MIGUEL QUINTERO is a Venezuelan director with a Bachelor in Communications and Audiovisual Studies, and a graduate of the Vancouver Film School. He has experience working with over 40 different film crews in Vancouver. He has directed over ten short films, won seven awards including Best Short, and been in the official selection of over 20 film festivals around the globe.



NICHOLAS RAMSAY is an avid film enthusiast, video editor, and undergraduate student in the Interactive Arts and Technology Program at SFU. His own experience with film includes experimenting with interactive cinema, directing short films for his classes, and editing home movies in his spare time.



ANA LAURA RIVERA GARCÍA was born in Mexico City and has lived in Canada for most of her youth. She pursues studies in Latin American Culture at Langara and volunteers as an assistant Spanish teacher to children with a Latin-Canadian background. She believes in the importance of fostering community through supporting local arts and promoting safe spaces for people of all backgrounds.



ALEJANDRA SAMANIEGO is an Ecuadorian artist who cultivates her art in the expression of the female. Alejandra lives and works in Vancouver where she explores the lengths of her womanhood and worldly anxieties through tactile and visual processes such as drawing, analogue photography, and film. Her work can be viewed at: alejandrasamaniego.com



SHAE WATSON hails from Thunder Bay, ON, and has settled for now in Squamish, BC, to study at Quest University Canada. In between, she attended a small college preparatory school in Minnesota, worked in France, did a ten-month Rotary exchange in Belgium, and spent a year travelling in Australia. Her dog's name is Rosie.

YOUTH JURY

OPENING NIGHT FILM



THE DISTINGUISHED CITIZEN

EL CIUDADANO ILUSTRE

Argentina | 2016
Spanish with English subtitles | 118 min

DIRECTORS: Gastón Duprat, Mariano Cohn **PRODUCER:** Fernando Sokolowicz
WRITER: Andrés Duprat **CINEMATOGRAPHERS:** Mariano Cohn, Gastón Duprat
EDITOR: Jerónimo Carranza **MUSIC:** Toni M. Mir **CAST:** Oscar Martínez, Dady Brieva, Andrea Frigerio, Nora Navas, Manuel Vicente, Belén Chavanne

Daniel Mantovani, a Nobel Prize-winning author living in Barcelona, reluctantly accepts an invitation to receive a prize in his hometown of Salas in rural Argentina, after an absence of forty years. The town and its citizens turn out to have been the inspiration for many of the characters in his novels, which is a source of both pride and resentment for its citizens, who have never received any acknowledgement. Art, fame and the vagaries of literary inspiration all magnificently collide in this sly, satirical comedy by the talented filmmaking trio of Gastón Duprat, Mariano Cohn and Andrés Duprat Winner of Best Actor (Oscar Martínez) at the Venice Film Festival and the 2017 Goya Award for Best Iberoamerican Film.

"Razor sharp and very funny, this is a wry and engaging comedy on celebrity, creativity and that forbidden place called home." Palms Springs Film Festival

Es la historia de un argentino Premio Nobel de Literatura, que hace 40 años se fue de su pueblo a Europa. Triunfó escribiendo sobre su pueblo y sus personajes. En el pico de su carrera, el intendente del pueblito donde nació lo invita para nombrarlo Ciudadano Ilustre; el escritor decide cancelar su apretada agenda y regresar a su pueblo natal.



Argentine filmmakers **Gastón Duprat** (b. 1969) and **Mariano Cohn** (b. 1975) together have made more than 20 innovative film and video works. In collaboration with screenwriter Andrés Duprat (b. 1964), they have produced many outstanding films: *El artista*, *El hombre de al lado* (Opening Night film at VLAFF 2011), *Querida voy a comprar cigarrillos y vuelvo*, as well as documentaries including this year's *Todo sobre el asado* (All About Asado).

THUR AUG 24 | 7:00PM | GCA
FOLLOWED BY THE OPENING NIGHT PARTY AT
THE FOX CABARET WITH LIVE MUSIC BY MAZACOTE





SANTA & ANDRES

Cuba | 2016
Spanish with English subtitles | 105 min

DIRECTOR/WRITER: Carlos Lechuga **PRODUCERS:** Claudia Calviño, Carlos Lechuga
CINEMATOGRAPHER: Javier Labrador **EDITOR:** Joanna Montero **MUSIC:** Santiago Barbosa Cañon **CAST:** Lola Amores, Eduardo Martínez, George Abreu, Luna Tinoco, Cesar Domínguez

Santa, a peasant woman loyal to the Revolution, is sent to guard Andrés, a gay writer who is under house arrest, considered “untrustworthy” for his ideas and sexuality by the Cuban authorities. Set in a small village in eastern Cuba during the early 1980s, this poignant political drama depicts an encounter between two deeply thoughtful souls on opposite sides of a profound cultural divide. Both have experienced deep loss, and both know the damaging effects of isolation and oppression. Even so, the cavernous ideological divide separating them — the same one that has separated Cuban friends and kin for over 50 years — has until now seemed insurmountable.

“...the virtues of Carlos Lechuga’s second feature are the quiet, human ones, the script carefully and respectfully training its gaze on two unwilling outsiders struggling to live a life that the system has stolen from them.”

Jonathan Holland, The Hollywood Reporter

Santa es una solitaria campesina que es enviada a vigilar a Andrés, un escritor homosexual, que no le inspira “confianza” a la Revolución. La historia transcurre en el oriente de Cuba, a principios de los años 80, y trata de la amistad que surge entre dos personas que, aparentemente son muy distintas, pero que poco a poco se van percatando que las cosas que los unen son más importantes que las que los separan.



Carlos Lechuga (Havana, Cuba, 1983) studied directing at Cuba’s Fine Arts Institute and scriptwriting at the International Film and TV School (EICTV) in San Antonio de los Baños. After directing several short films he made his feature debut *Melaza* (2012). His second feature, *Santa & Andres* (2016) won Best Iberoamerican Film at the Guadalajara Film Festival.

SUN SEPT 3 | 6:30PM | GCA
FOLLOWED BY THE CLOSING NIGHT PARTY AT THE WORLD ART CENTRE WITH LIVE MUSIC BY BREAKING BOUNDARIES.





SHORT FILMS FROM CUBA'S INTERNATIONAL FILM AND TV SCHOOL

At the Escuela Internacional de Cine y Television (EICTV) in San Antonio de los Baños, Cuba audiovisual theory goes hand in hand with practice. As defined in its founding documents, the school is “a power plant that produces creative energy for audiovisual images. (A factory of the eye and the ear, a laboratory of the eye and the ear, an amusement park of the eye and the ear).”

In 2016, the EICTV celebrated its 30th Anniversary. The school was founded on December 15, 1986, by a group of artists and filmmakers including Colombian journalist and writer Gabriel García Márquez, Cuban theoreticians and filmmakers Julio García Espinosa and Tomás Gutiérrez Alea, and Argentine poet and filmmaker Fernando Birri.

The EICTV is considered one of the most important audiovisual training institutions in the world. Originally designed for students from Latin America, Africa and Asia, the EICTV implements the teaching philosophy of “learning by doing,” with teachers who are actively working filmmakers and who convey their knowledge through hands on exercises and experience. In recent times, the EICTV has expanded its mandate and now accepts students from all over the world.

Throughout the three years of study at the school, students take on filmmaking in all its complexity, from their first one-minute exercise to their graduation film. In this way, the school constantly produces a significant number of films that have a life beyond just the academic environment, as they tour the festival circuit and other exhibition spaces.

The many international awards that graduates have received are testament to the aesthetic and conceptual quality of the films produced by the different students who make up the school community. These award-winning films are a sample of the different poetics, the different creative periods that form the wide and complex audiovisual heritage created at the EICTV during three decades of uninterrupted filmmaking training.

EICTV - SUN AUG 27 | 1:00PM | CIN

THE DAMNED CIRCUMSTANCE (La maldita circunstancia),

Dir. Eduardo Eimil, 2002, 11 min

TIDE (Marea), Dir. Adam Breier, 2013, 16 min

FUCKING LIFE (Pucha vida), Dir. Nazly López Díaz, 2007, 12 min

A PARADISE (Un paraíso), Dir. Jayisha Patel, 2013, 12 min

THE ENEMY (El enemigo), Dir. Aldemar Matias, 2014, 26 min

Program running time: 77 min





PLAYING LECUONA

Cuba | 2016

Spanish with English subtitles | 110 min

DIRECTOR/WRITER: Pavel Giroud, JuanMa Villar Betancort **PRODUCERS:** JuanMa Villar Betancort, Maria Ionescu **CINEMATOGRAPHER:** Santiago Torres Marrero **EDITORS:** Ximena Alejandra, José Jorge **CAST:** Ernesto Lecuona, Chucho Valdés, Michel Camilo & Gonzalo Rubalcaba

Playing Lecuona is a musical journey through the works and living spaces of Ernesto Lecuona, the internationally acclaimed Cuban pianist and piano composer. Serving as guides through Lecuona's music are three of the most gifted Latin jazz pianists in the world: Chucho Valdés, Michel Camilo, and Gonzalo Rubalcaba. Valdés fuses Latin jazz together with Afro-Cuban rhythms in Lecuona's native Havana; Camilo recreates elegant aural soundscapes in New York and the Canary Islands; and Rubalcaba fuses jazz and flamenco in Seville, the heart of Andalusian Spain. Together, these three musicians provide a rich portrait of Lecuona's music and its lasting influence.

"A top-notch performance-based tribute to legendary Cuban pianist Ernesto Lecuona, Playing Lecuona shows how his influence is manifest, a century after he stepped onto the world stage."
John Defore, The Hollywood Reporter

Playing Lecuona es un viaje musical a través de la obra y espacios vitales de Ernesto Lecuona, el pianista y compositor de piano más universal en Iberoamérica. Para esta odisea y tributo, los tres pianistas más destacados del latin-jazz mundial se unen para servirnos como guías: Chucho Valdés, Michel Camilo y Gonzalo Rubalcaba. Valdés junta el latin-jazz con los ritmos afro-cubanos de Habana, ciudad natal de Lecuona; Camilo recrea paisajes sonoros en Nueva York y las Islas Canarias; y Rubalcaba funde el jazz y el flamenco en Sevilla, ciudad inspiradora para Lecuona.

SAT SEPT 2 | 5:15PM | CIN



Pavel Giroud (Havana, Cuba, 1973) worked as an art director and painter before pursuing filmmaking. His first solo feature film, *La edad de la peseta* (2006) premiered at TIFF and was nominated for a Goya Award. **JuanMa Villar Betancort** (Santa Cruz de Tenerife, Spain) has directed several short films; *Playing Lecuona* is his first feature documentary.



TWENTY YEARS

VEINTE AÑOS/VINTE ANOS

Cuba/Brazil | 2016

Portuguese and Spanish with English subtitles | 80 min

DIRECTOR/WRITER: Alice de Andrade **PRODUCERS:** Lula Leite Franco, Gustavo Sánchez **CINEMATOGRAPHERS:** Ángel Alderete, Nicolás Wong **EDITORS:** Idê Lacrete, Joana Collier **MUSIC:** Pedro Cintra **CAST:** Miriam Planas Grillo, Andrés Martínez, Silvia Plá Camaño, Danilo Perdomo, Marlene Berg Borbón, Mario Cotilla Aldama, Karla Cecília Berg, Winnie Camila Berg

In September 1992, at the height of the Special Period in Cuba, forty young couples on the verge of marriage participated in the casting selection for director Alice de Andrade's first documentary *Luna de miel* (Honeymoon), about wedding rituals in a socialist context. Twenty years later, she revisits three of these couples to see how the country's economic and social transformations have impacted their lives. *Twenty Years* is a fascinating glimpse into the recent history of Cuba through the intimate lives of three divergent couples.

"20 years in Cuba is not the same as in the rest of the world."
Director Alice de Andrade

Cuba, septiembre de 1992. Durante el "Período Especial," 40 parejas a punto de casarse participaron en el casting de *Luna de Miel*, primer documental de la directora, que abordaba el matrimonio como ritual socialista. Veinte años más tarde, cuando Cuba comienza a poner en práctica importantes reformas para actualizar su modelo económico, la cineasta se reencontra con tres de estas parejas para captar los reflejos de la transformación del país en la vida de sus familias.

SUN SEPT 3 | 3:00PM | CIN

FOLLOWED BY A DISCUSSION ON "CUBA TODAY" LED BY JULIO MONTERO



Alice de Andrade (Rio de Janeiro, 1964) studied filmmaking at the EICTV in San Antonio de los Baños, Cuba. Her directorial credits include numerous short films as well as the fiction feature *O Diabo a quarto* (2004), and the documentaries *Luna de miel* (1993), *Memoria Cubana* (2010), and *Vinte Anos* (2016).





LUCÍA

Cuba | 1968
Spanish with English subtitles | 160 min

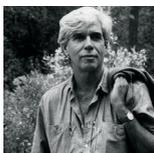
DIRECTOR: Humberto Solás **PRODUCERS:** Raúl Canosa, Camilo Vives
WRITERS: Julio García Espinosa, Nelson Rodríguez, Humberto Solás
CINEMATOGRAPHER: Jorge Herrero **EDITOR:** Nelson Rodríguez
CAST: Raquel Revuelta, Eslinda Núñez, Adela Legrá

In his award-winning film *Lucía*, Humberto Solás interpreted the theme of Cuba's hundred years' struggle in an entirely novel way to create an epic in three separate episodes, each centred around a woman called Lucía and each unfolding in a different period of Cuban history, corresponding to the three stages of colonialism (1895), neocolonialism (1930) and socialist revolution (1968). The three episodes also present us with "Lucías" of different social classes. Solás described his film in this way: "The woman's role always lays bare the contradictions of a period and makes them explicit: *Lucía* is not a film about women, it's a film about society."

"It's the best discussion of equality (and inequality) I've seen on screen, and the clashes are clarified by comedy."
Nora Sayre, The New York Times

En *Lucía*, Humberto Solás interpreta el tema de la lucha de los cien años de forma totalmente nueva: una epopeya en tres episodios distintos, cada uno centrado en torno a una mujer, Lucía, desarrollándose en un periodo diferente de la historia cubana, correspondiente a las tres etapas del colonialismo, el neocolonialismo y la revolución socialista. Los tres episodios nos presentan también "Lucías" de diferentes clases sociales. Según Solás, "el papel de las mujeres revela las contradicciones de un periodo y las hace evidentes. *Lucía*' no es una película sobre las mujeres sino una película sobre la sociedad."

THUR AUG 31 | 2:00PM | CIN



Humberto Solás Borrego (Havana, Cuba, 1941-2008) studied at the University of Havana and built his filmmaking career chronicling the stories of Cuba's struggles, highlighting the stories of women and gay people under Castro's regime. He rocketed to fame with his direction of the black-and-white *Manuela* (1966) and his following film *Lucía* is widely regarded as his masterpiece.



MEMORIES OF UNDERDEVELOPMENT

MEMORIAS DEL SUBDESARROLLO

Cuba | 1968
Spanish with English subtitles | 104 min

DIRECTOR: Tomás Gutiérrez Alea **PRODUCERS:** Miguel Mendoza,
WRITERS: Tomás Gutiérrez Alea, Edmundo Desnoes **CINEMATOGRAPHER:**
Ramón F. Suárez **EDITOR:** Nelson Rodríguez **SOUND:** Eugenio Vesa,
Carlos Fernández **MUSIC:** Leo Brouwer **CAST:** Sergio Corrieri, Daisy Granados,
Eslinda Núñez, Omar Valdéz, René de la Cruz

Hailed by many critics as the most sophisticated film ever to come out of Cuba and one of the Top 100 films of all time, *Memories of Underdevelopment* is the masterpiece of visionary Cuban director Tomás Gutiérrez Alea.

Sergio, a Cuban bourgeois dilettante and aspiring writer, refuses to accompany his family into exile in the USA in the years following the triumph of the Revolution. His inconsistent ideology keeps him on the sidelines of a frenzied society; having lost his former world, he can't quite find his place in the new revolutionary process, and spends his time chasing women to fill the void. As the October Missile Crisis of 1962 unfolds, Sergio's intellectual ideals, like his country, are put to the ultimate test.

"This stirring blend of narrative fiction, still photography and rare documentary footage catalogs the many intricacies and contradictions of a bourgeois Cuban intellectual's loyalty to Castro's revolution."
Ed Gonzalez, Slant Magazine

Sergio, un dilettante burgués cubano, se niega a acompañar a su familia al exilio en los Estados Unidos. Su inconsistencia ideológica lo mantiene como simple espectador de una sociedad convulsa, perdido ya su antiguo mundo y sin poder incorporarse al nuevo proceso revolucionario.

SUN AUG 27 | 2:30 | CIN



Tomás Gutiérrez Alea (Havana, Cuba 1928-1996,) was one of the co-founders of the Cuban Institute of Cinematographic Art and Industry (ICAIC), and in 1960, directed its first narrative feature, *Historias de la Revolución*. His hugely popular 1993 film *Fresa y chocolate*, won the Goya Award and was nominated for an Academy Award for Best Foreign Language Film.



STRAWBERRY & CHOCOLATE

FRESA Y CHOCOLATE

Cuba | 1993
Spanish with English subtitles | 110 min

DIRECTORS: Tomás Gutiérrez Alea, Juan Carlos Tabío **PRODUCERS:** Camilo Vives, Frank Cabrera, Georgina Balzaretti **WRITERS:** Senel Paz, Tomás Gutiérrez Alea **CINEMATOGRAPHER:** Mario García Joya **EDITORS:** Miriam Talavera, Rolando Martínez, Osvaldo Donatién **MUSIC:** José María Vitier **CAST:** Jorge Perugorría, Vladimir Cruz, Mirta Ibarra

Havana, Cuba, 1979. Flamboyantly gay artist Diego (Jorge Perugorría) attempts to seduce the straight and strait-laced David, an idealistic young communist, and fails dismally. But David conspires to become friends with Diego so he can monitor the artist's subversive life for the state. As Diego and David discuss politics, individuality and personal expression in Castro's Cuba, a genuine friendship develops between the two. But can it last? *Strawberry and Chocolate* became an instant hit when it was released, and has become a classic of Cuban cinema due to its charming and authentic exploration of a connection between two people under historical circumstances that seem levelled against them.

"Watching [Gutiérrez Alea's] funny and likeable Havana-set comedy is like chancing upon some undiscovered early gem by Godard or Woody Allen, and yet it has a worldliness and drollery that is all its own."
Peter Bradshaw, The Guardian

Diego, homosexual culto y marginado, ama a su país y a sus tradiciones. Conoce a David, joven estudiante universitario, inculco y militante de la Juventud Comunista. El primero intenta seducir al segundo sin éxito, mientras David conspira con volverse amigo de Diego para documentar su vida subversiva para el estado. Entre conversaciones sobre la política, la individualidad y la libertad de expresión en la Cuba de Castro, se establece una relación amistosa genuina que derrumba incomprensiones, prejuicios e intolerancias.

THUR AUG 31 | 9:15PM | CIN



Tomás Gutiérrez Alea (Havana, Cuba, 1928-1996) is one of the greatest Cuban filmmakers of all time. He wrote and directed more than 20 features including *Memorias del subdesarrollo* (1968), and is highly regarded for his sharp insight into post-revolutionary Cuba and delicate balance between dedication to the revolution and criticism of its policies.

Juan Carlos Tabío (Havana, Cuba, 1942) is a director and writer who has produced over 30 films, including *Lista de espera* (2000), which premiered in Un Certain Regard at Cannes.

AUG 24 - SEPT 3
2017

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IMCINE FILM ARCHIVE SCREENING & PRESENTATION

THE CASTLE OF PURITY

EL CASTILLO DE LA PUREZA

Mexico | 1972
Spanish with English subtitles | 110 min

DIRECTOR: Arturo Ripstein **PRODUCERS:** Angélica Ortíz **WRITERS:** José Emilio Pacheco, Arturo Ripstein **CINEMATOGRAPHER:** Alex Phillips **EDITOR:** Rafael Castanedo, Eufemio Rivera **MUSIC:** Joaquín Gutiérrez Heras **CAST:** Claudio Brook, Rita Macedo, Arturo Beristáin, Diana Bracho, Gladys Bermejo

This special co-presentation with the Consulate General of Mexico in Vancouver and VIFF's Vancity Theatre will be accompanied by an introduction "From Analog to Digital" given by Héctor Ramírez Williams, Director of the Mexican Film Institute (IMCINE) Archives.

In this darkly claustrophobic masterpiece, Gabriel Lima (played by Claudio Brook, Buñuel's *Simon of the Desert*) decides he must protect his family from the corruption of the modern world by keeping them locked up for 18 years inside their ramshackle house. He is governed almost obsessively by ideas about the evils of humanity contained in the philosophy books that he reads. His three children—Future, Utopia and Free Will—are supposed to follow the path that he determines for them, but the maddening confinement and Gabriel's inability to keep his family completely untouched by the outside world, will slowly undermine his castle of purity.

"A haunting, melancholic fable by one of the true mavericks of Mexican cinema."

Gabriel Lima está convencido de que la gente es mala por naturaleza y de que su familia puede sufrir las consecuencias. Por eso encierra durante años a su esposa y a sus hijos en una auténtica fortaleza. Cualquier precaución es poca para evitar que la maldad del ser humano penetre en el castillo de la pureza.



Arturo Ripstein (Mexico City, 1943) began his career as assistant director (uncredited) to Luis Buñuel in *El ángel exterminador* (1962). He made his first film at the age of 21, *Tiempo de morir* (1965), a western written by Gabriel García Márquez and Carlos Fuentes. He developed a signature style of darkly atmospheric visuals and gritty, subversive themes, and with over 23 films to his credit is widely considered one of the crucial Mexican filmmakers of our time.

MON AUG 28 | 7:30PM | VCT

SRE
SECRETARÍA DE
RELACIONES EXTERIORES



CONSULADO GENERAL DE
MÉXICO EN VANCOUVER

AMEXCID
AGENCIA MEXICANA
DE COOPERACIÓN INTERNACIONAL
PARA EL DESARROLLO



SPECIAL PRESENTATION

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY							
							27	28	29	30	31	SEPT 1	SEPT 2
							1:00 PM CIN EICTV Cuban Film School Shorts 77 min (p.16)	5:00 PM CIN Tempestad 105 min (p.33)	5:00 PM CIN Alba 96 min (p.28)	3:30 PM CIN The Future Perfect 65 min (p.29)	2:00 PM CIN Lucia 160 min (p.18)	3:00 PM CIN Neruda 108 min (p.24)	1:00 PM CIN Shorts in Competition: Program 2 110 min (p.41)
2:30 PM CIN Memories of Underdevelopment 104 min (p.18)	7:00 PM CIN El Amparo 99 min (p.29)	6:30 PM GCA The Strawberry Tree 70 min + Ceiba (28 min) (p.38)	5:00 PM CIN Dolores 95 min (p.32)	5:00 PM CIN Whirlpool 100 min (p.25)	5:00 PM CIN Adriana's Pact 96 min (p.32)	3:15 PM CIN Alba 96 min (p.28)							
4:30 PM CIN Sacharuna Shorts 70 min (p.36)	7:30 PM LVCT The Castle of Purity 110 min (p.20)	7:00 PM CIN Panamerican Machinery 86 min (p.30)	7:00 PM CIN The Cambridge Squatter 100 min (p.33)	7:00 PM CIN Time Was Endless 85 min (p.31)	7:15 PM CIN Bad Influence 89 min (p.28)	5:15 PM CIN Playing Lecuona 110 min (p.17)							
6:00 PM CIN Native Planet 45 min (p.35)	9:00 PM CIN Time Was Endless 85 min (p.31)	9:00 PM CIN You're Killing Me Susana 100 min (p.26)	9:00 PM CIN El Amparo 99 min (p.29)	9:15 PM CIN Strawberry & Chocolate 110 min (p.19)	9:15 PM CIN Kill Me Please 101 min (p.30)	5:30 PM GCA Rhythms of Resilience: Shorts Program 46 min (p.34)							
7:30 PM CIN The Future Perfect 65 min (p.29)	9:00 PM CIN You're Killing Me Susana 100 min (p.26)	9:00 PM CIN You're Killing Me Susana 100 min (p.26)	9:00 PM CIN El Amparo 99 min (p.29)	9:15 PM CIN Strawberry & Chocolate 110 min (p.19)	9:15 PM CIN Kill Me Please 101 min (p.30)	7:15 PM GCA (Free) Mara'akame's Dream 90 min (p.35)							
9:15 PM CIN Bad Influence 89 min (p.28)													

AUG 24
OPENING NIGHT FILM & PARTY

OPENING NIGHT
7:00 PM | GCA
 The Distinguished Citizen
 118 min (p.14)

9:15 PM
THE FOX CABARET
 Opening Night Party (p.14)

26

1:00 PM | CIN
 Shorts in Competition 1
 99 min (p.40)

3:00 PM | CIN
 Panamerican Machinery
 86 min (p.30)

4:45 PM | CIN
 All About Asado
 90 min (p.27)

5:15 PM | GCA
 You're Killing Me Susana
 100 min (p.26)

6:45 PM | CIN
 Aquarius 145 min (p.24)

7:30 PM | GCA
 X500 104 min (p.31)

9:30 PM | CIN
 Kill Me Please 101 min (p.30)

25

3:00 PM | CIN
 Whirlpool
 100 min (p.25)

5:00 PM | CIN
 Jeffrey
 78 min (p.27)

6:45 PM | CIN
 X500
 104 min (p.31)

9:15 PM | CIN
 The Untamed
 100 min (p.25)

27

1:00 PM | CIN
 EICTV Cuban Film School Shorts
 77 min (p.16)

2:30 PM | CIN
 Memories of Underdevelopment
 104 min (p.18)

4:30 PM | CIN
 Sacharuna Shorts
 70 min (p.36)

6:00 PM | CIN
 Native Planet
 45 min (p.35)

7:30 PM | CIN
 The Future Perfect
 65 min (p.29)

9:15 PM | CIN
 Bad Influence
 89 min (p.28)

31

2:00 PM | CIN
 Lucia
 160 min (p.18)

5:00 PM | CIN
 Whirlpool
 100 min (p.25)

7:00 PM | CIN
 Time Was Endless
 85 min (p.31)

9:15 PM | CIN
 Strawberry & Chocolate
 110 min (p.19)

SEPT 1

3:00 PM | CIN
 Neruda
 108 min (p.24)

5:00 PM | CIN
 Adriana's Pact
 96 min (p.32)

7:15 PM | CIN
 Bad Influence
 89 min (p.28)

9:15 PM | CIN
 Kill Me Please
 101 min (p.30)

SEPT 2

1:00 PM | CIN
 Shorts in Competition: Program 2
 110 min (p.41)

3:15 PM | CIN
 Alba
 96 min (p.28)

5:15 PM | CIN
 Playing Lecuona
 110 min (p.17)

5:30 PM | GCA
 Rhythms of Resilience: Shorts Program
 46 min (p.34)

7:15 PM | GCA (Free)
 Mara'akame's Dream
 90 min (p.35)

89 min (p.28)

SEPT 3

1:00 PM | CIN
Resurrecting Hassan
100 min (p.39)

3:00 PM | CIN
Twenty Years
80 min (p.17)

5:15 PM | CIN
Aquarius
145 min (p.24)

CLOSING NIGHT FILM

6:30 PM | GCA
Santa & Andrés
105 min (p.15)

9:00 PM
WORLD ART CENTRE
Closing Night
Reception



7:30 PM | CIN
Neruda
108 min (p.24)

9:30 PM | CIN
The Untamed
100 min (p.25)

VLAFF 2017 SCHEDULE

GENERAL ADMISSION TICKETS

Matinee (including 5pm): **\$10**
Evening (5:15 pm and later): **\$13**

DISCOUNT FOR SENIORS (65+) & STUDENTS (18+ WITH VALID ID) & ART WORKERS (WITH ID OR BUSINESS CARD)

Matinee (including 5pm): **\$8**
Evening (5:15pm and later): **\$11**

YOUTH SCREENINGS (UNDER 18 YEARS): **\$8**

(Visit www.vlaff.org for the list of films rated for youth admittance)

SPECIAL EVENT TICKETS

Opening Night Film: **\$15** (INCLUDES MEMBERSHIP)
Opening Night Film & Party at the FOX Cabaret: **\$25**
Closing Night Film: **\$15**
Closing Night Film & Reception: **\$20**

FREE SCREENINGS: SATURDAY, SEPTEMBER 2

SFU Woodward's | Goldcorp Centre for the Arts
Admission is on a first-come, first-seated basis. Doors open 30 minutes prior to each event. **\$2 VLAFF membership required.**

VENUE CODES

GCA - Goldcorp Centre for the Arts | SFU Woodward's
CIN - The Cinematheque
VCT - VIFF Vancity Theatre
DOUG - Douglas College
FOX - The Fox Cabaret

VENUE INFORMATION

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

Goldcorp Centre for the Arts, SFU Woodward's (GCA)
Djavad Mowafaghian Theatre and World Art Centre
3rd Floor, 149 West Hastings Street (between Cambie and Abbott)

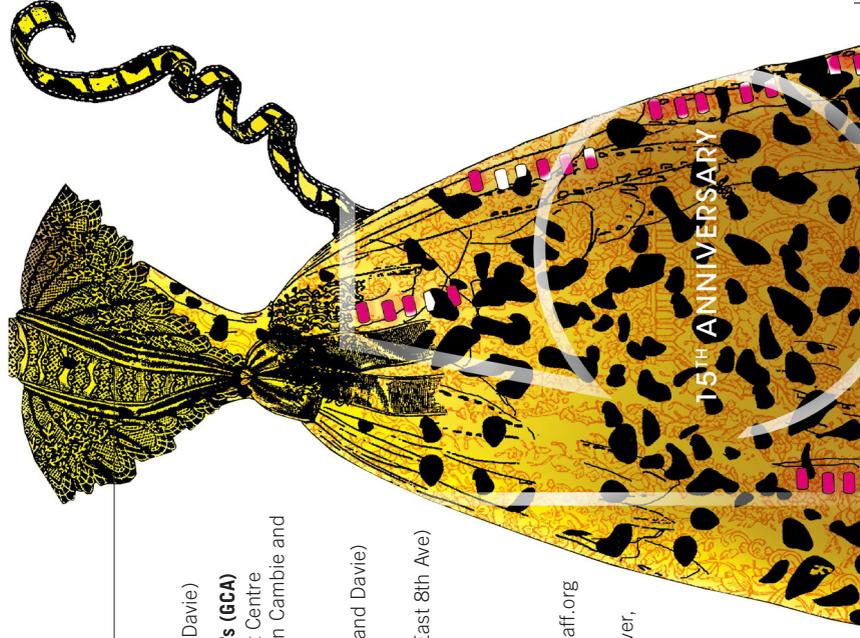
VIFF Vancity Theatre (VCT)
1181 Seymour Street (between Helmcken and Davie)

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

Douglas College
700 Royal Avenue, New Westminster

FESTIVAL INFORMATION
604.708.5657 | www.vlaff.org | info@vlaff.org

MAILING ADDRESS:
420 - 111 West Hastings Street, Vancouver,
BC, V6B 1H4 Canada





AQUARIUS

Brazil | 2016
Portuguese with English subtitles | 145 min

DIRECTOR/WRITER: Kleber Mendonça Filho **PRODUCERS:** Saïd Ben Saïd, Emile Lesclaux, Michel Merkt **CINEMATOGRAPHER:** Pedro Sotero, Fabricio Tadeu **EDITOR:** Eduardo Serrano **CAST:** Sônia Braga, Maeve Jinkings, Irandhir Santos, Humberto Carrão

This second cinematic masterpiece by Kleber Mendonça Filho (*Neighbouring Sounds*) stars the luminous Sônia Braga as Clara, a 65-year-old widow and retired music critic, fighting to save her seaside home in Recife, Brazil. She is the last resident of the Aquarius, a vintage two-storey building built in the 1940s on the Avenida Boa Viagem. All the neighbouring apartments have already been acquired by an ambitious developer. However Clara has pledged not to leave her place until she dies, and engages in a tense confrontation with the company that is mysterious, frightening and nerve-wracking, for this is not just a fight to preserve a physical space, but all the memories and history contained within.

"Aquarius is a character study as well as a shrewd meditation on the needless transience of place and the way physical space elides with our identity." Jay Weissberg, Variety

Clara (Sônia Braga), jornalista e escritora, é a última moradora do edifício que dá título à obra. Enquanto que todos os outros apartamentos foram adquiridos por um construtor ambicioso que pretende demolir o prédio para construir um condomínio de luxo, Clara está determinada a ficar em Aquarius. Através da disputa pelo espaço físico, o filme aborda temas como especulação imobiliária, passagem do tempo e memórias.

SAT AUG 26 | 6:45PM | CIN
SUN SEPT 3 | 5:15PM | CIN



Kleber Mendonça Filho (Recife, Brazil, 1968) studied journalism at the Federal University of Pernambuco and worked for many years as a film critic. In the early 2000s, he made his first experimental short films, followed by the feature documentary *Crítico* (2008). His first feature film, the highly acclaimed *Neighbouring Sounds* (2012), premiered at the Rotterdam Film Festival.



NERUDA

Chile | 2016
Spanish with English subtitles | 108 min

DIRECTOR: Pablo Larraín **PRODUCER:** Juan de Dios Larraín, Fernanda del Nido, AZ Films **CINEMATOGRAPHER:** Sergio Armstrong **EDITOR:** Hervé Schneid **MUSIC:** Federico Jusid **CAST:** Luis Gnecco, Gael García Bernal, Mercedes Morán, Jaime Vadell, Alfredo Castro

Tonight I can write the saddest lines... It's 1948 and the Cold War has arrived in Chile. In the Congress, prominent Communist Senator and popular poet Pablo Neruda accuses the government of betraying the Party and is stripped of his parliamentary immunity by President González Videla. The Chief of Investigative Police instructs Inspector Óscar Peluchonneau (played by Gael García Bernal), to arrest the poet. Neruda tries to escape from the country with his wife, the painter Delia del Carril, but they are forced to go underground. Inspired by the dramatic events of his new life as a fugitive, Neruda continues to write his epic *Canto General*, while being pursued ever more hotly by the forces of fascism.

"Not a biopic but a Nerudian take on the famed Chilean politician-poet, Neruda is a stunningly inventive take on the function rather than the life of a writer." Jay Weissberg, Variety

Es 1948 y la Guerra Fría llega a Chile. En el Congreso, el senador Pablo Neruda acusa al gobierno de traicionar al Partido Comunista y es desaforado por el presidente González Videla. Se le ordena al prefecto de la policía de investigaciones, Óscar Peluchonneau (Gael García Bernal) que aprese al poeta. Neruda intenta huir del país con su esposa, pero se ven forzados a pasar a la clandestinidad. Inspirado en los dramáticos eventos de su nueva vida como fugitivo, Neruda escribe su épico *Canto General*.

FRI SEPT 1 | 3:00PM | CIN
SAT SEPT 2 | 7:30PM | CIN



Pablo Larraín (Santiago de Chile, 1976) directed his first feature film, *Fuga*, in 2005. Since then, he has gone on to direct films that have earned extensive international acclaim: *Tony Manero* (2007), *Post Mortem* (2010), *No* (2012), which was nominated for an Academy Award for Best Foreign Language Film, *The Club* (2015) and *Jackie* (2016).



THE UNTAMED

LA REGIÓN SALVAJE

México | 2016
Spanish with English subtitles | 100 min

DIRECTOR: Amat Escalante **PRODUCERS:** Amat Escalante, Jaime Romandia
WRITERS: Amat Escalante, Gibrán Portela
CINEMATOGRAPHER: Manuel Alberto Claro **EDITOR:** Fernanda de la Peza, Jacob Secher Schulsinger **MUSIC:** Igor Figueroa, Fernando Heftye **CAST:** Ruth Ramos, Simone Bucio, Jesús Meza, Edén Villavicencio, Kenny Johnston

Hypnotic, perturbing, and utterly enthralling, *The Untamed* combines a suspenseful family drama with truly bizarre elements of science fiction and horror. Desperate to flee but consumed by fear, Alejandra, a young mother and working housewife, is trapped in a violent and unsatisfying relationship with her husband, Angel. She leans on her brother Fabián for support, but he has secrets of his own. All of their lives are turned upside down by the arrival of the mysterious Veronica. She convinces them that in the nearby woods, inside an isolated cabin, dwells something not of this world that could be the answer to all of their problems... something whose force they cannot resist and with whom they must make peace or suffer its wrath.

"Sensual, erotic, and uncompromisingly weird, The Untamed will be difficult to forget." Diana Sanchez, TIFF

Alejandra es una joven madre y ama de casa que cría a sus hijos junto a su marido Ángel en una pequeña ciudad de México. Su hermano Fabián es enfermero en un hospital local. Sus vidas provincianas son alteradas con la llegada de la misteriosa Verónica. El sexo y el amor son frágiles en ciertas regiones donde existen los valores familiares y la hipocresía, la homofobia, y el machismo son fuertes. Verónica les convence de que en el bosque cercano, en una cabaña aislada, existe algo que no es de este mundo pero que es la respuesta a todos sus problemas. Es algo a cuya fuerza no se pueden resistir y con lo que deben hacer paz o sufrir su ira.

FRI AUG 25 | 9:15PM | CIN
SAT SEPT 2 | 9:30PM | CIN



Amat Escalante (Barcelona, 1979) grew up in Mexico and studied filmmaking in Catalonia and at the EICTV in Cuba. He is the director of four feature films including *Heli* (2013), for which he won Best Director at Cannes, and *La región salvaje* (2016), for which he won Best Director at the Venice Film Festival.



WHIRLPOOL

REDEMOINHO

Brazil | 2016
Portuguese with English subtitles | 100 min

DIRECTOR: José Luiz Villamarim **PRODUCER:** Vânia Catani **WRITER:** George Moura
CINEMATOGRAPHER: Walter Carvalho **EDITOR:** Quito Ribeiro
CAST: Irandhir Santos, Júlio Andrade, Cássia Kis, Dira Paes

Luzimar cycles each day to and from work at the local cotton mill in his hometown of Cataguases, Minas Gerais, Brazil. He is a hard-working man, trying to make the most of what he has. One day, his childhood friend Gildo reappears, driving a fancy car and boasting of his successful life in São Bernardo do Campo, São Paulo. As the two sit down for a beer, memories, regrets and old resentments slowly resurface... but at the root of all the tension is a painful childhood secret that needs to be told. With cinematography by the inimitable Walter Carvalho (*Central Station*), *Whirlpool* has a rich visual style that gives an extraordinary depth of feeling to the story of this industrial town and its inhabitants.

"An aesthetically delicate spectacle, a poetically told story." Luis Ruffato

Luzimar e Gildo, dois grandes amigos de infância que cresceram juntos em no interior de Minas Gerais, se reencontram depois muitos anos afastados. Enquanto que Luzimar nunca saiu de sua cidade onde hoje trabalha em uma fábrica de tecelagem, Gildo se mudou para São Paulo, onde acredita ter se tornado um homem mais bem sucedido. Na noite de Natal, Luzimar e Gildo se confrontam com o passado e, num intenso e turbulento mergulho na memória, partem para um perigoso acerto de contas..

FRI AUG 25 | 3:00PM | CIN
THUR AUG 31 | 5:00PM | CIN



José Luiz Villamarim (Minas Gerais, Brazil, 1963) studied Economics at the Pontifícia Universidade Católica. Since 1992 he has worked at Rede Globo, the largest television network in Brazil, where he has directed many TV shows and telenovelas including *Avenida Brasil* (1999). *Redemoinho*, his first feature film, won the Special Jury Prize at the Rio Film Festival.



YOU'RE KILLING ME SUSANA ME ESTÁS MATANDO SUSANA

Mexico | 2016
Spanish with English subtitles | 100 min

DIRECTOR/PRODUCER: Roberto Sneider **WRITERS:** Luis Cámara, Roberto Sneider (based on the novel by José Agustín) **CINEMATOGRAPHER:** Antonio Calvache
EDITOR: Aleshka Ferrero **CAST:** Gael García Bernal, Verónica Echegui, Ashley Hinshaw, Jady Wong, Björn Hlynur Haraldsson

Gael García Bernal stars as Eligio, a charismatic but mediocre 28-year-old soap opera actor, who thinks life is a party. When he comes home one day to find that his wife, Susana, has left without an explanation, he sets out to look for her, but as he talks to their friends, he realizes his marriage wasn't as perfect as he'd thought. When Eligio discovers that Susana has enrolled at a writers' workshop at the prestigious University of Iowa, he pursues her without a second thought, oblivious to the challenges he will face in the foreign, buttoned-up society and the reception he might receive.

A highly entertaining comedy about the trials and tribulations in the relationship of two hot-tempered twenty-somethings.

Eligio, un carismático y mediocre actor de 28 años, vive en la fiesta. Un día llega a su casa para descubrir que su esposa Susana se ha ido sin explicación o advertencia. Eligio la busca por todas partes y al hablar con la gente va cayendo en cuenta de que entre ellos las cosas no andaban tan bien como él pensaba. Después de un par de meses, Eligio descubre que Susana ha ido a una universidad en los Estados Unidos. Eligio se lanza furioso a buscarla, pero desde su llegada a la pequeña ciudad de Iowa se enfrenta con la rigidez y discriminación de la sociedad gringa.

SAT AUG 26 | 5:15PM | GCA
TUE AUG 29 | 9:00PM | CIN



Roberto Sneider (Mexico City, 1962) is a graduate of Mexico's Iberoamerican University and of the directing program at the American Film Institute. *Dos Crímenes* (1994), his first feature film, obtained more than fifteen international awards. He produced *Julie Taymor's Frida* (2002) and directed *Arráncame la vida* (2008), VLAFF's Opening Night film in 2009.

THE DYNAMISM OF DOCUMENTARY

In the last two decades, documentary cinema has burst out of its formulaic talking-head style into a dynamic terrain of mesmerizing visual narratives, complex storytelling, and experimental soundscapes. This year, we are pleased to present a fascinating range of documentary feature films to fill your senses, enrage your psyche, and wrench your insides out.

ADRIANA'S PACT (El pacto de Adriana) - page 32
Dir. Lissette Orozco | Chile

ALL ABOUT ASADO (Todo sobre el asado) - page 27
Dir. Gastón Duprat & Mariano Cohn | Argentina

DOLORES - page 32
Dir. Peter Bratt | USA

JEFFREY - page 27
Dir. Yanillys Pérez | Dominican Republic

NATIVE PLANET - DURANGO, MEXICO page 35
Dir. Carmen Henríquez & Denis Paquette | Canada/Mexico

PLAYING LECUONA - page 17
Dir. Pavel Giroud & JuanMa Villar Betancort | Cuba/Spain

RESURRECTING HASSAN - page 39
Dir. Carlo Guillermo Proto | Quebec

THE STRAWBERRY TREE - page 38
Dir. Simone Rapisarda Casanova | Canada/Cuba

TEMPESTAD - page 33
Dir. Tatiana Huezo | Mexico

TWENTY YEARS (Vinte anos) - page 17
Dir. Alice de Andrade | Brazil/Cuba

DOCU-FICTION

Docu-fiction has become a popular genre among Latin American filmmakers, in which real people act as actors playing themselves in both real and fictionalized settings, allowing for a significant artistic licence to bring a story to light.

THE CAMBRIDGE SQUATTER (Era o Hotel Cambridge) - page 33
Dir. Eliane Caffé | Brazil

THE FUTURE PERFECT (El futuro perfecto) - page 29
Dir. Nele Wohlatz | Argentina



ALL ABOUT ASADO

TODO SOBRE EL ASADO

Argentina | 2016
Spanish with English subtitles | 90 min

DIRECTORS: Gastón Duprat, Mariano Cohn **PRODUCER:** Fernando Sokolowicz
WRITER: Andrés Duprat **CINEMATOGRAPHER:** Joaquín Silvatici
EDITOR: Jerónimo Carranza **CAST:** Carlos "El Negro" Alvarez, Emilio Disi, Ernesto Imas, Mónica Duprat, Eugenio Scopel, Emma Rivera, Fabián Biscione, Romina Pinto

All About Asado is a trip into the culinary heart of Argentina. Asado, the tradition of grilled meat, is a food and also a ritual. It is primitive and modern, wild and sophisticated, an art and a science. Few phenomena reveal the essential characteristics of Argentina's national identity with more originality and precision. Equal parts road-movie, documentary and fiction, Gastón Duprat and Mariano Cohn's playful film delves into the almost sacred tradition of asado, using a sharp and irreverent gaze to explore the country's meaty fixation.

"It is a hyperrealistic portrait, with the social, the cultural and the gastronomic all on the same platter with the roast. In short, a great piece to sink your teeth into." Pablo O. Scholz, Clarín

Todo sobre el asado es un viaje a lo profundo de la Argentina. El asado es una comida y un ritual. Es primitivo y contemporáneo, salvaje y refinado, un arte y una ciencia. Pocos fenómenos revelan con mayor originalidad y precisión los rasgos esenciales de la identidad nacional argentina. La nueva película de Gastón Duprat y Mariano Cohn le hace frente a esta tradición casi sagrada, con una mirada precisa e irreverente hacia esa fascinación gastronómica.

SAT AUG 26 | 4:45PM | CIN



Gastón Duprat & Mariano Cohn (Bahía Blanca, 1969; Villa Ballester, 1975) are Argentine film and television directors and producers. Their first works were video-art and experimental film projects. Among others, they have directed and produced *Yo presidente* (2003), exploring interviews with various Argentine presidents; *El artista* (2006), about the contemporary art world; and *El hombre de al lado* (2009), a feature fiction work.



JEFFREY

Dominican Republic | 2016
Spanish with English subtitles | 78 min

DIRECTOR/WRITER: Yanillys Pérez **PRODUCERS:** Thibaud Billiard, Yanillys Pérez
CINEMATOGRAPHER: Jan Everetz, Francis Adames, Gibran Abrales, Oliver Mota, Yanillys Pérez **EDITOR:** Mathilde Van de Moortel **MUSIC:** "Jeffrey" Joselito de la Cruz, Jeyson de la Cruz **CAST:** "Jeffrey" Joselito de la Cruz, Jeyson de la Cruz, Junior de la Cruz, Ana María de la Cruz

Twelve-year-old Jeffrey works on the streets of Santo Domingo washing windshields to help his family's finances, but dreams of becoming a reggaeton singer. With the help of his older brother, Jeyson, he composes and records songs about his life, their neighbourhood, and his dreams for the future. In this intimate documentary, director Yanillys Pérez highlights the resilience and dynamism of Jeffrey as he looks for customers, tries to avoid turf wars with other windshield washers, spends time at home with his family, and climbs his special tree. Full of dynamic music and dance sequences, *Jeffrey* captures a real-life story of a boy trying his best to turn his dreams into reality.

"A true collaboration between subject and storyteller, Jeffrey weaves verité and socially conscious observation together with poetic moments of magical realism." TIFF Dropbox Discovery Award jury

Jeffrey es un niño de las calles de Santo Domingo que sobrevive limpiando parabrisas, pero que sueña con convertirse en cantante de reggaeton. Con la ayuda de su hermano mayor, él compone y graba canciones sobre su vida, su barrio y sus sueños para el futuro. En *Jeffrey*, la directora Yanillys Pérez destaca la resistencia y dinamismo de su sujeto mientras él busca clientes, navega tensiones con los demás limpiadores, y pasa tiempo con su familia. Jeffrey es la historia de un niño que busca convertir sus sueños en realidad.

FRI AUG 25 | 5:00PM | CIN



Yanillys Pérez Pérez (Dominican Republic, 1983) is a Dominican-Venezuelan director, writer, producer and actress. Her short film *Techos rotos* (2014) premiered at the Clermont-Ferrand Festival. Her first feature documentary film *Jeffrey* had its world premiere at TIFF in 2016, where she won the Discovery Filmmaker Dropbox Award.



ALBA

Ecuador | 2016
Spanish with English subtitles | 96 min

DIRECTOR/WRITER: Ana Cristina Barragán **PRODUCER:** Isabella Parra
CINEMATOGRAPHER: Simon Brauer **EDITORS:** Yibrán Asuad, Juan Daniel Molero, José María Avilés **MUSIC:** Alex Icaza **CAST:** Macarena Arias, Pablo Aguirre, Amaia Merino

When eleven-year-old Alba's mother is hospitalized for a prolonged illness, Alba is sent to live with her father—a man she has never really known. Igor is a quiet, solitary soul who shut himself away in a small house after separating from his family. This new life for the extremely shy Alba and her socially reserved father is almost unbearable for both of them. Her father's misguided attempts to make her feel at home and the embarrassment this causes, along with her first kiss and bullying at school, all mark Alba's path towards adolescence and self-acceptance. This quietly poignant film exquisitely captures the sometimes rocky and lonely experience of childhood.

"The claim of Ecuadorian cinema to a higher international profile is strengthened considerably by Ana Cristina Barragan's beautifully understated Alba." Jonathan Holland, The Hollywood Reporter

Quando su mamá enferma es hospitalizada, Alba, una niña de 11 años, debe ir a vivir con su padre, Igor. Igor es un hombre solitario que después de separarse de su familia se encerró en una casa pequeña. La convivencia para Alba, una niña introvertida y tímida, es casi insoportable. Los intentos de su padre por acercarse a ella y la vergüenza que aquello le causa, junto a su primer beso y el bullying en el colegio, son estímulos que marcan el camino de Alba hacia la adolescencia y a la aceptación de sí misma.

TUE AUG 29 | 5:00PM | CIN
SAT SEPT 2 | 3:15PM | CIN



Ana Cristina Barragán (Ecuador, 1987) has directed three award-winning short films: *Despierta* (2008), which won Best Short Film at the Cero Latitud and Andes Festivals, and the Colibri Award for Best Ecuadorian Short Film, *Domingo violeta* (2010) and *Anima* (2013). Her first feature film, *Alba* (2016), won the Lions Film Award at the Rotterdam International Film Festival.



BAD INFLUENCE

MALA JUNTA

Chile | 2016
Mapudungun and Spanish with English subtitles | 89 min

DIRECTOR: Claudia Huaiquimilla **PRODUCERS:** Pablo Greene Flaten, Rebeca Gutiérrez Campos, Eduardo Villalobos Pino **SCREENWRITERS:** Claudia Huaiquimilla, Pablo Greene **CINEMATOGRAPHER:** Matías Illanes **EDITOR:** Valeria Hernández **MUSIC:** Miranda y Tobar **CAST:** Andrew Bargsted, Eliseo Fernández, Francisco Pérez-Bannen, Francisca Gavilán, Ariel Mateluna, Sebastián Ayala

Using as a backdrop the ongoing violent conflict between Chile's Indigenous Mapuche communities and the forces who want to strip them of their lands, Claudia Huaiquimilla's urgent and wrenching first feature film focuses on the burgeoning friendship between two teenagers. Rebellious Tano is sent from the city of Santiago to the small mountain community of Wallmapu under the care of his father, Javier, after he is arrested for his participation in a violent robbery. There he befriends Cheo, a shy Mapuche boy, who is bullied at school. Their friendship deepens as everything explodes around them following the death of an influential community leader.

"Huaiquimilla, along with co-writer Pablo Greene, brilliantly weaves together themes both grand and intimate—a rich human tapestry played against an urgent social and environmental crisis." SIFF

Para su primer largometraje, la realizadora Claudia Huaiquimilla usa como trasfondo el continuo conflicto entre las comunidades mapuches de Chile y las fuerzas que quieren desalojarlas de sus tierras para narrar esta historia sobre la amistad entre dos adolescentes. Tano es enviado a la pequeña comunidad montañosa de Wallmapu bajo el cuidado de su padre tras ser arrestado por su participación en un robo violento. Allí se hace amigo de Cheo, un joven Mapuche víctima de hostigamiento en la escuela. Su amistad crece a la vez que la comunidad a su alrededor entra en punto de ebullición tras la muerte de un influyente líder mapuche.

SUN AUG 27 | 9:15PM | CIN
FRI SEPT 1 | 7:15PM | CIN



Claudia Huaiquimilla (Mariquina, Chile, 1987) is a Mapuche director and writer. She studied Audiovisual Direction at the Catholic University of Chile. Her short film *San Juan, la noche más larga* (2012) won a Special Jury Mention at Clermont-Ferrand. *Mala junta* (2016), her feature debut, won the Audience Award at the Toulouse Cinélatino Film Festival.



EL AMPARO

Venezuela/Colombia | 2016
Spanish with English subtitles | 99 min

DIRECTOR: Rober Calzadilla **PRODUCERS:** Mariana Illas, Rubén Sierra Salles
WRITER: Karin Valecillos **CINEMATOGRAPHER:** Michell Rivas **EDITOR:** Gustavo Rondón Córdova, Mariana Rodríguez **CAST:** Vicente Quintero, Giovanni García, Vicente Peña, Samantha Castillo, Rossana Hernandez, Tatiana Mabo

On the border of Venezuela and Colombia during the late 1980s, two fishermen survive an armed assault in the channels of the Arauca River, in which fourteen of their companions disappear. The Army accuses the survivors of being guerrilla fighters and tries via intimidation to seize them from the cell where they are being watched over by the local police officer and by the village population, who are desperate to prevent them from being taken away. Rober Calzadilla's hauntingly dramatic film—based on a real historical event—explores the tensions that arise when a community is confronted by tragedy and the truth is not clear on any side.

"A taut drama that smartly and wisely sidesteps the potential pitfalls of historical recreation." Jonathan Holland, The Hollywood Reporter

En la frontera de Venezuela con Colombia a finales de los 80, dos pescadores sobreviven a un ataque armado perpetrado en los caños del Río Arauca, donde catorce de sus compañeros mueren en el acto. El ejército los acusa de guerrilleros y, a través de intimidación, intenta sacarlos de la celda donde son custodiados por un policía y por la gente del pueblo, que trata desesperadamente de impedir que se los lleven. Esta película de Rober Calzadilla—basada en eventos reales—examina la tensión que se manifiesta cuando una comunidad se enfrenta a una tragedia.

MON AUG 28 | 7:00PM | CIN
WED AUG 30 | 9:00PM | CIN



Rober Calzadilla (Maturín, Venezuela, 1975) is an actor, screenwriter and director. He trained at the Juana Sujo School of Performing Arts and studied filmmaking at the Central University of Venezuela School of the Arts. His highly acclaimed first feature, *El Amparo*, screened in Horizontes Latinos at the 2016 San Sebastián Film Festival.



THE FUTURE PERFECT

Argentina | 2016
Spanish and Mandarin with English subtitles | 65 min

DIRECTOR/WRITER: Nele Wohlatz **PRODUCER:** Cecilia Salim
CINEMATOGRAPHER: Roman Kasseroller, Agustina San Martín **EDITOR:** Ana Godoy
COMPOSER: Federico Orio **CAST:** Zhang Xiaobin, Saroj Kumar Malik, Jiang Mian, Wang Dong Xi, Nahuel Pérez Biscayart

Eighteen-year-old Xiaobin is a recent émigré in Buenos Aires, where she's joined her family after some time living apart. She gets a job in a deli, but her Spanish is so basic she can't understand the customers, and is promptly fired. Soon after, she finds work in a supermarket, which is where she meets Indian immigrant Vijay, who asks her out on a date. Meanwhile, unbeknownst to her parents, who have no interest in integrating into Argentine society, Xiaobin begins taking Spanish lessons. The extremely clever conceit of *The Future Perfect* is that as Xiaobin learns new tenses, so her life moves from past and present to an unconditional, and even hypothetical, future.

"Wohlatz's sensitivity to language, the way it's used and how the ability to express oneself literally changes the manner in which we deal with the world around us, is subtly yet rigorously demonstrated." Jay Weissberg, Variety

Xiaobin, una joven de 17 años, llega de China a Argentina, donde se une a su familia que ya lleva tiempo en Buenos Aires. Prueba nombres españoles como si fuesen vestuarios, a ver cuál le queda bien. Consigue trabajo en un deli pero su español es tan malo que la echan. Poco después encuentra trabajo en un supermercado donde conoce a Vijay, un cliente indio que la propuesta una cita. Mientras, sin decirles a sus papás, quienes no tienen ningún interés en integrarse a la sociedad argentina, Xiaobin empieza a tomar clases de español.

SUN AUG 27 | 7:30PM | CIN
WED AUG 30 | 3:30PM | CIN

PRECEDED BY THE SPACE SHUTTLE CHALLENGER (p. 37)



Nele Wohlatz (Hannover, Germany, 1982) studied scenography in Germany and cinema in Buenos Aires. She has directed several short films and videos for theatre plays and is also a film lecturer. In 2013, her first full-length film *Ricardo Bär* (co-directed with Gerardo Naumann) premiered at BAFICI and was awarded at the Marseille International Documentary Festival.



KILL ME PLEASE

MATE-ME POR FAVOR

Brazil | 2015
Portuguese with English subtitles | 101 min

DIRECTOR/WRITER: Anita Rocha da Silveira **PRODUCER:** Vânia Catani
CINEMATOGRAPHER: João Atala **EDITOR:** Marília Moraes **MUSIC:** Bernardo Uzeda
CAST: Valentina Herszage, Dora Freind, Mariana Oliveira, Julia Roliz, Bernardo Marinho

A series of mysterious, gruesome murders in Barra da Tijuca, a neighbourhood of concrete towers in the West Zone of Rio de Janeiro, grabs the attention of a group of teenage girls who are curious about the murders and the victims identities. Among the group is 15-year-old Bia, who becomes obsessed with the victims, as they appear to resemble her physically. A mixture of a teen horror flick and a poignant coming-of-age drama, *Kill Me Please* delves into a young woman's struggle to understand her own sexual impulses and need for independence against the backdrop of an ever-lurking threat of violence.

"Anita Rocha da Silveira's arresting debut feature is a fever dream of adolescent sexuality with a retro giallo flavor." Dennis Harvey, Variety

Barra da Tijuca, Zona Oeste do Rio de Janeiro. Uma onda de assassinatos invade o bairro. O que começa como uma curiosidade mórbida se apodera cada vez mais da vida dos jovens habitantes. Entre eles, Bia, uma garota de 15 anos. Após um encontro com a morte, ela fará de tudo para ter a certeza de que está viva.

SAT AUG 26 | 9:30PM | CIN
FRI SEPT 11 | 9:15PM | CIN

PRECEDED BY CLOSE-UP (P. 37)



Anita Rocha da Silveira (Rio de Janeiro, Brazil) majored in Cinema at the University of Rio de Janeiro. She directed three short films: *The Noon Vampire* (2008), *Handball* (2010) and *The Living Dead* (2012), which was part of the Directors' Fortnight at Cannes. *Kill Me Please*, her feature debut, had its world premiere at the Venice Film Festival.



PANAMERICAN MACHINERY

MAQUINARIA PANAMERICANA

Mexico/Poland, | 2016
Spanish with English subtitles | 86 min

DIRECTOR/WRITER: Joaquín del Paso **PRODUCERS:** Joaquin del Paso, Susana Bernal **CINEMATOGRAPHER:** Fredrik Olsson **EDITOR:** Raúl Barreras
MUSIC: Christian Paris, Pedro Martínez del Paso **CAST:** Javier Zaragoza, Ramiro Orozco, Irene Ramirez, Edmundo Mosqueira, Delfino López, Cecilia García, Regina DuPacci

It's Friday morning at Panamerican Machinery Inc., a company specializing in selling and repairing outdated machinery. The employees are already winding down for the weekend, engaging in little rituals and routines, when bad news abruptly arrives: Don Alejandro, their beloved boss, has dropped dead, the company's finances have imploded and their pensions have disappeared. In a state of confusion and panic, the employees agree to lock themselves in the factory to stave off its closure. Surreal, engaging and absurd, this clever political satire has a unique take on what becomes of the workers when the work becomes obsolete.

"Guided by the filmic spirit of Luis Buñuel, with all the bleak humor and dislocation which that implies, and by the political spirit of Karl Marx and his followers." Jonathan Holland, The Hollywood Reporter

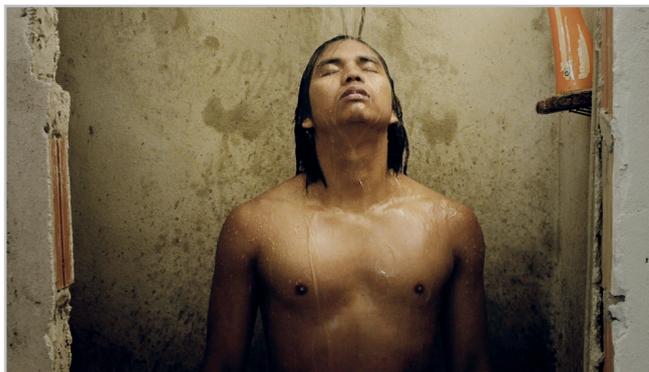
Parece un viernes de trabajo cualquiera en Maquinaria Panamericana S.A., una empresa especializada en la venta y reparación de maquinaria para la construcción y la destrucción. Los empleados se preparan para el fin de semana, perdiendo el tiempo en pequeños rituales y rutinas, hasta que un giro inesperado los saca de su pacífica monotonía: Don Alejandro, el dueño de la compañía es encontrado muerto en una bodega de refacciones. El descubrimiento lo cambia todo: la compañía está en quiebra y los trabajadores de la tercera edad no tienen ninguna perspectiva de empleo. En un estado de confusión, miedo y tristeza, los trabajadores deciden encerrarse en la compañía.

SAT AUG 26 | 3:00PM | CIN
TUE AUG 29 | 7:00PM | CIN



Joaquín del Paso (Mexico City, 1986) studied filmmaking at the EICTV in Cuba and at the National Film School in Lodz, Poland. He has directed numerous short films including *Syjamscy* (2014). His feature debut, *Panamerican Machinery* (2016), won Best Original Screenplay at the Ariel Awards and Best Mexican Film at the Guadalajara Film Festival.

NEW DIRECTORS



TIME WAS ENDLESS

ANTES O TEMPO NÃO ACABAVA

Brazil | 2016

Tikuna and Portuguese with English subtitles | 85 min

DIRECTORS: Sérgio Andrade, Fábio Baldo **PRODUCERS:** Ana Alice de Moraes, Sérgio Andrade **WRITER:** Sérgio Andrade **CINEMATOGRAPHER:** Yure César **EDITORS:** Fábio Baldo **CAST:** Anderson Tikuna, Severiano Kedassere, Fidelis Baniwa, Rita Carelli, Begê Muniz, Emanuel Aragão

In search of a new life, Anderson has left his Tikuna community in the Amazon forest for the bustling metropolis of Manaus. There he lives on the outskirts of the city with his sister and her sick child in a barren single room, and supports them through working various jobs. The environment is far from welcoming, but Anderson is driven by a burgeoning awareness of his two-spirited sexuality, which he feels can only be realized in the anonymity of the city. Anderson finds himself in limbo, questioning and rejecting certain tribal rituals, even as he fiercely defends his community and seeks to find peace with his identity.

"a powerful portrait of a wanderer between two worlds." Berlinale

Anderson é um jovem indígena em conflito com os líderes de sua comunidade, localizada na periferia de Manaus. As tradições mantidas por seu povo parecem anacrônicas em relação à vida contemporânea que leva. Em busca de autoafirmação, Anderson abandona a comunidade para viver sozinho no centro da cidade, onde experimenta novos sentimentos e enfrenta outros desafios. No entanto, o Velho Pajé planeja trazê-lo de volta para mais um ritual.

MON AUG 28 | 9:00PM | CIN

THUR AUG 31 | 7:00PM | CIN



Sérgio Andrade (Manaus, Brazil, 1967) worked for eight years at the Amazonas Film Commission. His debut feature *A floresta de Jonathas* (2012) premiered at Rotterdam and screened at numerous international festivals. **Fábio Baldo** (São Paulo, Brazil, 1983) is a graduate of the Fundação Armando Alvares Penteado art school. In 2015, the Cinémathèque Française in Paris held a retrospective of his award-winning short films.

Preceded by:

Tekoha - Sound of the Earth (*Tekoha - Som da Terra*)

Brazil | 2017 | 20 min | Dir. Rodrigo Arajeju & Valdelice Veron

Our mothers lead the struggle to recover the sacred land. As agribusiness advances upon Indigenous territories, we, Guarani Kaiowá, mourn our genocide in Brazil.



X500

X QUINIENTOS

Canada/Colombia/Mexico | 2016

Spanish, Tagalog, French and Mazahua with English subtitles | 104 min

DIRECTOR/WRITER: Juan Andrés Arango **PRODUCER:** Yanick Létourneau, Jorge Botero, Edher Campos, Luis Salinas **CINEMATOGRAPHER:** Nicolas Canniccioni **EDITOR:** Felipe Guerrero **CAST:** Jembie Almazán, Jonathan Diaz Angulo, Bernardo Garnica Cruz

Maria arrives in Montreal from Manila to live with her grandmother and struggles to adapt to her new environment; Alex is deported from the US to Colombia, returning to find his old neighbourhood now controlled by criminals; David leaves his Indigenous community in Michoacán after his father's death to find work on a construction site in Mexico City. *X500* follows these three teenagers living in different cities of the Americas yet undergoing the same experience of grief, migration and transformation. The film gives voice to a narrative that has become ever more present in our globalized society.

"With stunning cinematography and compassionate storytelling, director Juan Andrés Arango strikingly captures the rich environments and physicality of his protagonists." Magali Simard, TIFF

X500 narra la historia de tres personajes que viven en países diferentes, pero que están unidos por su relación singular con la muerte, la migración y su necesidad de transformación. María llega a Montreal desde Manila para vivir con su abuela tras la muerte de su madre, y lucha por adaptarse. Alex, un joven afrocolombiano, es deportado de los Estados Unidos a Colombia para encontrar que su antiguo barrio está controlado por criminales. David deja su pueblo tras la muerte de su padre para buscar un mejor futuro en la Ciudad de México.

FRI AUG 25 | 6:45PM | CIN

SAT AUG 26 | 7:30PM | GCA



Juan Andrés Arango (Bogotá, Colombia, 1976) is a Colombian-born Canadian director, screenwriter and cinematographer. He studied cinema at the National Colombian University and at Concordia University in Montreal. He directed documentaries and shorts before helming *La Playa D.C.*, his first feature film, which had its world premiere in Un Certain Regard at Cannes in 2012.



ADRIANA'S PACT

EL PACTO DE ADRIANA

Chile | 2017
English and Spanish with English subtitles | 96 min

DIRECTOR/WRITER: Lissette Orozco **PRODUCERS:** Gabriela Sandoval, Carlos Núñez, Benjamín Band **CINEMATOGRAPHERS:** Julio Zúñiga, Daniela Ibaceta, Brian Martínez **EDITOR:** Melisa Miranda **MUSIC:** Santiago Farah **CAST:** Lissette Orozco, Adriana Rivas, Javier Rebolledo, Caroline Castro

As a child, director Lissette Orozco's aunt Adriana Rivas was her idol. She was a confident, independent woman who had made a life for herself in Australia. One day in 2007, Adriana is suddenly arrested while visiting her family in Chile and accused of having worked for Pinochet's notorious secret police, DINA. Adriana denies these accusations. Her niece sets out to investigate Adriana's history and begins filming. By 2011, her investigations are beginning to expand more and more, but then her aunt suddenly takes flight, just before a trial. This riveting personal documentary reveals long buried conflicts within a family that reflect the deep social wounds of Chile as a whole.

"A brave documentary in which the director allows us to witness her loss of innocence." Jay Weissberg, Variety

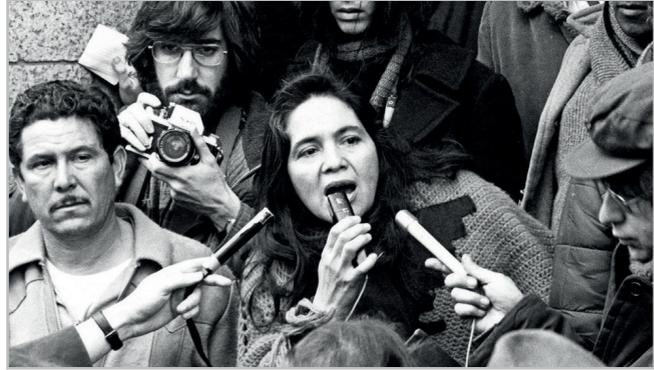
De niña tuve una ídola: mi tía Adriana. En el 2007 la tomaron detenida y me enteré que en su juventud trabajó para la dina, policía secreta del dictador Pinochet. Tiempo después, ya en democracia, se fugó del país mientras enfrentaba un proceso judicial por el asesinato de un dirigente comunista. Hoy mi tía vive una pesadilla. En Australia los residentes chilenos piden su extradición y marchan en su contra. El caso se ha vuelto mediático. Tengo un acceso privilegiado a los victimarios de la dictadura y estoy dispuesta a llegar a las últimas consecuencias para conocer la verdad y saber quién es realmente mi tía Adriana.

FRI SEPT 1 | 5:00PM | CIN

PRECEDED BY THE ROSETTI STREET MASSACRE (P. 37)



Lissette Orozco (Santiago de Chile, 1987) is a director and screenwriter who studied documentary filmmaking at the Universidad de Artes, Ciencias y Comunicación in Santiago. Her feature documentary debut, *El pacto de Adriana* (2017), won the SIGNIS Prize at the Toulouse Cinélatino Festival and the Peace Film Prize at the Berlin International Film Festival.



DOLORES

USA | 2017
English | 95 min

DIRECTOR: Peter Bratt **PRODUCER:** Brian Benson **WRITER:** Peter Bratt, Jessica Congdon **CINEMATOGRAPHER:** Jesse Dana **EDITOR:** Jessica Congdon **MUSIC:** Mark Kilian

History tells us that César Chávez transformed the U.S. labour movement by creating the United Farm Workers Union in the early 1960s. But missing from this narrative is his equally influential co-founder, Dolores Huerta, who fought tirelessly alongside Chávez for racial and labour justice and became one of the most defiant feminists of the twentieth century. Like so many powerful women advocates, Dolores and her sweeping reforms were—and still are—sidelined and diminished. Peter Bratt's illuminating and engaging documentary is a powerful portrait of one of the most important social justice activists in U.S. history and a long-overdue tribute to a pioneering woman.

"Bratt distills the complexity of an unstoppable woman and the impact she brought not only to workers' rights but to the expanding role of women at the time." Duane Byrge, The Hollywood Reporter

La historia nos dice que fue César Chávez quien transformó el movimiento de trabajadores estadounidense al liderar la primera unión de trabajadores campesinos. Sin embargo, esta narrativa deja de lado a la co-fundadora, Dolores Huerta, quien peleó hasta el cansancio junto con Chávez en pro de la justicia racial y laboral. De esta forma, se volvió una de las feministas más desafiantes del siglo XX. Al igual que muchas grandes mujeres activistas, Dolores y sus reformas fueron -y siguen siendo- hechas a un lado y minimizadas. Rumores y acusaciones falsas tanto de enemigos como de amigos en cuanto a abandono de hijos y comportamiento inmoral -se casó tres veces y crío 11 hijos- obligaron a Dolores a salir del sindicato que ella misma ayudó a crear.

WED AUG 30 | 5:00PM | CIN
THUR SEPT 7 | 2:00PM | GCA



Peter Bratt (San Francisco, 1962) is an award-winning filmmaker. In 1996, he wrote and directed his first feature film, the critically-acclaimed *Follow Me Home*. His next feature, *LA Mission* (2009) earned Bratt the prestigious Norman Lear Writer's Award. *Dolores* is his latest feature documentary project; it premiered at the 2017 Sundance Film Festival.



THE CAMBRIDGE SQUATTER

ERA O HOTEL CAMBRIDGE

Brazil | 2016

Portuguese, Arabic, French, and Lingala with English subtitles | 100 min

DIRECTOR: Eliane Caffé **PRODUCERS:** Rui Pires, André Montenegro
SCREENWRITERS: Eliane Caffé, Luiz Alberto de Abreu, Inês Figueiró
CINEMATOGRAPHER: Bruno Risas **EDITOR:** Márcio Hashimoto **MUSIC:** Lucia Pulido
CAST: Carmen Silva, José Dumont, Isam Ahmad Issa, Suely Franco, Magaly Silva

A diverse group of refugees and low-income Brazilian workers occupy the Hotel Cambridge, a formerly abandoned concrete high-rise in downtown São Paulo. The authorities have given its residents 15 days to move out or be thrown out. Led by Dona Carmen and the FLM (Front in the Struggle for Housing), the residents band together to defend their rights. Blending documentary and fiction, the film brings the viewer into the intimate lives of several of the residents including Ngandu from the Congo, and Hassam and his nephew Kalil from Palestine. Daily dramas, comical situations and different views on the world commingle in this fascinating and inspiring glimpse into Brazil's housing and anti-gentrification movement.

"The Cambridge Squatter does a very difficult thing: It takes what essentially is a local interest story and elevates it into something universal and urgently contemporary."

Jonathan Holland, The Hollywood Reporter

Refugiados recém-chegados ao Brasil dividem com um grupo de sem-tetos um velho edifício abandonado no centro de São Paulo. Os novos moradores do prédio têm que lidar com seus dramas pessoais e aprender a conviver com pessoas que, apesar de diferentes, enfrentam juntos a vida nas ruas.

WED AUG 30 | 7:00PM | CIN

WED SEPT 6 | 2:00PM | GCA



Eliane Caffé (São Paulo, 1961) is the director of four feature films: *Kenôma* (1998), *Narradores de Javé* (2003), *O Sol do Meio Dia* (2009), and *Era o Hotel Cambridge* (2016), which won the FIPRESCI Prize and the Audience Award at the Rio International Film Festival. She has also worked extensively coordinating audiovisual collectives in troubled areas of inland Brazil.



TEMPESTAD

Mexico | 2016

Spanish with English subtitles | 105 min

DIRECTOR/WRITER: Tatiana Huezo **PRODUCERS:** Nicolás Celis, Sebastián Celis
CINEMATOGRAPHER: Ernesto Pardo **EDITORS:** Tatiana Huezo, Lucrecia Gutiérrez
 Maupomé **CAST:** Miriam Carbajal, Adela Alvarado

A woman is imprisoned in a private prison operated by an organized criminal group, while another has spent the last decade searching for her missing daughter. Together with images that submerge us in a trip through the physical landscape of Mexico, these two women's testimonies intermingle and take us on a journey to the centre of a powerful storm: a place where violence and impunity have taken complete control of individuals' and communities' lives and dreams. Through their voices, director Tatiana Huezo draws us into the story of a country steeped in loss and pain, but also love, dignity and resistance.

"The two spoken stories that run parallel in Tatiana Huezo's smouldering, incendiary documentary would be worth hearing even if they weren't accompanied by such absorbing imagery."

Jessica Kiang, IndieWire

Una mujer es recluida en una cárcel controlada por el crimen organizado mientras que otra busca a su hija desaparecida. A través de imágenes que nos sumergen en un viaje del norte al sur de México, los dos testimonios se entrelazan y nos llevan al centro de una tormenta: un país en donde la violencia ha tomado el control de las vidas y los sueños de individuos y comunidades. Frente a eso, la claridad de dos mujeres, que como un pequeño y revelador acto de resistencia, se niega a conformarse con esta realidad.

MON AUG 28 | 5:00PM | CIN



Tatiana Huezo (San Salvador, El Salvador, 1972) is a Mexican-Salvadoran filmmaker. She graduated from the Centro de Capacitación Cinematográfica in Mexico City and has a Master in Creative Documentary from the Pompeu Fabra University in Barcelona. Her brilliant first feature, *El lugar más pequeño* (2011) screened in over fifty film festivals worldwide.

SAT SEPT 2 | 5:30PM | GCA

Free Admission with VLAFF membership

INDIGENOUS FILM FROM BC & BEYOND



RITMOS, RHYTHMS OF RESILIENCE

Ritmos centres on the rhythms of resilience, traditions and practices of Indigenous peoples in Canada and Latin America. From the beat of the drum and the movement of bodies, to the raising of voices and the sharing in celebration, these short films highlight diverse and beautiful ways of engaging all relations, human and other. The rhythms of the land, ancestors, and survival are calling us to listen and feel. - Curator, Sonia Medel.

REGALIA: PRIDE IN TWO SPIRITS

DIRECTORS: Love Intersections (Jen Sungshine & David Ng)

CAST: Duane Stewart-Grant

Haisla and Nuuchahnulth First Nations/Canada, 2015

English | 5.19 min

Duane Stewart-Grant's personal journey offers a moving insight into a sacred role belonging to many Aboriginal communities pre-colonization. Embodying both the feminine and masculine spirits, a Two-Spirit person holds a sacred place within the health and well-being of their communities.

WAY OF GIANTS (CAMINHO DOS GIGANTES)

DIRECTOR: Alois Di Leo

Brazil, 2016

No Dialogue | 11.52 min

Way of Giants is a poetical search for purpose and reason that follows the story of Oquirá, a six-year-old girl, as she confronts the cycle of life and the concept of destiny. The film explores the forces in nature, music and our connection with earth.

THE GRANDFATHER DRUM

DIRECTOR: Michelle Derosier

Anishinaabe, 2016

No Dialogue | 13 min

This unique animation follows the story of Naamowin's drum, a drum revered for its healing powers by the Anishinabek of the Upper Berens River. Upon the death of his grandson, Naamowin builds a healing drum, given to him in a dream, that can restore life. However, Christianity and the government have other plans that disrupt the delicate balance between the sky-world and the underworld.

FEAST OF THE ENCHANTED (A FESTA DOS ENCANTADOS)

DIRECTOR: Masanori Ohashy

Guajajara/Brazil, 2016

Portuguese | 13 min

A Guajajara boy happens upon a subterranean world inhabited by enchanted beings while searching for his lost brother. He decides to stay there until he learns all the rituals and songs for various celebrations. Longing for his family, he returns to his village and begins to teach his people everything he has learned.

HILA

DIRECTOR: Adam Bentley

Dancer: Tiffany Ayalik

Inuit/Canada, 2016

3.27 min

An Inuit woman becomes the first person ever to be featured in a choreographed snowshoe dance video.

RUNNING TIME: 46 MIN

This program was curated in partnership with the imagineNATIVE Film + Media Arts Festival and Reel 2 Real International Film Festival for Youth.

imagineNATIVE Film + Media Arts Festival is the world's largest presenter of Indigenous screen content. It is committed to inspiring and connecting communities, and creating a greater understanding of Indigenous peoples, cultures and artistic expressions, through year-round programming initiatives of original, Indigenous film and media arts. www.imagenative.org

The Reel 2 Real International Film Festival for Youth is a week-long celebration of diverse, inspiring and entertaining films for youth ages 6-19 and their families. Programs include live-action, animated and documentary films from around the world with filmmaker guests in attendance, hands-on workshops, a Youth Media Conference, and a showcase of films made by youth. www.r2rfestival.org



original. indigenous.





MARA'AKAME'S DREAM

EL SUEÑO DEL MARA'KAME

Mexico, | 2016

Wixárika and Spanish with English subtitles | 90 min

DIRECTOR/WRITER: Federico Cecchetti **PRODUCERS:** María del Carmen de Lara, José Felipe Coria **CINEMATOGRAPHER:** Iván Hernández **EDITORS:** Pierre Saint Martin, Raúl Zendejas **MUSIC:** Emiliano Motta, Huichol Musical **CAST:** Luciano Bautista Maxa Temai, Antonio Parra Haka Temai, Pascual Hernández, Cruz de la Cruz, Paly Omar Ezequiel, Inocencio de la Cruz Domínguez

Nieri, a Wixárika youth, dreams of travelling to Mexico City in order to play a concert with his friends in their rock band. However his father, who is a Mara'akame (a shaman), has other desires for him. He is instructing him in the traditions of the Wixárika people, of the sacred nature of peyote and of how to find the Blue Deer, so that Nieri can learn to heal and become a Mara'akame like himself. Nieri must struggle between respect for his father's wishes and his own desire to be on stage and hear the roar of the audience. He must find a way to decipher the troubling images within his dreams as they guide him down a path of self-awakening.

"Cecchetti's unique films raise cultural understanding and social awareness by means of interweaving psychology, philosophy and poetry." Franziska Esther Meierhofer, IndieWire

Nieri es un joven huichol cuyo sueño es viajar con su banda musical a tocar en un concierto en la gran Ciudad de México. Pero su padre, un Mara'akame (chamán huichol), tiene otros planes para él: seguir la tradición de su pueblo y encontrar al Venado Azul en sus sueños, para así poder aprender a sanar y convertirse en un Mara'akame como él. Cuando Nieri viaja a la gran ciudad sus sueños le dirigen hacia un camino espiritual, mientras la realidad de la gran ciudad se mezcla con el misticismo de su cultura.

SAT SEPT 2 | 7:15 PM | GCA

Free admission with VLAFF Membership



Federico Cecchetti (Mexico City, 1982) studied filmmaking at CUCEC-UNAM and at the Centro Sperimentale di Cinematografia in Rome. He is the director of eight short films; *Mara'akame's Dream* is his first feature film. In 2016 he developed his forthcoming film *Letters from the Land of the Tarahumara* in a residency at the Cannes Cinéfondation.



NATIVE PLANET

Mexico/Canada | 2017

O'Dam, Mexicanero, Wixárika and Spanish with English subtitles | 45 min

DIRECTORS/PRODUCERS/WRITERS: Carmen Henríquez & Denis Paquette **CINEMATOGRAPHER:** Denis Paquette **EDITOR:** Carmen Henríquez **CAST:** Simon Baker

In *Native Planet*, host Simon Baker travels deep inside Mexico's Durango State, to meet Indigenous communities still practicing their traditional justice systems, largely independent from the Government of Mexico. Long before the Spanish came to colonize the country centuries ago, the Mezquital, a remote part of the Sierra Madre Mountains, was home to the Indigenous O'Dam, Mexicaneros and Wirrarika people. For generations, Mexico largely ignored these Indigenous people who successfully carved out their own existence, culture, identity and social justice system. However, recent events have impoverished their agrarian communities and made them easy targets for the cartels, which coerce them into growing illegal crops. Now, the lands belonging to these largely forgotten Indigenous communities are the front lines in a battle between rival cartels and the country's military police. As Simon travels their high mountain roads to visit O'Dam, Mexicaneros and Wirrarika communities, he comes to understand how increasing violence is shaping their environment and their ability to sustain their peace and independence.

En *Native Planet*, el protagonista Simon Baker viaja al México profundo, en el estado de Durango, para conocer a las comunidades indígenas que continúan practicando el sistema de justicia tradicional, y que es independiente al que practica el gobierno mexicano. Mucho tiempo antes de que España colonizó el país, la zona de El Mezquital, una parte remota situada en las montañas de la sierra madre, era el hogar de las naciones O'Dam, Mexicaneros y Wirrarika. Ahora, la tierra que les pertenece a los grupos indígenas quienes han sido olvidados por el gobierno, está en la zona frontal de las batallas entres cárteles rivales y la policía militar del país.

SUN AUG 27 | 6:00PM | CIN

Double Bill: Ticket includes admission to Sacharuna Shorts (p. 36)



Carmen Henríquez and **Denis Paquette** are Vancouver-based directors and producers of documentary films, TV series for APTN, and multimedia content. As co-principals of RealWorld Media, Carmen and Denis' filmmaking interests are focused on themes of social, economic and environmental justice. Their feature documentary *The Cry of the Andes* screened at VLAFF in 2010.

INDIGENOUS FILM FROM BC & BEYOND

SUN AUG 27 | 4:30PM | CIN

Double Bill: Ticket includes admission to Native Planet

SACHARUNA SHORTS

PARTICIPATORY FILM FROM PERU

PARTICIPATING PRODUCTION COLLECTIVES: Vision Cinema, Projector & El Maizal
WORKSHOP DIRECTORS: Renzo Alonso Alva Hurtado & Julio Cesar Gonzales Oviedo

Sacharuna Shorts is a snapshot of travels and collaborative audiovisual and stop-motion initiatives throughout the Peruvian Amazon. The shorts included were created as part of workshops with Indigenous youth and adults, developed for the preservation and promotion of intergenerational and intercultural dialogue that (re)values the diverse ancestral knowledge of communities in the Peruvian Amazon.

The screenings will be accompanied by a discussion.

All films are subtitled in English.

LIVE ACTION

ALINA AND MOTHER NATURE (ALINA Y LA SELVA MADRE)

Tacshacuraray/Kichwa, 2015

1.26 min

Alina, a young student from the community of Tacshacuraray, gifts us a song about the forests and caring for nature.

WE ARE MURUY MUINANE (SOMOS MURUY MUINANE)

Negro Urco/Muruy Muinane, 2015

5.33 min

Teachers and cultural leaders share their efforts to pass on ancestral and community values and traditions to the youth.

A TRUNK OF COCA (UN TRONCO DE COCA)

8 de diciembre/ Muruy Muinane, 2016

24 min

Putumayo is a river full of ancient histories and customs that have survived despite the onslaughts of slavery and colonialism. This documentary introduces us to a Putumayo family whose members share their memories about what has been their reality.

STOP-MOTION

These stop-motion shorts were collaboratively created with the Indigenous communities of Puerto Franco, Flor de Agosto, and Puerto Aurora in the Putumayo River basin.

THE FISHES OF MY RIVER (LOS PECES DE MI COCHA)

Puerto Franco, 2016

2.06 min

MY COMMUNITY (MI COMUNIDAD)

Flor de Agosto, 2016

1:26 min

AYAYMAMA

Puerto Aurora, 2016

1:10 min

INDIGENOUS FILM FROM BC & BEYOND



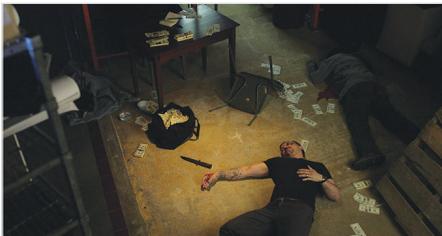
CANADIAN SHORT FILMS



CEIBA

DIRECTOR: Noé Rodríguez
Spanish with English subtitles
Canada/Cuba/Spain, 2016
28 min

Lightning respects the ceiba tree... and no one else." Caribbean proverb
 Plays with *The Strawberry Tree*, page 38



CLOSE-UP

DIRECTOR: Yoel Ortega G.
English
Canada | 2017
3.27 min

Writer and director Yoel Ortega G. takes a close-up of filmmaking in this short action thriller with a twist.

Plays with *Kill Me Please*, page 30



THE ROSETTI STREET MASSACRE LA MASACRE DE LA CALLE ROSETTI

DIRECTOR: Ana María Tonso Alonso
Spanish with English subtitles
Canada/Argentina, 2017
14 min

Five comrades were murdered on Rosetti Street on the morning of January 4, 1977 during the Argentine dictatorship. Forty years later, the memory still lingers on in Piñeiro's neighbourhood.

Plays with *Adriana's Pact*, page 32



THE SPACE SHUTTLE CHALLENGER

DIRECTOR: Cecilia Araneda
English and Spanish with English subtitles
Canada/Chile, 2017
9.32 min

Through found footage, *The Space Shuttle Challenger* entwines the Challenger disaster, Guantanamo Bay, Chile's coup d'état and the experience of being 16.

Plays with *The Future Perfect*, page 29



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CEIBA

Canada/Cuba/Spain, 2016
Spanish with English subtitles | 28 min

DIRECTOR/WRITER/PRODUCER/CINEMATOGRAPHER/EDITOR: Noé Rodríguez

"Lightning respects the ceiba tree... and no one else."

Caribbean proverb

"El rayo respeta a la ceiba... y a más nadie."

Proverbio caribeño

TUE AUG 29 | 6:30PM | GCA



Noé Rodríguez (Madrid, 1977) is a film lecturer at SFU's School for the Contemporary Arts in Vancouver. Originally from Spain, in 2006 he received the Caixa Canada Scholarship to pursue his graduate studies at York University in Toronto, where he became actively involved with LIFT and the experimental film community.

FOLLOWED BY AN ARTIST TALK BY NOE RODRIGUEZ AND SIMONE RAPISARDA CASANOVA



THE STRAWBERRY TREE EL ÁRBOL DE LAS FRESAS

Canada/Cuba, 2011
Spanish with English subtitles | 70 min

DIRECTOR/WRITER/PRODUCER/CINEMATOGRAPHER/EDITOR: Simone Rapisarda Casanova

Filed in the remote fishing village of Juan Antonio, Cuba just weeks before a hurricane swept the site off the face of the earth, *El árbol de las fresas* is a mesmerizing cinematic poem that tests the boundaries between anthropology, documentary, and reverie. The villagers' ingeniousness and resilience, as well as their playful and irreverent relationship with the filmmaker, transform a sensitive portrait of the unique Taíno-Spanish culture into a reflection on documentary filmmaking itself and on humanity at the edge of time.

"Finally, when this hamlet vanishes...there is an intractable absence left, a lingering reminder of life in all its glorious and homely wonder."
Justin Mah, DOXA

Filmada en el remoto pueblo pesquero de Juan Antonio, en Cuba, solo antes de que desapareciera por un huracán, *El árbol de las fresas*, es una hermoso poema cinematográfico que testifica los límites entre la antropología y el documental. El ingenio de los habitantes del pueblo, así como sus relaciones divertidas e irreverentes con el realizador, dan un retrato sensible dentro de esta cultura única, y una reflexión acerca del documental y sobre la humanidad en este tiempo.

TUE AUG 29 | 6:30PM | GCA



Simone Rapisarda Casanova (Catania, Italy, 1970) is a film professor at SFU's School for the Contemporary Arts in Vancouver. His first feature documentary, *El árbol de las fresas* (2011), screened at IDFA in Amsterdam and won the NFB Colin Low Award for Most Innovative Canadian Documentary at the 2012 DOXA Film Festival.



RESURRECTING HASSAN

Quebec/Chile | 2016
French, English and Russian with English subtitles | 100 min

DIRECTOR/WRITER/PRODUCER/CINEMATOGRAPHER: Carlo Guillermo Proto
EXECUTIVE PRODUCERS: Roxanne Sayegh, Pablo Villegas, Maria Paz Gonzalez
EDITORS: Carlo Guillermo Proto, Lorenzo Mora Salazar **MUSIC:** Olivier Alary
CAST: Denis Harting, Lauviah Harting, Peggy Roux

With great passion and fearlessness, the three members of the Harting family, who are all blind, make a living singing a cappella ballads in the Montreal metro. They are haunted by the tragic drowning death of six-year-old Hassan, who was the only sighted member of their family. Enter Russian mystic and cult-like leader Grigori Petrovitch Grabovoi, who promises to help his followers regenerate and resurrect the dead. For the Hartings, Hassan's resurrection is their only hope for completing their family once more. With intimate access and unflinching observations, this extraordinary documentary chronicles the Hartings' attempts at dealing with their collective grief. What emerges is a highly unusual family portrait of three captivating and complex characters.

"Carlo Guillermo Proto has made an intense but unsensational film that follows a uniquely endearing family, deeply torn between insight, guilt and mysticism." RIDM

Les Harting sont non-voyants. Il y a Denis, le père, passionné de musique, Peggy, la mère, rêvant d'une nouvelle vie, et Lauviah, la fille, qui se fraie un chemin entre l'enfance et l'âge adulte. Tous trois chantent dans le métro de Montréal, et sont hantés par une même absence: celle de Hassan, le petit garçon et seul voyant de la famille, tragiquement décédé quelques années auparavant. Ils puisent espoir et courage en écoutant les leçons d'un mystique russe sur la résurrection. Carlo Guillermo Proto signe un film à fleur de peau, qui parvient à accompagner sans jugement ni pathos une famille aussi singulière qu'attachante, profondément déchirée entre lucidité, culpabilité et mysticisme. Hantés par un passé parfois difficile, ils poursuivent coûte que coûte leur quête de sérénité. (ACO)

SUN SEPT 3 | 1:00PM | CIN



Carlo Guillermo Proto (Toronto, 1979) is a Chilean-Canadian director who was raised in both Quillota, Chile and Mississauga, Ontario. He is the director of the documentaries *El Huaso* (2012) and *Resurrecting Hassan* (2016), which won Best Canadian Feature at RIDM: Montreal International Documentary Festival and the Special Jury Prize for a Canadian Feature at Hot Docs.

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SHORT FILMS IN COMPETITION:

PROGRAM 1 | 99 MIN

SAT AUG 26 | 1:00PM | CIN

SHORT FILMS IN COMPETITION



THE DIVER

DIRECTOR: Esteban Arrangoiz
Mexico, 16 min

Suited up for what looks like a mission to outer space, Julio César Cu Cámara leads Mexico City's sewage system diving team. In the murky depths of underground drainage channels, he repairs water pumps and removes every kind of debris.



AYA

DIRECTOR: Francesca Canepa Sarmiento
Peru, 9.28 min

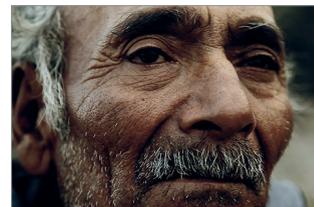
Juan is a 9-year-old boy who works in a salt mine to provide for his household and take care of his sick mother. Aya, which means "soul" or "dead body" in Quechua, is the story of a child who is willing to betray his principles in order to fulfill his mother's final wish.



LANDSCAPE FOR A PERSON

DIRECTOR: Florencia Levy
Argentina, 8 min

Landscape for a Person traces a path through different locations into a sequence of images. Places as the backdrop for a story that slips from its possible representation, building an invisible layer of meaning between the image and the story.



CĂSUCKA

DIRECTORS: Dalia Huerta Cano & Iván Puig
Mexico, 11 min

A rural science fiction story about extinction, narrated by an individual who is the last of their kind.



CENTAUR

DIRECTOR: Nicolás Suárez
Argentina, 14 min

Centaur is a Greek-Creole western that is set in the Argentine Pampas. In Greek mythology, the centaur is a wild mix of man and beast, born of the union between god and man. In Argentine mythology, the gaucho holds a significant cultural position.



THE HOMICIDE

DIRECTOR: Maysel Bello Cruz
Cuba, 11.45 min

In a surreal universe, an official's calm is disturbed when Carlos J.Z. comes into his office to apply for a certificate. He says he has committed the sin of homicide, but now he must prove it.



THE CATS

DIRECTOR: Alejandro Ríos
Mexico, 9 min

An alley cat starts a new life with a lonely, old man. The cat will discover that human love is a complex feeling. From tenderness to saucers of milk, he will realize that everything comes with a price.



THE SWEDISH COUSIN

DIRECTORS: Inés María Barrionuevo & Agustina San Martín
Argentina, 20 min

Cata is a few days away from her 15th birthday party and suddenly everything starts losing its meaning.

SHORT FILMS IN COMPETITION:

PROGRAM 2 | 110 MIN

SAT SEPT 2 | 1:00PM | CIN



TAILOR

DIRECTOR: Calí dos Anjos
Brazil, 9.47 min

Tailor is a young cartoonist from Rio de Janeiro who started drawing to express the issues he was facing around transsexuality, as well as telling the stories of other transgender people like Bernardo, who embodies the roles of both mother and father.



GUAMÚCHIL SEEDS

DIRECTOR: Carolina Corral Paredes
Mexico, 16.49 min

Five women who discovered creative writing in prison, now share their poetry in freedom.



TIMELESS

DIRECTOR: Raúl Zendejas Escandón
Mexico, 13.48 min

After the death of his mother, Emilio tries to cope with his grief. While he spends time in the pool, Emilio revives a memory of his childhood in which he felt loved and protected by his mother.



GRIEF

DIRECTOR: Cecilia Cartasegna
Argentina, 19 min

After months of quiet retreat caused by a loss that has left Sofia emotionally paralyzed, a symbolic awakening occurs. Life and death instincts vie for prominence in a silent and intimate war.



MISSING

DIRECTOR: Carlos Trujano
Mexico, 8.13 min

In a hostile environment, a young boy is confronted by a cruel circumstance, making the line that divides victim from victimizer ambiguous.



MOTHER

DIRECTOR: Simón Mesa Soto
Colombia, 14 min

Sixteen-year-old Andrea leaves her neighbourhood in the hills of Medellín to attend a downtown casting call for a porno film.



THE FUTURE IS IRREVOCABLE

DIRECTOR: Silvina Estévez
Argentina, 15 min

Buenos Aires, 1947. A parliamentary debate about women's right to vote is broadcast on the radio. Certain deputies claim that women are inferior to men and that they must not be allowed to influence the future of the country. Meanwhile Maria's mother is late coming home from work.



ROSINHA

DIRECTOR: Gui Campos
Brazil, 14 min

At the dawn of existence, a rose blooms with the caresses of the last rays of the sun. *Rosinha* is a short story about love and sexuality in old age, and the struggle to overcome social conventions.

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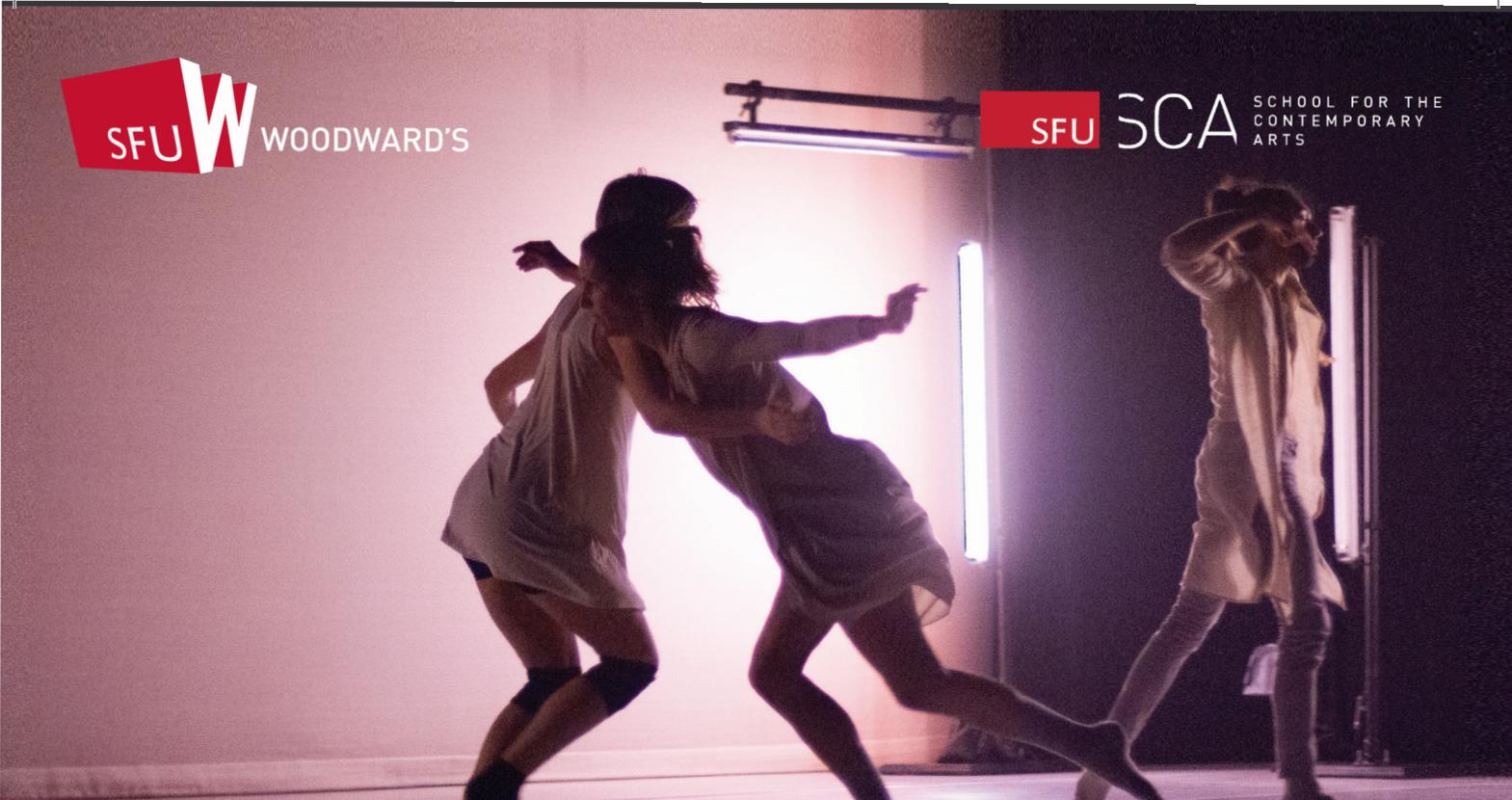
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