

VLAFFNEWS

Year. 03 Num. 03 | September 2 - 12, 2010

The Vancouver **Latin American Film** Festival Newspaper



RABIA (Colombia/Spain/Mexico)



LOS VIAJES DEL VIENTO (Colombia)

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VLAFF is a registered, non-profit, charitable organization with the mission to conduct a Film Festival for the purpose of educating and advancing the public's understanding and appreciation of Latin American cinema.

VLAFF NEWS is published each August with a circulation of 5000. Printed by Horizon Publications Ltd.

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EDITORIAL

More than just films.

A few months ago in a radio interview, I heard a journalist ask a Latin American film programmer why it was important to have a festival from this region. The answer didn't provide much insight, but the essence of the question stayed with me: Why is a film festival relevant nowadays?

If this question had been asked of Benito Mussolini in 1932, he would probably have said that the first film festival in the world, the Venice Film Festival, was created to promote the glorious achievements of his National Fascist Party. If the question had been asked of Tim Burton in 2010, he would say the Cannes Film Festival had functioned as a tool to influence the liberation of the Iranian filmmaker Jafar Panahi who had been arrested in Iran because of his political ideology. Panahi was expected to take part in the jury in Cannes of which Tim Burton was the president. During the whole event, Burton left an empty chair with the name of Panahi next to the other members.

But I would answer in another way by referring to the significance of the work of film festivals in presenting cinema from all over the world, no matter if Mexican, Uruguayan, Russian or Korean. Sadly, we still see that the major movie theatre chains present the same type of cinema over and over again.

If festivals have a precise function today, it is this one: to show other types of cinema and with this, other visions of the world.

Working recently at the Durango Film Festival in Mexico, the same question kept popping up: When will Mexican cinema be shown regularly and with the same opportunity that is given to Hollywood film productions?" And the answer never changed: "Only when governments and the major movie theatre chains accept this responsibility."

From Mexico to Argentina, and even here in Canada itself, this reality doesn't change very much. In some countries more national films are shown, but the percentages remain low and the national cinema in each country goes largely unnoticed while the Hollywood film industry dominates almost every screen.

As of last year there exists a film festival in Haida Gwaii in the far Canadian north and since 2008 in the most remote island in the world, the Chilean Isla de Pascua, there is a Latin American film festival in a place where fewer than four thousand people live. And so, as more and more festivals are being organized all over the world, I would infer that many people are acknowledging the necessity of showing other cinema and other stories.

For myself this is what makes a festival essential: the opportunity to watch thousands of images and to experience thousands of stories that otherwise would never be seen.

Mas que sólo cine.

Hace tiempo escuché en una entrevista de radio a una periodista preguntar a un programador de cine latinoamericano, que para que servía un festival de cine de esa región, la respuesta no me aportó mucho, pero la pregunta fue lo que guardé: ¿Para que sirve un festival de cine en la actualidad?

Si la pregunta se le hubiera hecho a Benito Mussolini por el año de 1932, él probablemente contestaría que el primer festival de cine del mundo, la Muestra de Venecia, fue creada para promover la propaganda Partido Nacional Fascista de ese tiempo. Si la pregunta se le hubiera realizado al director Tim Burton en este 2010, él diría que el Festival de Cannes sirvió como una herramienta para presionar a la liberación del cineasta iraní Jahar Panahi el cual fue arrestado en su país debido a su militancia política, y se le esperaba en Cannes para ser parte del jurado del cual Tim Burton fue presidente. Durante todo el evento Burton dejó una silla vacía con el nombre de Panahi al lado de los otros miembros del jurado.

Pero yo iría por otro lado, refiriendo dignamente el trabajo de un festival al presentar cine de todo el mundo, no importa si sea mexicano, uruguayo, ruso o coreano, al ver tristemente y casi eternamente a las grandes cadenas de cine comerciales presentando el mismo cine por épocas interminables.

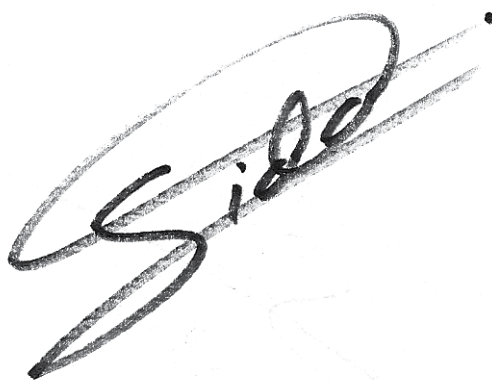
Si hoy los festivales tienen una función precisa es esa, mostrar otro tipo de cine y con esto otras visiones del mundo.

Trabajando recientemente en un festival de cine mexicano realizado en Durango, México, la pregunta mas frecuente era la misma: "¿Cuando veremos cine mexicano constantemente y con la misma oportunidad que se le da al cine de Hollywood?" Y la respuesta nunca varia: "Hasta que los gobiernos y las grandes cadenas de cine confronten esta responsabilidad".

Desde México y hasta Argentina, y aquí mismo en Canadá, esto no cambia por mucho, en algunos países se vera mas cine nacional, pero los números porcentuales no varían de gran manera, el cine nacional en cada país pasa siempre en la mayoría de los casos desapercibido, mientras las imágenes de Hollywood dominan casi todas las pantallas.

Hoy en Haida-Gwaii, en el lejano norte de Canadá, existe desde hace un año un festival de cine, y desde el 2008 la mas remota isla del mundo, la chilena Isla de Pascua, cuenta con un festival de cine latinoamericano en un lugar donde viven menos de cuatro mil personas. Así, más y más festivales están naciendo en el mundo, y esto yo supondría que es la necesidad que mucha gente observa de mostrar otro cine y otras historias.

Para mi esto es un festival, la oportunidad de ver las miles de imágenes y conocer las miles de historias que de otra forma nunca serian vistas.



Christian Sida-Valenzuela
Chief Editor

“THERE ARE SO MANY MOVEMENTS IN COLOMBIAN CINEMA THAT BECOME SMALL SCALE EARTHQUAKES, AND SOMEHOW WE NEED A BIG ONE.” –AUGUSTO BERNAL

Juan Raúl Rocha. (Published with the permission of the Mexican film magazine *TOMA*.)

Nobody acknowledges the feet of our industry. Film directors like Luis Ospina, Víctor Gaviria, Martha Rodríguez, Jorge Silva and Carlos Mayolo, among others, have worked for decades to open a path for Colombian cinema.

In Colombia, today, just as yesterday, memory is like a light mist that's about to disappear into thin air. Financers are looking for a film director—who doesn't even need to be Colombian—who will be able to see us and grant us a place within world cinema. They are trying to find someone who can create an industry for us overnight in a fashionable, glamorous way. They are looking for any director, producer, actor or photographer to make any film, just like that.

Nevertheless, we are living in times of effervescence and energy. Film production has gone from

one to two movies a year to 15 to 20, and the Colombian cinema industry everyone longs for, seems to be gestating. But it is still a telluric movement of isolated efforts and independent viewpoints, of films made in the absence of a narrative identity as nation in dramaturgic terms.

On one hand stands Ciro Guerra with his *Shadow of a Hiker* (2004) and *The Wind's Journey* (2009). Then there is Rubén Mendoza with his short films *The Fence* (2004), *Animal Heart* (2004) and *The Society of Traffic Lights* (2010). There is Oscar Ruiz with *Crab Trap* (2009). And preceding all of them is Felipe Aljure and his *People from La Universal* (1991).

As the historian and film critic Augusto Bernal purports, we are

getting close to witnessing a Colombian “Nouvelle Vague” without precedents and without any real knowledge of our country. We remain on the surface of analysis and do not dare to plunge into the contents of our own conflict.

However, it is necessary to point out that Colombian cinema is not being reborn in this new wave, because it never died. The people I like to call the feet of our industry have never stopped creating. They keep making films and have become references for the new generation. Their work is the link to the past and the aspirations for the future of many young filmmakers. They are not the pillars; they are the feet because they've taken steps towards a solid industry. And eventually, the Big One will come.

Juan Carlos Peña León graduated in film from the *Black Maria Film School in Bogota*. Under the name of Juan Raúl Rocha he has written two novels and one play, as well as several film scripts.



LOS VIAJES DEL VIENTO, from Colombia, is the opening film of VLAFF 2010.

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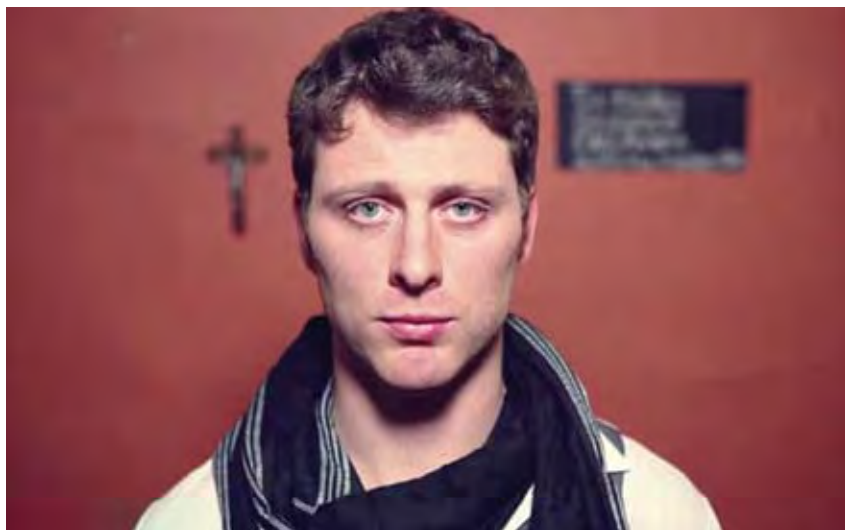


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Colombian cinema, far from being an industry or a movement in terms of language, money, quantity and forms of production, is a cinema of films, as Luis Ospina has said. And so, if it is a cinema of films, it is fundamentally a cinema of directors.

CANADA LOOKS SOUTH



Six Montreal filmmakers who entered the ROOTS competition, organized by Radio Canada International, will be presenting their works at VLAFF.

Canada is with no doubt a country of many cultures, many visions, and many ways to be represented. This year the festival will have a program dedicated exclusively to Latin American filmmakers who live in Canada, as a way to honour this new wave of directors who are both Latin American and Canadian.

The section called **Canada Looks South** will bring us feature and short length documentary and narrative films. In the documentary feature section two films will be screened and both use the lens of the camera as a tool to denounce injustice. *Cry of*

and Montrealese for more than 25 years, Germán Gutiérrez, shows us the way this multinational company fights the unions in Colombia and Guatemala, and how a US Human Rights group is trying to take the company to court. The film puts the business behind the famous liquid under the X-ray and captures the intensity of both its supporters and its detractors.

In the narrative feature section, we present one Canadian film that was shot entirely in Mexico City. *Perpetuum Mobile*, directed by the young Torontonian filmmaker Nicolás Pereda, is a very complex

film shown in the simplest way with long takes, at times slow, but all with a purpose that definitely challenges the audience to see a very different film and different perspective on how a family reacts to grief. *Perpetuum Mobile* has been presented in a large number of international film festivals and despite his age and his short career, Nicolás Pereda has already been honoured with retrospectives of his work.

the *Andes* will have its premiere at VLAFF. The film is directed by local filmmakers Denis Paquette and Carmen Henríquez (Henríquez is originally from Chile) and it takes us on a journey to the Pascua Lama community in the heart of the Andes mountains where a Canadian mining company is trying to open the biggest gold mine in the driest place on earth, thereby threatening the meagre water resources that exist.

In *The Coca-Cola Case*, the Colombian filmmaker

Canadian short films will also have an important place in our festival. We will be showing eight films including six shorts by Montreal filmmakers chosen from the contest RACINES/ROOTS organized by Radio Canada International. Local Cuban-Vancouverite filmmaker, Sandra Vigil, will be showing her 30-minute film *Happiness* which follows the story of two older women of the same age—one who has never left Cuba and the other who makes her home in Vancouver.

As part of the focus on the work of Latin-Canadian media artists, we will host a panel presentation on the topic **Participatory Filmmaking: Activism or Art?**. We will also host a special event with Colombian-Canadian artist, Diego Samper who will present his video-art piece, *Panopticon*, inspired by photographs he took of a renowned Colombian penitentiary, which has since been declared an architectural heritage site.

VLAFF is proud to showcase the extraordinary creativity and perspective of Latin-Canadian filmmakers and media artists.



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THE COCA-COLA CASE: A LESSON IN CROSS-BORDER SOLIDARITY

Germán Gutiérrez

Last year, of the 101 unionists murdered in the world, 48 were Colombian. And so, as it has for many years, Colombia has retained its position as “the most dangerous country in the world for trade unionists,” with over 2,800 unionists killed since 1986.

It is against this background that we find our protagonists in the documentary *The Coca-Cola Case* (directed by Germán Gutiérrez and Carmen García). This film involves the joint struggle of brave union leaders in Colombia who join forces with two lawyers and a long-time corporate campaign activist to confront violence and murder at Coca-Cola bottling plants in Colombia. This anti-union violence mirrors similar events in Guatemala at one Coca-Cola plant in the late 1970s and 1980s—little known events also explored in the film.

The film follows the legal battle in U.S. courts against Coca-Cola as well as the consumer campaign—both designed to hold Coca-Cola accountable for anti-union violence in Colombia and to send a message to other U.S. companies that corporate support for human rights abuses against workers and union leaders will come at a great price to the company involved.

And indeed, other companies have been implicated in aiding right-wing death squads in Colombia who have killed union leaders and other civilians.

This list includes the Drummond Company, which is discussed briefly in the film. It also includes Chiquita Brands International which admitted to paying paramilitary groups over \$1.7 million and providing them with a cache of weapons—support which led to the killings of approximately 4,000 Colombian civilians. The Chiquita admissions, which were made a few years after the commencement of the Coca-Cola lawsuit, have given credence to the claims of the protagonists in the film that corporations are capable of such great crimes.

As the film demonstrates, this type of struggle is, by definition, never easy. The protagonists face the obstacles of fighting a huge multi-national with very few resources; sustaining a complex legal battle and consumer campaign over a number of years; grappling with the cultural and political differences between the U.S. advocates and their Colombian partners/clients; and even facing embarrassment at a U.S. Congressional hearing.



You'll never look at a can of Coke the same way after seeing this documentary film.

In the end, the viewer of *The Coca-Cola Case* is given a lesson in both the joys and heartaches of struggling for the lofty ideals of human rights and social justice. This lesson is entertaining, illuminating and certainly worth the ride.

Germán Gutiérrez is a Colombian-Canadian filmmaker who has lived in Montreal for 25 years. He is the director of *The Coca-Cola Case*.

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“I CONSIDER THE METAPHOR A POWERFUL FORM OF THOUGHT AND COMMUNICATION.” –OSCAR RUIZ NAVIA

Colombian cinema tends to focus on the recent history of violence, guerrilla movements, and drug trafficking. This year, almost none of the films we are presenting touch on those subjects. Such is the case in director Oscar Ruiz's first feature-length film, *El vuelco del cangrejo* (*Crab Trap*). In the following interview he tells us how a metaphor can supplant reality.

OSCAR RUIZ: In Colombia, there are very complex problematics that cannot be explained by a simple archetypical representation in which there are good and bad people, heroes that save and antiheroes that destroy. On the contrary, I feel that cinema can treat the subjects of violence, guerrilla movements, and drug trafficking as part of our nature, of our everyday life in Colombia.

It is important to relate to these subjects through cinematic expressions that invite the audience to live new experiences. In order to establish a dialogue with violence, it is not enough to look just at violent acts; it is necessary to look at the causes that generate them and at the consequences that emerge after they occur.

To analyze the Colombian situation requires a thorough search for that which can surpass the conventional spectacle. I consider the metaphor a powerful form of thought and communication, since it allows the audience to think and not to be dragged from one emotion to the next unconsciously. *El vuelco del cangrejo* (*Crab Trap*) explores one forgotten part of the country, with issues inherent to the history of the Colombian conflict. For example, there's the land property quarrel: who owns it and who steals it. The collision of two opposite world-views in my film is not traced by action scenes but by moments that suggest an obtuse sense of things,



Scene from *EL VUELCO DEL CANGREJO* (*CRAB TRAP*), winner of the Critics' Prize at the 2010 Berlin Film Festival.

“I respect the Colombian conflict and I don't want to trivialize it with a simple, ordinary representation.”

instead of an obvious one. I'm interested in subtext, more than literality. And I don't do this to escape reality but, on the contrary, it is because I respect the Colombian conflict that I don't want to trivialize it with a simple, ordinary representation.

There are people who want to avoid certain subjects and make films that don't relate to our reality. There are also people worried about these controversial matters and make films in which they (sometimes recklessly) caricature our reality. I'd rather create metaphors that can raise questions of the audience, never trying to give them a precise answer. For me, art is not about dogmas; it's not saying things should be this way or that way. I believe our role as artists is to observe the things that pain and impassion us, the problems that live around us. We should expose these things and let individuals form their own opinion, according to their ideologies.

In my forthcoming films, I hope to keep exploring what I know, that imperfect world that surrounds me. To escape from my country's reality would be to deny my gaze. I'm not interested in putting myself in a comfortable position in my life or my career.

Generally, artists portray the realities of the society they live in. But your film doesn't depict violence directly. Instead, it seems more focused on showing personal stories where violence is only felt on the periphery. How is it that *El vuelco del cangrejo* gives us a different vision of Colombia, an approach distant from violence?

OSCAR RUIZ: I don't want people to forget Colombia's violence. I want them to think about the one we embrace everyday, the one between neighbours, between brothers: a completely legitimate violence. Colombia is a country with serious racism conflicts, for example. A racism that people think they don't have and won't recognize in public. But, like I said before, I express myself not with an obvious language but through metaphor. I want people to reflect on their reality without having to use either TV aesthetics or commercial cinema language. That form of expression doesn't seduce me. I decided to make *El vuelco del cangrejo* in that part of the Pacific Coast because of its sorrow, its conflict. I'd never make a film just because this or that place is nice and peaceful. On the contrary, I chose it because of its history, because of all the conflicts that have gone unpunished over there. That statement of “no more films about drugs or guerrillas or violence” is dangerous and should be looked at carefully for what it insinuates. We need to acknowledge what is happening, but show it in a different way: the point is not the subject in itself, but the form in which it is expressed.

Ticket Outlets

Advance tickets must be purchased from ticket outlets at least one day prior to the screening. All advance sales end at 9pm the day before the screening. Advance tickets on sale starting Wednesday, August 25. (Online sales start Monday, August 23.)



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THOUGHTS ON THE LAST ENCOUNTER WITH CHRISTIAN POVEDA, DIRECTOR OF *LA VIDA LOCA*

Everardo González. (Published with the permission of the Mexican film magazine *TOMA*.)

On September 2nd, 2009, the documentary filmmaker Christian Poveda was murdered in El Salvador. The previous night, the Mexican filmmaker Everardo González met with him. He didn't suspect that it was going to be their last encounter. In the following text, he recalls this experience and reflects on the uncomfortable but necessary role of documentary cinema.

"For a few days, the assassination of Poveda discouraged some of us, but it also reinforced our reasons for choosing this genre."

On September 1st, I met Christian Poveda in San Salvador during the opening of a photo exhibit. Poveda arrived at around 9pm a little unsettled. The following Saturday he was leaving for France.

Poveda was convinced that the Mara, the gang portrayed in his documentary, were not involved with drug trafficking, and that they could be reinserted in society without imprisonment. He had a special sympathy for the Mara who had participated in *La vida loca* and I was amazed when he recounted his participation as intermediary among rival sects MS and M18. Poveda tried to convince Salvadorian authorities that harsh condemnation and persecution were not the best solutions to the violent gang phenomena in El

Salvador. He even mentioned that he had met with the newly elected president Mauricio Funes in hopes of finding a solution that would not lead to more bloodshed. He believed that social inequality, dysfunctional families and poverty, were the main causes that urged young Salvadorians to join the Mara.

I said goodbye around midnight outside the gallery. At noon the next day, I was told that Christian Poveda's body had been found in the community of Apopa with four bullets to his face. I was shocked.

Poveda's murder was condemned around the world. What few condemned was the consequences of war, the unemployment, the economic policies, the forced migrations, the misery, and the social degradation that pushed thousands of young people to join this army of the poor. Where were those voices when *La vida loca* was receiving prizes in film festivals? Where was the indignation of the distribution agents who only after his murder decided to make 90 copies of the film for its premiere in France like a posthumous recognition?

When I learnt about Poveda's assassination, I started questioning myself about the importance of trying to open my eyes to the reality of this world. Especially today, when markets push towards the "globalization" of themes and make the language of a film a barrier to exhibit it in other parts of the world. Wouldn't it have been better if Poveda or many of us, spent our afternoons in cafes, in cocktail parties, movie theatres, writing movies in which bullets make



the viewer excited instead of angry, sorry or frustrated?

Every year, a film holds the title of "The most expensive film of the year," as though that were some measure of importance. I can affirm that *La vida loca* besides provoking emotion and empathy, is without question, the most expensive film of the year.

Rest in peace Christian Poveda.

Everardo González is a Mexican filmmaker. His film, *Los ladrones viejos: las leyendas del arte-gio* (2007), won the award for Best Mexican and Ibero-American Documentary in Guadalajara. It also won the prize for Best Documentary at the Mexican Film Awards.

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FROM BRAZIL: MUSIC, CIGARETTES AND LULA

Ken Eisner

Like Canada, Brazil has a long tradition of making social-observation documentaries. Unlike us, however, there's little public support in Latin America's largest nation for such items to be viewed as entertainment, although that appears to be changing. In 1996, for example, only one Brazilian documentary made it to commercial theatres. In 2007 there were 28!

There are three exemplary docs among the Brazilian titles on display at the 8th edition of VLAFF, as selected by transplanted Carioca Lili Vieira de Carvalho. There is also one highly memorable work of cinematic fiction, as well as a docudrama replete with Hollywood gloss.

Coração Vagabundo (Wandering Heart) is a behind-the-scenes view of global superstar Caetano Veloso. Produced by Paula Lavigne, Caetano's ex-wife and filmed between 2003 and 2005, it's also a revealing exploration of personal identity through music. With unprecedented access, filmmaker Fernando Grostein Andrade follows the Bahia-born singer on a world tour in support of his first all-English album, *A Foreign Sound*. And it becomes evident that the most enduring figure of the Tropicália movement never feels entirely at ease while away from Brazil.

As obscure today as Caetano is famous, Wilson Simonal was once Brazil's biggest multimedia star.

Simonal - Ninguém sabe o duro que dei (Simonal: No One Knows How Tough It Was) is a smoothly made and ultimately heartbreaking doc that tells the amazing story of the former army corporal who became a king of stage, radio, and TV but ended up permanently isolated for a crime he swore he didn't commit. He was, however, black and self-confident in a country then still barely grappling with fundamental issues of race and class.

Those notions are addressed more tangentially in the only doc not focusing on music—apart from the incessant blare of radios and motorcycles. *Terras* centres on the triple frontier of Brazil, Colombia and Peru, where the twin towns of Leticia and Tabatinga form an urban island surrounded by the Amazon rain forest. A first feature for Maya Da-Rin (this daughter of veteran filmmaker Sandra Werneck appears to have named herself after the famous American experimentalist), it won the Cameras on Diversity Award at this year's Guadalajara Film Festival. Writing in *Variety*, Robert Koehler called it "A gorgeous work of art as well as a deliberately low-key commentary on the culture clashes generated by modernity's encroachment into nature."

Gloria Pires has an impressive turn as long-suffering mother to the nation's current president, in *Lula, o Filho do Brasil (Lula, The Son of Brazil)*. Fabio Barretto's handsome, long-winded film has its

hagiographic moments, but the tale is very well crafted and conveys much, especially to outsiders, about the significance of this Obama-like figure, who rose from utter poverty through dangerously rough-and-tumble trade-union politics.

And Pires, who has worked herself up from a soap-opera background, absolutely *kills* in an entirely different role, as a chain-smoking guitar teacher in *É Proibido Fumar (Smoke Gets in Your Eyes)*. In this hugely entertaining followup to her less coherent *Durval Discos*, writer-director Anna Muylaert—who more famously co-wrote *The Year My Parents Went on Vacation*—makes you root for sad sack neighbours who belong together in spite of, or perhaps because of, some pretty creepy things that happen along the way. The main characters—the guy is played by *Estômago*'s Paulo Miklos—are both musicians, but oddly, they never connect on that level. They do in every other way, though, even if the samba-player in question never quite warms to our goofy heroine's second-hand smoke.

On Brazil's National date, September 7, this darkly delightful film will screen during VLAFF's Brazilian Gala at the Granville 7. Remember, folks: No ciggies in or near the building!

Ken Eisner is a film critic based in Vancouver.



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LOOKING AT *ZONA SUR*

Rufo Valencia

In one of the first films ever made in Bolivia, *La Profecía del Lago* (1925), the director José María Velasco Maidana committed the unforgivable sin of depicting a love story between an indigenous Aymara man and a non-indigenous woman from a rich landowner's family. The film was banned and caused such a scandal that the print was burned. From its beginning, Bolivian cinema has been a reflection of a fractured society, a Republic that longed to be nurtured by the 18th century European Enlightenment but actually, as a national project Bolivia was a dramatic theatre where diverse cultural formations, living together yet in different historical times, were in constant conflict. The indigenous world, its beliefs and social structures were undermined at every step by the European and mestizo (mixed blood) world, a mestizo which was at the same time the colonized and the colonizer agent. It was natural that cinema coming from this space of cultural relations would reflect the views espoused by the dominant class in Bolivia, which instead of becoming a modernizing bourgeoisie, it simply evolved into a feckless comprador class. Throughout most of the 20th century, this sector attempted to create, even through the violence of many dictatorships, a narrative of cohesion around the Bolivian State. In this context, making films in Bolivia often reveals sociocultural kinships and class loyalties. Only a few chosen could make films in a country where up to 1952, land bought and sold included its indig-



ZONA SUR, Official Selection at the Berlin and Sundance Film Festivals.

"Zona Sur is one of the frankest portraits of the Bolivian middle class."

enous inhabitants. From this Andean space emerges *Zona Sur*, by director Juan Carlos Valdivia.

Filmed in five weeks in the capital of the Aymara world, the city of La Paz, and its surroundings, *Zona Sur* is one of the frankest portraits of a Bolivian middle class that was never able to play the historic role of becoming a bridge of contact and dialogue between the indigenous subject and a Bolivian State that failed to build a modern nation. Instead, Aymara, Quechua, Ayoreo and the many indigenous people were included and integrated into the middle and upper social spaces, in both public and private spheres, as one more element to prop the fragile cultural hegemony of mestizo and white upper classes. The merit of *Zona Sur* consists in exploring the other side of the coin, which Bolivian filmmaker Jorge Sanjinés tossed into the public's view with *La Nación Clandestina* (1989). If in that film, the main character, the indigenous Sebastian Mamani returns

to his community of Willkani to complete the cycle of Aymara existence, in *Zona Sur*, the indigenous world, represented by the characters of Wilson and Marcelina, does not return to the community, to the ayllu, but rather, they take a space on the white Italian-style sofas at Carola's house.

Further on, the godmother Remedios executes the coup de grace when she offers to Carola, the mestizo matriarch of a bankrupt family, a suitcase loaded with thousands of dollars. The Aymara woman has decided to buy the house of a Bolivian upper class family unable to understand why, as a dominant class, they were to lose even the control of the Bolivian State. As a sign of a change of hegemonies and representations, the godmother Remedios has plans to build a multi-story apartment complex, demolishing Carola's traditional house in the southern neighbourhoods of La Paz. In the meantime, the youngest of the clan, a child called Andrés becomes the inheritor of his decaying social class, sitting on the rooftop with paper wings in his arms, watching how the world around him is changing. He is the witness of a world of rearranging hierarchies.

The work of the director of *Zona Sur* reflects the theoretical works of Jorge Sanjinés about socially engaged filmmaking (*Teoría y práctica de un cine junto al pueblo*). It was Sanjinés who was able to transfer to the camera the Aymara vision of time as a circular, not linear, entity. It was Sanjinés who would consistently recognize in his movies the legitimacy of indigenous languages on the screen. The rich heritage developed by Sanjinés is enhanced in *Zona Sur* by the experience that actor Loayza accumulated while working in commercial film projects. All of this allows a diversity of readings in every sequence of the film. To conclude, *Zona Sur* is a beautiful and skilful work that was able to translate into cinematographic language the current paradigm shifts and new cultural actors that are reshaping Bolivia's identity and politics.

Rufo Valencia is a Bolivian-Canadian journalist and film reviewer. He currently works at Radio Canada International Spanish and English services.

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VLAFF 8: SEPTEMBER 2-12, 2010

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY						
<div><div><div><div><div><div>VENUE INFORMATION</div><div>Granville 7 Cinemas (GR 7) 855 Granville Street (between Robson and Smithe)</div><div>Pacific Cinémathèque (PC) 1131 Howe Street (between Helmcken and Davie)</div><div>SFU Downtown Campus Harbour Centre (SFU) - FREE 515 West Hastings (between Seymour and Richards)</div><div>SFU Burnaby Campus - FREE 8888 University Drive, Burnaby</div><div>Roundhouse Community Centre - FREE 181 Roundhouse Mews</div><div>PS Production Services 8301 Eastlake Dr., Burnaby</div></div><div><div>FESTIVAL INFORMATION</div><div>604.708.5657 info@vlaff.org www.vlaff.org</div><div>Mailing address: 209-55 West Broadway Vancouver, BC V5Y 1P1 Canada</div></div></div></div></div></div>							<div><div><div><div><div><div>5</div><div>3PM: SFU SIMONAL-NINGUÉM SABE O DURO QUE DEI <i>(Simonal - No One Knows How Tough It Was)</i> Brazil 2009 84 min Portuguese with English subtitles</div><div>3PM: PC PECADOS DE MI PADRE <i>(Sins of My Father)</i> Argentina / Colombia 2009 93 min Spanish with English subtitles</div><div>5PM: SFU CANADA LOOKS SOUTH <i>(Short Films Program)</i> 75 min</div></div><div><div>6</div><div>3PM: PC LA VIDA LOCA France / Spain / Mexico 2008 90 min Spanish with English subtitles</div><div>5:15PM: PC LA MITAD DEL MUNDO <i>(The Half of the World)</i> Mexico 2009 92 min Spanish with English subtitles</div><div>7:30PM: PC RETRATOS EN UN MAR DE MENTIRAS <i>(Portraits in a Sea of Lies)</i> Colombia 2009 90 min Spanish with English subtitles</div></div></div><div><div><div><div><div><div>7</div><div>5PM: PC LOS VIAJES DEL VIENTO <i>(The Wind Journeys)</i> Colombia / Netherlands / Argentina / Germany 2009 117 min Spanish with English subtitles</div><div>7:30PM: PC ZONA SUR <i>(Southern District)</i> Bolivia 2009 109 min Spanish with English subtitles</div><div>9:30PM: PC DIAS DE MAYO <i>(May Days)</i> Argentina 2009 104 min Spanish with English subtitles</div></div><div><div>8</div><div>5PM: PC EL VUELCO DEL CANGREJO <i>(Crab Trap)</i> Colombia / France 2009 95 min Spanish with English subtitles</div><div>7:15PM: PC HAVANYORK Mexico 2010 90 min Spanish and English with English subtitles</div><div>9:30PM: PC RETRATOS EN UN MAR DE MENTIRAS <i>(Portraits in a Sea of Lies)</i> Colombia 2009 90 min</div></div></div><div><div><div><div><div><div>9</div><div>5PM: PC CORAÇÃO VAGABUNDO <i>(Wandering Heart)</i> Brazil 2008 71 min Portuguese with English subtitles</div><div>7PM: PC LOS DIOSSES ROTOS <i>(Broken Gods)</i> Cuba 2008 90 min Spanish with English subtitles</div><div>9:15PM: PC SIMONAL-NINGUÉM SABE O DURO QUE DEI <i>(Simonal - No One Knows How Tough It Was)</i> Brazil 2009 84 min Portuguese with English subtitles</div></div><div><div>10</div><div>3PM: SFU LA BODEGA <i>(The Warehouse)</i> Guatemala 2009 80 min Spanish with English subtitles</div><div>4PM: SFU (BURNABY CAMPUS) THE COCA-COLA CASE Canada 2009 86 min Spanish and English with English subtitles</div><div>5PM: SFU LOS DIOSSES ROTOS <i>(Broken Gods)</i> Cuba 2008 90 min Spanish with English subtitles</div><div>5PM: PC</div></div><div><div><div><div><div><div>11</div><div>3PM: SFU EL GENERAL <i>(The General)</i> Mexico 2009 83 min Spanish with English subtitles</div><div>3PM: PC CONTRACORRIENTE <i>(Undertow)</i> Peru / Colombia / France / Germany 2009 93 min Spanish with English subtitles</div><div>5PM: SFU YOUNG WOMEN IN FILM <i>(Short Films Program From Colombia)</i> Colombia 2010 90 min Spanish with English subtitles</div><div>5:15PM: PC CPV OF THE ANDES</div></div></div></div></div></div><div><div><div><div><div><div>2</div><div></div><div>7PM: GRANVILLE 7 THEATRES</div><div>LOS VIAJES DEL VIENTO <i>(The Wind Journeys)</i> Colombia / Netherlands / Argentina / Germany 2009 117 min Spanish with English subtitles</div></div><div><div><div><div><div><div>3</div><div>4PM: SFU PECADOS DE MI PADRE <i>(Sins of My Father)</i> Argentina / Colombia 2009 93 min Spanish with English subtitles</div><div>5PM: PC DIAS DE MAYO <i>(May Days)</i> Argentina 2009 104 min Spanish with English subtitles</div><div>7:15PM: PC LA VIDA LOCA France / Spain / Mexico 2008 90 min Spanish with English subtitles</div><div>9:15PM: PC DAWSON, ISLA 10 <i>(Dawson, Island 10)</i> Chile / Brazil / Venezuela 2009 117 min Spanish with English subtitles</div></div><div><div><div><div><div><div>4</div><div>3PM: SFU NUEVAS MIRADAS FROM CUBA <i>(Short Films Program)</i> Cuba 90 min Spanish with English subtitles</div><div>3PM: PC EL GENERAL <i>(The General)</i> Mexico 2009 83 min Spanish with English subtitles</div><div>5PM: SFU TERRAS <i>(Lands)</i> Brazil 2009 75 min Portuguese with English subtitles</div><div>5:15PM: PC CORAÇÃO VAGABUNDO <i>(Wandering Heart)</i> Brazil 2008 71 min Portuguese with English subtitles</div><div>7:15PM: PC EL VUELCO DEL CANGREJO <i>(Crab Trap)</i> Colombia / France 2009 95 min Spanish with English subtitles</div><div>9:15PM: PC CONTRACORRIENTE <i>(Undertow)</i> Peru / Colombia / France / Germany 2009 93 min Spanish with English subtitles</div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div>					

<p>5:30PM: PC ZONA SUR <i>(Southern District)</i> Bolivia 2009 109 min Spanish with English subtitles</p> <p>7:30PM: PC PERPETUUM MOBILE Mexico / Canada / France 2009 86 min Spanish with English subtitles</p> <p>9:15PM: PC LULA, O FILO DO BRASIL <i>(Lula, the son of Brazil)</i> Brazil 2009 128 min Portuguese with English subtitles</p>	<p>9:15PM: PC MERCEDES SOSA CANTORA, UN VIAJE INTIMO Argentina / Brazil / USA 2009 101 min Spanish with English subtitles</p>	<p>BRAZILIAN GALA</p> <p>7PM: GRANVILLE 7 THEATRES</p> <p>É PROIBIDO FUMAR <i>(Smoke Gets in Your Eyes)</i> Brazil 2009 98 min Portuguese with English subtitles</p>	<p>7PM: ROUNDHOUSE COMMUNITY CENTRE</p> <p>PANEL DISCUSSION PARTICIPATORY FILMMAKING: ACTIVISM OR ART? EXPERIENCES FROM CANADA & LATIN AMERICA FREE ADMISSION. <i>(See page 16 for details.)</i></p>	<p>MEXICAN GALA</p> <p>7PM: GRANVILLE 7 THEATRES</p> <p>ALAMAR <i>(To The Sea)</i> Mexico 2009 73 min Spanish and Italian with English subtitles</p> <p>Preceded by the animated <i>Short Stories of Mexican Independence and Revolution</i>. 20 min Spanish with English subtitles</p>	<p>LA MITAD DEL MUNDO <i>(The Half of the World)</i> Mexico 2009 92 min Spanish with English subtitles</p> <p>7:30PM: PC PANOPTICON Colombia / Canada 30 min English <i>Introduction and Q&A with director Diego Samper.</i></p> <p>9PM: PC LULA, O FILO DO BRASIL <i>(Lula, the son of Brazil)</i> Brazil 2009 128 min Portuguese with English subtitles</p>	<p>CAT OF THE ANDES Canada 2010 90 min Spanish and English with English subtitles</p> <p>7:45PM: PC DAWSON, ISLA 10 <i>(Dawson, Island 10)</i> Chile / Brazil / Venezuela 2009 117 min Spanish with English subtitles</p> <p>9:30PM: PC HAVANYORK Mexico 2010 90 min Spanish and English with English subtitles</p> <p>MASTER LIGHTING WORKSHOP (See Page 7 for complete details)</p>
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<p>3PM: PC TO BE ANNOUNCED <i>Repeat screening of an audience favourite.</i></p> <p>5PM: PC TO BE ANNOUNCED <i>Repeat screening of an audience favourite.</i></p> <p>MASTER LIGHTING WORKSHOP (See Page 7 for complete details)</p>	<p>12</p>	<p>TICKET AND GENERAL FESTIVAL INFORMATION</p> <p>2010 VLAFF MEMBERSHIP - \$2 As a registered non-profit society, the Vancouver Latin American Film Festival screens films that have not been rated by the BC Film Classification Board. Under BC law, any person wishing to see these unclassified films must be a member of the VLAFF society and be 18 years or older.</p> <p>The membership fee is \$2 and is valid until August 31, 2011. 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.</p> <p>TICKETS Single Tickets: \$10 Opening Night Film: \$10 Closing Night Film Only: \$10 Closing Night Film and Concert: \$25 SFU Screenings: Free Admission (2010 VLAFF membership required)</p> <p>VLAFF Festival Pass - \$120 (Cash Only) Available for purchase at the VLAFF Ticket Outlet at Pacific Cinéma�������� only. This pass gives you access to all VLAFF screenings held at the Pacific Cin�������� and Granville 7 Cinemas, including Opening and Closing Films. (Receptions not included.) Passholders must arrive 20 minutes prior to the screening time to claim an entrance ticket from the Box Office. A festival pass does not guarantee seating to sold-out shows. Passholders must carry a valid 2010 VLAFF membership card.</p>
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<p>CLOSING NIGHT GALA</p> <p>7PM: GRANVILLE 7 THEATRES</p> <p>RABIA Colombia / Spain / Mexico 2009 95 min Spanish with English subtitles</p> <p>FOLLOWED BY CLOSING GALA PARTY AT BOSS NIGHTCLUB. (SEE THE BACK COVER FOR DETAILS.)</p>	<p>TICKET OUTLETS Tickets on sale at outlets beginning Wednesday, August 25, 2010. Tickets must be purchased from outlets at least one day in advance of the screening.</p> <p>Videomatica 1855 West 4th Avenue (between Burrard and Cypress) Open daily for advance ticket sales: 11am - 9pm. Cash only. Free parking available in back of store.</p> <p>VLAFF Ticket Outlet at the Pacific Cin�������� (Cash Only) 1131 Howe Street (between Helmcken and Davie) Prior to festival: Aug. 25 – Sept. 2, Monday to Friday from 1pm to 5pm. During the festival: Sept. 3 – Sept. 12, daily from 3pm to 9pm.</p> <p>Tickets at the door - Cash Only On the day of a screening, tickets must be purchased at the theatre. The Box Office opens 30 minutes prior to the first screening of the day.</p> <p>Will Call Will Call opens one hour prior to the first screening of the day. Please arrive in advance to allow time to pick up your order. You must present your confirmation number and photo ID in order to pick up your tickets.</p> <p>Rush Tickets If a show is sold out, rush tickets may be available at the door. Any unclaimed seats will be released just prior to screening time on a first-come, first-served basis.</p> <p>SFU Harbour Centre Tickets for the free screenings and events at SFU Harbour Centre are available at the door on a first-come, first-seated basis starting 30 minutes prior to each event. Attendees are required to purchase a \$2 VLAFF membership.</p> <p>LATECOMERS ARE NOT GUARANTEED SEATING. PLEASE ARRIVE EARLY. TICKETS ARE NON-REFUNDABLE.</p>
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CONTRACORRIENTE CRESTS A NEW WAVE IN THE HISTORY OF PERUVIAN CINEMA

Luis Casuso

Five films play an elemental role in a new wave of Peruvian cinema. The first, *La muralla verde* (*The Green Wall*) by Armando Robles Godoy. And more recently, *Días de Santiago*, *Madeinusa*, *La teta asustada* (*The Milk of Sorrow*), and *Contracorriente* (*Undertow*).

Seen without the other four, *La muralla verde* seems a rather strange film. Premiered in 1970, it tells the story of a young man from Lima who gets fed up with the city and decides to seek his fortune in the Peruvian jungle. *La muralla verde* is a film with a very dense narrative—as dense as the jungle it portrays—that demands a sophisticated viewer.



CONTRACORRIENTE: Winner of the Audience Award at the Sundance Film Festival 2010.

In this way, Armando Robles Godoy is a Peruvian Ingmar Bergman. And, much like the Swedish director, Robles Godoy anticipated the themes that would come to define the next wave of cinema in his country.

More than 40 years had to pass for a Peruvian film to surpass the cinematographic experience that *La muralla verde* provided. Josué Méndez—a student in one of Robles Godoy's film workshops—understood how the clash of cultures in *La muralla verde*, could well become the flag for a new generation of filmmakers. In *Días de Santiago*, a man from Lima goes away to war and subsequently loses his sense of belonging to the city. When he returns, Santiago becomes an alien in his own metropolis.

Madeinusa by Claudia Llosa begins with the same idea as *La muralla verde*, that of a young urban man who finds himself deep within rural Peru. But in this case, Claudia Llosa changes the point of view to show us the perspective of the Andean community. In her second film, *La teta asustada*, the collision of cultures is set in even higher relief, and Robles Godoy's influence is clear. Claudia Llosa is capable of creating one single space where two opposite

worlds coexist: the garage of a wealthy family opens directly onto a nomadic street market.

But it is the arrival of *Contracorriente* by Javier Fuentes-León that gives us the feeling that we are witnessing more than just an accumulation of fine quality films, but in fact, a new wave in Peruvian cinema. Javier Fuentes-León is probably the farthest away from Robles Godoy's aesthetics, yet the themes within the film—the clashes between cultures—are clearly aligned with these four other films. Where his predecessors find stories, Fuentes-León directs a symphony of clashes, mixing in the same space the rural town and the city; gays and homophobes; the living and the dead.

This new wave of Peruvian cinema is not about the arrival of the city into the towns, but the other way around: the victory of rural communities over the establishment. While renowned Peruvian director Francisco J. Lombardi depicts a society where the influence of the city of Lima overpowers the rest of the country, Robles Godoy and his new wave give the rural communities the upper hand.

There are still more directors to discover in this new wave. No doubt, the next ten years will be full of surprises. Keep watching.

Luis Casuso is a Peruvian writer living in Vancouver.



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A SELECTION THAT REFLECTS THE REALITIES OF OUR CONTINENT

Christian Sida-Valenzuela

Every year is a new adventure in programming for what I think is the most important Latin American Film Festival in Canada and one of the best in North America. Now in its 8th year, VLAFF has kept the promise to showcase some of the best contemporary Latin American films and this year is no exception. The challenge to program for a relatively small festival, where we only show about 25 feature-length films, is that we really need to focus and be able to balance representation from the country of origin, subject matter, aesthetics and other areas that make a film unique and worth showing in our event.

After viewing hundreds of films, from the ones we receive in our office in Vancouver to the many others that we see in other festivals, our selection this year includes areas that we never explored before and are quite proud of showing now.

Our guest country this year is Colombia and this will be one of the most important showcases of Colombia cinema in recent times in Canada.

Viewing many Colombian films this year, I realized that violence was one of the consistent themes reflected in Colombian films in the past, as with many other films coming from Latin America, historically a region in the world that has known much conflict. But I noticed that unintentionally, in the films that we have selected this year from Colombia, violence is not the main topic. Instead, the storylines follow personal journeys, both metaphoric and literal, as seen in *Los viajes del viento* and *El vuelco del canchero*; and personal stories as seen in *Pecados de mi padre*, a riveting documentary which talks about the life of Pablo Escobar from the perspective of his son. In VLAFF NEWS you can find an interview with Oscar Ruiz, the young director of *El vuelco del canchero*, who explains how his film without portraying violence explicitly, metaphorically reflects the reality of Colombian society.

In 2010, VLAFF will showcase an increased number of documentary features (around 10). Four of these will be in a new section of the festival that we call Latin Sounds, which gives us the pleasure of exploring Latin American music and Latin American artists in a more intimate way. We will screen *Havanyork* (about the relation of the music between New York and Havana), *Mercedes Sosa Cantora*, *Un Viaje Intimo* (about the Argentine singer), *Coração Vagabundo* (about Caetano Veloso), and *Simonal*, *Ninguém Sabe Sabe o Duro Que Dei* (about the Brazilian star Wilson Simonal).

Among many other documentaries to watch, I have to point out the exceptionally brave *La vida loca* from El Salvador, a film that portrays the life of the gangs called the Mara in a way never seen before. Tragically, one of the Mara sects assassinated the director of this film, Christian Poveda, one year after the film was made.

Mexico, Brazil, and Argentina are the three



RETRATOS EN UN MAR DE MENTIRAS from Colombia, won the Best Ibero-American Film Award at the Guadalajara Film Festival 2010.

“If Latin America could speak, it would do so in the voice of Mercedes Sosa...”

countries that traditionally have dominated the film industry from Latin America in terms of the quality and the number of films they produce. But this year, two Andean countries that normally don't have a high production of films are not only well represented but also offer some of the highlights in VLAFF 2010. From Peru we are showing *Contracorriente*, a powerful film that confronts the taboo of homosexuality. *Contracorriente* has won many awards including the Audience Award at the Sundance Film Festival this year. Director Juan Carlos Valdivia from Bolivia lights up the film world with *Zona Sur*, an amazing film that talks about the social transition in this country, and was part of the official selection in Sundance this year.

The 1960s and 1970s in Latin America were years that we should never forget and almost every year we see films that tell us stories that we didn't know of the struggles that occurred during the different military regimes. This year from Chile we present *Dawson, Isla 10*, directed by Miguel Littin, who is probably one of the most important Chilean film directors. This film takes us to the place

in the south of Chile where the ministers of Allende were taken after the Coup d'Etat. From Argentina we are presenting *Días de Mayo*, which tells the story of the romance between two young adults beginning at the very hectic “Rosariazo” days (a series of student riots, strikes and demonstrations during May and September of 1969).

Brazil, the largest Portuguese speaking country in the world, will be at VLAFF with four feature length films and three shorts,

including the multi-award winning film *E Proibido Fumar*. These films were selected primarily by our programmer for Brazilian cinema Lili Vieira de Carvalho, who has been programming for VLAFF for two years. Ken Eisner, the Vancouver-based film critic, has written an article about these Brazilian films that can be found here in VLAFF NEWS.

This year over 10 countries will be represented at VLAFF with a total of 42 works screened during 11 days, making the west coast of Canada a perfect place to discover Latin American film culture.

Christian Sida-Valenzuela is VLAFF's Director of Programming.

PANEL PRESENTATION & INTERACTIVE DISCUSSION | FREE

PARTICIPATORY FILMMAKING: ACTIVISM OR ART? EXPERIENCES FROM CANADA & LATIN AMERICA

The Vancouver Latin American Film Festival presents an interactive panel discussion featuring filmmakers from Canada, Cuba and Brazil. Panelists will explore how participatory filmmaking occupies a space between art and political tool, with a focus on Canada and Latin America. Using clips from their own films, panelists will discuss what makes filmmaking “participatory,” how film can be used as a vehicle for social change, the challenge of including non-traditional voices in the filmmaking process, and whether participatory filmmaking can be considered art.

JONATHAN FRANTZ

Jonathan is Adjunct Professor at the School of Community & Regional Planning at UBC, and President of Ear to the Ground Planning Inc.. Within the realm of multimedia Jonathan specializes in participatory and collaborative forms of video production. Through these methods community members become involved in the production process to authenticate and actively produce their stories. Jonathan teaches Digital Video for Planners out of the Cosmopolis Lab at UBC.

SANDRA VIGIL FONSECA

Sandra Vigil Fonseca is a Cuban-Canadian who holds a B.Sc. in Biology from the University of Havana, Cuba. She has worked as a Cultural Anthropologist for the National Anthropology Institute of the Academy of Science of Cuba where she worked within marginalized communities on poverty research projects. Sandra's participation in these projects inspired her first film documentary entitled: *Cuba Adentro (Cuba Within)*. This film sheds light on the multitude of contradictions of these communities within the context of socialist Cuba.

MODERATED BY: WENDY MENDES, PHD

Wendy Mendes holds a PhD in urban geography from Simon Fraser University in Vancouver, Canada. She is an urban aficionado who researches, teaches and writes about local governance, policymaking, sustainability and participatory decision-making, with a specialization in food security in Canada and Brazil. Dr. Mendes is currently Adjunct Professor at the School of Community & Regional Planning at the University of British Columbia; Research Associate at Ryerson University's Centre for Studies in Food Security; and member of the Board of Directors for the Vancouver Latin American Film Festival.

RITA SIMONE LIBERATO

Rita Simone Liberato is a Brazilian-Canadian who is currently the Research Coordinator at SESC (Social Service of Commerce) in Aracaju, Brazil. Rita's expertise is popular communication, teaching, participatory video and documentary film production and editing. She is a Research Assistant at Ryerson University's Centre for Studies in Food Security and was formerly an instructor at the Federal College Institute (IFES) in Aracaju, Sergipe, where she taught Brazilian Literature and Portuguese.

SARAH SHAMASH

Sarah Shamash is a media artist working in documentary, film, installation, video, web and mobile medias. Born in Vancouver, Canada, Shamash completed a BA in Film Production at the University of British Columbia. Following this, she completed an MA in Cinema, and an MFA in Fine Arts at Paris VIII, University of Saint Denis. Informed by cinema, her current work engages socio and psycho geographies through the exploration of specific places, people and mapping strategies that convey personal and experiential knowledge through everyday life.

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Have you ever wondered what it takes to establish an arts festival in Vancouver? Creative people, vibrant ideas, a huge commitment of time, dedicated volunteers and, sadly, money.

Only eight years ago, the Vancouver Latin American Film Festival was created in order to increase the exposure of Latin American cinema in Vancouver. In the first year, there were ten films shown in one venue. Now, we have grown to be able to show **over 60 films in 11 days at four venues**. We have feature-length films, shorts and documentaries from 13 countries. We have master classes in the technical aspects of film, multi-media events, free screenings, and amazing live music.

Our goal for our 8th year is to raise \$ 25,000 in individual donations. We believe we can reach this through your generosity. We are now a registered charity, so your contributions are tax-deductible.

You hold the key to our continued success. With significant cuts to provincial arts funding already being felt, we need your support more than ever to continue making Latin American cinema accessible to Lower Mainland audiences.

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3) IN PERSON: Talk to one of our membership volunteers at the festival to help you fill out a donation pledge form.

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On behalf of the Vancouver Latin American Film Festival, its board of directors, and its committed volunteers, we would like to say **THANK YOU!** for supporting the exhibition and promotion of Latin American cinema in Vancouver.

Muchísimas gracias,

VLAFF



DID YOU KNOW?

- **THE FIRST FILM** shown at **VLAFF** was ***Señorita Extraviada*** by **Lourdes Portillo** from **Mexico** in **2003**.
- **IN 2003 VLAFF** only presented **3 feature length films**, and in **2010 VLAFF** is presenting **25**.
- **THE PERSON** that sold you the membership is one of our **63 volunteers!**
- **VLAFF IS THE ONLY** film festival in Vancouver with its own **NEWSPAPER**.
- **MEXICO WAS THE FIRST** guest country at **VLAFF**, followed by **Cuba, Argentina, Brazil, Chile** and **Colombia**.
- **VLAFF HAS YEAR ROUND EVENTS**, such as **retrospectives** and **monthly presentations**.
- **LAST YEAR WAS THE FIRST** time **VLAFF** selected a film from **Paraguay, La Tierra Sin Mal**, by **Anna Recalde**.
- **OUR OPENING FILM** this year, ***Los Viajes del Viento***, was the **first Colombian film** in the official selection at the **CANNES FILM FESTIVAL (2009)** in **11 years**.
- **JUAN CARLOS VALDIVIA**, the director of the **Bolivian** film presented this year at **VLAFF, Zona Sur**, won the award for **BEST DIRECTOR** and **BEST SCREENWRITING** at the **SUNDANCE FILM FESTIVAL** this year.





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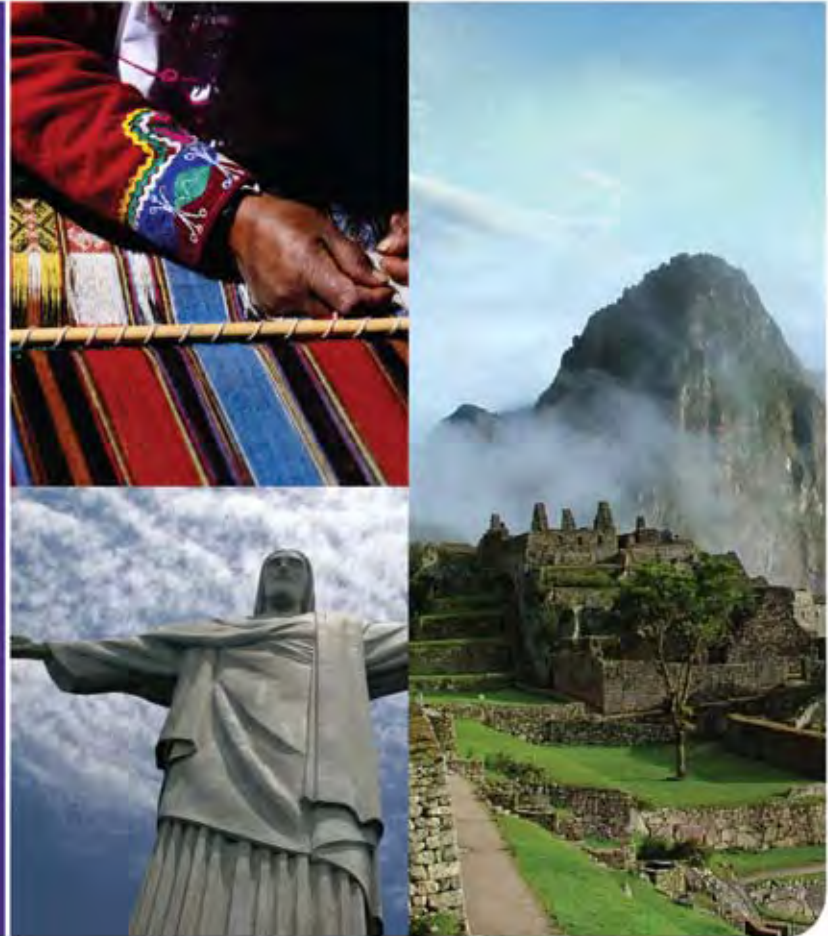
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