

Vancouver's leading arts source



Proud media sponsor for

Vancouver Latin American Film Festival

Congratulations on your 10th Anniversary!

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Welcome to our 10th Anniversary Festival!

Where are we going after ten years? A Latin American Film Festival that takes place in North America automatically has two missions: community and cinema. In any major city in the USA and Canada, Latin Americans are an important part of the cultural makeup, and to a certain degree an arts festival will always have the responsibility to build community through its events. But a film festival has another big responsibility: To educate through the vision of cinema, create new audiences, and showcase works that otherwise would not be seen by the general public.

After ten years we are proud to say that even though VLAFF is now a widely recognized annual event in the Latin American community in Vancouver, it is also a significant part of the festival circuit and plays a crucial role in the promotion of Latin American cinema in Canada. And this is what we aim to achieve: To be a point of reunion of the Latin American community — without being solely a community festival, but a festival for all—and to be an internationally recognized showcase for contemporary Latin American cinema

After presenting a dynamic showcase of cinema for eight years, in our ninth year VLAFF took an important step to become a competitive festival by launching competitions for Best Documentary (Al Jazeera Documentary Award) and Best Short film. This year, our festival takes another step forward with the creation of the 10th Anniversary Award for First Time Directors, presented by Que Pasa Mexican

Foods. In addition to recognizing the achievements of new directors, this award is our celebratory mark for our 10th Anniversary. It represents our commitment to the directors of the future and the hopes that VLAFF will continue to thrive in the years to come.

Over the past years, we have made important alliances and created collaborations with Simon Fraser University, University of British Columbia, Douglas College, among other institutions in British Columbia, that see our festival as a great venue for their students and academic staff to experience contemporary Latin American arts and culture and become involved in dialogues and discussion.

However, not only in Canada has our festival been sought out for partnerships and collaborations. In the last year, well established festivals such as the Guadalajara International Film Festival (FICG) in Mexico, Biarritz in France and Festival ÍCARO in Guatemala, have included VLAFF representatives in seminars and juries, recognizing the weight that our organization represents for Latin American cinema.

During a recent trip to the Buenos Aires International Festival of Independent Cinema (BAFICI) in Argentina, a film critic specializing in Latin American cinema told me that the reference they have for Latin American cinema in Canada was VLAFF, something that made me realize that we have now become an internationally recognized hub for Latin American cinema in North America. Needless to say, all of us who have made VLAFF a success—from the vision and dedication of the festival founders to the tireless hours of work by the board and staff past and present to the committed and generous volunteers and to every single audience member—we must all be very proud of this achievement.

We hope there are ten more tremendous years to come of gathering community, creating audiences, challenging the spectator, learning about our culture and arts, and expressing our visions through cinema. Because, after all, community and cinema are the reasons why we are all here.



4 ticket & venue information

2012 VLAFF Membership: 52

As a registered non-profit society, the Vancouver Latin American Film Festival screens films that have not been rated by Consumer Protection BC. Under BC law, any person wishing to see these unclassified films must be a member of the VLAFF society and be 18 years of age or older.

The membership fee is \$2 and is valid until July 31, 2013. 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.

Tickets

General Admission: \$10

1st screening of the day at The Cinematheque: \$5

SFU Harbour Centre: Free Admission (2012 VLAFF membership required)

Special Event Tickets

Opening Night Film: \$15

Opening Night Film and Party: \$20

Gala Screenings (including receptions): \$15 Closing Night Film and Award Ceremony: \$10

Festival Packages and Passes LIMITED QUANTITIES AVAILABLE

Available for purchase at the VLAFF Ticket Outlet at W2 Media Café (pre-festival) or at the The Cinematheque (during the festival).

6-Ticket Package: \$50 CASH ONLY

New for 2012! Purchase a booklet containing six ticket vouchers that are valid for any \$10 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 Box Office.

Festival Pass: \$120 CASH ONLY

The festival pass includes access for one to all VLAFF screenings and events except the Opening Night Party.

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 2012 VLAFF membership card.

Online Advance Ticket Sales: www.vlaff.org

TICKETS ON SALE BEGINNING FRIDAY, AUGUST 17, 2012.

§2 processing fee per order.

Ticket orders must be placed by 12 noon on the day of the screening and will be available for pick-up at the Will Call table starting 45 minutes before the screening. We accept VISA, MasterCard and American Express.

Ticket Outlets CASH ONLY

TICKETS ON SALE BEGINNING WEDNESDAY, AUGUST 22, 2012.

Advance Ticket Outlet: August 22-30, 2012

W2 Media Café, 111 Hastings St West (at Abbott), Atrium Level 11am-2pm & 4pm-6pm **WEEKDAYS ONLY**

Festival Ticket Outlet: September 1-9, 2012

The Cinematheque, 1131 Howe St

4pm-9pm DAILY

Tickets At The Door CASH ONLY

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

Will Call

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

Sold Out Shows

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

Free Screenings At SFU Harbour Centre

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

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

Venue Information

Granville 7 Cinemas (GR 7)

855 Granville Street (between Robson and Smithe)

The Cinematheque (PC)

1131 Howe Street (between Helmcken and Davie)

SFU Harbour Centre (SFU-HC)

515 West Hastings (between Seymour and Richards)

Goldcorp Centre for the Arts, Simon Fraser University (SFU-V) Djavad Mowafaghian Cinema, 3rd Floor, 149 West Hastings Street (enter through the courtyard off Cordova, between Cambie and Abbott)

The Waldorf Hotel (WALD)

1489 East Hastings Street (between Clark and Commercial Drive)

Festival Information

604.708.5657 www.vlaff.org info@vlaff.org

Mailing Address

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

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A Message from the Premier

As Premier of the Province of British Columbia, it gives me great pleasure to welcome everyone to the 2012 Vancouver Latin American Film Festival.

This festival is always a fantastic way to bring the community together to enjoy a dynamic cinematic experience. I would like to acknowledge the hard work of all the event organizers, volunteers, and filmmakers not only for sharing their passion for quality filmmaking with audiences in Vancouver, but also for promoting a greater appreciation for international films and diverse perspectives.

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

Christy Clark PREMIER



A Message from the BC Arts Council

The BC Arts Council is delighted to welcome you to the 10th annual Vancouver Latin American Film Festival.

Latin American cinema is one of the richest and most diverse film genres. With such strong history and traditions, Latin American and diaspora screenwriters, directors and producers create work that engages, inspires and challenges audiences. The Vancouver Latin American Film Festival offers a diverse 10-day program that effectively negotiates diverse cultural identities.

The commitment, adaptability and innovation of the artists, organizers and volunteers ensure an exciting adventure for participants and audiences. Congratulations and thanks to all those who make the festival possible.

Stan Hamilton 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 2012 Vancouver Latin American Film Festival

As Mayor, I am proud of our thriving arts community and I am pleased to congratulate the Vancouver Latin American Film Festival for providing a platform in which independent Latin American filmmakers can introduce us to their art and promote awareness of their cultures and traditions. It also provides educational and inspirational opportunities to aspiring filmmakers through various partnerships with educational institutions and industry organizations. I want to thank the organizers, volunteers and filmmakers who make this festival a success. Best wishes for another fantastic festival.

Gregor Robertson MAYOR



Reel Images - VLAFF at SFU Harbour Centre

We at the Latin American Studies Program at Simon Fraser University are delighted to support the Vancouver Latin American Film Festival once again this year. Not only has the growth of the festival during these

past ten years been remarkable, but VLAFF today represents the premier opportunity for Latin Americans and those interested in Latin America in the Lower Mainland to gather in order to celebrate some of the most impressive cultural artifacts that this region has to offer. VLAFF events are memorable both for faculty and students at SFU, and we hope to play our small part in supporting the festival for many years to come. Special thanks to Christian, the staff, and innumerable volunteers at VLAFF, and may the next ten years be as impressive as the first ten!

Alexander Dawson DIRECTOR, LATIN AMERICAN STUDIES PROGRAM SIMON FRASER UNIVERSITY



SFU Woodward's Welcomes VLAFF

SFU Woodward's Cultural Programs is thrilled to continue our partnership with the Vancouver Latin American Film Festival for a second successful year. VLAFF celebrates the diversity of Latin

American storytelling, culture, politics, and art. We are proud to be part of a festival whose values so closely tie into SFU Woodward's mandate of engaging diverse audiences through the language of art and performance. On a personal note, Christian and his team are a pleasure to work with and we are very pleased that we will be furthering our partnership to jointly launch the Vancouver Latin American Film Series. Watch for details of this fall series to be announced during the festival.

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

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

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



A Message from the Deputy Consul General of Argentina

It is with great pleasure that I extend my warmest greetings to everyone attending the 2012 Vancouver Latin American Film Festival.

I congratulate the organizers for choosing the *Nuevo Cine Argentino* as the spotlight for this year, which marks the 10th Anniversary of VLAFF. We are expecting 12 feature films as well as a selection of historic short films from the *Escuela Nacional de Experimentación y Realización Cinematográfica* (ENERC). We will also have with us Argentine filmmakers such as Andrés Duprat and Javier Van de Couter.

In addition, the Argentine Consulate and the VLAFF will co-host an "Argentine Gala" in which the black comedy *Querida voy a comprar cigarillos y vuelvo* will be presented by Andrés Duprat as part of the retrospective of Cohn-Duprat films to be projected during the festival

On behalf of the Argentine Consulate, please accept my best wishes for another enjoyable VLAFF!

Germán Domínguez
DEPUTY CONSUL GENERAL OF ARGENTINA



A Message from the Consul General of Brazil

As a traditional participant in the Vancouver Latin American Film Festival – VLAFF, Brazil welcomes with renewed enthusiasm its tenth edition! It's very good news to know that such an inspiring cultural event lasts

one decade with energy and imagination. Always bringing the best of Latin American cinema to Canada. Brazil's cinema – its creative and innovative character - is once more well represented at VLAFF's tenth edition.

With the traditional support of the Brazilian Ministry of External Relation's Cultural Department, we will be able to provide the Vancouver community with a wide range of Brazilian cinema: feature films, documentaries and short movies. Rooted in a lively multi-ethnic, mixed population, Brazilian art present at VLAFF will be able to dialogue easily with Vancouver's diversified multicultural population.

My congratulations to VLAFF's organizers! Their efforts to make this tenth edition a representative and imaginative sample of Latin American cinema deserves our full support. One should never forget that in our globalized world, cinema is one of the most powerful sources of understanding.

Let's go to the cinema! Let's enjoy VLAFF's tenth edition!

Sincerely

Sergio Abreu e Lima Florencio CONSUL GENERAL OF BRAZIL



A Message from the Consul General of Colombia

Films are a special ticket to new worlds and realities always attached to our cultural heritage. In this sense, directing a film is

like composing a symphony. Images, colours, light and content become the base of each new inner world.

We always need to dream in order to keep our souls alive, and films are one of the best vehicles for that. For keeping us dreaming, and for letting us know the way other cultures perceive the world, we thank the organizers of the Vancouver Latin American Film Festival.

We hope that you will enjoy our Colombian production, *Gordo, calvo y bajito*, directed by Mr. Carlos Osuna, so we all can keep on dreaming.

Jairo Clopatofsky Ghisays
CONSUL GENERAL OF COLOMBIA



A Message from the Consul General of Mexico

It has always been a great pleasure to be associated with the Vancouver Latin American Film Festival. Ten years of continuous success of this remarkable annual event could not be possible

without the participation and support of Latin American film enthusiasts, as well as by the mission set forth by the VLAFF Board of Directors, organizing committee, staff and supporters in providing the unique opportunity to explore the historical and social richness of Latin American cinema.

On this 10th Anniversary edition of VLAFF, the Consulate General of Mexico is proud to invite all of you to attend another superb selection of Mexican film.

Congratulations on a successful 10th season!

Angel Villalobos Rodríguez
CONSUL GENERAL OF MEXICO

Awards at VLAFF 2012

VLAFF's 10th Anniversary festival will culminate with the Awards Ceremony at our Closing Night Gala on Sunday, September 9. On that night, in addition to the Youth Choice Award, the following three awards will be presented.

10th Anniversary Award for First Time Directors, Presented by Que Pasa Mexican Foods

Cinema does not belong to a country, it belongs to its directors. The Vancouver Latin American Film Festival is proud to present its inaugural award for Best First Time Director with eight visionary fiction films from eight young directors in competition. Showcasing the vitality and diversity of Latin American cinema, these films are an example of the range of topics covered by Latin American directors who do not copy each other nor try to imitate another's style. On the contrary, these films show a defiant originality not only in the themes that they treat, but also in the narrative and the aesthetic used in each and every one of them.

We are honoured that these first time directors will become a part of our festival history.

Al Jazeera Documentary Award

The number of high quality Latin American documentaries made this year presented a significant challenge for the Selection Committee. After much deliberation, we agreed that these seven films were some of the strongest from the region for they each had that special quality of creating images that stay with the viewer for days and weeks afterwards.

The seven documentaries in competition for the Al Jazeera Documentary Award take complex and cinematic views of a wide range of different topics from the intimate to the social, the historical to the political. But all have one aspect in common: the filmmakers committed themselves fully to creating cinema at its finest.

VLAFF Short Film Award

This year's short film selection celebrates the dynamism of contemporary Latin American cinema with eleven shorts. They situate the region's cinematographic work on a crossroad where a nostalgic past meets the present, and above which hovers a strong sense of historical and social awareness. The diversity of the works selected will allow us to dive deep into some of the characters' identities, troubles and desires. At times, dialogue – or the lack thereof – will jump out of the screen and capture our senses. In other works, however, where plot is rendered nearly unimportant, we will be able to relish different interpretations of established cinematic conventions. We are certain you will enjoy VLAFF's 10th Anniversary short film selection.

10th Anniversary Competition for First Time Directors Jury



Andrés Duprat is the Director of Visual Arts in the National Ministry of Culture in Buenos Aires. As a highly regarded art curator, he has presented hundreds of exhibitions in museums and art centres in Argentina and abroad, and written extensively on contemporary art. He won the Argentine Film Critics Association's Award for

Best Original Screenplay for *El artista* and *El hombre de al lado*, for which he also won the Argentine Academy Award. He wrote the screenplays for *Querida voy a comprar cigarrillos y vuelvo*, adapted from a story by Alberto Laiseca, and the documentary *Civilización*, on the renowned visual artist León Ferrari.



Roberto Fiesco was born in Madero, Tamaulipas. He is one of the most recognized Mexican producers of the last decade, having produced more than 40 films and gathered prestigious international awards. He produced several films by director Julián Hernández, including A Thousand Clouds of Peace and Rabioso sol.

rabioso cielo, winners of the 2003 and 2009 Teddy Award for Best Feature Film at the Berlin International Film Festival. His latest production, Las razones del corazón, directed by Arturo Ripstein, premiered at the 2011 San Sebastián International Film Festival. Since 2009, he has hosted the radio show "Cinesecuencias" dedicated to Mexican cinema.



Amber Dawn is a writer, filmmaker, and performance artist extraordinaire based in Vancouver, BC. She is the Director of Programming for the Vancouver Queer Film Festival and her short films have played in over ten countries. She is the author of the Lambda Literary Award-winning novel Sub Rosa (Arsenal Pulp Press, 2010),

editor of Fist of the Spider Woman (2008) and co-editor of With a Rough Tongue: Femmes Write Pom (2005). She has an MFA in Creative Writing from the University of British Columbia. In June 2012, she won the 2012 Dayne Ogilvie Prize from the Writers' Trust of Canada.

Al Jazeera Documentary Competition Jury



Thierry Garrel holds the distinguished title of Chevalier in the French Order of Arts and Letters. He joined the Research Department of French Television (ORTF) at the age of twenty and went on to head the Documentary and Junior Authors Division at the Institut National de l'Audiovisuel. From 1987 until 2008, he was the head of the Documentary

Film Department of La Sept and ARTE France. He developed the "Grand Format" collection, which has co-produced and aired over 200 international award-winning documentaries. In his current work as a consultant, he is devoted to tutoring international seminars focusing on young documentary creators.

Short Film Jury



Bojan Bodruzic was born in Sarajevo in Bosnia and Herzegovina in 1980 and now lives in Vancouver, BC. He holds a BFA in Film Production from Simon Fraser University and a Joint MFA in Film Production and Creative Writing from the University of British Columbia. He works as a writer and filmmaker and his short films have

been exhibited at numerous international film festivals. His debut feature film, *Immigrant* (2006), screened at the Museum of Modern Art in New York City as part of Canadian Front 2007. He teaches film production at Langara College and UBC.



Eryk Rocha was born in Brasilia in 1978. He is the son of film director, actor, and screenwriter Glauber Rocha and filmmaker Paula Gaután. He studied film at the Escuela Internacional de Cine y Televisión de San Antonio de Los Baños in Cuba (EICTV). His feature documentary *Rocha que voa* screened at Venice, Locarno, Montreal, and

Rotterdam, and received several awards. He also directed the documentaries *Pachamama* and *Intervalo clandestino*. His short film, *Quimera*, was part of the Official Selection at Cannes in 2004. *Transeunte*, his first narrative feature film, won Best First Time Director at the Guadalajara International Film Festival.



Kenya Márquez was born in Guadalajara, Mexico in 1972. She earned a BA in Communications Science and Technology from the Universidad del Valle de Atemajac and graduated from the screenwriting program at the Centro de Capacitación Cinematográfica. From 2002-2005 she was the Executive Director of the Guadalajara International

Film Festival. Her third short film, *Señas particulares*, was nominated for the 2008 Ariel Award for Best Short Fiction Film. Her feature film debut, *Fecha de caducidad*, won the Audience Award at the Morelia International Film Festival; Best Ibero-American First Film Award at Miami; and, the Special Jury Prize at Moscow.



Dorothy Woodend was born in Vancouver and raised in the Kootenays. She is the Director of Programming for the DOXA Documentary Film Festival. She has an extensive background in film, arts management, and event production, and in 1999 she co-founded Eponymous Productions. Her freelance writing has been published in national

and international magazines, newspapers, and books. Since 2004, she has been the film critic for *The Tyee*, an independent online magazine. She has worked with the Vancouver International Film Festival, Whistler Film Festival, National Film Board of Canada and is a member of the Vancouver Film Critics Circle.



Juan Manuel Sepúlveda was born in Pachuca, Mexico in 1980 and is pursuing his MFA at Simon Fraser University. In 2008, La frontera infinita, his debut feature film, screened at the Berlin International Film Festival and won the Joris Ivens Award at the Cinema du Réel International Documentary Film Festival in Paris.

In 2006, his film *Bajo la tierra* won the Ariel Award for Best Short Documentary. He was the cinematographer of *Año bisiesto*, which won the 2010 Caméra d´Or at Cannes. His latest documentary feature, *Lecciones para una guerra*, received a Special Mention at the Morelia International Film Festival.

Youth Jury

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

This year the Youth Jury is composed of ten students from Cinema, Latin American, and Media studies. They will select and present the Youth Choice Award for Best Film from a first time director with a film competing in our documentary or narrative sections.

El último Elvis (p. 15), El estudiante (p. 15), Transeunte (p. 16), Karen llora en un bus (p. 16), Distancia (p. 17), Entre la noche y el día (p. 17), Fecha de caducidad (p. 18), Todos hemos pecado (p. 18), Sibila (p. 21), Morir de pie (p. 23), As hiper mulheres (p. 20).



Jaclyn Bruneau is a writer with a penchant for all films worth watching, enjoying psychological thrillers, high-saturation colour palettes, themes surrounding queer identity and female sexuality, grunge culture, and coming-ofage tales. Jaclyn will graduate from SFU's Faculty of Communication in April 2013.



Jacey Gibb moved to Vancouver from Alberta two years ago. He is currently enrolled at Douglas College in the Future Teachers program, but hopes to find a place in his future for writing as well. In his spare time, he enjoys making paper mâché models of solar systems, and spending time with his cat.



Bahar Noorizadeh is a recent graduate of UBC's Film Production program. Her short film, *Lingo*, was selected for the Toronto International Film Festival Student Showcase. This summer, she was handpicked to participate in workshops run by the well-known Iranian filmmaker Abbas Kiarostami.



Julia Patey is a student in the UBC Film Production program. This past year, she wrote and directed her first short film, *Swim*. Currently, she is developing a new short film script to shoot in the fall.



Emilio Rojas is an interdisciplinary artist working primarily in performance, video, installation and sculpture. He has a degree from Emily Carr University of Art + Design in Film, Video and Integrated Media. He has been a member of the Vancouver Queer Film Festival's programming committee.



Joanna Strzelecki is currently a Sociology major at Simon Fraser University. Her passions include understanding and communicating with others as well as the arts. She hopes her experience with VLAFF will enable her to experience unique films which she will be able to share with others.



Sandra Suasnabar Alberco immigrated to Canada from Lima, Peru in 2005. Beginning with arts in social activism in Peru, her love of the arts has led her to dance, photography and a consciousness and respect for the arts. She is currently working as a community based women's advocate.



Claire Love Wilson is a student of First Nations Studies and Film Production at UBC and has directed two short documentaries in the past year. Practices in all areas of her life attempt to manifest a fullness of joy, generation and growth while honouring multiple spaces of struggle, loss and limitation.



Diana Xu is from Vancouver, Canada and has recently received her BA from Simon Fraser University with a major in English literature. Her interests are endless, but her passions can be limited to: writing, literature, films, shoes, and dance.



Michael Yoo is currently a film production student at UBC advancing into his final year. This past academic year, he directed his first short film titled *Rooms*. He is currently working on a music video for debuting Montreal band "Low-st".

FESTIVAL FUNDERS









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Juan de los muertos

(Juan of the Dead)

Cuba/Spain, 2011 Spanish with English subtitles/ 96 min

Director: Alejandro Brugués Producers: Inti Herrera, Claudia Calviño, Gervasio Iglesias Screenplay: Alejandro Brugués Cinematographer: Carles Gusi Editor: Mercedes Cantero Music: Sergio Valdés Principal Cast: Alexis Días de Villegas, Jorge Molina, Andrea Duro, Andros Perugorría, Jazz Vila, Eliecer Ramírez

When hungry, flesh-eating zombies begin to take over the island of Cuba on the anniversary of the revolution, the official media refers to the reports as isolated incidents provoked by dissidents paid by the US government. Fortunately for the future of the nation and before widespread panic fully sets in, Juan and his friends come to the rescue. Once they figure out that the only way to beat the zombies is to destroy their brains, Juan realizes there is an upside to this situation: they can confront the zombies and make some money out of it at the same time. Politically astute, fast-paced and hilarious,

Juan de los muertos is a cinematic extravaganza.

This wacky zombie comedy exploits to the full this genre's juicy potential for satire: a more solemn kind of movie maybe couldn't get away with being quite as irreverent about the Castro government.

PETER BRADSHAW, THE GUARDIAN.

Cuando hambrientos Zombies de carne humana empiezan a tomar control de la isla en el aniversario de la revolución, los medios oficiales informan de que los disturbios son provocados por disidentes pagados por los Estados Unidos. El pánico se apodera de todos hasta que un héroe, Juan, sale al rescate. La única manera de matar a los zombis es destruir su cerebro, así, Juan decide enfrentarles para su tarea prepara el slogan "matamos a sus seres queridos".... Por una suma de dinero, claro. *Juan de los muertos* es pura extravagancia cinemática.



Alejandro Brugués

was born in Buenos Aires in 1976. He is a graduate of the International Film and Television School of San Antonio de los Baños, Cuba (EICTV) and is one of the partners in the Cuban indie film production company, "Producciones de la 5ta Avenida."

Personal Belongings, his first feature as director, screened at VLAFF 2009. Juan de los muertos had its world premiere at the Toronto International Film Festival and is one of the most acclaimed (and talked about) Latin American films of the year.

FRIDAY, AUGUST 31 | 7 PM | GR7

(Followed by the Opening Night Party at the Waldorf Hotel.)





Un cuento chino

(A Chinese Tale)

Argentina, 2011 Spanish and Mandarin with English subtitles/ 93 min

Director: Sebastián Borensztein Producers: Gerardo Herrero, Juan Pablo Buscarini, Pablo Bossi, Isabel García Peralta Screenplay: Sebastián Borensztein Cinematographer: Rodrigo Pulpeiro Editor: Fernando Pardo Music: Lucio Godoy Principal Cast: Ricardo Darín, Huang Sheng Huang, Muriel Santa Ana

For over 20 years, introverted hardware store owner Roberto (Ricardo Darín of the Oscar-winning *The Secret in Their Eyes*) has lived virtually shut off from the outside world. Roberto's orderly yet lonely existence is disrupted when Jun, a young man from China stumbles into his path. Jun has just landed in Buenos Aires in search of his uncle, his only living relative, but does not speak a word of Spanish. Roberto suddenly finds himself the custodian of this stranger as he is unwillingly caught up in Jun's predicament. In this funny and heartwarming tale, destiny's intersections are many and they may even divulge the film's curious opening sequence of a cow falling from the sky.

True, Ricardo Darín has talent and charisma, but something magical happens between him and the audience that is almost impossible to put into words. DIARIO CLARÍN

Por más de veinte años, el introvertido dueño de una tienda ferretera, Roberto (Ricardo Darín, de la cinta ganadora del Oscar *El secreto de sus ojos*), ha vivido virtualmente cerrado al mundo después de vivir un suceso que lo marcó profundamente. Ahora, tiene la oportunidad de encontrar a Jun, un hombre chino que no habla una palabra de español, y que está en Buenos Aires buscando a su tío quien es su único familiar viviente. Desde ese momento comienza una forzada y extraña convivencia. Lo que ignoran es que están unidos por un extraño destino y al descubrirlo ambos modifican definitivamente sus vidas.





Sebastián Borensztein

was born in Buenos Aires in 1963. His work on popular Argentine TV series such as "El garante," won him four Martin Fierro awards. His feature film debut, *La suerte está echada* won the Audience Award at Trieste. *Un cuento chino*, his third feature, won the

Marc'Aurelio Jury Award for Best Film at the Rome Film Festival, the Spanish Goya Award for Best Iberoamerican Film, and the Argentine Academy Award for Best Film and Best Actor. It was also seen by close to a million cinema-goers in Argentina, making it the most successful Argentine film of 2011.

SUNDAY, SEPTEMBER 9 | 7 PM | GR7





El estudiante



(The Student) Argentina, 2011 Spanish with English subtitles/ 110 min

Director: Santiago Mitre Producers: Agustina Llambi-Campbell, Fernando Boom, Santiago Mitre Screenplay: Santiago Mitre Cinematographers: Gustavo Biazzi, Federico Cantini, Alejo Maglio, Soledad Rodríguez Editor: Delfina Castagnino Music: Los Natas Principal Cast: Esteban Lamothe, Romina Paula, Ricardo Feliz, Valeria Correa

Having dropped out of college twice before, the charming but directionless Roque arrives in Buenos Aires to resume his studies. He is soon drawn into a divisive political militancy that sweeps the campus. His amorous pursuit of Paula, who is a radical party spokesperson, leads him to start working under the tutelage of the mercurial leftist professor Acevedo. Roque unwittingly gets involved in a campaign that will teach him that student politics, for all its idealism, may be no less vulnerable to corruption and disillusionment than those of the larger society.

This energetic story about love and politics provides entertaining drama, the implicit criticism of contemporary politics serves as an effective commentary for the world at large. DIANA SANCHEZ

Después de haber dejado el colegio en dos ocasiones, Roque llega a Buenos Aires para cursar estudios universitarios y rápidamente se introduce en la militancia política. Al comenzar a enamorarse de Paula, quien es una portavoz radical de un partido, lo lleva a él a estar bajo la tutela del izquierdista profesor de nombre Acevedo. Sin quererlo, Roque se ve envuelto en una campaña que le enseñará, que las políticas estudiantiles, a pesar de todo su idealismo, no son menos vulnerables a la corrupción que las políticas practicadas en la sociedad en general.

MONDAY, SEPTEMBER 3 | 6 PM | SFU-V WEDNESDAY, SEPTEMBER 5 | 5 PM | PC



Santiago Mitre was born in Buenos Aires in 1980. He co-wrote the award-winning films Leonera (2008) and Carancho (2010), both of which screened at VLAFF. El estudiante received ten nominations at the Argentine Film Awards and won in four categories including Best Original Screenplay. It also won Best Film at Cartagena, Lleida and Gijón.



El último Elvis



(The Last Elvis)
Argentina, 2012
Spanish with English subtitles/ 92 min

Director: Armando Bo Producers: Matías Mosteirín, Patricio Alvarez Casado Screenplay: Nicolás Giacobone, Armando Bo Cinematographer: Javier Julia Editor: Patricio Pena Music: Sebastián Escofet Principal Cast: John McInerny, Griselda Siciliani, Margarita Lopez

In the competitive world of the Buenos Aires celebrity impersonator scene, "Elvis" (aka Carlos Gutiérrez) is a big star, at least in his own mind. By day, though, he must contend with a dead-end factory job and an ex-wife who worries about how his obsessive behaviour affects their young daughter, Lisa Marie. Feeling more connected to his persona as the King than to his own family, Gutiérrez creates an incredible plan to achieve his one dream in life.

McInerny turns in an amazing performance and when he is singing on stage, he truly does sound and feel like the King himself. ALLISON LORING, FSR

En el competitivo mundo de la escena de imitadores de celebridades en Buenos Aires, "Elvis" Gutiérrez es una estrella. De día, debe trabajar de manera tediosa en una fábrica, y su exesposa se preocupa por su comportamiento y de como esto le puede afectar a su hija, de nombre Lisa Marie. Sintiéndose más conectado con su personaje como el Rey del Rock, que con su propia familia, Gutiérrez crea un plan increíble para realizar su único sueño en la vida.

SATURDAY, SEPTEMBER 1 | 4 PM | SFU-V FRIDAY, SEPTEMBER 7 | 9:30 PM | PC



Armando Bo was born in Buenos Aires in 1978. In 2009, along with Alejandro González Iñárritu and Nicolás Giacobone, he co-wrote Biutiful, which was nominated for the Oscar for Best Foreign Language Film. El último Elvis, his first feature as director, premiered at Sundance and was nominated for the World Cinema Grand Jury Prize.







Transeunte

(Passerby) Brazil, 2011 Portuguese with English subtitles/ 125 min

Director: Eryk Rocha Producers: Walter Salles, Mauricio Andrade Ramos Screenplay: Manuela Dias, Eryk Rocha Cinematographer: Miguel Vassy Editor: Ava Gaitán Rocha Music: Fernando Catatau Principal Cast: Fernando Bezerra, Beatriz Morelli. Luciana Domschke

With a phenomenal use of music, minimal dialogue, and beautifully textured black and white cinematography, *Transeunte* follows the story of Expedito, a retiree who has lost all ties with life. As he wanders through the bustling centre of Rio de Janeiro amongst so many other anonymous faces, he plays witness to the dramas of others that he observes in the streets. And yet, he passes by unnoticed, as though he has become an extra in his own life story. The routine of his days leads to a profound alienation that seems immovable. Yet it may be these small, ordinary steps that lead him to start living again.

Rocha focuses with real empathy on the everyday matters and quietly held grief of a lonely senior...a potent combo of performance, filmmaking style and sympathy without sentimentality. ROBERT KOEHLER, WARIETY

Expedito é um senhor aposentado que perdeu os laços com a vida. Entre outros anônimos, caminha diariamente pelo Centro da Cidade do Rio de Janeiro. Há anos, Expedito abandonou o papel de protagonista de sua história: tornou-se um figurante que testemunha os conflitos alheios através das conversas que escuta pela rua. Porém, passo a passo, começa a aceitar pequenos convites cotidianos para recomeçar sua vida no último filme de Eryk Rocha *Transeunte*.

THURSDAY, SEPTEMBER 6 | 7 PM | GR7 BRAZILIAN GALA SATURDAY, SEPTEMBER 8 | 4:45 PM | PC

Eryk Rocha was born in Brasília in 1978. His critically acclaimed documentary, *Rocha que voa* (2002), delved into an obscure period in the life of his father, the legendary filmmaker Glauber Rocha. *Transeunte* has screened in many festivals such as Telluride, Havana, Biarritz and the Guadalajara International Film Festival, where it won Best First Film. Abraccine (Brazilian Association of Cinema Critics) chose it as the Best Brazilian Feature Film of 2011.





Karen llora en un bus

(Karen Cries on the Bus) Colombia, 2011 Spanish with English subtitles/ 98 min

Director: Gabriel Rojas Vera Producers: María Teresa Suárez Ramírez, Alejandro Prieto Screenplay: Gabriel Rojas Vera Cinematographer: Manuel Castañeda Editor: Carlos Cordero Music: Rafael Escandón Principal Cast: Ángela Carrizosa, María Angélica Sánchez, Juan Manuel Díaz

After living ten years in a "gilded cage," Karen decides to leave her husband and comfortable life. She wants to make a fresh start, find out who she is—or could be. But Karen has no job, no friends, and hardly any money. She finds a cheap room in the centre of Bogotá where she meets the free-spirited Patricia, a hairdresser caught up in dreams of alluring a rich Prince Charming. Karen must struggle for her independence against all the forces that insist she give up.

This quiet study of a Colombian woman tackling an emancipation for which she's ill prepared...[has] been received as a refreshing departure from the usual stories...an example of how Latin American cinema is tackling universal contemporary issues. Jonathan Holland, Variety

Luego de vivir diez años en una "jaula de oro" y de haberse dedicado por completo a su marido, Karen se da cuenta de lo que ha dejado atrás. Harta de todo, decide abandonar a su esposo y partir. Con sus ahorros alquila una habitación en el centro de Bogotá y trata de conseguir un trabajo, pero su edad e inexperiencia hacen que sea imposible. Allí conoce a Patricia, una estilista de espíritu libre. Karen tiene que tomar los primeros pasos hacia su independencia.

SUNDAY, SEPTEMBER 2 | 7 PM | PC TUESDAY, SEPTEMBER 4 | 5 PM | PC



Gabriel Rojas Vera was born in Bogotá, Colombia in 1977. Karen Ilora en un bus, his first feature film, was selected for Films in Progress at San Sebastián in 2010. It went on to premiere at the Berlin Film Festival and was nominated for Best Film at the Cartagena International Film Festival.



Distancia

if

(Distance)
Guatemala, 2011

K'iche', Q'eqchi' and Spanish with English subtitles/75 min

Director: Sergio Ramírez Producer: Joaquín Ruano Screenplay: Sergio Ramírez Cinematographer: Álvaro Rodríguez Editor: Joel Prieto Music: Joaquín Orellana Principal Cast: Carlos Escalante, Sak Nicté, Julián Zacarías, Maya Núñez, Sécil de León

Tomás Choc is two days and 150 kilometres away from seeing Lucía, his only living daughter. It has been twenty years since she was kidnapped from their K'iche' Mayan village by the army during the Guatemalan civil war; she was just three years old then. Tomás has kept a journal of his experience of struggle, resistance and survival, hoping that one day he would be reunited with his daughter and able to give it to her. As this deeply sensitive and beautifully crafted film portrays, a journey of this magnitude must cover a distance that is not merely physical.

The use of non-professional actors adds poignancy and veracity to the images, with no overwrought emotion to eclipse their dignity. DIANA SANCHEZ

Don Tomás Choc está a dos días y 150 kilómetros de volver a ver a Lucía, su única hija. Han pasado 20 años desde que fueron separados, cuando ella era una niña de tres años, en medio de la guerra que vivió Guatemala. A pesar del dolor de esta ausencia y con el fin de que su historia no se olvide, don Tomás ha escrito en un cuaderno su experiencia de lucha y resistencia, con la esperanza de poder entregárselo algún día a su hija.

SATURDAY, SEPTEMBER 1 | 2:15 PM | SFU - HC MONDAY, SEPTEMBER 3 | 4 PM | SFU-V



Sergio Ramírez was born in Quetzaltenango, Guatemala in 1978. Distancia, his feature film debut, participated in Films in Progress at San Sebastián. It won the Coral Award for Best First Feature at the Havana Film Festival. It also won Best Film and Best Director at the Havana Film Festival in New York.





Entre la noche y el día

(Between Night and Day)
Mexico, 2011
Spanish with English subtitles/ 79 min

Director: Bernardo Arellano Producers: April Shannon, Henner Hoffman, Liliana Pardo Screenplay: Bernardo Arellano Cinematographer: Damián Aguilar Editor: Bernardo Arellano Music: Darío Arellano Principal Cast: Francisco Cruz, Arcelia Ramírez, Carmen Beato, Gabino Rodríguez, Joaquín Cosío

A deeply sensitive tale of a middle-aged autistic man named Francisco, who must live with his brother's family because he is deemed unable to fend for himself. There he lives a solitary life, ignored and locked up. His only moments of freedom are his visits to the park where one day he finds a lost baby animal and secretly brings it home to look after it. However, its discovery will unleash a chain of events that will have Francisco struggling to regain the tiniest control over his destiny.

Just when Francisco's life becomes inhuman and unbearable, the script turns a cathartic, totally unexpected corner. DEBORAH YOUNG

Esta es la historia que narra la historia de Francisco, un hombre de mediana edad, que es forzado a vivir con la familia de su hermano, debido a su condición de autista. Francisco permanece ignorado, encerrado bajo llave. La única actividad que puede hacer en libertad es salir a caminar al parque por las tardes. Un día, encuentra una rata y la toma por mascota, la cuida y la esconde en su cuarto hasta que la descubren y esto lo lleva a una serie de eventos que lo harán retomar control de su vida. Este es un relato de un dramatismo real fascinante.

SATURDAY, SEPTEMBER 1 | 5 PM | PC FRIDAY, SEPTEMBER 7 | 3 PM | PC



Bernardo Arellano was born in Mexico City in 1981. Entre la noche y el día won the Industry Award for Films in Progress at San Sebastián. It screened at festivals in Tokyo, Guadalajara and Warsaw and won awards at Trieste, Lleida and Amiens. It was honoured with the Best Mexican First Feature Award at Guanajuato.



Fecha de caducidad

(Expiration Date)
Mexico, 2011
Spanish with English subtitles/ 100 min

Director: Kenya Márquez Producers: Karla Uribe González, Héctor Zubieta, Kenya Márquez Screenplay: Kenya Márquez, Alfonso Suaréz Cinematographer: Javier Morón Editor: Felipe Gómez, Juan Manuel Figueroa Music: Mario Osuna, Alejandro Segovia Principal Cast: Ana Ofelia Murguía, Damián Alcázar, Marisol Centeno, Marta Aura, Eduardo España, Jorge Zárate, Eduardo Villalpando

In this off-the-wall macabre comedy, Ramona, a widow who becomes a compulsive wreck when her only son disappears, begins to frequent the morgue; the only clue she has to identify his body is a minor cut that she caused him when clipping his toenails. There she encounters Genaro, a handy-man who collects articles on crime, and she becomes obsessed with the idea that he is somehow connected to the disappearance of her son. The arrival of Mariana, an attractive young woman who appears to be fleeing from something, adds an unexpected twist to Ramona's desperate search.

Close to a decade in the making...Kenya Márquez's hard work pays off in this dark, inventive and satirical comedy. ANDRES CASTILLO

Ramona, una viuda que ve arruinada su vida repentinamente cuando su único hijo desaparece, empieza a frecuentar la morgue, teniendo como única pista una cortadura menor que le causó a su hijo al cortarle las uñas de los pies. Allí conoce a Genaro, un mil usos quien se dedica a coleccionar artículos de periódicos de la sección policíaca, y ella se convence de que existe una conexión con la desaparición de su hijo.

THURSDAY, SEPTEMBER 6 | 5 PM | PC SATURDAY, SEPTEMBER 8 | 6:30 PM | SFU-V



Kenya Márquez was born in Mexico in 1972. She was the general director of the Guadalajara International Film Festival from 2002 - 2005. Her feature film debut, Fecha de caducidad, won the Audience Award at the Morelia International Film Festival and the Best First Ibero-American Film Award at the Miami International Film Festival.





Todos hemos pecado

(We All Have Sinned)

Mexico, 2011 Spanish with English subtitles/ 100 min

Director: Alejandro Ramírez Producer: Mitzuko Villanueva Screenplay: Alejandro Ramírez Cinematographer: Omar García Editor: David Aragón, Juan Carlos Blanco Music: Symphony of the City of Puebla, Francisco Santacruz, Susana Harp Principal Cast: Aleyda Gallardo, Alberto Estrella, Mario Almada, Vanessa Bauche, Julio Bracho

No one could ever have imagined that one day *La Chingada Vieja* would fall in love. Why? Because she's always alone; because no one looks her way; because when they feel her approaching they cross themselves; but above all, because no one falls in love with Death. That is until *El Hombre sin Nombre* appears in her life. Only the confusion of an avenging town and the longing of four men to reach heaven could wrinkle the course of this True Love.

Todos hemos pecado is a truly imaginative film in the Surrealist tradition of Luis Buñuel with delightful cameos by numerous notable Mexican actors. CINETECA NACIONAL

Nadie pudo imaginar que un día La Chingada Vieja se enamoraría. Porque siempre había estado sola, porque nadie la miraba cuando caminaba, porque le cerraban la puerta en las narices, porque la sentían venir y se persignaban, pero sobre todo, porque de la muerte nadie se enamora. Pero El Hombre sin Nombre ha aparecido en su vida y no se piensa ir. Solo la confusión de un pueblo justiciero y el deseo de cuatro hombres por llegar al cielo podrán cambiar los planes de estos dos seres en los que han resurgido los más puros sentimientos de los que aun están vivos.

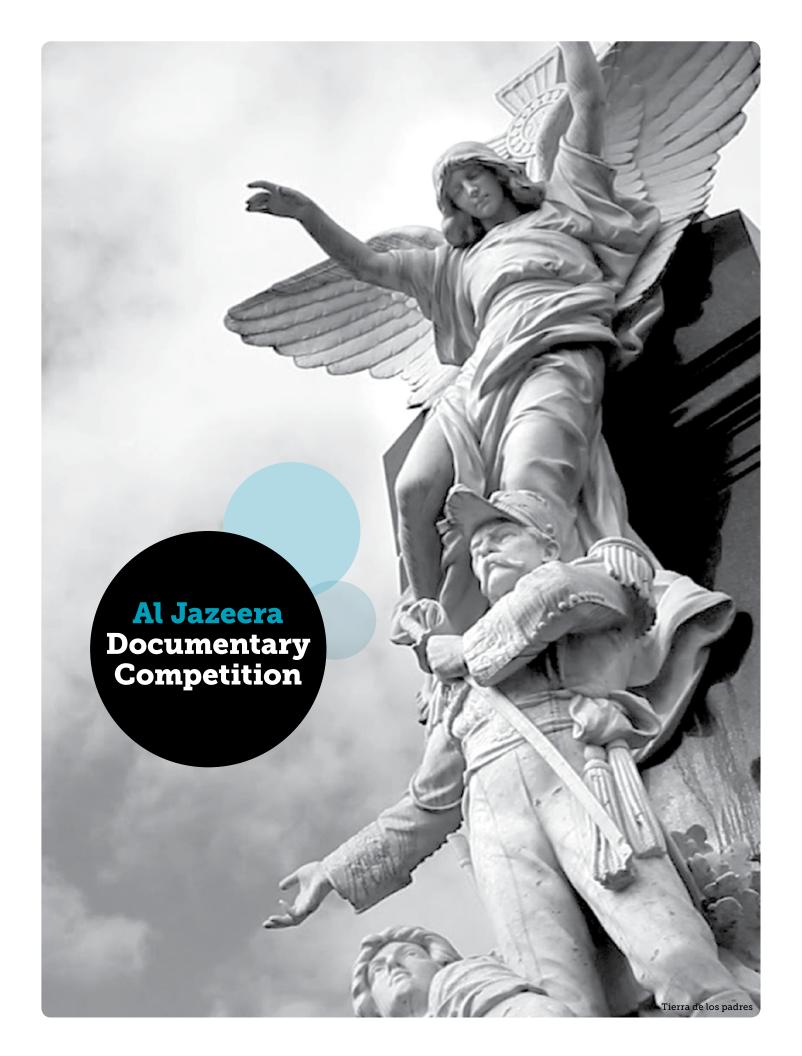
WEDNESDAY, SEPTEMBER 5 | 7 PM | GR7 MEXICAN GALA FRIDAY, SEPTEMBER 7 | 4:45 PM | PC



Alejandro Ramírez was born in Mexico City in 1979. He studied Film Production at the Vancouver Film School and has directed seven short films. As a journalist, he has written articles for Claqueta, Noticine, Marvin and Seven. His first feature film, Todos hemos pecado, has its International Premiere at VLAFF.\









Tierra de los padres



(Fatherland)

Argentina, 2011 Spanish with English subtitles/ 100 min

Director: Nicolás Prividera Producer: Pablo Ratto Screenplay: Nicolás Prividera Cinematographer: Ada Frontini Editor: : Amalia Herdt Sound: Horacio Almada Principal Cast: Maricel Alvarez, Marina Enriquez, Susana Pampín, Ricardo Ibarlucía

Impressive and rigorous, this visually engrossing film essay narrates the continual confrontation of two versions of history: that of the conquerors and the conquered. And it does so in a location that is at the same time concrete and symbolic: La Recoleta, the iconic cemetery of Buenos Aires. With quotations from noteworthy writers read aloud near the tombs, the film creates a sort of "dialogue of the dead," and outlines a dramatic chronology of modern Argentine history from 19th century civil wars to 20th century dictatorships.

Its astonishing historical juxtapositions and the moving articulations of living Argentine citizens elevate the film's significance to another plane entirely.

Esta película cuenta (bajo la forma de un poético ensayo cinematográfico) el repetido enfrentamiento de dos versiones de la historia argentina. Con la particularidad de que lo hace a través de un espacio concreto y simbólico a la vez: el cementerio de Buenos Aires: La Recoleta. Allí se da una suerte de "diálogo de muertos" que va desarrollando la historia (desde las guerras civiles del siglo XIX a la última dictadura del siglo XX), mientras asistimos a la vida cotidiana de esa peculiar ciudad dentro de la ciudad; verdadera metáfora de una Argentina en la cual las irreconciliables pasiones del pasado aun siguen presentes en la actualidad.

WEDNESDAY, SEPTEMBER 5 | 7:30 PM | PC



Nicolás Prividera was born in Buenos Aires in 1970. His first film, M, won the Best Latin American Film Award and the FIPRESCI Prize at Mar del Plata, as well as Best Documentary at the Mostra de Lleida in Spain. Tierra de los padres premiered at the Toronto International Film Festival.



As hiper mulheres



(The Hyperwomen)

Brazil, 2011

Kuikuro and Portuguese with English subtitles/80 min

Directors: Carlos Fausto, Leonardo Sette, Takumā Kuikuro Producers: Carlos Fausto, Vincent Carelli Screenplay: Carlos Fausto, Leonardo Sette, Takumā Kuikuro Cinematographers: Mahajugi Kuikuro, Munai Kuikuro, Takumā Kuikuro Editor: Leonardo Sette

In the Kuikuro homeland of the Upper Xingu of central Brazil, the people make preparations for the Jamurikumalu ritual: a festival of singing and dancing that is only performed by women. The problem is that the only woman who knows all the songs is seriously ill. With refreshingly sexually suggestive commentary and comedic elements, this astounding documentary follows the Kuikuro in a race against time to preserve the knowledge of their elders and the practice of their traditions before they are lost forever.

The beauty surrounding this event is conveyed in this film thanks to the special sensitivity of its three directors. Far from presenting an ethnographic distance... we find ourselves with an austere setting and sensational sequences that immerse us into the ritual. BAFICI

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.

SATURDAY, SEPTEMBER 8 | 7:30 PM | PC

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). *As hiper mulheres* had its world premiere at the Rotterdam Film Festival.



Sibila

Chile/Spain/Peru, 2012 Spanish with English subtitles/ 94 min

Director: Teresa Arredondo Producer: Teresa Arredondo Screenplay: Teresa Arredondo, Martín Sappia Cinematographers: Teresa Arredondo, César Boretti Editor: Martín Sappia Music: Esteban Anavitarte Research: Rocío Chacón, Adriana León, Teresa Arredondo

I remember the night when the history of my family changed. They called us from Peru to inform us that my Aunt Sibila was in prison, accused of being a member of the Sendero Luminoso (Shining Path). I was seven-years-old at the time and because of my parents' silence about her, she became a great mystery in my life. DIRECTOR

Sibila is more than a biographical portrait of a bold and complex woman's commitment to her ideals (Sibila was known as the former wife of the Chilean poet Jorge Teiller and later, the wife of the Peruvian writer José María Arguedas); it is the intimate examination of the ideology of a controversial political activist.

"Recuerdo la noche en que la historia de mi familia cambió. Llamaron desde Perú, para avisar que mi tía, Sibila, estaba presa acusada de ser miembro del grupo terrorista Sendero Luminoso. Yo tenía siete años y el silencio protector de mis padres ayudó a que su figura se convirtiera en un gran misterio en mi vida". Directora. Sibila, más que el retrato biográfico de una mujer, examina los ideales complejos de este personaje, quien fue esposa del poeta chileno Jorge Teillier y, después, del escritor peruano José María Arquedas.

TUESDAY, SEPTEMBER 4 | 7:15 PM | PC



Teresa Arredondo was born in Lima, Peru in 1978 and moved to Chile in 1984. In 2007, Sibila was named the Best Project of the Southern Cone at DOC Buenos Aires. In 2012, it won the Human Rights Competition Award at BAFICI and received a Special Jury Mention at the Málaga Film Festival in Spain.



Cuates de Australia

(Drought)

Mexico, 2011 Spanish with English subtitles/ 100 min

Director: Everardo González Producer: Martha Orozco Screenplay: Everardo González Cinematographers: Everardo González, Eduardo Herrera Editors: Felipe Gómez, Clementina Mantellini Music: Cantos cardenches

"In order to have a piece of land, you must suffer," laments an old man in this poetic cinema verité film of a cattle-ranching community in Coahuila in northeastern Mexico. Each year, the families must make an exodus during the dry season in search of water. During this time of exile, men and women, old and young await the first rains so that they can return to their lands. Stunningly photographed and delicately paced, *Cuates de Australia* is a frank, poignant portrait of a way of life on the verge of extinction.

González's feature transcends the genre of ethnography; he has shaped his eye-opening chronicle with a powerful aesthetic sensibility. SHERI LINDEN, THE HOLLYWOOD REPORTER

"En orden para tener un pedazo de tierra, se tiene que sufrir," se lamenta un anciano en esta poética cinta de una comunidad ranchera en Coahuila, en el norte de México. Cada años, familias deben realizar un éxodo durante la época de sequía en busca de agua. Durante este tiempo de exilio, hombres y mujeres, ancianos y niños, esperan las primeras gotas de lluvia para que puedan regresar a sus tierras. Con una fotografía fascinante y pausada, *Cuates de Australia* es un franco retrato de un estilo de vida que está a punto de desaparecer.

MONDAY, SEPTEMBER 3 | 7:15 PM | PC



Everardo González was born in 1971. He won the Silver Ariel for Best Cinematography for El traspatio. His previous documentaries, Los ladrones viejos and El cielo abierto, screened at VLAFF and both have won numerous awards. Cuates de Australia won Best Documentary at the Guadalajara and Los Angeles Film Festivals.



Lecciones para una guerra



(Lessons for a War)

Guatemala/Mexico, 2011
Ixil and Spanish with English subtitles/ 97 min

Director: Juan Manuel Sepúlveda Producers: Juan Manuel Sepúlveda, Armando Casas Pérez Cinematographer: Juan Manuel Sepúlveda Editor: Roberto Bolado Sound: José Rommel Tuñón. Aleiandro De Icaza

Between 1982 and 1996, the Ixil and K'iche' people took refuge in the mountains as a last resort to save themselves from the massacres carried out by the Guatemalan army, which took the lives of more than 200,000 indigenous people. After those fourteen years, the communities ended up settling in the northeastern part of the range, an area currently under siege due to its wealth of natural resources. This evocative documentary is a celebration of the resilience of people preparing to defend themselves against another coming war. A chant of hope from a community that will not give up.

Stunning and disturbing. JAY WEISSBERG, VARIETY

Entre 1982 y 1996, pueblos Ixiles y Quichés del norte de Guatemala resistieron refugiados en las montañas como último recurso para sobrevivir a las masacres ejecutadas por el ejército guatemalteco, que costaron la vida a más de doscientos mil indígenas. Luego de esos catorce años, las comunidades lograron establecerse en la parte nor-oriental de la Sierra, zona que actualmente está bajo asedio dada su riqueza en recursos naturales. Una celebración de la resistencia de un pueblo que se prepara para resistir a una guerra venidera. El canto de esperanza de una comunidad que no se dará por vencida.

FRIDAY, SEPTEMBER 7 | 7 PM | PC SATURDAY, SEPTEMBER 8 | 4 PM | SFU - HC



Juan Manuel Sepúlveda was born in Pachuca, Mexico in 1980. His first documentary, La frontera infinita, won Cinéma du Réel's Joris Ivens Award. He was the cinematographer of Año bisiesto, which won the Caméra d´Or at Cannes. Lecciones para una guerra received a Special Mention at the Morelia Film Festival.



Lecciones para Zafirah

(Lessons for Zafirah)

Mexico, 2011 Spanish with English subtitles/ 74 min

Directors: Carolina Rivas, Daoud Sarhandi Producer: Daoud Sarhandi Screenplay: Carolina Rivas Cinematographer: Daoud Sarhandi Editor: Daoud Sarhandi Music: Daoud Sarhandi, Andrés López, Hector Berioz

Created as a cinematographic diary for Zafirah, the directors' three-year-old daughter, this documentary is a poignant testimony about the era of human migration in which we live. It records the faces and stories of the people who congregate around the train, which represents the symbolic vehicle of escape for the thousands who travel through Mexico to the United States each year. And, it captures the participation of people who voluntarily provide assistance to the migrants. With a critical and joyful touch, the directors paint a bleak, but also a universal, portrait of human greatness.

We believe that cinema stimulates change not only through "denunciation" but also through confrontation and by fomenting emotions that illuminate new and constructive thoughts.

CAROLINA RIVAS & DAOUD SARHANDI

Creado como un diario cinematográfico para su hija de tres años, llamada Zafirah, el documental retrata hechos, rostros y gestos humanos que se dan cita en torno al tren La Bestia –que representa el vehículo simbólico de escape para miles de migrantes que viajan hacia Estados Unidos. A través de testimonios, captura la participación de personas en México que voluntariamente ofrecen ayuda a los migrantes. Con un aliento crítico y gozoso, los directores muestran un retrato desolador, pero también maravilloso de la grandeza humana.

SATURDAY, SEPTEMBER 8 | 3 PM | PC

Carolina Rivas's first short film, *Zona cero*, was selected for the Cinéfondation section of Cannes and her first documentary, *El color de los olivos*, screened at over 80 festivals.

Daoud Sarhandi has worked as a film editor for Channel 4 and the BBC. *Lecciones para Zafirah* has been selected at a number of international film festivals and won Best Film at FICUNAM in Mexico.



Morir de pie

(Die Standing Up)

Mexico, 2011 Spanish with English subtitles/ 74 min

Director: Jacaranda Correa Producer: Martha Orozco Screenplay: Jacaranda Correa, Martha Orozco, Rodolfo Santa M. Troncoso Cinematographer: Dariela Ludlow Editor: Rodolfo Santa M. Troncoso Music: Taniel Morales Principal Cast: Irina Layevska, Nélida Reyes

This is the inspiring story of Irina Layevska, the son of militant communists, who grew up defending socialism and the Cuban Revolution. Identifying with the ideologies of Che Guevara and even resembling Che physically, Irina worked tirelessly for the cause. However, as an adult Irina faced even greater challenges. Born into a male body that was suffering increasing physical disability, Irina took on a new revolution: to become a woman. Through intimate footage of Irina's home life with her partner Nélida, this documentary tells the courageous story of an individual who has never stopped fighting for social justice.

Morir de pie...confronts a prejudiced society, one that is not capable of understanding its own limited definitions of revolution, love, solidarity. SAMUEL MESINAS, MILENIO

Esta es la historia inspiracional de Irina, hijo de militantes comunistas mexicanos, promotor del socialismo y de la Revolución Cubana, con gran parecido físico e ideológico al Che Guevara. Irina nació en un cuerpo de hombre, y ha sufrido mucho por su problemas fisicos, aún así, Irina decide hacer una revolución personal: convertirse en una mujer. Morir de Pie narra la historia de un dividuo con coraje que nunca ha sido detenido para seguir luchando por la justicia social.

THURSDAY, SEPTEMBER 6 | 7:30 PM | PC



Jacaranda Correa studied Journalism at UNAM and has a degree in Political Sociology from the Sorbonne in Paris. Since 2001, she has worked as a journalist, host, and editor-inchief of an investigative journalism program for Mexico's Canal 22. Morir de pie won Best Mexican Documentary at the Guadalajara International Film Festival.

Diálogos 2012

We will be hosting film introductions as well as a series of talkback sessions at selected screenings during VLAFF 2012. The audience will have the opportunity to take part in dialogue sessions with directors, screenwriters, actors, academics and arts professionals.

Special guests expected to be in attendance at the festival:

Argentina

Andrés Duprat Screenwriter: *El artista, El hombre de al lado, Querida voy a comprar cigarrillos y vuelvo, Civilización*

Javier Van de Couter Director: Mia Cecilia Kang Director: Que viva el agua. ENERC student representative.

Pablo Ratto Producer: *Tierra de los padres*Nicolás Prividera Director: *Tierra de los padres*

Brazi

Eryk Rocha Director: Transeunte

Canada

Orlando Arriagada Director: Miss Inc.

Christine Forster Department of Hispanic and Italian Studies,

University of Victoria

Dan Russek Department of Hispanic and Italian Studies,

University of Victoria

Cuba

Gerardo Chijona Director: *Boleto al paraíso* **Francisco García** Screenwriter: *Boleto al paraíso*

Mexico

Damián Alcázar Actor: Fecha de caducidad

Roberto Fiesco Producer: Todo el mundo tiene a alguien menos yo

Everardo González Director: Cuates de Australia Kenya Márquez Director: Fecha de caducidad

Javier Morón Director of Photography: Fecha de caducidad

Alejandro Ramírez Director: Todos hemos pecado Aleyda Gallardo Actress: Todos hemos pecado

Juan Manuel Sepúlveda Director: Lecciones para una guerra

Diálogos hosted by the Liu Institute's Research Group on Gender and Sexuality in Latin America:

Free screening of *Boleto al paraíso*, with director Gerardo Chijona in attendance. *Thursday, September 6, 2012, 4pm-7pm*. Liu Institute for Global Issues, Multipurpose Room (UBC, 6476 NW Marine Drive)

"Cuba's Special Period: Frikies, Film, and the AIDS Crisis": Roundtable Discussion with filmmaker Gerardo Chijona, UBC Faculty members, and members of the Liu Institute's Research Group on Gender and Sexuality in Latin America.

Friday, September 7th, 2012, 2pm-4pm. Liu Institute for Global Issues, Caseroom (UBC, 6476 NW Marine Drive)

For more information visit: blogs.ubc.ca/genderandsexuality



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Help us bring cutting-edge Latin American cinema to Vancouver for another 10 years!

The Vancouver Latin American Film Festival is celebrating its 10th Anniversary in 2012. What started as a single-venue, three-day event has blossomed into a vibrant, multiple-venue, ten-day, forty-film (and counting) celebration of Latin American culture. Over the past decade, VLAFF has become one of the most eagerly anticipated end-of-summer cultural events in Vancouver.

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

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

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

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This fall, join SFU Woodward's Cultural Programs and the Vancouver Latin American Film Festival for three cinematic journeys into the heart of Latin America.

VLAFF and SFUW will co-present three screenings of favourites from VLAFF 2012 at the state of the art Djavad Mowafaghian Theatre in the Goldcorp Centre for the Arts. Stay tuned for more details during the festival!

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MONDAY, SEPT 10 - 8:15 PM WEDNESDAY, SEPT 12 - 6:30 PM

Do the Right Thing $^{\odot}$

THURSDAY, SEPT 13 – 6:30 PM SUNDAY, SEPT 16 –7:00 PM

To Kill a Mockingbird 4

THURSDAY, SEPT 13 – 8:45 PM SUNDAY, SEPT 16 – 4:30 PM

Magnificent Obsession ⁵

FRIDAY, SEPT 14 - 6:30 PM SATURDAY, SEPT 15 - 8:35 PM

Pillow Talk 6 FRIDAY, SEPT 14 - 8:35 PM

SATURDAY, SEPT 15 - 6:30 PM

Show Boat (7)
THURSDAY, SEPT 20 - 6:30 PM
SUNDAY, SEPT 23 - 4:15 PM
MONDAY, SEPT 24 - 8:30 PM

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Winchester '73 (9) FRIDAY, SEPT 21 - 6:30 PM

SATURDAY, SEPT 22 - 8:30 PM

High Plains Drifter (10)

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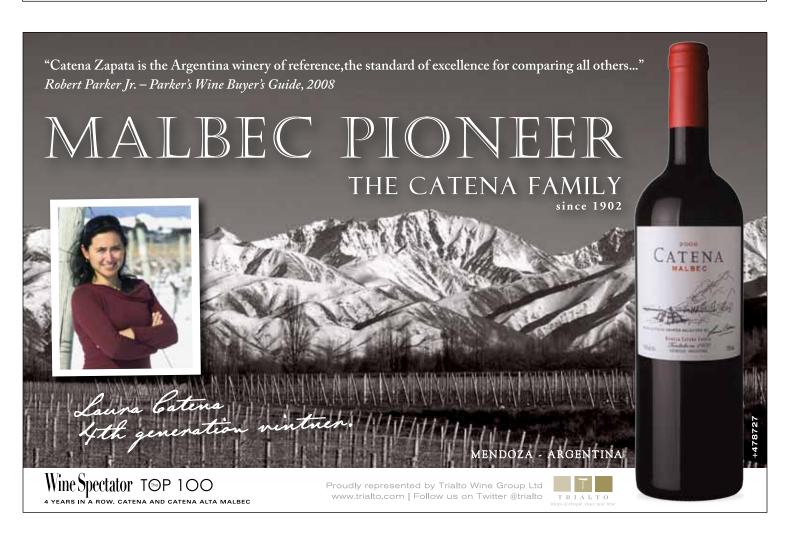
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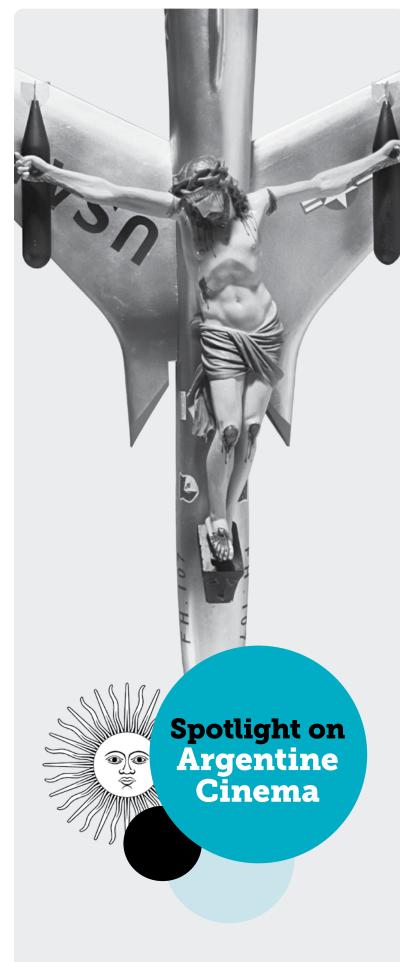
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Este temor que tenemos los Argentinos por vivir en el fin del mundo, de quedamos afuera de él y por lo tanto, todo el tiempo estamos tratando de redefinimos como una suerte de ciudadanos cosmopolitas, que tomamos lo que venga de donde venga, por que todo nos interesa al mismo tiempo.

Argentines have this fear that we live at the end of the world, that we remain outside of it, and therefore we are constantly trying to redefine ourselves as something like cosmopolitan citizens, that we will take what comes from wherever it comes, because everything interests us at the same time

RAFAEL SPREGELBURD, LEAD ACTOR IN EL HOMBRE DE AL LADO

Canada and Argentina sit at the two ends of this continent. While in Canada we often feel overshadowed by our super power neighbour to the south, Argentina is at times afraid of not being noticed at all. Maybe that is why Argentina and Canada share something very important: As two countries at the edges of the continent, we absorb everything and everyone that ends up here and this creates our distinctive culture, art, and of course, cinema.

Our Spotlight on Argentine Cinema is a perfect example of the diversity of Argentina, bringing to Vancouver for the first time an important representation of its contemporary cinema. We have designed an excellent program to highlight many aspects, showing works from established directors, emerging filmmakers and film students.

The program includes a retrospective of the work of the filmmakers Gastón Duprat and Mariano Cohn, in collaboration with the screenwriter Andrés Duprat who will be in attendance at the festival. Looking at new works, we include a section that showcases feature-length films by first-time directors. We also present a showcase of historic short films from the the National School of Cinematographic Experimentation and Filmmaking (ENERC), birth place of some of the most widely respected Argentine directors.

The Vancouver Latin American Film Festival is honoured to present this special program that is certain to be an entertaining and enriching experience for Canadian film audiences, and which will further our knowledge and awareness of the complexity of Argentine culture.

We acknowledge the generous support of the production company Televisión Abierta, the Consulate General of Argentina in Toronto, The Minister of Foreign Affairs and Worship of Argentina, The National School of Cinematographic Experimentation and Filmmaking (ENERC).



75 habitantes, 20 casas, 300 vacas

(75 Inhabitants, 20 Houses, 300 Cows)
Argentina, 2011
Spanish, Catalan and French with English subtitles/ 70 min

Director: Fernando Domínguez Producer: Fernando Domínguez Screenplay: Fernando Domínguez Cinematographer: Natalia de la Vega Editor: Fernando Domínguez Sound: Javier Farina Music: Pablo Grinjot Principal Cast: Nicolás Rubió

Artist Nicolás Rubió begins a painting of his childhood home in France, but he cannot remember its exact dimensions. Fleeing the brutality of the Spanish Civil War, his family found refuge in this tiny village. Now from his studio in Buenos Aires, Nicolás is desperate to evoke and record his memories of that time. This visually breathtaking documentary, beyond merely being a fascinating depiction of a painter and his subject, is a profound exploration into the essence of the creative process itself.

Domínguez draws on a series of different devices to capture that search for lost time, portraying the work of a painter and his will to create a whole world out of the loneliness of one room.

Una mañana Nicolás Rubió inicia un cuadro sobre la casa de su niñez en Francia, pero no puede recordarla. Desde Buenos Aires, evoca los años de su infancia para poner fin a este olvido. Es durante el proceso de reconstrucción que emprende Nicolás que descubrimos a un hombre y su mundo. Un mundo que ya no existe y un hombre que intenta rescatarlo.

SUNDAY, SEPTEMBER 2 | 2:30 PM | SFU-HC



Fernando Domínguez was born in Buenos Aires in 1979. His short, *No es mucho lo que heredamos de nuestro abuelo*, participated in over twenty international festivals including VLAFF 2011. His documentary, *75 habitantes*, *20 casas*, *300 vacas*, won the FEISAL Award at Guadalajara and received a Special Jury Mention at the Mostra de Catalunya.



El artista

(The Artist)

Argentina/Italy, 2008 Spanish and Italian with English subtitles/ 90 min

Directors: Gastón Duprat, Mariano Cohn Producers: Alfredo Federico, Eduardo Costantini, León Ferrari Screenplay: Andrés Duprat Cinematographers: Gastón Duprat, Mariano Cohn Editor: Santiago Ricci Music: Diego Blieffeld Principal Cast: Sergio Pangaro, Alberto Laiseca, Andrés Duprat, Enrique Gagliesi

The high art world of Buenos Aires receives a biting, yet humorous take down in this satire. The story revolves around Jorge Ramírez, a nurse who works at a retirement home. After observing one of the residents compulsively drawing, he decides to steal the sketches and submit them to the art gallery as his own to see if they are worth anything. Before Jorge can say 'art brut,' he becomes the hottest artist on the scene. As he is catapulted to the top of the international art world, he must navigate through a throng of doting curators, collectors, and critics. No one suspects he is a fraud.

The art world is intrinsically a muddy territory, full of uncertainties and conflicting interests, a dynamic, wide open territory in eternal expansion. ANDRÉS DUPRAT

Jorge Ramírez es enfermero en un hogar de ancianos. Después de observar a uno de los residentes quien compulsivamente realiza dibujos, Jorge decide tomarlos a una galería y presentarlos como propios para saber si tienen valor. Aún antes de que Jorge pueda decir 'art brut,', él se convierte en el artista de moda en la escena porteña. Mientras comienza a subir la escalera del éxito internacional, Jorge tiene que navegarse entre curadores, coleccionistas y críticos. Nadie sospecha que todo es fraude.

SUNDAY, SEPTEMBER 2 | 4 PM | SFU-V

Argentine filmmakers **Gastón Duprat** (b. 1969) and **Mariano Cohn** (b. 1975) together have made more than 20 innovative film and video works. In collaboration with screenwriter Andrés Duprat (b. 1964), they have created three features: *El artista, El hombre de al lado*, and most recently, *Querida voy a comprar cigarrillos y vuelvo. El artista* was nominated for Best Film at the Mar del Plata Film Festival and won the Argentine Film Critics Association's Silver Condor Award for Best Original Screenplay.





Civilización

(Civilization) Argentina, 2012 Spanish with English subtitles/ 56 min

Director: Rubén Guzman Producer: Gastón Duprat, Mariano Cohn Screenplay: Andrés Duprat Cinematographer: Rubén Guzman Editor: Jerónimo Carranza Principal Cast: León Ferrari

In 1965, the Argentine conceptual artist León Ferrari created a figure of Jesus Christ crucified on the wings of a US fighter jet, entitled "Western Christian Civilization," as a symbolic protest against the Vietnam War. The piece marked a turning point in the Argentine art scene, and Ferrari's work became associated with a radical criticism of certain Western ideologies. *Civilización* documents the now 92-year-old Ferrari's vision of the world, which encompasses more than half a century of prolific and continual artistic activity, despite clashes with and ostracism from major institutions.

Ferrari builds works of art that aggravate the imaginary aspects of human relations. ANDRÉS DUPRAT

En 1965, León Ferrari presentó una figura de Cristo crucificado sobre las alas de un avión de guerra estadounidense bajo el título "La Civilización Occidental y Cristiana", y fue un punto de inflexión en el arte argentino, además de que la personalidad y la obra del artista argentino quedarían fuertemente asociadas a la crítica radical de ciertas ideologías. Este documental sobre Ferrari es un recorrido certero por una visión del mundo durante más de medio siglo de actividad prolífica y continua, a pesar de exilios y enfrentamientos con instituciones que no comulgan con su libertad para enlazar ideas y materiales.

FRIDAY, SEPTEMBER 7 | 3:30 PM | SFU-HC



Rubén Guzman was born in Buenos Aires in 1959. He studied film and video at the Emily Carr College (now University) of Art+Design, and worked closely with director Guy Maddin. His numerous works have screened in international solo and group exhibitions, retrospectives and festivals. *Civilización* premiered at BAFICI in 2012.



El espacio entre los dos



(The Space Between Us) Argentina, 2012 Spanish with English subtitles/ 80 min

Director: Nadir Medina Producers: Maximiliano La Furia, Nadir Medina Screenplay: Nadir Medina Cinematographer: Santiago Seminara Editors: Nadir Medina, Darío Mascambroni Music: Francisco Kreiman Principal Cast: Gustavo Kreiman, Florencia Decal, Santiago Zapata

In a small town in Córdoba, Argentina, three childhood friends, Malena, Pablo, and Tomás, rock out on a makeshift stage to a roomful of screaming, enthusiastic fans. However, the chemistry that fires their music has a depth and perplexity to it that none of them is quite ready to face. In the next few hours, the friends will part and a new day will begin, but the angst-laden emotion of teenage desire is not so predictable nor so easily contained.

Sensitive and with great descriptive power, this first film from Nadir Medina poses for itself the challenge of portraying adolescence and love, and accomplishes a promising result. BAFICI

Tres amigos íntimos, de esos que pasan cada momento juntos, comparten también una banda en el pueblo cordobés que los reúne desde niños. Malena, Pablo y Tomás enfrentan una noche como cualquier otra, y después de un recital se dedican a beber y hablar con amigos. Durante las siguientes horas, las primeras del día, donde el sueño se confunde con la vigilia y todo parece posible, los tres adolescentes sufren y disfrutan las inmensas posibilidades que el destino les ofrece.

SATURDAY, SEPTEMBER 8 | 2:15 PM | SFU-HC



Nadir Medina was born in Río Ceballos, Cordoba in 1989. He studied filmmaking at La Metro and directed the shorts *La dictadura de las lágrimas* (2008) and *Piletas de invierno* (2010). *El espacio entre los dos* premiered at BAFICI in April 2012 and is his first feature film as a writer, director, and producer.



El hombre de al lado

(The Man Next Door)
Argentina, 2009
Spanish with English subtitles/ 100 min

Directors: Gastón Duprat, Mariano Cohn Producers: María Belén De la Torre, Fernando Sokolowicz Screenplay: Andrés Duprat Cinematographers: Gastón Duprat, Mariano Cohn Editors: Jerónimo Carranza, Klaus Borges Music: Sergio Pángaro Principal Cast: Rafael Spregelburd, Daniel Aráoz, Eugenia Alonso, Inés Budassi, Loren Acuña

Leonardo, a successful industrial designer, lives with his family in an architectural wonder, a mid-century modern Le Corbusier home. One morning, he wakes to the noise of a sledgehammer and is appalled to discover that workers next door are constructing a large window that faces directly into his house. The free-spirited neighbour, Victor, is very friendly, yet obstinate at the same time as he refuses to bend to Leonardo's demands. This minor incident starts to take over Leonardo's time, taking him away from his work and family and calling into question all his bourgeois illusions of power.

When it comes to style, these two have it down pat.. zimbio

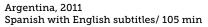
Un importante diseñador industrial quien vive con su familia en una joya arquitectónica, ve como la tranquilidad de su hogar se ve afectada por el comienzo de unas obras en la casa del vecino de al lado. Victor, el vecino, es un personaje raro y extrovertido. Su actitud extremadamente amistosa y a la vez amenazante crean en Leonardo un fuerte rechazo y a la vez una sumisión inmanejable. El incidente comienza a ocuparle a Leonardo todo su tiempo e interés, apartándolo de su rutina laboral y familiar, cuestionando con énfasis sus ilusiones de poder elitista.

MONDAY, SEPTEMBER 3 | 1 PM | PC

Argentine filmmakers **Gastón Duprat** (b. 1969) and **Mariano Cohn** (b. 1975) together have made more than 20 innovative film and video works. In collaboration with screenwriter Andrés Duprat (b. 1964), they have created three features: *El artista, El hombre de al lado*, and most recently, *Querida voy a comprar cigarrillos y vuelvo. El hombre de al lado* was the Opening Night film at VLAFF 2011.



Mia



Director: Javier Van de Couter Producers: Pablo Rovito, Fernando Sokolowicz Screenplay: Javier Van de Couter Cinematographer: Miguel Abal Editor: Fabio Pallero Music: Iván Wyszogrod Principal Cast: Rodrigo de la Serna, Camila Sosa Villada, Maite Lanata

Ale is a transvestite who lives in a marginalized community of gay and trans people in Buenos Aires who are facing eviction. One evening while collecting cardboard on the street, Ale finds Mia's diary, hastily discarded by her grieving husband. Reading about her life, Ale is transported to another world and decides she must return the diary to Mia's ten-year-old daughter. Thus begins this deeply moving drama that reveals a profoundly human desire to care for others in spite of all odds.

The story takes on the right to happiness and the ability to be part of the community for those who have chosen a different way.

EL BAZAR

En Buenos Aires, a orillas del río se ha creado un asentamiento habitado únicamente por travestis y homosexuales. Ale es una de las chicas trans que vive allí. Ella trabaja como cartonera, y en su recorrida diaria encuentra en la calle el diario íntimo de Mía, una joven que ha muerto dejando solos a su marido Manuel (Rodrigo De la Serna) y a su pequeña hija Julia. La empatía que siente Ale con Mía al leer el contenido del diario, y el deseo de ocupar su lugar, la llevarán a descubrir su verdadera naturaleza.

SATURDAY, SEPTEMBER 1 | 7 PM | PC



Javier Van de Couter was born in Carmen de Patagones, Argentina in 1975. As an actor he starred in *Un año sin amor*, which won the Teddy Award at Berlin. *Mia* won the Premio Maguey at Guadalajara and the City of Buenos Aires officially recognized the film for its promotion of human rights.





El notificador

(The Notifier) Argentina, 2011 Spanish with English subtitles/ 76 min

Director: Blas Eloy Martínez Producers: Pepe Salvia, Laura Mara Tablón Screenplay: Blas Eloy Martínez, Cecilia Priego Ruiz Cinematographer: Gustavo Biazzi Editor: Andrés Tambornino Sound: Adriano Salgado Principal Cast: Ignacio Toselli, Guadalupe Docampo, Ignacio Rogers, Edda Díaz, Mónica Cabrera, Maxi Quiroga

Every day, Eloy delivers a hundred judicial notifications and is put in contact with 100 stories. Now far from the promise of his youth, he has become an alienated and desensitized civil servant trapped in an eternally repeating present. That is until a series of events leads him into the depths of the city, towards some extravagant and timeless characters, and the most profound experiences of his life. Each notification becomes a domino piece that will fall with the same force as his own convictions.

El notificador seeks to explore through the canvas of fiction, why this particular line of work becomes a perfect trap from which no one wants to escape. BLAS ELOY MARTÍNEZ

Diariamente, Eloy reparte unas cien notificaciones; cada día entra en contacto con cien historias. Lejos de la joven promesa que solía ser, Eloy es un empleado público alienado, abatido e insensible que se encuentra atascado en un presente eterno. Hasta que una serie de eventos lo van guiando hacia el fondo de la ciudad, hacia una galería de personajes extravagantes y atemporales, y hacia lo más profundo de su vida. Cada notificación de Eloy será una pieza del dominó que caerá con la misma fuerza que sus propias convicciones.

SATURDAY, SEPTEMBER 1 | 1 PM | PC



Blas Eloy Martínez was born in Buenos Aires in 1972. Fictionalizing the stories he investigated in his documentary, *La oficina* (2005), *El notificador* is his first feature film. It had its North American premiere at the Film Society of the Lincoln Center in New York and screened in Biarritz and Havana.



Querida voy a comprar cigarrillos y vuelvo

(Darling, I'm going out for cigarettes and will be right back)

Argentina, 2011 Spanish with English subtitles/ 100 min

Directors: Gastón Duprat, Mariano Cohn Producers: Alex Kaed, Fernando Sokolowicz, Eduardo Costantini Screenplay: Andrés Duprat, from an original story by Alberto Laiseca Cinematographers: Ricardo Monteoliva, Manuel Andía Editors: Ian Kornfeld, Gabriel González Music: Maxi Trusso Principal Cast: Emilio Disi, Eusebio Poncela, Darío Lopilato

At a table in a small town bar, a strange visitor offers a man an unusual deal: one million dollars in exchange for reliving ten years of his past from whichever time period he chooses. And, when he returns to the present, it will be as though no time has passed at all. At sixty years of age, Ernesto Zambrana is feeling fed up with the humdrum nature of his life. Without thinking twice about the consequences, he embarks on this extraordinary adventure which, independent of the outcome, will change his life forever.

A darkly comic gem of a thriller with genius performances.
RON WILKINSON, MONSTERS AND CRITICS

En la mesa de un bar de provincia, un hombre extraño le ofrece a otro un trato peculiar: un millón de dólares a cambio de vivir diez años de tiempo subjetivo, en algún lugar de su propio pasado. De esta manera, Ernesto Zambrana, un personaje gris y pueblerino de 60 años, se embarca sin medir las consecuencias en una experiencia extraordinaria, que independientemente de los resultados, le cambiará la vida irreversiblemente.

TUESDAY, SEPTEMBER 4 | 7 PM | GR7 ARGENTINE GALA

Argentine filmmakers **Gastón Duprat** (b. 1969) and **Mariano Cohn** (b. 1975) together have made more than 20 innovative film and video works. In collaboration with screenwriter Andrés Duprat (b. 1964), they have created three features: *El artista*, *El hombre de al lado*, and most recently, *Querida voy a comprar cigarrillos y vuelvo*, which was nominated for Best Screenplay Adaptation at the Argentine Academy of Motion Picture Arts and Sciences.



Verdades verdaderas, la vida de Estela

(Real Truths, the Life of Estela) Argentina, 2011 Spanish with English subtitles/ 99 min

Director: Nicolás Gil Lavedra Producer: Fernando Sokolowicz, Victoria Aizenstat Screenplay: María Laura Gargarella, Jorge Maestro Cinematographer: Hugo Colace Editor: Alberto Ponce Music: Nicolás Sorín Principal Cast: Susú Pecoraro, Alejandro Awada, Inés Efron, Laura Novoa, Fernán Mirás, Rita Córtese

This film portrays the incredible Estela de Carlotto from her life as a contented school teacher, wife, and mother to her devastation at the disappearance of her daughter and subsequent abduction of her grandson by the Argentine military, to her political awakening as a leader of the Grandmothers of the Plaza de Mayo. A profoundly emotional portrait of a woman who transformed her pain into a force for human rights and whose struggle became a symbol in Argentina and around the world.

The compelling story of an ordinary woman who rises up to accomplish something extraordinary. PS FILM SOCIETY

Esta es la historia de vida y la lucha incansable de Estela de Carlotto, la presidenta de las Abuelas de Plaza de Mayo. La cinta aborda primero a su protagonista en su faceta menos conocida, la privada—la mujer "común", maestra de escuela, esposa y madre de familia, antes de ser golpeada por la desaparición y muerte de su hija, y la apropiación de su nieto. Este es un relato de una mujer que extrajo de su dolor la fuerza que la ha convertido en el ícono de la lucha por la identidad que representa hoy en la Argentina y en el mundo.

MONDAY, SEPTEMBER 3 | 3 PM | PC



Nicolás Gil Lavedra was born in Buenos Aires in 1983. He directed the series Historia presente (2009), and the shorts Identidad perdida and La loca. His first feature, Verdades verdaderas, la vida de Estela screened at Biarritz and Vallodolid. Susú Pecoraro (Estela) won Best Actress at the Viña del Mar Festival.

Gastón Duprat, Mariano Cohn, Andrés Duprat: A Retrospective







Last year, while attending the Portland International Film Festival, I had the opportunity to watch a screening at the Portland Art Museum's beautiful cinema. The film was El hombre de al lado, and from the very beginning I knew I would love it. (The opening scene depicts a hole being hammered into a wall, as seen from both sides.) I have to admit that until that day I had never heard of these amazing filmmakers and their screenwriter and I immediately delved into discovering their cinema.

Filmmakers Mariano Cohn and Andrés Duprat, along with screenwriter Andrés Duprat, have committed themselves to filmmaking which establishes a powerful alliance between cinematography, screenwriting, and stunning performances. Their body of work represents a strong commitment to contemporary Argentine society, on which they cast a critical eye. Additionally, they have accomplished the difficult feat of appealing to both festival and commercial audiences without creating mainstream cinema.

As part of this year's Spotlight on Argentine Cinema, the Vancouver Latin American Film festival will present the first ever retrospective of the work of these three talented artists. Our program includes: their first film, El Artista, which was recognized by the Italian Minister of Culture as a work of cultural interest; El hombre de al lado, their most well known film; and, Querida, voy a comprar cigarillos y vuelo, their most recent film, which was adapted from an original story by Alberto Laiseca and was nominated for Best Screenplay Adaptation at the Argentine Academy of Motion Picture Arts and Sciences. The retrospective also includes Civilización, a documentary directed by Rubén Guzman, produced by Mariano Cohn and Gaston Duprat, and written by Andrés Duprat. This documentary is yet another example of their commitment, not only to cinema, but to the contemporary Argentine art scene.

We are honoured to host screenwriter and curator Andrés Duprat as a special guest at VLAFF 2012.

On behalf of everyone at VLAFF, I hope you enjoy this superb body of work.

Christian Sida-Valenzuela FESTIVAL DIRECTOR





Heleno

Brazil, 2011 Portuguese with English subtitles/ 116 min

Director: José Henrique Fonseca Producers: José Henrique Fonseca, Rodrigo Teixeira, Eduardo Pop Screenplay: José Henrique Fonseca, Felipe Bragança, Fernando Castets Cinematographer: Walter Carvalho Editor: Sergio Mekler Music: Berna Ceppas Principal Cast: Rodrigo Santoro, Alinne Moraes, Angie Cepeda

José Henrique Fonseca crafts an ambitious and long overdue homage to a central icon in Brazil's 20th century history. Reminiscent of film noir classics, the biopic tells the glorious and tragic story of the legendary football striker Heleno de Freitas. The sumptuous black and white cinematography reflects the chic life of Rio de Janeiro in the 1940s as it fell under the spell of sports royalty. Heleno was no doubt one of the most popular players of his time for his bravura in the field and magnificent goal-scoring that lead the Botafogo team to the top and himself into a vicious downward spiral.

Fonseca expertly captures both the mood and beauty of his film's setting, as well the excitement of football at such a seminal point in its history. DIANA SANCHEZ, TORONTO INTERNATIONAL FILM FESTIVAL

José Henrique Fonseca cria uma merecida homenagem a um ícone central da história brasileira do século XX. Espelhando os clássicos do film noir, Heleno conta a gloriosa e trágica história do legendário atacante de futebol Heleno de Freitas. Com a vida chique no Rio de Janeiro dos anos 40 refletida em uma extravagante cinematografia preto e branca, o filme mostra a impressionante popularidade de Heleno em uma sociedade encantada pela magia do futebol. Sua raça nos gramados e seus magníficos gols levaram o Botafogo ao topo e sua vida a uma descida em espiral ao fundo do poço.

SUNDAY, SEPTEMBER 2 | 6:30 PM | SFU-V SUNDAY, SEPTEMBER 9 | 4 PM | PC



José Henrique Fonseca was born in Rio de Janeiro in 1964. Heleno is his second feature film and had its world premiere at the Toronto International Film Festival. It was nominated for Best Film at the Cartagena Film Festival, and Rodrigo Santoro won the award for Best Actor at the Havana Film Festival.





O palhaço

(The Clown)
Brazil, 2011
Portuguese with English subtitles/ 88 min

Director: Selton Mello Producers: Vânia Catani, Carlos Eduardo Rodrigues Screenplay: Selton Mello, Marcelo Vindicato Cinematographer: Adrian Tejido Editors: Selton Mello, Marilia Moraes Sound: George Saldanha Principal Cast: Paulo José, Selton Mello, Larissa Manoela, Giselle Motta, Teuda Bara

In this lighthearted and nostalgic tale, Valdemar and Benjamin are the fabulous father/son clown duo of Puro Sangue (Thoroughbred) and Pangaré (Mangy Horse). They make their living travelling the Brazilian countryside with the Circo Esperança (Hope Circus). They have no fixed address. Benjamin begins to grow tired of the road and worries he is no longer funny. With only his birth certificate in hand, he embarks on a journey of self-discovery to claim a life he has for so long only dreamed of knowing.

Heartfelt and generous in spirit. SERGIO BARRETO, CHICAGOANO

Valdemar e Benjamim, pai e filho, formam o fabuloso duo de palhaços Puro Sangue e Pangaré. Sem endereço fixo, ganham a vida viajando com o Circo Esperança pelo interior do Brasil até que o cansaço da vida nômade ataca Benjamim, que começa a duvidar de sua própria graça. Em Palhaço, um leve conto nostálgico, ele embarca em uma jornada de auto-descoberta, com nada mais que sua certidão de nascimento em mãos, rumo a uma vida que ele somente sonhara em conhecer.

SATURDAY, SEPTEMBER 1 | 9:30 PM | PC SUNDAY, SEPTEMBER 9 | 12 PM | PC



Selton Mello was born in Passos, Brazil in 1972. In addition to being an award-winning actor, he directed *Feliz Natal* which screened in many international film festivals. *O palhaço*, his second feature film, for which he won the São Paulo Association of Art Critics Award for Best Director, became a box office hit in Brazil.



Tropa de elite 2

(Elite Squad: The Enemy Within)
Brazil, 2010
Portuguese with English subtitles/ 115 min

Director: José Padilha Producers: José Padilha, Marcos Prado, Wagner Moura, Bráulio Mantovani Screenplay: José Padilha, Bráulio Mantovani Cinematographer: Lula Carvalho Editor: Daniel Rezende Music: Pedro Bromfman Principal Cast: Wagner Moura, Irandhir Santos, André Ramiro, Pedro Van-Held, Maria Ribeiro

Breaking all box office records in Brazil, *Tropa de elite 2* is the sequel to the highly successful *Tropa de elite* (2007), though it is by no means necessary to have seen the first film to be gripped by this hard-hitting, realistic portrayal of corruption and violence in Rio de Janeiro. This time round, Padilha tackles the touchy subject of the militias created to protect Rio de Janeiro's favelas. Constituted mainly of former cops and military men with shady ties to local politicians and judges, these militias tend to escalate the drug-related violence instead of mitigating it.

A movie that is as intense as it gets, without laying it on too thickly. A smart, brutal, beautiful tour de force, a brilliant showcase of Brazilian cinema and an action-packed crime adventure.

Recorde de bilheterias no Brasil, *Tropa de elite 2* é a seqüência do aclamado *Tropa de Elite* (2007), não sendo necessário, porém, haver visto o primeiro filme para ter os sentidos completamente dominados pelo retrato cru e verossímil da corrupção e da violência no Rio de Janeiro. Desta vez, Padilha aborda o delicado assunto das milícias criadas para proteger as favelas da cidade. Constituídas principalmente por ex-policiais e ex-militares ligados à políticos e juízes poderosos, essas milícias acabam por aumentar a violência em torno do tráfico ao invés de atenuá-la.

SATURDAY, SEPTEMBER 1 | 6:15 PM | SFU-V FRIDAY, SEPTEMBER 7 | 5 PM | GR7



José Padilha was born in Rio de Janeiro, Brazil in 1967. His first documentary, Bus 174, won numerous awards at international festivals. Tropa de Elite won a Golden Bear at the Berlin Film Festival and Tropa de Elite 2 has already won 22 awards including Best Director at the Hayana Film Festival.



Joven y Alocada

q

(Young & Wild)
Chile, 2012
Spanish with English subtitles/ 96 min

Director: Marialy Rivas Producers: Juan de Dios Larraín, Pablo Larraín Screenplay: Marialy Rivas, Camila Gutiérrez, Pedro Peirano, Sebastián Sepúlveda Cinematographer: Sergio Armstrong Editors: Andrea Chignoli, Sebastián Sepúlveda Principal Cast: Alicia Rodríguez, María Gracia Omegna, Felipe Pinto, Aline Kuppenheim, Ingrid Isensee, Alejandro Goic

Daniela is an angst-ridden 17-year-old who finds that her raging sexual drive is difficult to reconcile with the orders of her religion and the expectations of her well-to-do, evangelical family. With no outlet for her desire, Daniela taps into an online network of other restless teenagers through her sexually charged blog. In addition to being a playful, energetic and, at times, uncomfortably explicit coming-of-age story, *Joven y Alocada* is fresh and innovative in its format.

If this movie is able to raise questions in people's souls regarding how they perceive their sexuality, and of how much guilt, pain, phobia or hatred derives from absurd notions of misunderstood religion, I will be the happiest woman to walk this earth.

MARIALY RIVAS

Yo/ La loca juventud/ Las cartas de amor/ Mi familia evangélica/ El tio pastor/ La loca infancia/ El blog/ Por el culo/ Milagros de Jesus/ El castigo/ Mi tia y su cancer/ Biblia, biblia, biblia/ Sexo, sexo, sexo/ Mi hermana expulsada por fornicaria/ Yo expulsada por fornicaria/ Nosotras las fornicarias/ El infierno no es una metáfora/ El canal evangelion/ El barón de dios/ La linda linda del canal/ Mas sexo y sexo y sexo/ Santiago de chiclets/ Joven y Alocada es la película chilena más novedosa en muchos años.

MONDAY, SEPTEMBER 3 | 9:30 PM | PC SUNDAY, SEPTEMBER 9 | 2 PM | PC



Marialy Rivas was born in Talcahuano, Chile in 1976. Her short film, Blokes (Blocks), competed at Cannes, and won awards for Best Short at Miami and San Francisco. Joven y Alocada was nominated for the Grand Jury Prize and won the World Cinema Best Screenplay Award at the Sundance Film Festival.





Gordo, calvo y bajito

(Fat, Bald, Short Man) Colombia, 2011 Spanish with English subtitles/ 91 min

Director: Carlos Osuna Producers: Juan Mauricio Ruíz, Francisco de Castro, Carlos Osuna Screenplay: Carlos Osuna, Juan Mauricio Ruíz Cinematographer: Yornayra Puentes, Guillermo Santos Animation: Adriana Ramirez, Carlos Osuna Editor: Carlos Osuna Music: Leonardo Bohórquez, Alejandro Quintero Principal Cast: Álvaro Bayona, Fernando Arévalo, Jairo Camargo, Julio Medina, Ernesto Benjumea, Sandra Reyes, Marcela Mar

This highly innovative, animated film tells the story of Antonio Farfán, a middle-aged man who works in a notary office. He believes that his dull personal and professional life is the result of his looks: being fat, bald and short. One day his new boss arrives: a fatter, balder and shorter man who, unlike Antonio, is both successful in his career and happily married. In spite of Antonio's deep-seated shyness and insecurity, he can't help but see that it is time for things to change. The question is: How is he going to do it?

An example of animation in perfect tuning with its theme, there's a devastating power in the simple drawings of the characters and the hallucinated (hallucinating) realism of the backgrounds and the urban landscape. LEONARDO M. D'ESPÓSITO, BAFICI

Esta es la historia de Antonio, un hombre de mediana edad quien cree que su aburrida vida personal y profesional, es el resultado de su aspecto: gordo, calvo y bajito. Un día llega su nuevo jefe: un hombre más gordo, más calvo y más bajito que él, quien a diferencia de Antonio, es exitoso y querido por otros. Aturdido y confundido, Antonio tiene que enfrentar a sus propios miedos.

FRIDAY, SEPTEMBER 7 | 7:30 PM | GR7 COLOMBIAN GALA



Carlos Osuna was born in Bogotá, Colombia in 1980. His short, Mira la tele, won the Pre-Columbian Gold Circle Award at the Bogotá Film Festival. He participated in the Berlinale Talent Campus with his short Loop análogo. His first feature film, Gordo, calvo y bajito, received a Special Mention at the Warsaw Film Festival.





Todos tus muertos

(All Your Dead Ones)
Colombia, 2011
Spanish with English subtitles/ 90 min

Director: Carlos Moreno Producers: Diego F. Ramírez, Nancy Fernández Screenplay: Alonso Torres, Carlos Moreno Cinematographer: Diego F. Jiménez Editors: Andrés Porras, Carlos Moreno Music: José Garrido Principal Cast: Álvaro Rodríguez, Jorge Herrera, Martha Márquez, Harold Devasten, John Alex Castillo

From the director of *Perro come perro* comes a dark comedy of gruesome proportions. Salvador is a hardworking farmer who pays little attention to the ruckus in the village caused by the mayoral election. On voting day, he heads out to work as usual, only to stumble upon a pile of corpses, like a human crop circle, dumped in the middle of his cornfield. He rushes to report the horrific discovery, only to find that the authorities are seemingly more interested in protecting their reputations than their citizens.

An oblique allegory for a desensitized society...the film blends Beckettian torpor, mordant comedy and earthy absurdism in a way that's both distancing and bizarrely intriguing. DAVID ROONEY

Esta comedia negra cuenta la historia de Salvador, un hombre de campo muy trabajador, quien pone poca atención a las elecciones que se están llevando a cabo en el pueblo. El día de la elección, él llega a su parcela como todas las mañanas, para darse cuenta de que alguien ha arrojado varios cadáveres que se amontonan en medio de sus cultivos de maíz. Salvador, lleno de preocupación va al pueblo a denunciar la masacre, pero las autoridades están más preocupadas en su reputación que en sus ciudadanos.

SUNDAY, SEPTEMBER 2 | 3 PM | PC WEDNESDAY, SEPTEMBER 5 | 9:30 PM | PC



Carlos Moreno was born in Cali, Colombia. His first feature, *Perro come perro*, premiered at the 2008 Sundance Film Festival, screened in San Sebastián's Horizontes Latinos section, and received five Colombian film awards. *Todos tus muertos* was selected for Sundance's 2011 World Cinema Dramatic Competition, where it won the Best Cinematography Award.



Boleto al paraíso

(Ticket to Paradise)
Cuba/Spain/Venezuela, 2011
Spanish with English subtitles/ 88 min

Director: Gerardo Chijona Producers: Camilo Vives, Antonio Hens, Isabel Prendes Screenplay: Francisco García, Gerardo Chijona, Maykel Rodríguez Cinematographer: Raúl Pérez Ureta Editor: Miriam Talavera Music: Edesio Alejandro Principal Cast: Miriel Cejas, Héctor Medina, Dunia Matos, Saray Vargas, Fabián Muñoz

Cuba 1993: Eunice, no longer able to tolerate her father's abuse, flees her small town. She falls in with the "freakies," a gang of hard-living street kids, who embrace her as one of their own. However, Eunice once again finds herself at a crossroads when the group finds out that the local AIDS facility offers food, clothing, and shelter, and they decide they want in—whatever the cost. Boleto al paraíso presents a harsh and highly compelling chronicle of disaffected youth culture in Cuba.

A shocker, but despite the severity of its narrative, it always maintains a sense of honesty and, as might be expected, dread. It's not an overtly political film, but the implied critique embodied in Eunice and her friends is potent and bitter. WARIETY.

Cuba, 1993: Eunice, no puede soportar más el abuso de su padre, y decide dejar su pequeño pueblo. Se hace amiga de una banda de chicos que viven en la calle, quienes la hacen parte de su grupo. Después, el grupo descubre que el sanatorio de la ciudad para enfermos de SIDA, ofrece comida, ropa y alojamiento gratuito. Eunice se encuentra sola cuando el resto del grupo decide internarse en el sanatorio, a pesar del alto costo que esta decisión lleva.

THURSDAY, SEPTEMBER 6 | 9:15 PM | PC SATURDAY, SEPTEMBER 8 | 4 PM | SFU-V



Gerardo Chijona was born in Havana in 1949. His first three features, Adorables mentiras, Un paraíso bajo las estrellas and Perfecto amor equivocado all premiered at Sundance. Boleto al paraíso won the Audience Award at Biarritz, Best Film at Málaga and was nominated for Best Latin American Film at the Spanish Goya Awards.





Pescador

(Fisherman)
Ecuador/Colombia, 2011
Spanish with English subtitles/ 95 min

Director: Sebastián Cordero Producers: Lisandra I. Rivera, Sebastián Cordero Screenplay: Juan Fernando Andrade, Sebastián Cordero Cinematographer: Daniel Andrade Editor: Sebastián Cordero, Santiago Oviedo Music: Sergio Mejía Principal Cast: Andrés Crespo, María Cecilia Sánchez, Carlos Valencia, Marcelo Aguirre

Blanquito is thirty years old and lives with his mother in El Matal, a tiny fishing village on the Ecuadorian coast. One day he arrives at work to find that packets of cocaine are washing up on the beach and joins in the scramble to collect as many as possible. When some men arrive offering to pay a handsome sum for the packets, the village residents go wild with their good fortune. However Blanquito, full of a newly found entrepreneurial spirit, decides to team up with a woman who says she knows people in the city who will pay ten times more.

Take one South American drug heist, mix with a clownish fisherman convinced he's of elevated birth, and shake with a pretty girl out for the money. This is Pescador. DEBORAH YOUNG

Blanquito tiene 30 años y vive con su madre en un pueblo pesquero de la costa ecuatoriana. Un cargamento de cocaína aparece un día en la playa, y él y varios pescadores la colectan. Cuando un día alguien les ofrece una suma importante por esa droga, Blanquito decide con un espíritu empresarial, asociarse a una mujer, quien asegura que en la ciudad les darán diez veces más por la droga.

SUNDAY, SEPTEMBER 2 | 1 PM | PC SATURDAY, SEPTEMBER 8 | 9:15 PM | PC



Sebastián Cordero was born in Quito, Ecuador in 1972. His second film, *Crónicas*, screened at Un Certain Regard at Cannes, won the Sundance/ NHK International Filmmakers Award and the Best Ibero-American Film at the Guadalajara Film Festival. His film *Rabia* was VLAFF's closing film in 2010. *Pescador* won the Mayahuel Award for Best Actor and Best Director at the Guadalajara International Film Festival.



Acorazado

Mexico, 2010 Spanish with English subtitles/ 97 min

Director: Álvaro Curiel de Icaza Producers: Sandra Solares, Juan Uruchurtu Screenplay: Álvaro Curiel de Icaza Cinematographer: Germán Lammers Editor: José Manuel Cravioto Music: Ricardo Martín Principal Cast: Silverio Palacios, Laura de la Uz, Salvador Sánchez, Santiago Alfonso, Norma Angélica, Enrique Molina

Lately nothing has been going well for Silverio in Veracruz; his attempt to form a cooperative organization has utterly failed, and with this and other frustrations on his back, he decides to do what no Mexican he knows has ever done before: enter the United States as a Cuban refugee. His buddies help him turn his old VW Beetle into an improvised raft—which he names "El Acorazado Jarocho" (The Veracruzan Battleship)—and he sets sail for Miami. Once again, though, things don't go quite his way.

There is ample room for both scathing political satire and engaging character development in Acorazado and Curiel's self-penned script delivers both in satisfying measure.

SIMON FOSTER, SBS FILM

Silverio Palacios es pescador viviendo en la costa de Veracruz, pero últimamente sólo ha pescado mala suerte: su intento de organización cooperativa ha fracasado y ahora, cargando con frustraciones, desea llegar a los Estados Unidos pretendiendo ser un refugiado cubano. Sus amigos lo ayudan convirtiendo su viejo auto en una improvisada balsa. Así, parte hacia Miami, una vez más, sin saber realmente su camino.

TUESDAY, SEPTEMBER 4 | 9:15 PM | PC SATURDAY, SEPTEMBER 8 | 1 PM | PC



Álvaro Curiel de Icaza was born in Mexico City in 1973. In the course of his career, he has collaborated with directors Arturo Ripstein, Carlos Cuarón, and Carlos Carrera among others. Acorazado, his first feature film, was nominated for Best Original Screenplay at the Ariel Awards and won the Audience Award at the Morelia International Film Festival.



Pastorela

Mexico, 2011 Spanish with English subtitles/ 90 min

Director: Emilio Portes Producers: Emilio Portes, Rodrigo Herranz Fanjul, Ivan Ruíz Screenplay: Emilio Portes Cinematographer: Damián García Editors: Rodrigo Rios, Emilio Portes Music: Aldo Max Rodríguez Principal Cast: Joaquín Cosío, Carlos Cobos, Eduardo España, Ana Serradilla

Everyone in the town of San Miguel Nenepilco knows that since being a boy, Agent Jesus Juárez (aka Chucho) has always represented the Devil in their traditional Pastorela (Shepherds' Play). Hence, this Christmas all hell breaks loose when the new parish priest, the exorcist Father Mundo, gives the role to someone else. Chucho must stage an epic battle between good and evil to recover what by tradition belongs solely to him. Pastorela is a rollicking comedy that pokes fun at some of Mexico's most time-honoured religious institutions and customs.

A shockingly fresh voice in an industry prone to turning out ultra serious arthouse films, Portes fills his work with energy and style, gleefully tweaking the nose of the city and culture that he clearly loves. TODD BROWN, TWITCH

Todo mundo en el pueblo de San Miguel Nenepilco, saben que desde niño, el Agente Jesús Juárez o "Chucho", ha representado al mismísimo diablo en la tradicional pastorela. Sin embargo, esta Navidad, las cosas están por cambiar cuando Chucho no llega a la repartición de papeles, organizada por el nuevo párroco de la Iglesia, el exorcista Edmundo Posadas. En contra de él, Chucho tendrá que entablar una feroz lucha entre el bien y el mal para recuperar lo que por tradición es suyo.

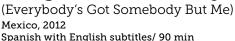
SUNDAY, SEPTEMBER 2 | 9:15 PM | PC SATURDAY, SEPTEMBER 8 | 12:30 PM | SFU - HC



Emilio Portes was born in Mexico City in 1976. His first feature, Meet The Head of Juan Pérez, premiered at the Guadalajara Film Festival and won the award for Best First Time Director. His second feature, Pastorela, won in seven categories at the Mexican Ariel Awards, including Best Film and Best Director.



Todo el mundo tiene a alguien menos yo



Director: Raúl Fuentes **Producers**: Laura Pino, Carlos Taibo, Armando Casas **Screenplay**: Raúl Fuentes **Cinematographer**: Jerónimo Rodríguez-García **Editor**: Silvia Lucero **Music**: Mariana Uribe **Principal Cast**: Andrea Portal, Naian Daeva

A complicated relationship develops between Alejandra, an established literary editor, and María, a precocious student in her last year of high school. At first, the sexual chemistry creates an illusion of compatibility, however it is not long before Alejandra's requests for candlelit dinners and conversations about books conflict with María's desire to party until dawn. Filmed in black and white with a nod to the New Wave films of the 60s and 70s, this film has a retro visual style that cleverly mirrors the stifling pretension and hedonistic naiveté of its main characters.

Soft black and white images, sophisticated camera work and excellent performances. Director Raúl Fuentes elevates the tale above the clichéd "girl-meets-girl-stories' - it is a study of clashing characters and a generation gap.

WORLD CINEMA AMSTERDAM

Una intensa relación se desarrolla entre Alejandra, una establecida editora, y María, una joven que cursa su último año de bachiller. Al principio, su fuerte química sexual crea una ilusión de compatibilidad, pero todo empieza a caerse cuando Alejandra quiere tener charlas de libros y cenas románticas, mientras María quiere salir de fiesta. Filmada en blanco y negro, con un tono de la Nueva Ola de los años 60 y 70, la cinta inteligentemente representa las sofocantes pretensiones y el hedonismo ingenuo de sus personajes.

MONDAY, SEPTEMBER 3 | 5:15 PM | PC



Raúl Fuentes was a participant at the 2005 Berlinale Talent Campus and his film No estoy tan segura el mundo nos merezca won Best Short at the MIX Queer Festival. Todo el mundo tiene a alguien menos yo received the Special Jury Mention at the Premio Maguey at the Guadalajara Film Festival.



Los últimos cristeros

(The Last Christeros)
Mexico/The Netherlands, 2011
Spanish with English subtitles/ 90 min

Director: Matías Meyer Producers: Julio Bárcenas, Matías Meyer, Paola Herrera, Frans Van Gestel Screenplay: Matías Meyer, Israel Cárdenas (based on the novel Rescoldo: Los últimos cristeros by Antonio Estrada) Cinematographer: Gerardo Barroso Alcalá Editor: León Felipe Gonzalez Music: Galo Durán Principal Cast: Alejandro Limón, Antonio García, Jesús Moisés Rodríguez, Salvador Ferreiro, Abel Lozano

Los últimos cristeros is a visually powerful, yet intimate exploration of a lesser known aspect of Mexican history—the dramatic war between Church and State in the 1920s and 1930s. It follows the valiant story of a small band of men who refuse to accept amnesty and instead, continue their fight against religious persecution and the prohibition of their right to practice their Catholic faith in public. These guerillas are the last men standing against the Mexican army, and with diminishing food and provisions, they struggle to survive in an arid and forbidding landscape where the line between self-defense and wanton bloodshed may easily become blurred.

Meyer crafts an emotionally evocative homage to Mexico's defenders of religious freedom. DIANA SANCHEZ, TIFF

Los últimos cristeros es un poderoso tributo visual, a la valentía y perseverancia de los cristianos rebeldes en defensa de la libertad religiosa; la cual es una parte de la historia mexicana menos conocida —la guerra dramática entre el estado y la iglesia en los años 20 y 30; cuando un pequeño grupo de hombres rechaza la amnistía y continúa su lucha contra la persecución religiosa y por la libertad de culto. Esta es la valiente historia de estos soldados de Cristo

SATURDAY, SEPTEMBER 1 | 3 PM | PC



Matías Meyer was born in Perpignan, France in 1979. His previous films Wadley and El Calambre screened at many international festivals including Rotterdam and BAFICI. Los últimos cristeros premiered at the Toronto International Film Festival and won Best Film at Cinélatino, Toulouse and the Riviera Maya Film Festival.





Nubes

(Clouds)

Argentina, 2011 Spanish with English subtitles/ 13 min

Director: Manuel Abramovich

At a family party, 16-year-old Ivan has an uncomfortable encounter with his uncle that no one says anything about.

SUNDAY, SEPTEMBER 9 | 2:30 PM | SFU-HC



Pude ver un puma

(Could see a Puma)
Argentina, 2011
Spanish with English subtitles / 15 min

Director: Teddy Williams

An accident sets forth a group of young boys on a journey from the high roofs of their neighbourhood, through an apocalyptic landscape, to deep into the earth.

FRIDAY, SEPTEMBER 7 | 5 PM | SFU-HC



Que viva el água

(Long Live the Water)
Argentina, 2012
Spanish with English subtitles/ 15 min

Director: Cecilia Kang

Ana is a school teacher who tries to go on with her life after finding out she has a terminal disease. Everyday situations end up overwhelming her and leading her to break the rules in the most unexpected moment.

SUNDAY, SEPTEMBER 9 | 2:30 PM | SFU-HC



Salón Royale

Argentina, 2011 Spanish with English subtitles/ 14 min

Director: Sabrina Campos

Ana is going to a wedding party with two friends and hopes to meet someone. However, her expectations change when one of her friends reveals that her ex-boyfriend might be coming too.

FRIDAY, SEPTEMBER 7 | 5 PM | SFU-HC



Simulacro

(Simulacrum) Argentina, 2012 Spanish with English subtitles/ 14 min

Director: Nicolás Torchinsky

While rehearsing for a concert orchestra, eight musicians move around the city in a mysterious choreographed movement. Like a clockwork mechanism, they organize themselves to perpetrate a robbery.

FRIDAY, SEPTEMBER 7 | 5 PM | SFU-HC



Kyakä La na

Colombia/Guatemala/Mexico/USA, 2012 Spanish with English subtitles/ 12 min

Director: Adriana Cepeda Espinosa

An adolescent girl is torn between her grandmother's pressure to rediscover her Mayan roots and the life she believes her recently deceased mother wanted for her in New York. Her decision could tear her family apart.

SUNDAY, SEPTEMBER 9 | 2:30 PM | SFU-HC



La Siesta

(The Nap)

Cuba, 2011

Spanish with English subtitles/11 min

Director: Kate Hartnoll

Raimundo, an old man living alone in an over-crowded Havana apartment block, is only too happy to look after his neighbour's baby for the afternoon. But as time passes and the mother does not return, an unexpected visit forces him to reconsider his position and threatens to destabilize his world.

FRIDAY, SEPTEMBER 7 | 5 PM | SFU-HC



Cuando sea grande

(When I Grow Up)
Guatemala/France, 2011
Spanish with English subtitles/ 13 min

Director: Jayro Bustamante

Cecilia and Alicia are two young girls growing up in Guatemala. They play together, sharing dolls and secrets. Cecilia's world is turned upside down when she discovers that Alicia has been paid to keep her company, and that now she is going off to the city to earn more money as a maid.

SUNDAY, SEPTEMBER 9 | 2:30 PM | SFU-HC



Sin frenos

(Without Brakes) Mexico, 2011 No dialogue/ 7 min

Director: Pancho Ortega

Juan Carlos and Juan Manuel, rivals in love, arrange a battle on bicycles to achieve their goal: Paola's love.

SUNDAY, SEPTEMBER 9 | 2:30 PM | SFU-HC



Lucy vs Los límites de la voz

(Lucy vs the Limits of Voice) Mexico, 2012 Spanish with English subtitles / 10 min

Director: Mónica Herrera

Lucy, a seven-year-old girl, is curious to know if the voice of a person can expire and if so, could that be the reason why her grandfather does not speak. To find the answer, she decides to undertake a risky experiment, defying the strict rules of Aunt Rosa

FRIDAY, SEPTEMBER 7 | 5 PM | SFU-HC



El pescador

(The Fisherman) Argentina, 2012 Spanish with English subtitles/ 15 min

Director: Cecilia Kang

On the Day of the Dead, Leni, an old fisherman, uses photographs to bait his best and most beloved memories from the depths of the sea.

SUNDAY, SEPTEMBER 9 | 2:30 PM | SFU-HC





El árbol de las fresas

(The Strawberry Tree) Canada, 2011 Spanish with English subtitles/ 71 min

Director: Simone Rapisarda Casanova Producer: Simone Rapisarda Casanova Screenplay: Simone Rapisarda Casanova Cinematographer: Simone Rapisarda Casanova Editor: Simone Rapisarda Casanova Sound: Simone Rapisarda Casanova

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

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

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

SUNDAY, SEPTEMBER 9 | 1 PM | SFU-HC



Simone Rapisarda Casanova was born in rural Sicily and currently lives in Toronto. His first feature documentary, *El árbol de las fresas*, screened at IDFA in Amsterdam, received an Honorable Mention in Miami, and won the NFB Colin Low Award for Most Innovative Canadian Documentary at the DOXA Film Festival.



Miss Inc.

Canada, 2012 Spanish with English subtitles/ 70 min

Director: Orlando Arriagada Producer: Orlando Arriagada Screenplay: Mauricio Segura Cinematographer: Alain Fournier Editor: Guillermo Lopez Pérez Music: La Hacienda Creative

With its six Miss Universe and six Miss World titles, Venezuela is the hands-down global beauty pageant champion. After oil, pageants are the country's second most important industry. Even though 80% of the population lives below the poverty line, many women spend a fortune on their appearance, and across the country the pursuit of a modelling career and the Miss Venezuela crown is followed with near-religious fervour. Exploring the backstage world of the beauty industry, this investigative documentary seeks to find out: Is beauty manufactured at whatever the cost in Venezuela?

Miss Inc. will have its World Premiere at VLAFF.

Con seis títulos de Miss Universo y seis de Miss Mundo, Venezuela es el campeón de los concursos de belleza. Después del petróleo, la industria de la belleza es la segunda más grande en el país. Aunque el 80% de la población vive por debajo del umbral de la pobreza, las mujeres gastan una fortuna en el cuidado de su apariencia y por otra parte, la carrera de modelaje y la participación en Miss Venezuela son seguidas con fervor casi religioso. Así, se realiza la pregunta ¿Cómo se construye la belleza en un contexto de profundas diferencias sociales?

SUNDAY, SEPTEMBER 2 | 5 PM | PC



Orlando Arriagada was born in the Chilean Andes and now resides in Quebec. He is the president and lead producer of Pimiento. He has produced over 30 documentaries including Guantanamera Boxe, 50 tonnes d'épinettes and PachaMama, cuisine des Premières Nations. His directorial debut, Detrás del milagro, screened at VLAFF 2011.



Seeds of the Inner City

Canada, 2012 English/ 55 min

Director: Andrés Salas **Producers**: City of Vancouver, Vancouver Latin American Film Festival, Darlene Choo **Screenplay**: Andrés Salas **Cinematographer**: Andrés Salas **Editor**: Andrés Salas

This grassroots documentary follows a year in the life of twelve residents of Vancouver's Downtown Eastside community as they become involved with SOLEFood, a social enterprise that provides agricultural employment and training opportunities in urban farming for inner-city residents. Through interviews with the participants and project organizers, and with a strong composition of images and exploratory sounds, the director creates an emotional and truthful diary of the life and death struggles and triumphs of the first urban farming team in the Downtown Eastside.

A provocative, intimate view of the participants and the project... relevant to many social justice issues in our community θ globally. w2 COMMUNITY ARTS

Este documental explora el potencial de desarrollo económico comunitario y la complejidad de las relaciones humanas. En un periodo de doce meses, el director sigue a un grupo de doce residentes del Centro-Este de Vancouver mientras son entrenados en agricultura. Usando un enfoque personal, el filme muestra como por medio de arduo trabajo y del contacto con la tierra, los granjeros y granjeras descubren y se sintonizan con los conceptos de la vida y de la muerte. Con una fuerte composición de imágenes y exploración de sonidos, el director crea un diario emocional y sincero de vida, de muerte, de lucha y de sueños del primer equipo de agricultura urbana del Centro-Este de Vancouver.

SATURDAY, SEPTEMBER 1 | 12:30 PM | SFU - HC



Andrés Salas grew up in Bogotá, Colombia and currently lives in Montreal. His short films *Windows* and *Soundwalk* both screened at VLAFF. He has exhibited work as part of group and solo shows, including in the exhibit WE: Vancouver – 12 Manifestos for the City at the Vancouver Art Gallery in 2011.



Indigenous Film from BC & Beyond: Short Film Program

if

All videos in this collection were made by First Nations youth participants in Reel Youth programs.

How to Talk About Sex

Made in Maple Ridge, BC at the YouthCO 2012 First Direction Youth Conference, with First Nations youth from BC/ $3.5\,\mathrm{min}$

Based on a true story from a First Nations youth, a mother's plan backfires, and opens up an uneasy conversation.

Come Home

Made in Maple Ridge, BC at the YouthCO 2012 First Direction Youth Conference with First Nations youth and elders from BC/ $6\,\rm min$

Gerry Oleman shares an elder's perspective on sex, acceptance and respect.

Standing in Unity, Living Our Rights

Made in Maple Ridge, BC with the Unified Aboriginal Youth Collective, with First Nations youth from BC/ $11.5 \, \mathrm{min}$

This film documents a gathering of First Nations youth at the Unified Aboriginal Youth Collective.

Responsibility Stories

(Made in Vancouver, BC with First Nations youth and elders and the Vancouver Aboriginal Child and Family Services Society/ 10 min

First Nations elders and youth in care share their stories and assert healing through their rights and responsibilities.

Untold Stories

Made by First Nations youth and elders in Fort Liard, NT/ $12.5 \, \mathrm{min}$ Elders in the north share their history.

Boogie Man

Made by First Nations youth in Fort Liard, NT/ 4.5 min

A scary forest monster shows a group of youth why inclusion is important.

Be Heard

Made in Vancouver, BC with First Nations youth and the Vancouver Aboriginal Child and Family Services Society/ $3.75\,\mathrm{min}$

Youth living in care use hip hop to share their experiences growing up outside of their culture and traditions.

Hope Behind Bars

Made in Burnaby, BC with First Nations youth from across BC/ 7.25 min
This is a music video created by youth at the Burnaby Youth
Custody Centre. It is a deeply honest glimpse into their lives.

SUNDAY, SEPTEMBER 2 | 4 PM | SFU - HC

FOLLOWED BY SHORT FILMS BY MAYAN FILMMAKERS (SEE PAGE 55).



Historic short films from Argentina's National School of Cinematographic Experimentation and Filmmaking

In 1957, facing the increasing influx and popularity of foreign titles, the Argentine government passed the Cinema Law to provide training and funding for the production of Argentine films. This act gave birth to the National Film Institute and soon after in 1965, to the National School of Cinematographic Experimentation and Filmmaking (ENERC) that led to a significant revival in Argentine filmmaking and the foundation of an industry that today is respected throughout the world.

As a training institution, ENERC has continuously gained status and recognition at a national and international level. In 1987, the formation of the National Institute of Cinema and Audiovisual Arts (INCAA), a national film production company, secured funding for the school and support for emerging filmmakers. Many students have had their short films selected at prestigious film festivals, garnering significant attention. Alumni of ENERC, such as Fabián Bielinsky (*El aura*) and Lucretia Martel (*La mujer sin cabeza*), have had their highly acclaimed feature films premiere at the Cannes Film Festival, Berlinale, Sundance and TIFF and have won numerous international awards.

In 2010, ENERC celebrated its 45th Anniversary. VLAFF is honoured to present a selection of eleven short films made by prominent graduates while they were studying at the school. This collection was made possible thanks to a massive recovery, restoration and ongoing digitalization project of film material from ENERC's archives. Special thanks to Pablo Rovito, dean of ENERC.

El pendulo (The Pendulum)

Dir: Fabián Bielinsky/ 1980/ 05'

Arden los juegos (Burning Games)

Dir: Gustavo Mosquera/ 1984/ 11'

El fueye (The Bandoneón)

Dir: Tristán Bauer/ 1982/ 6.'44"

Borges 75

Dir: G. Zorraquin/Beda Docampo Feijóo

1975/10′

Guacho Abel Dir: Victor Alejandro Gonzalez/ 1987/ 7'47"

El eco (The Echo)
Dir: Ana Poliak/ 1983/ 3'30"

IV Edén

Dir: Esteban Sapir/ 1990/ 9'30"

No te la llevarás maldito

(You Won't Get Her Bastard)
Dir: Lucrecia Martel/1989/2'

La otra (The Other)

Dir: Lucrecia Martel/ 1989/ 10'

La última cena

(The Last Supper)

Dir: Daniel de la Vega/ 1995/ 7'40"

La espera (The Waiting)

Dir: Fabián Bielinsky/ 1983/7'

SUNDAY, SEPTEMBER 9 | 3:30 PM | SFU-HC



Works from Casa Comal: School of Film and Television in Guatemala

if

The inauguration of Casa Comal in 2006 represented an important step forward for the film community in Central America. The school has received worldwide recognition for its work in building a film and audiovisual industry in the Central American region with filmmakers who are committed to the pursuit of cinema as an art form and as a medium for social development. The directors of Casa Comal have also been instrumental in the formation of Festival ÍCARO: International Central American Film Festival, which is an important showcase of films from the region, along with international titles.

In addition, Casa Comal plays a crucial role in supporting emerging indigenous filmmakers from Guatemala by offering workshops, training and access to equipment. Each year, a special section of Festival ÍCARO is devoted to the presentation and discussion of works by Mayan filmmakers.

The Vancouver Latin American Film Festival is proud to present these works from Casa Comal, including the feature film *Toque de queda* and a series of short films by Mayan directors.

Short Films by Mayan Filmmakers:

La canasta (The Basket)

Dir: Edgar Chitop/ 5'.30"

Clara

Dir: Josefina Cuxl Xuc/ 7'.50"

Waykan

Dir: Ramón Elías Quiñonez/ 8'

Kame

Dir: José Fernando Cum Marín/ 4'

Q' omaneel (The Healer)
Dir: Cleida Cholotio/ 9'

Nanimaj Chik

(To Grow Up Again)
Dir: Elvis Caj/ 5'

Ru k'ux Qawa' (On the Comal)
Dir: Leyzer Chiquin Chó / Berta Lidia

Chirix/ 5'

SUNDAY, SEPTEMBER 2 | 4 PM | SFU - HC

Preceded by Short Films by bc indigenous Filmmakers (p 54).

Toque de queda

(Curfew)

Guatemala, 2011

Spanish with English subtitles/95 min

Directors: Elías Jiménez, Ray Figueroa Producers: Elías Jiménez, Rafael Rosal, Vilma Liella Screenplay: Ray Figueroa Cinematography: Álvaro Rodríguez Editor: Joel Prieto Sound: José Rommel Tuñón Principal Cast: Juan Pablo Olyslager, Julio Serrano, Roberto Díaz Gomar, Kunti Shaw, Brenda Lara, Jessica Guifarro

In fear of an eventual invasion by those infected by violence, the neighbours of Villas de La Esperanza arm themselves and share night patrols, risking their lives for the safety of their families. But battling violence with violence only spreads the contagion, and the neighbours will realize that the greatest danger is not what lurks outside their secure, gated community; the real danger lies within. In Guatemala violence is contagious, and we are all infected.

SUNDAY, SEPTEMBER 2 | 12:30 PM | SFU-HC



Young Women in Film: Mexico

In 2002, more than 80 women working in the audiovisual industries gathered at the Cineteca Nacional in Mexico City to form Mujeres en el Cine y la Televisión, A.C. (Women in Film and Television Mexico). By the end of the year, this landmark professional association had formalized its role as a civil, non-profit association and increased its roster to more than 120 active members. MCYTV is now the Mexican chapter of Women in Film and Television International, a network of professional associations of women working in film, video, and television from more than 30 cities around the world.

In collaboration with Women in Film and Television Mexico, the Vancouver Latin American Film Festival is pleased to present this stellar selection of short films by Mexican women directors.

Una habitación vacía (An Empty Room)

Dir: Diana Peñaloza Díaz/ 14"

Stella Maris

Dir: Marie Benito/ 10"

El hipo y el ratón (The Hiccup and the Mouse)

Dir: Mariana Flores Villalba/ 14"

Y retiemble en sus centros la tierra

(And the Land Trembles at its Centre)

Dir: Patricia Martínez/ 18"

Quinceañera (A Girl's Fifteenth Birthday Party)

Dir: Liliana Torres/ 6"

 $\textbf{Lucy vs. los limites de la voz} \; \textit{(Lucy vs. the Limits of Voice)}$

Dir: Mónica Herrera/10"

Cuando despierte (When I Wake Up)

Dir: Yoame Escamilla del Arenal/ 10"

Sitios prestados al aire (Vacant Spaces)

Dir: Maider Oleaga/ 11"

SATURDAY, SEPTEMBER 1 | 4 PM | SFU-HC



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\$10 for 10 Years of VLAFF

We would like to extend a special thank you to all of the donors to our \$10 for 10 Years of VLAFF campaign! Everyone listed below contributed \$10 or more to help support enhanced programming initiatives for our 10th Anniversary Year.

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Your generous support enables us to:

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

On behalf of the Vancouver Latin American Film Festival, its Board of Directors and its committed volunteers, THANK YOU for supporting the exhibition and promotion of Latin American Cinema in Vancouver.

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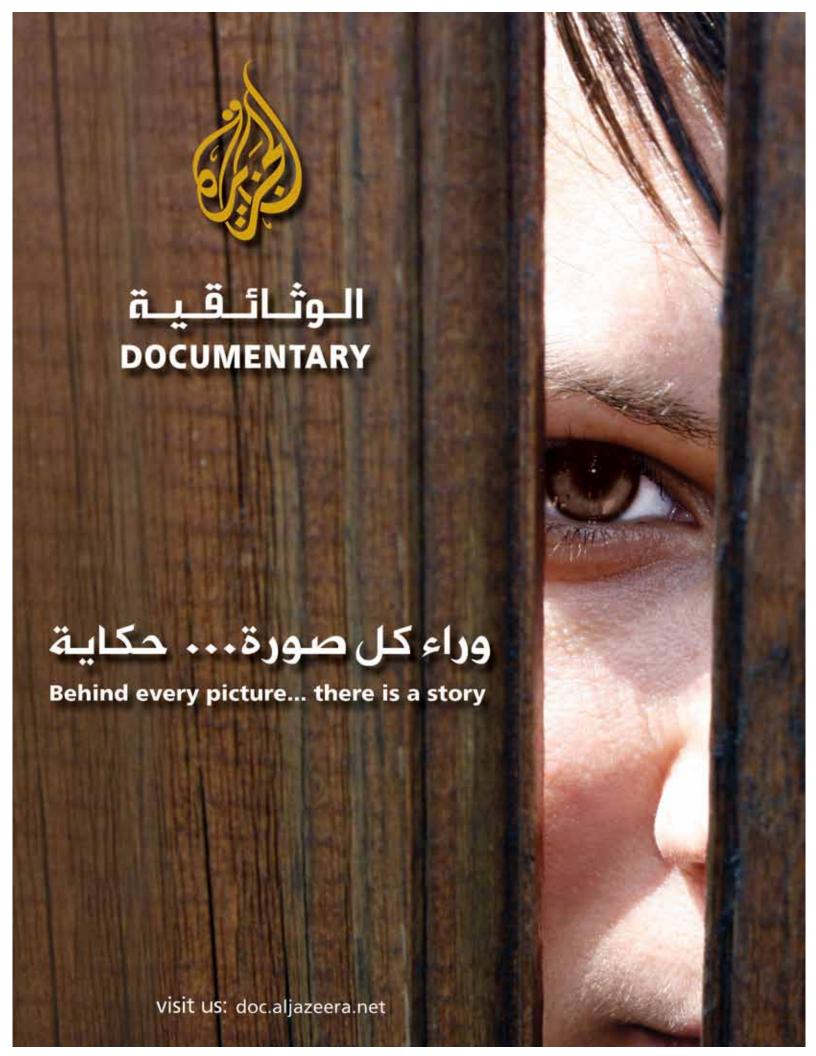
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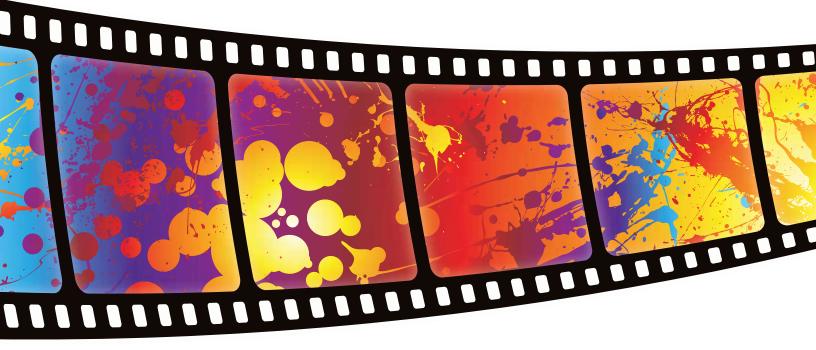
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who have worked with us in any capacity.





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Acompáñenos en esta celebración a la excelencia cinematográfica.





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