VíA XIV CURTAS

FESTIVAL INTERNACIONAL DE VERÍN

II EDICIÓN

DO 1 AO 10 DE DECEMBRO

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SAÚDA ALCALDE DE VERÍN
GREETINGS FROM THE MAJOR OF VERIN

"Falar de soños e como falar de películas, xa que o cine utiliza a linguaxe dos soños: anos poden pasar en segundos, e pódese saltar dun lugar a outro". Así definía a linguaxe cinematográfica Federico Fellini, un dos mellores directores da historia do cine.

En Verín entendemos o idioma dos soños: nacemos arroupados polos disfraces, sustentados polas comparsas. Medramos mirando para os escenarios e levamos todos dentro un actor.

Fellini, co seu costumismo e amor polas personaxes, podería perfectamente ter sido de Verín. E falando de soños, quizáis algún día, Verín terá o seu propio Fellini, cun "Amarcord" ambientado no Támega, e unha "La dolce vita" en Cabreiroá.

Se iso chega a suceder, non me cabe dúbida de que o Festival Internacional de Curtas de Verín terá algo que ver. Non por nada tamén dixo Felllini que "o único realista de verdade é o visionario".

Gerardo Seoane
Alcalde de Verín

'Talking about dreams is like talking about movies, since the cinema uses the language of dreams: years can pass in a second and you can hop from one place to another'. This is how Federico Fellini, one of the best film directors in the history of cinema, defined film language.

We understand the language of dreams in Verin. We are born tucked in costumes and held by troupes. We grow up looking at stages and we carry actors inside all of us.

Because of his costumbrismo and his love for the characters, Fellini could have perfectly been born in Verín. And speaking about dreams, it's possible that someday, Verín might have its very own Fellini and some sort of "Amarcord" set in the Tamega river or its own "La dolce vita" set in Cabreiroá.

If this ever happens, there is no doubt in my mind that the Verín International Short Film Festival would have played some part in it. After all, Fellini also said that 'the visionary is the only true realist'.

Gerardo Seoane
Mayor of Verín

SAÚDA CONCELLEIRA DE CULTURA DE VERÍN

GREETINGS FROM THE CULTURE COUNCILLOR OF VERIN

Dicía Otero Pedrayo que Verín era "unha largacía planura cunha extraordinaria fertilidade". Foino sempre no senso xeográfico, agrícola e forestal, e segue a selo aínda máis no eido humano.

A xente de Verín alberga unha imaxinación de extraordinaria fertilidade, somos un pobo creativo e amante das artes. Non temos máis que observar a intensidade cultural da vila, o amor pola escena das nosas compañías de teatro afeccionado e a querencia pola interpretación música de todos os tipos e entre todas as idades.

O cinema é o xeito de expresión cultural do século XX, prolongada infinitamente neste XXI coa irrupción das novas canles na rede e multiplicada nos seus efectos coas novas tecnoloxías.

E o Festival Internacional de Curtas de Verín é a nosa aposta estrutural por entrar nesta linguaxe, de estar onde están os mellores, as máis extraordinarias e fértiles creatividades. Parabéns por participar. Parabéns por avanzar.

Emilia Somoza
Concelleira de Cultura de Verín

Otero Pedrayo once said that Verin was 'a vast plane with extraordinary fertility'. It has always been like this in a geographical, agricultural and forest sense, and this is something that still applies today, even more so in the humane field.

People in Verin are characterized by their extraordinarily fertile imagination. We are a creative community and we love art. We only have to take into consideration the cultural intensity of the village, the way our amateur theatre companies love performing and the appreciation of people of all ages for any kind of music.

Cinema was the way to convey cultural expression in the 20th century. However, this is something that has been deeply extended throughout this 21st century, thanks to the irruption of new online channels and the latest technologies that have successfully multiplied its effect.

Verin International Short Film Festival is our structural bet to access this language, to be where the best in this industry, the most extraordinary and fertile of creativities, are. Congratulations for being part of this. Congratulations for making progress.

Emilia Somoza
Culture Councillor of Verin

SAÚDA DIRECTOR FIC VÍA XIV

Cando en 2016 concibimos o Festival Internacional de Curtas (FIC) Vía XIV, tiñamos claro que queriamos contribuír con esta iniciativa a fomentar a creación dunha marca "Verín" que pivotase arredor da cultura como valor diferenciador. Hoxe, só un ano despois do inicio da nosa andadura, chegamos á II edición do Festival con esta premisa cumprida.

En 2017, o FIC internacionalízase e isto supón un importante salto cualitativo en tanto en canto nos permite levar o nome de Verín a moitos lugares da nosa xeografía. Polo tanto, como consecuencia da experiencia adquirida no seu primeiro ano de vida, o noso festival medra e transfórmase. Así, das 39 curtas de cinco países diferentes seleccionados o ano pasado a concurso, pasamos nesta edición a 57 pezas de 21 países.

Xunto a isto, os eixos singulares e difereciadores do noso Festival seguen presentes nesta edición. Neste sentido, o FIC xirará arredor das mesmas temáticas *Entroido, Fronteira e Emigración,* tres conceptos moi instalados no imaxinario colectivo verinés. Se ben, percatámonos de que era necesario reorganizar as categorías posto que as de *Emigración e Fronteira* se solapaban en certa medida. Así nace a categoría *Horizontes* como representación simbólica desa liña imaxinaria e invisible, lonxana e inalcanzable como metáfora da migración. Por outra banda, o horizonte como liña que separa o aquí do alá, como unha sorte de *Fronteira* entre onde estamos e calquera outro lugar.

Dada a singularidade do noso territorio, do Val do Támega dividido pola Raia, e da nosa historia de *Emigración* e *Fronteira* con todos os seus significados en ambas as beiras, non podía faltar unha categoría galego-portuguesa denominada *A Raia.* Nela poderase ver unha selección de curtas de cineastas de Galicia e de Portugal. De igual xeito, a sección dedicada ao entroido recibe agora o nome de *Outra Mirada* e recollerá obras que destrúen as regras cartesianas, que crean espazos alternativos, que experimentan coa linguaxe cinematográfica e que manexan códigos surrealistas e oníricos.

Paralelamente, decidimos crear unha categoría a maiores denominada *Nova* para dar a posibilidade de concursar a diferentes pezas que non tiñan cabida nas categorías temáticas establecidas. Nesta sección, podemos atopar primeiras obras de autores noveis xunto a películas gañadoras en prestixiosos certames coma o Festival de Cannes ou a Mostra de Venecia. Na súa maioría, son películas que exploran o humano, as relacións familiares, a comunidade ou o amor.

A sección *Horizontes* aborda temas como os conflitos armados, as migracións forzosas, como as cidades se modelaron a través da inmigración ou como se vive nun territorio ocupado por un exército invasor. Son miradas sinceras onde cabe a beleza e o cotián.

Por outra banda, *Outra Mirada* reúne películas que exploran o entroido, as mascaradas, os ritos en diversos lugares do mundo e engloba as pezas máis libres do festival, en moitas das cales a experimentación formal e narrativa constitúe o centro mesmo da película.

Por último, a sección *A Raia,* composta por filmes galegos e portugueses, está formada por catro programas, nos que atopamos algunhas das mellores películas do ano, xunto a primeiras obras de autores novos cun futuro prometedor.

Xunto ao cartel oficial, desde a organización do FIC Vía XIV afanámonos en configurar un completo programa de actividades paralelas para todos os públicos, que incluirá obradoiros de cine, programación de ciclos temáticos e retrospectivas, e foros e mesas de debate, entre outras. A finalidade última é a de achegar a cultura do cine a todas as persoas participantes nas diversas actividades, xa sexan de Verín ou visitantes.

Por último, gustaríame agradecer especialmente a implicación do Concello de Verín como forza motriz do FIC Vía XIV e tamén a de todos os municipios limítrofes, institucións, organismos e empresas colaboradoras, sin cuxa cooperación non sería posible a posta en marcha deste certame.

Carlos Montero
Director FIC Vía XIV

GREETINGS FROM THE FIC VIA XIV DIRECTOR

When we created the International Short Film Festival (FIC) Vía XIV in 2016, we knew that with this initiative we wanted to contribute to fostering the creation of a "Verín" brand that would revolve around culture as a differentiating value. Today, only a year after the start of our journey, we arrive at the 2nd Edition of the Festival with this premise fulfilled.

In 2017, the FIC is internationalized and this represents a significant leap in so far as it allows us to carry the name of Verín to many places of our geography. As a result of experience gained in the first year of its life, our festival grows and transforms. Therefore, from the 39 short films selected from five different countries last year for the competition, we have gone to 57 pieces from 21 countries in this edition.

Together with this, the unique and distinguishing features of our Festival are still present in this edition. In this sense, the FIC will revolve around the same themes of *Carnival, Border* and *Emigration,* three concepts that are very installed in the imaginary collective of Verín. Although, we realized that we needed to reorganize the categories since *Emigration* and *Border* overlapped to some extent. Due to this, the *Horizons* category is created as a symbolic representation of that imaginary and invisible line, distant and unreachable as a metaphor for migration. On the other hand, the horizon line that separates the here from there, as a sort of *Border* between where we are and any other place.

Given the uniqueness of our territory, of the Valley of the Támega divided by A Raia, and our history of *Emigration* and *Border* with all its meanings on both sides, there had to be a Galician-Portuguese category called *A Raia.* In it you will see a selection of short films from film-makers of Galicia and Portugal. Similarly, the section dedicated to the carnival now receives the name of *Another Look* and includes works that destroy Cartesian rules, which create alternative spaces, which experiment with cinematographic language and which manage surreal and dreamlike codes.

At the same time, we decided to create a new category called *Nova* to allow different pieces to compete that had no place in the subject categories established. In this section, we can find first works of new authors along with winning films at prestigious festivals such as the Festival of Cannes or Venice Film Festival. For the most part, they are films that explore that which is human, family relations, the community, the home or love.

The *Horizons* section covers topics such as armed conflicts, forced migration, how cities were modelled through immigration or how one lives in a territory occupied by an invading army. They are sincere looks where there is room for beauty and everyday life.

In turn, *Another Look* brings together films that explore the carnival, masquerades, rites in various parts of the world and encompasses the freest pieces of the festival, in many of which the formal experimentation and narrative makes up the very heart of the film.

Finally, the *A Raia section,* composed by Galician and Portuguese films; this is made up from four programmes, in which we find some of the best films of the year, together with first works by young authors whose future is promising.

Together with the official poster, from the Via XIV FIC organisation we have endeavoured to set up a full programme of parallel activities for all audiences, which will include film workshops, programming of thematic cycles and retrospectives and forums and discussion panels, among others. The ultimate aim is to bring the film culture closer to all the participants in the various activities, whether they are people from Verín or visitors.

Finally, I would like to especially thank the involvement of the Town Council of Verín as the driving force of FIC Vía XIV and also of all neighbouring town councils, institutions, agencies and collaborating companies, without whose co-operation the setting up of this competition would not be possible.

Carlos Montero
FIC Vía XIV Director

INFORMACIÓN

As proxeccións de curtas, ciclos e retrospectivas do Festival de Verín terán lugar nos seguintes espazos:

- **Sala de Proxección do Auditorio**
  Camiño Balneario de Sousas, 32600 (Verín)
- **Salón de Actos da Casa da Cultura**
  Rúa Irmás La Salle s/n, 32600

Tamén se desenvolverán actividades paralelas nestes lugares:

- **Sala Polivalente do Auditorio Municipal**
  Camiño Balneario de Sousas s/n, 32600
- **Bar Meigallo**
  Rúa Irmáns Moreno, 11
- **Aula CEMIT (Casa da Xuventude)**
  Avenida de Portugal, 11

INFORMATION

The exhibition of short films, film series and retrospective of the Verín Festival will take place in the following venues:

- **Projection box of the Auditorium**
  Camiño Balneario de Sousas, 32600 (Verín)
- **Assembly Hall of Casa da Cultura**
  Rúa Irmás La Salle s/n, 32600

Parallel activities will also take place in the following venues:

- **Multi-purpose room of the Auditorium**
  Camiño Balneario de Sousas s/n, 32600
- **Meigallo Bar**
  Rúa Irmáns Moreno, 11
- **CEMIT Room (Casa da Xuventude)**
  Avenida de Portugal, 11

Xurado e Premios

MEMBROS DO XURADO OFICIAL DO FIC VÍA XIV 2017

Nicolas Azalbert (membro xurado): Crítico de cine na revista francesa *Cahiers du Cinéma* desde o ano 2000. Forma parte desde 2009 do Consello de Redacción desta mesma publicación, á que imprimiu un renovado e sinxelo estilo que lle ten permitido achegarse a máis lectores de todo o mundo. Azalbert é, ademais, membro do comité de selección do Festival de Biarritz América Latina desde 2013 e dirixiu cinco películas: *Se non afogo* (2003), *Se fora eu un fiuncho* (2005), *A Brasa, As Cinzas* (2015) e *A liberdade das pantasmas* (2015).

Juan Soto (membro xurado): Cineasta colombiano. Graduado pola Escola Internacional de Cine e Televisión de San Antonio de los Baños (EICTV) de Cuba. Actualmente vive en Londres, onde traballa como montador e técnico audiovisual para proxectos artísticos, actividade que combina coa realización dos seus propios proxectos.

Laura Correa-Montoya (membro xurado): Mestrado en Artes e Letras, con énfase en estudos culturais e teoría crítica do programa *Master Mundus Crossways in Cultural Narratives* das Universidades de Santiago de Compostela (España), Sheffield (Inglaterra) e Perpignan (Francia). Os seus intereses de investigación céntranse no eido da estética, o cinema e a literatura experimental.

Juan Osorio-Villegas (membro xurado): Mestrado en Estudos Cine e Audiovisual Contemporáneo na Universitat Pompeu Fabra (Barcelona). Comunicador Social-Xornalista pola Universidade de Pontificia Bolivariana de Medellín (Colombia) e profesor do pregrado de Comunicación Social-Xornalismo con especialización en Literatura.

Maider Fernández (membro xurado): É educadora, artista e realizadora. Traballou como mediadora no Centro Internacional de Cultura Contemporánea Tabakalera, en San Sebastián. Compaxinou ese labor co de profesora de fotografía nos cursos anuais de Donostia Kultura da cidade e, a súa vez, realizando distintos traballos audiovisuais no proxecto colectivo *As mozas de Pasaik*. Actualmente, atópase realizando en solitario o proxecto *As letras de Jordi* e a videoinstalación *Gloria e María.*

Nora Sola (membro xurado): Xornalista, empresaria, directora de sete edicións do Festival Internacional de Cine Independente de Ourense, Nora Sola é unha profesional que estivo toda a súa vida vinculada aos medios de comunicación. Posúe unha ampla experiencia en prensa, radio e televisión que abarca todos os campos, desde a produción ata a dirección en todos e cada un dos seus proxectos. Na actualidade e tras a súa xubilación é colaboradora habitual en diferentes programas de radio e televisión, coordinadora do Club de Lectura e do Grupo de Teatro Leido Berenguela, así como vicepresidenta provincial de Cruz Vermella Española. As súas pasións céntranse no cinema, a música, a súa familia e os seus dous fogares: Ourense e Verín, vivindo intensamente todas as experiencias nas que participa.

ESTABLÉCENSE OS SEGUINTES PREMIOS:

- Gran Premio do Xurado á Mellor Curtametraxe do Festival "VIA XIV": 1.500€ e Trofeo.
- Premio do Xurado á Mellor Curtametraxe da Categoría Oficial ENTROIDO - OUTRA MIRADA: 750€ e Trofeo.
- Premio do Xurado á Mellor Curtametraxe da Categoría Oficial MIGRACIÓN/FRONTEIRA-HORIZONTES: 750€ e Trofeo.
- Premio do Xurado á Mellor Curtametraxe da Categoría Oficial GALEGO/PORTUGUESA – A RAIA: 750€ e Trofeo.
- Premio do Xurado á Mellor Curtametraxe da Categoría Oficial NOVA: 750€ e Trofeo.
- Premio do público á Mellor Curtametraxe: 600€ e Trofeo.
- Premio AGAG ao Mellor Guión Galego: 600€ e Trofeo.
- Premio CREA á Mellor Dirección Galega: 600€ e Trofeo.
- Mención do Xurado á Mellor Curtametraxe: Diploma.
- Premio NUMAX á Distribución: unha semana en carteleira no cinema NUMAX de Santiago de Compostela.

Jury and Awards

FIC VIA XIV 2017 OFFICIAL JURY MEMBERS

Nicolas Azalbert (jury member): Cinema critic in the French magazine *Cahiers du Cinéma*since year 2000. He has been part of the Editing Board of this same publication in which he endowed a renewed and simple style that led to developing closer ties with their readers around the world. Moreover,Azalbert is a member of the Selection Committee of the Festival de Biarritz América Latina since 2013and he has directed four films: *Si no ahogo* (2003), *Si fuera yo un helecho* (2005), *La Brasa Las Cenizas* (2015) and*La libertad de los fantasmas* (2015).

Juan Soto (jury member): Colombian cinema director. Graduated by the Escuela Internacional de Cine y Televisión de San Antonio de los Baños (EICTV) in Cuba. Living currently in London, where he works in editing and as an audiovisual technician for artistic projects, activity which he combines with the production of his own projects.

Laura Correa-Montoya (jury member): Arts and Humanities Masters, focused on cultural studies and critic theory for the program *Master Mundus Crossways in Cultural Narratives*of the Universities of Santiago de Compostela (Spain), Sheffield (England) andPerpignan (France). Her research interests focus on the following fields: aesthetic, cinema and experimental literatura.

Juan Osorio-Villegas (jury member): Masters in Cinema Studies and Contemporary Audiovisual in Universitat Pompeu Fabra (Barcelona). Social Communicator – Journalist by Universidad Pontificia Bolivariana de Medellín (Colombia) and teacher of the pre-degree of Social Communication-Journalism with especialization in literature.

Maider Fernández(jury member): educator, artist and producer. She worked as a mediator in the Centro Internacional de Cultura Contemporánea Tabakalera, in San Sebastián. She combined this job with teaching photography in the anual courses of Donostia Kultura de la ciudad, and carrying out several audiovisual projects in the group project *Las jóvenes de Pasaik.* She is currently working on her own in *Las letras de Jordi*and the videoinstallation *Gloria y María.*

Nora Sola (jury member): Nora Sola is a journalist and businesswoman who has directed the Festival Internacional de Cine Independiente de Ourense during 7 editions and she has always been closely linked to the media. She has a extensive expertise in press, radio and televsion, including every field from production to direction of every project she has worked in. Currently, after retiring, she is a regular collaborator in different radio and television programs, coordinator of the Reading Club and the Theatre Group Leido Berenguela, as well as Provincial Vicepresident of the Spanish Red Cross. She is passioned about cinema, music, her own family and her two homes: Ourense and Verín, living intensely every experience that she takes part in.

THE FOLLOWING AWARDS HAVE BEEN ESTABLISHED:

- Grand Jury Award for Best short film in “VIA XIV” Festival: 1.500€ and Trophy
- Jury Award for Best short film in the Official Cathegory CARNIVAL – ANOTHER GLANZE: 750€ and Trophy.
- Jury Award for Best short film in the Official Cathegory MIGRATION/BORDER-HORIZONS: 750€ and Trophy..
- Jury Award for Best short film in the Official Cathegory GALICIAN/PORTUGUESE – THE LINE: 750€ and Trophy
- Jury Award for Best short film in the Official Cathegory NEW: 750€ and Trophy.
- Audience Award for Best short film: 600€ and Trophy.
- AGAG Award for Best Galician script: 600€ and Trophy.
- CREA Award for Best Galician Direction: 600€ and Trophy.
- Honorable Mention from the Jury for Best short film: Diploma.
- NUMAX Award for Distribution: a week in the programme of NUMAX in Santiago de Compostela.

FILME INAUGURAL: OS DÍAS AFOGADOS

Tras mostrarse en decenas de festivais internacionais e gañar premios por todo o mundo, *Os días afogados,* unha historia de fronteira e de loita cívica que ten lugar nas aldeas de Aceredo e Buscalque na "raia seca", estréase en Verín. A resistencia dos veciños é filmada con cámaras domésticas por eles mesmos, xerando un valioso arquivo que será o xerme para esta película.

PARTICIPANTES:

César Souto: César Souto Vilanova (1975) é licenciado en Xornalismo pola Universidade de Santiago de Compostela. Dende o ano 2006, especialízase na realización de reportaxes en profundidade sobre varios aspectos da actualidade, política e social galega, española e internacional.

Luís Avilés: Cineasta nominado como mellor director nos premios do audiovisual galego e finalista do Goya ao Mellor Director Novel. Realizador, operador e director de documentais, videos musicais e diversos traballos institucionais e industriais.

Iván Patiño: As liñas da súa produtora Amanita Films diríxense cara a creación de proxectos de ficción e documental, facendo especial fincapé no talento emerxente galego.

OPENING FILM: THE DROWNED DAYS

After having been projected in tens of international festivals and winning awards around the world, The drowned days, a story of border and the civic struggle which takes place in the villages of Aceredo and Buscalque in "raia seca" (dry line) arrives in Verín. The neighbors resistance is filmed using home cameras by themselves, generating a valuable archive which will be the seed for this film

PARTICIPANTS:

César Souto: César Souto Vilanova (1975) holds a degree in Journalism by Santiago de Compostela University. Since 2006, he is specialized in writing news reports on different files of political and social current affairs in Galicia, Spain and the international sphere.

Luís Avilés: Cinema director nominated to Best Director in the Galician audiovidual awards and short-listed to Best New Director in the Goya awards. Producer, operator and documentary director, videoclips and several institutional and industrial works.

Iván Patiño: The business lines of his production company are geared towards the creation of new fiction and documentary projects emphasizing on the emerging talent in Galicia.

COMPETICIÓN OFICIAL (CURTAS)

Un festival debe ser un espazo de liberdade, de manifestación cultural e de intercambio, un lugar desde o que poder compartir co público unha serie de experiencias fílmicas que, en xeral, non se poden atopar en cines comerciais ou na televisión. Por este motivo, o FIC Vía XIV propón unha liña artística que tende cara a un cinema diferente, máis creativo, máis libre e máis autoral.

Para a competición oficial, o FIC Vía XIV recibiu máis de 750 curtas procedentes de 30 países diferentes. Destes, seleccionáronse 15 para a sección *Nova* formada por tres programas; 10 para a sección *Horizontes,* conformada por dous programas; 12 para *Outra Mirada,* que está composta tamén por dous programas e 17 para a sección *A Raia,* conformada por catro programa. Xunto a isto, dentro do programa oficial e fóra de concurso proxectaranse tres curtas máis no apartado de *Visionado Especial.* En total son, pois, 57 as curtas seleccionadas que proceden de 21 países diferentes.

OFFICIAL COMPETITION (SHORT FILMS)

A festival must be a place for freedom, for cultural expression and for exchange; a place for sharing with the audience film experiences that, in general, are not played in commercial cinemas or on TV. Thus, FIC Vía XIV bets on an artistic line oriented to a different cinema, more creative, freer and more 'personal'.

FIC Vía XIV received more than 750 short films submitted from 30 different countries to take part in the official competition. Of which, only 15 were selected for the category *Nova,* consisting of three programmes; 10 for the category *Horizontes,* consisting of two programmes; 12 for *Outra Mirada,* also consisting of two programmes, and 17 for the category *A Raia,* consisting of four programmes. Besides, within the official programme and out of the competition, three more short films will be played in the category *Visionado Especial.* In all, 57 short films from 21 different countries were selected.

KAPITALISTIS

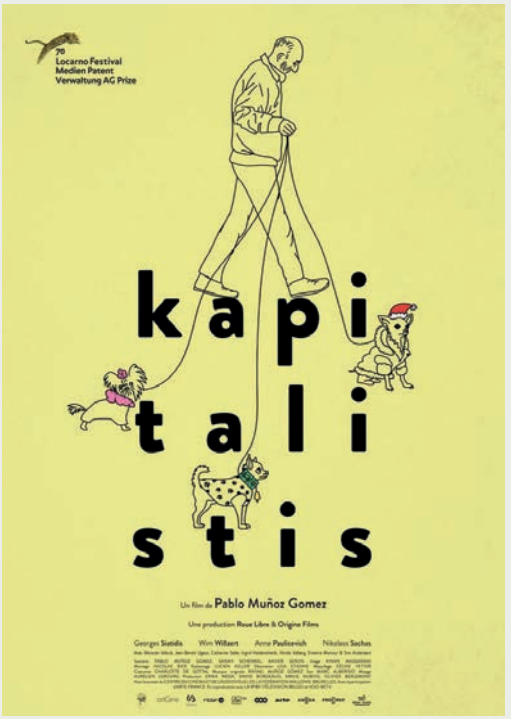
Pablo Muñoz Gómez
Bélxica-Belgium
2017 // 15´

Papá Noel é un capitalista. Trae xoguetes aos nenos ricos e roupa aos pobres.

Pablo Muñoz Gómez
Nado en Bruxelas en 1989, a filmografía de Muñoz Gómez inclúe títulos como *Intégration, Inch´Allah ou Welkom.*

Santa Claus is a capitalist. He brings toys to the rich kids and sweatshirts do the poor ones.

Pablo Muñoz Gómez
Born in Brussels in 1989, the filmography of Muñoz Gómez includes titles such as *Intégration, Inch'Allah or Welkom.*



La voz perdida

Marcelo Martinessi
Paraguai-Paraguay
2016 // 11´

A partir dunha entrevista orixinal sobre a masacre de Curuguaty, esta curta interroga a historia recente de Paraguai.

Marcelo Martinessi
(Asunción, 1973). As súas curtametraxes que abordan temas vinculados á memoria, identidade e dereitos humanos no seu país, teñen sido exhibidas na Berlinale, Clermont Ferrand, Locarno e diversos festivais de todo o mundo. Marcelo foi o primeiro director da TV pública de Paraguai desde a súa creación (ano 2010) ata o golpe de estado do ano 2012. Recibiu recentemente o Premio Orizzonti á Mellor Curtametraxe no Festival de Cine de Venecia.

Based on an original interview about the Curuguaty massacre, this short film interrogates Paraguay's recent history.

Marcelo Martinessi
(Asunción, 1973) His work revolving around memory, identity and human rights in his home country has been shown at the Berlinale, Clermont Ferrand, Locarno and many other festivals. Marcelo was director of the first Paraguayan Public Tv from its creation (2010) until the 2012 coup d'etat. He had recently received the Orizzonti Award for Best Short Film at the 2016 Venice Film Festival.

Los desheredados

Laura Ferrés
España-Spain
2017 // 18´

Los Desheredados é un retrato do pai da directora enfrontándose á fin do negocio familiar. Pere Ferrés ten 53 anos e está a cargo dunha empresa de autocares. A escaseza de ingresos obrígalle a realizar despedidas de solteiro onde os clientes adoitan destrozar o vehículo, pero non está disposto a perder a súa dignidade.

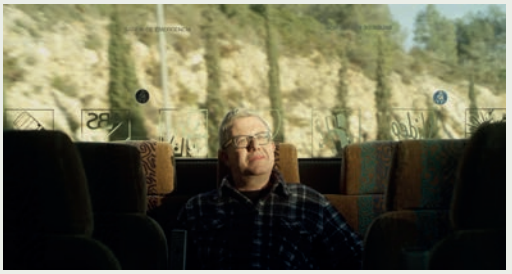
Laura Ferrés

Laura Ferrés (Barcelona, 1989). Graduada en Dirección Cinematográfica na ESCAC (España). Posteriormente, asistiu a seminarios impartidos por cineastas como José Luis Guerín e guionistas como Enric Rufas, colaborador habitual de Jaime Rosales. *Perro Flaco* é o seu proxecto final de carreira, unha curtametraxe de ficción en 35 mm. Foi seleccionada en 60 certames arredor do mundo, destacando Seminci 2015 (España) e Montreal World Film Festival 2015 (Canadá). *Los Desheredados* é a súa segunda curtametraxe.

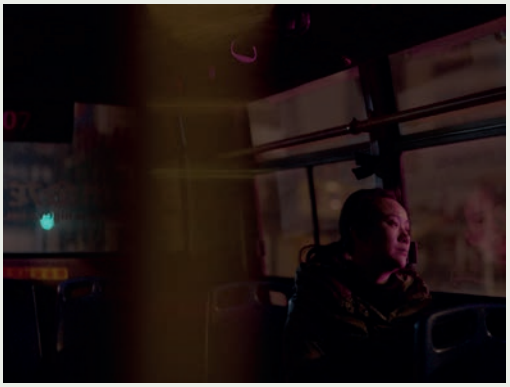
The Disinherited is a portrait of director's father facing the end of his familiy business. Pere Ferrés a fifty-year-old man who is in charge of a coach company. The lack of income forces him to organise stag nights where the clients usually destroy a vehicle, but he is not willing to lose his dignity.

Laura Ferrés

Laura Ferrés (Barcelona, 1989). She holds a degree in Cinema Direction by ESAC (Spain). Afterwards she attended seminars given by cinema directors such as José Luis Guerín and script writers such as Enric Rufas, frequent collaborator of Jaime Rosales. *Perro Flaco* is the final project of her degree, a short fiction movie in 35 mm. It was selected for 60 festivals around the world, including outstanding events such as SEMINCI 2014 (Spain) and Montreal World Film Festival 2015 (Canada). *The Disinhirited* is her second short movie.



A GENTLE NIGHT



Qiu Yang
China,Francia-China,France
2017 // 15´

Nunha cidade chinesa sen nome, unha nai tenta buscar á súa filla desaparecida nunha noite apracible.

Qiu Yang
Qiu Yang naceu e medrou en Changzhou, Cina. Estudou dirección de cinema no Victorian College of the Arts, Australia. A súa última curta *A Gentle Night* (Unha noite apracible) foi seleccionada para a competición da 70ª edición do Festival de Curtametraxes de Cannes, en 2017. En 2015, a súa curta *Under the Sun* (Baixo o sol) foi seleccionada para a competición do 68º Festival de Cannes Cinéfondation e foi tamén seleccionada para a competición de máis de 80 festivais de cinema internacionais, incluíndo ARI Fest, New Directors/New Films, Clermont-Ferrand, Palm Springs e nomeada para a 52ª edición do Premio Taipei Golden Horse.

In a nameless Chinese city, a mother with her daughter missing, refuses to go gently into this good night.

Qiu Yang
Qiu Yang was born andraised in Changzhou, China. He studied film directing at the Victorian College of the Arts, Australia. His last short film *A GentleNight* was selected for the 70th Festival de Cannes Short Film Competition in 2017. And in 2015, his short *Under the Sun* was selected for the 68th Festival de Cannes Ciné fondation competition and is now selected for more than 80 international film festivals, including the AFI Fest, New Directors/New Films, Clermont-Ferrand, Palm Springs and nominated for the 52nd Taipei Golden Horse Award.

Why is difficult to make films in Kurdistan

Ebru Avci
Turquía-Turkey
2017 // 30´

Unha moza kurda tenta convencer á súa familia, de corte tradicional, de que lle deixe estudar cinema, mentres grava a súa vida diaria.

Ebru Avci

Ebru Avci (1991, Adiyaman, Turquía). Matriculouse inicialmente na titulación de Bioloxía Molecular e Xenética, pero o obxectivo que perseguía estudando en Estambul era estar preto do mundo do cinema. No momento no que descubriu que sería difícil formarse en cinema ou rodar unha película en Turquía abandonou os seus estudos e mudouse a Polonia para poder estudiar alí. Pasou o exame de admisión da Lodz Film School, onde cursou un ano. Posteriormente descubriu que existía unha escola de cinema en Bosnia, Bela Tarr, onde actualmente cursa Dirección de Cine.

A Kurdish girl is trying to convince her traditional family to let her study cinema while filming their daily life.

Ebru Avci

Ebru Avci was born in a small Kurdish city Adiyaman/Turkey. She studied primary school and high school in Adıyaman. She took a place at the Istanbul University and studied Molecular Biology and Genetic. Her goal for coming to Istanbul was to be closer to the cinema and cinema sector, which was her dream. When she realised that it would be difficult to for her to study cinema or make film in Turkey she left her university education at the 3rd year and then she went to Poland to study cinema. She passed entrance examination for Lodz Film School. She studied one year Polish language and one year film directing.Than she came to know that Bela Tarr has film school in Bosnia. Now she is studing a bachelor in film directing.

I LIKE GIRLS

Diane Obomsawin
Canadá-Canada
2016 // 8´

En *I Like Girls* catro mulleres revelan os segredos do seu primeiro amor por medio de divertidos relatos de natureza íntima sobre desexo unilateral, atracción mutua, momentos eróticos e torpes intentos de expresión sexual. Para as protagonistas, descubrir que se senten atraídas por outras mulleres tamén trae consigo unha compresión moito máis profunda da súa identidade persoal e a adquisición dunha renovada conciencia de si mesmas.

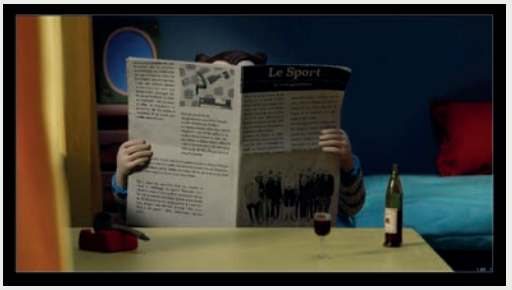
Diane Obomsawin
Diane Obomsawin é unha caricaturista de ascendencia abenaki que fixo de Montreal o seu fogar. Diane naceu en 1959 e criouse principalmente en Francia, onde comezou a súa carreira como artista gráfica. A comezos dos anos 80, regresou a Montreal e deu o salto natural aos cómics, a ilustración e a pintura. Ao longo das dúas décadas seguintes, converteuse nun dos piares da escea do cómic *underground.* Durante esta época, foi máis coñecida polo seudónimo «Obom». En 1992, Diane Obomsawin creou a súa primeira curta animada, *L'abominable microbe,* que supuxo o inicio dunha longa aventura na dirección cinematográfica.

In I Like Girls, four women reveal the nitty-gritty about their first loves, sharing funny and intimate tales of one-sided infatuation, mutual attraction, erotic moments, and fumbling attempts at sexual expression. For them, discovering that they're attracted to other women comes hand-in-hand with a deeper understanding of their personal identity and a joyful new self-awareness.

Diane Obomsawin
Diane Obomsawin is a cartoonist and animator of Abenaki descent who calls Montreal home. Born in 1959, she grew up mainly in France, where she began her career as a graphic artist. She returned to Montreal in the early 1980s and made the natural leap to comic books, illustration and painting. For the next two decades, she would be a mainstay of Quebec's underground comic book scene, during which time she became better known under the pseudonym "Obom." In 1992, she created her first animated short, L'abominable microbe, launching a long and wild adventure in filmmaking.

La femme canon

Albertine Zullo, David Toutevoix
Canadá-Canada
2017 // 14´



Madeleine, a muller do canon, e o seu home son acróbatas. A súa vida, como o seu número, parece perfectamente regulada. De feito, Madeleine, cansada, intenta romper a rutina. Ela deixa ao seu marido, sen dicir unha palabra, e convértese nunha muller con barba. O tempo pasa, pero o amor que senten non se extingue.

Albertine Zullo, David Toutevoix

Albertine Zullo, coñecida profesionalmente simplemente como Albertine, (nada en 1967) é unha ilustradora suíza que se especializa en ilustrar libros para cativos, moitos dos cales foron publicados en inglés. Desde 1996, ensina impresión de pantalla na Universidade de Arte e Deseño de Xenebra.

David naceu cunha cámara nas súas mans e desde moi novo divertíase iluminando as esceas dos seus amigos no mundo do xogo. A súa familia non entendía o potencial deste neno extraordinario, que foi descuberto por Renato Berta nunhas vacacións en Drome Provençale. O mestre tratrou de entrenalo en stop-motion. Desde entón, David arroxou luz sobre as esceas de Helium Films, asociación á que se uniu en 2013. É co-director da curta *La Femme Canon,* xunto á ilustradora Albertine Zullo.

Madeleine the Human Cannonball and her husband are carnies. Their lives, like their show, seem to be perfectly under control. But in reality, Madeleine is unhappy and wants to break out of her routine. Without saying a word, she leaves her husband and becomes the Bearded Lady. Time passes, but their love for each other does not die.

Albertine Zullo, David Toutevoix

Albertine Zullo, professionally known simply as Albertine, (born 1967) is a Swiss illustrator who specializes in illustrating children's books, many of which have been published in English. Since 1996, she has taught screen printingat the Geneva University of Art and Design.

David was born with a camera in his hands and since he was a child, he used to enjoy capturing his friends' games. His family didn't appreciate the potential of this extraordinary child, who was discovered by Renato Berta during his holidays in Drome Provençale. David's master tried to train him in stop-motion. Since then, David played an active role in Helium Films, an association he entered in 2013. He is the co-director of the short film *La Femme Canon,* along with the illustrator Albertine Zullo.

Copa-Loca

Christos Massalas
Grecia-Greece
2017 // 14´

Esta é a historia de Copa-Loca, un complexo vacacional grego abandonado. A figura máis importante de Copa-Loca é unha moza chamada Paulina. Todo o mundo se preocupa por ela e ela coida de todo o mundo, facendo todo o que está nas súas mans.

Christos Massalas
Christos Massalas naceu en Grecia en 1986. Estudou Teoría do Cine en Kingston University, Londres, e Dirección de Cinema na London Film School (LFS). As súas curtametraxes participaron e recibiron galardóns en numerosos festivais internacionais, incluíndo Locarno, Tampere, BFI, São Paulo, Uppsala, Thessaloniki e Silhouette. Foi bolseiro tamén con estancia para artistas en Serbia e Noruega. Actualmente reside en Atenas, onde está traballando en *Broadway,* o seu debut na longametraxe.

This is the story of Copa-Loca, an abandoned Greek summer resort. Paulina is the girl at the heart of Copa-Loca. Everyone cares for her and she cares about everyone – in every possible way.

Christos Massalas
Christos Massalas was born in Greece in 1986. He studied Film Theory at Kingston University, London and Filmmaking at the London Film School, LFS. His short films have been screened and won awards at many international film festivals, including Locarno, Tampere, BFI, São Paulo, Uppsala, Thessaloniki and Silhouette. He was also granted Artist Residencies in Serbia and Norway. He is currently based in Athens, where he is developing Broadway, his feature-length debut.

She's beyond me

Toru Takano
Xapón-Japan
2017 // 42'

Un ano, Kazuki, un novelista incipiente, pasa as vacacións estivais na súa illa natal traballando en novas novelas. Inesperadamente é posto á fronte do hostal no que se aloxa, onde coñece a Reiko e Yuka, hóspedes procedentes de Tokio, no seu primeiro día. Kazuki sente que empeza a namorarse de forma tola de Reiko, unha muller cun perfil moi parecido ao da súa antiga moza, coa que saíu hai 10 anos. Unha noite, mentres están tomando algo os tres, vense metidos nun bo apreto causado polo comportamento carente de sentido de Yuka.

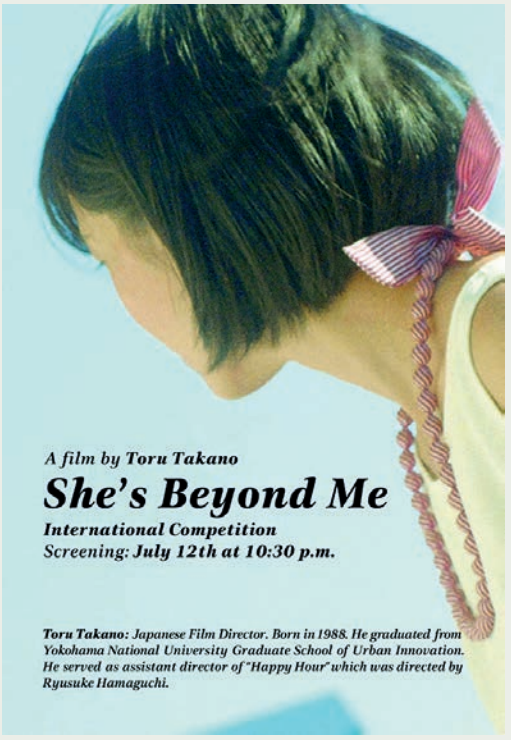
Toru Takano

Nado en 1988. Graduouse na Yokohama National University Graduate School of Urban Innovation (Yoichi Umemoto film studio). Traballou como asistente de dirección do filme *Happy Hour,* dirixido por Ryusuke Hamaguchi.

One year, Kazuki, a fledgling novelist, spends his summer vacation on his hometown island writing new novels. He is unexpectedly put in charge of managing the guest house where he is staying, and he meets Reiko and Yuka, guests from Tokyo, on his very first day. Kazuki finds that he starts to completely fall for Reiko, a woman who is very similar to his ex-girlfriend whom he dated 10 years ago. One night, the three of them drink together and get into a huge predicament caused by Yuka's wanton behavior.

Toru Takano

Born in 1988. He graduated from Yokohama National University Graduate School of Urban Innovation (Yoichi Umemoto film studio). He served as assistant director of *Happy Hour* which was directed by RyusukeHamaguchi.



Interiors & exteriors

Ashique Mostafa
Bangladesh-USA
2017 // 8´

Unha obra observacional gravada nunha soa toma que trata sobre o microcosmos das prácticas islámicas e a segregación de clases que ten lugar en Dacca, a capital de Bangladesh.

Ashique Mostafa
Ashique Mostafa, cofundador de Khona Talkies, finalizou os seus estudos de Dirección e Produción Cinematográfica na Escola de Artes Visuais de Nova York. Phulkumar (2002), a súa película de graduación, foi gravada en Bangladesh. O filme aínda é lembrado neste país hoxe en día, máis dunha década despois da súa gravación, xa que concedeu a oportunidade a un numeroso grupo de mozos de participar de xeito activo no proceso de rodaxe da película e de aprender aspectos relacionados coa dirección cinematográfica.

A one-take observational piece about the microcosm of Islamic practices and class segregation in Bangladesh's capital city Dhaka.

Ashique Mostafa
Ashique Mostafa, co-founder of Khona Talkies, graduated in film direction & production from School of Visual Arts in New York. As his graduation film, he made Phulkumar (2002) that was shot in Bangladesh. Phulkumar is remembered in Bangladesh even almost after a decade because it created the opportunity for a large group of young minds to actively participate in the process of filmmaking and learn filmmaking first hand.

White trash

Sunčica Ana Veldić
Croacia-Croatia
2017 // 12'

Unha escea distópica dun vertedoiro nunha mañá de inverno con néboa, perturbada pola presenza de gaivotas e dalgúns humanos absortos nos seus asuntos.

Sunčica Ana Veldić

Sunčica Ana Veldić é veterinaria en Zagreb. Dedícase á produción de documentais dende hai varios anos no Kinoklub Zagreb. No ano 2015 obtivo un primeiro premio pola súa película *Croatian Virgin,* un segundo premio por *The Tenant,* así coma un premio especial no Festival de Cine de Luksuz celebrado en Krško, Eslovenia, pola súa primeira película, *Hux Flux,* que dirixiu xunto a Martin Semenčić.

A dystopian scene of a landfill on a foggy winter morning, disrupted by gulls and some humans going about their business

Sunčica Ana Veldić

Sunčica Ana Veldić is a veterinarian from Zagreb. She's been making documentaries for the last few years in Kinoklub Zagreb production. In the year 2015 she won 1 st award for the film *Croatian Virgin* and the 2nd award fot the film *The Tenant* and also on Luksuz film festival in Krško, Slovenia, she got a special award for her first film *Hux Flux,* which she directed with Martin Semenčić.

Hedgehog's home

Eva Cvijanović
Canadá,Croacia-Canada,Croatia
2017 // 10´

Nun bosque exuberante e animado vive un ourizo. É respectado e envidiado polos outros animais. Porén, a devoción inquebrantable do ourizo á súa casa molesta a un cuarteto de bestias insaciables.

Eva Cvijanović
Eva Cvijanović (1984) é unha animadora e cineasta comprometida co potencial narrativo das contornas e as personaxes. Dende que finalizou os seus estudos na Universidade Concordia, produciu e dirixiu unha película independente de cinco minutos *(Seasick,* 2013), elaborou sets en miniatura e de tamaño real para títeres e marionetas e traballou en videos musicais e curtas multimedia. O traballo de Eva abarca dende documentais a películas de marionetas, pasando por videoxogos, entre outros.

A hedgehog lives in a lush and vibrant forest. He is respected and envied by other animals. However, the hedgehog's unwavering devotion to his house, upsets a quartet of insatiable beasts.

Eva Cvijanović
Eva Cvijanović (1984) is an animator and filmmaker focused on the storytelling potential of environments and character. Since graduating from Concordia University, she has produced and directed a five-minute independent film (Seasick, 2013), built miniature and life-sized sets for puppets and marionettes, and worked on music videos and multi-media shorts. Eva's experience ranges from working on documentary and puppet films to videogames and more.

Five minutes

Justine Bateman
USA
2017 // 9´

Five Minutes é unha curta cuxa acción se desenvolve nunha escola de primaria nos Estados Unidos. Os pais reuníronse para unha titoría. O director do colexio involúcraos nunha actividade de escoita para que poidan practicar a "escoita activa", coa pretensión de mellorar a relación cos seus fillos. Un dos pais, Tom, amósase reacio e sorprendido polo entusiasmo dos demais pais e a súa disposición para compartir información persoal durante o exercicio proposto. Escoita a medias á súa parella, Ana, mentres está a falar. Cando chega a súa quenda, Tom decide actuar dun xeito despreocupado, o que xera infinidade de reaccións no grupo. Trátase dunha serie de reaccións que pesaran sobre el e a súa muller no colexio por moitos anos.

Justine Bateman

Nada en Rye, Nova York, a escritora/directora e produtora Justine Bateman ten un curriculum impresionante que inclúe *Family Ties, Satisfaction, Arrested Development* e moitas outras películas. Foi nominada a dous Globos de Oro e a dous Emmy. É partidaria do principio de neutralidade en Internet e posúe un Grado de Informática e Xestión de Medios Dixitais pola Universidade de UCLA. Produciu *Easy to Assemble* con Ileana Douglas e Jared Drake's Z. Bateman escribiu *Five Minutes,* o seu debut como directora de curtametraxe, que foi presentada en 2017 no Toronto Film Festival. Actualmente está a traballar na súa primeira longametraxe, *Violet.* O seu primeiro libro, *Fame,* unha obra de ficción sobre as necesidades da sociedade, será publicada en 2018 por *Akashic Books.*

Five Minutes is a 9:30 minute film short that takes place at a small, progressive elementary school in the United States. The parents have gathered for a "parenting session". The School director leads the parents on a "listening experience" so they can learn to become "active listeners". The hope is that the exercise will improve their relationships with their children. One of the parents, "Tom" is the reluctantly and is distracted by the enthusiasm of the other parents and their willingness to reveal personal information during the exercise. He half-listens to his partner, "Anne", as she talks. When it is his turn to talk, Tom makes a careless decision that begins a cascade of reactions from the group. They are the kind of reactions that he and his wife will have to live with, at this school, for many years to come.

Justine Bateman

Born in Rye, New York, writer/director/producer Justine Bateman has an impressive resume that *includes Family Ties, Satisfaction, Arrested Development* and many more. She has earned a Golden Globe nomination and two Emmy nominations. An advocate for Net Neutrality, Justine holds a degree from UCLA in Computer Science and Digital Media Management. Her producing credits include *Easy to Assemble* with Ileana Douglas and Jared Drake's Z. Bateman wrote her directorial film short debut, *Five Minutes,* which premiered at the 2017 Toronto Film Festival. Her follow-up film short is the drama, PUSH. Bateman is currently in pre-production for her directorial feature film debut, Violet. Her first book, *Fame,* a non-fiction about society's need for its presence, will be published in 2018 by Akashic Books.

María

Gala Negrello
Arxentina-Argentina
2017 // 15´

María procura cumprir con cada un dos mandatos ancestrais que lle impón a súa comunidade: a colonia melonita da Pampa, en Arxentina. Lonxe da civilización e obediente ás convencións atávicas, a súa vida parece discorrer entre prácticas familiares e relixiosas que, repetidas cíclicamente, sumérxena nunha especie de letargo e aborrecemento.

Gala Negrello
Nada en Buenos Aires en 1992. Estudiante avanzada da carreira de Deseño de Imaxe e Son na Universidade de Buenos Aires onde desenvolve o seu labor como auxiliar docente na materia de Iluminación e Cámara e como bolseira no Set de Filmación e Experimentación.

María intends to comply with each one of the ancestral mandates imposed by her community: the Mennonite colony of La Pampa, in Argentina. Far from civilization and obedient to the atavistic conventions, her life seems to run between family and religious practices that, repeated cyclically, submerge her in a kind of lethargy and boredom

Gala Negrello
Born in Buenos Aires in 1992. An advanced student of the Image and Sound Design Degree at the University of Buenos Aires, where she carries out her work as a teaching assistant in the field of lighting and camera and as an intern in the Filming and Experimentation Set.

GREETINGS FROM KROPSDAM (IN KROPSDAM IS IEDEREEN GELUKKIG)

Joren Molter
Holanda-The Netherlands
2016 // 23´

Lammert non lle faría dano a unha mosca. Vive coas súas pombas e a súa mellor amiga Frieda nun pequeno pobo chamado Kropsdam, en Groning. A súa tranquila vida vese truncada cando se sospeita que pechou un acordo cunha empresa enerxética chamada Green Now para construír unha turbina eólica na cidade. Para Lammert resulta obvio que el non quere ter nada que ver coas turbinas eólicas. Porén, comeza a notar que no pobo empezan a tratalo dun xeito diferente. A xente é feliz en Kropsdam, salvo que teñas mala sorte.

Joren Molter

Joren Molter (1993) comezou dirixindo películas de ficción durante a etapa previa á súa educación artística en De Noorderlingen. Aos 16 anos, a súa película *Full of live* foi seleccionada para a competición de directores noveis no Netherlands Film Festivalen Utrecht. Con 18 anos comezou os seus estudos na Netherlands Film Academy, onde se graduou en 2016.

Lammert wouldn't hurt a fly. He lives with his fancy pigeons and his best friend Frieda in the small Groningen village of Kropsdam. His quiet life is disrupted when he is suspected of making a deal with the energy company Green Now, in order to have a wind turbine built on his land. Lammert is oblivious to this: he doesn't want anything to do with wind turbines. Yet he notices that the village starts treating him differently. Because everyone is happy in Kropsdam, unless you're out of luck.

Joren Molter

Joren Molter (1993) started directing fiction films, during his pre-education in theatrics at De Noorderlingen. At the age of 16, his film *Full of live* was selected for the debut competition on the Netherlands Film Festival in Utrecht. At 18 he started at the Netherlands Film Academy, where he graduated in 2016.

MERYEM

Reber Dosky
Holanda-The Netherlands
2017 // 16´

Película rodada durante a batalla de Kobani que revela que as mulleres son o centro da loita contra o ISIS. Con perseverancia estoica e a axuda dos bombardeos americanos, estas mulleres lideran a loita pola liberdade.

Reber Dosky
ReberDosky (1975, Dohuk/Kurdistan) é un director de cine kurdo-holandés. Vive nos Países Baixos desde 1998, cando foi estudar dirección de cine á Netherlands Film Academy. Completou os seus estudos con *The Call (A chamada)* (2013), sobre o impacto da guerra e o desprazamento na relación entre un pai e un fillo. *The Call* gañou varios premios en festivais internacionais de cinema. A curta documental *The Sniper of Kobani (O francotirador de Kobani)* (2015) conseguiu o recoñecemento internacional para ReberDosky e desde entón foi premiado en varios festivais.

Filmed during the battle of Kobani, this film reveals the women at the heart of the fight against IS. With stoical perseverance and the aid of American airstrikes, these women are leading the fight for freedom.

Reber Dosky
ReberDosky (1975, Dohuk/Kurdistan) is a Kurdish-Dutch filmmaker. Living in The Netherlands since 1998, he went studied film direction at the Netherlands Film Academy. He completed his studies with *The Call* (2013), about the impact of war and displacement on the relation between a father and a son. *The Call* won several awards on international film festivals. The short documentary the *Sniper of Kobani* (2015) brought the international breakthrough of ReberDosky and was awarded at multiple festivals.

Greetings from Aleppo

Issa Touma, Thomas Vroege, Floor van der Meulen
Holanda, Siria-The Netherlands,Siria
2017 // 17´

Gretings from Aleppo (Saúdos dende Aleppo) amosa a escasa correspondencia existente entre as novas sobre Siria e as experiencias reais da vida cotiá. O fotógrafo Issa Touma evita as declaracións sen contido, filmando a vida, as inconsistencias e a perseverancia tal e como se presentan ante a cámara. A guerra estratéxica e absurda. A supervivencia é a miúdo surrealista e conmovedora nesta cidade asolada pola guerra.

Issa Touma, Floor van der Meulen & Thomas Vroege

Floor van der Meulen (1989) estudou Deseño Audiovisual na Willem de Kooning Academyen Rotterdam, onde se graduou en 2012. A súa película de graduación, *Jij&Ik* (You&I), foi proxectada en varios festivais en Europa. En 2014 debutou a nivel internacional como directora de documental con *Paradijs bestormers,* estrenada en Dok Leipzig.

Thomas Vroege (1988) graduouse en Sint Joost Academy of Arts coa curta documental *The Son & The Stranger* coa que gañou un premio WILDCARD outorgado por The Netherlands Filmfund. Dirixiu o documental poético *So Help Me God* (2015) e traballou como editor da película documental *Oil & Paradise* de Ad Nuis.

Issa Touma é un fotógrafo residente en Alepo (Siria). En 1996 fundou Pont, unha galería e un obradoiro de fotografía. En 1997 creou o Festival de Fotografía Interna- cional de Alepo. A súa obra pode atoparse en coleccións internacionais, incluíndo a do Museo Victoria & Albert en Londres.

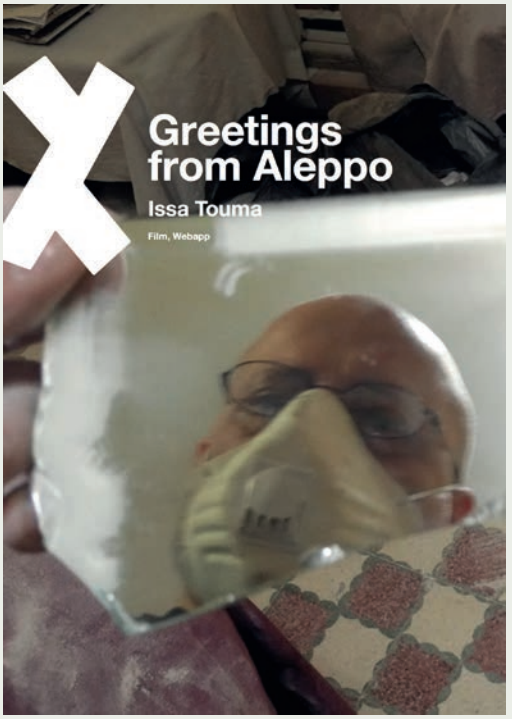
Greetings From Aleppo reveals how little the news about Syria corresponds with the experiences of everyday life. Photographer Issa Touma keeps away from bold declarations; he films life, the inconsistencies and perseverance as they reveal themselves in front of his camera. War is tragic and absurd. Surviving is often highly surreal and touching in this warn-torn city.

Issa Touma, Floor van der Meulen & Thomas Vroege

Floor van der Meulen (1989) studied Audiovisual Design at the Willem de Kooning Academy in Rotterdam and graduaded in 2012. Her graduation film *Jij&Ik* (You&I) was shown on multiple festivals in Europe. In 2014 she made her international debut as a documentary filmmaker with *Paradijs bestormers* which premiered at Dok Leipzig.

Thomas Vroege (1988) graduated from SintJoost Academy of Arts with the short documentary film *The Son & The Stranger* which won a WILDCARD award from The Netherlands Filmfund. He made the poetic documentary *So Help Me God* (2015) and worked as an editor for the documentary film installation Oil & Paradise by Ad Nuis.

Issa Touma is a photographer based in Aleppo (Syria). In 1996 he established Le Pont, a gallery and workshop for photography. In 1997 he started the Interna- tional Photography Festival Aleppo. His work can be found in international collections, including the Victoria & Albert Museum, London.



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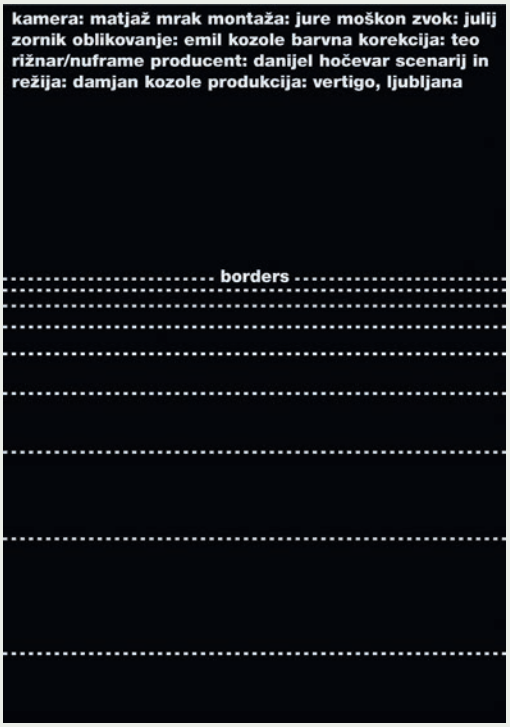


Damjan Kozole
Eslovenia-Slovenia
2016 // 10´

Un belo día de outono. Unha bela paisaxe é paulatinamente cuberta por caras que van aparecendo ante unha cámara emprazada na parte eslovena do camiño de refuxiados. Os rostros intercambian miradas cos que están ao outro lado da cámara: os espectadores. Ao final, cando volve o silencio, só queda unha paisaxe que, de pronto, é completamente diferente.

Damjan Kozole
Damjan Kozole (nacido 1964) é un recoñecido director de cinema esloveno cuxa filmografía inclúe a película *Spare Parts* (2003), aclamada pola crítica, e *Slovenian Girl* (2009), estreada a nivel mundial, entre outras. *Spare Parts* foi nominada para o Oso de Ouro no Festival Internacional de Cine de Berlín; en 2008 *Sight and Sound* clasificouse entre as 10 películas máis relevantes do festival New Europe. *Nightlife* é a novena película de Kozole, que foi presentada no programa da competición de Karlovy Vary IFF 2016, onde foi distinguida co premio ao mellor director. É tamén un recoñecido director de documentais.

A beautiful autumn day. A beautiful landscape is slowly covered by faces passing a camera positioned along the Slovenian part of the refugee path. The faces exchange glances with ones on the other side of the camera – the viewers. At the end, when silence returns, only the landscape is left, but it is suddenly completely different.

Damjan Kozole
DamjanKozole (born 1964) is a distinguished Slovenian filmmaker whose directing credits include the 2003 critically acclaimed *Spare Parts* and 2009 worldwide released *Slovenian Girl,* among others. Spare parts was nominatedfor the Golden Bear at the Berlin International Film Festival; in 2008 Sight & Sound ranked it among the ten most important films of the New Europe. Nightlife is Kozole's ninth feature, which premiered in the Competition program of Karlovy Vary IFF 2016, where it received Best Director Award. He is also the respected author of numerous documentary films.

GIRLS AND HONEY

Pieter-Jan De Pue
Bélxica, Ucraína-Belgium, Ukraine
2016 // 8´

Dende hai dous anos, Anatoli e Svetlana conviven cos bombardeos que asolan a súa localidade, Pesky, non moi lonxe do aeroporto de Donetsk. Aos seus 72 anos, pasan a meirande parte do día no sótano da súa casa. Son os únicos veciños que decidiron permanecer en Pesky, que no pasado chegou a contar con 3.000 habitantes. Xa non teñen agua, gas nin electricidade, pero aínda resisten e desenvolven o seu traballo de apicultores. Esta curta transmite máis nos seus escasos 10 minutos de duración que a maioría das longametraxes de temática similar vistas ata o de agora.

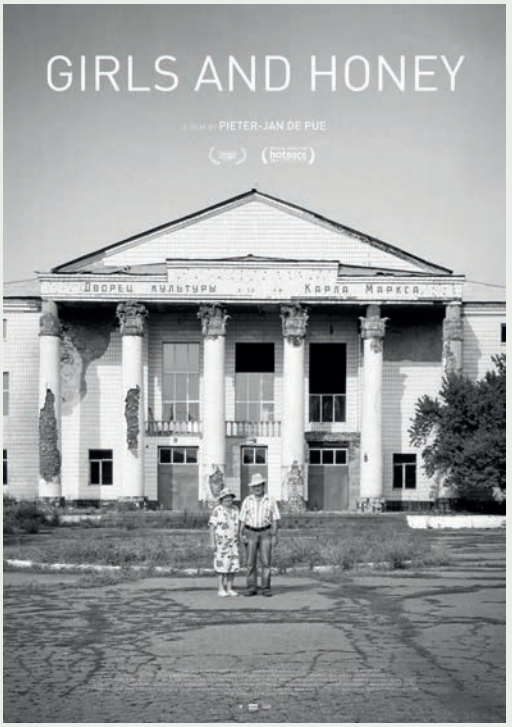
Pieter-Jan DePue

Pieter-Jan de Pue (1982, Gante) é un fotógrafo e director de cinema de Bélxica. Cursou os seus estudos na Escola de Artes Visuais RITS. O seu primeiro documental foi *The Land of the Enlightened* e con el obtivo o Premio Especial do Xurado de Cine Documental Internacional na categoría de mellor fotografía do Festival de Cine de Sundance en 2016. Pieter-Jan de Pue sufriu un ataque talibán durante a gravación da película.

For two years, Anatoli and Svetlana have been living under bombardments in their village, Pesky, not far from Donetsk Airport. Aged 72, they spend a large part of their days in the cellar of their house. They are the only ones that stayed in Pesky, which once had 3,000 inhabitants. They no longer have water, or gas, or electricity. But they resist and continue their activity as beekeepers. This short film says more in barely 10 minutes than the majority of feature-length films on the same subject seen thus far.

Pieter-Jan DePue

Pieter-Jan de Pue (1982, Ghent) is a photographer and film director from Belgium. He studied at the visual arts school RITS. His first film documentary is *The Land of the Enlightened* which won a World Cinema Documentary Special Jury Award for Best Cinematography at the Sundance Film Festival in 2016. While shooting the film he was attacked by the Taliban.



TSHWEESH

Feyrouz Serhal
Líbano, Alemania, España, Qatar-Lebanon, Germany, Spain, Qatar
2017 // 27´

O Mundial de Fútbol comeza hoxe e a xente de Beirut está desexando que chegue o agardado evento. Aínda que a vida discorre con normalidade durante o día, o sinal do primeiro partido parece verse interrompido por unhas ondas radiofónicas estranas. A frustración palpable no aire serve para dar paso a outro evento en directo moito máis importante.

Feyrouz Serhal
Feyrouz Serhal obtivo o seu Mestrado en Estudos fílmicos e de Guión na Goldsmiths College University de Londres, tras unha longa traxectoria profesional como directora e productora dalgúns dos máis destacados canais de televisión árabes de Oriente Medio. Ademais, escribiu e dirixiu varias curtas independentes. A súa primeira curtametraxe de ficción, *Tshweesh,* foi presentada en Locarno en 2017. Serhal está actualmente traballando en *I am here but you can't see me,* a súa primeira longametraxe.

The football World Cup kicks off today and the people of Beirut are eager for the big awaited event. While life moves on normally in such a day, the signal of the first match seems to be disrupted by strange audio waves. The frustration in the air builds up giving way to a bigger live event.

Marcelo Martinessi
Feyrouz Serhal acquired her Master's degree in Film and Screen Studies at Goldsmiths College University of London, after having worked extensively as director and producer at some of the most prominent Arab TV channels in the Middle East. She has also written and directed several independent short video works. Her first short fiction film *Tshweesh* was premiered in Locarno in 2017. Serhal is now in development of *I am here but you can't see me,* her first feature film as director.

Damiana

Andrés Ramírez Pulido
Colombia,Brasil-Colombia,Brazil
2017 // 15´

No profundo da selva, un grupo de mozas adolescentes permanece baixo vixilancia. Malia o abandono e a hostilidade, Damiana agarda ter algún contacto co seu pai.

Andrés Ramírez Pulido

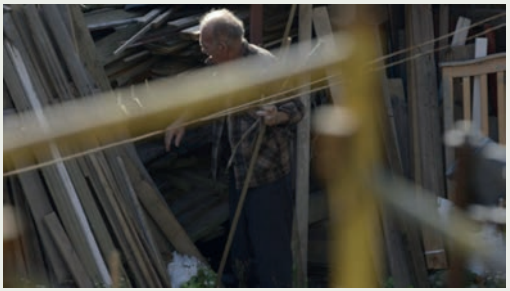
Director e productor. Andrés Ramírez Pulido (Bogotá, 1989) estudou cinema na Universidade Nacional de Colombia. En 2012 fundou Valiente Gracia, compañía coa que produciu os seus últimos traballos, entre eles *O Edén* (2016), seleccionado no 66º Festival de Cine de Berlín e co cal recibiu varios premios en importantes festivales como Busan, O Cairo, Tous Courts, Biarritz e Viña del Mar. Os seus traballos tamén participaron en festivais como Hamburgo, Vila do Conde, Palm Spring, Kinoforum e Cartaxena. A súa última curta é *Damiana* (Premiére Mundial na Sección Oficial de Cannes 2017). Andrés foi seleccionado na Berlinale Talents 2017 e na residencia Lizières en Francia con *A Xauría,* a súa primeira longametraxe de ficción.

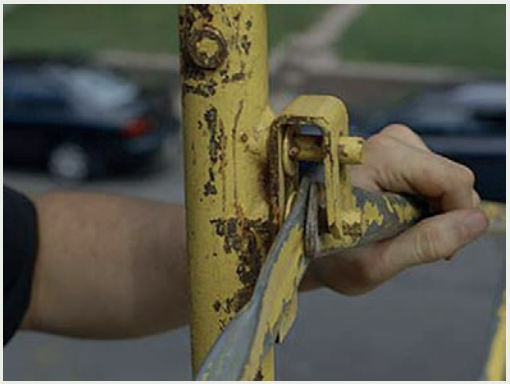
Deep inside the jungle, a group of teenage girls are being kept under supervision. Despite abandonment and hostility, Damiana hopes she can get in touch with her father.

Andrés Ramírez Pulido

Film Director and Producer. In 2012 he founded Valiente Gracia, the production company of his latest work. His first short film El Edén (2016) premiered at the Berlinale and was awarded in Busan, El Cairo, and Biarritz, followed by Damiana (2017), which premiered at the Short Film Competition of the 70th Festival de Cannes. Also, Andrés participated in Berlinale Talents 2017 and the Lizières residence (France). His work is closely related to his current project La Jauría, his first feature film.

SCAFFOLD





Kazik Radwanski
Canadá-Canada
2017 // 15´

Canadá. Os inmigrantes recén chegados traballan nun andamio. Para romper a súa rutina observan ás persoas que están por baixo deles, desde un punto de vista único, precario e efímero.

Kazik Radwanski
Kazik Radwanski naceu en 1985 en Toronto e estudou cinema na Universidade de Ryerson. En 2008, converteuse en cofundador da empresa MDFF. As súas curtametraxes emitíronse no festival Berlinale Shorts durante tres anos consecutivos. En 2002, Radwanski dirixiu a súa primeira longametraxe, *Tower,* que tivo a súa estrea mundial na 65ª edición do Festival Internacional de Cine de Locarno. A película emitiuse en numerosos festivais. A 66ª edición do Festival Internacional de Cine de Berlín acolleu a estrea internacional da súa segunda longametraxe, *How Heavy ThisHammer,* que tamén foi nomeada pola Asociación de Críticos Cinematográficos de Toronto ao premio de 100.000 $ destinado á mellor película de Canadá do ano. Maís recentemente, a súa curtametraxe *Scaffold* recibiu unha invitación para ser estreada mundialmente no Fuori Concorso da 70ª edición do Festival Internacional de Cine de Locarno.

Canada. Recent immigrants work on a scaffolding. In order to break their routine they observe the people beneath them, from a unique, precarious and ephemeral point of view.

Marcelo Martinessi
Born in 1985 in Toronto, Kazik Radwanski studied film at Ryerson University co-founded the production company MDFF in 2008. His short films screened at the Berlinale Shorts Competition for three consecutive years. In 2012 Radwanski directed his first feature film Tower which had its world premiere at the 65th Locarno International Film Festival. The film went on to screen at many festivals including The Toronto International Film Festival, The Viennale, and New Directors/ New Films presented by MoMA. His second feature How Heavy This Hammer had its international premiere at The 66th Berlin International Film Festival and was nominated for the $100,000 prize for Best Canadian film of the Year by the Toronto Film Critics Association. Most recently his short film Scaffold was invited to have its world premiere section a the Fuori concorso of The 70th Locarno International Film Festival and it's Canadian premiere in the Wavelengths section at The Toronto International Film Festival.

Mariachi Plaza

Misho Antadze
Xeorxia, USA-Georgia,USA
2017 // 19´

Boyle Heights, en Los Ángeles, é un barrio en rápida xentrificación. No seu corazón está a Praza Mariachi, un lugar onde fan vida social, agardan clientes e practican os músicos tradicionais deste xénero mexicano. Aquí un home está sentado á beira dunha parada de metro mentres canta. Alguén afina un violín. Pasan skaters, un vendedor despacha flocos de millo. Malia o ruído, unha banda de Mariachi dá a serenata a todos os que pasan por alí. Un retrato minimalista inflexible do lugar, que se enfronta á posibilidade de cambio permanente.

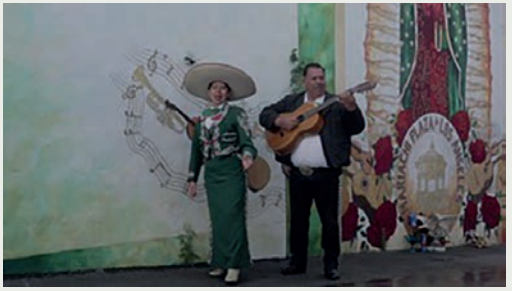
Misho Antadze

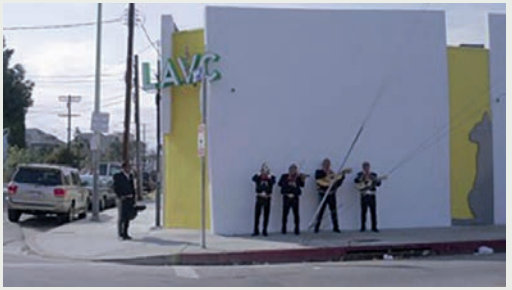
Misho Antadze naceu en 1993, en Tbilisi, Georgia. Estudou Cinema e Vídeo en CalArts, en Los Ángeles (California), onde finalizou *The Many Faces of Comrade Gelovani.* Tras estudar en CalArts, traballou como redactor e traductor, antes de volver finalmente a Xeorxia en 2017.

The Los Angeles neighborhood of Boyle Heights is gentrifying quickly. At the very heart of there is Mariachi Plaza, a place for traditional musicians of this Mexican genre to socialize, wait for clients, and practice. Here, a man sits near a metro station and sings. Someone tunes a violin. Skate boarder spass, a vendor sells corn. Despite the noise, a Mariachi band in full attire serenades passers-by. A nun compromisingly minimalist portrait of the place, as it faces the possibility of permanent change

Misho Antadze

Misho Antadze was born in 1993, in Tbilisi, Georgia. He studied Film and Video at Cal Arts in Los Angeles, California, where he finished The Many Faces of Comrade Gelovani. After Cal Arts, he worked as an editor and a translator, before eventually moving back to Georgia in 2017.





Tres oraciones sobre la Argentina

Nele Wohlatz
Arxentina-Argentina
2016 // 4´

Un diálogo sobre un material de arquivo que se transforma nunha clase de idioma, nunha mirada sobre un país e a súa historia, que se transforma en ficción.

Nele Wohlatz
Naceu en Hannover, Alemaña, en 1982 e alí cursou os seus estudos de Deseño de Decorados na Universidade HfG Karlsruhe. Nele Wohlatz dirixiu a curta *Countryside lovers* (2009) e a longametraxe *Ricardo Bär* (2013) con Gerardo Naumann. *The perfect backpack* (2014) e *The Future Perfect* (2016) sucedéronse a estas producións en anos posteriores.

A dialogue about archive material that is transformed into a kind of language, in a glance over a country and its history, which is transformed into fiction.

Nele Wohlatz
Born in Hannover, Germany, in 1982, Nele Wohlatz studied Set Designing at the HfG Karlsruhe in that country. She directed the short film *Countryside lovers* (2009) and the feature-length film *Ricardo Bär* (2013) with Gerardo Naumann. They were followed by *The perfect backpack* (2014) and *The Future Perfect* (2016).

The boy from H2

Helen Yanovsky
Israel,Palestina-Israel,Palestine
2017 // 30´

Muhammad Burqan, un neno de 12 anos, vive en Área H2, unha zona da cidade de Hebrón que está totalmente controlada polo exército israelí. Israel impuxo un réxime restrictivo sobre os palestinos que habitan os asentamentos emprazados na Área H2: establecendo toques de queda, limitando o tránsito peonil e prohibindo o acceso de vehículos. Os soldados deteñen case todos os días a nenos sospeitosos de ter tirado pedras. Muhammad, que ten nove irmáns, é un deses nenos. A súa vida discorre entre a súa multitudinaria familia e a transitada rúa na que vive, onde xeralmente acaba meténdose nalgún lío.

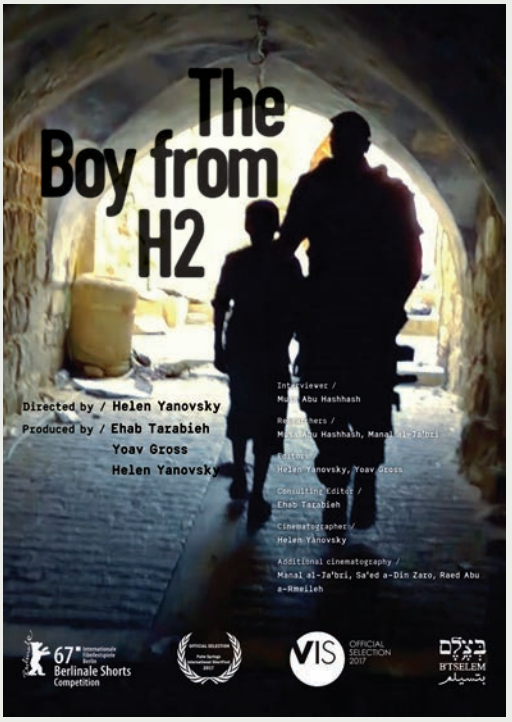
Helen Yanovsky

Nada en Tbilisi, Georgia, estudou teatro e cinema en Theater and Film de Georgia State University e posteriormente cursou un MFA en dirección de cine en Tel Aviv University, en Israel. Desde a súa graduación en 2012 estivo traballando en cinema documental. Actualmente é directora de arquivo de B'Tselem, o Centro de Información Israelí para Dereitos Humanos nos Territorios Ocupados.

Twelve-year-old Muhammad Burqan lives in Area H2, a section of the city of Hebron that is under the full control of the Israeli military. On account of a number of Israeli settlements established in H2, Israel has imposed a restrictive regime on Palestinian living there: imposing curfews, limiting pedestrian movement and prohibiting vehicle access. Soldiers detain children on suspicion of stone-throwing nearly every day. Muhammad, who has nine brothers and sisters, is one of those children. His life revolves around his crowded home and the street, where he constantly finds himself getting into trouble.

Helen Yanovsky

Born in Tbilisi, Georgia, she studied theatre and film at Theater and Film from Georgia State University and then took an MFA in film directing at Tel Aviv University in Israel. Since graduating in 2012 she has been working in documentary. She is currently video archive manager of B'Tselem, the Israeli Information Center for Human Rights in the Occupied Territories.



WHIPPING ZOMBIE

Yuri Ancarani
Italia-Italy
2017 // 30´

Nun remoto pobo haitiano grávase por primeira vez unha ceremonia ritual: a kale zonbi («zombi expiatorio»). Por medio de corpos mortos de esgotamento e renacidos de xeito simbólico, o baile, a música e o trance, a película parece representar unha lembranza distante de escravitude e de extraordinaria violencia.

Yuri Ancarani
Yuri Ancarani é cineasta e videoartista. A súa obra é froito da mestura do cine documental, a arte contemporánea e o seu interese por explorar rexións e realidades invisibles no día a día. As súas películas *Séance* e *San Siro* presentáronse no Cinéma du réel en 2014. *Il Capo* foi a película de apertura do festival en 2011.

In a remote Haitian village, a ritual ceremony is filmed for the first time: the *kale zonbi* ("whipping zombie"). Through bodies dead with exhaustion then symbolically reborn, dance, music and trance seem to act out a distant memory of slavery with extraordinary violence.

Yuri Ancarani
Yuri Ancarani is a filmmaker and video artist. His works result from a mingling of documentary cinema and contemporary art and aim at exploring regions or realities not visible in daily life. His films *Séance* and *San Siro* were presented at Cinéma du réel in 2014. *Il Capo* was the opening film of the festival in 2011.

El becerro pintado

David Pantaleón
España-Spain
2017 // 10´

Os que renden culto ao Becerro de Ouro basean a súa vida no materialismo, pretenden obter bens e riquezas coa súa adoración. A mentira e o saqueo transfórmanse nunha práctica común.

David Pantaleón

(1978 Valleseco, Gran Canaria). Licenciado en Arte Dramático pola Escola de Actores de Canarias, a partir de 2006 comeza a súa andadura como director. Cos seus traballos participou en festivais como Oberhausen (Ecumenical Jury Award para *A pasión de Xudas)*, Vila do Conde, Rio de Janeiro, L'Alternativa, Las Palmas, Lima Independiente, Málaga, Alcances o Filmadrid, entre outros moitos.

Those who worship the Golden Calf based his life on materialism and seek to obtain goods and wealth with their devotion. Lies and plundering become common place..

David Pantaleón

(1978, Valleseco, Gran Canaria, Spain). BA in Drama School by Escuela de Actores de Canarias, in 2006 began his career as director. His films have been selected in festivals like Oberhausen, Vila do Conde, Rio de Janeiro, Brest, L'Alternativa, Dokumentart, Odense, Lima Independiente, Alcances or Filmadrid among others.

Perro negro

Tomas Faiman
Arxentina-Argentina
2016 // 14´

O mito con imaxes e metáforas, tal como acontece no soño, expresa e reflicte, organiza e lexitima a totalidade da cultura dos grupos humanos. O mito traza, por escuros camiños, o proceso da configuración da visión do mundo que impulsa ás colectividades humanas a dominar o seu espazo, manipular o seu tempo e realizar celebracións ritualizadas para construír a súa dentidade distinguíndoas do *Outro.*

Tomas Faiman
Naceu en Villa Crespo, Buenos Aires, Arxentina, e medrou en Concordia, Entre Ríos. Actualmente estuda Imaxe e Deseño de Son na Universidade de Buenos Aires.

Myth with images and metaphors, just as with what happens in a dream, expresses and reflects, organizes and legitimizes the totality of culture of human groups. Myth traces, through dark roads, the configuration process of the vision of the world which drives human collectives to conquer space, control their time and carryout ritual celebrations in order to construct their identity distinguishing from the Other.

Tomas Faiman
Born in Villa Crespo, Buenos Aires, Argentina and raised in Concordia, Entre Rios. Currently studies Imagery and the Design of Sound at the University of Buenos Aires.

La bouche

Camilo Restrepo
Francia-France
2017 // 19´

Un home coñece a brutal norte da súa filla, asasinada polo seu home. Tempo suspendido durante o cal oscilarán o desexo de venganza e a necesidade de sosego. La Bouche é unha película musical interpretada polo mestre percusionista guineano Mohamed Bangoura « Diable rouge », libremente inspirada na súa propia historia.

Camilo Restrepo

Desde 1999 vive e traballa en París. É membro de L'Abominable, laboratorio independente de cineastas traballando en celuloide. As súas películas participaron en importantes festivais incluíndo La *Quinzaine des réalisateurs a Cannes, Toronto FF, New York FF e Locarno,* onde gañou o Pardino de Arxento dúas veces consecutivas.

A man learns his daughter has been brutally murdered by her husband. Time stands still as he oscillates between the need for solace and his urge for revenge. A musical featuring Guinean percussion master, Mohamed Bangoura ("Red Devil"), loosely based on his own story.

Camilo Restrepo

Desde 1999 vive y trabaja en París. Es miembro de L'Abominable, laboratorio independiente de cineastas trabajando en celuloide. Sus películas han participado en importantes festivales incluyendo La Quinzaine des réalisateurs a Cannes, Toronto FF, New York FF y Locarno, en donde ha ganado el Pardino de Argento dos veces consecutivas.

EXPLOSION MA BABY

Pauline Curnier Jardin
Holanda, Francia-The Netherlands, France
2016 // 9´

Estamos en agosto. Sente o calor sofocante do sol penetrando a túa pel. Ao teu redor, circula unha abundante cantidade de carne. Miles de homes ofrecen os corpos espidos de bebés nenos á icona anxelical de San Sebastían. Sucédense berros, cores, cánticos e explosións. Hai guirnaldas de cartos. Imaxina que son a única muller. Por tras de nós as mulleres veñen seguíndoo con devoción, vestidas con roupa axustada e cos pés enfundados en calcetíns. Agora de regreso aquí. Imaxina como me namorei disto. Ansío desesperadamente formar parte diso. Estar alí. Quero pertencer a este lugar. Pero sei que non podo. Polo que intento plásmalo nunha película. Vou fílmalo unha e outra vez, ano tras ano. Algún día contarei a historia dun home pobre e estéril que quere substituír a San Sebastián. Porén, terán que pasar moitos máis veráns ata que apareza ese héroe.

Pauline Curnier Jardin
Pauline Curnier Jardin, nada en 1980 en Marsella, graduouse en 2006 na Escola Superior de Artes de Paris-Cergy e na Escola Nacional de Artes Decorativas de Paris (ENSAD), coa especialidade en cinema e video. Ademais de posuír estas titulacións, obtivo unha bolsa para realizar unha estadía en Finlandia, onde decidiu establecerse ente 2007 e 2009. Alí rematou a tese do seu mestrado sobre a representación de Juana de Arco na historia do cinema, centrándose na obra mestra de 1928 de Carl T. Dreyer´s, *A Pasión de Xoana de Arco.*

It's August. Feel the suffocating heat of the sun penetrating your skin. All around you, an abundance of flesh is spinning. Thousands of men offer up the naked bodies of baby boys to the angelic icon of San Sebastian. Screams, colours, chants and explosions. Money-garlands. Imagine no women except me. Wait, yes, behind us women are following with devotion, all dressed up in well pressed clothes and their stocking feet.
Now, come back here. Imagine how badly I fell in love with this. I desperately want to be part of it. To be there. I wanted to belong. But I know that I can't. And so I try to capture it on film. I go there and film it every year, over and over, again and again. One day I will tell the story of a poor and sterile man who wants to replace San Sebastian. But more summers will have to pass before our hero will appear.

Pauline Curnier Jardin
Pauline Curnier Jardin, born in 1980 in Marseilles, graduated in 2006 both from the Ecole supérieure d'Arts de Paris-Cergy, and from the Ecole Nationale des Arts Décoratifs de Paris (ENSAD), with a specialisation in cinema and video. Along with those degrees, she got a scholarship to start a residency in Finland where she decided to settle from 2007 to 2009 and where she also finished her master thesis about the representations of St-Joan of Arc in the history of Cinema, focusing on the 1928 Carl T. Dreyer's master piece, *La Passion de Jeanne d'Arc.*

THE BURDEN

Niki Lindroth von Bahr
Suecia-Sweden
2017 // 13´

Un centro comercial nunha grande estrada é o escenario dun musical apocalíptico. Animación cun forte sentido de forma establecido en música auto-sintonizada por Klungan. Sobre a liberación a través dunha gran catástrofe.

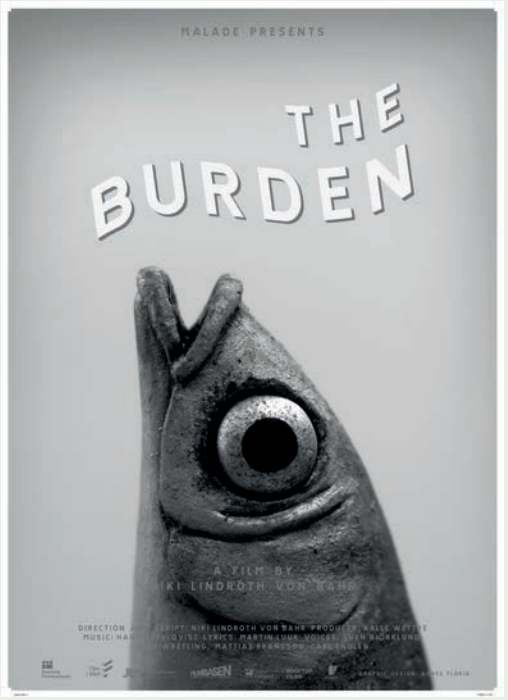
Niki Lindroth von Bahr

Niki Lindroth von Bahr naceu en Estocolmo. Estudou Deseño de Decorados e Atrezzo en Nordiska Scenografiskolan na localidade de Skelleftea e Cine Experimental e de Animación en Diagonalakademin, en Estocolmo. Niki Lindroth von Bahr traballa como deseñadora de atrezzo e títeres e como animadora no seu estudo de Estocolmo.

A shopping center along a large highway is the scene of an apocalyptic musical. Animation with a strong sense of form set to auto-tuned music by Klungan. About liberation through great catastrophy.

Niki Lindroth von Bahr

Niki Lindroth von Bahr was born in Stockholm. She studied set design/prop making at Nordiska Scenografiskolan in Skelleftea and animation/experimental film at Diagonalakademin in Stockholm. Works as a freelancing prop maker, puppet maker and animator with a studio in Stockholm.



Green screen gringo

Douwe Dijkstra
Holanda, Brasil-The Netherlands, Brazil
2016 // 16´

Detrás dunha pantalla verde, un estranxeiro atopa o seu propio camiño nun Brasil fascinante, e aínda turbulento. As rúas convértense en escenario para a política, a arte e o agarimo que só un gringo pode recibir. O resultado é un retrato mixto do Brasil moderno a través dos ollos dun visitante.

Douwe Dijkstra
Douwe Dijkstra é un director de cine e artista audiovisual dos Países Baixos. Estudou Ilustración e Deseño en ArtEZ. A súa obra é unha combinación de cinema, animación e vfx que pode ser catalogada como humorística e socialmente comprometida. Como fundador do colectivo 33 1/3 combina producións de teatro con proxeccións de cinema. En 2014, dirixiu a curta *Démontable* e en 2015 a curta documental *Voor Film* (cuxo título en inglés é *Supporting Film*).

Behind a green screen, a foreigner finds his way in an enchanting - and yet turbulent - Brazil. Where the streets are a stage for politics, art and affection, a gringo can only watch. The result is a mixtape-portrait on modern day Brazil seen through the eyes of the visitor.

Douwe Dijkstra
Douwe Dijkstra is a filmmaker and video artist from the Netherlands. He studied Illustration Design at ArtEZ. His work is a mixture of film, animation and vfx and can be described as humorous and socially engaged. As a co-founder of the 33 1/3 collective, he intertwines theatre productions and video projections. In 2014 he created the video installation and short film called Démontable, in 2015 the documentary short Voor Film (ENG title: Supporting Film).

Pla y Cancela

Elena Duque
España-Spain
2017 // 2´

Un fogar temporal alleo, aínda habitado polos rastros dos que pasaron alí unha vida. Un xogo animado coas luces, obxectos e pantasmas (locais e visitantes) dunha casa na rúa Pla e Cancela da Coruña.

Elena Duque

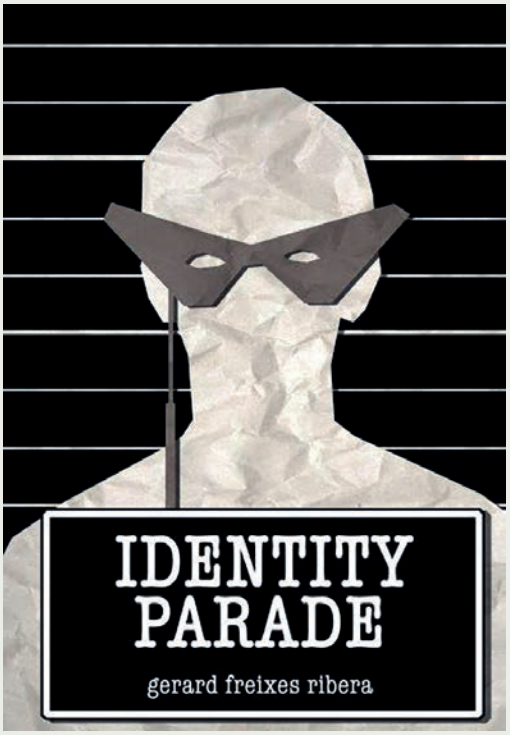
A hispanovenezolana Elena Duque é programadora, crítica e editora, desempeñando estes labores na actualidade en mostras coma (S8) Mostra de Cinema Periférico da Coruña e no Festival de Cine Europeo de Sevilla. Ademais, é autora dun conxunto de películas curtas experimentais e/ou de animación que se amosaron en diversos festivais, así como de videoclips e pezas de encargo. Actualmente vive no Porto de Santa María, Cádiz.

A temporary someone else's home, still inhabited by the traces of those who spent their lives there. A game animated with lights, objects and ghosts (local and visitors) from a home in calle Pla y Cancela in A Coruña.

Elena Duque

Spanish-Venezuelan Elena Duque is a programmer, a critic and an editor and she works currently on these duties in festivals such as (S8) Mostra de Cinema Periférico de A Coruña and Festival de Cine Europeo de Sevilla. Moreover, she is the author of a series of short experimental and/ or animation films which have been shown in several festivals, as well as videoclips and tailored pieces produced to order. She lives currently in Puerto de Santa María, Cádiz.

Identity parade



Gerard Freixs
España-Spain
2017 // 4´

Pero, quen se oculta tras a máscara?

Gerard Freixes
Gerard Freixes (Igualada, 1979) estudou Belas Artes na Universidade de Barcelona. Traballa como editor e desenvolve os seus propios traballos experimentais empregando material de arquivo de dominio público.

But who is hiding behind the mask?

Gerard Freixes
Gerard Freixes (Igualada, 1979) studied Fine Arts at the University of Barcelona. He works as an editor and develops his own experimental works using public domain archive material.

Lira's forest

Connor Jesup
Canadá-Canada
2017 // 9´

Cando se achega a fin da súa vida, unha anciá atópase cun estrano espírito dun bosque próximo.

Connor Jesup

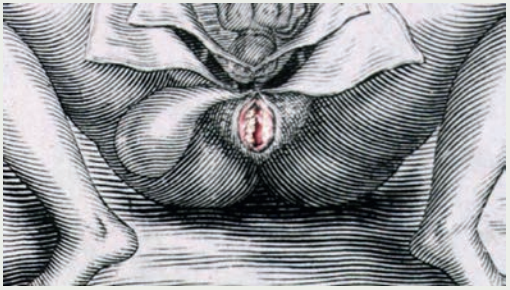
Connor Jessup tense dedicado ao teatro e ao cinema desde unha idade temperá. É especialmente coñecido polo seu papel estelar na serie de ciencia ficción *Falling Skies,* producida por Steven Spielberg e antoloxía da serie gañadora dos Premios Emmy *American Crime.* En 2012, Jessup comezou na gran pantalla co papel protagonista en *Blackbird,* que se presentou no Toronto International Film Festival e polo que recibiu o premio de Actor Revelación. En 2015 participou na película independente *Closet Monster,* unha combinación de comedia e drama na que interpreta o papel de Oscar Madly, un neno desesperado por deixar a súa cidade natal, unha familia desfeita e as pantasmas dunha infancia turbulenta.

As the end of her life approaches, an old woman encounters a strange spirit from a nearby forest.

Connor Jesup

An actor and filmmaker from a young age, Connor Jessup is best known for his leading roles in TNT's sci-fi series *Falling Skies,* produced by Steven Spielberg, and ABC's Emmy-winning anthology serie *American Crime.* In 2012, Jessup starred on the big screen as the lead in the independent film *Blackbird.* The film premiered to acclaim at the Toronto International Film Festival, with his performance earning him the *Rising Star* accolade from the festival. In 2015, Connor starred in the independent feature *Closet Monster,* a coming-of-age drama in which he plays Oscar Madly, a boy desperate to escape his hometown, his broken family and the ghosts of a turbulent childhood.

Galatea al infinito (galatée à l'infini)



Julia Maura, Mariangela Pluchino, Maria Chatzi, Ambra Reijnen, Fátima Flores Rojas y Julien Mérienne
España-Spain
2017 // 16´

Pigmalión, decepcionado das mulleres do seu tempo, decide crear coas súas propias mans unha femia inmaculada á altura das súas expectativas e do seu rango. A criatura satisfaría os seus praceres e provería de man de obra ao seu reino. Un ensaio visual, que trata da construción discursiva do corpo orgánico a través da xinecoloxía, que emprega o bisturí ideolóxico para moldear xéneros, desexos e sexualidades.

Julia Maura, Mariangela Pluchino, Maria Chatzi, Ambra Reijnen, Fátima Flores Rojas y Julien Mérienne
Todos eles son estudantes do Mestrado en Teoría e Práctica do Documental Creativo da UAB.

Pygmalion, disappointed by women of his time, decides to create an untainted woman with his own hands to meet his expectations and his status. The creature will satisfy his pleasures and provide labour for his kingdom. A visual essay, which deals with the discursive construction of the organic body through gynaecology, which uses the ideological scalpel to mould genders, desires, and sexualities.

Julia Maura, Mariangela Pluchino, Maria Chatzi, Ambra Reijnen, Fátima Flores Rojas y Julien Mérienne
All of them are students of the Master in Theory and Practice of Creative Documentary of the UAB.

Fragment wall

Jacques Perconte
Francia-France
2017 // 6´

Marie cántalle ao amor mentres camiña polo bosque de Fontainebleau.

Jacques Perconte

Jacques Perconte (1974) é un recoñecido director de cinema vangardista francés, artista multimedia e pioneiro na experimentación con compresión de imaxes desde principios do ano 2000. O seu traballo está centrado na paisaxe.

Marie sings love walking in forest of Fontainebleau.

Jacques Perconte

Jacques Perconte (1974) is a famous French avant-garde filmmaker, new media artist, and pioneer in the experimenting with digital images compression since the early 2000's. His work focus on landscape.

Buenos días España

María Barceló, Irati Cano, Sara Pisos, Carlos Reyes
España-Spain
2017 // 30´

Que fai un grupo de antigos membros da Lexión española reunido semanalmente nun antigo cuartel de Barcelona?

María Barceló, Irati Cano, Sara Pisos, Carlos Reyes
Todos eles son estudantes do Mestrado en Teoría e Práctica do Documental Creativo da UAB.

What does a group of former members of the Spanish Legion meet weekly in a former barracks in Barcelona?

María Barceló, Irati Cano, Sara Pisos, Carlos Reyes
All of them are students of the Master in Theory and Practice of Creative Documentary of the UAB.

Os humores artificiais

Gabriel Abrantes
Portugal
2016 // 29´

Os Humores Artificiais (2016) é unha película sobre o humor, a antropoloxía e a intelixencia artificial. Céntrase en como o humor é clave nas relacións humanas, se emprega a modo de control social e constitúe unha das formas máis complexas de comunicación. O filme foi rodado en Mato Grosso (nos pobos de Canarana, Yawalapiti e Kamayura, dentro do Parque indíxena Xingu) e São Paulo. Combinando unha estética propia de Hollywood co plantexamento dun documental, a película narra a historia dunha nena indíxena que se namora dun robot, que é un prometedor cómico do Brasil.

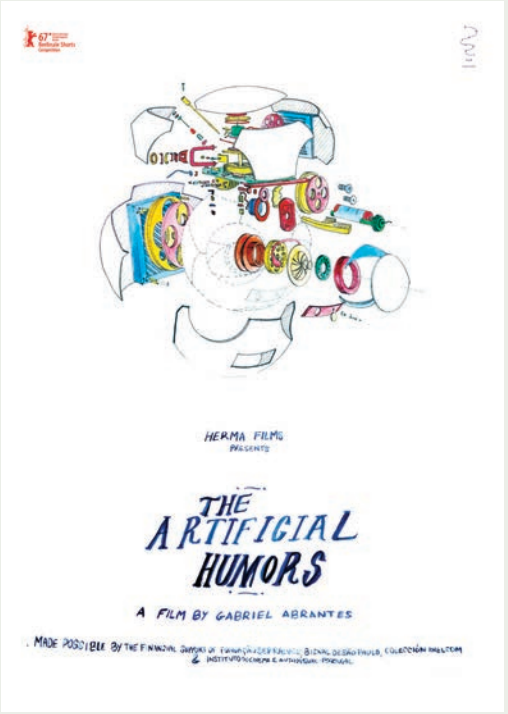
Gabriel Abrantes

Gabriel Abrantes (nado nos Estados Unidos en 1984) estudou en Cooper Union, en Nova York. As súas películas participaron en competición en festivais como A Bienal de Venecia, a Berlinale, o Festival Internacional de Cine de Locarno ou Indie Lisboa. Expuxo a súa obra en mostras no MIT List Center de Artes Visuais, o Palais de Tokio, o Centro Pompidou, o Museo de Arte Moderno da Vila de París, o Centro de Arte Contemporáneo de Xenebra, o KunstWerke, na Bienal de São Paulo e no Museo Serralves.

The Artificial Humors (2016), is a film about humor, anthropology and artificial intelligence. It focuses on how humor is central to human relationships, used as a form of social control, and one of the most complex forms of communication. The film was shot in Mato Grosso (Canarana and the Yawalapiti and Kamayura villages inside the Xingu Indigenous Park) and São Paulo. Blending a certain Hollywood aesthetic with documentary approaches, the film tells the story of an indigenous girl who falls in love with a robot that is a rising stand up comedian in Brazil.

Gabriel Abrantes

Gabriel Abrantes (b. 1984, USA) studied at Cooper Union in New York. His films have screened in competition at La Biennale di Venezia, the Berlinale, Locarno International Film Festival, and Indie Lisboa. His work has shown in exhibitions at the MIT List Center for the Visual Arts, the Palais de Tokyo, the Centre Pompidou, the Musée d'Art Moderne de la Ville de Paris, the Centre d'Art Contemporain, Geneva, KunstWerke, Bienal de São Paulo and Museu Serralves.



Coelho mau

Carlos Conceição
Portugal
2017 // 33´

Un mozo díscolo castiga ao amante da súa nai. A beleza e o horror acarícianse. Os deuses novos abxuran cruelmente da moralidade convencional. A morte convértese en prostitución en forma de neno.

Carlos Conceição
Carlos Conceição naceu en 1979 en Angola como Carlos Miguel V. Conceição. É coñecido polos seus traballos *Boa Noite Cinderela* (2014), *O Inferno* (2011) e *Versalles* (2013).

Wayward boy punishes his mother's lover. Beauty and horror fondle each other. Young gods callously abjure conventional morality. Death goes whoring in child's guise.

Carlos Conceição
Carlos Conceição was born in 1979 in Angola as Carlos Miguel V. Conceição. He is known for his work on *Boa Noite Cinderela* (2014), *O Inferno* (2011) and *Versailles* (2013).

Agua mole

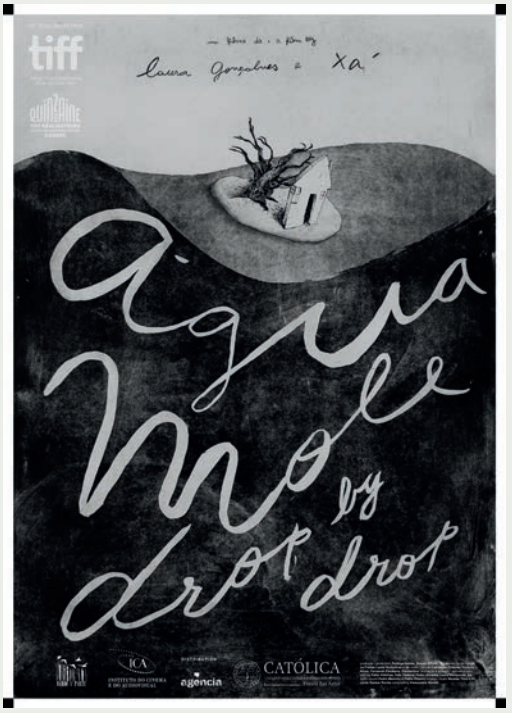
Alexandra Ramires, Laura Gonçalves
Portugal
2017 // 9´

Os derradeiros habitantes dunha aldea non se deixan somerxer no esquecemento. Nun mundo onde a idea de progreso parece estar por riba de todo, esta casa flota.

Alexandra Ramires, Laura Gonçalves
Laura Gonçalves licenciouse en Arte e Multimedia e Alexandra Ramires en Pintura, ambas as dúas pola Facultade de Belas Artes da Universidad de Lisboa. Comezaron a traballar en cinema de animación en 2009 na produtora *Sardinha em Lata.*

The last inhabitants of a village do not allow themselves to be forgotten. In a world where the idea of progress seems to be above all, this house floats.

Alexandra Ramires, Laura Gonçalves
Laura Gonçalves graduated in Art and Multimedia and Alexandra Ramires in Painting, both from the Faculty of Fine Arts of the University of Lisbon. They began working in animation films in 2009 at the production company *Sardinha em Lata.*



MATRIA

Álvaro Gago
España-Spain
2017 // 30´

Ramona vive co seu marido, con quen apenas se comunica, e traballa nunha fábrica de conservas gobernada por unha encargada tirana. Ante os desafíos que lle presenta a súa rutina diaria, Ramona trata de refuxiarse na relación que lle une á súa filla e á súa neta.

Álvaro Gago
Álvaro Gago gradúase en Comunicación Audiovisual e Piano antes de se mudar a Chicago, onde estuda actuación e dirección de teatro na North Park University. En 2009, trasládase a Londres e iníciase no cinema nos Ealing Studios da Met Film School. Dous anos máis tarde pasa a formar parte do MA Filmmakig ofrecido pola London Filme School, do que se gradúa en 2013 coa curta Curricán, gañadora do Premio á Mellor Dirección no Curtocircuito ISSF e á Mellor Película no Festival de Cans e no Festival Primavera do Cine de Vigo.

Ramona lives with her husband, but she hardly speaks to him and she works in a canning factory managed by a tyrant boss. To face the day to day challegues she seeks comfort in the relationship with her daugther and her grand daughter.

Álvaro Gago
Álvaro Gago graduated in Audiovisual Communication and Piano beforemoving to Chicago, where he studied acting and theatredirection in the North Park University. In 2009 he moves to London where he startshiscareer in cinema in EalingStudios ofMet Film School. Two years after he becomes a member of the MA Filmmakigofferedby London Filme School, where he graduates in 2013 with Curricán, winner of the best director award in Curtocircuito ISSF and best film in Festival de Cans and Festival Primavera do Cine in Vigo.

Flores

Jorge Jácome
Portugal
2017 // 26´

Nun escenario de desastre natural, a poboación das Azores ao completo é evacuada forzosamente debido a unha praga incontrolada de hortensias, unha flor moi común nestas illas. Dous mozos soldados, apegados á beleza da paisaxe, relátannos as tristes historias daqueles que foron forzados a marchar e o inherente desexo a se resistiren e a seguir vivindo nas illas. A reflexión fílmica convértese nunha reflexión nostálxica e política sobre a identidade e a pertenza a un territorio, e os roles que asumimos nos lugares dos que procedemos.

Jorge Jácome Flores

Jorge Jácome naceu en Viana do Castelo (Portugal) en 1988 e pasou a súa infancia en Macao. Graduouse en cinema en 2010 pola Escola Superior de Teatro e Cinema e en 2016 graduouse con "felicitation du jury" ("mención especial do xurado") por Le Fresnoy-Studio national des Arts Contemporains. As súas curtas proxectáronse en festivais de cine en Portugal, España, Francia, Alemaña, Eslovenia, Polonia e Israel, así como en retrospectivas no Museo New Bedford Whaling, Palais de Tokio, Maison Européenne de la Photographie, CalArts –California Institute of the Arts e Georgetown University.

In a natural crisis scenario, the entire population of Azores is forced to evict due to an uncontrolled plague of hydrangeas, a common flower in these islands. Two young soldiers, bound to the beauty of the landscape, guide us to the stories of sadnesso of thosef orced to leave and the inherent desire to resist by inhabiting thei slands. The filmic wandering becomes a nostalgic and political reflection on territorial belonging and identity, and the roles we assume in the places we came from.

Jorge Jácome Flores

Jorge Jácome was born in Viana do Castelo (Portugal) in 1988 and spent its childhood in Macau. He completed is degree in cinema in 2010 at Escola Superior de Teatro e Cinema and in 2016 graduated with 'felicitations du jury' from Le Fresnoy - Studio national des Arts Contemporains. His short films have been shown at film festivals in Portugal, Spain, France, Germany, Slovenia, Poland and Israel, and in retrospectives at the New Bedford Whaling Museum, Palais de Tokyo, Maison Européenne de la Photographie, CalArts - California Institute of the Arts and at Georgetown University.

Plus Ultra

Samuel M. Delgado, Helena Girón
España-Spain
2017 // 15´

Plus Ultra é o lema do estado español. Con el alentase aos navegantes a conquistar novas terras esquecendo a advertencia da mitoloxía grega: *Non Terrae Plus Ultra* (Non existe terra máis alá). Canarias —banco de probas das tácticas empregadas na colonización de América— convértese no escenario dunha fábula sobre o territorio.

Samuel M. Delgado e Helena Girón
Os seus traballos indagan nas relacións entre mitoloxía e materialismo. As súas películas tiveron un amplo recorrido en festivais internacionais de referencia como o Toronto International Film Festival, o Festival de film Locarno, o New York Film Festival, o Festival Internacional de Cine de Mar del Plata, o International Film Festival Rotterdam, o FIC Valdivia, Curtas Vila do Conde, Ann Arbor ou o Media City Film Festival e centros de arte coma o CCCB ou o TEA.

Plus Ultra is the motto of the Spanish state. This is what fed the sailors who conquered new lands forgetting about th ewarning from greek mythology: *Non Terrae Plus Ultra* (No place exists beyond here). Canaries – testing ground for the tactics used in the colonization of America - becomes a stagefor a fable about the territory.

Samuel M. Delgado and Helena Girón
Their works enquire into the relationship between mythology and materialism. Their films have had an extensive tour in renown international film festivals such as the Toronto International Film Festival , Festival del film Locarno, New York Film Festival, Festival Internacióna l de Cine de Mar del Plata, International Film Festival Rotterdam, FIC Valdivia, Curtas Vila do Conde, Ann Arbor and Media City Film Festival and art centres such as the CCCB and the TEA.

Después de la bandera

Carlos Martínez-Peñalver Mas
España-Spain
2017 // 7´

Eloi emerxe do mar, vai vestido de traxe e carga unha pesada maleta, as súas vacacións acaban de comezar e atópase cunha praia atestada de turistas. *Despois da bandeira* é unha ficción experimental sobre os procesos de xentrificación, nos que as vítimas son causantes da súa propia insatisfacción.

Carlos Martínez-Peñalver Mas

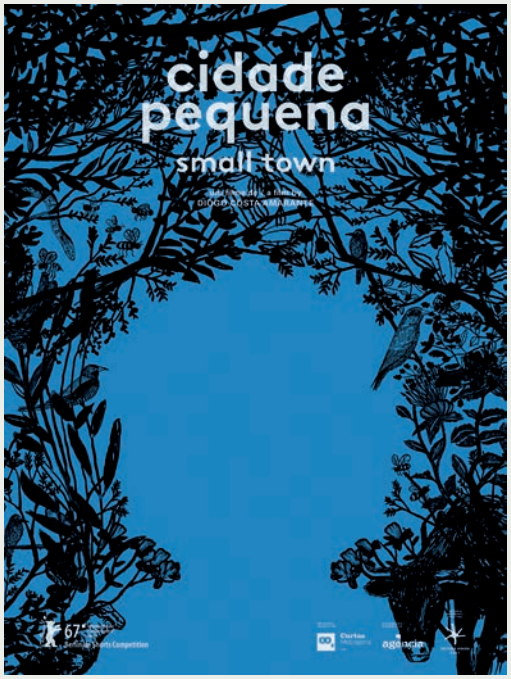
Carlos Martínez-Peñalver Mas (Vigo, 1991) é director e montador de cine. Debuta dirixindo videoclips para bandas da escena galega (Mvnich, Jay, Puma Pumku, ou Selvática, entre outras), colaborando coas discográficas Matapadre e Discos Humeantes. O seu campo preferido e a ficción, onde desata unha vocación experimental na procura de linguaxes expresivas a través da maridaxe entre a imaxe dixital e o celuloide. As súas curtametraxes *Nocturna* (2014) e Juventud Gruyère (2015) foron seleccionadas en festivais de España, Italia e Arxentina.

Eloy emerges from the sea, dressed in a suit and carrying a heavy suitcase. His holidays have just started and he is in a crowded beach, full of tourists. *Después de la bandera (Beyond the flag)* is an experimental fiction about gentrifying processes, where the showcases are to blame for his own insatisfaction.

Carlos Martínez-Peñalver Mas

Carlos Martínez-Peñalver Mas (Vigo, 1991) is a cinema director and editing professional. He starts his career directing videoclips for Galician bands (Mvnich, Jay, Puma Pumku, or Selvática, amongst others), collaborating with recording studios such as Matapadre and Discos Humeantes. His favourite field is fiction, where he posesses an experiemental vocation to search for expressive languages throug the pairing between digital and celluloid image. His short films *Nocturna* (2014) and *Juventud Gruyère* (2015) were selected for festivals in Spain, Italy and Argentina.

Cidade pequena



Diogo Costa Amarante
Portugal
2016 // 20´

En setembro, o neno Frederico descobre por medio do seu mestre que o seu corazón se detén, a xente morre.

Diogo Amarante
Licenciado en Dereito pola Universidade de Coímbra, onde estudou entre 2000 e 2005. Mestrado en Cine Documental e posgrado en Cinematografía, pola Escola Superior de Cine e Audiovisual de Cataluña, Barcelona, concluido en 2010. Estudante da New York University en Cinematografía e Produción Cinematográfica de 2012 a 2016.

In September the child Frederico learns from his teacher that if the heart stops, people die.

Diogo Amarante
Bachelor of Law from the University of Coimbra, where he studied between 2000 and 2005. Masters in Documentary Film and Postgraduate in Cinematography, by the School of Cinema and Audiovisual of Catalonia, Barcelona, completed in 2010. Student of the New York University in Cinematography and Cinematographic Production from 2012 to 2016.

FARPÕES BALDIOS (BARBS, WASTELANDS)

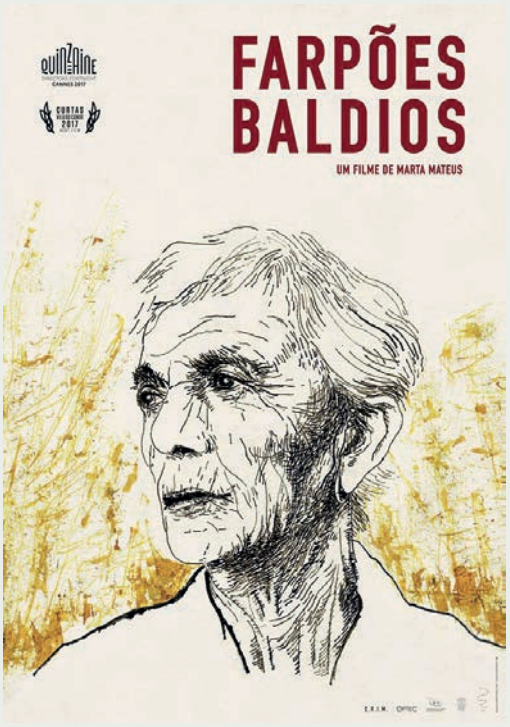
Marta Mateus
Portugal
2017 // 25´

A finais do século XIX, os campesiños en Portugal comezaron unha valente loita para conseguir mellores condicións laborais. Tras xeracións de miseria e fame, a Revolución dos Claveis sementou a promesa da reforma agraria. Principalmente na rexión do *Alentejo,* estes traballadores rurais ocuparon as grandes propiedades que pertenceran aos seus señores. Posiblemente, o xerme perdido doutros froitos…
No Alentejo dicíase que cando algo se perdía os que o estaban buscando debían volver ao comezo. Debemos rezar e pedir a Santa Lucía que despexe a nosa vista para que poidamos ver e mirar mellor.
Os protagonistas desta película, resistentes na loita, moitos deles analfabetos, que traballaron desde a súa infancia, contan a historia aos mozos de hoxe en día, coas súas propias palabras.

Marta Mateus
Marta Mateus é unha actriz e directora coñecida por *Setembro* (2016), *Filme do Desassossego* (2010) e *A Zona* (2008).

In the end of the 19th century the peasants in Portugal started a courageous struggle for better work conditions. After generations of starving misery, the Carnation Revolution so wed the promise of an AgrarianReform. Mostly in the Alentejo region, these rural workers occupied the huge properties where they were once submitted to the power of their Masters. Perhaps the lost seed of other fruits...
It is said in Alentejo, when something is lost, thosewho are looking should start to walk back to th ebeginning. We mus tpray and ask SaintLucy to clear our vision, so we can see and look better.
The protagonists of this film, resistants of this struggle, many of the milliterate, working since childhood, tell theirs tory to the youngsters of today, in their own words.

Marta Mateus
Marta Mateus is an actress and director, known for *Setembro* (2016), *Filme do Desassossego* (2010) and *A Zona* (2008).



QUIASMA

Tono Mejuto
España-Spain
2017 // 12´

Quiasma é unha peza de cinema-danza que recolle o proceso de investigación e creación coreográfica de Javier Martín para a súa obra *'la exforma',* estreada en Setembro de 2016 no Teatro Colón de A Coruña.
Filmada en celuloide branco e negro de 16mm, *Quiasma* situase na encrucillada entre as artes vivas e as artes visuais, nun ámbito de investigación colectiva ó arredor das artes do movemento.

Tono Mejuto
Tono Mejuto fórmase en arquitectura entre as escolas da Coruña, Graz e Santiago de Chile, e forma parte do grupo de acción e investigación urbana 'ergosfera'. Paralelamente, no eido das artes visuais, fórmase como fotógrafo na escola Blank Paper de Madrid e asiste a diversos cursos e obradoiros impartidos por Paulino Viota, Isaki Lacuesta, Xavier Ribas ou Jorge Ribalta entre outros. En 2015 publica *Unidade Veciñal* coa editorial galega Fabulatorio. *Quiasma* é a súa primeira curtametraxe.

Quiasma is a piece of cinema-dance that covers the process of research and choreographic creation of Javier Martín for his work ´the ergosphere´, premiering in September 2016 in the Teatro Colón in La Coruña. Shot in black and white 16 mm celluloid, *Quiasma* enquires in to the cross overs between live arts and the visual arts in the field of collective research surrounded by the arts of movement.

Tono Mejuto
Tono Mejuto is an architect from the schools of La Coruña, Graz and Santiago de Chile and forms part of the urgan ´ergosphere´ research and action group. In parallel, in the field of visual arts, he is a photographer in Blank Paper School of Madrid, and attends a diverse range of courses and workshops givenby Paulino Viota, Isaki Lacuesta, Xavier Ribas and Jorge Ribalta among others. In 2015 he released *Unidad Vecinal* with the Galician publisher Fabulatoria. *Quiasama* is his first short film.

Coup de grace

Salomé Lamas
Portugal
2017 // 25´

Leonor volve dunha viaxe nun día no que o seu pais non a estaba agardando. En vintecatro horas vivirán unha crecente realidade alucinada, conducida polo inquietante estado de aparente normalidade de Francisco.

Salomé Lamas

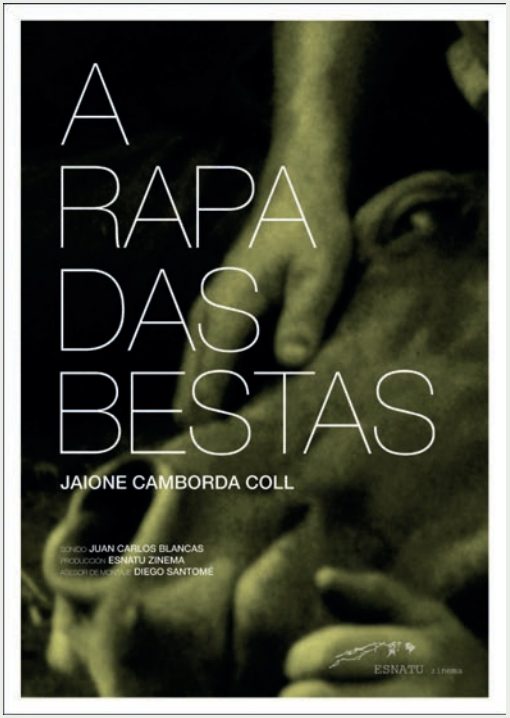
Salomé Lamas (1987, Lisboa) estudou cinema en Lisboa e Praga e artes visuais en Amsterdam. Agora está facendo o doutorado en estudos de cine en Coimbra. É autora de *The Community* (2012), Encounters *with Landscape 3x* (2012), *VHS: Video Home System* (2010-2012), *Theatrum Orbis Terrarum* (2013), *Le Boudin* (2014), *The Tower* (2015), *Mount Ananea (5856)*(2016), entre outros proxectos. O seu traballo foi premiado e programado tanto en centros de arte como en festivais de cine.

Leonor returns from a trip on a day where her father was not expecting her. In twenty-four hours they will experience an amazing growing reality, conducted by the worrying state of Francis' apparent normality.

Salomé Lamas

Salomé Lamas (Lisbon, 1987) studied film at Lisbon and Prague and visual arts in Amsterdam. She is now doing a doctorate in film studies in Coimbra. She is the author of *The Community* (2012), *Encounters with Landscape 3x* (2012), *VHS: Video Home System* (2010-2012), *Theatrum Orbis Terrarum* (2013), *Le Boudin* (2014), *The Tower* (2015), *Mount Ananea (5856)* (2016) among other projects. Her work has been awarded and programmed both in art centres and film festivals.

A RAPA DAS BESTAS



Jaione Camborda
España-Spain
2017 // 10´

A tradición e o espectáculo lévanos a ser testemuñas da relación corpo a corpo do home e o animal nun contexto de loita.

Jaione Camborda
Estuda Dirección de Cine na Escola de Cine de Praga (FAMU) e Dirección de Arte na Escola de Cine de Múnich (HFF). Compaxina o seu traballo como directora con labores de guión, dirección de arte e produción executiva. En 2011 funda a produtora Esnatu Zinema coa que forxa un recoñecido traballo como directora de pezas rodadas con material fílmico.

A traditional, picturesque event that invites us to experience the intensity of a close combat between man and animal.

Jaione Camborda
She tudies Film Direction in Prague Film School (FAMU) and Art Direction in the Munich Film School (HFF). Combines her work as a director with the labors of script, art direction and executive producer. In 2011 founds the producer Esnatu Zinema which forges a recognized job such as director of pieces shot with filmic material.

Lemons

Srinivas Reddy
Portugal
2017 // 15´

O intento dunha nena e a súa amiga por roubar limóns na horta dunha igrexa condúcenos a unha imprevisible conversación íntima entre relixión e liberdade persoal. As súas conversas inspiran a busca por recuperar a súa autonomía persoal dunha institución relixiosa.

Srinivas Reddy Sanikommu

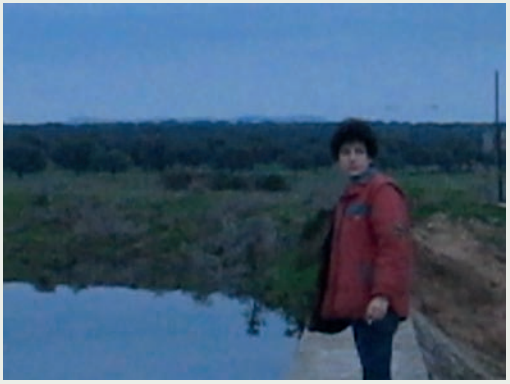
Srinivas Reddy Sanikommu é un director de cine e estudante indio que actualmente está cursando un mestrado en dirección de documental en Docnomads. Este filme constitúe o seu debut cinematográfico, tanto en longa coma en curtametraxe. Posúe un Grado en Comunicación pola SRM University, na India.

A girl and her friend attempt to steal lemons from the church orchard, it leads to an unexpected intimate conversation about religion and personal freedom. Their conversations inspire a quest to regain her self autonomy from a religious institution.

Srinivas Reddy Sanikommu

Srinivas Reddy Sanikommu is an Indian filmmaker/student currently studying a master's in documentary film direction in Docnomads. This is his debut film of any kind, short/long. He has a visual communications bachelors degree from SRM university in India.

EUROPA



Hugo Amoedo
España-Spain
2017 // 30´

Lembro que Europa máis eu non estabamos pasando polo mellor momento.

Hugo Amoedo
Naceu en Galicia en 1987. Viviu en Madrid cinco anos, seis meses en Amsterdam, un en Barcelona e vive en Bruxelas desde hai máis dun lustro. Desde entón desenvolve unha *Triloxía Belga,* da que forman parte *Camping Wesertal* (2013), *Europa* (2017) e o seu novo proxecto *Young Professionals.* Polas noites traballa co científico arxentino Francisco Moser no seu laboratorio audiovisual Hugo Moser.

I remember Europa and I were not having a great time.

Hugo Amoedo
He was born in Galicia in 1987. He spent five years in Madrid, six months in Amsterdam, one in Barcelona and he has lived in Brussels for six years. He is working in a "Belgian Trilogy" formed by *Camping Wesertal* (2013), *Europa* (2017) and his brand new project *Young Professionals.* At night, he works with the Argentinian scientist Francisco Moser in their audiovisual lab Hugo Moser.

Nyo Vweta Nafta

Ico Costa
Portugal, Mozambique
2017 // 22´

Nyo Vweta Nafta naceu do desexo do director de volver a Inhambane, unha cidade mozambiqueña onde vivira en 2010.Tiña dúas ideas na mente: buscar a Nafta, unha querida amiga á que lle perdera a pista, e rodar unha curta. Recibiu apoio por parte de Portugal, Mozambique e Arxentina, e decidiu viaxar alí pola súa conta. Carecía de guión, historia ou sinopse. O seu desexo era rodar improvisando sobre a marcha, coa seguridade de que sairía algo de toda a súa enerxía.

Ico Costa

Ico Costa naceu en Lisboa en 1993. Estudou na Escola Nacional Portuguesa de Cine (ESTC) en Lisboa e na Universidade de Cine (FUC) en Buenos Aires. En 2011 foi admitido en Le Fresnoy - Studio national des arts contemporains en Francia, onde se graduou con honores. *Dirixiu Libhaketi* (2012), *Quatro Horas Descalço* (2012), *Corrente* (2013) e *Antero* (2014). O seu traballo foi exhibido en diferentes festivais tales como Critics' Week of Cannes IFF, Locarno IFF, Rome IFF, IndieLisboa IFF, Bradford IFF, Durban IFF, Curtas de Vila do Conde ISFF, entre outros.

Nyo Vweta Nafta was born out of the director´s will to return to Inhambane, a Mozambican city where he lived in 2010. He had two ideas in mind: to look for Nafta, a dear friend of his whose track he had lost, and shoot a short film. He gathered various supports from Portugal, Mozambique and Argentina, and decided to go there by himself. He had no script, no story, no synopsis. The desire was to shoot almost on improvisation, in the heat; from that energy something would have to come out.

Ico Costa

Ico Costa was born in Lisbon in 1983. He studied at the Portuguese National Film School (ESTC), in Lisbon, and at the Universidad del Cine (FUC), in Buenos Aires. In 2011 he was admitted at Le Fresnoy - Studio national des arts contemporains, in France, which he finished with Distinction. He directed *Libhaketi* (2012), *Quatro Horas Descalço* (2012), *Corrente* (2013) and *Antero* (2014). His work was shown at several film festivals, such as the Critics' Week of Cannes IFF, Locarno IFF, Rome IFF, IndieLisboa IFF, Bradford IFF, Durban IFF, Curtas de Vila do Conde ISFF, among others.

Fajr

Lois Patiño
España-Spain
2016 // 13´

No deserto de Marrocos, a noite dilúe as formas e o silencio deslízase pola area. O amañecer comeza entón a debuxar siluetas de dunas, mentres figuras inmóbiles puntúan a paisaxe. Desde a abstracción noctura, a luz vai pouco a pouco devolvendo ao espazo a súa dimensión e ao corpo o seu volume. A quietude concentra así a mirada e a duración densifícaa. Soa o adhan –a chamada á oración- e a inmobilidade, que condensaba, comeza a irradiar: e agora son os corpos os que se dilúen no deserto.

Lois Patiño
Os seus videos e videoinstalacións puidéronse ver en centros de arte e festivais internacionais como Locarno, Toronto, Rotterdam, San Francisco, Ann Arbour, Viennale, Cinema du rèel, etc Realizáronse focos específicos sobre o seu traballo en lugares como o NYFF, BAFIC ou Flaherty Seminar. E ten sido convidado a amosar os seus traballos en universidades como Harvard -Sensory Ethnography Lab- ou CalArt. Co seu traballo *Montaña na sombra* gañou premios en Oberhausen, Clermont-Ferrand, Bucharest EIFF, FIDOCS... E en 2013, no Festival de Locarno, recibiu o Premio ao Mello Director Emerxente por *Costa da Morte.*

In the Moroccan desert shapes dissolve in th night and silence slides in thesand. The dawn starts to draw silhouettes of dunes, whilst immobile figures punctuate thel andscape. From he nocturnal abstraction, light gradually returns dimension to space and volume to thebody. It´s in this way that still nessholds the gaze and the duration of time densifiesit. The adhan sounds – the call to prayer - and the immobility, that condenses, begins to: and nowthey are the bodies the ones which disolute in the desert.

Lois Patiño
It has been possible to see his videos and video installations in art centres and international festivals such as Locarno, Toronto, Rotterdam, San Francisco, Ann Arbor, Biennale, Cinema du reel… Specific focus has been given to his work in places such as NYFF, BAFICI, Flaherty Seminar,etc And he´s also been invited to show case hiswork in universities such as Harvard - SensoryEthnographyLab- or CalArt. And in 2013, in the Locarno Festival, he received the award for beste merging director with *Costa da Morte.*

LOBOS

Camila Carballo
Cuba
2016 // 12´

Gerardo e Miguel, veciños dun edificio, irrompen pola forza no apartamento colindante pertencente a un ancián que acaba de morrer. Eles teñen como obxectivo ampliar os seus respectivos domicilios. Disputaranse o espazo encarnizadamente. O desenlace final amosaralles que o *home é o lobo para o home.* Esta curtametraxe estréase a nivel mundial no FIC Vía XIV de Verín.

Camila Carballo

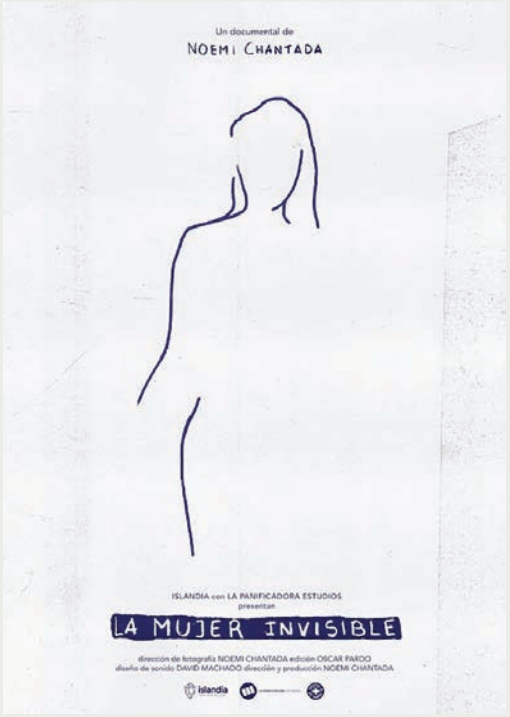
Camila Carballo é graduada pola Escola Nacional de Arte de Cuba en 2008 na especialidade de actuación. Traballou en máis de 20 curtas independentes como actriz e en varias longametraxes. Estuda actualmente dirección de cinema en FAMCA. Dirixiu curtas independentes que participaron en festivaisi nacionais e internacionais como *Afogada, Estoute vendo, Traslado, A Función, Como é a túa casa, Amor a mordidas e Sinerxia,* codirixidos con Jesús D. Acosta.

Gerardo and Miguel are neighbors in the same building, one day they break into the next-door apartment, which belonged to a man who died recently. Both Gerardo and Miguel intend to expand their own properties, so they will fight eac hother for their neighbor's home. The turn-out of the events wills how how "man is wolf to man".

Camila Carballo

Camila Carballo graduated in acting at the Escuela Nacional de Arte (Cuba) in 2008. She has worked as an actress in more than 20 short films and several large film. Currently, she is studying film directing at FAMCA. Camila has directed independent short movies thatp articipated in national and international film festivals like *Ahogada, Te estoy viendo, Traslado, La función, ¿Cómo en tu casa?, Amor a mordidas and Sinergia* co-directed by Jesús D. Acosta.

La mujer invisible



Noemí Chantada
España-Spain
2017 // 15´

Vive nun pequeno piso na cidade de Vigo e o seu discorrer non sería diferente ao de calqeura moza da súa idade de non ser pola tristura que enmarca o seu rostro. Ao chegar a tarde muda de pel: cambia de roupa, cambia de nome e cambia.
E así pode encarar unha noite máis.
Só unha noite máis.
Só un mes máis.
Só un ano máis.

Noemí Chantada
Noemi Chantada (Vigo, 1982) é titulada en Imaxe pola EISV e leva traballando como directora de foto e cámara dende hai 13 anos. O pasado ano funda a produtora Islandia para poder desenvolver outro tipo de proxectos, que arrincan con esta curta documental, a súa ópera prima.

Vive en un pequeño piso en la ciudad de Vigo y su discurrir no sería diferente al de cualquier chica de su edad de no ser por la tristeza que enmarca su rostro. Al llegar la tarde se muda de piel: cambia de ropa, cambia de nombre, y cambia.
Y así puede encarar una noche más.
Solo una noche más.
Solo un mes más.
Solo un año más.

Noemí Chantada
Noemi Chantada (Vigo, 1982) graduated in Imagery at the EISV and has worked as a photography and camera director over the last 13 years. Last year she founded the production company Islandia in order to develop projects of another sort, that start out with this short film documentary, her debut feature: The invisible woman (2017).

O BOTEIRO

Proxecto Colectivo-Collective Project
España-Spain
2017 // 7´

Xa rematou o entroido pero o boteiro quedou atrapado no seu traxe. Busca axuda nun psicólogo, a quen lle contará o que ninguén pode ver realmente embaixo da súa máscara. Porque ás veces non son os monstros os que dan medo.

Proxecto Colectivo

O Boteiro é o resultado do Obradoiro Cinemart realizado por profesionais do audiovisual no Concello de Viana do Bolo. Nel aprenderon os distintos procesos de creación dunha curtametraxe, experimentando coa premisa *de contar unha historia con imaxes en movemento. O Boteiro* estrease no Festival de Verín.

The carnaval has already finished, but the "boteiro" (the most emblematic character of the carnival) has got stucked in his costume. He seeks the help of a psychologist, to whom he will tell what nobody can see under his mask. Sometimes our own monsters are the scary ones.

Colective Project

O Boteiro is the result of Cinemart workshop made by audiovisual professionals in Viana do Bolo council. In this workshop they learnt about the different creation processes of a short movie, experimenting with the premise to tell a story with moving images. *O Boteiro* premieres at the Verin Festival.

ACTIVIDADES PARALELAS
PARALLEL ACTIVITIES

60 ANOS DA NOUVELLE VAGUE

Hai seis décadas que o termo "nouvelle vague" se empregou por primeira vez nunha reportaxe de *L'Express* para referirse aos cambios xeracionais dos que medraron na posguerra e que ían protagonizar o maio do 68 ou presenciar a liberación de Arxelia. Abríase un tempo novo que as películas galas ían tamén reflectir co movemento cinematográfico que máis marcou ao cinema europeo. Un grupo de mozos críticos saídos da revista *Cahiers du Cinéma,* coa vista posta nos grandes autores de Hollywood (Hitchcock, Hawks ou Welles) e reivindicando a algunhas figuras do seu país que se atopaban fóra de todo academicismo (Renoir, Vigo ou Becker), lanzáronse a dirixir e erixíronse precisamente niso, en autores.

Os seus referentes estaban nos Estados Unidos, en efecto, pero fronte á concepción industrial do *filmmaker*, algo así coma o xefe na cadea de montaxe dos estudos de Los Ángeles, o que definiu François Truffaut na súa célebre política dos autores en 1955 foi que estes directores arrastraban uns trazos de filme en filme que lles outorgaban unha posición de artista con características definidas. Desmontando a linguaxe dos seus mestres, os denominados mozos turcos lanzáronse a filmar na rúa, con iluminación natural, cunha linguaxe próxima á realidade, libre de dramaturxia e, cecais o máis importante, interrogáronse sobre as ferramentas estéticas e narrativas do cinema, integrando nas súas cintas a memoria previa do mesmo. Cecais esta sexa a primeira xeración que fai cine partindo do cine, interrogándose sobre o seu propio aparato.

Cando o propio Truffaut estrea en Cannes *Os 400 golpes* en 1959, movemento que chega seguido do Oso de Ouro de Berlín para Claude Chabrol por *Os primos* ese mesmo ano, non queda lugar a dúbidas: unha nova xeración de críticos convertidos en cineastas acaba de facerse co timón do cinema francés. Xa meses antes Pierre Billard viña advertindo disto nas páxinas de *Cinéma 58,* analizando o traballo doutros membros deste ilustre grupo, como Jacques Rivette ou Jean-Luc Godard. El sentou os cementos e deulles nome: nacía a *nouvelle vague.*

As contribucións destes cineastas chegan ata os nosos días, cunha influencia que se fai sentir non só en moitos directores do cinema francés actual, senón en todos os realizadores mundiais herdeiros da modernidade. En boa parte contribuíu a isto o continuo acompañamento crítico da revista *Cahiers du Cinéma,* que igual de influínte resultou nos que se dedican a escribir sobre cinema. A evolución do movemento foi sempre ligada ao dunha publicación que, coma os cineastas, foi mudando en décadas posteriores.

O presente ciclo intenta realizar unha sinxela aproximación a algún dos directores que marcaron a *nouvelle vague,* amosando títulos de distintas etapas e con temáticas e estilos moi heteroxéneos. Preséntase coma introdución para os que non coñezan aínda estas películas e permite repasar aos xa iniciados unha serie de obras a través das cales, día a día, se detallarán algunhas das características destes cineastas. Trátase de reflexionar sempre sobre o seu lugar na historia do cinema e a percepción da súa figura hoxe, sesenta anos despois dese feliz nacemento.

Víctor Paz Morandeira

Películas que integran o ciclo:

Os primos (Les cousins, Claude Chabrol, 1959) – 105'

Con ésta e *O belo Serxio* díxose moito tempo que foi Chabrol quen inaugurou a *nouvelle vague.* Se temos só en conta os longos, poderiamos dicir que esta afirmación é certa. Máis alá destas consideracións, *Os primos* mantense como un dos traballos máis relevantes do realizador ao

inicio da súa obra. De todos os turcos, cecais sexa o que mellor reflectiu as fobias e os desexos dunha pequena burguesía en redefinición.

Aquí conta a historia dun mozo estudante de orixe campesiño que se muda a París para estudar Dereito. Na capital alóxase na casa casa dun primo que parece só interesado nos praceres máis primarios que ofrece a gran cidade. Coa súa actitude e costumes, o mozo síntese tentado a deixarse arrastrar, sobre todo cando se cruza na ecuación unha bela e intelixente muller que obnubila a súa razón.

Ascensor para o cadalso (Ascenseur pour l'échafaud, Louis Malle, 1957) – 90'

Habitualmente integrado na *nouvelle vague,* o certo é que Malle, malia traballar nos mesmos anos, nunca tivo unha relación directa co núcleo duro de *Cahiers* e seguiu a súa carreira en paralelo. Cando se dispón a rodar a película que nos ocupa, a súa opera prima, xa traballara como asistente de dirección para Jacques Cousteau e Robert Bresson. A súa orixe, polo tanto, non estaba na crítica, senón na fotografía para o cinema. Isto nótase moito na súa aproximación ás historias que filma, sempre impecables no estético, elemento polo cal cecais dialoga ben cos seus coetáneos e de aí que, sen pornos estrictos, nós tamén desexemos metelo no saco.

Considerado xunto con Jean-Pierre Melville o mellor realizador do cine negro deses anos, o certo é que aquí comparte ao seu director de fotografía habitual, Henri Decaë, ademais de contar na banda sonora con música original de Miles Davis. O seu espectactular jazz dá as notas a esta partitura de amores fatais, nos que unha parella de amantes decide desfacerse do marido da moza. Pero as cousas non saen sempre como un as agarda á hora de cometer un crime. E se non que llo digan a unha angustiada Jeanne Moreau, nun dos mellores papeis da recén finada actriz.

O desprezo (Le mépris, Jean-Luc Godard, 1963) – 104'

De todos os integrantes do movemento, Godard fo quen de xeito máis obvio quixo experimentar coa linguaxe. Se en *Ao final da escapada* (1960) se cuestionaba as regras da montaxe e o son diexético e en *Vivir a súa vida* (1962) acometía a difícil tarefa de "despezar" en planos á súa parella, Anna Karina, interrogándose de forma crítica sobre a representación da muller no cinema; en *O desprezo* emprende un camiño de experimentación narrativa en capas metacinematográficas, acentuado después en *Pierrot o tolo* (1965), que xa non ten camiño de volta.

A primeira en cor, que explota de forma suntuosa, o filme é unha adaptación dunha novela de Alberto Moravia. Nela Godard pon ao seu adorado Fritz Lang a exercer de director na ficción, tomando unha encarga de adaptar a *Odisea* de Homero. O seu produtor non está contento co resultado, así que decide contratar a un escritor para revisar o guion. Entra tamén en escena a súa muller, interpretada por Brigitte Bardot no apoxeo da súa carreira. Obxecto de desexo para o produtor, a relación entre ela e o seu marido deteriorase ante a falta de ciumes deste. En segundo plano, a súa historia entrelázase coa de Penélope e Ulises na mítica obra homérica.

Domicilio conxugal (Domicile conjugal, François Truffaut, 1970) – 100'

De Truffaut non se sabe se amaba máis o cinema ou a vida. En todo caso, moitas veces co primeiro propúxose imitar á segunda, e en ocasións conseguiuno de maneira maxistral. Desde logo fíxoo na serie con Antoine Doinel, persoaxe de ficción que interpretou por primera vez de neno Jean-Pierre Léaud en *Os 400 golpes* (1959). Conforme o actor ía medrando, el e Truffaut filmaban novos episodios da súa vida. *Domicilio conxugal* é o cuarto na serie, dun total de cinco, que terían sido máis de non ser pola prematura norte do realizador por cancro aos 52 anos.

Nesta película Doinel achégase á trintena e está casado con Christine. Van ter un fillo, así que o mozo decide cambiar de traballo e buscar un mellor emprego co que alimentar ao vástago. Na súa nova empresa coñece á xaponesa Kioko, coa que ten un romance. Antoine segue tendo unha tendencia a saltar de flor en flor e pregúntase se Christine poderá perdoarlle.

A marquesa de O (La marquise d'O, Éric Rohmer, 1976) – 103'

O outro gran cineasta do amor neste grupo foi Rohmer, que dedicou case a totalidade da súa carreira a analizar este complexo sentimento. Se ben case todas as historias da *nouvelle vague* son contemporáneas, a veces atrevéronse co cinema de época e Rohmer, xunto a Jacques Rivette, foi que máis o transitou.

Aquí adapta unha novela alemá do XIX de Heinrich von Kleist que conta o saqueo dun castelo ao norte de Italia por parte de tropas rusas. Un conde deste exército trata de seducir insistentemente á marquesa que vive nel.

Entre os aspectos máis revolucionarios da película cóntase o uso exclusivo de fontes de luz naturais. O tándem de Rohmer con Néstor Almendros, co que repite tras outro traballo destacable, *A coleccionista* (1967), decidiu estudar ben o comportamento da luz no castelo, servíndose das súas fiestras para captar secuencias que parecen saídas dun cadro.

Diálogo: qué queda da Nouvelle vague hoxe?

Para afondar máis nos autores e estilos que caracterizan á *nouvelle vague,* Víctor Paz Morandeira (CGAI – Filmoteca de Galicia) e Nicolas Azalbert (Cahiers du Cinéma) levarán a cabo un diálogo no que repasarán brevemente a historia do movemento, reflexionando sobre a súa evolución e impacto no cinema actual.

A charla contará con extractos dalgúns filmes fóra do ciclo, para que os espectadores poidan ter unha percepción máis ampla do movemento.

60 YEARS OF THE NOUVELLE VAGUE

Six decades ago the concept “nouvelle vague” was used for the first time in a *L’Express* news report to refer to the generational changes of those who grew up in the postwar period and who would play an important role in May 68 and witness Algeria’s liberation. A new era was beginning where French films were also going to reflect along with the cinematographic movement what had most made a mark on European cinema. A group of young critics from the magazine *Cahiers du Cinéma,* with their eyes fixed on the great Hollywood authors (Hitchcock, Hawks or Welles) and advocating some authors from their country who were outside of the academy sphere (Renoir, Vigo or Becker), started directing films becoming authors themselves.

In fact their references were in the United States, but contrary to the industrial conception of filmmaker, such as the boss in the editing chain the Los Angeles studios, what François Truffaut defined in his celebrated policy on authors in 1995 was that these directors dragged some features in film to film which gave them the position of artist with defined characteristics. Taking apart the language of their masters, those so-called young Turks started filming in the streets, with natural light, language close to reality, free from dramaturgy and, maybe, most importantly, they wondered about aesthetic and narrative cinema tools, integrating in their tapes its previous memory. Probably this was the first generation which made cinema starting from cinema, asking questions of their own technology.

When Truffaut himself releases in Cannes *The 400 Blows* in 1959, movement followed by the Golden Bear in Berlin for Claude Chabrol for The cousins in the same year, there is no doubt about it: a young generation of critics turned into cinema directors has just taken on the baton of French cinema. Already months before Pierre Billard had been commenting on it in the pages of *Cinéma 58,* analyzing the work of other members of this illustrious group, such as Jacques Rivette or Jean-Luc Godard. He laid the foundations and named it: the *Nouvelle vague* had been born.

The contributions of these cinema directors can be seen today, with an influence that is felt, not only in many directors of present day French cinema, but also in the inheritors of modernity: the worldwide producers. In a large part the constant critical support of the magazine Cahiers du Cine has contributed to this, which has been equally influential on those who dedicated themselves to write about cinema. The evolution of the movement has always been linked to a publication that, just as with cinema directors, changed in the following decades.

This cycle aims to be a simple approach to some of the directors who have influenced *Nouvelle vague,* showing titles from different eras and with very diverse titles and styles. It is presented as an introduction for those who still don’t know these movies and it allows those who are already familiar with them to be reminded of a series of works through which, day to day, some characteristics of these cinema directors can be found. The aim is always to reflect on their place in cinematic history and how they are perceived nowadays, sixty years after this happy birth.

Víctor Paz Morandeira

Films which compose the cycle:

The cousins (Les cousins, Claude Chabrol, 1959) – 105'

With this one and *The beautiful Sergio* it was said that for a long time that it was Chabrol who inaugurated the *Nouvelle vague.* If we only take into account the long movies, we can confirm that this statement is true. Beyond these considerations, *The Cousins* is still one of the most relevant works of the producer at the beginning of his career. Of all the Turks, maybe it was he who has best reflected on the phobias and desires of the small bourgeoisie in redefinition.

In this movie he tells the story of a young student from a rural background who moves to Paris to study Law. In the capital he stays in the house of a cousin who seems only interested in the most primal pleasures that the big city offers. With his attitude and habits, the guy is tempted to let himself be dragged down by him, especially when a beautiful and intelligent woman who sweeps him away enters the equation.

Elevator to the Gallows (Ascenseur pour l'échafaud, Louis Malle, 1957) – 90'

Normally integrated in the *Nouvelle vague,* the truth is that Malle, despite working during the same years, never had a direct relationship with the hard core of *Cahiers* and continued his career in parallel. When he is about to start filming this current film, his opera prima, he had already worked as a direction assistant for Jacques Cousteau and Robert Bresson. His origin, therefore, was not in film critique, but in cinema photography. This is very noticeable in his approach to the stories that he films, always impeccable in the aesthetic, an element which he shares with his contemporaries and for that reason, without being strict, we would also like to include him in this group.

Considered together with Jean-Pierre Melville the best producer in the black cinema of those years, the truth is that here he shares his usual photography director, Henri Decaë, apart from having in the soundtrack original music from Miles Davis. His spectacular jazz is the music of this music score of deadly romances, in which a couple of lovers decide to get rid of the woman's husband. But things don't always turn out as one expects them to when committing a crime. And if not tell it to the distressed Jeanne Moreau, in one of the best roles of the recently deceased actress.

Contempt (Le mépris, Jean-Luc Godard, 1963) – 104'

Of all the members of the movement, Godard was the one who wanted to experiment with language in the most obvious way. If in *Breathless* (1960) he questions the editing rules and the diegetic sound and in *My life to live* (1962) he undertakes the difficult duty of disassembling his partner, Anna Karina, in frames, wondering in a critical way about the representation of women in cinema; in *Contempt* he embarks on a journey of narrative experimentation in metacinematographic layers, emphasized after in Pierrot goes Wild (1965), and it´s a journey of no return.

The first one in colour, which he exploits in a sumptuous way, is an adaptation of a novel of Alberto Moravia. In these films Godard gets his beloved Fritz Lang to act as director in the fiction, taking on the job of adapting Homer´s Odyssey. His producer is not happy with the result, so he decides to hire a writer to review the script. His wife also comes into play, performed by Brigitte Bardot at the height of her career. Object of desire for the producer, the relationship between her and her husband deteriorates due to the lack of jealousy from him. In the background, his story mixed with the one from Penelope and Ulises in the mythical homeric book.

Bed and Board (Domicile conjugal, François Truffaut, 1970) – 100'

Of Truffaut we don´t know what he loved more: cinema or life. In any case, he aimed to imitate the later in the former, and sometimes he achieved it in a masterfull way. He did so in the series with Antoine Doinel, the fictional character that Jean-Pierre Léaud performed for the first time as a child in *The 400 Blows* (1959). As the actor went on growing, he and Truffaut filmed new chapters of his life. *Bed and Board* is the fourth in the series, from a total of five, that would have been more if it wasn't for the premature death from cancer of the producer at the age of 52.

In this movie Doinel is approaching his 30´s and he is married to Christine. They are expecting a child, so the young guy decides to change his job and look for a better one in order to feed his child.

In his new company he meets the Japanese woman Kioko and has a romance with her. Antoine has the tendency to flirt around and he wonders if Christine will forgive him.

The Marquise of O (La marquise d'O, Éric Rohmer, 1976) – 103'

The other great director of love in this group was Rohmer, who dedicated his whole career to analyzing this complex feeling. While all the stories of the *Nouvelle vague* are contemporary, sometimes they experimented with period pieces and Rohmer, together with Jacques Rivette were the ones that did it the most.

In this case he adapts a German novel from the nineteenth century from Heinrich von Kleist that tells of the looting of a castle in the North of Italy by the Russian troops. A count from this army insistently courts a marquise who lives there.

Amongst the most revolutionary aspects of the film it is the exclusive use of natural sources of light. The duo of Rohmer and Néstor Almendros, with whom he repeats after another remarkable work, *The Collector* (1967) decided to properly study the bahaviour of the light in the castle, using its windows to capture sequences which seemed taken from a picture.

Talk: What remains of the Nouvelle vague nowadays?

To improve the understanding of the authors and styles that characterize the *Nouvelle vague,* Víctor Paz Morandeira (CGAI – Galician Cinemateque) and Nicolas Azalbert (Cahiers du Cinéma) will hold a formal discussion where they will go through the history of the movement, reflecting on its evolution and impact on present day cinema.

The talk will include parts of some films not included in the cycle, so that the spectators can have a wider perception of the movement.

HOMENAXE 20 ANIVERSARIO MESTRADO DOCUMENTAL CREATIVO (UAB)

Hai vinte anos, cando se iniciaron as actividades do Mestrado en Teoría e Práctica do Documental Creativo da Universitat Autónoma de Barcelona, o novo documental apenas comezaba a despuntar. Era novo, ese documental que aparecía no horizonte, por dúas cuestións principais. En primeiro lugar, porque se trataba dun tipo de cinema que, nas dúas ou tres décadas anteriores, fora relegado a un segundo termo, entre outras razóns porque o auxe da televisión parecía telo feito superfluo. E, en segundo lugar, debido ao feito de que, contradicindo a idea da súa posición redundante con respecto á televisión, o cinema documental renacía acompañado dunha serie de innovacións estéticas que haberían de revolucionar o medio nos vindeiros anos.

O Mestrado de Documental Creativo apareceu alimentándose dese caldo de cultivo, coa vocación de servir de ponte entre a tradición documentalista clásica e as innovacións que se auguraban neste tipo de cinema. Diversos profesores da área de comunicación audiovisual, baixo a dirección de Roman Gubern, secundado polos documentalistas Gonzalo Herralde, e coa colaboración organizativa de Josetxo Cerdán e eu mesmo, lanzámonos a unha aventura que, neses momentos, non só era inédita no ámbito universitario, senón tamén no panorama docente en xeral. O tempo demostrou que foi unha medida acertada, posto que na actualidade os cursos sobre documental proliferan en todos os ámbitos da ensinanza, pública ou privada, e o interese do estudantes polo medio non cesa de medrar a nivel internacional.

O proxecto articulouse desde un principio de xeito non moi habitual nos mestrados universitarios, posto que pretendeu fixar tres liñas de actuación: investigadora, docente e práctica, e sobre todo quixo colocarse á vangarda do sector, en lugar de ir a remolque dos inmediatos intereses industriais ou empresariais. Outra innovación, que logo foi paulatinamente aplicada con maior ou menor éxito á meirande parte de propostas que foron xurdindo noutras institucións, consistiu na vontade de que os alumnos realizasen os seus propios documentais e que estas prácticas tiveran un profesional, é dicir que acadaran a calidade técnica e a ambición necesaria para que a súa exhibición puidera exceder os límites

da universidade. Era un xeito de promover o rigor e a excelencia da ensinanza, ao tempo que permitía posicionar o Mestrado no ámbito da produción, un sector moi variado que non deixaba de medrar. Este auxe estaba claramente sesgado neses momentos cara a produción exclusivamente profesional, sen intervención decisiva dos estudantes, nin sequera naqueles casos nos que unha universidade estivera implicada na realización de documentais. É por isto polo que a iniciativa do Mestrado de Documental da UAB foi tamén pioneira neste sentido.

O prestixio do Mestrado foi aumentando ao longo dos anos, á vez que se incrementaba tamén a súa complexidade. A produción dos documentais por parte dos alumnos levouse a cabo desde un principio en colaboración con diversos medios do sector (Media Park, Barcelona Televisión, TV3, Televisión Española), os cales se encargaban tamén da súa difusión pública. Ademais, desde un primeiro momento, o Mestrado procurou difundir os documentais dos seus alumnos pola rede de festivais nacionais ou internacionais que se ía ampliando ao unísono coas sucesivas edicións do proxecto universitario. Ao longo das dezanove edicións do Mestrado, producíronse máis dun cento de documentais que colleitaron innumerables premios e foron seleccionados en certames nacionais e internacionais como IDFA, San Sebastián, Curtas Vila do Conde, Rotterdam, South by Southwest, Sitges, Visions du Réel, Bafici, Doclisboa, Cinema du Réel, Punto de Vista, Zinebi, Documenta Madrid, Alcances ou Málaga.

A parte teórica do Mestrado do documental nutriuse de profesores especialistas neste tipo de cinema, pertencentes a diversas universidades españolas. Nas tarefas documentais colaboraron moitos profesionais do sector, así como prestixiosos documentalistas, algún deles formandos nas propias aulas do proxecto docente coma Virginia del Pino, Jorge Tur, Andrés Duque e Jorge Caballero, entre outros. Por outra banda, os compoñentes do Mestrado non deixaron de reflexionar sobre a materia, labor que produciu un bo número de publicacións, convertidas en referencias esenciais no ámbito da ensinanza e a investigación en torno ao cinema do real. Ademais, o Mestrado colaborou moi estreitamente con diversos festivais deste tipo de cinema como o Festival de Málaga, o Festival Punto de Vista de Pamplona ou o Festival de L'Alternativa de Barcelona, organizando sesións especiais ou realizando publicacións patrocinadas por eses certames. Tamén colaborou, como institución ou a través dos seus promotores, con outras universidades na organización de seminarios e encontros especializados. Cómpre citar especialmente a Universidade do País Vasco UPV/EHU que organiza o seminario *Territorios e Fronteiras. Research on Documentary Filmmaking* ao que asisten cada ano profesores do Mestrado en calidade de ponentes, así como alumnos do posgrado.

Ao longo das vinte edicións do Mestrado, máis de cincocentos alumnos pasaron polas súas aulas. A súa procedencia ten sido moi variada, destacando en especial os procedentes de países latinoamericanos, seguidos dos españois. Pero tamén son numerososo os chegados de distintos países europeos. Moitos deles seguiron mantendo o contacto co Mestrado, xa fora para colaborar en diversas iniciativas ou para coproducir co mesmo os seus propios documentais.

Na liña da súa vontade innovadora, o Mestrado de Documental Creativo da UAB, despois de explorar ao longo das súas edicións as diferentes modalidades do novo documental, desde o seu xiro subxectivo ao ensaio fílmico, inaugurou hai seis anos unha nova liña de experimentación dedicada á ensinanza e á produción de modalidades inéditas do cinema documental como os documentais interactivos (docuwebs) ou os inmersivos (realidade virtual). Isto levounos a colaborar con empresas punteiras do sector, como Samsung.

En setembro deste ano, o Festival Alcances, de Cádiz, na súa 49 edición, efectuou unha homenaxe ao Mestrado de Documental Creativo con motivo do seu vinte aniversario. O acto constituíu un perfecto colofón a unha primeira etapa moi productiva dun proxecto que pretende seguir á vangarda do coñecemento e a ensinanza das moi distintas formas de cinema do real.

Josep M. Català Domenech
Coordinador académico
Mestrado en Teoría e Práctica do Documental Creativo
Universitat Autònoma de Barcelona (UAB)

CURTAS DA RETROSPECTIVA

Sesión 1. Clásicos de onte e de hoxe. 84 minutos
Lo que tú dices que soy (Virginia García del Pino) 28 minutos
Me llamo Peng (Victoria Molina, Jahel Guerra) 28 minutos
De función (Jorge Tur) 28 minutos

Sesión 2. As penas con video son menos penas. 103 min
Ja tornes a gravar (Francina Verdés, 30 minutos)
La ciutat tipogràfica (Aitor Gametxo, Igone Arreitunandia, 26 minutos)
Hijos de Sansón (Eloy Domínguez Serén, 26 min)
Cabeza de orquídea (Violeta Blasco, Germán López, Carlotta Napolitano, Angélica Sánchez, Claudia Zegarra, 21 min)

Sesión 3. No murmurio cócense as palabras. 95 min
Yo confieso (Adriana Molas, 9 minutos)
Out (Joan Antúnez, 17 min)
Área de descanso (Colectivo Hola Cariño, 20 min)
Campanya (Andrés Alonso, Catarina Brites Soares, Alejandro Cabrera, Lara Curto, Damián Depetris, 28 min)
La fuga de los 45 (Cristina Caamaño, 21 min)

Participante:
Jorge Tur: Coordinador do Mestrado.
Director de documentais, actividade que compaxina co seu traballo de coordinador xeral e de titor no Mestrado en Teoría e Práctica do Documental Creativo da Universidade Autónoma de Barclona-UAB. Licenciado en Psicoloxía cunha mestría en Documental Creativo, dirixiu varios documentais que foron seleccionados e gañaron premios nalgúns dos festivais e centros máis prestixiosos do mundo, como Vila do Conde, Doclisboa, Visión du Réel, Dei Popoli, BAFIC, Sitges, Taiwan ou The Film Society of Lincoln Center.

TRIBUTE 20TH ANNIVERSARY CREATIVE DOCUMENTARY MASTER (UAB)

When the activities of Creative Documentary Theory and Practice Masters of Universitat Autónoma de Barcelona started twenty years ago the new documentary was only emerging. It was new, this type of documentary appearing on the horizon, for two main reasons. First of all, because it was a type of new cinema which in the previous two or three decades had been given secondary importance, amongst other reasons because the boom of television seemed to have made it superfluous. And secondly, due to the fact that, contradicting the idea of its redundant position with respect to the television, documentary cinema was being reborn accompanied by several aesthetic innovations that wouldrevolutionize the medium in the upcoming years.

The Creative Documentary Masters appeared thriving on this breeding ground, with the aim to become a bridge between the classical documentary tradition and the innovations brought on by this type of cinema. Several professors in the area of Audiovisual Communication, under the direction of Roman Gubern, seconded by the documentary maker Gonzalo Herralde and with the collaboration of JosetxoCerdán and myself, started this adventure, which at the time was not only unique in the universitary field, but also in the teaching world in general. Time has proved that it was the right measure to take, as currently documentary courses proliferate in every teaching field, public or private, and students´ interest for the subject keeps rising at an international level.

Since the beginning the project was developed in quite an unusual way for university master courses, as it aimed to focus on three lines of performance: research, teaching and practice, and above all, it wanted to position itself at the cutting edge of the sector, instead of lagging behind the immediate industrial or business interests. Another innovation, that afterwards was gradually enforced with success more or less in most of the proposals which emerged from other institutions, consisted in the desire for students to filmed their own documentaries and that these practices had a professional element, which meant they reached the technical quality and ambition necessary for their exhibition to go beyond the university sphere. This was a way of promoting rigourand teaching excellence, at the same time positioning the Masters in the production field, a very varied sector that did not stop growing. This boom totally focused at the time towards exclusively professional production, without significant influence from the students, not even on those cases where a university was involved in documentary making. Therefore, the UAB Documentary Masters initiative was also pioneering in this sense.

The Masters' prestige has been rising through the years, as its complexity was also growing. The documentary production by the students has developed since the beginning in collaboration with several media outlets from the sector (Media Park, Barcelona Televisión, TV3, Televisiónespañola), which were in charge of their public diffusion. Moreover, since the very first moment, the Masters tried

to spread its students´ documentaries in the network of national and international festivals which were being expanded at the same time as the successive editions of the universitary project. Through the 19 editions of the Masters, a hundred documentaries have been produced which have won countless awards in national and international festivals such as IDFA, San Sebastian, Curtas Vila do Conde, Rotterdam, South by Southwest, Sitges, Visions du Réel, Bafici, Doclisboa, Cinema du Réel, Punto de Vista, Zinebi, Documenta Madrid, Alcances or Malaga.

The theoretical part of the documentary Masters has acquired specialized professors in this type of cinema, belonging to different Spanish universities. In the documental duties many professionals from this sector have collaborated, as well as prestigious documentary makers, some of them trained in this project such as Virginia del Pino, Jorge Tur, Andrés Duque and Jorge Caballero, amongst others. On the other hand, members of the Masters haven`t stopped reflecting on the subject, a labor that has produced a good number of publications, which have become essential references in the teaching field and also in research on cinema about reality. Moreover, the Masters has narrowly collaborated with several festivals of this type of cinema such as the Malaga Festival, Punto de Vista in Pamplona or L'Alternativa Festival in Barcelona, organizing special sessions or publications sponsored by these festivals. It has also collaborated, as an institution or through its promotors with other universities in the organization of specialized seminars and conferences. It is worth highlighting the Universidad de País Vasco UPV/EHU which organizes the seminar *Territorios y Fronteras. Research on Documentary Filmmaking,* where every year professors of the masters attend as speakers as well as students from the postgraduate course.

Over the twenty editions of the Masters more than five hundred students have passed through its classrooms. Their place of origin has been varied,with people belonging toLatin American countries mostly standing out followed by the Spanish. But there are also numerous students from different European countries. Most of them have kept in touch with the Masters to collaborate in different initiatives or to co-produce their own documentaries.

In line with its commitment to innovation, the Creative Documentary Masters from UAB,after exploring different types of documentary through its editions, from the subjective twist to film experiment, six years ago inaugurated a new experimental line dedicated to the teaching and production of unparalleled types of documentary cinema such as interactive documentaries (docuwebs) or immersive ones (virtual reality). This has brought us to collaborate with cutting edge companies in this sector such as Samsung.

In September this year, the Alcances Festival in Cadiz in it 49th edition, paid homage to the Creative Documentary Masters on its 20th anniversary. The event represented the perfect culmination of a very productive first stage of a project which aims to remain at the forefront of knowledge and teaching of the various type of reality cinema.

Josep M. Català Domenech
Academic Coordinator
Creative Documentary Theory and Practice Masters
Universitat Autonóma de Barcelona (UAB)

SHORT FILMS OF THE RETROSPECTIVE

Session 1. Yesterday´s and today classics. 84 minutes
Lo que tú dices que soy (Virginia García del Pino) 28 minutes
Me llamo Peng (Victoria Molina, Jahel Guerra) 28 minutes
De función (Jorge Tur) 28 minutes

Session 2. Pains are less painful with video. 103 minutes
Ja tornes a gravar (Francina Verdés, 30 minutes)
La ciutat tipogràfica (Aitor Gametxo, Igone Arreitunandia, 26 minutes)
Hijos de Sansón (Eloy Domínguez Serén, 26 minutes)
Cabeza de orquídea (Violeta Blasco, Germán López, Carlotta Napolitano, Angélica Sánchez, Claudia Zegarra, 21 minutes)

Session 3. Everyone´s got something to hide in the murmur. 95 min
Yo confieso (Adriana Molas, 9 minutes)
Out (Joan Antúnez, 17 minutes)
Área de descanso (Colectivo Hola Cariño, 20 minutes)
Campanya (Andrés Alonso, Catarina Brites Soares, Alejandro Cabrera, Lara Curto, Damián Depetris, 28 minutes)
La fuga de los 45 (Cristina Caamaño, 21 minutes)

Participant:
Jorge Tur: Master Coordinator
Director of documentaries, an activity that he combines with his work as general coordinator and tutor in the Master's Degree in Theory and Practice of the Creative Documentary of the Autonomous University of Barclona-UAB. Graduate in Psychology with a Master's Degree in Creative Documentary, he has directed several documentaries that have been selected and have won prizes at some of the most prestigious festivals and centers in the world, such as Vila do Conde, Doclisboa, Vision du Réel, Dei Popoli, BAFIC, Sitges, Taiwan or The Film Society of Lincoln Center.

OBRADOIRO "ACHEGAR O CINEMA ÁS PERSOAS".

Neste obradoiro para todos os públicos, cada asistente elaborará unha curtametraxe con imaxes e videos captados desde o seu propio teléfono móvil. Porque o mellor xeito de coñecer algo é facéndoo e, por iso, é importante ofrecer aos participantes e espectadores do FIC Vía XIV unha aproximación práctica a esa outra maneira de facer cinema.

Deste xeito, este obradoiro pretende cumprir dous obxectivos básicos: dunha banda, dar a coñecer aos participantes autores e películas que se fixeron con ferramentas que todos temos ao noso alcance e, pola outra, que cada participante realice a súa propia peza co seu teléfono móbil.

Día 1. Teoría (4 horas)

Realizar unha aproximación, a través de fragmentos de películas e explicacións sinxelas, a ese outro xeito de facer cinema.

Día 2. Exercicio Práctico

Cada participante analizará o seu aparato de filmación e as ferramentas que se lle ofrecerán para poder facer a práctica. Buscarase material en torno ao cal realizar a película.

Día 3. Exercicio Práctico (4 horas)

Durante as tres primeiras horas realizaranse as pezas, un traballo de montaxe asesorado pola profesora. Unha vez rematadas, proxectaranse na clase para poder realizar unha análise colectiva dos resultados.

Imparte o obradoiro:
Maider Fernández: É educadora, artista e realizadora. Traballou como mediadora no Centro Internacional de Cultura Contemporánea Tabakalera, en San Sebastián. Compaxinou ese labor co de profesora de fotografía nos cursos anuais de Donostia Kultura da cidade e, a súa vez, realizando distintos traballos audiovisuais no proxecto colectivo *As mozas de Pasaik*. Actualmente, atópase realizando en solitario o proxecto *As letras de Jordi* e a videoinstalación *Gloria e María.*

WORKSHOP "GETTING THE CINEMA TO THE PEOPLE"

In this workshop for all audiences, each assistant will draw up a short film with images and videos captured from their own mobile phone. Because the best way to know something is doing it and, therefore, it is important to offer participants and viewers of the FIC Vía XIV a practical approach to that other way of making films.

In this way, this workshop aims to fulfill two basic objectives: on one hand, to show participants authors and films that have been made with tools that we all have in our reach and, on the other, that each participant performs his own piece with his mobile phone .

Day 1. Theory (4 hours)

An approximation, through movie fragments and simple explanations, to that other way of making movies.

Day 2. Practical Exercise

Each participant will analyze their filming device and the tools that will be offered to practice. You will find the material around you to make the movie.

Day 3. Practical Exercise (4 hours)

During the first three hours the pieces will be done, an assembly work advised by the teacher. Once finished, they will be projected in the classroom to be able to perform a collective analysis of the results.

Workshop by:
Maider Fernández- She is an educator, artist and director. He worked as mediator at the International Center for Contemporary Culture Tabakalera, in San Sebastián. He combined this work with the photography professor in the annual Donostia Kultura courses of the city and carried out various audiovisual works for the collective project *Las niñas de Pasaik.* She is currently working on her solo projects *Jordi´s lyrics* and *Gloria & María.*

MÁSTERCLASS A CARGO DE MAIDER FERNÁNDEZ IRIARTE

En esta sesión proponemos el acercamiento a la obra de Maider Fernández Iriarte, la mayoría realizada junto a Maria Elorza en el colectivo *Las chicas de Pasaik.* A través de la muestra de su trabajo, hablaremos en torno al cine doméstico, al retrato y el encuentro con *el otro.* También sobre la necesidad de captar el tiempo de lo cotidiano, del juego del filmar y de las distintas maneras que tiene de abordar el trabajo: filmar con un teléfono móvil o utilizar una cámara profesional, el trabajo colectivo o individual y el valor de lo personal para construir un discurso universal.

MASTERCLASS BY MAIDER FERNÁNDEZ IRIARTE

In this session we propose the approach to the work of Maider Fernández Iriarte, the majority carried out together with Maria Elorza in the group *Las chicas de Pasaik.* Through the sample of his work, we will talk about domestic cinema, the portrait and the encounter with the other. Also about the need to capture the time of everyday life, the game of filming and the different ways it has to tackle work: filming with a mobile phone or using a professional camera, collective or individual work and the value of personal to build a universal discourse.

ESTRANO POR FÓRA, SALVAXE POR DENTRO

O entroido galego e, dentro del, o ouresán en particular, constitúe un tesouro cultural de primeira magnitude. Este foro pretende explorar, en colaboración coa Sociedade Antropolóxica Galega, o concepto do entroido como un fenómeno non centralizado que afecta e compete a toda a poboación da comarca de Verín e que nos conecta co mundo.

Tanto a simboloxía dos traxes típicos do entroido verinés como as propias tradicións deses días de festa son paralelas a outros fenómenos case iguais que se celebran en lugares tan dispares como Xeorxia, o Sahara ou os países bálticos.

No marco deste foro, visionarase o documental *Estrano por fóra, salvaxe por dentro* de Pedro G. Losada e Miguel Losada. Este traballo tenta transmitir unha mirada desmesurada dos participantes que, como oficiantes dun vello rito presidido por verdaderos demiúrgos, encarnados nos traxes, aspiran a ser os motores do mundo.

Participantes:
Pedro G. Losada E Miguel Losada

STRANGE OUTSIDE, WILD INSIDE

The Galician carnival,and particularly the Ourensan one, is a big cultural treasure. This forum aims to explore, in collaboration with the Galician Anthropological Society, the concept of carnival as a non-centralized phenomenon that affects and compels the entire population of the Verín region and that connects them with the world.

The symbolism of the carnival costumes from Verin and the traditions of those celebrations are parallel to other phenomenal events that occur in places as diverse as Georgia, the Sahara or the Baltic countries.

Within this forum, the documentary *Strange outside, Wild Inside* by Pedro G. Losada and Miguel Losada will be watched out. This work attempts to convey an overwhelming glance of the participants who, as officers of an old rite chaired by true demigods, embodied in suits, aspire to be the engines of the world.

Participants:
Pedro G. Losada & Miguel Losada

TERRA DE LEITE E MEL

O equipo de rodaxe do documental *Terra de leite e mel* impartirá unha clase maxistral na que se abordará a problemática de como se puede construír unha obra cinematográfica, cun estilo e unha estética propias, tratando unha realidade tan sumamente conflitiva e delicada como é a dos desprazamentos humanos provocados por conflitos bélicos.

Partindo desta evidencia que, dalgún xeito, inspira o título do documental, a película medita sobre o propio concepto de terra prometida. Onde se sitúa para o refuxiado, para o desprazado, ese paraíso? Pertence ao destino que o afasta do perigo? Ou forma parte dun pasado idealizado, feliz? É, tal vez, a infancia?

O foro tratará estas cuestións amosando exemplos concretos: fragmentos da película a través dos que se explicará porque se tomaron determinadas decisións de montaxe. Ademais, abordarase como se estableceu contacto con cada un dos protagonistas da película e canto tempo dedicou o equipo a estar con eles.

Xunto a isto, os participantes explicarán as diferentes fases de rodaxe da película, desde a xestación da idea ata a fase de montaxe na que se atopan na actualidade. Para finalizar, esta actividade contará cun debate moderado por Rafael Cid, xornalista verinés.

Participantes:
Gonzalo Recio: Estuda Dirección de Cine e Televisión na Escola TAI de Madrid. Despois traballa en Castilla -La Mancha TV para a productora Balinaboola, S.L, como operador de cámara e realizador do programa UVP, onde permanece durante cinco tempadas. En 2013 crea Zerkalo Films, S.L, produtora para a que traballa desde entón como director de fotografía, operador de cámara e editor.

Carlos Mora: Estuda a carreira de Ciencias Ambientais. Pouco despois abandona este camiño polo cinema e comeza os seus estudos en Dirección de Cine na Escola TAI de Madrid. Á vez que estuda, traballa na produtora Bambú Producciones, na serie de TV "Gran Hotel". Tamén colabora en numerosos spots publicitarios para grandes multinacionais. Unha vez rematados os seus estudos de cinema, traballa no departamento de produción e arte de grandes producións, tales como "Xogo de Tronos" e "The man who killed Don Quixote", última longametraxe de Terry Gilliam.

Héctor Domínguez: En 2008 obtén a súa diplomatura en Dirección Cinematográfica na Escola TAI (Madrid). En 2010 remata outra diplomatura, esta vez en Guión de Cinema, tamén na Escola TAI. Traballa como guionista para diferentes produtoras tanto no ámbito nacional coma internacional, entre as que destacan: Ganga Producciones, produtora da serie "Cuéntame como pasó" e Argos Comunicación, en México DF, produtora da serie "Capadoccia" (HBO), entre outras. No ano 2013, funda a súa produtora Zerkalo Films xunto a Andrés Díaz, Sergio Martínez e Gonzalo Recio. No ano 2015, escribe e dirixe o que é a súa última curtametraxe ata a data: O Pozo, protagonizado por Aitana Sánchez-Gijón.

Rafael Cid: Xornalista verinés, director da delegación galega de RTVE, autor de documentais e cunha gran experiencia en TV.

LAND OF MILK AND HONEY

The film crew of the *Land of Milk and Honey* documentary will impart a *Masterclass* focused on how to build a cinematographic work, with its own style

and aesthetics, dealing with a reality that is so extremely conflictive and delicate as the one of the human trips provoked by war conflicts.

Based on an evidence that inspires the title of the documentary, the film meditates on the concept of the promised land itself. Where does the refugee, as a displaced person, find himself in paradise? Does he belong to a destiny that moves him away from danger? Or is part of an idealized and happy past? Is it maybe childhood?

The forum will focus on these issues by showing concrete examples: fragments of the film to explain why certain assembly decisions have been made.

In addition, it will focus on how contact with each one of the protagonists of the film has been established and how long it has dedicated the team to be with them. Along with this, the participants will explain the different phases of filming the movie, from the gestation of the idea to the assembly phase in which they are currently. Finally, this activity will feature a moderated debate by Rafael Cid, a journalist from Verin.

Participants:
Gonzalo Recio: He studied Direction of Cinema and Television at the TAI School in Madrid. Later she works in Castilla-La Mancha TV for the producer Balinaboola, S.L, as a camera operator and director of the UVP program, where she stays for five seasons. In 2013 he creates Zerkalo Films, S.L, a production company in which he has since worked as director of photography, camera operator and editor.

Carlos Mora: He studies the career of Environmental Sciences. Shortly after he left this path through cinema and began studying at the Cinema Direction at the TAI School in Madrid. While studying, he works at the producer Bambú Producciones, on the "Gran Hotel" TV series. He also collaborates on numerous advertising spots for large multinationals. Once finished his studies of cinema, works in the department of production and art of great productions, such as "Game of Thrones" and "The man who killed Don Quixote", last feature film by Terry Gilliam.

Héctor Domínguez: In 2008 he obtained his diploma in Cinematographic Direction at the TAI School (Madrid). In 2010, he finishes his studies in Screenwriting, also at the TAI School. He works as a screenwriter for different producers such as Ganga Producciones, producer of the series "Cuéntame como pasó" and Argos Comunicación, in México DF, producer of the series "Capadoccia" (HBO), among others. In 2013, he founded his producer Zerkalo Films with Andrés Díaz, Sergio Martínez and Gonzalo Recio. In 2015, he writes and directs his latest short film to date: *El Pozo,* starring Aitana Sánchez-Gijón.

Rafael Cid: Journalist from Verin, director of the Galician delegation of RTVE and author of several documentaries with a big experience in TV.

MESA REDONDA "CINE, FESTIVAIS E UNIVERSIDADE

Esta mesa redonda pretende por en valor os principais principales certames e encontros cinematográficos que se realizan no ámbito académico.

Participantes:
Cristian Bonilla: Director del Festival Enfocus de la Universidad Latina de Costa Rica

Vanesa Fernández: Directora de Territorios y Fronteras de la Universidad del País Vasco

Fernando Gómez: Coordinador de Suroscopia de la Universidad de Córdoba

FORUM "FILM, FESTIVALS AND UNIVERSITY"

This forum aims to value the main competitions and cinematic meetings that take place in the academic field.

Participants:
Cristian Bonilla: Director of the Enfocus Festival of the Latin University of Costa Rica

Vanesa Fernández: Director of Territories and Borders of the University of the Basque Country

Fernando Gómez: Coordinator of Suroscopy of the University of Córdoba

FESTIVAL CONVIDADO: CURTAS VILA DO CONDE

Celebramos o 25 aniversario de *Curtas Vila do Conde,* relevante festival de cinema portugués. E facémolo cun programa retrospectivo do mellor cine luso de vangarda, presentado polos directores do certame.

Participantes:
Miguel Dias: co-director de Curtas Vila do Conde.
Salette Ramalho: Agência da Curta Metragem.

INVITED FESTIVAL: CURTAS VILA DO CONDE

We celebrate the 25th anniversary of Curtas Vila do Conde, a relevant Portuguese film festival. And we do it with a retrospective program of the best avant-garde Portuguese cinema, presented by the directors of the contest.

Participants:
Miguel Dias: co-director of Curtas Vila do Conde
Salette Ramalho: Agência da Curta Metragem.

VISIÓNS

Visións é un proxecto impulsado e coordinado por Xisela Franco e Beli Martínez para visibilizar ás cineastas da provincia de Pontevedra. Este proxecto foi exhibido en diversos festivais internacionais, tanto en conxunto como individualmente.

Participantes:
Xisela Franco: cineasta, artista e docente. Os seus traballos gañaron premios en festivais interacionais e téñense amosado en museos.
Carla Andrade: artista e cineasta

VISIONS

Visions is a project promoted and coordinated by Xisela Franco and Beli Martínez to make visible female filmmakers of the province of Pontevedra, in Spain. This project has been exhibited at various international festivals, as a whole and individually.

Participants:
Xisela Franco: filmmaker, artist and teacher. His works have won prizes at international festivals and have been shown in museums
Carla Andrade: artist and filmmaker

ACTIVIDADES INFANTÍS

Os días 4 e 5 de decembro, durante a mañá, o festival promoverá, xunto cos centros educativos de Verín, proxeccións e obradoiros para os cativos. As xornadas de proxección estarán dirixidas por unha contacontos, que se encargará de presentar as diferentes sesións de cinema, axeitadas especialmente para os menores.

ACTIVITIES FOR CHILDREN

On the 4th and 5th of December, during the morning, the festival will promote, along with the educational centers of Verín, projections and workshops for children. The projection days will be directed by a storyteller, who will be responsible for presenting the different film sessions, especially suitable for minors.

FOCO JUAN SOTO: POÉTICAS DO POLÍTICO

Juan Soto é un novo director de cinema colombiano que se formou como documentalista na Escola Internacional de Cine e Televisión (EICTV) de Cuba e que, na súa breve experiencia, xa conta con oito películas realizadas, entre as que sobresae *Parábola do retorno,* gañadora do premio NUMAX Exhibición no Festival Márgenes de 2016.

Juan Soto tamén se desempeña como montaxista, un aspecto importante no momento de abordar a súa obra, pois é a base para articular as imaxes que grava e os materiais de arquivo que recupera. Así, Soto dá forma a unha obra que se sustenta no *desprazamento,* creada en medio de residencias, visitas e percorridos por festivais, todas elas viaxes que son rexistradas para crear un acervo persoal, que se encarga de entrelazar coas imaxes recuperadas de noticieiros, animacións, documentais e rexistros familiares.

Nas súas películas, as fronteiras entre documental, cinema doméstico, relato de viaxes e diario íntimo quedan expostas e, por conseguinte, transgredidas, deixando así en evidencia a presenza subxectiva que reivindica a memoria, a experiencia particular e o cotián.

Baixo esta premisa, a retrospectiva traza dúas liñas de interese que atravesaban as súas películas: o rexistro do íntimo e a revisión histórica. Estas liñas desenvólvense en dúas xornadas, nas que se exhibirán as películas de Soto e a súa discusión co director e cos investigadores colombianos que o acompañarán, enfocándose nos deprazamentos da mirada, co propósito de ver os seus tránsitos simbólicos a través de espazos imaxinados polo trazo da lembranza, descubrindo que o *found footage* opera como insumo, e a montaxe, como posibilidade de resignificación crítica.

Laura Correa Montolla
Juan Osorio-Villegas

Día 1: O rexistro íntimo como xesto político

1. Nieve
29 mins, Color, HD – TardeoTemprano Films, 2014 ®
Cinematography: Juan Soto, Chiara Marañón
Edición: Juan Soto
Nesta curtametraxe, o director, por medio de diarios, notas e apuntes, permítenos vivir xunto a el o seu primeiro inverno.

2. Violeta
3 min - various video formats – TardeoTemprano Films - 2014 - All rights reserved ®
Produción: Juan Soto
Camara: Juan Soto
Edición: Juan Soto, Chiara Marañón
A norte da sobriña do director, con apenas 28 días, convértese nunha motivación para escribirlle unha carta aberta.
In memoriam Chris Marker (2012 – 3'38") e The Day Maggie Thatcher Died (2013 – 5'28")
Estes dous breves ensaios fan parte do que o autor denominou *Miniaturas,* e ambos os dous xorden de eventos que marcan fitos de relevancia histórica; no primeiro caso, para os cinéfilos, e no segundo, para os habitantes do Reino Unido.

3. Estudo de reflexos
77 mins, Color, HD – TardeoTemprano Films, 2014 ®
Productor executivo: TardeoTemprano Films, Colombia. – Sujeto a Cambio Films, España – Medusa Films, Colombia – LaTina Sonido, Colombia.
Cinematography: Nelson Soto, Beatriz Taborda, Mafe Soto, Juan Soto, Chiara Marañón
Edición: Juan Soto y Chiara Marañón
Partiendo dunha casete de Video8 de 1996 e imaxes en HD tomadas en 2010, esta película amosa como mudou a mirada do director desde a primeira vez que tivo unha cámara nas súas mans ata hoxe. Unha viaxe que inicia en Colombia e remata no Reino Unido; unha viaxe do pasado ao presente, da familia ao individuo.

Día 2: Poéticas do político

1. 19° Sur 65° Oeste
30 min., HD, Dolby 5.1. English Subtitles
Major project, International Film and Television School, EICTV - San Antonio de los Baños, Cuba.
Dirección: Juan Soto
Guion: Chiara Marañón
Produción: Daneri Gudiel
Fotografía: Juan Soto
Edición: Rocío Gattinoni
Son: Olivia Hernandez
Este documental é o resultado da estancia académica do director na EICTV, en Cuba, e rexistra o viaxe de (re)encontro co tío "Caliche", exiliado en Montevideo hai máis de vinte anos por cuestións políticas. Por medio do diario filmado, o director realiza unha exploración intimista e coidadosa da vida do seu tío, coa intención de traelo ao presente. Este traballo convértese, así, nun xeito de mediación entre a distancia que xera o exilio do Caliche, e deixa en evidencia a modificación da mirada do director a través da cámara.

2. Oslo, 2012

19 min., Color, HD - Foundfootage – TardeoTemprano Films, 2014 ®
Edición: Juan Soto
O título deste traballo marca un evento fundamental para a historia de Colombia: o inicio dos diálogos de paz coa guerrilla das Farc-EP, e por medio deste propón unha reflexión dalgúns eventos relacionados co conflito colombiano. Realizado en forma de *collage* a partir de imaxes de arquivo captadas en distintos lugares e épocas, o seu exercicio creativo funciona coma un tecido desigual realizado con materiais diversos, e sobrepoñendo un mesmo xesto histórico.

3. Parábola do Retorno

41min - varios formatos de video - TardeoTemprano Films - 2016 – Derechos reservedos ®
Archivos: Gloria Eugenia Taborda
Produción: Sandra Tabares Duque, Juan Soto
Cámara: Juan Soto
Edición: Juan Soto, Chiara Marañón
Deseño de son: Isabel Torres
Original Music: Luís Felipe Palacios
Edición Online y Colorización: Mónica Rubio Cadena
Poster: Miguel Medina
Vendas: Sujeto a cambio Films - Chiara Marañón [sujetoacambiofilms@gmail.com]
Wilson saiu da casa dos seus pais Medellín rumbo a Bogotá, pero nunca chegou ao seu destino. 30 anos despois e tras a sinatura do acordo de paz coas Farc-EP, Wilson intenta regresar desde o seu xilio en Londres para reencontrase coa súa familia, que o cre morto. A traxectoria do avión debuxa unha parábola, pero *Parábola do Retorno* é tamén un poema de Porfirio Barba Jacob que antano lle declamaba o seu irmán de memoria.

JUAN SOTO FOCUS: POLITIC POETICS

Juan Soto is a young cinema director from Colombia who was trained as a documentary maker in the International School of Cinema and Television (EICTV) in Cuba. In his short experience he has already made 8 flims, including *Parábola del retorno (Parable of the Return),* winner of the NUMAX Exhibition prize in Márgenes Festival in 2016.

Juan Soto also works in post-production, a very important aspect of his work, as it is the base on which to articulate the images that he films and the archive material that he uses. In this way, Soto masters work based on*journeys,* created amongst residences, visits and tours in festivals, trips which are all registered in order to create a personal heritage, which links images recuperated from news bulletins, animated films, documentaries and family materials.

In his films, the boundaries between documentary, domestic cinema, travel stories and intimate diary are shown and, therefore, transgressed, leaving in evidence the subjective presence which vindicates memory, singular experience and the everyday.

Under this premise, the retrospective traces two lines of interest which go through his films: the register of the intimate and historical revision. These lines will be developed in two sessions, in which Soto`s films will be exhibited, and a debate with the director and two Colombian researchers who accompany him, focusing on the journey of the gaze, with the aim of watching his symbolic crossings though imagined spaces by the memories, discovering that the *found footage* can be the input, and the editing, a possibility for critical re-significance.

Laura Correa Montolla
Juan Osorio-Villegas

Day 1: Intimate register as a political gesture

1. Snow

29 mins, Colour, HD - TardeoTemprano Films, 2014 ®
Cinematography: Juan Soto, Chiara Marañón
Edition: Juan Soto
In this short movie the director, through diaries and notes allows us to live by his side his first winter.

2. Violet

3 mins - various video formats - TardeoTemprano Films - 2014 - All rights reserved ®
Production: Juan Soto
Camera: Juan Soto
Editing: Juan Soto, Chiara Marañón

The death of the director's niece, just 28 days old, becomes the motivation to write an open letter to her.
In memoriam Chris Marker (2012 – 3'38") andThe Day Maggie Thatcher Died (2013 – 5'28")
These two brief essays are part of what the director has ascribed-*Miniatures* and both of them emerge from milestone events: in the first one, for the cinema lovers, and in the second one, for the United Kingdom inhabitants.

3. Study of reflections

77 mins, Colour, HD - TardeoTemprano Films, 2014 ®
Executiveproducer: TardeoTemprano Films, Colombia. – Subjected to Cambio Films, Spain – Medusa Films, Colombia – LaTina Sonido, Colombia.
Cinematography: Nelson Soto, Beatriz Taborda, Mafe Soto, Juan Soto, Chiara Marañón
Edición: Juan Soto and Chiara Marañón
Starting from a Video8 tape from 1996 and HD images filmed in 2010, this film shows how the gaze of the director has changed since the first time he used a camera until now. A trip which starts in Colombia and finishes in United Kingdom; a trip from the past to the present, from the family to the individual.

Day 2: Political poetics

1. 19° South 65° West

30 mins., HD, Dolby 5.1. English Subtitles
Major project, International Film and Television School, EICTV - San Antonio de losBaños, Cuba.
Direction: Juan Soto
Script: Chiara Marañón
Production: DaneriGudiel
Photography: Juan Soto
Editing: RocíoGattinoni
Sound: Olivia Hernandez
This documentary is the result of the academic stay of the director in EICTV, in Cuba and registers the reuniontrip with uncle "Caliche", exiled in Montevideo for over twenty years for political reasons. Through the filmed diary, the director makes an intimate and careful exploration of his uncle's life, with the aim to bring it to the present. This piece of work becomes, therefore, a type of mediation between the distance generated by Caliche's exile and it is evidence of the change in the gaze of the director through the camera.

2. Oslo, 2012

19 mins., Colour, HD - Found footage - TardeoTemprano Films, 2014 ®
Editing: Juan Soto
The title of this work marks a main event in the history of Colombia: the beginning of the peace dialogues with the Farc-EP "guerrilla", and through it he proposes a reflection on some events related to the Colombian conflict. It is made in a "collage" way from archive images filmed in different places and times, with its creative exercise working as an unequal texture made from different materials and superimposing the same historical gesture.

3. Parábola del Retorno (Parable of theReturn)

41mins – various video formats - TardeoTemprano Films - 2016 – All rights reserved ®
Archives: Gloria Eugenia Taborda
Production: Sandra Tabares Duque, Juan Soto
Camera: Juan Soto
Editing: Juan Soto, Chiara Marañón
Sound design: Isabel Torres
Original Music: Luís Felipe Palacios
Online editing and colouring: Mónica Rubio Cadena
Poster: Miguel Medina
Sales: Sujeto acambio Films - Chiara Marañón [sujetoacambiofilms@gmail.com]

Wilson left his parents home in Medellín to go to Bogotá, but he never arrived at his destination. Thirty years later and after the signing of the peace agreement with the Farc-EP, Wilson tries to return from exile in London to encounter his family who believes he is dead. The journey by plane is a parable, but the *Parábola del Retorno* is also a poem from Porfirio Barba Jacob that his brother once recited from memory.

AGRADECEMENTOS
THANKS

Curtocircuíto

Jorge Rivero

John Osborne

Pela del Álamo

Marian Sande Rivadulla y Natalia López Prieto.

Isabel Ruiz Lara

Samuel Alarcón

Enric Albero

Pablo de María

Jaime Pena

Francisco Algarín

Ángel Rueda y Ana Domínguez

Ángel Sánchez

Universidad Pontificia Bolivariana de Medellín

Universidad Latina de Costa Rica

Raúl Capdevilla

Fran Naveira

Xoán Mariño

Xosé Luis Carneiro

Verín Moble

Pepe da Cruz

Mónica Rodríguez

Oficina de Turismo do Concello de Verín

Foto Godás

Protección Civil Verín

E a todas aquelas personas que dunha forma ou outra axudaron a realización da segunda edición do FIC Verín Vía XIV.

AUDITORIO

HORARIO	Luns 27	Martes 28	Mércores 29	Xoves 30	Venres 1	Sábado 2	Domingo 3
17:00 H						"EXTRAÑO POR FUERA, SALVAJE POR DENTRO"	
21:00 H					"VISIÓNS"	INAUGURACIÓN "OS DÍAS AFOGADOS"	MÁSTERCLASS MAIDER
	Luns 4	Martes 5	Mércores 6	Xoves 7	Venres 8	Sábado 9	Domingo 10
10:00 H	CINE COLEXIOS	CINE COLEXIOS					
12:00 H	CINE COLEXIOS	CINE COLEXIOS	MESA REDONDA CERTÁMENES				
17:00 H	"TIERRA DE LECHE Y MIEL"	FOCO JUAN SOTO 1	FOCO JUAN SOTO 2	A RAIA 4	RETROSPECTIVA UAB 2		RETROSPECTIVA UAB 3
18:45 H	NOVA 1	NOVA 2	HORIZONTES 2	OUTRA MIRADA 2	A RAIA 1		MOSTRA CINE TALLERES
20:30 H	HORIZONTES 1	OUTRA MIRADA 1	NOVA 3	A RAIA 2	A RAIA 3	GALA	FILMES GAÑADORES
22:15 H	RETROSPECTIVA NOUVELLE VAGUE (22:00 H)	RETROSPECTIVA NOUVELLE VAGUE	RETROSPECTIVA NOUVELLE VAGUE	RETROSPECTIVA NOUVELLE VAGUE	RETROSPECTIVA NOUVELLE VAGUE	GALA	

CASA DA CULTURA

HORARIO	Luns 27	Martes 28	Mércores 29	Xoves 30	Venres 1	Sábado 2
19:00 H						CORTOS FÓRA DE CONCURSO
	Luns 4	Martes 5	Mércores 6	Xoves 7	Venres 8	Sábado 9
12:00 H					A RAIA 4	
17:00 H						RETROSPECTIVA UAB 1
18:45 H	HORIZONTES 2	NOVA 1	NOVA 2	A RAIA 1	OUTRA MIRADA 2	CURTAS VILA DO CONDE
20:30 H	NOVA 3	HORIZONTES 1	OUTRA MIRADA 1	A RAIA 3	A RAIA 2	

Entrada para unha sesión do Concurso Oficial: 2 €
Bono acceso para todas as sesións do Concurso Oficial: 20 € (inclúe catálogo)
Taller "Achegar o cinema ás persoas": 30€ (para estudiantes: 20 €)
O resto das actividades paralelas son de carácter gratuito

OUTROS ESPAZOS

SALA DE EXPOSICIÓNS AUDITORIO

Documentais VR e Interactivos do Máster UAB

HALL AUDITORIO

Exposición do Concurso de Carteis

BAR MEIGALLO

Sábado 9, ás 12:00 h • Vermú con AGAG

Domingo 10, ás 12:00 h • Vermú con CREA

AULA CEMIT (Casa da Xuventude)

Venres 1, ás 17:00 h • Taller Maider Adultos

Venres 1, ás 19:00 h • Taller Maider Adultos

Sábado 2, ás 12:00 h • Taller Maider Adultos

Domingo 3, ás 17:00 h • Taller Maider Adultos

Domingo 3, ás 19:00 h • Taller Maider Adultos

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COMUNICACIÓN *COMMUNICATION:*	Con C de Comunicación
SUBTITULADO / *SUBTITLING:*	Pequerrechos Subtitulado S.L
VOLUNTARIOS / *VOLUNTEERS:*	Alba Fernández Carlos Iglesias Patricia Porto Igor Barrio Jacobo García Irene Iglesias Marta Porto Lucía Gonzalez Nuria Cancela
PRODUCIÓN EDITORIAL *EDITORIAL PRODUCTION:*	Editorial MIC

ISBN: 978-84-946991-3-9

Autora: Belén Rodríguez Pazo // Título: Cine Equitativa