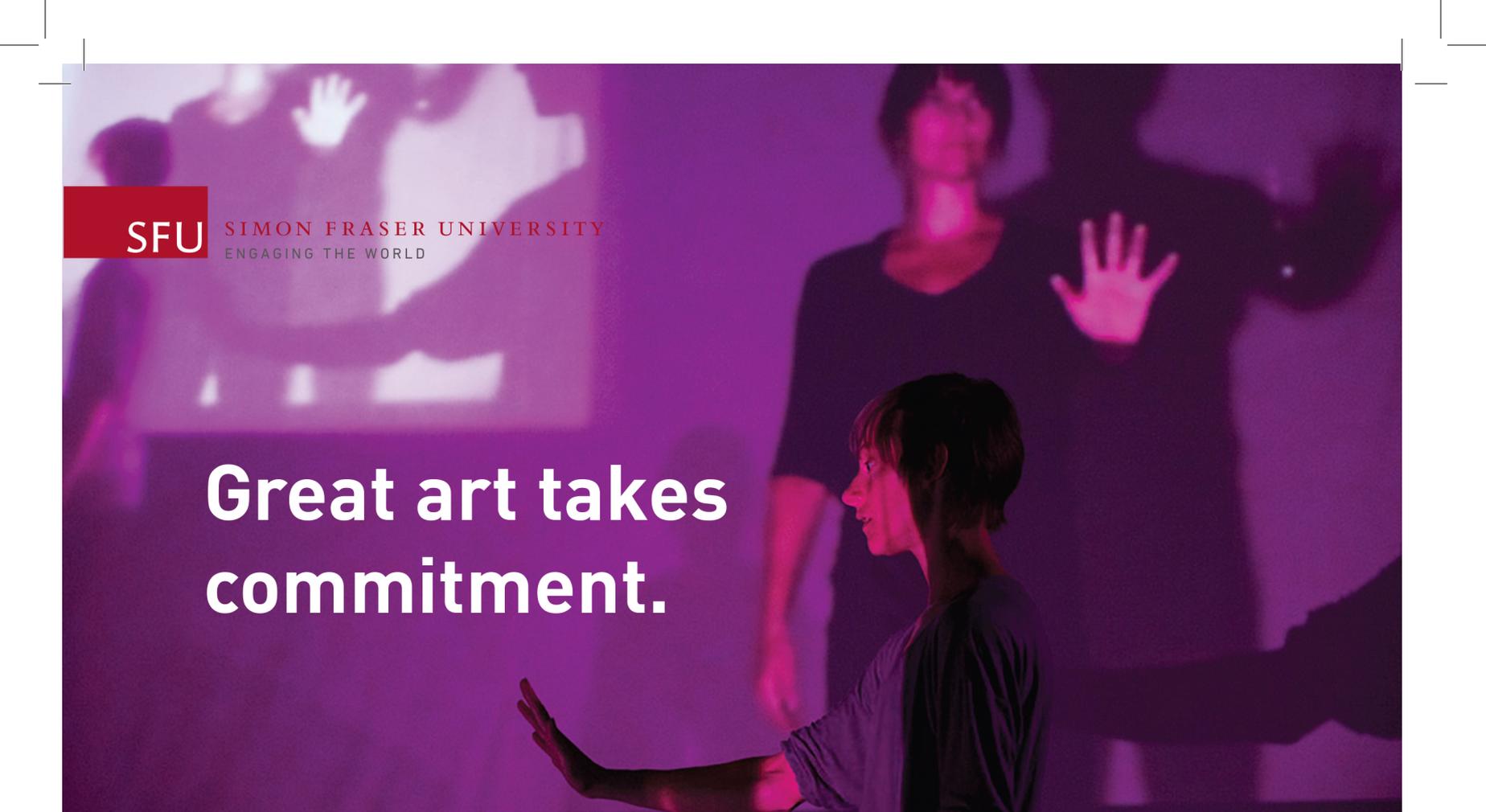


AUG 25 - SEPT 4 2016

14TH ANNUAL



VANCOUVER
**LATIN AMERICAN
FILM FESTIVAL**
vloff.org

 SFUSIMON FRASER UNIVERSITY
ENGAGING THE WORLD

Great art takes commitment.

An artist often creates best by confronting the unknown.

The new SFUW Developmental Residency Program invites visiting Canadian artists to explore new methods of expression. Our artists in residence engage with SFU to incubate work that demonstrates artistic excellence and research.

2016/17 Residencies

Plastic Orchid Factory
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Electric Company Theatre &
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KING ARTHUR

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Distance **WELLS HILL**

This collision of creativity encourages boundary-breaking work that pushes the intersections between technology, theatre, dance, new media, film, poetry, music and visual art.

The SFUW Developmental Residency Program also supports mentorships, internships and exchange with SFU's Faculty of Communication, Art and Technology, furthering our commitment to cutting-edge development and innovation.

sfuwoodwards.ca

Photo credit: plastic orchid factory. Artists in residence for DIGITAL FOLK, September 2016

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Diego El
Cigala

SUN NOV 20 2016 / 7pm

Bowen Zhang
Mandarin Edition
9:30pm

Jasdip Wahla
Punjabi Edition
8:00pm

Karen So
Cantonese Edition
9:00pm

Shaw SD 8 | HD 214
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Telus SD 8 | HD 617

ROGERS

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Sonia Medel | Indigenous Films, Canada

Kathleen Mullen | Consultant - Narrative & Documentary Features

FESTIVAL KEY ART

René Quijada | Art Director | kihadakreative.com

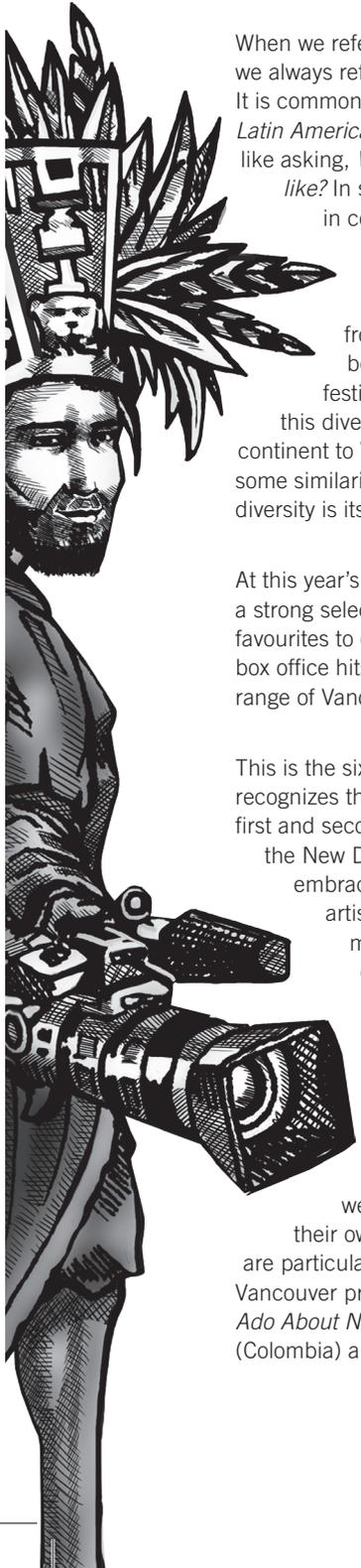
Bernardo Garcia | *Illustrator*



WELCOME | BIENVENIDOS | BEM-VINDOS

Welcome

to the 14TH LATIN AMERICAN FILM FESTIVAL



When we refer to Latin American cinema, we always refer to its unique diversity. It is common for people to ask, *What is Latin American cinema like?* But this is like asking, *What is European cinema like?* In some ways there is not much in common among the different regions—the stories and ways of making cinema in Brazil are very distinct from Guatemala or Cuba. The beauty of creating a Latin film festival is that we can honour this diversity and bring the best of a continent to Vancouver. There are indeed some similarities in the region's history, but diversity is its biggest strength.

At this year's VLAF, we have compiled a strong selection of films from art house favourites to challenging documentaries to box office hits that will appeal to a whole range of Vancouver filmgoers.

This is the sixth year that the festival recognizes the talent of up-and-coming first and second-time filmmakers through the New Directors Competition, which embraces auteur cinema and places artistic and innovative ways of making cinema front and centre. Our International Hits section showcases films by more established directors and films that have received multiple awards and attention in the international festival circuit in the last year, as well as being box office hits in their own countries. In this section we are particularly pleased to present some Vancouver premieres, which include: *Much Ado About Nothing* (Chile), *Liveforever* (Colombia) and *Desierto* (Mexico).

As part of our commitment to Canadian filmmakers, for seven years now in Canada Looks South we have showcased the many talented voices of Canadian filmmakers whose films focus on Latin American issues. A highlight of this year's program is Ingrid Veninger's beautifully haunting film *He Hated Pigeons*, which is set in Chile and will be accompanied by a live score performed by the local band Morning Show.

Now in its fifth edition, Indigenous Film from BC & Beyond creates a platform for the exhibition of the cinematic perspectives of Indigenous filmmakers from Canada alongside those from Latin America. This year it will include the screening of three films at the Museum of Anthropology from the Video nas aldeias (Video in the Villages) project in Brazil, and an outstanding program of short films at SFU Woodward's, curated in partnership with the imagineNATIVE Film + Media Arts Festival in Toronto.

New for this year is the section ¡Activismo!, a film series that directly addresses historical issues, social movements and political ideas from Latin America. Within this section we are happy to present the Canadian premiere of *Pepe Mujica: Lessons from the Flowerbed*, an intimate portrait of Uruguay's unconventional former president.

Guest Country: Brazil

Brazil has indeed been a country in the news in 2016, from intense political turmoil to the Rio Summer Olympics to the Zika virus outbreak. Perhaps more than ever then, it is a moment to honour the talent, creativity and innovation of the artists working in this vast, diverse country.

With the support of the Consulate General of Brazil in Vancouver, we have put together a representative selection of Brazilian cinema that includes films from well-established directors to emerging ones, from iconic black and white classics to original works by Kuikuro Indigenous filmmakers. In addition, we are truly thrilled to host the retrospective of one of South America's most respected filmmakers and screenwriters, Anna Muylaert, who will be the special guest at our festival. The retrospective will present much of her body of work in cinema, as well as a sample of her work in television.

For all the many who ask what is the best way to support the festival, we always reply that the best way to support VLAF is by attending the festival... and please bring your friends along, too.

See you in the cinema!!



Christian Sida-Valenzuela
Festival & Artistic Director

WELCOME | BIENVENIDOS | BEM-VINDOS

FESTIVAL FUNDERS



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RATED FOR YOUTH



MEDIA PARTNERS



COMMUNITY PARTNERS



ACKNOWLEDGEMENTS

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 to the Vancouver Latin American Film Festival.

British Columbia is a diverse and welcoming place and we are so fortunate to have events, like this, that provide opportunities to experience films from different cultures. It's a great way to appreciate the beauty and diversity of Latin-American cinema, while connecting directly with some of the independent media artists who had a role in creating them.

I know that bringing together events like this requires a lot of work, dedication and support, and I would like to thank everyone involved in this Festival for their time and efforts to ensure a great time is had by all.

Enjoy this wonderful opportunity to experience the uniqueness of Latin American films and the pride of Latin American culture right here in BC.

Christy Clark
PREMIER



A MESSAGE FROM THE BC ARTS COUNCIL

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

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

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

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

Merla Beckerman
CHAIR, BC ARTS COUNCIL



A MESSAGE FROM THE MAYOR

On behalf of my colleagues on City Council, I am pleased to extend my very best wishes to the organizers, volunteers and filmmakers of the 2016 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

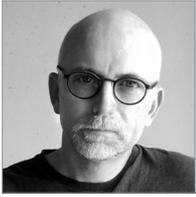
For six years, SFU Woodward's Cultural Programs (SFUW) and VLAFF have come together to form a cultural partnership that reflects our shared values of using art to incite

dialogue. VLAFF's films are topical, inspiring and informative. With each year of the festival, SFUW continues to be impressed with VLAFF's artistic curation, selecting films that reflect the cultural diversity of Latin America. These films provide a glimpse into the people and politics of Latin America and reflect the diverse stories that captivate their filmmakers.

SFU Woodward's Cultural Programs is a unique 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 directors 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 another outstanding line-up of films. 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 once again delighted to renew our commitment to the Vancouver Latin American Film Festival for another year. For over a decade VLAFF has been an important event in the calendar of members of the Latin American community in Vancouver, an opportunity to gather with old friends and share some of the best that this region has to offer. Latin American film-making is a global treasure, and this year, as in years past, we are excited to see another array of the best this region has to offer. The festival is memorable both for faculty and students at SFU, and we hope to play our small part in supporting the festival for many years to come. Special thanks to the director, the staff, and innumerable volunteers at VLAFF!

Alec Dawson

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



A MESSAGE FROM THE CONSUL GENERAL OF BRAZIL

Brazil is a complex and fascinating country. Cinema constitutes one of the best media to show this.

We are thrilled to see Brazil as the guest country during VLAFF's current edition. Vancouverites will have the chance to check out the latest Brazilian productions, as well as some older delicacies. VLAFF's selection includes the exquisite *Neon Bull* and the powerful *Hopefuls*, challenging traditional views of gender roles and giving human depth to that Brazilian icon: the footballer. Glauber Rocha's films are classics. The retrospective of the masterpieces by Anna Muylaert and Kuikuro's *The Hyperwomen* bring welcoming minorities' perspectives to some national and global issues.

Those with familiarity with Brazil know that there's more to the country than the impoverishing cliché of samba and soccer. VLAFF certainly carries that message to wider audiences. Viewers will indulge on views of a country in transformation, which, in its vitality and vibrancy, has much to offer to cinephiles, tourists, scholars, traders and all of us alike.

Ernesto Otto Rubarth

CONSUL GENERAL OF BRAZIL IN VANCOUVER



A MESSAGE FROM THE DIRECTOR OF THE CULTURAL DEPARTMENT AT THE BRAZILIAN MINISTRY OF EXTERNAL RELATIONS

We are pleased and honoured to be the guest country during the Vancouver Latin American Film Festival. VLAFF constitutes a unique opportunity to showcase the vitality of Latin American cinema. Throughout the years, VLAFF has consolidated its reputation as one of the most important events in this sphere in Canada.

This year's edition comprises a broad spectrum of creative Brazilian movies. This will translate hopefully into a better understanding of our vibrant culture, history and lifestyle. We also expect this to serve as a vehicle for deeper dialogue on the important issues of our times.

I believe that cinema functions as one of the most influential and accessible tools of cultural diplomacy. Not only does it succeed in entertaining audiences, but it also educates them and serves to sustain and enhance relationships. The result is that we are able to overcome stereotypes and transcend borders.

I wish to congratulate all those involved in this relevant initiative. I am confident that this year's event will be as successful as the previous editions and that it will continue to foster and build bridges between our nations.

George Torquato Firmeza

HEAD OF THE CULTURAL DEPARTMENT AT
THE BRAZILIAN MINISTRY OF EXTERNAL RELATIONS



A MESSAGE FROM CONSUL GENERAL OF MEXICO IN VANCOUVER

The Consulate General of Mexico in Vancouver acknowledges the Vancouver Latin American Film Festival as a great advocate of Mexican cinema in the city. Therefore it gives me great pleasure to continue supporting the festival, after 14 years of its ongoing enthusiasm towards the Vancouver community.

The Vancouver Latin American Film Festival, in its large support of endeavours such as bringing different cultural perspectives closer together, fosters communication between Mexico's film talent and Vancouver's film enthusiast society. Upon my arrival to the Consulate General of Mexico, I feel delighted to be supporting such an amazing cultural project.

ANA BERENICE DÍAZ CEBALLOS PARADA

CONSUL GENERAL OF MEXICO IN VANCOUVER

2016 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, 2017**.

GENERAL ADMISSION TICKETS

Matinee (before 5PM): \$10
Evening (5PM and later): \$12

DISCOUNT FOR SENIORS (65+) & STUDENTS (18+ WITH VALID ID)

Matinee (before 5PM): \$8
Evening (5PM and later): \$10

NEW FOR 2016! DISCOUNT FOR NON-PROFIT ARTS EMPLOYEES
(WITH ID OR BUSINESS CARD)

Matinee (before 5PM): \$8
Evening (5PM and later): \$10

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 Charles Bar: \$25
Closing Night Film: \$15
Closing Night Film & Reception: \$20

FREE SCREENINGS: SATURDAY, AUGUST 27

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 26 onwards).

6-TICKET PACK: \$60 GENERAL | \$55 STUDENTS/SENIORS

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 26 onwards). Please check the schedule as opening times vary.

NEW FOR 2016! Earlybird Festival Super Pass: \$100 (available online from August 1 – 15 only)

FESTIVAL SUPER PASS: \$125

The Festival 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 2016 VLAFF membership card (included in the price of the pass).**

Festival Super Passes ordered online will be available for pick-up at the Will Call table on Opening Night or at The Cinematheque (August 26th onwards).

ONLINE TICKET SALES: WWW.VLAFF.ORG

BEGINNING WEDNESDAY, AUGUST 10, 2016

We are thrilled to welcome once again **WannaWatch.It** as our online ticketing partner. Order tickets right from your smartphone up until 4 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 17, 2016.**

(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 17 – 24 (weekdays only):
2pm – 6pm
August 25: 12pm – 4pm

FESTIVAL TICKET OUTLET

The Cinematheque
1131 Howe St.
(between Helmcken and Davie)
AUGUST 26 – 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.

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)

Vancity Theatre (VCT)

1181 Seymour Street (between Helmcken and Davie)

The Charles Bar

136 West Cordova Street (between Cambie and Abbott)

Museum of Anthropology

6393 NW Marine Drive, UBC Campus

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

OFFICIAL JURY MEMBERS



ALESSANDRA SANTOS is Assistant Professor of Ibero-American Literatures and Cultures at the University of British Columbia. Her interdisciplinary research examines modern and contemporary Latin America with special focus on Brazil. Her main interests are literature, media, visual arts, utopias, and social justice. Her publications include a co-edited volume *The Utopian Impulse in Latin America* (2011), a book on Brazilian multimedia artist Arnaldo Antunes, and a forthcoming book on Alejandro Jodorowsky's cult film *The Holy Mountain*. She is also an artist, and her research has been supported by a number of fellowships and grants.



NOÉ RODRÍGUEZ (Madrid, 1977) began his film career at the turn of the century. In 2004 he cofounded Epojé Films, an independent production company focused on creative documentaries. With the support of the Caixa-Canada Scholarship he moved to Canada to pursue an MFA in Film Production at York University, Toronto, where he later became actively involved in the experimental film community through his work at LIFT – The Liaison of Independent Filmmakers of Toronto. He is currently based in Vancouver, BC, where he teaches film production at the School for the Contemporary Arts at Simon Fraser University.

Noé's film work has won several awards, including the Premio Ciudad de Madrid for the Best Spanish documentary (DocumentaMadrid 2004), and has been selected in Dokfest Leipzig, Images Festival, L'Alternativa Independent Film Festival of Barcelona, Iberoamerican Film Festival of Salvador de Bahía, Brazil and the Ludwigsburg European Short Film Biennale in Stuttgart, amongst other international film festivals.



SARAH SHAMASH is a Vancouver-based filmmaker and artist. She studied film and media arts at Paris 8, University of Saint Denis, in France, completing two Master's degrees in Film and in Media Arts. Influenced by cinema, her experimental, interdisciplinary projects typically explore mapmaking as personal, political, feminine and dynamic, while critiquing and subverting fixed, colonial demarcations of territory and space. Since the 2000's, she has been exhibiting her work in art venues and film festivals while pursuing her creative production and interest in film and media programming at international artist residencies and art/film institutions. She most recently exhibited a collaborative multi-platform mapping project, *Telling Traces*, in the scores + traces exhibition in New York and programmed a series of Brazilian Indigenous films for the 2016 Vancouver Latin American Film Festival. She is a doctoral candidate in UBC's Interdisciplinary program.

2016 YOUTH JURY

Now in its sixth year, the VLAFF Youth Jury program is an important initiative towards engaging youth in a more active and meaningful way in the festival. Ten youth from across the Lower Mainland will watch, debate and examine the seven films in the New Directors Competition and select the winning film. On September 4, they will present the New Directors Award at the Closing Ceremony.

Join us in welcoming the 2016 Youth Jury!



IVANNA MARIA BESENOVSKY is a Guatemalan-Slovak writer and photographer from Seattle, Washington. She studies Philosophy and Gender at the University of British Columbia.



BIA CRESPO grew up in São Paulo, Brazil, where she earned a Bachelor's degree in Film and Television. She's a writer and producer for short films, movies and TV shows.



PAULA FABRA is a Spanish scriptwriter and graduate of the Madrid Film School (ECAM). She has written one original script, adapted two novels and worked as a script doctor at several production companies in Spain.



JULIAN FIGUEROA is a UBC Film Production alumni and full-time editor at Red+Ripley. He enjoys visual storytelling and films that demonstrate passion and imagination for the craft of filmmaking.



CARLOS MACIAS is a recent graduate of Capilano University's Motion Picture Arts Program, with a keen sense for writing and visual language. He aspires to become a writer/director in today's budding industry.



KARLA MONTERROSA-MORALES is an illustrator and animation filmmaker. She was born and raised in sunny El Salvador and loves talking about things that happen in and outside of her uterus.



CLARA NUNES has an MA in Costume Design and is always passionate about Film Festivals, having worked with PopPorn, It's all True and the Rio International Film Festival in Brazil, for which she's been working for eight years.



LUISA PAES came to Canada to further her artistic studies, after graduating from law school in São Paulo, Brazil. She plans to use both these sides as an executive producer.



Hi! My name is **JARED PATTISON** and I'm a second-year statistics student at UBC. I am very stoked for the festival and to be part of the Youth Jury!



ANDRÉS SOTO is an actor, engineer and filmmaker. He studied Communications at the University of Costa Rica and Acting at Vancouver Film School. Previously a producer in CR, he is now eager to discover and share new Latin American stories in Vancouver.

YOUTH JURY

We gratefully acknowledge the support of the **BC ARTS COUNCIL: YOUTH ENGAGEMENT PROGRAM** and the **PROVINCE OF BRITISH COLUMBIA** for funding the 2016 Youth Jury program



OPENING NIGHT FILM



I PROMISE YOU ANARCHY (TE PROMETO ANARQUÍA)

Mexico | 2015
Spanish with English subtitles | 90 min

DIRECTOR/WRITER: Julio Hernández Cordón **PRODUCERS:** Sandra Gómez, Maximiliano Cruz
CINEMATOGRAPHER: María Seco **EDITOR:** Mauricio Lenz Claire **CAST:** Diego Calva, Eduardo Eliseo Martínez, Shvasti Calderón, Milkman, Martha Claudia Moreno, Gabriel Casanova

It is with great pleasure that for the Opening Film of the Festival we present one of the most highly acclaimed Mexican films of the last year. Directed by Julio Hernández Cordón, one of the maestros of contemporary Latin American cinema, the film has travelled the world screening in some of the most important film festivals, garnering awards and reaping astonishing reviews for a mise-en-scène as giddy and reckless, harsh and tender as only current-day Mexico could produce.

Young lovers Miguel and Johnny spend their time skateboarding through the streets of Mexico City, hanging out with their pals and making a bit of money in the underground blood-trafficking trade. When a major transaction doesn't turn out as they'd expected, they find themselves in way over their heads.

"It's a chilling reality check—yet, at its heart, Te prometo anarquía is a film about the friendship and love between young men, a sensual topic that Hernández Cordón explores with tenderness and sincerity."

Diana Sanchez, TIFF

Es con gran orgullo que nuestro Festival inaugura sus proyecciones con una de las cintas mexicanas más aclamadas del último año. Dirigida por uno de los maestros del cine latinoamericano contemporáneo, Julio Hernández Cordón, Te prometo anarquía ha viajado por el mundo presentándose en los certámenes más importantes, cosechando premios y miradas atónitas ante una puesta en escena tan descabellada como solo el México actual nos puede presentar.

Miguel y Johnny son amigos y amantes, se conocen desde la infancia y pasan el tiempo patinando con sus amigos en las calles de la Ciudad de México. Venden su propia sangre y consiguen donadores para el mercado negro. Una transacción grande de sangre termina mal para todos los involucrados. La madre de Miguel decide sacarlo del país. Lejos de Johnny, Miguel se enfrentará a un nuevo destino.



Julio Hernández Cordón (1975) was raised in Mexico, Guatemala and Costa Rica. His first feature film, *Gasolina* (2008), earned him the Horizontes Award at San Sebastián, and his second feature, *Marimbas from Hell* (2010), secured his place as a multi-prizewinning filmmaker. He developed his third feature, *Dust* (2012) at the Cannes Festival's Cinefondation Residence. *I Promise You Anarchy* had its world premiere in the international competition of the Locarno Film Festival.

THURS, AUG 25 | 7:00PM | GCA
FOLLOWED BY THE OPENING NIGHT PARTY AT
THE CHARLES BAR

Additional Screening:

SAT, AUG 27 | 9:00PM | CIN





DON'T CALL ME SON MÃE SÓ HÁ UMA

Brazil | 2016
Portuguese with English subtitles | 82 min

DIRECTOR/WRITER: Anna Muylaert **PRODUCERS:** Anna Muylaert, Maria Ionescu, Sara Silveira
CINEMATOGRAPHER: Barbara Alvarez **EDITOR:** Helio Vilela Nunes **MUSIC:** Berna Ceppas
CAST: Naomi Nero, Daniel Botelho, Dani Nefusi, Matheus Nachtergaele, Lais Dias, Luciana Paes, Helena Albergaria

The Vancouver Latin American Film Festival is proud to present the North American premiere of *Don't Call Me Son*, the latest film by Anna Muylaert, which had its world premiere at the Berlin International Film Festival this year.

A rock band, a joint, a mirror, a lipstick, a kiss. All the simple elements that make up a month in the life of Pierre, a teenager who lives in the suburbs of São Paulo with his mother and sister. He is exuberantly discovering life and exploring his sexuality, which includes a liking for wearing lipstick and lingerie. One day Aracy, his mother, is uncharacteristically late for dinner. When she finally arrives, she is accompanied by two police officers. Pierre is informed that they have a deposition declaring that he might not be Aracy's biological son. Obligated to do a DNA test, Pierre's world is turned upside down by the uncovering of a secret from the past that will disrupt everything he thought he knew about life.

"...a poignant and energetic Brazilian drama that turns a potentially bleak subject into a warmhearted study of genetics, gender and the true meaning of home." Jordan Mintzer, The Hollywood Reporter

"Muylaert handles an atmosphere charged with intensely conflicting expectations with a light touch, and sparks of humour."

Wendy Ide, ScreenDaily

Pierre descobre que sua família não é biológica quando a polícia prende sua mãe. Confuso, ele vai atrás de seus parentes verdadeiros, que o conhecem como Felipe, e a nova realidade faz com que o rapaz encontre finalmente sua real identidade.



Anna Muylaert (São Paulo, Brazil, 1964) has directed six short films, the most notable being *The Origin of Babies* (1995). Her first feature film, *Durval Records* (2002), won seven awards at the Gramado Film Festival, including Best Director and Best Film. Her second feature, *Smoke Gets in Your Eyes* (2009), won eight awards at the Brasília Festival, including Best Screenplay and Best Film. Her third film, *The Second Mother* (2015), won the Panorama Audience Award at Berlin, and in 2016, her latest film, *Don't Call Me Son*, premiered at Berlin and won the Teddy Award Jury Prize.

SUN, SEPT 4 | 6:30PM | GCA
FOLLOWED BY THE CLOSING NIGHT RECEPTION
AT THE WORLD ART CENTRE



RETROSPECTIVE: ANNA MUylaERT



"Muylaert's films are the cinema that Brazil needs and deserves: polished, pragmatic, and perversely pedagogic... Her narratives are safe enough for dangerous ideas."

Diego Semerene, *Slant Magazine*

The Vancouver Latin American Film Festival is thrilled to present a retrospective of the work of Anna Muylaert, one of Brazil's most acclaimed film directors.

Throughout the years, the irresistible appeal of Anna Muylaert's films has bridged the general moviegoing audience and the film festival circuit. Her films have been selected in the most prestigious film festivals around the world and have also drawn large audiences in Brazil. Many Vancouver filmgoers first took notice of her work last year when her film *The Second Mother* (*Que horas ela volta?*) had a commercial release in Vancouver cinemas, an unusual accomplishment for any Latin American film.

Anna Muylaert is not only one of the strongest voices in Brazilian cinema as a director, but also as a screenwriter. Her films have been especially recognized for her clever and insightful screenplays that have spanned many different styles from the lighthearted folly of *Durval Records* (2002) to the more darkly comedic *Smoke Gets in Your Eyes* (2009), to the strong social commentary in *The Second Mother* (2015), to the haunting family drama in *Don't Call Me Son* (2016).

In addition to presenting all of her feature-length films, we are pleased to screen one of her most successful short films, *The Origin of Babies* (1995) and a TV movie-of-the-week *While My Guitar Gently Weeps* (2013).

Though all of her films are different in style and tone, there is one common thread throughout: São Paulo, that vibrant city where she grew up and where she has set all of her extraordinary films. That, and her brilliant, wry sense of humour.

As we celebrate Brazilian cinema at the festival this year, we are honoured to welcome this talented director to Vancouver.



Consulate General of Brazil in Vancouver

GUEST COUNTRY: BRAZIL

With the support of the Consulate General of Brazil in Vancouver, we are pleased to welcome Brazil as the 2016 Guest Country at the 14th Vancouver Latin American Film Festival.

As part of this spotlight on Brazilian Cinema, we have brought together a series of astounding films from classic masterpieces to contemporary groundbreakers. We invite everyone to come experience a sampling of this incredible cinematic talent from Brazil.

RETROSPECTIVE: DIRECTOR ANNA MUylaERT

Don't Call Me Son (Mãe só há uma)

The Second Mother (Que horas ela volta?)

Smoke Gets in Your Eyes (É proibido fumar)

Durval Records (Durval Discos)

While My Guitar Gently Weeps

(E além de tudo me deixou mudo o violão)

The Origin of Babies

(A origem dos bebês segundo Kiki Cavalcanti)

INDIGENOUS FILM

Kene Yuxi, as voltas do Kene, by Zezinho Yube

Mbya Mirim, by Patrícia Ferreira & Ariel Duarte Ortega

The Hyperwomen (As hiper mulheres), by Carlos Fausto, Leonardo Sette & Takumã Kuikuro

NEW DIRECTORS

Hopefuls (Aspirantes), by Ives Rosenfeld

Neon Bull (Boi neon), by Gabriel Mascaro

GLAUBER ROCHA: A GENERATION OF WILD DREAMS

Black God, White Devil | 1964
(Deus e o diabo na terra do sol)

Enchanted Earth (Terra em transe) | 1967

SHORT FILMS

Atotô, by Bruno Laet

New Moon (Lua nova), by Andréa Prado

So as not to forget (Para não esquecer),
by Rafael de Almeida



THE SECOND MOTHER QUE HORAS ELA VOLTA?

Brazil | 2015
Portuguese with English subtitles | 112 min

DIRECTOR: Anna Muylaert **PRODUCERS:** Fabiano Gullane, Caio Gullane, Debora Ivanov, Anna Muylaert **CINEMATOGRAPHER:** Bárbara Alvarez **EDITOR:** Karen Harley **MUSIC:** Fabio Trummer, Vitor Araújo **PRINCIPAL CAST:** Regina Casé, Camila Márdila, Michel Joelsas, Karine Teles, Lourenço Mutarelli

After leaving her daughter Jessica in a small town in Pernambuco to be raised by relatives, Val spends the next 13 years working as a nanny to Fabinho in São Paulo. She has financial stability but has to live with the guilt of having not raised Jessica herself. As Fabinho's university entrance exams approach, Jessica reappears in her life and seems to want to give her mother a second chance. However Jessica has not been raised to be a servant and her very existence will turn Val's routine on its head. With precision and humour, Anna Muylaert turns her eye on the subtle and powerful forces that keep rigid class structures in place and how the youth may just be the ones to shake it all up.

Winner of the Audience Award in the Panorama section at the 2015 Berlin Film Festival and a Special Jury Award in the World Competition at Sundance.

"Muylaert's film is an effervescent comic drama that delights in the disruption of traditional upstairs/downstairs dynamics."

Julian Carrington, The Globe and Mail

Val, uma mulher de Pernambuco, vai para São Paulo, deixando para trás sua filha, Jéssica, com o avô. Em São Paulo, Val encontra um emprego como babá e depois de empregada doméstica em uma casa de família de classe alta onde ela cuida do filho de seus patrões, Fabinho. Treze anos depois, Val é economicamente estável, mas sente culpa por ter deixado para trás Jéssica. De repente, sua filha decide ir a São Paulo para fazer um vestibular, na mesma época que o filho do casal, e pede apoio a mãe, esta acreditando em uma segunda chance para um melhor relacionamento entre as duas. Mesmo assim, a convivência é complicada, ainda mais pela personalidade da garota e forma como ela se comporta na casa e perante os patrões de sua mãe, se sentindo mais a vontade e não aceitando a separação de classes e posições impostas no lugar.

WED AUG 31 | 6:30PM | CIN



WHILE MY GUITAR GENTLY WEEPS E ALÉM DE TUDO ME DEIXOU MUDO O VIOLÃO

Brazil | 2013
Portuguese with English subtitles | 52 min

DIRECTOR: Anna Muylaert **PRODUCER:** Caio Gullane **CINEMATOGRAPHER:** Barbara Alvarez **EDITOR:** Eduardo Hartung **CAST:** Daniela Piepszyk, Naomi Silman, Marat Descartes, Lourenço Mutarelli, Andre Abujamra, Mauricio Pereira, Paula Preta, Theo Werneck

Produced for TV Cultura within the project Telefilmes IV: Music and City, this made-for-TV film follows the story of Erica, a 14-year-old teenager growing up in Brazil, who has to learn how to deal with her British mother who is going off the rails. Living amidst an anxiety that switches between fear and love for her mother, Erica tries to find her way in a ship that seems to be sinking rapidly. It is in this moment that she picks up a guitar, and in her relationship with it, finds a way to re-shape her reality.

Produzido pela Gullane e Africa filmes para a TV Cultura dentro do projeto TELEFILMES IV (Musica e Cidade) E ALÉM DE TUDO ME DEIXOU MUDO O VIOLÃO é um telefilme de 52 minutos. A história acompanha a vida de Erica, uma adolescente de 14 anos, no momento em que ela percebe que sua mãe, a inglesa Rita tornou-se alcoólatra. Vivendo uma ansiedade que oscila entre o medo e amor pela mãe, Érica tenta achar seu rumo dentro de um barco que parece estar afundando. É nesse momento que ela encontra um violão e na relação com ele, uma válvula de escape para sua situação.

SHORT

THE ORIGIN OF BABIES A ORIGEM DOS BEBÊS SEGUNDO KIKI CAVALCANTI

Brazil | 1995
Portuguese with English subtitles | 16 min

DIRECTOR: Anna Muylaert **PRODUCERS:** Fabiano Gullane, Caio Gullane, Debora Ivanov, Anna Muylaert **CINEMATOGRAPHER:** Bárbara Alvarez **EDITOR:** Karen Harley **MUSIC:** Fabio Trummer, Vitor Araújo **CAST:** Regina Casé, Camila Márdila, Michel Joelsas, Karine Teles, Lourenço Mutarelli

A comedy about the love of a not very loving couple, as seen from the perspective of their six-year-old daughter Kiki Cavalcanti.

FRI SEPT 2 | 4:45PM | CIN



SMOKE GETS IN YOUR EYES

É PROIBIDO FUMAR

Brazil | 2009
Portuguese with English subtitles | 90 min

DIRECTOR/WRITER: Anna Muylaert **PRODUCERS:** Sara Silveira, Anna Muylaert, Maria Ionescu **CINEMATOGRAPHER:** Jacob Solitrenick **EDITOR:** Paulo Sacramento **MUSIC:** Marcio Nigro **CAST:** Glória Pires, Paulo Miklos, Marisa Orth

Baby, a chain-smoking guitar teacher in her forties, craves a romantic relationship. She has been living a humdrum existence in São Paulo in the apartment she inherited from her mother. Between arguing with her sisters and ear-jarring music lessons, her life is going nowhere fast. When Max, a good-looking and friendly guitar-player, moves into the apartment next door, Baby sees the possibility of turning her lonely life around. But his free-spirited philosophy of love is going to shake her up in ways she never expected. Anna Muylaert's second film is a rollicking dark comedy with a clever and refreshingly shrewd perspective on the absurd extremes we may go to just to have someone to sit next to on the sofa.

Winner of 31 film awards including the Cinema Brazil Grand Prize for Best Picture and Best Director.

Baby vive sozinha no apartamento que herdou da mãe. Ela dá aulas de violão para alguns alunos e vive em atrito com as irmãs. Quando o músico Max se muda para o apartamento vizinho, Baby vê nele a grande chance de voltar à vida. Para que o romance dê certo ela está disposta a enfrentar qualquer ameaça, inclusive seu vício compulsivo por fumar.

THUR, SEPT 1 | 7:15PM | CIN



DURVAL RECORDS

DURVAL DISCOS

Brazil | 2002
Portuguese with English subtitles | 95 min

DIRECTOR/WRITER: Anna Muylaert **PRODUCERS:** Sara Silveira, Maria Ionescu **CINEMATOGRAPHER:** Jacob Solitrenick **EDITOR:** Vânia Debs **MUSIC:** André Abujamra **PRINCIPAL CAST:** Ary França, Ety Fraser, Isabela Guasco, Marisa Orth

Thirty-something Durval and his mother, Carmita, live at the back of Durval Discos, a record store they own in São Paulo, specializing in vintage vinyl. However, there's not too much going on at the store these days, as everyone wants CDs. Their mundane life is all of a sudden interrupted when Durval gets the idea that his mother needs more help around the house, and they decide to hire a maid. On her second day of work, Celia brings 5-year-old Kiki along... and from then on, nothing is quite like it used to be. A charming, quirky comedy with unexpected twists and turns and a generous scattering of astute social commentary among the laughs.

Winner of 7 awards at the 2002 Gramado Film Festival and Best Script at the Torino Film Festival.

Durval e sua mãe Carmita vivem há muitos anos na mesma casa onde funciona a loja Durval Discos, que já foi muito conhecida no passado mas hoje vive uma fase de decadência devido à decisão de Durval em não vender CDs e se manter fiel aos discos de vinil. Para ajudar sua mãe no trabalho de casa Durval decide contratar uma empregada. O baixo salário acaba atraindo Célia, uma estranha candidata que chega junto com Kiki, uma pequena garota. Após alguns dias de trabalho Célia simplesmente desaparece, deixando Kiki e um bilhete avisando que voltaria para buscá-la dentro de 3 dias. Durval e Carmita ficam surpresos com tal atitude, mas acabam cuidando da garota. Até que, ao assistir o telejornal, mãe e filho ficam cientes da realidade em torno de Célia e Kiki.

SAT SEPT 3 | 3:15PM | CIN



A MONSTER WITH A THOUSAND HEADS

UN MONSTRUO DE MIL CABEZAS

Mexico | 2015
Spanish with English subtitles | 76 min

DIRECTOR: Rodrigo Plá **PRODUCERS:** Sandino Saravia, Rodrigo Plá **WRITER:** Laura Santullo **CINEMATOGRAPHER:** Odei Zabaleta **EDITOR:** Miguel Schverdfinger **CAST:** Jana Raluy, Sebastián Aguirre Boëda, Daniel Giménez Cacho, Ursula Pruneda

When Sonia receives the news that her husband's cancer has progressed to a critical stage, she races to secure the insurance company's approval for the care that can help him. Met with indifference and negligence at every turn, Sonia's desperation triggers a primal survival instinct as a series of increasingly violent confrontations unfold. A sharp, urgent tale of a distraught woman intent on protecting her family at all costs, Rodrigo Plá's latest film is an engrossing combination of thriller, drama and timely socio-political commentary.

"Brilliant in its management of tension... [a] classily dark arthouse thriller." Lee Marshall, Screen Daily

Sonia recibe la llamada avisándole de que el cáncer que sufre su esposo está en etapa terminal. Desesperadamente, Sonia va a la compañía aseguradora para que aprueben su tratamiento. Al verse tratada con desdén e indiferencia por quienes trabajan ahí, su desesperación la llevan a tomar una serie de acciones que irán aumentando de tono violentamente.

"De manufactura sobria y de una narrativa convulsiva, la cinta logra adentrarnos en los extremos a los que nos lleva la fragilidad en que la sociedad contemporánea está expuesta." Christian Sida

FRI AUG 26 | 9:15PM | CIN
SUN, SEPT 4 | 1:00PM | CIN



Rodrigo Plá (Montevideo, Uruguay, 1968) directed the short *The Eye on the Nape* (2000), starring Gael García Bernal, which won the Student Oscar for Best Foreign Short Film and the Ariel Award for Best Fiction Short. He is the director of four highly acclaimed feature films: *The Zone* (2007), *The Desert Within* (2008), *The Delay* (2012) and *A Monster with a Thousand Heads*.



DESIERTO

Mexico | 2015
Spanish with English subtitles | 99 min

DIRECTOR: Jonás Cuarón **PRODUCERS:** Alfonso Cuarón, Carlos Cuarón, Alex García, Charles Gillibert **WRITERS:** Jonás Cuarón, Mateo García **CINEMATOGRAPHER:** Damián García **EDITOR:** Jonás Cuarón **CAST:** Gael García Bernal, Jeffrey Dean Morgan

From Jonás Cuarón and Alfonso Cuarón, the acclaimed filmmakers of *Gravity*, comes a unique, modern vision of terror. *Desierto*, starring Gael García Bernal, is a visceral, heart-pounding suspense-thriller packed with tension from start to finish. A group of Mexican emigrants attempts to cross the Mexican-US border. What begins as a hopeful journey to seek a new life becomes a harrowing and primal fight for survival when a deranged, rifle-toting vigilante and his loyal Belgian Malinois dog chase the group of unarmed men and women through the treacherous borderland. In the harsh, unforgiving desert terrain, the odds are stacked firmly against them as they continuously discover there's nowhere to hide from the unrelenting, merciless killer.

"Cuarón has crafted a deliciously satisfying cinematic experience. Be ready for surprises. Be prepared to bite your nails. And beware of the dog." Cameron Bailey, TIFF

El cruce por el desierto de Sonora/Arizona de México hacia los Estados Unidos, se ha convertido en un calvario para los cientos de miles de inmigrantes que cada año intentan atravesarlo. *Desierto* está basada precisamente en esta zona geográfica, donde Gael García Bernal protagoniza esta cinta de sobrevivencia, en la que el hombre blanco actúa como un cazador que no perdona al intruso que pisa su tierra. El sureño gringo apunta su rifle que dispara sin piedad, y aunque el relato funciona para acercarnos a entender este vía crucis moderno, la habilidad del director convierte a *Desierto*, además, en una impresionante cinta de acción y persecución. Christian Sida

SAT AUG 27 | 7:00PM | CIN

SAT SEPT 3 | 5:00PM | GCA
WED SEPT 7 | 7:00PM | GCA



Jonás Cuarón (Mexico, 1981) studied at Vassar College. He co-wrote the screenplay for *Gravity* (2013) with his father, director Alfonso Cuarón. He directed the documentary short *The Shock Doctrine* (2007), co-written with Naomi Klein; and wrote and directed the feature films *Year of the Nail* and *Desierto*. *Desierto* won the International Critics' Prize at TIFF in 2015.

INTERNATIONAL HITS



EL CLUB

Chile | 2015
Spanish with English subtitles | 97 min

DIRECTOR: Pablo Larraín **PRODUCERS:** Juan de Dios Larraín **WRITERS:** Guillermo Calderón, Daniel Villalobos, Pablo Larraín **CINEMATOGRAPHER:** Sergio Armstrong **EDITORS:** Sebastián Sepúlveda **CAST:** Alfredo Castro, Roberto Fariás, Antonia Zegers, Jaime Vadell, Alejandro Goic, Alejandro Sieveking, Marcelo Alonso

Four priests live together in a secluded house in the small, seaside town of La Boca, Chile. Each of them has been sent to this place to purge sins from the past, and must live according to a strict regime under the watchful eye of the caretaker, Sister Monica. The fragile stability of their routine is soon disrupted by the arrival of a fifth man, a newly-disgraced companion, who brings with him the secrets they thought deeply buried. An intense, psychological drama that takes to task the manifold abuses of the Catholic Church and its willingness to protect itself at all costs.

"An original and brilliantly acted chamber drama in which Larraín's fiercely political voice comes through as loud and clear as ever."
Scott Foundas, Variety.

Cuatro hombres viven juntos en una casa aislada de un pequeño pueblo costero. Les han enviado a este lugar para que expíen los pecados que han cometido en el pasado. Viven sometidos a una disciplina férrea bajo la atenta mirada de una vigilante. Pero la frágil estabilidad de su rutina se ve interrumpida por la llegada de un quinto hombre que acaba de caer en desgracia y que trae consigo un pasado que creían haber dejado atrás.

SUN AUG 28 | 9:15PM | CIN
TUE AUG 30 | 7:15PM | CIN



Pablo Larraín (Santiago, Chile, 1976) is the director of six feature-length films: *Fuga* (2005); *Tony Manero* (2008), which premiered at the Directors' Fortnight in Cannes; *Post Mortem* (2010); *No* (2012), which starred Gael García Bernal and was nominated for an Academy Award for Best Foreign Language Film; *El Club* (2015), which won the Grand Jury Prize at Berlin; and *Neruda* (2016).



EMBRACE OF THE SERPENT

EL ABRAZO DE LA SERPIENTE

Colombia | 2015
Cubeo, Huitoto, Wanano, Tikuna, Spanish, Portuguese, German, Catalan, Latin with English subtitles | 125 min

DIRECTOR: Ciro Guerra **PRODUCER:** Cristina Gallego **WRITERS:** Ciro Guerra, Jacques Toulemonde **CINEMATOGRAPHER:** David Gallego **EDITORS:** Etienne Boussac, Cristina Gallego **CAST:** Antonio Bolívar, Brionne Davis, Jan Bijvoet, Nilbio Torres, Yauenkú Migee

At once blistering and poetic, the ravages of colonialism cast a dark shadow over the spectacular Amazonian landscape in *Embrace of the Serpent*, the third feature by Ciro Guerra. Filmed in stunning black-and-white, the film centres on Karamakate, a shaman and the last survivor of his people, and the two scientists who, over the course of 40 years, build a friendship with him. The film was inspired by the real-life journals of two explorers, Theodor Koch-Grünberg and Richard Evans Schultes, who travelled through the Colombian Amazon during the last century in search of the sacred and difficult-to-find psychedelic Yakruna plant. In 2016, *Embrace of the Serpent* was the first Colombian film ever to be nominated to the Academy Awards for Best Foreign Language Film.

"A visually mesmerizing exploration of man, nature and the destructive powers of colonialism." Jordan Mintzer, The Hollywood Reporter

El abrazo de la serpiente cuenta la épica historia del primer contacto, encuentro, acercamiento, traición, y posible amistad que trasciende la vida, entre Karamakate, un Chamán Amazónico, último sobreviviente de su tribu, y dos científicos que con cuarenta años de diferencia, recorren el Amazonas en busca de una planta sagrada que podría curar sus males. Inspirada en los diarios de los primeros exploradores que recorrieron la Amazonía Colombiana, Theodor Koch-Grunberg y Richard Evan Schultes. En el 2016, *El abrazo de la serpiente* fue nominada a los premios Oscar y se convirtió en la primera cinta colombiana en recibir esta nominación en la historia.

"gigantesca y poética, no sólo un estudio etnográfico, sino también un acto sorprendente de testimonio cinematográfico ..." Justin Chang, Variety

THUR SEPT 1 | 3:00 PM | CIN

SAT SEPT 3 | 7:15PM | GCA



Ciro Guerra (Río de Oro, Colombia, 1981) is one of the most highly acclaimed Colombian directors working today. His films include *The Wandering Shadows* (2004) and *The Wind Journeys* (2009), which premiered in the Un Certain Regard section of the Cannes Film Festival. In 2015, *Embrace of the Serpent* won the Art Cinema Award in the Directors' Fortnight section at Cannes.



LIVEFOREVER

QUE VIVA LA MÚSICA

Colombia | 2015
Spanish with English subtitles | 102 min

DIRECTOR: Carlos Moreno **PRODUCERS:** Rodrigo Guerrero, Andres Calderon, Alex Garcia **WRITERS:** Alberto Ferreras, Alonso Torres, Carlos Moreno (inspired by the novel of Andrés Caicedo) **CINEMATOGRAPHER:** Juan Carlos Gil **EDITOR:** Luis Carballar **CAST:** Paulina Dávila, Alejandra Ávila, Luis Arrieta, Juan Pablo Barragán, Nelson Camayo

Inspired by the 1977 best-selling Colombian cult novel *¡Qué viva la música!* by Andrés Caicedo, and drenched in a Fania Records soundtrack, *Liveforever* defies all narrative convention to deliver a lyrical, heady experience driven by mesmerizing bolts of energy, drugs, sexuality, irreverence and salsa. On one side of the river that segregates the city of Cali into haves and have-nots, María del Carmen, a privileged teenager, feels compelled to shake up her life. She leaves her well-appointed house and flagrantly gives herself over to this chaotic city, saying "yes" to everything provocative it offers her. Only the music tethers her body and spirit together, even as she reaches for redemption through a bold, delicious and resplendent self-destruction.

"Carlos Moreno's rich and sensual adaptation... Liveforever is a deftly edited and rewarding visual and sonic experience." Michael Mejia, Sundance Review

La película sigue los pasos de la exuberante María del Carmen por la ciudad de Cali, Colombia. Impulsada por la música y el baile que encuentra en el camino, esta chica abandona la comodidad de su casa para probar todo lo que la ciudad tiene para ofrecerle. Inspirada en la novela del escritor Andrés Caicedo, un texto de culto para la juventud colombiana en los años 70, la cinta nos muestra los barrios bajos bañados por la salsa de Richie Ray y la opulencia de las fiestas regidas por las drogas y el rock and roll.

MON AUG 29 | 9:00PM | CIN
SAT SEPT 3 | 9:00PM | CIN



Carlos Moreno (Cali, Colombia, 1968) directed the multi-award winning *Dog Eat Dog*, which premiered at the 2008 Sundance Film Festival. Moreno's second feature, *All Your Dead Ones*, premiered in competition at the 2011 Sundance Film Festival and received the Best Cinematography Award. *Liveforever* won the award for Best Cinematography in the Ibero-American Competition at the Guadalajara Film Festival.



MAGALLANES

Peru | 2015
Spanish with English subtitles | 109 min

DIRECTOR/WRITER: Salvador del Solar **PRODUCERS:** Salvador del Solar, Amador del Solar **CINEMATOGRAPHER:** Diego Jiménez **EDITOR:** Eric Williams **CAST:** Damián Alcázar, Magaly Solier, Federico Luppi

An unexpected turn of destiny places Celina (Magaly Solier) into the taxi cab of Magallanes (Damián Alcázar); he recognizes her immediately. He met her in Ayacucho many years ago when he was a soldier in the Peruvian Army and she was a suspected Shining Path member. She doesn't recognize him, but he's been unable to forget her. He follows her for a while, discovering that she's being pressed by a moneylender who threatens to take away her hairdressing business. Magallanes will do everything he can to help. But Celina would rather lose everything she has achieved than accept his help. *Magallanes* is a riveting drama of individual lives caught up in the wake of historical conflicts and how the past is never really that far from the present.

"Alcázar, Solier and Luppi are all outstanding, each of them bringing subtle touches that have the ring of truth to their damaged characters. They fit in perfectly with del Solar's appropriately melancholy atmosphere, making Magallanes a pleasure to watch." VIFF

Magallanes (protagonizado por Damián Alcázar), ve subir a su taxi a Celina, una mujer que conoció en Ayacucho tantos años atrás, cuando él era un soldado y ella una campesina menor de edad. Ella no lo reconoce, pero él no ha podido olvidarla. Tras seguirla a escondidas, descubre que está siendo presionada por una prestamista que amenaza con despojarla de su peluquería. Magallanes hará todo lo posible por ayudarla. Pero Celina preferiría perderlo todo antes de dejarse ayudar por él.

WED AUG 31 | 9:00PM | CIN
SUN SEPT 4 | 6:15PM | CIN



Salvador del Solar (Lima, Peru, 1970) first gained international recognition for his starring role in Francisco Lombardi's *Captain Pantoja and the Special Services* (2000), based on the novel by Mario Vargas Llosa. From 2003 to 2004, he presented the political TV talk-show *Esta Semana* on Peruvian television. *Magallanes* is his first feature film as writer and director.

VLAFF 2016 SCHEDULE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						
28 1 PM I CIN The Greatest House in the World (p.30) 2:30 PM I CIN Hopefuls (p.28) 4 PM I CIN Road to La Paz (p.30) 5:45 PM I CIN Violencia (p.31) 7:30 PM I CIN Pepe Mujica: Lessons from the Flowerbed (p.26) 9:15 PM I CIN El Club (p.20)	29 5:15 PM I CIN A Day in Ayotzinapa 43 (p.26) 7:15 PM I CIN Violencia (p.31) 9 PM I CIN Liveforever (p.21)	30 5:30 PM I CIN The Pearl Button (p.24) 6:30 PM I VCT Black God, White Devil (p.32) 7:15 PM I CIN El Club (p.20) 8:50 PM I VCT Enchanted Earth (p.32) 9:15 PM I CIN Road to La Paz (p.30)	31 3:15 PM I CIN Ditches (p.28) 5 PM I CIN Time Suspended (p.27) 6:30 PM I CIN The Second Mother (p.17) 9 PM I CIN Magallanes (p.21)	AUG 25 OPENING NIGHT FILM & PARTY OPENING NIGHT 7 PM I GCA I Promise You Anarchy (p.14) 9:15 PM THE CHARLES BAR Opening Night Party (p.14)	26 3:15 PM I CIN Neon Bull (p.29) 5:15 PM I CIN Hopefuls (p.28) 7 PM I CIN Truman (p.25) 9:15 PM I CIN A Monster with a Thousand Heads (p.19)	27 1 PM I CIN Shorts in Competition: Program 1 (p.38) 3 PM I CIN Ditches (p.28) 4:45 PM I CIN Our Forest Moon (p.34) 5 PM I GCA (Free) Indigenous Film from BC & Beyond (p.36) 7 PM I CIN Desierto (p.19) 7 PM I GCA (Free) Ixcanul (p.29) 9 PM I CIN I Promise You Anarchy (p.14)
SEPT 1						
2 1:30 I MOA Kene Yuxi, as voltas do Kene (p.37) 2:30 I MOA Mbya Mirim (p.37) 3:15 PM I CIN The Greatest House in the World (p.30) 3:30 I MOA The Hyperwomen (p.37) 4:45 PM I CIN While My Guitar Gently Weeps + The Origin of Babies (p.17) 7 PM I CIN He Hated Pigeons (with live score by Morning Show) + Abismo (short) (p.35)						
3 1 PM I CIN Shorts in Competition: Program 2 (p.39) 1:30 I MOA Kene Yuxi, as voltas do Kene (p.37) 2:30 I MOA Mbya Mirim (p.37) 3:15 PM I CIN Durval Records (p.18) 3:30 I MOA The Hyperwomen (p.37) 5 PM I GCA Desierto (p.19) 5:30 PM I CIN 51 Malecon + Aca Nada / Aca Eisewhere (short) (p.33)						
4 9:15 PM I CIN El Club (p.20)						

SEPT 4

1 PM I CIN

A Monster with a Thousand Heads (p.19)

2:30 PM I CIN

Viva (p.25)

4:30 PM I CIN

The DNA of Ceviche (p.34)

6:15 PM I CIN

Magallanes (p.21)

CLOSING NIGHT FILM

6:30 PM I GCA

Don't Call Me Son (p.15)

8:30 PM

WORLD ART CENTRE

Closing Night Reception

Koad to La Paz (p.30)



9:15 PM I CIN

Viva (p.25)

7 PM I CIN

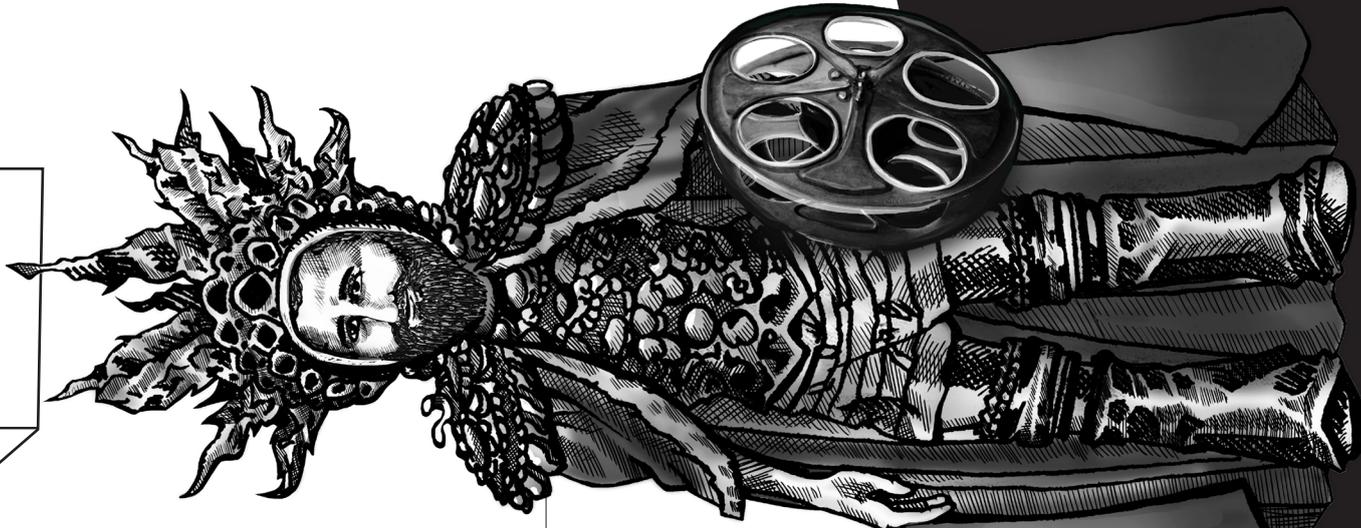
Much Ado About Nothing (p.24)

7:15 PM I GCA

Embrace of the Serpent (p.20)

9 PM I CIN

Liveforever (p.21)



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GENERAL ADMISSION TICKETS

Matinee (before 5PM): \$10
Evening (5PM and later): \$12

DISCOUNT FOR SENIORS (65+) & STUDENTS (18+)

Matinee (before 5PM): \$8
Evening (5PM and later): \$10

SPECIAL EVENT TICKETS

Opening Night Film: \$15 (INCLUDES MEMBERSHIP)
Opening Night Film & Party at the Charles Bar: \$25
Closing Night Film & Award Ceremony: \$15
Closing Night Film, Award Ceremony & Reception: \$20

FESTIVAL PACKAGES & PASSES

6-TICKET PACKAGE: \$60 GENERAL | \$55 STUDENTS/SENIORS
FESTIVAL SUPER PASS: \$125

2016 VLAFF MEMBERSHIP: \$2

VENUE CODES

GCA - Goldcorp Centre for the Arts | SFU Woodward's
CIN - The Cinematheque
VCT - Vancity Theatre
DOUG - Douglas College
MOA - Museum of Anthropology

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)

Vancity Theatre (VCT)

1181 Seymour Street (between Helmcken and Davie)

The Charles Bar

136 West Cordova Street (between Cambie and Abbott)

Museum of Anthropology

6393 NW Marine Drive, UBC Campus

Douglas College (DOUG)

700 Royal Avenue, New Westminster



MUCH ADO ABOUT NOTHING

AQUÍ NO HA PASADO NADA

Chile | 2016
Spanish with English subtitles | 95 min

DIRECTOR: Alejandro Fernández Almendras **PRODUCERS:** Augusto Matte, Pedro Fontaine **WRITERS:** Jerónimo Rodríguez, Alejandro Fernández Almendras **CINEMATOGRAPHER:** Inti Briones **EDITORS:** Soledad Salfate, Alejandro Fernández Almendras **CAST:** Agustín Silva, Paulina García, Alejandro Goic, Luis Gnecco, Daniel Alcaíno, Samuel Landea, Augusto Schuster

Twenty-something Vicente loves his carefree life. He adores parties, girls and fast cars. One Sunday night as he is cruising around the city with some other young folks whom he has just met at a party, their car is rocked by a hefty collision. The next morning he learns that a man – a father of three – was run over and nobody stopped to help him. Although Vicente was in the backseat at the time, he is accused of the crime. The father of the young man who was driving is a powerful figure in Chile who cannot allow his reputation to be tarnished. Based on a recent true story in Chile that shook the whole country, the disturbing facts of this case shed a critical light on the complex intersection of justice and wealth.

"The soundtrack uses contemporary Chilean rock, indie and rap to vibrant effect." Jonathan Romney, Screen Daily

Vicente ama el buen vivir, las fiestas, las chicas y los carros. En una noche de fiesta, él y sus amigos manejan por la carretera continuando la fiesta. La siguiente mañana, se han dado cuenta que mientras manejaban, accidentalmente mataron a un hombre de bajos recursos. Todos los chicos en el auto provienen de familias de la élite chilena, pero especialmente uno de ellos, es hijo de un senador y hará lo posible para no figurar como uno de los culpables. Este impresionante relato, está basado en hechos reales que recientemente conmocionaron a Chile entero.

SAT SEPT 3 | 7:00PM | CIN



Alejandro Fernández Almendras (Chillán, Chile, 1971) studied Journalism at the University of Chile. He is the director of *Huacho* (2009), which premiered at the Critics' Week in Cannes; *By the Fire* (2011), which premiered in San Sebastián; and *To Kill a Man* (2014), which won the Grand Jury Prize in the World Dramatic Competition at Sundance.



THE PEARL BUTTON

(EL BOTÓN DE NÁCAR)

Chile | 2015
Spanish with English subtitles | 82 min

DIRECTOR: Patricio Guzmán **PRODUCER:** Renate Sachse **CINEMATOGRAPHER:** Katell Djian **EDITOR:** Emmanuelle Joly **MUSIC:** Miranda & Tobar, Hugues Maréchal

The ocean contains the history of all humanity. The sea holds the voices of the Earth and those that come from outer space. Water receives impetus from the stars and transmits it to living creatures. Water, the longest border in Chile, also holds the secret of a mysterious button that was discovered in its seabed. Chile, with its 2,670 miles of coastline, the largest archipelago in the world, presents a supernatural landscape. In it are volcanoes, mountains and glaciers. In it are the voices of the Patagonian Indigenous people, of the first English sailors and also those of its political prisoners. Some say that water has memory. This film shows that it also has a voice.

"Patricio Guzmán's study of the political killings of the 1970s, as well as the country's history of violence, enhances his reputation as one of the great documentarians in history." Andrew Pulver, The Guardian

El océano contiene la historia de la humanidad. El mar conserva las voces de la Tierra y de aquellos que vienen del espacio exterior. El agua recibe el ímpetu de las estrellas y lo transmite. El agua, la gran frontera de Chile, también guarda el secreto de un misterioso botón que fue descubierto en el seno del mar. Chile, con sus 2.670 millas de costa, el archipiélago más grande del mundo, nos presenta un paisaje sobrenatural. Hay en él volcanes, montañas y glaciares. Están en él las voces de los indígenas patagones, de los primeros marinos ingleses y también de los presos políticos. Dicen que el agua tiene memoria. Esta película nos demuestra que también tiene voz.

TUE AUG 30 | 5:30PM | CIN



Patricio Guzmán (Santiago, Chile, 1941) is a legend of documentary filmmaking, best known for *The Battle of Chile Trilogy* (1975-1979), *The Pinochet Case* (2001), *Salvador Allende* (2004) and *Nostalgia for the Light* (2010). With the latter he received the European Film Academy Grand Prix in 2010. *The Pearl Button* received the 2015 award for Best Screenplay at Berlin, a rare honour for a documentary film.



TRUMAN

Spain | Argentina | 2015
Spanish with English subtitles | 108 min

DIRECTOR: Cesc Gay **PRODUCERS:** Marta Esteban, Diego Dubcovsky **WRITERS:** Cesc Gay, Tomàs Aragay **CINEMATOGRAPHER:** Andreu Rebés **EDITOR:** Pablo Barbieri **CAST:** Ricardo Darín, Javier Cámara, Dolores Fonzi

When Julián receives an unexpected visit in Madrid from his lifelong friend Tomás, who now lives in Canada, the encounter is bittersweet. This reunion, their first meeting in many years, may also be their last. Diagnosed with terminal cancer, Julián is focused on putting his affairs in order, while Tomás is still grasping at hope. For four intense days, the two men, accompanied by Julián's faithful dog, Truman, tour the city sharing emotional, hilarious and surprising moments. Full of laughter and sadness, and led by brilliant performances by Ricardo Darín and Javier Cámara, *Truman* is a wonderfully touching film on how we say goodbye.

"Cesc Gay's beautiful new film is a wise and tender ode to friendship, emotionally rich and honest." SIFF

Julián recibe la visita inesperada de su amigo Tomás que vive en Canadá. Los dos amigos junto a Truman, su perro fiel, compartirán, a lo largo de cuatro intensos días, momentos emotivos y sorprendentes provocados por la difícil situación que está atravesando Julián.

"Aunque lo que narra es trágico, el director no renuncia a provocarnos la sonrisa, al tono agri dulce, a momentos de comedia. Su forma de contar la historia es precisa, elegante y compleja. Y dispone de uno de los mejores actores vivos, Ricardo Darín, ofreciendo un recital inolvidable." Carlos Boyero

FRI AUG 26 | 7:00PM | CIN



Cesc Gay (Barcelona, 1967) studied film in Barcelona and New York, where he co-directed his first feature film, *Hotel Room* (1998), with Daniel Gimelberg. He has since directed *Krámpack* (2000), *In the City* (2003), *Fiction* (2006) and *A Gun in Each Hand* (2012). In 2016, *Truman* won five Goya Awards including Best Picture and Best Director.



VIVA

Cuba | Ireland | 2015
Spanish with English subtitles | 100 min

DIRECTOR: Paddy Breathnach **PRODUCERS:** Benicio Del Toro, Rebecca O'Flanagan, Robert Walpole **WRITER:** Mark O'Halloran **CINEMATOGRAPHER:** Cathal Watters **EDITOR:** Stephen O'Connell **CAST:** Jorge Perugorria, Luis Alberto García, Héctor Medina, Luis Manuel Álvarez

Viva stars Héctor Medina as Jesús, a young hairdresser working at a Havana nightclub that showcases drag performers, who dreams of being a performer himself. Encouraged by his mentor, Mama, Jesús finally gets his chance to take the stage. But when Angel, his estranged father, abruptly reenters his life, his world is quickly turned upside down. The macho Angel, recently released from a 15-year stint in prison, tries to squelch his son's ambition to perform in drag. Father and son clash over their opposing expectations of each other, struggling to understand one another and reconcile as a family. Shot in a gritty neighbourhood far from the Havana most tourists know, *Viva* is a heartrending story of music, performance and survival.

"Cuban drag has a certain emotion to it. Maybe it's the circumstances of the place that give it that type of energy. There's a raw performance of emotion and power." Paddy Breathnach

Esta vivaz historia de crecimiento personal acompaña a Jesús, un joven estilista pobre que sueña con ser estrella de un show drag, en La Habana. Cuando reaparece su padre, Ángel (Jorge Perugorria), después de muchísimo tiempo, con afán de reconectarse con él pero desaprobando por completo la sexualidad del muchacho, llega la hora de que Jesús decida dar los pasos necesarios para su autorrealización.

FRI SEPT 2 | 9:15PM | CIN
SUN SEPT 4 | 2:30PM | CIN



Paddy Breathnach (Dublin, Ireland, 1964) is an Irish film director and producer. Both his first feature *Ailisa* (1994) and his second feature *I Went Down* (1997) starring Brendan Gleeson, won the Best New Director award at the San Sebastián Film Festival. In 2016, *Viva* was nominated for the Premio Magüey at the Guadalajara International Film Festival.



PEPE MUJICA: LESSONS FROM THE FLOWERBED

Germany | Uruguay | 2015
Spanish with English subtitles | 94 min

DIRECTOR: Heidi Specogna **PRODUCER:** Heino Deckert **CINEMATOGRAPHER:** Rainer Hoffmann **EDITOR:** Kaya Inan **CAST:** José "Pepe" Mujica, Lucía Topolansky

Please join us for this special screening to launch our new ¡Activismo! series of films that directly address historical issues, social movements and political ideas from Latin America.

José "Pepe" Mujica, the president of Uruguay from 2010-2015, is nothing like your regular politician. He drives a VW Beetle, lives on a farm and donates 70% of his earnings to charity. He is considered one of the most charismatic politicians in Latin America. Old and young believe in him thanks to his humble lifestyle and his unconventional manners, especially where political protocol is concerned. Now in his 80s, Mujica, a former guerrilla fighter who was imprisoned for 13 years for fighting with the Tupamaros against the dictatorial regime in Uruguay in the 1970s, believes in democracy, socialism, women's rights and the legalization of cannabis. An inspiration to thousands of people all over the world, he grows flowers in his garden and defines life as his religion.

"Para vivir hay que tener libertad. Para tener libertad hay que tener tiempo." Pepe Mujica

Pepe Mujica se ha ganado fama mundial porque se le ha considerado como "el presidente más pobre del planeta", pero de acuerdo a Mujica mismo: pobre no es que el tiene poco, sino el que siempre quiere más. Desde que tomó posesión como presidente del Uruguay, el ex-guerrillero ha sido uno de los líderes latinoamericanos más carismáticos. Siendo miembro del grupo de los Tupamaros pasó largos años en prisión, a su salida, dejó las armas y eligió el camino democrático para llevar su visión política al pequeño país, logrando legalizar y regular el uso de la marihuana, autorizando el matrimonio igualitario y la despenalización del aborto.

SUN AUG 28 | 7:30PM | CIN



Heidi Specogna (Biel, Switzerland, 1959) studied at the DFFB (Deutsche Film- und Fernsehakademie Berlin) and in 1990 was one of the founders of Specogna Film. For her documentary *Tupamaros* (1997), she won Best Work of a Non-Latin American Director on a Latin American Subject at the Havana Film Festival. Since 2003 she is a lecturer for documentary filmmaking at the Film Academy in Ludwigsburg, Germany.



A DAY IN AYOTZINAPA 43 (UN DÍA EN AYOTZINAPA 43)

Mexico | 2015
Spanish with English subtitles | 100 min

DIRECTOR/WRITER: Rafael Rangel **PRODUCER:** Rafael Rangel **CINEMATOGRAPHER:** León Nik **EDITOR:** Ernesto Flores **CAST:** David Hernández, Ernesto Guerrero Cano, Daniel de la Cruz López, Lucía López Santiago, Minerva Sánchez Cinerio García

On September 26, 2014, forty-three students from the Rural Teachers College of Ayotzinapa went missing en route to a demonstration in Iguala, Guerrero, Mexico. And almost two years later, the families and the nation are left with few answers. In spite of a massive international investigative effort and a plenitude of theories, there is still no conclusive explanation of what happened to these 43 young men, raising the chilling possibility that the mystery of the students' disappearance will never be solved. *A Day in Ayotzinapa 43* is not a recount of the events, but an intimate foray into a community under siege, as it serves as the symbolic epicentre of a political tension that has erupted at all levels.

Quisieron enterrarnos, pero no sabían que éramos semillas.

Un día en Ayotzinapa 43 no es un recuento de los hechos acaecidos el 26 de septiembre en ese poblado mexicano, sino una incursión intimista a una comunidad en estado de sitio, epicentro simbólico de una tensión política que ha estallado a todos los niveles. Ayotzinapa es el centro de la implosión, el ojo del huracán. Los jóvenes estudiantes que la habitan ¿quiénes son?, ¿qué hacen?, ¿qué piensan?, ¿qué opinan?, ¿qué sueñan?... En estas siete hectáreas también viven los trabajadores con sus familias; es una microsociedad. En contradictoria calma, tal como lo es un ojo de huracán, ahí da inicio un día cualquiera en la vida de su comunidad al interior de la normal de Ayotzinapa.

MON AUG 29 | 5:15PM | CIN



Rafael Rangel (Michoacán, Mexico) is a fiercely independent filmmaker. As an act of integrity, he has never asked for either public or private financial aid to produce his films. His first feature-length experimental fiction film, *The Beginning of the Spiral* (*El principio de la espiral*, 2009), screened at the New York Festival of Independent Cinema and the Cineteca Nacional in Mexico City. He is currently working on his second narrative film, *Kafka's Bicycle* (co-written with Paula Markovitch).



TIME SUSPENDED

TIEMPO SUSPENDIDO

Mexico | Argentina | 2015
Spanish with English subtitles | 65 min

DIRECTOR/WRITER: Natalia Bruschtein **PRODUCERS:** Abril Schmucler, Henner Hofmann, Karla Bukantz **CINEMATOGRAPHER:** Mariana Ochoa **EDITORS:** Valentina Leduc, Natalia Bruschtein **COMPOSER:** Alejandro Castañón **CAST:** Laura Bonaparte, Natalia Bruschtein

An extraordinary film about memory, and specifically the fading memory of an 86-year-old political activist who has fought tirelessly against historical amnesia and for justice in Argentina. The director's grandmother, Laura Bonaparte, was one of the founders of the Mothers of the Plaza de Mayo, formed during the 1970s by women whose children and family members had been disappeared by the Videla military dictatorship. Laura herself lost three children and their partners. Today, after a lifetime battling that the disappeared never be forgotten, Laura faces her own struggle to remember.

"...[the film] also serves as a powerful reminder of the power of documentary to serve for when our human memories and the minds which store them, have failed and when events which must never be repeated are in danger of being forgotten." Jonathan Holland, The Hollywood Reporter

Tiempo Suspendido habla de la memoria, la de una mujer que después de luchar incansablemente contra el olvido en pro de la memoria histórica y por la justicia de los crímenes de Estado en Argentina, hoy la pierde en la necesidad de poder desprenderse del dolor y despedirse de la vida sin sentir que traiciona a la familia que perdió.

WED AUG 31 | 5:00PM | CIN



Natalia Bruschtein (Buenos Aires, Argentina 1975) studied at the CCC in Mexico City, specializing in documentary film direction. Her thesis film *Finding Victor* (2006) was nominated for an Ariel Award for Best Short Documentary. She has collaborated on projects such as *In the Pit* by Juan Carlos Rulfo, winner of an Ariel Award for Best Sound, and *Cobrador: In God We Trust* (2006) by Paul Leduc, winner of a Coral Award for Best Editing at the Havana Film Festival.

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- Janet Smith, Georgia Straight

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NEW DIRECTORS



DITCHES ZANJAS

Argentina | 2016
Spanish with English subtitles | 80 min

DIRECTOR: Francisco Joaquín Paparella **PRODUCERS:** Marcelo Scoccia, Pablo Zimbrón, Francisco J. Paparella **WRITERS:** Lautaro Giménez Lini, Francisco J. Paparella **CINEMATOGRAPHER:** Matias Lix Klett **EDITORS:** Matias Penachino, Francisco J. Paparella **CAST:** Diego Alonso, Daniel Tisato, Cuca Lubones, Augusto Brítez

How does one overcome the shadows of one's past? Patagonia, South America: In a town plagued with femicide, director Francisco Joaquin Paparella's cinematic mystery unfolds into a tale of a man struggling with his own guilt. Zamora, a ditch-digger and rural worker, is troubled by his own questionable past. Pursuing catharsis, he leaves civilization and heads deep into the snowy mountains to live in an isolated cabin. Nearby, a missing girl's body is found abandoned in a ditch, yet there is no outcry. Something is out of place in this town—something... eerie. And we, as the viewers, will have to discover what that is.

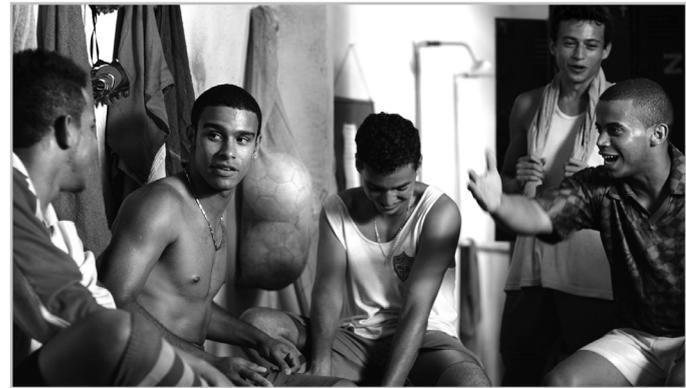
"Zanjas evokes the atmosphere of classic westerns with gorgeous landscapes and lingering quiet shots of a dusty, rustic town. Gritty and beautiful, Zanjas easily earns a place of honour among other modern westerns." Amelia Masters, Cinequest

El retrato austero de Zamora, un trabajador rural exiliado en la Patagonia argentina, en un pueblo rodeado de feminicidios de adolescentes tiradas dentro de zanjas una vez muertas. A través del trabajo duro, Zamora intenta expiar su culpa.

SAT AUG 27 | 3:00PM | CIN
WED AUG 31 | 3:15PM | CIN



Francisco Joaquín Paparella (Buenos Aires, Argentina, 1984) grew up in Patagonia and studied Film Direction at CIEVYC in Buenos Aires. In 2009, he established an independent production company, Río Azul Films, through which he has produced several feature films including *January* (2011) by Cynthia Gabrenja and Marcelo Scoccia. *Zanjas* premiered at the Raindance Film Festival in England.



HOPEFULS ASPIRANTES

Brazil | 2015
Portuguese with English subtitles | 75 min

DIRECTOR: Ives Rosenfeld **PRODUCERS:** Luiz Alberto Gentile, Ives Rosenfeld **WRITERS:** Pedro Freire, Ives Rosenfeld **CINEMATOGRAPHER:** Pedro Faerstein **EDITOR:** Karen Akerman **CAST:** Ariclenes Barroso, Sérgio Malheiros, Julia Bernat, Julio Adrião

Junior is a young player for Bacaxá A.C., an amateur football team from the coastal town of Saquarema, in the state of Rio de Janeiro. Junior plays alongside Bento, his childhood best friend. Bento is the team's biggest star and will soon sign a contract for a place in the professional league. Junior is a fully committed athlete and a hard worker, but has a challenging home life, while Bento is more interested in chasing girls and getting drunk. And yet luck always seems to be on Bento's side. As Junior struggles against a growing envy, his bond with his best friend may be jeopardized forever, along with his future.

"Rosenfeld's film crackles with a raw power and energy that echoes the youthfulness of its protagonists. With its realistic football sequences... the film presents a world in which physicality and skill can transcend the mundane obligations of day-to-day life." Laurence Boyce, Screen Daily

Junior, um jovem jogador de futebol de um time amador na pequena cidade de Saquarema, tem que lidar com a inesperada gravidez de sua namorada, enquanto seu melhor amigo está em vias de ser contratado por um time profissional. O filme acompanha a crescente inveja de Junior, que pode tomar proporções perigosas.

FRI AUG 26 | 5:15PM | CIN
SUN AUG 28 | 2:30PM | CIN



Ives Rosenfeld graduated in Film Studies from the Universidade Federal Fluminense. For over ten years he worked as a sound mixer and recordist in many films including *This Love That Consumes Us* (2012) by Allan Ribeiro and *Um filme de cinema* by Walter Carvalho (2015). *Hopefuls* won the Carte Blanche Award at the Locarno Film Festival.



IXCANUL

Guatemala | 2015
Kaqchikel with English subtitles | 90 min

DIRECTOR/WRITER: Jayro Bustamante **PRODUCERS:** Marina Peralta, Pilar Peredo, Edgard Tenenbaum, Jayro Bustamante **CINEMATOGRAPHER:** Luis Armando Arteaga **EDITOR:** Cesar Diaz **CAST:** María Mercedes Coroy, María Telon, Manuel Antún, Marvin Coroy, Justo Lorenzo

The brilliant debut by Guatemalan filmmaker Jayro Bustamante is a mesmerizing fusion of fact and fable, a dreamlike depiction of daily life that takes place in the heart of a Kaqchikel Mayan community in the Guatemalan highlands. Seventeen-year-old Maria lives with her parents near a coffee plantation at the base of an active volcano. As the date of her arranged marriage approaches, she feels increasingly torn between the bonds of tradition and family and her own desire to see what lies on the other side of the mountain. Ancient rituals, ancestral beliefs and the ravenous urban world all meet in this splendid and moving story of a young woman's contradictory desire both to shape her own future and to fulfill the wishes of her community.

"an ethereal masterpiece whose breathtaking beauty is layered with sociopolitical undertones." Carlos Aguilar, IndieWire

María, joven maya de 17 años, vive sobre las faldas de un volcán activo en Guatemala. Un matrimonio arreglado la espera. Aunque María sueña con ver la "gran ciudad," su condición de mujer indígena no le permite cambiar su destino. Más tarde, una complicación la obliga a salir al mundo moderno, que le salva la vida pero a un precio demasiado alto. El brillante debut del director Jayro Bustamante, ha puesto al cine centroamericano en la mira del cine mundial.



SAT AUG 27 | 7:00PM | GCA Free Admission with VLAFF membership
THU SEPT 1 | 5:30PM | CIN



Jayro Bustamante (Guatemala, 1977) trained as a director in Guatemala, Paris and Rome. His short film, *When I am grown-up*, debuted at Clermont-Ferrand where it won the CNC quality award, and was broadcast on French, Swedish and Dutch television. *Ixcanel* won 16 international film awards, including the Alfred Bauer Prize at the Berlin Film Festival.



NEON BULL BOI NEON

Brazil | 2015
Portuguese with English subtitles | 100 min

DIRECTOR/WRITER: Gabriel Mascaro **PRODUCER:** Rachel Ellis **CINEMATOGRAPHER:** Diego Garcia **EDITORS:** Fernando Epstein & Eduardo Serrano **CAST:** Aline Santana, Maeve Jinkings, Carlos Pessoa, Juliano Cazarre

Wild, sensual and utterly transporting, Brazilian writer-director Gabriel Mascaro's second fiction feature unfolds within the world of the vaquejada, a traditional exhibition sport in which cowboys try to pull bulls to the ground by their tails. *Neon Bull* explores the vaquejada through the eyes of Iremar (Juliano Cazarre), a handsome cowboy who works the events. While he's not afraid to get his hands dirty, Iremar's real dream is to design exotic outfits for dancers.

Few films have explored the particularities of rodeo life... Fewer still have brought to the rodeo the sort of painterly vision that Mascaro and cinematographer Diego Garcia display here, with sweeping widescreen images that not only capture the pastoral beauty of the Brazilian landscape but also embrace their characters with deep affection. We come to love this ragtag band of labourers — even Iremar, who, though ornery and boastful, possesses an artist's heart and an optimism that's tougher than leather. (synopsis courtesy of TIFF)

Nos bastidores das Vaquejadas, Iremar prepara os bois antes de solta-los na arena. Levando a vida na estrada, o caminhão que transporta os bois para o evento é também a casa improvisada de Iremar e seus colegas de trabalho: Zé, seu parceiro de curral, e Galega - dançarina, motorista do caminhão e mãe da audaciosa Cacá. Juntos, eles formam uma família improvisada e unida.

FRI AUG 26 | 3:15PM | CIN
THU SEPT 1 | 9:15PM | CIN



Gabriel Mascaro (Recife, Brazil, 1983) is a filmmaker and visual artist. His first feature film, *August Winds*, premiered in Locarno in 2014 and was awarded a Special Jury Mention. His previous documentaries and video installations have been screened at international events including Rotterdam (IFFR), Amsterdam (IDFA), the Guggenheim, MoMA Documentary Fortnight, and the São Paulo Biennale. *Neon Bull*, his second feature film, won the Horizons Award - Special Jury Prize at the Venice Film Festival.

NEW DIRECTORS



ROAD TO LA PAZ CAMINO A LA PAZ

Argentina | 2015
Spanish with English subtitles | 90 min

DIRECTOR/WRITER: Francisco Varone **PRODUCERS:** Gema Juárez, Francisco Varone
CINEMATOGRAPHER: Christian Cottet **EDITORS:** Alberto Ponce, Federico Peretti
MUSIC: Vox Dei **CAST:** Rodrigo De la Serna, Ernesto Suárez

Sebastián (Rodrigo de la Serna) is a young man whose passions in life are his favourite rock band, Vox Dei, and his vintage Peugeot 505. Recently married to Jazmín and in need of money, he begins to work as a car-service chauffeur. Among his regular passengers is Jalil, an elderly and very devout Muslim, who one morning makes a curious proposal: he will pay Sebastián a healthy sum to drive him from Buenos Aires to La Paz, Bolivia, a journey of 2,650 km. Reluctantly and full of doubt, Sebastián agrees to take the trip, which Jalil has planned out in detail. And in the tradition of all great road movies, the characters' inner journeys are as fascinating and unpredictable as the outward one.

"The script is elegant in the way it maneuvers these two very different characters into juxtaposition, recognizing that both are dreamers, in search of some reward beyond the everyday." Jonathan Holland, The Hollywood Reporter

Sebastián (Rodrigo de la Serna) es un joven cuyas mayores pasiones son la banda de rock Vox Dei y su viejo Peugeot 505 SR. Recién casado con Jazmín y necesitado de dinero comienza a trabajar como conductor de taxis. Entre los pasajeros está Jalil, un anciano musulmán que lo llama asiduamente y una mañana le hace una curiosa propuesta: le pagará una importante suma de dinero para que lo lleve en auto desde Buenos Aires hasta La Paz, en Bolivia. A desgano y con muchas dudas, Sebastián acepta el viaje, planeado al detalle por el anciano.

SUN AUG 28 | 4:00PM | CIN
TUE AUG 30 | 9:15PM | CIN
THU SEPT 8 | 4:30PM | DOUG Free Admission with VLAFF membership



Francisco Varone (Buenos Aires, Argentina, 1978) graduated in 1999 from the Universidad del Cine. He started his career in advertising and won a Clio Award. He currently teaches at ENERC, Argentina's National School of Cinematography and Visual Arts. *Road to La Paz* won the Special Jury Award at the Thessaloniki International Film Festival.



THE GREATEST HOUSE IN THE WORLD LA CASA MÁS GRANDE DEL MUNDO

Guatemala/Mexico | 2015
Spanish and Kaqchikel with English subtitles | 74 min

DIRECTORS: Ana V. Bojórquez, Lucía Carreras **PRODUCERS:** Sandra Paredes, Ana V. Bojórquez **WRITERS:** Edgar Sacjabun, Ana V. Bojórquez **CINEMATOGRAPHER:** Álvaro Rodríguez **EDITOR:** León Felipe González **CAST:** Gloria López, Myriam Bravo, Fabiana Ortiz de Domingo, María López, Elder Escobedo, Daniel Ramírez

Rocío lives with her mother and grandmother in the misty highlands of Guatemala, whiling away her time with a friend, building the largest houses in the world with little stones. But when her pregnant mother starts having premature contractions, Rocío finds herself left alone to care for their herd of sheep in the high mountainous pastures. Rocío is very young for such a task, and when the littlest lamb goes missing, her troubles begin to mount. Night is falling, the fog is rising and Rocío can't return home without every sheep accounted for. Beautifully acted and with the magical quality of a children's fable, this simple story with its dazzling widescreen imagery will stay with you long after the film has ended.

"the filmmaking is impressively handled throughout... as the day slowly draws to a close it becomes clear that 'the greatest house in the world' is nothing but nature itself." Jordan Mintzer, The Hollywood Reporter

Ser niño en la inhóspita sierra de Guatemala. Hacer del juego la costumbre de todos los días. Escapar de la resotera de aquel chamaco. Correr con libertad absoluta. Llegar a casa antes del anochecer y así evitar el regaño de la abuela. Componentes todos de la perfecta infancia. Sin embargo, el entorno de Rocío se vislumbra cambiante. No es la incertidumbre de ver a su madre en plena labor de parto; tampoco el hacerse cargo por primera vez del rebaño de ovejas que representa el sustento de los suyos. El principal reto que la pequeña enfrenta es el de crecer. Alejarse de la vida que conoce. Aceptar que caminar por un entorno oscuro, desconocido y cubierto de niebla es la única alternativa para avanzar. Comprender que, después de un día repleto de dificultades, el consuelo vendrá del cálido abrazo de su amorosa abuela. Eduardo Campos Zavala

SUN AUG 28 | 1:00PM | CIN
FRI SEPT 2 | 3:15PM | CIN



Ana V. Bojórquez (Guatemala City, 1978) studied cinematography at the EICTV in Cuba and then production at Stuttgart Media University in Germany.



Lucía Carreras (Mexico City, 1973) made her directing debut with *Nos vemos, papá*, in 2012. She co-wrote *Leap Year* (directed by Michael Rowe), which won the Camera d'Or at Cannes in 2010.

NEW DIRECTORS



VIOLENCIA

Colombia | 2015
Spanish with English subtitles | 74 min

DIRECTOR/WRITER: Jorge Forero **PRODUCERS:** Diana Bustamante, Jorge Forero, Paola Pérez **CINEMATOGRAPHER:** David Gallego **EDITORS:** Sebastián Hernández, Jorge Forero **CAST:** David Aldana, Nelson Camayo, Rodrigo Vélez

A man in chains in the jungle, a youth who dreams of a way out of his poverty, and a militant from an armed group who must wield a cruelty which he may not even believe in. All of them in the centre of a violence that they don't understand. The film, structured in three individual parts, gives unique faces to the legacy of over 50 years of armed conflict suffered in Colombia. The characters, each voluntarily or involuntarily part of a mechanism larger than themselves, reveal their greatness or misery in the minimum tasks that they do to survive. From that—sometimes morbid—poetry of the everyday, we see a country whose social body is injured and broken. But where people attempt to be happy and can still relish in their few small moments of freedom.

“Ultimately composed of quiet scenes simmering with the promises of violence unfulfilled, Violencia’s raison d’être is to bring a multifaceted discourse on understanding large, indirect, cultural causes of violence to the table. It’s up to us to dig in.” Maximilien Luc Proctor, The Focus Pull

Un hombre encadenado, un joven que sueña con ser parte de algo, y el militante de un grupo armado que debe ejercer una crueldad en la que tal vez no cree. Todos ellos en el centro de una violencia que no comprenden. La película, a través de tres historias sucesivas, le da rostros únicos, no intercambiables, a la realidad trágica de la guerra. Los personajes, cada uno parte voluntaria o involuntaria de un mecanismo que los supera, revelan su grandeza o su miseria en las “mínimas” tareas de las que se ocupan para sobrevivir. A partir de esa poesía -a veces macabra- de lo cotidiano y de la verdad irrefutable de los detalles, vemos un país cuyo cuerpo social está herido y enfermo. Pero donde, sin embargo, se intenta ser feliz y se vive soñando y amando.

SUN AUG 28 | 5:45PM | CIN
MON AUG 29 | 7:15PM | CIN



Jorge Forero studied at the EICTV in Cuba and at the University of São Paulo. He is the co-founder of the production company Burning Blue that has produced many award-winning films including Enrica Pérez's *Climas* (2014) and Diego Lerman's *Refugiado* (2014). Most recently, he produced César Acevedo's *Land and Shade* (2015), which premiered at the Cannes Critics' Week.

LATIN AMERICAN FILM FESTIVAL

VANCOUVER
LATIN AMERICAN
FILM FESTIVAL
vlaff.org

Concept based on the film:
ENTRANCED EARTH1967
By Brazilian director:
GLAUBER ROCHA

Festival key art by:
kihadakreative.com



GLAUBER ROCHA A GENERATION OF WILD DREAMS

"Cinema Novo is the creative synthesis of Brazilian international popular cinema."

Glauber Rocha

BRAZILIAN CLASSICS

As Brazil is the guest country of honour this year, we are pleased to present two films by maestro Glauber Rocha, the most influential Brazilian filmmaker in history.

Glauber Rocha (b. 1939, Vitória da Conquista, Bahia, Brazil) was a key figure in the Cinema Novo movement, a subversive and innovative film movement of the 1960s in Brazil. He directed two of the most influential Brazilian films of all times, *Deus e o diabo na terra do sol* (Black God, White Devil, 1964) and *Terra em transe* (Entranced Earth, 1967), which was initially banned from screening in Brazil for its allegorical depiction of oppression that reflected closely on the reality of oppression in Brazil after the military coup d'état of 1964. Still today, these two films are considered to be some of the greatest works in Brazilian film history.

Glauber Rocha, a law student who turned to film criticism and left-wing politics, was only 21 years old when his first film *Barravento* (*The Turning Wind*) was included in the first New York Film Festival in 1961. He achieved significant recognition in Europe in 1964, when his film *Black God, White Devil* premiered at the Cannes Film Festival and was nominated for the Palme d'Or. In 1967, he received the Luis Buñuel and FIPRESCI Awards at the Cannes Film Festival for *Entranced Earth*, and in 1969, he won the Best Director Award for *Antonio das Mortes*.

Rocha went into voluntary exile after the right-wing military coup, but later returned to Brazil to support the government's plan to restore democratic processes. In a 1971 interview in *Le Monde* of Paris, Rocha stated, "My Brazilian films belong to a whole period when my generation was full of wild dreams and hopes. They are full of enthusiasm, faith and militancy and were inspired by my great love of Brazil."



BLACK GOD, WHITE DEVIL DEUS E O DIABO NA TERRA DO SOL

1964 | 120 min

Set in the drought-plagued Brazilian Sertão in 1940, *Black God, White Devil* explores the climate of superstition, physical and spiritual terrorism, and fear that gripped the country. The central characters, Manuel and Rosa, are on the run, and move credulously from allegiance to allegiance until they finally learn that the land belongs neither to god nor devil, but to the people themselves. The film's storyline, somewhere between folk ballad and contemporary myth, contains a multitude of references to Brazilian history and culture. But Rocha's project is fundamentally political, and completely unambiguous: he faces up to the contradictions of his country in an effort to understand, to crush mystiques, and to improve it.

TUE AUG 30 | 6:30PM | VCT



ENTRANCED EARTH TERRA EM TRANSE

1967 | 110 min

Eldorado, a fictitious country in Latin America, is churning with an internal struggle for political power. In the eye of this social convulsion, the jaded journalist and anarchist poet Paulo Martins opposes two equally corrupt political candidates: a pseudopopulist and a conservative. In this context, Paulo is torn between the madness of the elite and the blind submission of the masses. But, in this complex tropical reality, nothing really is what it seems to be.

TUE AUG 30 | 8:50PM | VCT



51 MALECON

Canada | 2016
Spanish with English subtitles | 42 min

DIRECTORS/Writers/PRODUCERS/CINEMATOGRAPHERS/EDITORS: Jean-Guillaume Caplain & Francis Delfour **MUSIC:** Guy Dubuisson & Blaise Margail

I'm telling you this story as people tell it on the street.

Havana. Cuba. The most bizarre and unexpected building in the city. A fourteen-storey tower that stands on the seafront boulevard, like a white monolith planted in the heart of the old colonial district. Strange tales are told about it. Gloomy gossip. Inside, the sounds of Cuban life echo in the stairwell. The old cleaning lady is talking to herself again. Pipes are leaking. The phone line is dead. As Cuba is bracing for a radical change, *51 Malecón* comes as a snapshot of a society somehow stuck in time. Waiting for something to happen. Waiting.

Winner of the Best Caribbean Film Award at the 2016 Martinique International Film Festival. "A visually stunning cinematic poem to an architectural structure that holds within it the stories of an era."

La Habana, Cuba. El edificio más extraño e inesperado de la ciudad. Una torre de 14 pisos se encuentra en el malecón, como un monolito blanco plantado en el corazón de un zona colonial. Del edificio salen historias, chismes. Por dentro, el sonido de la vida cubana hace eco en sus escaleras. La señora que hace el aseo está hablando con ella misma, como siempre. Las pipas están goteando. La línea del teléfono muerta. Mientras Cuba se acerca a un cambio radical, *51 Malecón* funciona como una fotografía fija de una sociedad atorada en el tiempo, esperando a que pase algo, esperando.

SAT SEPT 3 | 5:30PM | CIN



Francis Delfour (Montreal, 1975) is a director, cinematographer and screenwriter. His films include: *Mister Sabbagh* (2006), *Rapayan* (2008), and *The American Tiger* (2012). He is currently working on a project to be shot in Iraq in 2017.



Born in France, **Jean-Guillaume Caplain** moved to Canada in 1996. He directed, *The Last Walk* and *Twilight of a Land*, which was awarded Best Communication film by the Canadian Archaeological Association. He now shares his life between organic winemaking in Touraine, France, and filmmaking.

preceded by:

ACÁ NADA / ACÁ ELSEWHERE

Canada | 2016 | 6 min | **DIRECTOR:** Sarah Shamash



Working with the visual language of the triple sign rotating billboards, *Acá Nada / Acá Elsewhere* is a short film portrait of the aka artist collective. Founded by Manuel Piña, a Vancouver-based Cuban artist and professor, the collective started as a group of contemporary Latin American artists living in Vancouver.



THE BALLAD OF OPPENHEIMER PARK

Canada | Mexico | 2016 | 42 min

DIRECTOR: Juan Manuel Sepúlveda **PRODUCERS:** Juan Manuel Sepúlveda, Elsa Reyes, Isidore Bethel **WRITERS:** Juan Manuel Sepúlveda, David Cunningham **CINEMATOGRAPHER:** Juan Manuel Sepúlveda **EDITORS:** Isidore Bethel, León Felipe González, Juan Manuel Sepúlveda **CAST:** Harley Prosper, Marcus "Bear" Raweater, Janet Brown, Dave Young, Kimble, Lorn, Joe Chastis, Rosa Matilpi

Director Juan Manuel Sepúlveda spent two years hanging out in Vancouver's Oppenheimer Park in the Downtown Eastside, getting to know its regulars and letting his camera roll. With his keen sense of framing, the action remains within the confines of the park and films the daily life of Harley, Bear, Janet and Dave. Officially opened in 1902 by Vancouver's second mayor, David Oppenheimer, the park carries a complicated history from First Nations burial site, to the heart of the Japantown community that was forcibly dispersed by the internment programs of WWII, to recognition following months of protests in 2014 that the park rests on the unceded territory of the Musqueam First Nation. Through allowing for direct participation in the filmmaking process and playing with tropes from the Western genre, Juan Manuel Sepúlveda has created an extraordinary and controversial documentary where the day to day life in this park converts it into a ritualistic space in the struggle to overcome historical and ongoing hardships.

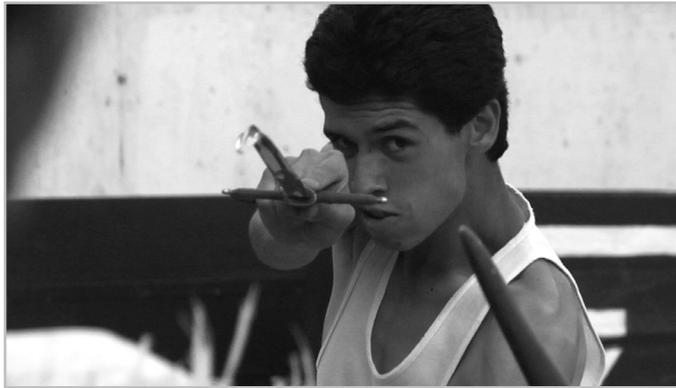
"Sepúlveda offers up an intimate group portrait that can be both heartbreaking and hilarious, focusing on a few lost souls banding together against the raw deal handed to their tribes." Jordan Mintze, The Hollywood Reporter

La Balada del Oppenheimer Park es una película sobre el proceso que siguen Harley Prosper, Janet Brown y Bear Raweater (indígenas exiliados de reservaciones canadienses) mientras crean una película dentro del perímetro del parque donde se reúnen a beber todos los días. Utilizando su vida cotidiana y su larga historia de opresión, ellos transforman el diario rito de beber en una celebración desafiante.

THU SEPT 1 | 8:00PM | VCT



Juan Manuel Sepúlveda (b. Mexico, 1980) is a director and cinematographer, and a recent graduate of the MFA in film program at Simon Fraser University. His first feature film, *The Infinite Border* (2007), premiered at the Berlin Film Festival, and he was the director of cinematography of *Leap Year* (2010), which was awarded the Camera d'Or at Cannes.



OUR FOREST MOON

NUESTRO MONTE LUNA

Canada | Colombia | 2015
Spanish with English subtitles | 96 min

DIRECTOR/WRITER: Pablo Alvarez-Mesa **PRODUCERS:** Sarah Spring, Selin Murat
CINEMATOGRAPHER: Pablo Alvarez-Mesa **EDITOR:** Pablo Alvarez-Mesa

Beyond the eastern hills of Bogota lies the rural town of Choachi, where a group of at-risk youth are immersed in a subculture dedicated to old-world notions of honour: the life of the Matador. The deadly risks faced by these teenaged matadors-in-training are overshadowed by the threats to their future when the controversial sport of bullfighting is challenged by Bogota's mayor Gustavo Petro, who has tapped into the groundswell of Colombians who want to reject symbols of their colonial past and see bullfighting as an emblem of the violence that has been accepted by their society for far too long. In a poetic, cinema verité style, this multi-faceted documentary brings us into the intimate world of this group of teenage boys and their poignant struggles to bring purpose to their lives through a centuries-old tradition that is rapidly fading away.

"What makes Nuestro Monte Luna so mesmerizing is that Alvarez-Mesa leaves it up to the viewer to decide for themselves how they feel about the art of bullfighting." Courtney Small, Cinema Axis

A través de gestos cotidianos, sonidos, imágenes y rituales, una cámara íntima interpreta las corridas de toros como una metáfora de la vida para la lucha personal, histórica y cultural de un grupo de matadores. Observando a estos estudiantes en sus rutinas diarias, Nuestro Monte Luna fija su mirada en la gran imagen a través de sus pequeños detalles, capturando una cultura en transición y una tradición centenaria en la cúspide de la desaparición.

SAT AUG 27 | 4:45PM | CIN



Pablo Alvarez-Mesa (Medellin, Colombia) studied Film Production at Concordia University in Montreal. His documentary short *Jelena's Song* (2010) was awarded the Pierre and Yolanda Perrault award for Best First Film at the Rendez-vous du cinéma québécois. His films all touch on issues of displacement, history and collective memory. *Our Forest Moon* premiered at Hot Docs in 2015.



THE DNA OF CEVICHE

L'ADN DU CEVICHE

Canada | 2015
Spanish and French with English subtitles | 80 min

DIRECTOR/WRITER: Orlando Arriagada **PRODUCERS:** Orlando Arriagada, Dominique Séguin **WRITER:** Louis-François Grenier **CINEMATOGRAPHER:** Alain Fournier
EDITOR: Guillermo Lopez Perez **CAST:** Victor Pimentel, Ulla Holmquist, Santiago Uceda, Bernardo Roca Rey, Mariano Vadelrama, Suzanna Bacca, Gastón Acurio

In the last decade, Peru has become internationally renowned for its ingenious, tasty and widely varying gastronomy. Its star dish is ceviche, a preparation of raw fish marinated in citrus juices, served with aji chili peppers, camote sweet potatoes, cassava and corn... and of course, a variety of secret ingredients. Travelling through the north coast of Peru, Amazonia and Lima, this mouth-watering and highly entertaining documentary explores the historical, culinary, environmental and socio-political aspects of this dish, which has been prepared and eaten in Peru in its ancestral form since pre-Hispanic times. From roadside stands to bustling markets to fine-dining restaurants, along the way we meet everyone from fishermen to small-town cooks to acclaimed chefs, Javier Wong and Gastón Acurio, each with their own take on the delectable experience of ceviche.

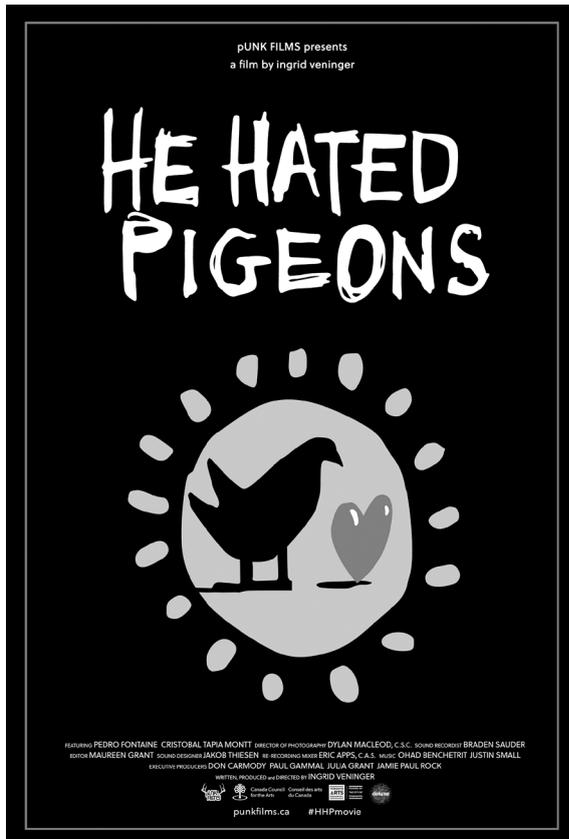
"Ceviche's DNA illustrates how this simple yet scrumptious appetizer crosses social statuses and generations, gathering people together." Seattle International Film Festival

El Perú se destaca mundialmente por su cocina, reconocida al mismo nivel que la culinaria francesa o china. Su principal especialidad: el ceviche, plato de múltiples particularidades determinadas por el entorno donde se prepara. Recorriendo la costa norte del Perú, la Amazonía y también Lima, este documental presenta tanto a renombrados chefs como Javier Wong y Gastón Acurio, así como también a pescadores, historiadores y otros interesantes personajes; todos ellos convierten esta aventura gastronómica en una experiencia de lo más exquisita.

SUN SEPT 4 | 4:30PM | CIN



Orlando Arriagada (Curico, Chile, 1965) moved to Montreal in the 1990s and quickly made his mark in the television industry. As director and producer, he has made more than 30 films and series, including *Beyond the Miracle* (2011) and *Miss Inc.* (2013). *The DNA of Ceviche* premiered in the Culinary Cinema section of the 63rd San Sebastián Film Festival.



HE HATED PIGEONS

with live score by MORNING SHOW

Canada | Chile | 2015
Spanish with English subtitles | 80 min

DIRECTOR/WRITER: Ingrid Veninger **PRODUCER:** Ingrid Veninger **CINEMATOGRAPHER:** Dylan Macleod **EDITOR:** Maureen Grant **ANIMATOR:** Marcos Sorensen **CAST:** Leonardo Fini, Pedro Fontaine, Cristobal Tapia Montt, Vanessa Ramos, Ingrid Veninger

A slow-burning odyssey about love and loss featuring newcomer Pedro Fontaine in the title role of Elias, a young man who travels from the northern Atacama desert to the southern Patagonian edge of Chile on a cathartic journey of the spirit, and to fulfill the wish of his mysteriously deceased lover. Every screening of *He Hated Pigeons* is presented with a uniquely improvised, ever-changing live score. Linked with the uncertainty of the protagonist's journey, the audience is part of something which has its own intrinsic impermanence. Never again will the film be seen with the combination of elements presented at the Vancouver Latin American Film Festival.

"This film is a remarkable experience not soon forgotten."
Jason Gorber, Twitch Film

Esta *road movie*, filmada en Chile, sigue el viaje de un joven desde el norte del desierto de Atacama hasta el sur de la Patagonia, viaje mediante el cual, deberá de cumplir una promesa.

La proyección de la cinta será acompañada por música en vivo, y será la única oportunidad en Vancouver para poder verla de esta manera.

FRI SEPT 2 | 7:00PM | CIN



Ingrid Veninger (Bratislava, Slovakia, 1968) is a producer, director and actor based in Toronto, with numerous award-winning credits to her name. In 1991, she produced the Gemini-nominated performance-documentary *Standards* with Jeremy Podeswa, featuring Sarah McLachlan, Holly Cole and Molly Johnson. She formed pUNK Films in 2003 with a 'nothing is impossible' manifesto. Since 2008, Ingrid has written/produced/directed five features: *Only, Modra, i am a good person/i am a bad person*, *The Animal Project* and *He Hated Pigeons*, all of which have garnered awards and distribution worldwide.

Morning Show is an alternative rock collaborative project led by Ethan Caleb and Ryan Stephenson. Their debut EP "Prom Theme," released in 2015, is a summary of the initial excitement, adventurism, and collective exhale that can come with new beginnings. Recently they've ventured outside of a typical rock band's comfort zone in collaborating with filmmaker Ingrid Veninger on her film *He Hated Pigeons*, performing an all-original live score to accompany the movie.

PRECEDED BY:

ABISMO (L'abime | Abyss)

Canada | 2016 | No dialogue | 8 min

DIRECTOR: Pablo Diconca

A man and a woman drifting on a raft, dance with their instincts to find the only possible escape...



INDIGENOUS FILM FROM BC & BEYOND - CANADA

SAT AUG 27 | 5:00PM | GCA

Free Admission with VLAFF membership



INDIGENOUS FILM FROM BC & BEYOND - CANADA

CALLS TO REALITY: (RE)CONSTRUCTING IDENTITIES



This section explores the beautiful, yet often painful and (de)colonizing concept-process of identity through the works of Aboriginal media artists exploring the impacts of being Indigenous within the colonial confines of Canada.

Many Latin Americans are inextricably linked to processes of (de)colonization, through societal, familial, personal choices, and economic, political and cultural processes. This section is intended to illustrate the violent and silenced realities of educational and religious colonial projects, and push us to address ourselves, honour our relations, and (re)value our diverse ancestral roots. These films highlight the complexity and power in encountering oneself through intricately challenging histories and contemporary realities; and ask us as guests and settlers, here on Coast Salish territories, to recognize the role of land and community as teacher. – Curator, Sonia Medel

Curated in collaboration with the **imagineNATIVE Film + Media Arts Festival**, whose vision is to inspire and connect communities through original, Indigenous film and media arts.

PEARL

2013 | 3 min

DIRECTORS: Elisa Moar (Manawan, Atikamekw Nation) & Meko Ottawa (Manawan, Atikamekw Nation)

An intimate portrayal of a young woman dreaming the impossible.

CLOUDS OF AUTUMN

2015 | 15 min

DIRECTORS: Trevor Mack (Tsilhqot'in Nation) & Matthew Taylor Blais (Vancouver)

Set on the Tsilhqot'in plateau in the 1970s, *Clouds of Autumn* focuses on a boy named William and his older sister, Shayl. In dreamy autumn tones, the film is a nostalgic nod to the magical freedom of childhood and a painful revelation of the impact residential schools had on children's relationships with themselves, their heritage and nature itself.

THE BLACK CASE

2014 | 13 min

DIRECTORS: Caroline Monnet (Algonquin) & Daniel Watchorn (Quebec)

An eight-year-old girl and her infant cousin experience a series of traumatic events while quarantined in the infirmary of a residential school. Exquisitely shot in black & white, the film evokes a gothic horror style that is all the more terrifying for being inspired by real events.

MIA

2015 | 8 min

DIRECTORS: Amanda Strong (Michif) & Bracken Hanuse Corlett (Wuikinuxv & Klahoose Nations)

Transformed into a salmon, a street artist travels through decayed urban landscapes to the forests of long ago. This sublime mixed animation asserts the power of cultural memory and Indigenous presence in urban lands.

WITHOUT WORDS

Running Time:

2015 | 17 min

DIRECTOR: Jules Arita Koostachin (Cree, Attawapiskat Nation)

A story of survival and hope... parallel lines drawn worlds apart.

ASSINI

2015 | 13 min

DIRECTOR: Gail Maurice (Cree/Métis, Northern Saskatchewan)

Assini and her friends love playing Cowboys & Indians, but nobody wants to be the Indian. When Assini finds out she's an Indian, her world changes forever because it's tough finding out you're an Indian in the '70s when John Wayne is the only hero.

These three films celebrate the diversity and plurality of Latin American film culture while highlighting the importance of Indigenous self-representation. The films are part of an innovative project in Brazil, Vídeo nas Aldeias (Video in the Villages), founded in 1986 with the goal of making film production accessible to Indigenous populations. The video collection at VNA is a vital part of Brazil and Latin America's social, cultural, historical identity and legacy while representing the contemporary situation of over forty Indigenous groups in Brazil. – Curator, Sarah Shamash



KENE YUXI, AS VOLTAS DO KENE

Brazil | 2010
Haxta Kuin and Portuguese with English subtitles | 48 min

DIRECTOR/CINEMATOGRAPHER: Zezinho Yube **ADDITIONAL IMAGES:** Vincent Carelli
EDITORS: Ernesto Ignacio De Carvalho, Gabriel Mascaro, Marcelo Pedroso

With the goal of reversing the abandonment of the sacred wisdom of his people, Zezinho Yube, with the help of his mother, seeks to preserve the knowledge of the traditional designs of the Huni Kui women. Despite histories of colonization in Brazil, these graphic designs and patterns have persisted through the matrilineal passing down of knowledge through baskets, weaving and body painting. Following his father's research (the professor and writer, Joaquim Maná), the filmmaker shows the struggle for the continuity of skill and knowledge of the Kene (Huni Kui designs), while contextualizing the contemporary struggle of his people in Brazil through his camera lens.

FRI SEPT 2 & SAT SEPT 3 | 1:30PM | MOA

MBYA MIRIM

Brazil | 2012
Guarani and Portuguese with English subtitles | 42 min

DIRECTORS: Patrícia Ferreira, Ariel Duarte Ortega **PRODUCERS:** Ernesto de Carvalho, Patrícia Ferreira, Olívia Sabino **EDITORS:** Tiago Campos Tórres, Tatiana Almeida **MUSIC:** Cristino Franco, Nicanor Oliveira, Alfonso Benites

Palermo and Neneco, two Mbya Guarani boys from Rio Grande do Sul, reveal the drama of their people through their play. We follow them through their daily excursions and surroundings, discovering the (shrinking) natural beauty of their territories and the encroaching and devastating presence of the farmers on their lands. The children's daily adventures and their painfully conscious understanding of the "white man's" interference in their lands and lives, expose the tensions between the aftershocks of colonization, the continuum of traditional teachings, and the transformation of cultural identities in an ever-shifting present.

FRI SEPT 2 & SAT SEPT 3 | 2:30PM | MOA



THE HYPERWOMEN AS HIPER MULHERES

Brazil | 2011
Kuikuro and Portuguese with English subtitles | 80 min

DIRECTORS: Carlos Fausto, Leonardo Sette, Takumã Kuikuro **PRODUCERS:** Carlos Fausto, Vincent Carelli **WRITERS:** Carlos Fausto, Leonardo Sette, Takumã Kuikuro
CINEMATOGRAPHER: Mahajugi Kuikuro, Munai Kuikuro, Takumã Kuikuro **EDITOR:** Leonardo Sette **CAST:** Kanu Kuikuro, Kamankgagü Kuikuro, Ajahi Kuikuro, Amanhatsi Kuikuro, Aulá Kuikuro

In the Kuikuro homeland of the Upper Xingu of central Brazil, the community is called upon to make preparations for the Jamurikumalu ritual: a traditional festival of singing and dancing that is performed only by women. However, complications arise when the elderly woman who knows all the songs is found to be seriously ill. With refreshing frankness and exuberance, this extraordinary documentary follows the Kuikuro people in a race against time to preserve the knowledge of their elders and the practice of their traditions before they are lost forever. Winner of the 2012 Al Jazeera Documentary Award at VLAFF.

"The main focus of the film is the women... The singing, dancing, and wrestling tournaments shown in the film are testament to the strength and power of these women who are portrayed as dancing and fighting warriors." Alessandra Santos, Instituto Hemisférico de Performance y Política

Temendo a morte da esposa idosa, um velho pede que seu sobrinho realize o Jamurikumalu, o maior ritual feminino do Alto Xingu (MT), para que ela possa cantar uma última vez. As mulheres do grupo começam os ensaios enquanto a única cantora que de fato sabe todas as canções se encontra gravemente doente. As Hiper Mulheres segue o povo Kuikuro em uma corrida contra o tempo para preservar as tradições de seus antepassados antes que elas se percam para sempre.

FRI SEPT 2 & SAT SEPT 3 | 3:30PM | MOA

Leonardo Sette's first short, *Ocidente*, received the award for Best Film at Rio de Janeiro's International Short Film Festival. **Takumã Kuikuro** was raised and educated by family in the Xingu Indigenous Reservation in the Brazilian Amazon. **Carlos Fausto** is a documentary photographer and Associate Professor of Anthropology at the Museu Nacional (UFRJ). The *Hyperwomen* premiered at the Rotterdam Film Festival in 2012.

SHORT FILMS IN COMPETITION:

PROGRAM 1 | 96 MIN

SAT AUG 27 | 1:00PM | CIN

SHORT FILM COMPETITION



BEST BOY REFLECTORISTA

Argentina | 2015
Spanish with English subtitles
11 min

DIRECTOR: David Nazareno

Alejandro García is a "Best Boy Electric" with over 25 years of experience in filmmaking in Argentina. He reflects on his profession while he tells us stories and calls into question the shortcomings of the industry.



SO AS NOT TO FORGET PARA NÃO ESQUECER

Brazil | 2016
Portuguese with English subtitles
9 min

DIRECTOR: Rafael de Almeida

All the photos, never printed, were lost due to a damaged memory card. What a funny name for such a card. I can remember those lost images more than most of the photos I took during that time.



AMPHIBIAN ANFIBIO

Venezuela | 2015
Spanish with English subtitles
15 min

DIRECTOR: Héctor Silva Núñez

Jesús lives with his father on the shore of a large lake. José, his older brother, has returned home carrying with him a criminal past. The trail of an invisible yet quotidian and customary violence transforms their family dynamic.



FANTASTIC FANTÁSTICO

Argentina | 2015
Spanish with English subtitles
7 min

DIRECTOR: Tomás Sposato

A young woman has her study afternoon interrupted when a fellow tries to woo her with an elaborate story about time travel.



FIRE-WATER IT YAGUTP

Argentina | 2015
Spanish with English subtitles
16 min

DIRECTOR: Tomás Faiman

A story of two brothers who wander aimlessly through life. Both come to a deserted house in a barren field, still standing after years of neglect. Inside they will confront their deepest longings for an unattainable past.



COMING BACK VOLVER

Colombia | 2015
Spanish with English subtitles
15 min

DIRECTOR: Iván Luna

Rosa is a 55-year-old woman who returns home after six years of exile from the violence. Despite the warnings from her acquaintances and the memories that this situation will bring up, she will be ready to forgive and to continue on with her life.



MILA

Mexico | 2015
Spanish with English subtitles
17 min

DIRECTOR: Óscar Enríquez

While the horses neigh in the fields, a woman gets involved with an organized crime syndicate in order to get the father of her children back home.



BULLETPROOF A PRUEBA DE BALAS

Mexico | 2016
Spanish with English subtitles
6 min

DIRECTOR: Héctor Bustamante

Amidst the struggles of war, a brave boy who lost everything decides to confront death, who grants him one last wish before leaving the land of the living.

SHORT FILMS IN COMPETITION:

PROGRAM 2 | 103 MIN

SAT SEPT 3 | 1:00PM | CIN



FRANK THE INDOMITABLE

FRANK EL INDOMABLE

Mexico | 2016
Spanish with English subtitles
16 min

DIRECTOR: Andrés Eichelmann Kaiser

During the 60s, Federico Vega Leal arrived at Churubusco Studios in Mexico City to become the stuntman for one of the icons of the “Chili Western”: Gastón Santos.



ATOTÔ

Brazil | 2016
Portuguese with English subtitles
16 min

DIRECTOR: Bruno Laet

Wladimir is the son of Valdemar, a modest gravedigger. The father initiates his son into the strange craft, a family tradition, of digging his own grave. In fulfilling that spiritual value, the time spent between parent and child softens the sadness of death.



NORMAL

Venezuela | 2015
Spanish with English subtitles
17 min

DIRECTOR: Vadim Lasca Orsini

Fabricio, a Chavista young man, is stuck at home during the 2014 rioting in Venezuela. Alejandra, his ex-girlfriend, who supports the opposition and is participating in the street riot, is pursued by the National Guard, and unexpectedly arrives at Fabricio’s house.



ABSENT

AUSENTE

Chile | 2015
Spanish with English subtitles
15 min

DIRECTOR: Joaquín Baus

Carlos joins Renata at the beach to help her to clean out her father’s apartment, who recently passed away. On this trip, both will think and talk about the acceptance of death, and that will encourage Carlos to tell his friend the true reason behind the end of his relationship.



DAY OF ASHES

DÍA DE LA CENIZA

Ecuador | 2015
Spanish with English subtitles
18 min

DIRECTOR: Daniel Romero

Quito, 1999. Since the Pichincha Volcano covered the city with ashes, Renato struggles with situations that warn him that his world is falling apart: his best friend won’t hang out with him anymore, his older sister has changed, and his parents are absent.



SEEING YOU AGAIN

VOLVERTE A VER

Mexico | 2015
Spanish with English subtitles
8 min

DIRECTOR: Abraham Escobedo Salas

A woman in search of her missing brother.



NEW MOON

LUA NOVA

Brazil | 2015
Portuguese with English subtitles
13 min

DIRECTOR: Andréa Prado

A mother and daughter, sharing moments of precious intimacy, gaze up at the stars on a deserted beach. But soon the arrival of adolescence will generate confusing feelings of loss and fear, and they will need to come to terms with the disruption brought on by this new phase of life.

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An extra special thank you to our friend and colleague **Alex García** (1960 - 2016), who died in May of this year and who we miss intensely. Alex, along with his life partner Sandro Fiorin, founded FiGa Films in 2006 to distribute innovative and little-known films by emerging Latin American directors to the world. His talent, wit and immense knowledge of cinema immeasurably enriched all of our lives. Muchísimas gracias, Alex. Te extrañaremos mucho.

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