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FESTIVAL KEY ART

Ricardo Luévanos | ricardoluevanos.com

Welcome

to the **LATIN AMERICAN FILM FESTIVAL**

“

13 VLAFFs!!

Thirteen festivals, thirteen years, thirteen editions.

In the ocean of film festivals happening every year in Canada, North America and the world, we have to feel proud that after 13 years, VLAFF has gained a name for itself and occupies a relevant place among the Latin American Film Festivals of North America. This was indeed a special year for us, as more film distributors and film directors than ever before approached our festival to be the place to have their Canadian premiere. We are indeed a small festival in comparison to many, but we believe that our reputation has grown in a very positive way, and there are two factors that are making this happen: First, we have been committed to present what we think is representative of some of the best cinema from Latin America; and second, we have decided not to try to expand our festival in terms of the number of films, but rather we have been focusing on presenting a more solid film selection for the Vancouver and Lower Mainland audience.

The festival has two fronts: local audiences and international exposure. We believe that our formula, “better not bigger,” has worked for both objectives. We respect and have a tremendous appreciation for the audiences that choose to attend our festival. We also feel a commitment to the filmmakers that trust us to present their films in Vancouver within the best possible film lineup and in the best screening conditions.

The Support

We also would like to acknowledge the support of all the organizations and institutions that trust in our festival and work with us year after year. This year, we celebrate the fifth year of partnership with SFU Woodward's Cultural Programs, which in a short period has become a tremendous hub for many arts organizations in the city, and we are very proud to be working with them so closely. As our main screening venue throughout the year, The Cinematheque and their staff and volunteers have also shown amazing support and enthusiasm for our monthly screenings and festival.

The financial support from the three different levels of government has also been extremely vital for us, enabling our organization to develop a recognized place within the cultural landscape of Vancouver. Support from the many Consulate Generals in Vancouver and the Ministries of Culture have also been important; this year, the Consulate General of Mexico has stepped up with a greater level of support as we celebrate Mexico as the Guest Country.

Guest Country: Mexico

For the first year in VLAFF's history, we are pleased to receive Mexico as the Guest Country. The participation of Mexico in our festival has always been very important, but this year we are pleased to host films and filmmakers from a country where in the last 15 years the film production has increased exponentially. Retrospectives, films in competition and special presentations are part of a program that will offer the Vancouver audience an exciting panorama of Mexican cinema, past and present.

We Thank You

The best way to support the Vancouver Latin American Film Festival is to attend it. We welcome you for 11 days to explore Latin American cinema—to emerge yourself again in Vancouver. The efforts of many dedicated staff and volunteers have gone into creating the best festival possible, and now is the moment for the Vancouver audience to take advantage of this great event. The festival happens because of you: You are our special guest.

*We welcome all of you!
¡Sean todos bienvenidos!
Sejam todos bem-vindos!*



Christian Sida-Valenzuela
FESTIVAL AND ARTISTIC DIRECTOR

13

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GREETINGS FROM OUR FUNDERS & PARTNERS

A MESSAGE FROM THE PREMIER



As Premier of the Province of British Columbia, I am pleased to welcome everyone to the 2015 Vancouver Latin American Film Festival!

I think it's wonderful to see the community gathering in support of these aspiring filmmakers and celebrating the art of contemporary Latin American cinema. This annual event contributes so much to our province by connecting our communities with filmmakers and film enthusiasts, and giving them a chance to experience something truly unique.

I'd like to take this opportunity to acknowledge all the volunteers, organizers and artists for making this festival such a great success year after year. Your passion for filmmaking and promoting Latin American films in the City of Vancouver is what makes this city the exciting and diverse place that it is today.

Please accept my best wishes for a memorable festival!

Christy Clark
PREMIER

A MESSAGE FROM THE BC ARTS COUNCIL



The BC Arts Council is extremely pleased to once again support the Vancouver Latin American Film Festival.

Creating this experience to explore Latin American cinema provides Lower Mainland audiences with a wonderful opportunity to view some unique and inspiring films as well as meet filmmakers from Argentina, Brazil, Colombia, Mexico and Canada who are continuing a strong tradition of creating works that inspire, engage and provoke.

Throughout this 11-day event, the creative talent of screenwriters, directors and producers light up the screen with independent films that foster meaningful dialogue and improve understanding between cultures.

With funding from the Government of British Columbia, the BC Arts Council is pleased to support this cultural highlight. Thanks to the dedicated organizers and volunteers for all their hard work in creating this remarkable showcase.

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 2015 Vancouver Latin American Film Festival.

Film and the arts represent some of the most powerful tools to build a better and more inclusive society for everyone because it engages people like few other cultural experiences can. The Vancouver Latin American Film Festival has been delighting Vancouver audiences with a vast array of Latin American based films for 13 seasons. I'm very pleased to welcome all those who have travelled to Vancouver to enjoy the festival, and I congratulate the local and visiting artists whose films will be showcased.

VLAFF continues to promote awareness of the cultures and traditions of Latin American countries, and has become a forum for expanding cultural and economic ties between Canada and Latin America. I want to thank everyone involved in the process of making this festival a huge success. Have a great Festival!

Gregor Robertson
MAYOR

SFU WOODWARD'S WELCOMES VLAFF



This marks SFU Woodward's Cultural Program's (SFUW) fifth year of cultural partnership with VLAFF. Through our longstanding relationship, we have continued to be delighted by how this festival has grown and engaged a wider audience base always with strong programming at its core.

VLAFF captures the cultural diversity of Latin America through film and engaged discourse. Each edition of the festival provides a street-level snapshot into the pulse, politics, and people that make up the diversity of Latin America's many countries. Since 2003, VLAFF has built a very dedicated community, enhancing Vancouver's cultural identity. It is a robust artistic force!

SFUW's is a unique community engagement initiative of Simon Fraser University. SFUW's vision is to enable and promote creativity and leading edge practices in the contemporary arts. With VLAFF, our cultural partnership not only provides a state of the art cinema in the heart of Vancouver, but provides support on the artistic level, notably supporting the visiting guest filmmakers program. By hosting these artists in person, SFUW and VLAFF can provide a unique experience to audiences, having filmmakers speak directly to their work. This artistic exchange benefits audience members and artists alike, with valued context and personal insight.

2015 marks SFU's 50th Anniversary. For this birthday, we're celebrating Indigenous Film from BC & Beyond with a special program created by VLAFF in partnership with the imagineNATIVE Film + Media Arts Festival.

Congratulations to the VLAFF team for another remarkable edition. We look forward to many more!

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



SFU FACULTY OF ARTS WELCOMES VLAFF

The Faculty of Arts at Simon Fraser University is delighted to renew our commitment to the Vancouver Latin American Film Festival for another year. For over a decade, VLAFF has been an important event in the calendar

of members of the Latin American community in Vancouver, an opportunity to gather with old friends and share some of the best that this region has to offer. Latin American filmmaking is a global treasure, and this year, as in years past, we are excited to see another array of some of the best cinema coming from this region. The festival is memorable both for faculty and students at SFU, and we hope to play our small part in supporting the festival for many years to come. Special thanks to the director, staff, and innumerable volunteers at VLAFF!

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



A MESSAGE FROM THE CONSUL GENERAL OF BRAZIL

The 13th edition of the Vancouver Latin American Film Festival is packed with high quality productions that will provide a panorama of what is going on in Latin American cinema at the moment. The Consulate of Brazil is proud to support yet

again the Festival. This year, we have four feature-length and two short films representing Brazil, which we hope will enrich the festival and show a bit of our cinematic culture.

Once again, I want to express my gratitude to all those involved in the organization of the Festival. It is their commitment and effort that enable us all to embark on this journey to Latin American cinematic culture.

I hope everyone will enjoy the Festival as much as I certainly will!

Ernesto Otto Rubarth
CONSUL GENERAL OF BRAZIL IN VANCOUVER



A MESSAGE FROM THE GENERAL DIRECTOR OF EDUCATIONAL AND CULTURAL COOPERATION OF MEXICO

It is transcendental for Mexico to participate in events such as the XIII Vancouver Latin American Film Festival, which promote the

diversity of Latin American culture, its history and its aesthetics.

In the dawn of the new millennium, film schools in Mexico gave Mexican filmmakers the foundation they required to make quality films, more inclusive and sustainable. The result becomes evident when we look at the nominations and awards they have received in prestigious international festivals. Today, the new generation of creators continue expressing themselves with cunning, magic, creativity and talent, seeking professional development and world recognition.

In matters of Cultural Diplomacy, Mexico and Canada constantly work to facilitate cooperation in the realms of education, culture, and the arts; conscious that this improves our friendship, and convinced that said actions strengthen the bond between nations.

It is an honour for Mexico to participate in VLAFF as a special guest. We are certain that just like its previous 12 editions, the festival will be immensely successful.

Lizeth Galván Cortés
GENERAL DIRECTOR OF EDUCATIONAL AND CULTURAL COOPERATION FROM THE MEXICAN AGENCY OF INTERNATIONAL COOPERATION FOR DEVELOPMENT OF THE MINISTRY OF FOREIGN AFFAIRS



A MESSAGE FROM THE CONSUL GENERAL OF MEXICO

The Consulate General of Mexico is very pleased to support the 13th edition of the Vancouver Latin American Film Festival, which welcomes Mexico to the spotlight.

VLAFF has earned a reputation as the most important celebration of Latin American film and short documentaries in Western Canada. In that sense, audiences in British Columbia have developed an appetite for contemporary Mexican cinema productions by talented directors and actors throughout the years.

This year's selection is certainly a rich sampling of creative expressions, including a special retrospective of Maestro Juan Antonio de la Riva for his distinguished career spanning several decades.

In perfect synch with growing interaction in tourism, education, trade and investment between Mexico and British Columbia, VLAFF contributes to promote a deeper understanding of the transformations and aspirations of Mexican society through film.

Congratulations to the VLAFF organizing committee, and best wishes for yet another successful edition of the Festival!

Claudia Franco Hijuelos
CONSUL GENERAL OF MEXICO

2015 VLAFF MEMBERSHIP: \$2

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

The annual membership fee is \$2. Please carry your membership card with you at all times, as you will be required to show it at all VLAFF screenings, including special screenings throughout the year. The membership card is valid until **July 31, 2016**.

GENERAL ADMISSION TICKETS

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

DISCOUNT FOR SENIORS (65+)

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

NEW FOR 2015! DISCOUNT FOR STUDENTS (18 YEARS+ WITH VALID ID)

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

YOUTH SCREENINGS (UNDER 18 YEARS): \$8

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

SPECIAL EVENT TICKETS

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

FREE SCREENINGS

SFU Woodward's | Goldcorp Centre for the Arts
SATURDAY, SEPTEMBER 12

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

FESTIVAL PACKAGES & PASSES (LIMITED QUANTITIES AVAILABLE)

Available for purchase online at: www.vlaff.org (beginning Saturday, August 15) • before the festival at the VLAFF Ticket Outlet in the Woodward's Atrium (see below for dates) • during the festival at The Cinematheque (September 4 onwards).

6-TICKET PACKAGE: \$60 GENERAL | \$54 STUDENTS/SENIORS

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

6-Ticket Packages ordered online will be available for pick-up at the Will Call table at The Cinematheque (September 4 onwards). Please check the schedule as opening times vary.

FESTIVAL SUPER PASS: \$125

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

Passholders must arrive at least 15 minutes prior to the screening time to claim an entrance ticket from the Box Office. A Festival Pass does not guarantee seating to sold-out shows if the passholder arrives beyond the cut-off time. **Passholders must carry a valid 2015 VLAFF membership card (included in the price of the pass).**

Festival Super Passes ordered online will be available for pick-up at the Will Call table on Opening Night or at The Cinematheque (September 4 onwards).

ONLINE TICKET SALES: WWW.VLAFF.ORG

BEGINNING SATURDAY, AUGUST 15, 2015

New for 2015! We are thrilled to welcome **WannaWatch.It** as our new online ticketing partner. Order tickets right from your smartphone up until 4-hours before show time!

Ticket orders placed online will be available for pick-up at the Will Call table at the venue starting 45 minutes before the screening.

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\$2.50 processing fee per order.

TICKET OUTLETS

(PAY BY CASH OR CREDIT CARD)

PRE-FESTIVAL TICKET OUTLET

Woodward's Atrium
111 West Hastings St.
(between Cambie and Abbott)

August 26 – September 02
2PM – 6PM (Weekdays Only)
September 3: 12PM – 4PM

FESTIVAL TICKET OUTLET

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

September 4 – 13 (daily)
Weekdays: 5PM – 9PM
Weekends and Labour Day: 1PM – 9PM

TICKETS AT THE DOOR

Subject to availability, day-of-show tickets may be purchased throughout the day at the Box Office where the film is screening, beginning 30 minutes prior to the first screening of the day. Please check the schedule as opening times vary. **To speed up the line, paying in cash is appreciated.**

SOLD OUT SHOWS | RUSH TICKETS

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

WILL CALL

Will Call opens at the venue 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 letter and photo ID in order to pick up your tickets. **LATECOMERS ARE NOT GUARANTEED SEATING. PLEASE ARRIVE EARLY. TICKETS ARE NON-REFUNDABLE.**

VENUE INFORMATION

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

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

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

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

Douglas College (DOUG)
700 Royal Avenue, New Westminster (two blocks from New Westminster Skytrain)

FESTIVAL INFORMATION

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

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OFFICIAL JURY MEMBERS



Mónica del Carmen (b. 1982, Miahuatlán de Porfirio Díaz, Oaxaca) is a highly regarded Mexican actress and a graduate from the National School of Dramatic Arts in Mexico City.

In 2010, Mónica starred in the lead role in *Leap Year (Año bisiesto)* by director Michael Rowe. The film won the *Caméra d'Or* at Cannes and Best First Film at the Mexican Academy Awards. The film gave Mónica national and international exposure; she received the Silver Ariel Award for Best Actress at the Mexican Academy Awards, as well as the award for Best Actress at the Molodist International Film Festival in Kiev, Ukraine.

Mónica has acted in more than 10 feature-length films, including *600 Miles* by Gabriel Ripstein (Official Selection at the 2015 Berlin Film Festival), *After Lucia (Después de Lucia)* by Michel Franco (Official Selection at the 2012 Cannes Film Festival) and *Babel* by Alejandro González Iñárritu (Winner of the 2007 Golden Globe for Best Motion Picture - Drama), among many others.

She actively works in theatre, and recently played roles in *Safari in Tepito* and *Mendoza*. With this most recent production of *Mendoza*, she has travelled throughout Mexico, Latin America and Europe in the last year.



Baljit Sangra (b. Vancouver, BC) has been working in documentary and factual entertainment for over 10 years with an emphasis on exploring social and cross-cultural issues through film. Currently she is in production with Omni TV on a hockey documentary as well as a social issues documentary with the National Film Board of Canada.

In 2014, Baljit directed/produced (also with Omni TV) the documentary *Many Rivers Home*, a personal story that focuses on South Asian seniors living in assisted care at the end of life. In association with the NFB and Canwest, in 2008 she directed/produced the documentary *Warrior Boyz* that examines the long-running gang scene unique to the Indo-Canadian enclave in the Lower Mainland. Her films have premiered at many festivals internationally and have been nominated for three Leo Awards. She also produced several seasons of the A&E series *VIVA!* for CityTV and Channel M.

Baljit runs her own production company, Viva Mantra Films, and is always looking to meet new people and collaborators for various film projects. Viva Mantra Films has produced a number of international features and collaborated with productions from all over the globe. Baljit has volunteered her time in the past as a board member of both the Documentary Organization of Canada and the Vancouver Asian Film Festival.



Juan Antonio de la Riva (b. 1953, San Miguel de Cruces, Durango) is well-known as both a writer and director. His love of cinema began during his childhood in his home state of Durango. He and his father ran a travelling cinema that toured the mountains screening films to workers in the sawmills. Since then he has always pursued his desire to portray the face of his memory, his people and his time.

In 1978, he graduated from the Centro de Capacitación Cinematográfica (Mexico's prestigious film school). His thesis was the short film *Polvo vencedor del sol*, awarded at the Lille Film Festival in France as well as the recipient of the Ariel for Best Short at the Mexican Academy Awards. His first feature-length film, *Wandering Lives* (1985) received the FIPRESCI award and New Directors award at the San Sebastián Film Festival. *Wooden Town* (1990) received the Special Jury Prize at the Huelva Film Festival in Spain, as well as the award for Best Screenplay at the Havana Film Festival in Cuba.

Juan Antonio de la Riva is part of the wave of Mexican directors who in the 1980s struggled to make independent films with more personal themes. After a career spanning more than 30 years, he continues to believe that, "It is important to feel that the film has meaning or value beyond mere entertainment or the mere desire to make a movie. Making the testimony of something real, alive and which lingers in the memory, in my case, the people of Durango."

2015 YOUTH JURY

For five years now, VLAFF's Youth Jury has brought together students from across the Lower Mainland to discuss, debate and discover a new wave of Latin American cinema. Throughout the course of this year's festival, the Youth Jury will watch all eight films in the New Directors Competition. On September 13, they will present the Youth Choice Award at the Closing Ceremony.

Join us in welcoming the ten members of the 2015 VLAFF Youth Jury!



Paola Adarve Zuluaga was born and raised in Colombia. Her home country's reality has driven her interest in social justice issues, especially in relation to feminism and artistic practices. Her latest interest involves the impact of artistic practices and of artists themselves in contexts of violence. She has a B.A. in Anthropology and a B.A. in Languages and Sociocultural Studies and is currently finishing her Masters in Gender, Race, Sexuality, and Social Justice at UBC.



Idrian Burgos is a Douglas College student in International Studies. Since his discovery and exposure to the Hispanic heritage of his native country of the Philippines, the re-emphasis of its Spanish aspect has become one of his goals and passions. He wishes for further strengthening of the link between the countries and territories that form *La Hispanidad*. Idrian writes fiction and non-fiction in Tagalog and English, and is in the primary stage of writing in Spanish.



Laura De Pascale is an Italian-Colombian freelance artist from Italy. After a brief adventure in London studying at Central Saint Martin's College of Art, she moved to Vancouver to pursue her passion for visual arts and to study 2D animation at Capilano University. She stayed here for the forests and her new Canadian family, and is now honoured to be part of the 2015 Youth Jury, celebrating Latin American cinematographic achievements.



Pilar Garrett was born in Brazil, raised in California, and currently resides in Vancouver. She considers herself to be a hybridized product of three cultural worlds. As a result of this transcontinental upbringing as well as her personal interest in the media arts, the majority of her academic work as a UBC graduate explores the interactions between contemporary media and the public construction of national and cultural identity. Viva arte! Viva filme!



Jovanna Lord is a small business owner and a passionate freelancer. She has recently returned to Vancouver after living in Guadalajara, Jalisco for several years. She is excited to celebrate Mexican cinema in her hometown and honoured to be a part of the 2015 Youth Jury. When Jovanna isn't sitting in front of a computer or the silver screen, she can be found exploring local trails with her *tapatio* dog.



Nikkita Nair is an undergraduate at UBC, majoring in International Relations. Originally from Singapore, she has extensive experience in Latin American politics, global history and international trade. Passionate about travel, languages and immersing herself in new cultures, Nikkita is constantly looking for ways to contribute to the global community. She is particularly excited to be part of the Youth Jury as she believes films play a strong role in shaping societies.



Catalina Parra is a Latin Americanist, who obtained an important component of her studies through the streets of her barrio in Bogotá, Colombia. Later, she earned a B.A. in Latin American Studies from SFU, which led her to live in various countries in South America. Her passion lies in the sociocultural complexities of the region, and the importance of reviving Indigenous values and traditions as a means to foster an equitable post-colonial Latin America.



Kratna Ramirez was born in Mexico City and grew up in the United States and Canada. As a UBC student pursuing a career in Social Work, Kratna finds film to be an excellent platform to explore themes surrounding social justice, including sexuality, gender, identity politics and racial justice. As an immigrant since a young age, Kratna is passionate about discovering her Latin American roots through family, food, history, literature, travel and art.



Maria Cecilia Saba was born in São Paulo, Brazil, and raised in Lima, Peru. Her passion for cultural diversity, visual anthropology and the arts inspired her to study Audiovisual Communication. After two years of working as a Video and Documentary instructor, she moved to Vancouver to pursue an M.A. in Comparative Media Arts at SFU. She is currently organizing an Andean Horror Film Fest, featuring films that explore political violence through Andean folklore.



Millie Wissar started her career as a videographer and audiovisual instructor at the Universidad de Lima in Peru. In 2014, her passion for filmmaking drove her to study sound design at the Vancouver Film School, where she polished her craft in audio post-production. She recently graduated as a Sound Designer with the goal to work internationally as a freelance video and sound editor.



GÜEROS

OPENING NIGHT FILM

Mexico | 2014
Spanish with English subtitles
106 min

DIRECTOR: Alonso Ruizpalacios **WRITERS:** Alonso Ruizpalacios, Gibrán Portela **PRODUCERS:** Ramiro Ruiz, Alonso Ruizpalacios **CINEMATOGRAPHER:** Damián García **EDITORS:** Yibrán Asuad, Ana García **CAST:** Tenoch Huerta, Sebastián Aguirre, Ilse Salas, Leonardo Ortizgris, Raúl Briones, Laura Almela

After pushing his mother to her limit with a prank involving a water balloon and a baby stroller, Tomás is sent to live in Mexico City with big brother Sombra and his roommate Santos, who are up to their own shenanigans while the rest of the students at their university are on strike. Malcontent and in search of a cause, the trio embarks on an oddball quest when they learn their late father's musical hero, Epigmenio Cruz, a man who once moved Bob Dylan to tears, is dying. The three traverse the city, combating apathy, rebellion and everything in between, to pay their last respects to a forgotten rock music legend.

Shot in black-and-white, director Alonso Ruizpalacios' debut feature is imbued with playful energy and whimsical gusto – imaginatively employing classic new wave tactics with a captivating style all its own. LONDON ZAKHEIM, AFI FEST

Tomás lanza una bomba de agua que cae sobre un cochecito de bebé. Puesto que el muchacho se ha vuelto muy difícil de manejar, su madre lo manda con su hermano mayor, que estudia en la ciudad de México. Situada en la huelga realizada en la Universidad de México en 1998 y filmada en blanco y negro, rindiéndole un homenaje a la nueva ola del cine francés, esta historia ha refrescado al cine mexicano y la consagró como la cinta más premiada del último año en México.



Alonso Ruizpalacios (b. 1978, Mexico City) won two previous Ariel Awards for his short films *Café Paraíso* (2008) and *The Cú Bird's Last Song* (2010). *Güeros*, his feature directorial debut, was awarded Best First Feature at Berlin, Best Latin American Film at San Sebastián, the Grand Coral at Havana and the Mexican Academy Awards for Best First Film and Best Film.

OPENING NIGHT

THURS, SEPT 03 | 7:00PM | GCA

FOLLOWED BY THE OPENING NIGHT PARTY AT THE FOX CABARET WITH LIVE MUSIC BY MNGWA

REPEAT SCREENING

SAT, SEPT 12 | 7:30PM | CIN



SAND DOLLARS

CLOSING NIGHT FILM

DÓLARES DE ARENA

Dominican Republic | 2014
Spanish, English and French with English subtitles
85 min

DIRECTORS: Laura Amelia Guzmán, Israel Cárdenas **WRITERS:** Laura Amelia Guzmán, Israel Cárdenas (based on the novel *Les dollars des sables* by Jean-Noël Pancrazi) **PRODUCERS:** Laura Amelia Guzmán, Israel Cárdenas, Pablo Cruz, Benjamín Domenech, Santiago Gallelli, Matias Roveda **CINEMATOGRAPHERS:** Israel Cárdenas, Jaime Guerra **EDITOR:** Andrea Kleinman **CAST:** Geraldine Chaplin, Yanet Mojica, Ricardo Ariel Toribio

Every afternoon Noelí, a young Dominican woman, hangs out on the beach at Las Terrenas. With her boyfriend, Yeremi, they look for ways to make a living at the expense of one of the hundreds of tourists there. However Noelí also has a steady client, Anne, a much older French woman (played by the incredible Geraldine Chaplin), who, like many other Europeans, has found an idyllic refuge on the island to spend her last years. For Noelí, the relationship is one of convenience, but the feelings become more intense as they plan to leave together for Paris. A sumptuous and at times uncomfortable story of friendship, love and survival, *Sand Dollars* is one of the most unique and important films ever to come out of the Dominican Republic.

The romance of sand and the realism of dollars sit elegantly side by side in this thoughtful, subtle third feature. JONATHAN HOLLAND, THE HOLLYWOOD REPORTER

Noelí, una joven dominicana, viaja todas las tardes a las playas de las Terrenas. Allí, junto con su pareja, busca la manera de sacar ventaja y ganar algunos dólares a costa de alguno de los turistas que rondan el lugar. Entre sus clientes Noelí mantiene uno fijo: Anne, una francesa de edad madura que ha encontrado en la isla un refugio ideal. Para Noelí, la relación con Anne se basa primordialmente en la conveniencia, aunque los sentimientos se tornan ambiguos a medida que el tiempo de partir se acerca.



Laura Amelia Guzmán (b. 1980, Dominican Republic) and **Israel Cárdenas** (b. 1980, Mexico) have worked together as co-directors on the films *Cochochi* (2007), *Jean Gentil* (2010), and *Carmita* (2013). Their films have won numerous awards at prestigious film festivals such as TIFF, Locarno, San Sebastián, Morelia and many others.

CLOSING NIGHT FILM + AWARD CEREMONY

SUN, SEPT 13 | 7:15PM | GCA

FOLLOWED BY THE CLOSING NIGHT RECEPTION AT THE WORLD ART CENTRE



NEW DIRECTORS COMPETITION

OFFICIAL SELECTION

LA SALADA

Juan Martín Hsu | Argentina

OBRA

Gregorio Graziosi | Brazil

LOS HONGOS

Oscar Ruiz Navia | Colombia

VIAJE

Paz Fábrega | Costa Rica

I STAY WITH YOU (ME QUEDO CONTIGO)

Artemio | Mexico

NATURAL PHILOSOPHY OF LOVE (FILOSOFÍA NATURAL DEL AMOR)

Sebastián Hiriart | Mexico/Costa Rica

NN

Héctor Gálvez | Peru

A MOONLESS NIGHT (UNA NOCHE SIN LUNA)

Germán Tejeira | Uruguay



LA SALADA

Argentina | 2014
Spanish, Korean, Mandarin and Quechua with English subtitles
88 min

DIRECTOR/WRITER: Juan Martín Hsu **PRODUCERS:** Ignacio Rey, Gastón Rothschild
CINEMATOGRAPHER: Tebbe Schoening **EDITOR:** Anita Remón **CAST:** Ignacio Huang, Yunseon Kim, Chang Sun Kim, Nicolás Mateo, Limbert Tacona

With an acute eye and an understated sense of humour, *La Salada* explores the experiences of Korean, Bolivian and Taiwanese immigrants living in Argentina. The film is structured around three intertwining stories that take place in La Salada — the largest unregulated market in Buenos Aires: a Korean father and daughter prepare her for an arranged marriage, a young Bolivian man searches for work, and a Taiwanese DVD seller tries to woo a young woman to be his girlfriend. Inspired by real stories, *La Salada* provides a rare and moving glimpse into the loneliness and limbo of living in a large metropolis that neither embraces its newcomers nor wholly rejects them.

La Salada avoids the most sordid and dark edges that other filmmakers would die to include in this kind of film and consciously proposes itself as a multi-character portrait that is bittersweet yet hopeful. DIEGO BRODERSEN, CINEMA SCOPE

Un mosaico de la experiencia del nuevo inmigrante en Argentina, enlazado a través de tres historias que transcurren en la feria de La Salada. Personajes de diferentes razas que luchan contra la soledad y el desarraigo de su tierra: un padre y su hija coreana que se preparan para un casamiento concertado, un joven boliviano que acaba de llegar al país en busca de trabajo y un vendedor de DVDs taiwanés que quiere encontrar una novia que le haga compañía.

SAT, SEPT 05 | 1PM | CIN
TUES, SEPT 08 | 5:15 PM | CIN



Juan Martín Hsu (b. 1979, Buenos Aires) studied Image and Sound Design at the University of Buenos Aires. His debut feature, *La Salada*, was awarded the Films in Progress Prize at the San Sebastián Film Festival in 2013 and had its international premiere at the Toronto International Film Festival in 2014.



OBRA

Brazil | 2014
Portuguese with English subtitles
80 min

DIRECTOR: Gregorio Graziosi **WRITERS:** Gregorio Graziosi, Paolo Gregori
PRODUCERS: Leonardo Mecchi, Zita Carvalhosa **CINEMATOGRAPHER:** André Siqueira Brandão **EDITOR:** Gabriel Vieira De Mello **CAST:** Irandhir Santos, Lola Pepløe, Julio Andrade, Marku Ribas

A young architect embarking upon his first major project is unexpectedly brought face to face with dark secrets from his ancestral past... During the project's excavation, a clandestine cemetery is unearthed on a plot belonging to João's family, leaving him grappling with some difficult questions about the means by which his inherited wealth and standing were accrued. Writer-director Gregorio Graziosi uses stark cinematography and dense soundscapes to give palpable presence to the city of São Paulo in this technically striking debut feature about a man compelled to uncover the shadowy truth about his origins. DIANA SANCHEZ, TIFF

Obra...rivets attention by sheer force of look and atmosphere alone.
DENNIS HARVEY, VARIETY

Na populosa cidade de São Paulo, um jovem arquiteto envolvido na construção de seu primeiro grande projeto, testemunha a descoberta de um cemitério clandestino no terreno que pertence a seus ancestrais. Questionando seu passado e origens, ele entra em conflito com sua consciência, herança familiar e com a memória da cidade que retorna à superfície.

WED, SEPT 09 | 7:15PM | CIN
FRI, SEPT 11 | 3:30PM | CIN



Gregorio Graziosi (b. 1983, Brazil) studied Fine Arts and Film Studies at the Fundação Armando Álvares Penteado in São Paulo. His short films have screened at Cannes, Locarno, IDFA and Clermont-Ferrand. *Obra* premiered at TIFF and won the FIPRESCI Prize for Best Latin American Feature at the Rio de Janeiro International Film Festival.

RATED FOR YOUTH | 14A



LOS HONGOS

Colombia | 2014
Spanish with English subtitles
103 min

DIRECTOR: Oscar Ruiz Navia **WRITERS:** Oscar Ruiz Navia, César Augusto Acevedo
PRODUCERS: Diana Bustamante, Gerylee Polanco Uribe, Oscar Ruiz Navia, Guillaume De Seille, Nicolás Avruj, Titus Kreyenberg **CINEMATOGRAPHER:** Sofia Oggioni Hatty **EDITOR:** Felipe Guerrero **CAST:** Jovan Alexis Marquinez Angulo, Calvin Buenaventura Tascón, Atála Estrada, Gustavo Ruiz Montoya, María Elvira Solís

Best friends Ras and Calvin are street artists with limited resources but big ambitions to alter their local surroundings for the better. The two traverse Cali on bike and skateboard, scouting for surfaces to decorate with whatever paint they can scavenge. Inspired by news of the Arab Spring uprisings, they dream of collaborating on a vast mural (with graffiti artist Mario Wize) that will express solidarity with Egypt's student demonstrators. As Ras and Calvin explore Cali's streets and leave their mark on its underpasses and alleyways, Ruiz Navia's film bears witness to a new generation gradually finding its place in a rapidly changing world.

A sweet-natured look at young adults in search of a good time and a higher purpose... Los Hongos has a big heart and a punk rock spirit.
DIANA SANCHEZ, TIFF

Por la noche, después del trabajo, Ras pinta grafitis en distintos muros de su barrio, al oriente de Cali.; durante el día es obrero de construcción para traer dinero a su madre, una dulce mulata que emigró a la ciudad proveniente de la selva del pacífico. Sin un peso en su bolsillo, Ras atraviesa la ciudad en busca de Calvin, otro joven grafitero que vive días difíciles tras el divorcio de sus padres. Los chicos irán sin rumbo fijo por la ciudad, como quien quiere perderse y no regresar.

SUN, SEPT 06 | 2:45PM | CIN
THURS, SEPT 10 | 7:15PM | CIN



Oscar Ruiz Navia (b. 1982, Cali, Colombia) directed *Crab Trap (El vuelco del cangrejo)*, which won the FIPRESCI Award at Berlin and was selected in more than 70 festivals around the world, including VLAFF in 2010. *Los Hongos* premiered at the Locarno Film Festival where it won a Special Jury Prize.



VIAJE

Costa Rica | 2015
Spanish with English subtitles
70 min

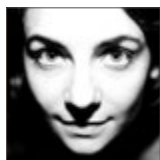
DIRECTOR/WRITER: Paz Fábrega **PRODUCERS:** Paz Fábrega, Kattia González
CINEMATOGRAPHER: Esteban Chinchilla **EDITORS:** Paz Fábrega, Sebastián Sepúlveda **CAST:** Kattia González, Fernando Bolaños

After meeting at a party, Luciana and Pedro... embark on a spur of the moment journey together that takes them to the forest. As they explore the beauty in the nature that surrounds them, they camp out under the stars, go on hikes, indulge in the passions of their encounter, and discuss their personal beliefs surrounding love, obligations, and attraction. Lensed in lush black-and-white cinematography amidst the gorgeous backdrop of the Costa Rican forest, an honest and genuine relationship story unfolds, lending a feeling of realism to their storybook romance in a refreshing and youthful way. MALLORY LANCE, TRIBECA FILM FESTIVAL

A shimmering depiction of the kind of chance encounter that can change life's course. JOHN DEFORE, THE HOLLYWOOD REPORTER

Viaje es la historia del encuentro entre dos jóvenes con espíritu libre que no creen en compromisos ni ataduras matrimoniales. Coinciden en una fiesta capitalina, donde la atracción mutua los atrae a sus pasiones. Luciana y Pedro emprenderán un viaje al parque nacional Rincón de la Vieja, donde rodeados de un paisaje encantador, se enfrentarán consigo mismos.

FRI, SEPT 04 | 7:15PM | CIN
SUN, SEPT 06 | 1:00PM | CIN



Paz Fábrega (b. 1979, San José, Costa Rica) studied at the University of Costa Rica, the Colegio Universitario de Alajuela, and the London Film School. Her filmography includes the shorts *Temporal* and *Cuilos* and her debut feature, *Cold Water of the Sea*, for which she won the Tiger Award at Rotterdam.



I STAY WITH YOU (ME QUEDO CONTIGO)

Mexico | 2014
Spanish with English subtitles
100 min

DIRECTOR/WRITER: Artemio **PRODUCERS:** Carlos Narro, Renato Ornelas, Ixel Rion, Rubén Gutiérrez **CINEMATOGRAPHER:** Renata Gutiérrez **EDITORS:** Artemio, Diego Fenton **CAST:** Diego Luna, Beatriz Arjona, Anajós Aldrete Echevarria, Ximena González Rubio, Flor Eduarda Gurrola, Iván Arana, José María de Tavira

Giggling young women who secretly feed a macho cowboy Viagra might sound pretty funny. But is it really?... *I Stay with You* starts out as an innocent comedy with rich girls having carefree fun. Gradually, however, the film undergoes a transformation, ending in dark sadism. Artist Artemio Narro has made a number of installations and videos on the subject of violence. His first fiction feature is not only a commentary on the ever-present violence in Mexico, but also on how we see violence. The changing tone of the film and an ingenious turnaround in the battle of the sexes makes this film a confrontational experience. IFFR

A shocking commentary on violence in Mexico, in which the male and female roles are reversed. IFFR

“Una comedia de errores que se enreda demasiado,” así se puede clasificar *Me quedo contigo*, película de una fuerza aterradoramente. Una grupo de típicas chicas frescas mexicanas comienzan un viaje entre amigas: alberca, cócteles, bares; pero la comedia se comienza a enredar cuando secuestran a un hombre macho, y en una especie de “feminicidio” pero a la inversa, la brutalidad despiadada viene de las féminas para torturar al vaquero, en algo que pareciese una venganza del género opuesto ante la eterna brutalidad masculina.

SUN, SEPT 06 | 9:15PM | CIN
THURS, SEPT 10 | 9:15PM | CIN



Artemio (b. 1976, Mexico) is a well-known visual artist and self-taught filmmaker living and working in Mexico City. His first feature-length film project, *Me quedo contigo*, came about with the financial support of more than fifty international artists. The film had its world premiere at the Rotterdam Film Festival.



NATURAL PHILOSOPHY OF LOVE (FILOSOFÍA NATURAL DEL AMOR)

Mexico/Costa Rica | 2014
English and Spanish with English subtitles
77 min

DIRECTOR: Sebastián Hiriart **WRITERS:** Sebastián Hiriart, María González de León, Manuel Castro Rosas **PRODUCERS:** Sebastián Hiriart, Ximena Hiriart **CINEMATOGRAPHER:** Sebastián Hiriart **EDITORS:** Sebastián Hiriart, Adriana Villanueva, Pedro Gómez García **CAST:** Manuel Castro Rosas, Sae Bluff, Jorge Zárate, Jack Jordan, Diana García, Gabino Rodríguez

Insects mate, stories are born. The concept of “love” gets put under the looking glass in this captivatingly maverick film. Manuel, a lonely 36-year-old, begins an unusual friendship with the much younger Alma. A young foreign couple set out on an idyllic backpacking trip in Costa Rica. A Mexico City taxi driver visits a dive bar where he meets a sexy lounge singer. Vicente runs into an old classmate from high school and has something profound to share with her. Meanwhile, throughout the film, different couples speak about their relationships and thoughts on love, until eventually all of these stories meet with surprising ends.

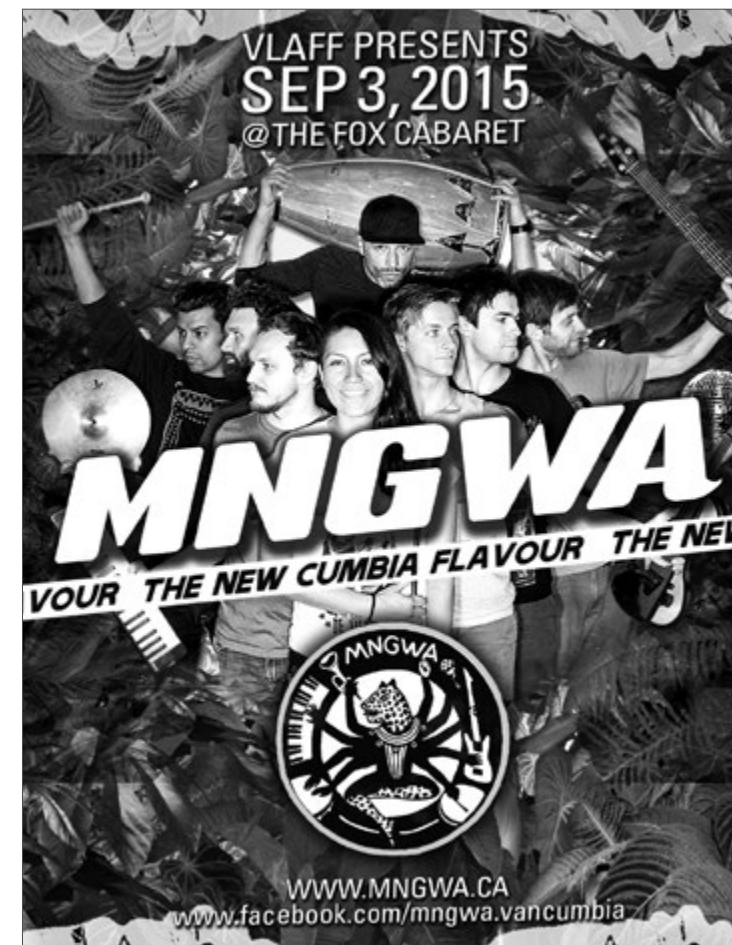
But erotic love is easy to explain... because erotic love is the moment when nature takes hold of the individual and uses them. HUGO HIRIART

Mientras insectos copulan, historias nacen: Manuel, un solitario trabajador con 36 años de edad entabla una curiosa amistad con una jovencita de apenas 16 años; una pareja de novios extranjeros viaja de mochilero a un lugar remoto de la geografía tropical; un taxista chilango visita un antro de mala muerte en donde hace migas con cierto travesti; Vicente se topa con una amiga de su adolescencia con quien tiene algo importante que compartir. Todo este montaje de relaciones reúne amor, erotismo, y la represión que conllevan estos sentimientos.

SUN, SEPT 06 | 7:15PM | CIN
TUES, SEPT 08 | 9:15 PM | CIN



Sebastián Hiriart (b. 1983, Mexico City) is a self-taught filmmaker, and has worked as a director, actor, cinematographer, camera assistant and operator in numerous film and television projects. His debut feature, *A Stone's Throw Away (A tiro de piedra)* (2010), premiered at San Sebastián and received a Special Jury Mention.



NEW DIRECTORS COMPETITION



NN

Peru | 2014
Spanish with English subtitles
94 min

DIRECTOR/WRITER: Héctor Gálvez **PRODUCERS:** Héctor Gálvez, Enid Campos
CINEMATOGRAPHER: Mario Bassino **EDITOR:** Eric Williams **CAST:** Paul Vega, Isabel Gaona, Antonieta Pari, Lucho Cáceres

A Peruvian forensic team, tasked with exhuming the remains of a group of people who were made to “disappear” some 25 years earlier, finds an unexpected additional John Doe [NN (Non Nomine)], the only clue being a small photograph of a woman found on his person. Fidel undertakes the long, complicated work of identifying the body, and must navigate the still-raw emotions of the families of the disappeared. Director Héctor Gálvez takes a nuanced, heartfelt look at the raw humanity behind a country’s efforts to come to terms with a dark chapter in its history. PALM SPRINGS INTERNATIONAL FILM FESTIVAL

NN is an engaging tale of the personal and political clashing, of repressed pasts looming large over a murky present, of history catching up with reality – and all delivered on a very human scale.

CLARENCE TSUI, THE HOLLYWOOD REPORTER

Los restos de un varón desaparecido hace más de veinte años han sido exhumados pero nadie los reclama. Ahora con lo único que cuenta para ser identificado es la fotografía de una chica sonriente hallada debajo de su camisa. Sólo una fotografía borrosa, fijación de un tiempo y una memoria.

NOTA: NN es la calificación que reciben los cuerpos que por distintas causas no pueden ser reconocidos ni identificados.

MON, SEPT 07 | 7:15PM | CIN
SAT, SEPT 12 | 5:00PM | GCA (FREE)



Héctor Gálvez (b. 1974, Lima, Peru) co-directed the documentary feature *Lucanamarca*, which premiered at the International Documentary Festival IDFA in Amsterdam in 2008. *Paraíso* (2009), his first fiction feature film, had its world premiere at the 2009 Venice Film Festival.



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A MOONLESS NIGHT (UNA NOCHE SIN LUNA)

Uruguay | 2014
Spanish with English subtitles
80 min

DIRECTOR/WRITER: Germán Tejeira **PRODUCERS:** Julián Goyoaga, Juan Carlos Maristany **CINEMATOGRAPHER:** Magela Crosignani **EDITOR:** Julián Goyoaga, Germán Tejeira **CAST:** Daniel Melingo, Roberto Suárez, Marcel Keroglián, Elisa Gagliano

A divorced taxi driver shows up with a black eye at the home of his ex-wife’s new family; he’s been invited to dinner and he desperately wants to reconnect with his young daughter. A professional magician’s car breaks down and he ends up spending an emotionally intense night with a young, widowed toll booth worker. A singer-songwriter serving a lengthy prison sentence is released for one night to perform at a local community centre. These three deeply engaging stories about yearning for connection unfold in parallel, one New Year’s Eve in a small town in central Uruguay, balancing the universality of human suffering with a powerful sense of hope. PALM SPRINGS INTERNATIONAL FILM FESTIVAL

One night in the lives of four differently lonely, ungrounded souls is portrayed with delicacy and gentle wit... the film plays out a little like three Raymond Carver stories relocated and reworked for the screen.

JONATHAN HOLLAND, THE HOLLYWOOD REPORTER

Durante la noche de Año nuevo, tres personajes llegan a un pueblo perdido en el campo uruguayo: Antonio, un mago de fiestas populares que pretende llegar al club para hacer su rutina, Laura una mujer solitaria trabajadora de la zona y César quien viaja para visitar a su hija Lucía de cinco años. En búsqueda de una felicidad temporal estas tres almas solitarias se encuentran en el camino de Una Noche sin Luna. Después de varios años, el cine uruguayo regresa a Vancouver con esta imprescindible cinta.

FRI, SEPT 04 | 5:30PM | CIN
THURS, SEPT 10 | 3:30PM | CIN



Germán Tejeira (b. 1982, Montevideo, Uruguay) directed the short films *Gol*, *Matrioshka* and, with Julián Goyoaga, *The Dead Man*, and co-wrote the screenplay for *AninA*. Tejeira’s feature debut, *A Moonless Night*, premiered at the San Sebastián Film Festival and won Best Film at the Zurich International Film Festival.



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VLAFF | 2015 | Schedule

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY



05

1:00PM | CIN
La Salada (p16)

3:00PM | CIN
El Patron, Anatomy of a Crime (p25)

5:00PM | CIN
Boys of Buenaventura (p27)

7:00PM | CIN
Good People (p27)

9:00PM | CIN
El Ardor (p24)

04

3:00PM | CIN (free)
FIDAAC Shorts Program (p39)

5:30PM | CIN
A Moonless Night (p20)

7:15PM | CIN
Viaje (feature) (p18) + The Last Time I Saw You (short) (p42)

9:00PM | CIN
Seashore (p26)

SEPT 03

OPENING NIGHT FILM + PARTY

7 PM | GCA
Güeros (p14)

Followed by the Opening Night Party at The FOX Cabaret

VENUE CODES

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

06

- 1:00PM | CIN
Viaje (feature) (p18) + The Last Time I Saw You (short) (p42)
- 2:45PM | CIN
Los Hongos (p17)
- 5:00PM | CIN
Daughter of the Lake (feature) (p31) + Ashes (short) (p47)
- 7:15PM | CIN
Natural Philosophy of Love (feature) (p19) + Dis Pleis (short) (p42)
- 9:15PM | CIN
I Stay with You (p18)

07

- 1:00PM | CIN
Shorts in Competition: Program 1 (p46)
- 3:15PM | CIN
Seashore (p26)
- 5:00PM | CIN
Eyes Wide Open (p31)
- 6:30PM | VCT
Ascent to Heaven (p37)
- 7:15PM | CIN
NN (p20)
- 8:15PM | VCT
Robinson Crusoe (p37)
- 9:15PM | CIN
González: The False Prophet (p30)

08

- 5:15PM | CIN
La Salada (p16)
- 7:00PM | CIN
Wandering Lives (p34)
- 9:15PM | CIN
Natural Philosophy of Love (feature) (p19) + Dis Pleis (short) (p42)

09

- 5:30PM | CIN
The Madness Among Us (p26) + One Key (p42)
- 7:00PM | DOUG (free)
FIDAAC Program (p39)
- 7:00PM | VCT
Mexican Film + Reception: Perfect Obedience (p36)
- 7:15PM | CIN
Obra (p17)
- 9:00PM | CIN
El Patron, Anatomy of a Crime (p25)

10

- 3:30PM | CIN
A Moonless Night (p20)
- 5:15PM | CIN
Hotel Nueva Isla (p28)
- 7:00PM | VCT
A Wolf at the Door (p25)
- 7:15PM | CIN
Los Hongos (p17)
- 9:00PM | VCT
The Hamsters (p30)
- 9:15PM | CIN
I Stay with You (p18)

11

- 3:30PM | CIN
Obra (p17)
- 5:15PM | CIN
Juanicas (feature) (p41) + Salix Tree (short) (p42)
- 7:00PM | GCA
The Crow's Nest (p29)
- 7:15PM | CIN
To Kill a Man (p28)
- 9:00PM | GCA
Leap Year (p36)
- 9:15PM | CIN
El Ardor (p24)

12

- 1:00PM | CIN
Shorts in Competition: Program 2 (p47)
- 3:00PM | CIN
Ariel (feature) (p40) + The Field of Possible (short) (p42)
- 5:00PM | GCA (free)
NN (p20)
- 5:15PM | CIN
Wooden Town (p34)
- 7:00PM | GCA (free)
Indigenous Film from BC & Beyond (p44-45)
- 7:30PM | CIN
Güeros (p14)
- 9:30PM | CIN
A Wolf at the Door (p25)

13

- 1:00PM | CIN
The Hamsters (p30)
- 2:30PM | CIN
Mountain Hawk (p35)
- 4:45PM | CIN
The Pawn (feature) (p29) + Silent Screams (short) (p42)
- 6:45PM | CIN
To Kill a Man (p28)

CLOSING NIGHT FILM + AWARD CEREMONY

7:15PM | GCA
Sand Dollars (p15)

Followed by the Closing Night Reception at the World Art Centre

GENERAL ADMISSION TICKETS

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

DISCOUNT FOR SENIORS (65+) & STUDENTS (18+)
Matinee (before 5pm): \$8
Evening (5pm and later): \$10

SPECIAL EVENT TICKETS

Opening Night Film: \$15 (INCLUDES MEMBERSHIP)
Opening Night Film & Party at the FOX Cabaret: \$25
Film & Reception at the Vancity Theatre: \$15
Closing Night Film & Award Ceremony: \$15
Closing Night Film, Award Ceremony & Reception: \$20

FESTIVAL PACKAGES & PASSES

6-TICKET PACKAGE: \$60 GENERAL | \$54 STUDENTS/SENIORS
FESTIVAL SUPER PASS: \$125

2015 VLAFF MEMBERSHIP: \$2

VENUE INFORMATION

- The Cinematheque (CIN)**
1131 Howe Street (between Helmcken and Davie)
- Goldcorp Centre for the Arts, SFU Woodward's (GCA)**
Djavad Mowafaghian Theatre and World Art Centre
3rd Floor, 149 West Hastings Street (between Cambie and Abbott)
- Vancity Theatre (VCT)**
1181 Seymour Street (between Helmcken and Davie)
- The FOX Cabaret (FOX)**
2321 Main Street (between East 7th and 8th Ave)
- Douglas College (DOUG)**
700 Royal Avenue, New Westminster (two blocks from New Westminster Skytrain)



PANORAMA of LATIN AMERICAN CINEMA

OFFICIAL SELECTION

EL ARDOR

Pablo Fendrik | Argentina/Mexico

EL PATRÓN, ANATOMY OF A CRIME

(EL PATRÓN, RADIOGRAFÍA DE UN CRIMEN)
Sebastián Schindel | Argentina

A WOLF AT THE DOOR

(O LOBO ATRÁS DA PORTA)
Fernando Coimbra | Brazil

SEASHORE

(BEIRA-MAR)
Filipe Matzembacher, Marcio Reolon | Brazil

THE MADNESS AMONG US

(O LOUCURA ENTRE NÓS)
Fernanda Vareille | Brazil

BOYS OF BUENAVENTURA

(LAS ÚLTIMAS VACACIONES)
Manuel F. Contreras | Colombia

GOOD PEOPLE

(GENTE DE BIEN)
Franco Lolli | Colombia

TO KILL A MAN

(MATAR A UN HOMBRE)
Alejandro Fernández Almendra | Chile

HOTEL NUEVA ISLA

Irene Gutiérrez | Cuba

THE CROW'S NEST

(MALACRIANZA)
Arturo Menéndez | El Salvador/Canada

THE PAWN

(LA PRENDA)
Jean-Cosme Delaloye | Guatemala/Switzerland

GONZÁLEZ: THE FALSE PROPHET

(GONZÁLEZ: EL FALSO PROFETA)
Christian Díaz Pardo | Mexico

THE HAMSTERS

(LOS HÁMSTERS)
Gilberto González Penilla | Mexico

DAUGHTER OF THE LAKE

Ernesto Cabellos Damián | Peru/Bolivia

EYES WIDE OPEN

(OJOS BIEN ABIERTOS)
Gonzalo Aríjon | Uruguay/France



EL ARDOR

Argentina/Mexico | 2014
Spanish with English subtitles
101 min

DIRECTOR/WRITER: Pablo Fendrik **PRODUCERS:** Gael García Bernal, Juan Pablo Gugliotta, Oriana Castro **CINEMATOGRAPHER:** Julian Apezteguía **EDITOR:** Leandro Aste **CAST:** Gael García Bernal, Alice Braga, Chico Díaz, Claudio Tolcachir, Jorge Sesán

Described by writer-director Pablo Fendrik as a “Mesopotamian Western,” *El Ardor* stars Gael García Bernal as Kaí, a mysterious shaman who emerges from the Río Paraná to defend a clan of tobacco farmers against a band of cold-blooded land-grabbers. But this is no ordinary Western. Filmed on the edge of the Amazon rainforest, near the border of Brazil and Argentina, the lush, claustrophobic jungle with its birds, insects and prowling animals becomes as much a part of the story as the misfortunes of its characters. With minimal dialogue and yet plenty of drama, including a few good old-fashioned gun battles, *El Ardor* is absolutely spellbinding.

...a quasi-mystical supernatural twist on a popular genre.

RAYVENN SHALEIGHA D'CLARK, CLOSE-UP FILM

Descrita por su escritor y director como un “western mesopotámico,” *El Ardor* presenta a Gael García Bernal interpretando a Kaí, un chamán misterioso que emerge de la región del Río Paraná en Argentina para defender a un clan de cultivadores de tabaco frente a sangrientos ladrones de tierras.

SAT, SEPT 05 | 9:00PM | CIN
FRI, SEPT 11 | 9:15PM | CIN



Pablo Fendrik (b. 1973, Buenos Aires, Argentina) is the director and writer of the award-winning films *El asaltante (The Mugger)* (2007) and *La sangre brota (Blood Appears)* (2008). His third feature, *El Ardor*, premiered at the Cannes Film Festival in 2014.



EL PATRÓN, ANATOMY OF A CRIME

(EL PATRÓN, RADIOGRAFÍA DE UN CRIMEN)

Argentina | 2014
Spanish with English subtitles
98 min

DIRECTOR: Sebastián Schindel **WRITERS:** Sebastián Schindel, Nicolás Batlle, Javier Olivera (based on the book *El Patrón, radiografía de un crimen* by Elias Neuman) **PRODUCERS:** Nicolás Batlle, Fernando Molnar, Sebastián Schindel **CINEMATOGRAPHER:** Marcelo Laccarino **EDITORS:** Andres Ciambotti, Sebastián Schindel **CAST:** Joaquín Furriel, Luis Ziemkowski, Mónica Lairana, Guillermo Pfening, Victoria Raposo, Andrea Garrote

This incredibly disturbing story follows the exploitation of an apprentice butcher, Hermógenes, and his trial after he murders his boss in broad daylight. Hermógenes, a farmhand from northern Argentina, relocates to Buenos Aires in search of a better life for himself and his young wife, but soon finds himself at the mercy of a corrupt boss. The film is based on a thorough investigation of a real event that happened in Buenos Aires 10 years ago. Almost every scene in the film is inspired by real facts or based on well documented daily practices of the “meat business” and its environment. Both a shocking exposé of unscrupulous practices in the meat industry and a heart-wrenching personal story, *El Patrón* became one of the most successful Argentine films of 2014.

...tackles some of the thorniest issues facing Argentina, among them regionalism, class discrepancies, corruption and judicial rigidity and does so in an unfussy style. ELIZABETH KERR, THE HOLLYWOOD REPORTER

Un humilde peón de campo encuentra trabajo de carnicero en Buenos Aires. Su patrón, un siniestro personaje dueño de varios locales, lo irá introduciendo al “negocio de la carne”. Mientras lo somete, mediante presión y chantaje a una verdadera esclavitud, la abrumadora crueldad desembocará inevitablemente en tragedia. La cinta basada en hechos reales se ha convertido en una de las producciones argentinas más premiadas del 2014.

SAT, SEPT 05 | 3:00PM | CIN
WED, SEPT 09 | 9:00PM | CIN



Sebastián Schindel (b. 1975, Buenos Aires, Argentina) is a cinematographer and founding member and manager of Magoya Films SA production company, where he has directed and produced various documentary films, among them the multi-awarded *Mundo Alas* (2009) and *El Rascacielos latino* (2012). *El Patrón*, his first narrative feature, won Best IberoAmerican First Feature at Guadalajara.



A WOLF AT THE DOOR

(O LOBO ATRÁS DA PORTA)

Brazil | 2013
Portuguese with English subtitles
100 min

DIRECTOR/WRITER: Fernando Coimbra **PRODUCERS:** Fabiano Gullane, Caio Gullane, Debora Ivanov, Gabriel Lacerda **CINEMATOGRAPHER:** Lula Carvalho **EDITOR:** Karen Akerman **CAST:** Leandra Leal, Milhem Cortaz, Fabíula Nascimento, Tamara Taxman, Juliano Cazarré, Thalita Carauta

Based on real events, and set in Rio de Janeiro, *A Wolf at the Door* is the nerve-rattling tale of a kidnapped child and the terror of the parents left behind. When Sylvia discovers her six-year-old daughter has been picked up at school by an unknown woman, police summon her husband, Bernardo, to the station for questioning. From that point on, the film takes increasingly sinister turns as it delves into the events that led to the girl's kidnapping. With plot twists that will keep the audience on the edge of their seats, *A Wolf at the Door* is a darkly disturbing journey into the extreme limits of the human capacity for obsession and revenge.

The film does not take audiences on an easy ride, and it's an utterly compelling and indelible drama. STEPHEN FARBER, THE HOLLYWOOD REPORTER

Uma criança é raptada. Na delegacia, Sylvia e Bernardo, pais da vítima, e Rosa, a principal suspeita e amante de Bernardo, prestam depoimentos contraditórios que nos levarão aos recantos mais obscuros dos desejos, mentiras, carências e perversidades do relacionamento desses três personagens. *O Lobo Atrás da Porta* é um dramático suspense que nos conduz por uma viagem aos recantos mais obscuros dos desejos, mentiras e perversidades de um triângulo amoroso a partir do misterioso sequestro de uma criança.

THURS, SEPT 10 | 7:00PM | VCT
SAT, SEPT 12 | 9:30PM | CIN



Fernando Coimbra (b. 1976, Ribeirão Preto, Brazil) majored in Cinema and Video at the University of São Paulo and has written and directed nine short films. *A Wolf at the Door*, his first feature film, won multiple international awards including the 2013 Horizontes Latinos Award at San Sebastián.

RATED FOR YOUTH | 14A



SEASHORE (BEIRA-MAR)

Brazil | 2015
Portuguese with English subtitles
83 min

DIRECTORS/Writers/PRODUCERS: Filipe Matzembacher, Marcio Reolon
CINEMATOGRAPHER: João Gabriel de Queiroz **EDITORS:** Bruno Carboni, Germano de Oliveira **CAST:** Mateus Almada, Maurício José Barcellos, Elisa Brites, Francisco Gick, Fernando Hart, Maitê Felistoffa, Danuta Zaguetto, Irene Brietzke

Best friends Martin and Tomaz set out for a weekend together to southern Brazil that will change their relationship forever. For both of them, the brief excursion back to this coastal town where Martin's family is from becomes a journey into themselves. *Seashore* is a wander through the borderlands between love and friendship, exploring sexual orientation and personal identity. The outstanding camerawork picks up on the protagonists' complex emotional states in the same way as the soundtrack captures the roaring of the sea: gentle and powerful in equal measure. Always on an equal footing with the subject and the characters, the film creates a moment of magic and tenderness. BERLIN FILM FESTIVAL

If you're looking for a sweet and tender story about two adolescents, a contemporary story that tells what it's like to be a teenager... this is your movie. TRAVELS OF ADAM

Martin e Tomaz passam um fim de semana imersos em um universo próprio. Alternando entre distrações corriqueiras e reflexões sobre suas vidas e sua amizade, os garotos se abrigam em uma casa de vidro, à beira de um mar frio e revoltoso.

FRI, SEPT 04 | 9:00PM | CIN
MON, SEPT 07 | 3:15PM | CIN



Filipe Matzembacher (b. 1988, Porto Alegre, Brazil) and **Marcio Reolon** (b. 1984, Porto Alegre, Brazil) met while attending film school and have been working together ever since. Their short films have travelled to over 200 film festivals. *Seashore*, their debut feature film, premiered at the Berlin Film Festival.



THE MADNESS AMONG US (O LOUCURA ENTRE NÓS)

Brazil | 2015
Portuguese with English subtitles
76 min

DIRECTOR: Fernanda Vareille **PRODUCERS:** Amanda Gracioli, Fernanda Vareille
CINEMATOGRAPHER: Gabriel Teixeira **SOUND:** João Marcos Tatu **EDITORS:** Nathan Delannoy, Juliana Guanais, Antoine Vareille **CAST:** Salvador Solís, Karla Valencia
MUSIC: Laurent Perez Del Mar **PSYCHIATRIC CONSULTANTS:** Marcelo Veras, Juliana Veras

What defines us as normal? *The Madness Among Us* delves into the life inside a psychiatric hospital and its adjacent outpatient resource centre in Salvador, Bahia, depicting the stories and lives of its characters, some of whom vacillate between living on their own and being institutionalized, between "sanity" and "insanity," revealing the boundaries of what is considered sane. Beautifully filmed with a contemplative pace that allows the viewer to enter the intimate space of the mostly female protagonists, the documentary asks us to reflect on the inner contradictions, conflicts, desires and errors of our own lives. The film is a realistic portrayal of the paradoxes facing the characters in their reintegration back into society and the treatment of mental illness in Brazil.

After watching The Madness Among Us, I felt that the realm of the mind was so much larger and more tragic and more wonderful than I had ever imagined before. A.M. MULLEN

Quais os limites da nossa sanidade? O que nos define como normais? "A loucura entre nós", filme dirigido por Fernanda Vareille, lança um olhar sobre os corredores e grades de um hospital psiquiátrico, buscando personagens e histórias que revelem as fronteiras do que é considerado loucura. Através, principalmente, de personagens femininas, o documentário exala as contradições da razão, nos fazendo refletir nossos próprios conflitos, desejos e erros. O filme faz um sensível mergulho nos paradoxos da reinserção da loucura no mundo em geral, subvertendo qualquer tentativa de reduzir as personagens retratadas a marionetes de questões envolvendo a sanidade mental.

WED, SEPT 09 | 5:30PM | CIN



Fernanda Vareille (b. Bahia, Brazil) graduated in Cinema from the Université Sorbonne Nouvelle (Paris), and Documentary from the University of London. Her first film, *Let Me Live* (2009), received the Audience Award for Best Documentary at the Amnesty International Film Festival in Paris. She is the founder of the Brazilian production company Águas de Março Filmes.

RATED FOR YOUTH | PG



BOYS OF BUENAVENTURA (LAS ÚLTIMAS VACACIONES)

Colombia | 2014
Spanish with English subtitles
82 min

DIRECTOR/WRITER/CINEMATOGRAPHER: Manuel F. Contreras **PRODUCERS:** Tatiana Villacob, Manuel F. Contreras **EDITORS:** Andrés Porras, Manuel F. Contreras **CAST:** John-Jaime "Mr. Sombra" Cortés, Jonathan "Lápiz" Medina, Wilmar "Presi" Sánchez

For best buddies Jonathan, John-Jaime and Presi playing music together is the ultimate pursuit, a dream they hold on to against all odds. But the end of high school marks the beginning of their last summer together. Set in Buenaventura, a rough and tumble port city on the west coast of Colombia, the young men must face the fact that their remarkable talent and drive may not be enough to fulfill their dreams of a musical career. *Boys of Buenaventura* is a colourful musical tour through that summer of uncertainty, told through the protagonists' tasty mash-up of classical, salsa, reggaeton, rock and folk music.

Let the beats take you through this fascinating city of contradictions where a young Colombian generation thrives with big dreams in the face of few opportunities. CARTAGENA FILM FESTIVAL

Tocar lo es todo para Jonathan, John-Jaime y Presi, pero este año, el fin del colegio marca el inicio de sus últimas vacaciones juntos. Buenaventura, una ciudad tan especial pero duramente golpeada, es donde estos chicos enfrentan el hecho de que su talento y determinación, no serán suficientes para lograr tener una carrera como músicos. La cinta recorre un tour musical capturando la incertidumbre de un fin de año lleno de una sabrosa mezcla de música clásica, salsa, reggaetón, rock y música folclórica interpretada por los protagonistas.

SAT, SEPT 05 | 5:00PM | CIN



Manuel F. Contreras (b. Colombia) has worked in documentary filmmaking both independently and for TV networks such as Al Jazeera. *Boys of Buenaventura* is his first feature-length film. Currently based in Budapest, he is the head of Don Mister Films, and is part of the Unlocked Films and Doc Nomads associations.



RATED FOR YOUTH | PG



GOOD PEOPLE (GENTE DE BIEN)

Colombia | 2014
Spanish with English subtitles
86 min

DIRECTOR: Franco Lolli **WRITERS:** Franco Lolli, Catherine Paillé, Virginie Legeay **PRODUCER:** Grégoire Debailly **CINEMATOGRAPHER:** Oscar Durán **EDITORS:** Nicolas Desmaison, Julie Duclaux **CAST:** Brayan Santamaría, Carlos Fernando Pérez, Alejandra Borrero, Santiago Martínez, Sofía Rivas

Ten-year-old Eric finds himself almost overnight living in a grungy quarter of downtown Bogotá with his father, Gabriel, whom he barely knows. Gabriel is a carpenter by trade, but struggles to make ends meet. He works doing odd jobs for Maria Isabel, an upper middle class woman with children of her own, who takes an interest in their situation. Over the Christmas holidays she invites them to come to stay at her family's luxurious country villa. But tensions soon begin to crackle between the owners and their guests, exposing the gap between festive pieties about Christian charity and the starker realities of the class structure. STEPHEN DALTON, THE HOLLYWOOD REPORTER

Featured in the Cannes Critics' Week... director Franco Lolli's debut feature is a powerful, poignant example of contemporary South American social realism. PALM SPRINGS IFF

La historia se enfoca en Eric, un niño de 10 años, quien es mandado a vivir con su padre, que tiene dificultades para mantenerlo. Su padre hace arreglos ocasionales en casas. Una de sus empleadoras es María Isabel, quien les tiene a Eric y a su papá un afecto especial y los acoge. Es así como ella los invita a pasar la navidad junto a su familia. Pero las tensiones salen a relucir pronto entre la adinerada familia y los pobres invitados, exponiendo la división social y económica que los separa.

SAT, SEPT 05 | 7:00PM | CIN



Franco Lolli (b. 1983, Bogotá, Colombia) studied at La Fémis Film School in France. He directed the short films *Como todo el mundo* (Grand Prix of Clermont-Ferrand, 2008) and *Rodri* (Directors' Fortnight, 2012). *Gente de bien* was selected in 40 film festivals and won the Horizons Special Jury Prize at San Sebastián.





TO KILL A MAN

(MATAR A UN HOMBRE)

Chile | 2014
Spanish with English subtitles
82 min

DIRECTOR/WRITER: Alejandro Fernández Almendras **PRODUCERS:** Eduardo Villalobos, Guillaume De Saille **CINEMATOGRAPHER:** Inti Briones **EDITORS:** Alejandro Fernández Almendras, Soledad Salfate **CAST:** Daniel Candía, Daniel Antivilo, Alejandra Yáñez, Ariel Mateluna

How far will you go to protect your family? Jorge is a peaceful, hard-working man who seeks a simple, quiet life for himself and his family. One day, he is mugged and humiliated by a gang of thugs led by Kalule, a delinquent from his neighbourhood. This event infuriates his son as much for Jorge's meek acceptance as for the act itself. The son, looking for retribution, ends up getting himself shot. Kalule is sent to jail and when he gets out 18 months later, begins a campaign of terror against Jorge and his family. The authorities do nothing, so Jorge decides to take matters into his own hands.

Beautifully wrought and meticulously controlled, Alejandro Fernández Almendras' tense drama follows a bullied man as he wrestles with the moral implications of revenge. VIFF 2014

Jorge es un padre de familia consciente, hombre tranquilo y trabajador que hace el dinero suficiente para cubrir sus necesidades. Una tarde es asaltado por Kalule, un conocido delincuente de la población donde viven. Su hijo decide recuperar lo poco y nada que su padre tenía. Kalule, al verse increpado balea al joven, quien se salva de la muerte. Kalule es condenado a sólo dos años y un día de cárcel. Al salir, decide intimidar a toda la familia; la policía dice que no puede hacer nada así que Jorge decidirá hacer justicia por sí mismo.

FRI, SEPT 11 | 7:15PM | CIN
SUN, SEPT 13 | 6:45PM | CIN



Alejandro Fernández Almendras (b. 1971, Chillán, Chile) worked as a photographer, film critic and journalist before moving into filmmaking. His feature films include *Huacho* (2009) and *Sentados frente al fuego* (*By The Fire*) (2011). His third feature, *To Kill a Man*, won the Sundance World Cinema Grand Jury Prize.



HOTEL NUEVA ISLA

Cuba | 2014
Spanish with English subtitles
80 min

DIRECTOR: Irene Gutiérrez **WRITERS:** Javier Labrador, Irene Gutiérrez **PRODUCERS:** Jose Angel Alayon Devora, Claudia Calvino **CINEMATOGRAPHER:** Javier Labrador **EDITOR:** Lorenzo Salazar **SOUND:** Carlos García

In the early twentieth century, the Hotel Nueva Isla was an emblematic luxury hotel. After the Cuban Revolution, it was confiscated by the State and became a shelter for homeless people. Located in Old Havana, today it is an imposing ruin. Jorge de los Rios, a retired clerk, is one of the few residents who remain there, along with La Flaca, his lover, and Waldo, a young itinerant. As the rest leave for safer places, Jorge clings to his dilapidated home and its buried treasures, slowly digging his way through its debris. Gorgeously shot, the film speaks poignantly to a lost generation who fought in the Cuban Revolution and dreamed of a better society.

Sedately hypnotic and beautifully composed portrait of marginal lives... an intimate, respectful portrait. NEIL YOUNG, THE HOLLYWOOD REPORTER

El "Hotel Nueva Isla" fue a principios del Siglo XX un emblemático hotel de lujo que luego de la revolución cubana, fue confiscado por el Estado y convertido en un albergue para personas sin hogar. El edificio se ha vuelto cada día más difícil de habitar, manteniendo el refugio para personas que viven al margen de la sociedad. Jorge, un taciturno y misterioso personaje acompañado principalmente por su perro, es un funcionario retirado y uno de los pocos huéspedes que aún quedan allí. Pero mientras los vecinos se van marchando, Jorge se mantiene aferrado a sus raíces. La cinta le habla simbólicamente a una generación perdida que luchó en la revolución y soñó con una mejor sociedad.

THURS, SEPT 10 | 5:15PM | CIN



Irene Gutiérrez (b. 1977, Spain) graduated in Documentary Cinema from the International Film School of San Antonio de los Baños (ICTV, Cuba) and holds a Masters in Cinema Studies. *Hotel Nueva Isla*, her first feature film, premiered at the Rotterdam International Film Festival and was exhibited as part of the MoMA Documentary Fortnight 2015.



THE CROW'S NEST

(MALACRIANZA)

El Salvador/Canada | 2014
Spanish with English subtitles
70 min

DIRECTOR/WRITER: Arturo Menéndez **PRODUCERS:** Alfonso Quijada, Santiago García Galván, André Gutfreund **CINEMATOGRAPHER:** Francisco Moreno **EDITORS:** Federico Krill, Emilio Santoyo, David Torres **CAST:** Salvador Solís, Karla Valencia

Brimming with gentle humour and a dogged sense of the strength of community during hard times, Salvadoran director Arturo Menéndez's charming feature debut is a character study of a simple piñata salesman named Don Cleo whose life is turned upside down when he falls victim to an extortionist he can't possibly afford to pay. The harder he tries to raise the funds, the deeper into trouble he gets. If Don Cleo hopes to survive, he'll have to face his fears and stand up to his tormentors.

Creating the first Salvadoran narrative feature film in more than 40 years, filmmaker Arturo Menéndez... proudly puts El Salvador on the cinematic map. AMERICAN FILM INSTITUTE

Un sencillo vendedor de piñatas ve su vida complicarse inesperadamente, al ser víctima de una extorsión que no tiene ninguna posibilidad de pagar.

Malacrianza no nos ofrece un panorama sin esperanza de El Salvador o América Central. Sí, la película puede ser un tanto desalentadora, pero el valor del director para contarla de frente y sin caer en un panfleto vacío de ideas o llena de violencia barata, es lo que le da un coraje que se transmite totalmente en la pantalla. Malacrianza construye un diálogo profundo acerca de lo que significa la palabra esperanza en una región del mundo donde nos han hecho creer que esa palabra está fuera de los diccionarios. CHRISTIAN SIDA

FRI, SEPT 11 | 7:00PM | GCA



Arturo Menéndez (b. 1978, San Salvador, El Salvador) studied filmmaking at the New York Film Academy and screenwriting and literature at Escuela Superior de Artes y Espectáculos TAI in Madrid. He has directed several short films including *Parávolar* (2008) and *Cinema Libertad* (2010). *The Crow's Nest* is his feature debut.



THE PAWN

(LA PRENDA)

Guatemala/Switzerland | 2015
Spanish with English subtitles
78 min

DIRECTOR/WRITER: Jean-Cosme Delaloye **PRODUCERS:** Gérard Monier, Francine Lusser **CINEMATOGRAPHERS:** Jean-Cosme Delaloye, Nicholas Strini, Jacob Jiménez, Pablo Aguilar **EDITOR:** Lila Place **COMPOSER:** Mirko **PARTICIPANTS:** Karin Gramajo, Astrid Elías Macario, Francisco Saquic, Norma Cruz

Inspiring and haunting, *The Pawn* is a testament to strength and commitment in the face of adversity. On Kelly Díaz Reyes's 15th birthday, she shone at her quinceañera; but only two years later she was kidnapped, raped and killed. Her cousin Karin Gramajo became a lawyer in reaction to the terrible crime, and along with victim's families, continues to fight valiantly for justice in Guatemala, a country with a rate of impunity of 98%. Astrid Elías Macario—kidnapped at 14—survived. But for her own protection, she had to flee to the US where she faces the new and different threat of deportation. With hope and perseverance, the families work to hold criminals accountable in a country struggling to address the violence within its borders. KATHLEEN MULLEN, HOT DOCS

...we are still fighting so that this doesn't go unpunished, that even if we are humble people, we can make the country change if we keep fighting. KARIN GRAMAJO

La prenda es un documental sobre dos mujeres que luchan contra la impunidad en Guatemala, uno de los países más violentos del mundo. Karin Gramajo es una madre soltera de tres niños cuya vida cambia drásticamente cuando Kelly, su prima de 17 años, es brutalmente secuestrada y asesinada. A pesar de las amenazas de muerte, ella estudia para convertirse en una abogada para ayudar a otras víctimas a luchar por la justicia. Astrid Elías fue secuestrada y violada cuando tenía 14 años. Ella huye a los EE. UU., donde supera su miedo y toma la decisión de hablar sobre su pasado, mientras se enfrenta a la deportación.

SUN, SEPT 13 | 4:45PM | CIN



Jean-Cosme Delaloye (b. 1975, Monthey, Switzerland) is a New York-based journalist who has covered many stories in Central America. In 2012, he directed *By My Side*, a documentary about three young women living in the landfill of Managua, Nicaragua. *The Pawn*, his second feature documentary, had its Canadian premiere at Hot Docs.



GONZÁLEZ: THE FALSE PROPHET

(GONZÁLEZ: EL FALSO PROFETA)

Mexico | 2014
Spanish with English subtitles
110 min

DIRECTOR: Christian Díaz Pardo **PRODUCERS:** Laura Pino, Carlos Taibo, Harold Torres **WRITERS:** Fernando del Razo, Christian Díaz Pardo **CINEMATOGRAPHER:** Juan Pablo Ramírez Ibáñez **EDITOR:** León Felipe González **CAST:** Harold Torres, Carlos Bardem, Olga Segura

González lives in a dilapidated room in Mexico City, a lost soul in one of the world's biggest metropolises. Desperate to be someone in life—and to pay off his debts—he embarks on a journey into the increasingly magnetic world of big-box Christianity. Religion seems to offer a quick path to becoming rich and soon González is willing to do anything in his power in order to make it happen. A thriller that evokes the gritty style of Martin Scorsese's *Taxi Driver*, *Gonzalez: The False Prophet* is a suspenseful ride through the darker side of charismatic preachers and upstart religions that flourish on the hard-earned money of desperate people in need of hope.

Individual sequences crackle with a nery kind of energy, especially those which feature Torres and Bardem together. BOYD VAN HOEIJ, THE HOLLYWOOD REPORTER

González lleva meses aquejado por el desempleo y se aferra de la última rama que le ofrecen las circunstancias: un cargo como operador en el callcenter de un templo cristiano, el cual funciona como una feroz máquina para succionar económicamente al prójimo. González, ateo por naturaleza, es bueno para hablar y aprende rápido el arte de la farsa. No pasará mucho tiempo para que sus necesidades se mezclen con cierta ambición autoimpuesta de fé: ese “acto de certeza” es gasolina suficiente para mantenerse a flote con el mundo.

MON, SEPT 07 | 9:15PM | CIN



Christian Díaz Pardo (b. 1976, Santiago de Chile) studied cinematography in Mexico City and photography at ARCOS in Chile. *González*, his first feature film, won the Gold Zenith at the Montreal World Film Festival, while Harold Torres and Carlos Bardem jointly won the Best Actor Award at the Morelia International Film Festival.

RATED FOR YOUTH | PG



THE HAMSTERS

(LOS HÁMSTERS)

Mexico | 2014
Spanish with English subtitles
71 min

DIRECTOR: Gilberto González Penilla **WRITERS:** Gilberto González Penilla, Carlos Rodríguez **PRODUCERS:** Henner Hofmann, Karla Bukantz **CINEMATOGRAPHER:** Juan Pablo Ramírez **EDITORS:** Gilberto González Penilla, Pablo Fulgueira **CAST:** Ángel Norzagaray, Gisela Madrigal, Monserrat Minor, Hoze Meléndez

Rodolfo and Beatriz are the parents of teenagers Jessica and Juan. Together they form a perfect dysfunctional family. Rodolfo leaves for work every morning, but actually he's unemployed. Beatriz, worrying that she is looking older, has a flirtation with her buff gym trainer. Jessica finds herself in a love triangle with her boyfriend and her best friend. And, Juan's girlfriend has a little surprise for him. This is the life of an ordinary middle-class family in Tijuana. While living under the same roof, they scurry about their days, trying to hide their secrets from one another. A fresh, clever and humorous portrait of a modern family unit.

If the category of 'Woody Allen-style Mexican comedy' existed, The Hamsters would be at the top. DURANGO FESTIVAL OF NEW MEXICAN CINEMA

Rodolfo y Beatriz son padres de dos jóvenes: Jessica y Juan, juntos forman una perfecta familia disfuncional. Rodolfo sale todos los días como si fuera al trabajo, pero en realidad está desempleado. Beatriz, quien se encuentra en medio de una crisis existencial por su edad, es seducida en el gimnasio. Jessica juega a un triángulo amoroso entre su novio y su mejor amiga. Y Juan, se entera que será papá. Una familia común mexicana en la que cada uno esconde sus propios secretos, a pesar de vivir bajo el mismo techo.

THURS, SEPT 10 | 9:00PM | VCT
SUN, SEPT 13 | 1:00PM | CIN



Gilberto González (b. 1983, Tijuana, Mexico) has worked as an editor for different films. His short film *Conversaciones de un matrimonio* was nominated at the Mexican Academy Awards. *The Hamsters* is his first feature-length film as a director and has been selected in over 15 film festivals around the world.



DAUGHTER OF THE LAKE

(HIJA DE LA LAGUNA)

Peru/Bolivia | 2015
Spanish with English subtitles
87 min

DIRECTOR/WRITER: Ernesto Cabellos Damián **PRODUCER:** Nuria Frigola Torrent **CINEMATOGRAPHERS:** Carlos Sánchez Giraldo, Jessica Steiner, Miguel Hilari Sölle **EDITOR:** Antolín Prieto **COMPOSER:** Martín Choy-Yin **NARRATOR:** Néliida Ayay Chilón

Néliida, a young Indigenous Andean woman, has the ability to speak with spirits of the water, and thus she feels a deep responsibility to defend the pristine lakes that surround her home. She is studying to be a lawyer in Lima so that she can help her community. However before she can finish, a gold deposit valued in the millions is found under her village; the extraction will surely threaten the surrounding waters of her community and she must summon up all her powers to stop the mining. Paired with other stories in the gold mining trade, from the Dutch jewellery designer Bibi van der Velden to stories from communities in Bolivia, this stunning documentary makes a powerful statement on the human cost of gold and what people are doing to raise awareness about its impacts. (adapted from notes by Heather Haynes, Hot Docs)

Mother Water... what should we do to take care of you so that they leave you in peace?" NÉLIDA AYAY CHILÓN

Néliida es una mujer de los Andes que conoce y conversa con los espíritus del agua. Bajo la laguna que se ha contactado como su madre, yace un rico depósito de oro que seduce a la minera más grande de Sudamérica. Con sus facultades, Néliida y los campesinos que temen quedarse sin agua, enfrentan a la gran industria que ha amenazado por siglos a los pueblos Andinos.

SUN, SEPT 06 | 5:00PM | CIN
PRECEDED BY SHORT FILM: *ASHES* (Cha | Cenizas)



Ernesto Cabellos Damián (b. 1969, Lima, Peru) founded Guarango in 1994, a documentary filmmakers association. He produced and directed *Choropampa* (2002) and *Tambogrande* (2007), and produced *The Devil Operation* (2010) in collaboration with Canadian director Stephanie Boyd. These award-winning films chronicle over 10 years of conflict between communities and mining companies in Peru.



In memory of Eduardo Galeano
(September 3, 1940 – April 13, 2015)

EYES WIDE OPEN

A JOURNEY THROUGH TODAY'S SOUTH AMERICA
(OJOS BIEN ABIERTOS)

Uruguay/France | 2009
Spanish with English subtitles
110 min

DIRECTOR: Gonzalo Arijon **WRITERS:** Hilary Sandison, Gonzalo Arijon **PRODUCERS:** Pascal Dupont, Amalric de Poncharra **CINEMATOGRAPHER:** Pablo Hernan Zubizarreta **EDITOR:** Samuel Lajus **NARRATORS:** Gonzalo Arijón, Eduardo Galeano

In 1971, Uruguayan journalist and writer Eduardo Galeano published his landmark work *Open Veins of Latin America*, in which he comprehensively described the centuries of economic exploitation of Latin America. Almost 40 years later, filmmaker Gonzalo Arijon reevaluates the situation. His search takes him from the soybean plantations of the Brazilian Amazon to the tin mines of Bolivia to the deep jungles of Ecuador. Arijon's politically committed film allows the local populations to speak for themselves, interspersing this with archival footage of speeches by Hugo Chávez, Lula da Silva and Evo Morales. Galeano himself also speaks—sometimes in poetic language—about how the rise of socialist governments in the early 21st century is benefitting Latin America, and what more can be done.

I believe in the diversity of the human condition. The best thing about the world is the amount of worlds it has. EDUARDO GALEANO

En 1971 Eduardo Galeano publicó su libro más memorable: Las venas abiertas de América Latina; 40 años después, Gonzalo Arijón toma su cámara en una mano, los textos de Galeano en otra y emprende un viaje, narrado por la poética voz de Galeano mismo, a la América Latina que para muchos es invisible. Pasando por Brasil, Bolivia, Venezuela, Ecuador, Uruguay... intenta conocer y comprender mejor a esos hombres y mujeres que, desde sus combates cotidianos, forjaron un singular momento histórico.

MON, SEPT 07 | 5:00PM | CIN



Gonzalo Arijon (b. 1956, Montevideo, Uruguay) has lived in France since 1979. He has directed numerous award-winning documentaries, including *For These Eyes; Lula's Brazil; The Dark Side of Milosevic; Rio de Janeiro: a Vertical War* and *Stranded: I've Come from a Plane that Crashed on the Mountains*, which screened at many international festivals.

GUEST
COUNTRY:

MEXICO

This is without a doubt one of the glorious times for Mexican cinema. Film production is at its highest point since the years of what is known as the Golden Age of Mexican cinema (1936 - 1959), with the creation of around 120 films per year in all different genres and recognition in the most prestigious film festivals around the world.

The support from the Mexican government through Mexico's Film Institute (IMCINE) to produce and promote films is outstanding in comparison to most film institutes in the region. Mexican cinema is largely produced with financial support from the State (around 80% of feature-length films have received some sort of support), and IMCINE undertakes the important role of promoting the films they help to produce.



SAND DOLLARS | 2014

The selection of Mexican cinema at the festival this year is varied and substantial, and is representative of what Mexican cinema is today and a sample of how it has evolved over the last decades. The highly acclaimed film *Güeros* (winning top prizes at the Berlin and San Sebastián film festivals, as well as the prize for Best Film at the Mexican Academy Awards) will be the Opening Night Film. The Mexico-Dominican Republic co-production, *Sand Dollars (Dólares de arena)*, for which Geraldine Chaplin has won numerous Best Actress awards, will be the Closing Night Film.



PERFECT OBEDIENCE | 2014

Along with the five Mexican films in competition (two features and three shorts), VLAFF will present several special screenings. *Mónica del Carmen* will be in attendance to introduce *Leap Year (Año bisiesto)*, for which she won the Mexican Academy Award for Best Actress in 2011. Director Luis Urquiza and producer Lourdes García will be in attendance to present their dramatic feature, *Perfect Obedience (Obediencia perfecta)*, which provoked much controversy when it was released in theatres in Mexico last year. We are also presenting two films that two of the greatest



GÜEROS | 2014

film artists of the past century—Canadian-born cinematographer *Alex Phillips* and Spanish-born director *Luis Buñuel*—made together in Mexico in the 1950s.

As part of the **Indigenous Film from BC & Beyond** program, we will showcase short films from Indigenous filmmakers from Mexico alongside films from Aboriginal filmmakers from Canada. This program is organized in partnership with the Campamento Audiovisual Itinerante (CAI) in Oaxaca and the imagineNATIVE Film + Media Arts Festival in Toronto.



LEAP YEAR | 2010

To top off the Mexico Guest Country programming, we are happy to present a retrospective of three of the iconic films of director **Juan Antonio de la Riva**, best known for films that represent the life and customs of the people living in the Sierra Mountains of Durango in northern Mexico.

The Vancouver Latin American Film Festival is honoured to welcome Mexico as the Guest Country for 2015.



RETROSPECTIVE:

JUAN ANTONIO DE LA RIVA



In the 1980s through to the early 2000s when Mexico's film industry was at its lowest point, very few filmmakers produced films that were selected at important film festivals around the world. One of the leading directors of that time was Juan Antonio de la Riva (b. 1953, San Miguel de Cruces, Durango). VLAFF is thrilled to present a retrospective of three of his most important films that helped Mexican cinema not to disappear from the international scene: *Wandering Lives (Vidas errantes, 1985)*, *Wooden Town (Pueblo de madera, 1990)* and *Mountain Hawk (El gavilán de la sierra, 2002)*.

Juan Antonio de la Riva is well-known as both a writer and director, and in the course of his outstanding career has made 18 feature-length and two short films. In his early film, *Wandering Lives*, he reveals his abilities as a creator in the making, embracing an *auteur* cinema style to express something specific and personal: the screening of films in both itinerant and newly erected theatres in his hometown in the Sierra Madre mountains of Durango, which shaped his childhood so profoundly.

In *Wooden Town*, Juan Antonio de la Riva's mastery of his cinematographic world is evident—from the characters' costumes, to the language, and through to the solid plot structure. The visual narrative form, using a sequence shot, tries to show reality as it is, without pre-fabricating the lives of the characters. The best way to accomplish that was to allow the actors to roam freely around the set while the camera contemplated their actions with subtle movements.

In his later film, *Mountain Hawk*, Juan Antonio de la Riva shows himself to be an experienced director making use of extraordinary narrative resources. First, by killing off one of the main characters in the first sequence, and then by telling the story of this man's life with scenes from the past, using single sequence flashbacks, masterfully combining the before and now in one take, in one frame.

With this film, Juan Antonio de la Riva's talent as a writer also stands out, as the work of structuring such a complex plot ultimately began with the script. He reveals himself as a true film master through the skillful way in which the story seamlessly unfolds on screen.

In addition to an extensive film career as a director, Juan Antonio de la Riva has also served as president of the Mexican Film Academy of Motion Pictures and is an expert in the history of Mexican cinema. We are very happy to welcome him to Vancouver to present these three films at VLAFF and to share his extensive knowledge of Mexican cinema with us.

(FROM THE BOOK *EL ENSAYO FÍLMICO DE JUAN ANTONIO DE LA RIVA* BY IVÁN DELHUMEAU).



WANDERING LIVES (VIDAS ERRANTES)

Mexico | 1985
Spanish with English subtitles
90 min

DIRECTOR: Juan Antonio de la Riva **WRITERS:** Juan Antonio de la Riva, Tomás Pérez Turrent **PRODUCERS:** Juan Antonio de la Riva, Héctor López **CINEMATOGRAPHER:** Leoncio Villarías **EDITOR:** Luis Kelly **CAST:** José Carlos Ruiz, Ignacio Guadalupe, Josefina González, Gabriela Olivo de Alba, Eugenia D'Silva, Pedro Armendáriz Jr.

Drawing on personal experiences, de la Riva follows an itinerant movie projectionist who travels along the mountain back-roads in a battered truck, showing classic movies to lumberjacks off the tailgate. Camping, sleeping on old film posters in cheap hotels, Francisco's life is rootless. A younger vagabond becomes his helper, then a pretty young woman becomes their companion. Along with a backwoods carpenter, the two young people help Francisco attempt to realize an elusive dream—to settle in his hometown, build his own theatre and show his cherished movies. MICHAEL DONNELLY

Vidas errantes is in some ways an allegory of Mexican film history as well as a salute to cinematic milestones. ELEANOR MANNIKKA, ROVI

Don Francisco es un hombre trabajador y entusiasta, obsesionado con la idea de construir un cine en su pueblo natal. Desde hace muchos años, se dedica al oficio de exhibir películas en los poblados de la sierra. Su destino trashumante lo lleva a vivir singulares aventuras enmarcadas siempre por la naturaleza y la atmósfera mística que le dan las viejas cintas mexicanas. Su sueño es construir un cine en su pueblo, con la ayuda de dos jóvenes quienes se han vuelto sus aliados.

TUES, SEPT 08 | 7:00PM | CIN



Juan Antonio de la Riva (b. 1953, San Miguel de Cruces, Durango, Mexico) is the former president of the Mexican Academy of Motion Pictures. He is the director of two short films and 18 features. *Wandering Lives*, his first feature film, won the top prize for a Mexican feature at Mexico's Academy Awards.



WOODEN TOWN (PUEBLO DE MADERA)

Mexico | 1990
Spanish with English subtitles
100 min

DIRECTOR: Juan Antonio de la Riva **WRITERS:** Juan Antonio de la Riva, Francisco Sánchez **PRODUCERS:** Juan Antonio de la Riva, Héctor López **CINEMATOGRAPHER:** Leoncio Villarías **EDITOR:** Óscar Figueroa **CAST:** Alonso Echánove, Gabriela Roel, Ignacio Guadalupe, Jahír de Rubín, Ernesto Jesús, Angélica Aragón, Mario Almada

In this film festival favourite, every day is magical in the tiny logging town of San Miguel de Cruces, Mexico, thanks to director Juan Antonio de la Riva, who captures the rhythms of small-town life through the stories of its inhabitants. From a young couple facing separation as the husband prepares to seek work in the United States to a pair of teens on the cusp of adulthood to the local movie theatre operator struggling to stay open after the introduction of satellite dishes, *Pueblo de madera* portrays a town—and a people—in transition.

Wooden Town won the award for Best Film and Best Screenplay at the Havana Film Festival, and Best Production Design at the Mexican Academy Awards.

Un pequeño pueblo es el escenario donde se desarrolla esta historia sobre dos adolescentes con responsabilidades de adultos que buscan escapar de la vida cotidiana y rutinaria. Así, se ven duras jornadas de trabajo, la diversión en el viejo cine ambulante, bailes, sueños y desilusiones, amores y desamores de sus habitantes. Juan Antonio de la Riva y Francisco Sánchez dibujan un retrato simbólico y pintoresco acerca de la provincia mexicana y sus habitantes.

SAT, SEPT 12 | 5:15PM | CIN



MOUNTAIN HAWK (EL GAVILÁN DE LA SIERRA)

Mexico | 2002
Spanish with English subtitles
100 min

DIRECTOR/WRITER: Juan Antonio de la Riva **PRODUCER:** Gerardo Barrera **CINEMATOGRAPHER:** Ángel Goded **EDITOR:** Óscar Figueroa **MUSIC:** Antonio Avitia **CAST:** Guillermo Larrea, Juan Ángel Esparza, Claudia Goytia, Abel Woolrich

Musician Rosendo Nevárez learns of his brother Gabriel's death in a remote spot in the Durango mountains and decides to return to his boyhood home to learn more about his brother's untimely end. Gabriel, who was more widely known as the "Mountain Hawk," led an outlaw's life which was either that of a lowly criminal or daring do-gooder, as accounts of the man's life vary depending on the point of view of the interviewee. As Rosendo digs deeper for the truth, it becomes apparent that Gabriel was a heroic figure worthy of the song his brother plans to write in his commemoration—if only Rosendo can overcome his growing envy for his brother's immortal status as a swashbuckling rebel. RYAN SHRIVER, ROVI

Mountain Hawk had its world premiere at the Mar del Plata International Film Festival in Argentina where Antonio Avitia won the award for Best Music, and the film received six nominations at the Mexican Academy Awards, including Best Director, Best Screenplay and Best Cinematography.

Rosendo Nevárez es un trovador que se gana la vida cantando en transportes públicos de la ciudad de México. Al enterarse de que su hermano Gabriel fue asesinado en la sierra de Durango, decide volver su pueblo de donde, donde viven su padre y su cuñada viuda. Ahí, Rosendo descubre aspectos que desconocía de la vida de su hermano, como su carrera delictiva, iniciada a partir de un injusto malentendido, y encuentra diferentes versiones en las que su hermano aparece como un delincuente violento o como un bandido generoso.

SUN, SEPT 13 | 2:30PM | CIN

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LEAP YEAR (AÑO BISIESTO)

Mexico | 2010
Spanish with English subtitles
94 min

DIRECTOR: Michael Rowe **WRITERS:** Lucía Carreras, Michael Rowe **PRODUCERS:** Edher Campos, Luis Salinas **CINEMATOGRAPHER:** Juan Manuel Sepúlveda **EDITOR:** Óscar Figueroa **CAST:** Mónica del Carmen, Gustavo Sánchez Parra

This is a work of almost ascetic severity, shot entirely inside the Mexico City apartment of a freelance journalist named Laura (played by the marvellous Mónica del Carmen). But somehow *Leap Year* uncovers an entire world, recounting a sweeping psychological narrative of a woman's descent into delusion, sexual obsession and self-destruction and then her voyage out again. Focusing on the details of everyday life with a camera that rarely moves, Rowe manages to make Laura's story both gripping and dramatic.

ANDREW O'HEHIR, SALON

This complex story moves into some profoundly troubling places and the sexual scenes are explicit and realistic. The film is at times intensely uncomfortable to watch as Laura's loneliness and isolation lead her to seek out more extreme means of connection with the random men who flow through her life. A haunting, emotionally provocative portrait of a young woman and the invisible forces that shape her identity.

Laura, una joven escritora freelance (interpretada increíblemente por Mónica del Carmen) sólo sale de su departamento para ir de compras. Es una optimista empedernida que se empeña en ver situaciones positivas donde no hay más que caminos sin salida.

Año Bisiesto evita la categoría "mexicanos del inframundo," y le da a su protagonista, Laura, una profundidad psicológica ausente en esos otros retratos. Si bien su raza y su estrato social juegan un papel en la historia, no son, en sí mismos, la historia. FERNANDA SOLÓRZANO

FRI, SEPT 11 | 9:00PM | GCA



Michael Rowe (b. 1971, Ballarat, Australia) is a Mexico-based writer and director. He won the 2010 *Caméra d'Or* at Cannes for his feature directorial debut *Leap Year*. The film went on to be selected in more than 50 international film festivals, and won Best First Feature at the Mexican Academy Awards.



PERFECT OBEDIENCE (OBEDIENCIA PERFECTA)

Mexico | 2014
Spanish with English subtitles
90 min

DIRECTOR: Luis Urquiza **WRITERS:** Luis Urquiza, Ernesto Alcocer **PRODUCER:** Lourdes García **CINEMATOGRAPHER:** Serguei Saldívar Tanaka **EDITOR:** Jorge Macaya **CAST:** Juan Manuel Bernal, Sebastián Aguirre Boeda, Luis Ernesto Franco, Alejandro de Hoyos, Juan Ignacio Aranda, Alfonso Herrera

The fictional Father Ángel de la Cruz is based on Legion of Christ founder Marcial Maciel, whose long history of child abuse was not addressed until 2006 and only publicly acknowledged in 2009. But director Luis Urquiza chooses to structure his film through the largely uncomprehending, wondering eyes of 13-year-old Julián, who travels from the arms of his loving pastoral family into the austere, hallowed halls of the seminary. Singling out the boy as his intimate disciple, installing him in his palatial private quarters and redubbing him "Sacramento Santos," Father Ángel begins Julián's instruction into the mysteries of "perfect obedience," whose cardinal rule is: Never question a superior's actions.

Winner of the top prize at Montreal... explosive subject matter, powerful thesping and elegant lensing. RONNIE SCHEIB, VARIETY

El personaje del padre Ángel de la Cruz, está basado en Marcial Maciel, el fundador de la poderosa y elitista congregación católica "Los legionarios de Cristo." Maciel mantuvo por décadas relaciones con mujeres, además de que cometió abuso sexual a niños y adolescentes quienes pertenecían a la congregación. El caso salió a la luz pública hasta el año 2006. La cinta está estructurada mediante los ojos de un adolescente, Julián, quien no puede comprender todo lo que sucede en los pasillos del seminario.

WED, SEPT 09 | 7:00PM | VCT + RECEPTION

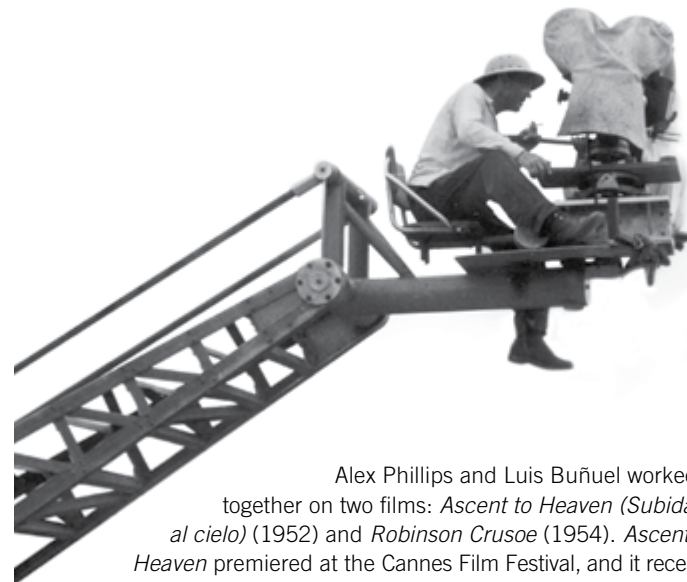


Luis Urquiza (b. 1965, Mexico City) has worked as a producer in a large number of Mexican film productions, including the historical epics *Hidalgo* (2010) and *Morelos* (2012). *Perfect Obedience*, his first feature film as a director, was a box office hit in Mexico amidst much controversy around its subject.

LUISBUÑUEL & ALEXPHILLIPS IN MEXICO

During the Golden Age of Mexican cinema (a period between 1936 -1959), Canadian-born cinematographer Alex Phillips (Ontario, 1900) and Spanish-born film director Luis Buñuel (Aragón, 1900), became symbols for Mexican cinema. Alex Phillips arrived in Mexico in 1931 and never left; he worked on more than 200 films, including Mexico's first sound film, *Santa* (1931). In 1973, Alex Phillips was awarded with the Golden Ariel (Mexico's highest film recognition) for his body of work.

Luis Buñuel filmed 21 of his 32 films in Mexico including *Los Olvidados* (1950), a film recognized by UNESCO as part of the world's audiovisual heritage. In 1961, he directed *Viridiana*, the only film from Mexico ever to win the Palme d'Or for Best Film at the Cannes Film Festival.



Alex Phillips and Luis Buñuel worked together on two films: *Ascent to Heaven* (*Subida al cielo*) (1952) and *Robinson Crusoe* (1954). *Ascent to Heaven* premiered at the Cannes Film Festival, and it received four nominations at the Mexican Academy Awards, including for Best Director.

Robinson Crusoe was the first film Buñuel filmed in colour. Irish actor Dan O'Herlihy received an Oscar nomination for the role, and the film won the awards for Best Picture, Best Director and Best Supporting Actor at the Mexican Academy Awards, where Phillips also received a nomination for Best Cinematography.

In partnership with the Vancity Theatre, the Vancouver Latin American Film Festival is thrilled to present these two films that brought together the legendary geniuses of Alex Phillips and Luis Buñuel, who devoted their finest years to Mexico's film industry.

ASCENT TO HEAVEN (SUBIDA AL CIELO)

Mexico | 1952
Spanish with English subtitles
80 min

DIRECTOR: Luis Buñuel **WRITERS:** Luis Buñuel, Juan de la Cabada, Manuel Altolaguirre **PRODUCERS:** Manuel Altolaguirre, María Luisa Gómez Mena **CINEMATOGRAPHER:** Alex Phillips **EDITORS:** Rafael Portillo, Luis Buñuel **CAST:** Lilia Prado, Carmen González, Esteban Márque

Newlywed Oliverio receives disturbing news that his mother is on her deathbed. He travels to a remote part of Mexico to fetch a lawyer who can sort out her will. Leaving his wife behind, he embarks on a bus ride that's interrupted by an increasingly absurd series of episodes, including an impromptu birthday celebration; a one-legged man writhing in the mud; come-ons from an insatiable small-town belle, Raquel; and Oliverio's frequent, Freudian nightmares.

MON, SEPT 07 | 6:30PM | VCT



ROBINSON CRUSOE

Mexico | 1954
English and Spanish with English subtitles
90 min

DIRECTOR: Luis Buñuel **WRITERS:** Luis Buñuel and Hugo Butler (based on the book by Daniel Defoe) **PRODUCERS:** Óscar Dancigers, Henry Ehrlich **CINEMATOGRAPHER:** Alex Phillips **EDITORS:** Carlos Savage, Alberto Valenzuela, Luis Buñuel **CAST:** Dan O'Herlihy, Jaime Fernández

Luis Buñuel made this adaptation of one of the world's most famous shipwreck novels, *Robinson Crusoe* by Daniel Defoe, during his Mexican period. Despite the fact that the film veers from Buñuel's "usual" style, for most it is considered the best film version of Defoe's book, since the director left his personal touch on the story, and when that director is Buñuel, there's little room for mediocrity.

MON, SEPT 07 | 8:15PM | VCT



ILLUSTRATORS WITH AYOTZINAPA

#IlustradoresConAyotzinapa



One of the first artist collectives to create a public response were the Illustrators with Ayotzinapa. They wanted to make sure the world knew the names and faces of the 43 missing students. They invited artists from all over to draw and paint portraits of the missing youths from their student photos and post the illustrations on their site. The illustrations were then shared all over social media with the hashtag #IlustradoresConAyotzinapa. With their permission, we have reproduced here three of the works they created soon after the tragedy.

"I felt such helplessness about what happened to the disappeared students in Mexico. At that time, the news about the disappearance was very fresh. I wanted to gather friends, colleagues, illustrators who were angry and sad like me, and together (I thought to gather 43), we each would create a portrait. We did not know exactly what the purpose was, I just wanted to do something. And so it began. I

told my idea to three friends, and a friend of mine, an illustrator, responded immediately—without fear or hindrance she began to draw. While I embroidered. The only requirement was to choose an image of one of the 43 students, re-create it in whatever medium that artist worked in, and upload the image to social media with the phrase: "I (artist's name) want to know where he (the name of one of the 43 students) is"...with the hashtag #IlustradoresConAyotzinapa.

The initiative spread really quickly and we received more than 400 illustrations. All were different, but all were made from a very emotional, very empathic and very honest place of profound feeling. And so it was. I believe that at times this little movement was even able to generate empathy in people who are usually indifferent to such tragedies."

VALERIA GALLO



During the months following the tragedy and up until today, #IlustradoresConAyotzinapa images are being widely spread and used by writers, filmmakers and all sorts of public figures, as well as all those who feel that this tragedy has affected them, affected Mexico, in a way never seen before in the country's contemporary history. The faces of the 43 students have become a rallying cry for change in Mexico, never to be forgotten.



FIDAAC IN VANCOUVER

The third edition of FIDAAC, the Travelling Colombian Media Arts Festival (Festival Itinerante de Artes Audiovisuales Colombianas) will be taking place at the 13th Vancouver Latin American Film Festival.

In its prior editions, FIDAAC was hosted at the Bordeaux International Independent Film Festival in France (2013) and in Vilnius, Lithuania (2014).

FIDAAC develops activities in Colombia and travels to other countries to promote Colombian cinema. It offers the public a journey through the past, present and future of Colombian cinema by showcasing feature-length films, short films and music video clips.

FEATURE FILMS

BOYS OF BUENAVENTURA
(LAS ÚLTIMAS VACACIONES) By Manuel F. Contreras
The Cinematheque | Saturday, September 5 | 5PM

GOOD PEOPLE
(GENTE DE BIEN) By Franco Lolli
The Cinematheque | Saturday, September 5 | 7PM

VIDEOCLIPS AND SHORT FILM COMPETITION



This is a new space dedicated to highlighting the work and creativity of emerging directors and students on an international level, emphasizing the use of different resources, techniques and narratives focusing on originality, aesthetics and identity.

The Cinematheque | Friday, September 4 | 3PM | FREE ADMISSION

FIDAAC AT DOUGLAS COLLEGE

PROGRAM 1: ¡PACIFISTA!, a VICE Colombia project. A platform for peacemaking that contributes to the opening of spaces for analysis and reflection in Colombia through documentary filmmaking.

PROGRAM 2: "Medellín in one minute" and "Antioquia in one minute."

Douglas College Concourse, New Westminster Campus
Wednesday, September 9 | 7PM | FREE ADMISSION



FIDAAC AT THE VANCOUVER PUBLIC LIBRARY

In honour of Gabriel García Márquez, FIDAAC presents a screening of the surrealist short film, *The Blue Lobster*, followed by a conference on Gabriel García Márquez led by Jon Beasley-Murray (Associate Professor in the Department of French, Hispanic, and Italian studies at the University of British Columbia).



THE BLUE LOBSTER (LA LANGOSTA AZUL)

Colombia | 1954
Silent | 29 min

DIRECTORS: Alvaro Cepeda Samudio, Gabriel García Márquez, Enrique Grau Araújo, Luis Vicens.

VPL Vancouver Public Library | Central Library (Alice MacKay Room)
Friday, September 11 | 7PM | FREE ADMISSION



CANADA LOOKS SOUTH

Canada Council
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ARIEL

Canada/Argentina | 2013
Spanish with English subtitles
95 min

DIRECTOR: Laura Bari **WRITERS:** Lucía Carreras, Michael Rowe **PRODUCERS:** Sarah Spring, Nathalie Cloutier, Laura Bari **CINEMATOGRAPHER:** Laura Bari **EDITORS:** Martina Moor, Laura Bari

When Ariel was just 33, his legs were shredded by an industrial dough mixer in Mendoza, Argentina. He became a living embodiment of the ongoing duel between man and machine. From that point on, he began to rediscover the meaning of freedom: to rebuild his broken identity, keep his family together and design his own prosthetic legs. Following Ariel for 10 years from the time of the accident, director Laura Bari has created an intimate and metaphorical portrait of Ariel's newfound transhumanity, juxtaposing his daily life with dreamlike inner worlds—and pushing the boundary between the real and the imaginary.

This young man dreams of standing on his own two feet again... not the ones he was born with, but the ones he will make with his own two hands. A profoundly inspirational story. HAVANA FILM FESTIVAL

Ariel tiene 33 años cuando sus dos piernas son aplastadas por una máquina industrial que está reparando. Cinco años después de haber perdido sus piernas, Ariel recurre a sus conocimientos de ingeniería y de mecánica para forzar a su imaginación a crear sus propias prótesis. Se trata de una historia emocionante, en la cual el precario equilibrio emocional de un hombre se fortalece a lo largo de su excepcional metamorfosis, en un ejemplo de extraordinario instinto de supervivencia que refleja la valentía y el ingenio del pueblo latinoamericano.

SAT, SEPT 12 | 3:00PM | CIN



Laura Bari (b. Argentina) is a self-taught filmmaker who currently resides in Montreal. Her first feature-length film, *Antoine* (2009), was shown at over 30 festivals around the world, winning 15 prizes. Her second film, *Ariel* (2013), had its international premiere at IDFA International Documentary Film Festival Amsterdam.



JUANICAS

Canada/Mexico | 2014
English, French and Spanish with English subtitles
80 min

DIRECTOR/WRITER/EDITOR: Karina García Casanova **PRODUCERS:** Daniela Flori, Karina García Casanova **CINEMATOGRAPHERS:** Karina García Casanova, Pablo Álvarez-Mesa, Glauco Bermudez, Carlos Ferrand **MUSIC:** Olivier Alary **SOUND DESIGN:** Katy Wood, Terry Rodman

Juanicas is an intimate portrait of a Mexican immigrant family in Quebec affected by mental illness. Using material shot over almost 10 years, the filmmaker documents her complex relationship with her mother and brother, both suffering from bipolar disorder. She starts filming when Juan, her brother, returns to live in Canada after several years away in Mexico. At first the camera provides a distance that helps them reconnect with each other, but soon old patterns return. As her brother's downward spiral accelerates, the viewer is taken on a journey as heart-wrenching as it is illuminating.

An essential and necessary film. ★★★★★ JULIE LEDOUX, VOIR

Juanicas es un retrato íntimo de una familia de inmigrantes mexicanos. Durante 10 años la directora documenta la compleja relación que lleva con su madre y su hermano, ambos diagnosticados con trastorno bipolar. El proceso de filmación comienza cuando Juan regresa a Canadá luego de haber estado recluido varios años en México. Al principio el hecho de filmar parecería acercar a la familia, pero luego viejos patrones de comportamiento resurgen. A medida que la condición de Juan empeora, el espectador es llevado por un viaje tan conmovedor como revelador.

FRI, SEPT 11 | 5:15PM | CIN



Karina García Casanova (b. 1978, Monterrey, Mexico) is a filmmaker based in Montreal. Her award-winning short films *Les grands penseurs* and *Disown Delete* have been shown in numerous film festivals. *Juanicas*, her first feature documentary, won a Special Jury Mention at the Montreal International Documentary Festival (RIDM) and at the Guadalajara International Film Festival.

COMING TO THEATERS this NOVEMBER

SAND DOLLARS

Every afternoon Noeli, a young Dominican girl, goes to the beaches at Las Terrenas. Along with her boyfriend, they look for ways to make a living at the expense of one of the hundreds of tourists that wander the beach. As people parade through her life, Noeli has a steady client, a mature French woman who, as time goes by, has found an ideal refuge on the island to spend her last years. Noeli's boyfriend feigns to be her brother and outlines a plan in which Noeli travels to Paris with the old lady and sends him money every month. For Noeli, the relationship with the old lady is one of convenience, but the feelings become more intense as the departure date closes in.

"Remarkable sensitivity and exacting verisimilitude..."

CANADA LOOKS SOUTH: SHORT FILMS



DIS PLEIS

Canada | 2015
Spanish and English with English subtitles
12 min

DIRECTOR: Rosaura Lezama

A portrait of the complex relationship between two Mexican sisters living in Vancouver, as they struggle to mature and restore their lost bond.

SUN, SEPT 06 | 7:15PM
TUES, SEPT 08 | 9:15PM



THE FIELD OF POSSIBLE

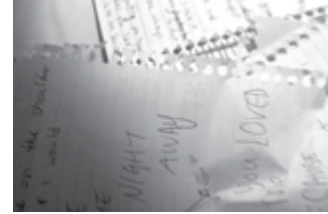
(LE CHAMP DES POSSIBLES)

Canada/Mexico | 2014
No dialogue
10 min

DIRECTOR: Matías Meyer

An impossible day in a vacant field in Montréal.

SAT, SEPT 12 | 3:00PM



THE LAST TIME I SAW YOU

Canada | 2015
English
5 min

DIRECTOR: Celina Drysdale-Henríquez

A cinematic narration of a poem written by Celina Drysdale-Henríquez that tells the story of two lovers, jumping back and forth in time, starting with the last night of their romance.

FRI, SEPT 04 | 7:15PM
SUN, SEPT 06 | 1:00PM



ONE KEY

Canada | 2014
English
3 min

DIRECTOR: Karlos Alcázar

Holden roams the streets of Vancouver while Peter, a senior executive, eats keys, smokes keys and brushes his teeth with keys. The lives of the two will meet for a common good.

WED, SEPT 09 | 5:30PM



SALIX TREE

Canada | 2015
Spanish with English subtitles
10 min

DIRECTOR: Victor Arroyo

A self-ethnographic document meant to be experienced as a passage between languages, a concentration of voices whose identity remains opaque.

FRI, SEPT 11 | 5:15PM



SILENT SCREAMS

(GRITOS DEL SILENCIO)

Canada/El Salvador | 2014
Spanish with English subtitles
20 min

DIRECTOR: Gerson J. Peña

Centred around the story of Lazaro Moran, whose wife of 47 years was murdered by teenagers, *Silent Screams* investigates gender violence in El Salvador.

SUN, SEPT 13 | 4:45PM

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INDIGENOUS FILM FROM BC & BEYOND

SAT, SEPT 12 | 7:00PM | GCA (FREE)

On the occasion of SFU's 50th Anniversary, SFU Woodward's Cultural Programs and VLAFF are honoured to co-present this dynamic fourth edition of Indigenous Film from BC & Beyond, a showcase of short films from Indigenous filmmakers from across Canada alongside works by Mixtec and Zapotec filmmakers from Oaxaca, Mexico.

ECOLOGIES OF HEALING AND KNOWING

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

These Aboriginal media artists creatively explore and fuse together Indigenous traditions and ways of knowing, to heal, revision, resist and establish art that is encompassing of the diversity of Indigenous identities and perspectives. The works act as portals into epistemologically plural realities. Viewers are challenged to break free of the cycles of quotidian violence that we are all caught within as a result of colonialism, and seek embodied and experiential ways of relating with each other and the natural environment.



APIKIWIYAK (COMING HOME)

2014 | 13 min

DIRECTORS: Shane Belcourt (Métis) & Maria Campbell (Métis & Cree)

Violence against Indigenous women has occurred for hundreds of years and is now ever present. This work holds out a mirror for Indigenous and non-Indigenous people to peer into the brutal legacy of colonial violence.



INDIGO

2014 | 9 min

DIRECTOR: Amanda Strong (Métis)

Hand-crafted, stop motion figures come to life in this dreamlike world in which a confined woman is liberated by Grandmother Spider while opaque memories are projected in an effort to restore her spirit as life nears its end.



MOB MEDICINE

2015 | 13 min

DIRECTORS: Bracken Hanuse Corlett, from the Wuikinuxv and Klahoose Nations & Amanda Strong (Métis)

Hip Hop duo Mob Bounce (aka Heebz The Earthchild and The Northwest Kid) talk about their music, cultural reclamation and visions for a new tomorrow.



NIPII (WATER)

2012 | 6 min

DIRECTOR: Jules Arita Koostachin, (Cree), from the Attawapiskat Nation

Trapped in a dream state, a Cree woman faces her fears through the traditional water teachings of her culture.

MIXTEC AND ZAPOTEC SHORT FILM SHOWCASE

CA DXI RIDIDI (TIME GOES BY)

Curated by Luna Marán, director of the Campamento Audiovisual Itinerante (Travelling Audiovisual Workshop) in Oaxaca www.campamentoaudiovisual.org

A few years ago, I discovered that in Zapotec and Mixtec the word *tiempo* does not exist. "Moving image" is referred to as time. What is "moving image" as understood by the Zapotecs and Mixtecs? The films in this program have been created by Mexican youth in the Zapotec sierra in the State of Oaxaca, as part of their first incursion with cameras. The question remains in the air—if time does not exist

for the Zapotecs or Mixtecs, what happens when the youth take hold of a camera?

The following five shorts were completed during the first, second and third editions of the Campamento Audiovisual Itinerante, an event for the learning, exchanging, producing, exhibiting and developing of audiovisual projects that is run every year in a Zapotec community in the northern sierra of Oaxaca, Mexico.



FOR WALKING (TAWÄKTÄJK | PARA EL ANDAR)

2013 | 16 min

Anita is a girl from a low-income background with an alcoholic father; because she has no shoes, she hurts her feet walking barefoot on the hill. Upon seeing her injured feet, her father decides to find her a pair of shoes by any means.



GLANCES (MIRADAS)

2014 | 9 min

A sensual-sensorial exploration of space and daily life in the Zapotec community of Capulálpam de Méndez, Oaxaca.



GREETINGS FROM A MAGICAL VILLAGE (SALUDOS DESDE UN PUEBLO MÁGICO)

2014 | 20 min

A video letter from the children of Capulálpam de Méndez, Oaxaca. Through workshops produced by Ojo de Agua Comunicación, children learn to make videos while engaging with each other, allowing us to see the community through their eyes.



MEDICINE (JARABE)

2014 | 7 min

A pair of grandparents reminisce about an adventure on the day of their wedding.



ONICKAKW! (WAKE UP!)

2014 | 5 min

DIRECTOR: Sipi Flamand (Manawan), from the Atikamekw-Nebirowisiw Nation

Through an analysis of the relationship between Indigenous peoples and dominant Canadian settler society, this short is a call for action within Indigenous communities.



THE ORPHAN AND THE POLAR BEAR

2013 | 9 min

DIRECTOR: Neil Christopher, from Nunavut

A neglected orphan is adopted by a polar bear elder, who teaches him the skills he will need to survive and provide for himself.



TRADITIONAL HEALING

2013 | 3 min

DIRECTOR: Raymond Caplan (Listuguj), from the Micmac Nation

A young woman dances in a devastated forest. Then a miracle occurs.



SUPPORTED BY: SFU'S VANCITY OFFICE OF COMMUNITY ENGAGEMENT



TAKE 20 (RODADA 20)

2012 | 12 min

A young woman discovers a bicycle by the river's edge. She looks after it as though it were a treasure, and it becomes a part of her life. As she rides her bicycle she experiences a newfound freedom... but not everything lasts forever.

CAI FILMMAKERS AND PARTICIPANTS:

Take 20: Marisol Hernández Díaz, Pablo García Morales, Yovegami Ascona Mora, Andrea Michele Medina Rodríguez, Eleazar García Sánchez, Andrés Martínez Andrade, Mariana Bolivia García Flores, Marisol Hernández Díaz | **Medicine:** Guillermo Morales Alfonso, Oscar Fernández Bustamante, Paulina Estrada Cepeda, Moises Román Beristáin, Gloria Stephanie Jiménez Castellanos, Ana Kruger Hidalgo **Cast:** Fray Filiberto Cruz Miguel, Canndy Jael Salvador Luna, Faustino Herrera Méndez, Matilde Pérez Gijón, Beatriz Gutierrez Gijón | **Glances:** Getsemani Cortés, Sinhué Ascona, Anna Gatica, María de Jesús Ávila, Sejen Luna, Claudia Pozo, Norma Montes **Cast:** Anna Gatica **Tawä'äktäjk:** Sandra García Santiago, Rosalba Jiménez Gómez, Rubí Reyes Jarquín, Alexei Rivera López, Dinazar Urbina Mata, Nancy Vázquez (Xuu'kx) **Cast:** Anita Méndez Luna, Hazael Acevedo, Elizabeth Martínez Luna, José Méndez Alexei Riviera López, María Victoria Martínez, Guadalupe Pérez Méndez | **Greetings from a Magical Village:** Manuel Alejandro García Cosmes, Aranza Luna Concha, Christian Pérez García, Pablo Córdova Ramírez, Rubén Pablo Paz, Dafne Hai Arreurtua Gregorio, Freddy Antonio Pérez Arreortua, Fernando Abad Vargas Méndez.



SHORT FILMS IN COMPETITION:

PROGRAM 1 | 104MIN

MON, SEPT 07 | 1:00PM | CIN



VIDEOGAMES (VIDEOJUEGOS)

Argentina | 2014
Spanish with English subtitles
18 min

DIRECTOR: Cecilia Kang

Rocío and Melina are best friends. They spend a great deal of time hanging out in front of an arcade with their gang of adolescent girls... just chatting, fooling around and having lots of fun.



CASTILLO Y EL ARMADO

Brazil | 2014
Portuguese with English subtitles
14 min

DIRECTOR: Pedro Harres

On a windy night Castillo faces his own brutality on the line of a fishhook.



I DON'T SAY GOODBYE, I SAY SEE YOU SOON (EU NÃO DIGO ADEUS, DIGO ATÉ LOGO)

Brazil | 2014
Portuguese with English subtitles
16 min

DIRECTOR: Giuliana Monteiro

A passion for trucks has followed Antonio since the day he was born. His mother tells him that he was born inside the cab of his father's truck: a red Mercedes-Benz 1518.



AQUARIUM (ACUARIO)

Chile | 2014
Spanish with English subtitles
20 min

DIRECTOR: Tomás Arcos

A young man with health problems, on the eve of his birthday and in the solitude of his home, is violently harassed via text messages on his cell phone.

SHORT FILMS IN COMPETITION:

PROGRAM 2 | 102MIN

SAT, SEPT 12 | 1:00PM | CIN



LIGHTS (LAS LUCES)

Argentina | 2014
Spanish with English subtitles
7 min

DIRECTORS: Manuel Abramovich, Juan Reanu

Every Christmas season, Jorge and Jorge Jr. decorate their house in a special way. The people in the village call it "The House of the Lights."



SLEEPER (DURMIENTE)

Argentina | 2015
Spanish with English subtitles
15 min

DIRECTOR: Vinko Tomicic

A young boxer, harassed by the pressure that his father puts him under, decides to set himself free through a radical action.



SERGIO'S SECRET (EL SECRETO DE SERGIO)

Chile | 2015
Spanish with English subtitles
15 min

DIRECTOR: Marisol Cumsille

Since becoming a widower Sergio lives alone, plagued by guilt over a dark past. One day, he musters all his courage and decides to tell a secret that will change his daughter Martina's life.



BECCERRA

Colombia | 2015
Spanish with English subtitles
18 min

DIRECTOR: Jerónimo Atehortúa

What seems like a routine day will be broken by a shocking event that will change Becerra's relationship with his boss forever.



ELEPHANT (ELEFANTE)

Colombia | 2014
Spanish with English subtitles
15 min

DIRECTOR: Cesar Heredia

Andrés lives on the road, where he sells knickknacks from his car, an old Renault 4. He can barely stand his old, senile father, who lives in the past of family memories and old sayings.



TAKE THE GUN AND FINISH OFF (TOME LA PISTOLA Y EMPIECE A DESPACHAR)

Mexico | 2015
Spanish with English subtitles
10 min

DIRECTOR: Eduardo Sabugal

On the eve of Mexican Independence Day, Evaristo, tired from driving around for hours selling fireworks, stops at a gas station to refuel and have a coffee. At the store, he witnesses an assault.



60 SPRINGS (60 PRIMAVERAS)

Uruguay | 2014
Spanish with English subtitles
11 min

DIRECTORS: Jorge Leticia, Ana Guevara

Nohemi is turning 60 and her daughters and family are throwing a party for her. Two of her brothers are at the party; they will be the main characters of the event.



RESINA

Cuba | 2014
Spanish with English subtitles
18 min

DIRECTOR: Mariyulis Alfonso Yero

Luna wants to see the Curiosity Show to verify if the snake with two heads really exists, but her mother doesn't let her go.



TREMBLING (TRÉMULO)

Mexico | 2015
Spanish with English subtitles
20 min

DIRECTOR: Roberto Fiesco

Carlos sweeps and mops the floor of an old-time barbershop. The day before Independence Day, Julio enters the shop for a haircut.



ULTERIOR

Mexico | 2014
Spanish with English subtitles
9 min

DIRECTOR: Sabrina Muhate

A filmic essay about death and life.

OUT OF COMPETITION



ASHES (CHA | CENIZAS)

Guatemala | 2015
Q'eqchi with English subtitles
14 min

DIRECTOR: Carla Molina

Margarita and a group of families decide to return to their community—Lote 8—to defend their land and reclaim their lives, seven years after a violent eviction.

SUN, SEPT 06 | 5:00PM | CIN

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An extra special thank you to our friend and colleague **Sumit Guha** (1970 - 2015), who died on April 19 after a brief but cruel struggle with HLH. Sumit worked alongside us for many years as a projectionist at The Cinematheque and Vancity Theatre. Sumit, we will always remember your bright smile and generous nature.... and how you got all of Christian's jokes. We miss you so much already.

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