



NOVOS CINE— —MAS.

Festival Internacional de
Cinema de Pontevedra.

Edición O4 | **10—15 DEC. — 2019.**

Realmente odio as películas impecables. Son demasiado perfectas para ser cibles. Non me refiro só ao seu aspecto. Quero dicir: o ritmo, a música, todo. Canto más sofisticada é a técnica, más sofisticado vólvese o contido, ata que todo convértese en Formica, incluídas as persoas.

I really hate slick pictures. They're too perfect to be believable. I don't mean just in the look. I mean in the rhythm, in the cutting, the music — everything. The slicker the technique is, the slicker the content becomes, until everything turns into Formica, including the people.

Barbara Loden

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— 2019.**

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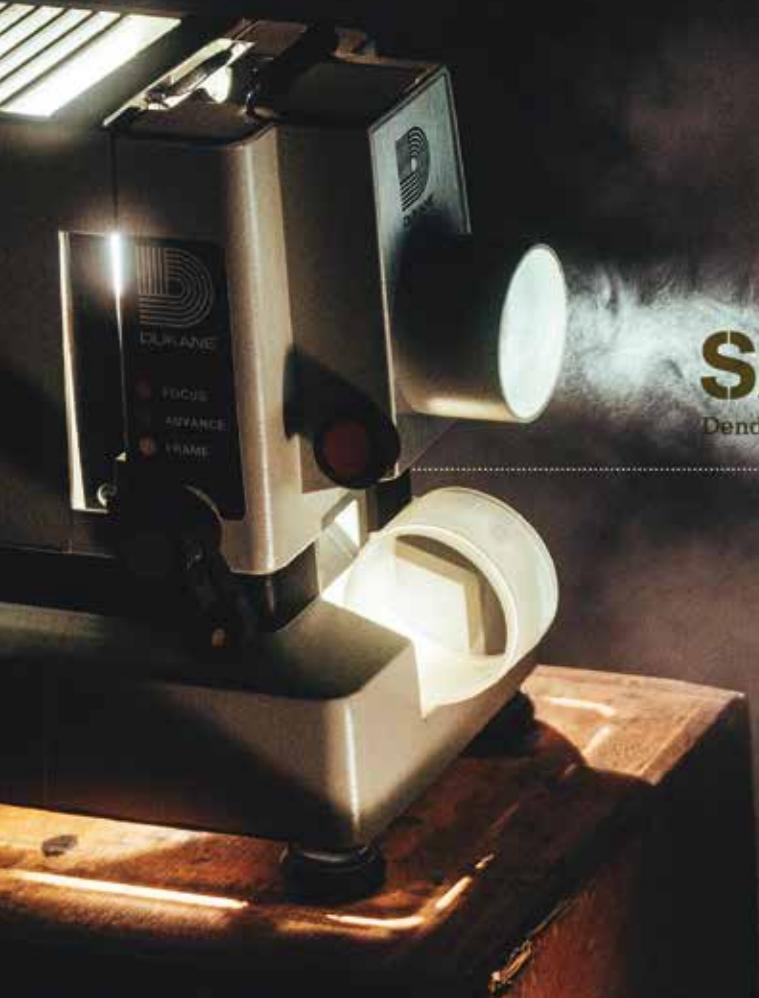


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**NOVOS
CINE—
MAS.**

Festival Internacional de
Cine de Pontevedra.

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Di Giorgio Agamben que o home é o único ser que amosa un interese consciente polas imaxes. Se os animais rexeitan as imaxes ao descubrir que son un mero sucedáneo da realidade, o home síntese atraído por elas unha vez que sabe o que son: unha construcción. Por ese motivo, o ser humano interesase pola pintura e polo cinema. De feito, para o pensador italiano, unha definición do ser humano sería a que segue: o home é o animal que vai ao cinema.

Partindo desta lúcida reflexión e assumindo que somos animais que participamos desta característica, pois recoñecemos a diferencia entre o real e as súas representacións, deixémonos levar polo engaiolante xogo que nos propón esta suma de espazo, tempo, movemento, imaxes e sons que é o cinema.

Mais nesta nova edición de Novos Cinemas, o feitizo produciuse un chisco antes. En setembro, desde **#AULA**, o programa desenvolto en estreita relación co Campus de Pontevedra (UVIGO), propuxemos á cineasta Jaione Camborda que compartise a súa concepción do retrato filmico mediante o obradoiro *Habitar un rostro/O xesto dun encontro*. Como xa é tradición, as pezas elaboradas no obradoiro inaugurarán o festival nun acto moi especial para o alumnado do campus de Pontevedra. Este feito, denota a importancia que ten para nós a formación continua. Por outra banda, **#AULA+NOVOS**, activa durante o curso escolar mediante as actividades de *Na Clase*, implementará actividades dirixidas a escolares de primaria -CinEd-, secundaria e bacharelato, como reflicten os encontros entre escolares e cineastas galegos contemporáneos entre os que destaca a presenza do nomeado ao Goya á mellor curtametraxe de animación (*Homomaquia*), David Fidalgo Omil.

Xa durante o festival, un obradoiro co prestixioso

Giorgio Agamben once said that humans are the only living beings that display a conscious interest in images. Animals, when they discover that images are but a mere imitation of reality, reject them. Humans, instead, are drawn to them once they see them for what they really are: a fabrication. That is why humans have developed an interest in painting and cinema. What's more, for the Italian scholar, it would be possible to define human as "animals that go to the cinema".

Taking Agamben's insightful reflection as a starting point and recognizing ourselves in his definition –as we are able to tell the difference between reality and its representation– let's drift into the captivating game of time, movement, image, and sounds that is cinema.

However, for this new edition of Novos Cinemas the spell was cast in advance. Last September, through our initiative **#AULA** –a specialized training program developed in collaboration con Campus de Pontevedra (Universidade de Vigo)– we invited our fellow filmmaker Jaione Camborda to share her unique approach to film portraits through the workshop *Habitar un rostro/O xesto dun encontro*. Just like every year, the film portraits crafted by the participants will be screened to open the festival, in a very special ceremony for the university students of our campus –a symbol of our long-standing commitment to film literacy and the dissemination of film culture.

Likewise, **#AULA+NOVOS**, our educational program for younger learners and secondary school students, offers a number of activities (*Na clase* and *CinEd*) that take place during the school year in our partner schools and high schools. We set up workshops, masterclasses, and Q&A sessions during which the

director de fotografía, docente e colaborador habitual dos cineastas Javier Rebollo e Jonás Trueba, Santiago Racaj; o #LABO4, que aspira a estimular e fornecer ilusionantes proxectos de longametraxes en fase de desenvolvemento; e unha selección de encontros abertos ao público con docentes, produtores, programadores, guionistas e cineastas emergentes como Samuel Delgado e Helena Girón –autores tamén, da súera cabeceira desta edición–, conformarán un programa formativo especializado e inclusivo.

Comprácenos anunciar tamén a visita dun dos directores más prometedores do cinema europeo contemporáneo, o cineasta belga Bas Devos. A súa obra conforma un preciso universo estético e temático que se interroga polo devir desta Europa que habitamos. Este é o primeiro foco adicado ao realizador flamenco en España.

O cinema galego terá tamén o seu espazo destacado. Dende Novos Cinemas queremos certificar así o bo estado da producción cinematográfica galega máis creativa e arriscada. *Arima*, de Jaione Camborda e *Longa Noite*, de Eloy Enciso, inaugurarán e clausurarán esta cuarta edición do festival. Dúas mostras da altura acadada polo noso cinema máis contemporáneo.

Finalmente, os asistentes ao Teatro Principal toparanse en dúas seccións competitivas internacionais –Sección Oficial, Latexos– con cineastas noveis chegados de todo o mundo e con catorce filmes –13 deles inéditos en Galicia, incluídas tres estreas nacionais– que reflecten a orixinalidade, a radical liberdade creativa e o compromiso estético dos cineastas contemporáneos más prometedores. Unha estimulante oferta que encherá a cidade de cinema desde a mañá á noite.

A cuarta edición de **Novos Cinemas** xa é unha realidade. Ao longo destes seis días convidámosvos a gozar dunha programación deseñada con ilusión

participating students have the opportunity to meet well-renowned Galician filmmakers and discover their work. This year we had the pleasure to collaborate with David Fidalgo Omil, whose animated short film *Homomaquia* has been nominated for the upcoming edition of the Goya Awards.

And, like every year, our training activities will continue during the festival. This time we invite you to participate in a workshop delivered by the prestigious cinematographer and professor Santiago Racaj, a regular collaborator with well-renowned Spanish filmmakers like Javier Rebollo and Jonás Trueba. Our complete and inclusive program also includes #LABO4, devoted to boosting emergent film projects in the development phase, and a number of open sessions where the audience is welcome to meet our guest producers, scholars, screenwriters, and emergent filmmakers –such as Samuel Delgado and Helena Girón– to encourage discussion and the exchange of ideas.

We are pleased to announce our collaboration with one of the most promising filmmakers of today's European film scene: the Belgian director Bas Devos, who will be joining us to present the solo section –the first in our country– we have devoted to his work. Devos' cinema constitutes a separate aesthetic and thematic universe, which, forged with accurate precision, reflects upon contemporary Europe. Galician cinema will also be represented. Novos Cinemas wants to be a showcase for the most creative and bold works made in Galicia. Jaione Camborda's *Arima* and Eloy Enciso's *Longa noite* will be the opening and closing films of this fourth edition: two notable examples that speak for the high quality of our local scene.

This year, Pontevedra's Teatro Principal will host two international competitive sections –our Official Selection and Latexos – that bring together filmmakers from all over the world and a careful selection of 14 films –13 of which are going to be

e agarimo. Só nos resta agradecer á cidadanía, ás institucións e aos colaboradores e patrocinadores, tanto públicos como privados, a súa atención e comprensión, o seu asesoramento e o seu apoio a un proxecto cultural desta natureza. Sen o seu apoio este proxecto non sería posible.

Benvidos a **Novos Cinemas O4**, o festival é voso.

screened in Galicia for the first time, with 3 of them being Spanish premieres- that account for the innovativeness, the radical freedom, and the aesthetic engagement of the most promising contemporary filmmakers. A stimulating cultural offer that will fill the city with cinema.

Novos Cinemas O4 is already here. For the six days of the festival, we invite you to participate in the wide range of activities that we have thoroughly designed with all our care and passion. **Novos Cinemas International Film Festival** is only possible thanks to the generous support of our partner public and private institutions. We wish to express our gratitude to those organizations and individuals that have contributed to make this a reality.

Welcome to **Novos Cinemas O4**. This is your festival.



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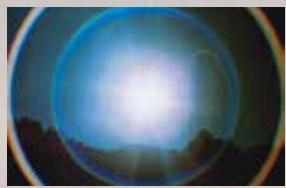
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// CABECEIRA

Os cineastas **Helena Girón** (Santiago de Compostela) e **Samuel Delgado** (Sta. Cruz de Tenerife) –que intensificarán a súa presenza no festival nun encontro no que compartirán a súa singular concepción do cinema– propoñen unha sensorial e hipnótica viaxe partindo das sombrías marxes do río, *leitmotiv* do festival, ata o repentino fulgor de quien levanta a vista ao ceo. Convidámosvos a deixarvos levar polo esplendor das imaxes desta Edición O4 de **Novos Cinemas**.

Helena Girón (Santiago de Compostela) and **Samuel Delgado** (Sta. Cruz de Tenerife) –two talented Spanish filmmakers that will be joining us for a meetup during which they'll share their unique perspective on cinema–take us on a sensual and mesmerizing journey. Departing from the gloomy river banks (the festival's *leitmotiv* this year), they guide our eyes through until we reach the sudden flash one encounters when looking up to the skies.







Dous filmes que certifican a calidade da colleita do cinema galego neste 2019, serán os encargados de abrir e pechar a Edición O de **Novos Cinemas**. Achegas que comparten a procura do rigor formal e unha predilección por aquelas historias que demandan a participación cómplice dun espectador que se somerxe nunha paisaxe de emocións reprimidas. Obras a un tempo ambiciosas e humildes que reflexionan sobre os aspectos más escuros da nosa existencia e sobre os episodios más dolorosos da nosa historia máis recente.

For opening and closing the festival this year we have selected two films that account for the quality of the Galician film scene in 2019. Two approaches with something in common: the pursuit of formal rigor and a love for stories that call for the participation of viewers as partners in crime—an audience that is led into a landscape of repressed emotions. Two films, simultaneously ambitious and humble, that cast light upon the darkest aspects of our existence, upon the most painful episodes of our recent history.

APERTURA & CLAUSURA

OPENING & CLOSING

ARIMA
LONGA NOITE

10
DEC.
20.30 h.
Teatro Principal



ARIMA

España | 2019 | 77' | Cor

Dirección/Direction: Jaione Camborda. **Guión/Script:** Jaione Camborda.

Fotografía/Cinematography: Alberte Branco. **Montaje/Editing:** Marcos Flórez. **Son/Sound:** Javier Pato, Óscar Nieto. **Intérpretes/Cast:** Melania Cruz, Nagore Arias, Rosa Puga Dávila, Tito Asorey, Iria Parada, Mabel Rivera.

Producción/Production: Jaione Camborda, Carlos Martínez Carbonell, Alfonso Zarauza. **Produtora/Production Company:** Esnatu Zinema.

Arima é a historia de catro mulleres e unha nena que se ven alteradas pola chegada inesperada de dous forasteiros. Un deles foxe do outro, escondéndose polo pobo como un ser fuxidío, fantasmagórico e de dubidosa existencia. Todo iso moverase na fronteira entre o real e o imaginado, entre o pesadelo e o soño, entre o medo e o desexo, nunha historia impregnada de misterio.

Arima is the story of four women and a girl whose existence is disrupted by the sudden arrival of two strangers. One of them is fleeing from the other, sneaking around town like an elusive being, a ghostly presence of uncertain existence. The whole plot takes place on the fine line between reality and imagination, between dreams and nightmares, fear and desire, within a story shrouded in mystery.

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THE OPEN REEL
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SEFF Sevilla 2019 – Las Nuevas Olas – Reconocimiento a la Dirección Cinematográfica
43 São Paulo International Film Festival – New Directors Competition



Jaione Camborda (San Sebastián 1983). Tras rematar os seus estudos cinematográficos na Escola de Cine de Praga (FAMU) e na Escola de Cinema de Múnich (HFF), trasládase a Galicia, donde funda a productora Esnatu Zinema, coa que desenvolve un recoñecido traballo como directora de curtametraxes experimentais rodadas en celuloide. Ao longo da súa súa filmografía, a cineasta reflexiona desde unha perspectiva etnográfica sobre a relación do home co animal, sobre a violencia e sobre o atávico. Antes de dirixir a súa primeira longametraxe, *Arima*, colabora como guionista e directora de arte en varios filmes. Jaione foi a cineasta seleccionada polo festival para impartir o obradoiro da Edición O4 de Novos Cinemas ao estudantado do campus pontevedrés.

After finishing her studies at the Prague Film School (FAMU) and the Munich Film School (HFF), **Jaione Camborda** moved to Galicia where she set up the production company Esnatu Zinema, under which she gained a reputation as a director of experimental films. Jaione opted to develop her work using celluloid, this choice is a stake on the materiality and lyrical aspect of film grain. Her usual imaginary tend to revolve around the relationship between human and animal, violence and the atavistic side of it. She took part in several films as a screenwriter and art director. Her most recent feature is *Arima*.

15
DEC.
21.00 h.
Teatro Principal



LONGA NOITE

Endless Night
España | 2019 | 90' | Cor

Dirección/Direction: Eloy Enciso. **Guión/Script:** Eloy Enciso. **Fotografía/Cinematography:** Mauro Herce. **Montaxe/Editing:** Patricia Saramago. **Son/Sound:** Joaquín Pachón. **Intérpretes/Cast:** Misha Bies Golas, Nuria Lestegás, Manuel Pozas, Verónica Quintela, Manuel Pumares, Suso Meilán, Celsa Araújo, Miguel Calvo Ulloa. **Producción/Production:** Beli Martínez. **Produtora/Production Company:** Fílmika Galaika.

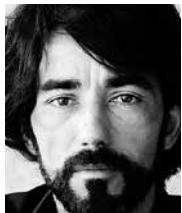
Durante a posguerra española, Anxo regresa ao seu pobo no interior de Galicia. Ali crúzase con outros personáxeis, gañadores e vencidos dunha España dividida: unha viúva que non quere lembrar, un comerciante que emigra, un prisioneiro republicano que describe o seu calvario.

During the Spanish postwar period, Anxo returns to his home village in the Galician countryside. There, he is greeted with concern by the victorious and the defeated, who see in him the danger of diving back into their silenced memories.

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Locarno FF – Concorso Internazionale – Boccalino D’Oro Best Director
SEFF Sevilla 2019 – Sección Oficial
Viennale 2019



Eloy Enciso (Lugo, 1975) fórmase en dirección cinematográfica na escola de San Antonio de los Baños Baños (Cuba). Debuta na longametraxe con *Pic-nic* (2007), documental seleccionado e premiado en numerosos festivais. A consolidación internacional chega con *Arraiáños* (2012), estreada en Locarno e premiada como mellor película no BAFICI e o Festival de Sevilla (Las Nuevas Olas). Con *Longa noite*, recibe o Boccalino D'Orá á Mellor Dirección en Locarno. Enciso impartiú o obradoiro da Edición O3 de Novos Cinemas ao estudiantado do campus pontevedrés.

Eloy Enciso (Lugo, Galicia, 1975) studied filmmaking in San Antonio de los Baños (Cuba). His first feature film, a documentary (*Pic-nic*, 2007), was selected for and received awards at numerous international film festivals. He later entered the international scene with *Arraiáños* (2012). Premiered at Locarno, it was selected as Best Film at BAFICI and SEFF (Las Nuevas Olas). His film *Longa noite* earned him the Boccalino d'Oro for Best Director in Locarno. Last year, Enciso was the guest filmmaker in charge of conducting Novos Cinemas' film workshop for university students in Pontevedra.



A Sección Oficial da cuarta edición de Novos Cinemas presenta un dos seus programas más heteroxéneos. Nove primeiras ou segundas longametraxes, case na súa totalidade inéditas en Galicia, que permiten cartografiar un singular mapa en torno ao cine contemporáneo máis creativo.

Dende unha África postcolonial e distópica, á Patagonia nos albores do século vinte sometida e retratada polo home branco, ou amosando unha especial atención á transformación física e emocional do noso continente, as películas seleccionadas reflexionan sutilmente sobre as nosas experiencias, sobre a nosa memoria e sobre o noso incerto futuro.

For our Official Selection this year we have curated one of our most eclectic programs so far. Nine films –all of them the first or second work of their authors– that, brought together, create a map: a singular landscape of the most innovative contemporary cinema.

Ranging from a postcolonial and dystopian Africa to a Patagonia at the dawn of the 20th century –shown either as subdued by the white man or paying special attention to the physical and emotional transformation of our continent– the selected films offer a subtle reflection upon our experiences, our memory, and our uncertain future.

SECCIÓN OFICIAL

OFFICIAL SELECTION

*BAIT
BLANCO EN BLANCO
DOUZE MILLE
ENQUANTO ESTAMOS AQUI
GIRAFFE
L'ILE AUX OISEAUX
LOST HOLIDAY
NE CROYEZ SURTOUT PAS QUE JE HURLE
SERPENTARIO*



ESTREIA EN GALICIA

BAIT

Cebó
Gran Bretaña | 2019 | 89' | BN

Dirección/Direction: Mark Jenkin. **Guión/Script:** Mark Jenkin.
Fotografía/Cinematography: Mark Jenkin. **Montaxe/Editing:** Mark Jenkin.
Música/Music: Mark Jenkin. **Son/Sound:** Daniel Thompson. **Intérpretes/Cast:** Edward Rowe, Mary Woodvine, Simon Shepherd, Giles King, Chloe Endean, Isaac Woodvine, Georgia Ellery. **Producción/Production:** Kate Byers, Denzil Monk, Linn Waite. **Produtora/Production Company:** Early Day Films.

Martin Ward é un pescador de baixura sen barco. O seu irmán Steven transformou o barco pesqueiro do seu pai nunha embarcación de recreo. Este feito distancia aos irmáns. Co fogar da súa infancia convertido nunha vivenda turística, Martin malvive do seu traballo e ocupa unha pequena vivenda próxima ao porto.

Martin Ward is a cove fisherman, without a boat. His brother Steven has re-purposed their father's vessel as a tourist tripper, driving a wedge between the brothers. With their childhood home now a get-away for London money, Martin is displaced to the estate above the picturesque harbour.

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The Festival Agency
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+33 1 88 32 56 45
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www.thefestivalagency.com

12

DEC.
19.00 h.
Teatro Principal



As súas curtametraxes forman parte do catálogo do British Council desde 2016. *The Road to Zennor* ganou o premio á Mellor Película Experimental no Festival de Curtametraxes de Londres en 2017, e o mesmo ano, *The Essential Cornishman* recibiu unha Mención de Honra no Festival de Cinema Experimental de Berlin. **Mark Jenkin** é profesor asociado da Universidade de Falmouth, onde imparte clases de cinema. Actualmente está a desenvolver un biopic do seu tatara-tataravó e pintor de St.Ives, Alfred Wallis.

His handmade short film works have been promoted by the British Council since 2016. *The Road to Zennor* being awarded the Best Experimental Film prize at the London Short Film Festival in 2017, and *The Essential Cornishman* being given an Honourable Mention at the Berlin Experimental Film Festival the same year. **Mark Jenkin** is an associate of Falmouth University where he lectures Film. He is currently developing a biopic of St. Ives painter (and great, great, great Grandfather) Alfred Wallis.

69th Berlinale - Forum
Indie Lisboa 2019 - International Competition
19th New Horizons International Film Festival – *Grand Prize of the International Competition and Audience Award*



BLANCO EN BLANCO

White on White | Branco en branco
España, Chile | 2019 | 100' | Cor

Dirección/Direction: Théo Court. **Guión/Script:** Théo Court, Samuel M. Delgado. **Fotografía/Cinematography:** Jose A. Alayón. **Montaxe/Editing:** Manuel Muñoz Rivas. **Música/Music:** Jonay Armas. **Son/Sound:** Carlos E. García. **Intérpretes/Cast:** Alfredo Castro, Lars Rudolph. **Producción/Production:** Jose A. Alayón, Giancarlo Nasi. **Produtoras/Production Companies:** El Viaje Films, Quijote Cine.

No preludio do século XX, Tierra del Fuego é un territorio hostil e violento, onde chega Pedro para fotografar o matrimonio do poderoso latifundista Mr. Porter. A futura esposa, apenas unha nena, converterase na súa obsesión. Tratando de capturar a beleza, traizoará ao poder que domina o territorio e será desposuído dos seus privilexios. Pedro non poderá escapar, e acabará sendo partícipe dunha sociedade que convive co xenocidio dos nativos Selknam.

In the prelude to the twentieth century, Pedro arrives in Tierra del Fuego, a violent, unforgiving place, to photograph the wedding of a powerful landowner named Mr. Porter. His future wife, still a child, becomes an obsession for Pedro. In an attempt to capture her beauty he betrays the forces of power that dominate these lands. His betrayal is discovered and he is punished. Unable to escape, Pedro is instead forced to become a complicit participant in a new society being, built through the genocide of the Selknam people.

El Viaje Films
Calle Bethencourt Alfonso, 23
38002 Santa Cruz de Tenerife

Jamie Weiss
jamie@elviaje.es
elviajefilms.com

76th Venice Mostra IFF – Best Director Prize, ORIZZONTI. FIPRESCI Award.
FICX 2019 (Gijón)

11

DEC.
21.30 h.
Teatro Principal



Théo Court (1980) nace en Ibiza, fillo de pais chilenos, en 1996 trasládase a Chile, onde inicia a súa formación como cineasta. Estuda fotografía en Madrid e se gradúa en dirección na Escola de Cinema de San Antonio de los Baños (Cuba). En 2007 gana o fondo Hubert Bals para desenvolver o guión da súa primeira longametraxe, *Ocaso. Blanco en blanco*, a súa segunda longametraxe, estrease na Sección Orizzonti da Mostra de Venecia, onde obtén o León á Mellor Dirección e o FIPRESCI (Federación Internacional da Prensa Cinematográfica).

Born from Chilean parents, **Théo Court** (1980) grew up in Spain and Chile. He started an education in photography in Madrid. In 2004, he graduated in Directing at the International School of Film and TV in Cuba. He developed the script of his first feature film, *Ocaso*, with the support of IFRR's Hubert Bals Fund. *Blanco en blanco*, his second feature film premieres in the Orizzonti Section of the Venice Film Festival, where he won the Lion for Best Direction and the FIPRESCI (International Federation of the Cinematic Press).



14

DEC.
16.30 h.
Teatro Principal



DOUZE MILLE

Twelve Thousand | Doce Mil
Francia | 2019 | 101' | Cor

Dirección/Direction: Nadège Trebal. **Guión/Script:** Nadège Trebal.
Fotografía/Cinematography: Jean-Christophe Beauvallet. **Montaxe/Editing:**
Cédric Le Floc'h. **Música/Music:** Rodolphe Burger. **Son/Sound:** Rosalie Revoyre,
Yohan Angelyv. **Intérpretes/Cast:** Arieh Worthalter, Nadège Trebal, Liv
Hennequier, Françoise Lebrun, Florence Thomassin. **Producción/Production:**
Gilles Sandoz, Mathieu Bompont. **Produtora/Production Company:** Maïa
Productions, Mezzanine Films.

Cando Frank perde o seu o traballo clandestino, e crendo que Maroussia e el non se amarán do mesmo xeito, decide marchar da casa para gañar o mesmos cartos ca ela: doce mil euros, a cantidade que fai falta para vivir durante un ano. Nin más nin menos.

While losing his clandestine job, believing Maroussia and him will no longer love each other as well, Frank leaves to earn as much as she does: twelve thousand, just what is needed to live for one year. No more no less.

Despois de estudar literatura na Sorbona, Nadège Trebal inscribiuse no programa de guion de La Femis. Tras o seu paso pola prestixiosa escola traballa como coguionista e colabora con Claire Simon en *Ça brûle* (2006) e *Les bureaux de Dieu* (2008). Posteriormente dirixe os documentais, *Bleu Pétrole* (2012) e *Casse* (2013). *Douze mille* é a súa primeira longametraxe de ficción.

After studying literature at the Sorbonne, Nadège Trebal enrolled in the screenwriting program at La Femis. She then became a co-writer, most notably with Claire Simon on *Ça brûle* (2006) and *God's Offices* (2008). She subsequently directed two documentaries, *Bleu Pétrole* (2012) and *Casse* (2013).



ESTREIA EN ESPAÑA

ENQUANTO ESTAMOS AQUÍ

While We Are Here | Mientras estamos aquí
Brasil | 2019 | 100' | Cor

Dirección/Direction: Clarissa Campolina, Luiz Pretti. **Guión/Script:** Clarissa Campolina, Luiz Pretti. **Fotografía/Cinematography:** Clarissa Campolina, Luiz Pretti. **Montaxe/Editing:** Clarissa Campolina, Luiz Pretti. **Son/Sound:** Luiz Pretti, Pedro Durões. **Intérpretes/Cast:** Mary Ghattas, Marcelo Souza e Silva, Grace Passô. **Producción/Production:** Luana Melgaço. **Produtora/Production Company:** Anavilhana Filmes.

Lamis e Wilson son inmigrantes en Nova York. Ela é unha libanesa recentemente chegada e el é un brasileiro que leva dez anos vivendo allí ilegalmente.
Unha narración híbrida construída desde un enfoque poético; un diario de viaxe que se transforma en crónica para levarnos á esencia da micro-política: un lugar incerto onde reinan desexos, esperanzas e medos.

Lamis and Wilson are migrants in New York. She's a Lebanese that just arrived, and he's a Brazilian that has lived there illegally, for 10 years.

An hybrid narrative constructed with a poetic approach; a travel diary that becomes a chronic and takes us into the essence of human micro-politics in times of globalization: an uncertain kingdom of desire, hope and fears.

11
DEC.
19.00 h.
Teatro Principal



Clarissa Campolina (Belo Horizonte, 1979) é socia da produtora Anavilhana. Realizou documentais e vídeo instalacións. En 2015 o Programa da Residencia Artística DAAD realizou unha retrospectiva do seu traballo no Cinema Arsenal de Berlín. A súa primeira longametraxe, *Girimunho* (2011), gañou o Premio Interfilm no Festival de Cinema de Venecia.

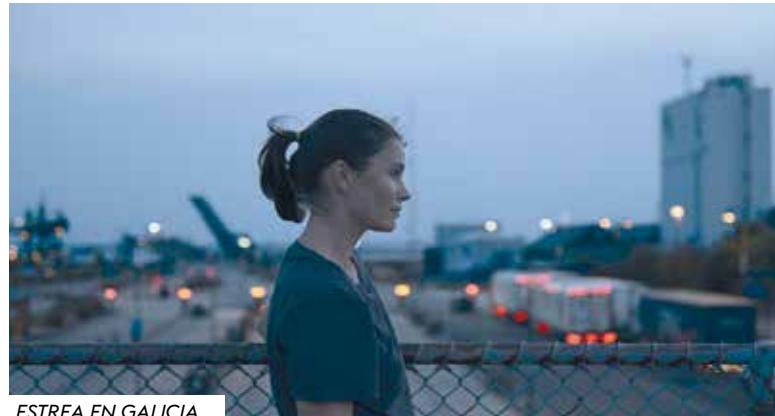
Luiz Pretti (Río de Janeiro, 1982) é realizador, montador e fundador da produtora colectiva Alumbramento. As súas películas exhibíronse en Locarno, IFFR Rotterdam e Viennale entre outros.

Clarissa Campolina (Belo Horizonte, 1979). Partner of the Anavilhana Production Company. She had directed documentaries and installations. In 2015, the DAAD, Art Residency Program held a retrospective of her work at Arsenal Cinema (Berlin, Germany). *Girimunho* (2011) her first feature film, won the Interfilm Award at Venice Film Festival.

Luiz Pretti (Rio de Janeiro, 1982) is editor, filmmaker and founder of the production company/collective Alumbramento. His previous works were shown at Locarno, IFFR Rotterdam and Viennale among others.

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IFFR (Rotterdam) 2019 – Bright Future
43 São Paulo International Film Festival – Brazil Mostra
Sheffield Doc/Fest 2019 – Art Doc Section (Mubi)



ESTREIA EN GALICIA

GIRAFFE

Xirafa

Alemaña, Dinamarca | 2019 | 87' | Cor

Dirección/Direction: Anna Sofie Hartmann. **Guión/Script:** Anna Sofie Hartmann. **Fotografía/Cinematography:** Jenny Lou Ziegel. **Montaxe/Editing:** Sofie Steenberger. **Música/Music:** Milena Fessmann, Martin Hossbach. **Son/Sound:** Oliver Göbel, Sune Kaarsberg. **Intérpretes/Cast:** Lisa Loven Kongslø, Jakub Gierszal, Maren Eggert, Christoph Bach, Hans Christian Bentsen, Janusz Chojnacki. **Producción/Production:** Maren Ade, Jonas Dornbach, Janine Jackowski. **Produtoras/Production Companies:** Komplizen Film, Profile Pictures.

Vaise construir un túnel para conectar Dinamarca e Alemaña, o presente móvese cara ao futuro. O cambio está no aire. Dara, unha etnóloga, chega a zona para documentar as vivendas que van ser derrubadas. Un verán danés: os longos días convértense en noites azuis. As persoas atópanse e sepráanse de novo.

A tunnel will be built to connect Denmark and Germany, the present sets in motion towards the future, change hangs in the air. Dara, an ethnologist, arrives to document the houses tagged for demolition. A Danish summer: long days turn into blue nights. People meet and part ways again.

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Locarno IFF 2019
San Sebastián IFF 2019 – Zabaltegi-Tabakalera
34 Mar de la Plata IFF – Nuevos Autores-Nuevas Autoras

13

DEC.
19.00 h.
Teatro Principal



Anna Sofie Hartmann (Nakskov, Dinamarca) estudiou dirección na Academia Alemana de Cinema e Televisión de Berlín (DFFB). A súa longametraxe de graduación, *Limbo*, que se estreou no Festival de San Sebastián de 2014, participou en numerosos festivais e foi nomeada ao Discovery Award da European Film Academy 2015. *Giraffe* (2019) é a súa segunda longametraxe.

Anna Sofie Hartmann (Nakskov, Denmark) studied directing at the German Film and Television Academy Berlin (dfpb). Her graduation film *Limbo* premiered in 2014 at the San Sebastián International Film Festival and was invited to numerous festivals, was subsequently nominated for the European Film Academy's Discovery Award 2015. *Giraffe* (2019) is her second feature.



ESTREA EN GALICIA

L'ÎLE AUX OISEAUX

Bird Island | A illa dos paxaros
Suiza | 2019 | 60' | Cor

Dirección/Direction: Maya Kosa, Sergio da Costa. **Guión/Script:** Maya Kosa, Sergio da Costa. **Fotografía/Cinematography:** Sergio da Costa. **Montaxe/Editing:** Gabriel Gonzalez, Maya Kosa, Sergio da Costa. **Son/Sound:** Xavier Lavorel. **Intérpretes/Cast:** Antonin Ivanidze, Paul Sautour, Emilie Bréthaut, Sandrine Bierna, Iwan Fasel, Patrick Jacot. **Producción/Production:** Joëlle Bertossa, Flavia Zanon. **Produtora/Production Company:** Close Up Films.

Tras un longo período de illamento, Antonin, un mozo que sofre de esgotamento persistente, redescobre o mundo nun centro de rehabilitación para aves. Nese estranxo lugar conviven aves feridas e almas perdidas arroladas polos sons dos aviões.

After a long period of isolation, Antonin, a young man suffering from persisting exhaustion, rediscovers the world at a rehabilitation center for birds. In this strange place wounded birds and lost souls cohabit, lulled by the sounds of airplanes.

14

DEC.
19.00 h.
Teatro Principal



Maya Kosa (Xenebra, 1985) e **Sergio Da Costa** (Lausanne, 1984) son licenciados en cinema pola Haute École d'art et de design (HEAD) de Xenebra. Tras filmar xuntos dúas curtametraxes, dirixen a súa primeira longametraxe documental, *Río Corgo* (2015), estreada en Berlín e premiada en Crossing Europe e Doclisboa en 2016.

Maya Kosa (Geneva, 1985) and **Sergio Da Costa** (Lausanne, 1984) have a degree in cinema from the Haute École d'art et de design (HEAD) in Geneva. After filmed two shorts together, their first feature documentary, *Río Corgo* (2015), was premiered in Berlin in 2016 and awarded at Crossing Europe and Doclisboa.

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67º San Sebastián International Film Festival – Zabaltegui Tabakalera
72º Locarno Film Festival – Concorso Cineasti del Presente
Black Canvas CCF (México) – International Competition New Horizon Best Film

SECCIÓN OFICIAL
OFFICIAL SELECTION



ESTREIA EN GALICIA

LOST HOLIDAY

Vacacións perdidas
USA | 2019 | 75' | Cor

Dirección/Direction: Michael Matthews, Thomas Matthews. **Guión/Script:** Michael Matthews, Thomas Matthews. **Fotografía/Cinematography:** Donavan Sell.

Montaxe/Editing: Katie Ennis. **Música/Music:** Kevin Bendis, James Iha.

Son/Sound: Nikolas Zasimczuk. **Intérpretes/Cast:** Kate Lyn Sheil, Thomas Matthews, Keith Poulson, William Jackson Harper, Ismenia Mendes, Joshua Leonard. **Producción/Production:** Steven J. Berger, Michael Matthews, Thomas Matthews. **Produtora/Production Company:** Matthews Brothers.

Na casa por vacacións de Nadal e sen nada especial que facer, dous vellos amigos de secundaria perden o control cando tentan resolver o secuestro dun membro da alta sociedade de Washington DC.

Home for the holidays with nothing to do, two old high school friends get in over their heads when they try to solve the kidnapping of a Washington DC socialite.

12

DEC.
21.30 h.
Teatro Principal



Thomas e Michael son irmáns e creceron en Washington. **Michael Matthews** cursou cinema na Universidade de Nova York (NYU) e anteriormente produciu *Newlyweeds*, gañador do premio Film Independent Someone to Watch 2014. Os traballos de **Thomas Matthews** inclúen 3 tempadas de *The Newsroom* e filmes como *American Hustle* e *Joy*. Tamén é membro fundador de The Attic Theatre Company. *Lost Holiday* é o debut de ambos como realizadores.

Thomas and Michael are brothers who grew up in Washington DC. **Michael Matthews** attended NYU's Graduate Film program. He previously produced *Newlyweeds*, winner of the 2014 Film Independent Someone to Watch Award. **Thomas**'s credits include 3 seasons of HBO's *The Newsroom*, *American Hustle* and *Joy*. He is also a founding member of The Attic Theater Company. This is their directorial debut.

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Rotterdam IFF 2019 – Bright Future
BAFICI 2019
FILMADRID 2019



ESTREA EN GALICIA

13

DEC.
21.30 h.
Teatro Principal



Entre 1999 e 2002, **Frank Beauvais** (1970) programou a sección competitiva do Festival de Cinema de Belfort EntreVues. Escribiu e dirixiu oito curtametraxes, como *Le soleil et la mort voyagent ensemble ou Un Éléphant me regarde*. Beauvais tamén traballa como consultor musical (*Odette, Capitaine Achab...*). *Ne croyez surtout pas que je hurle* é a súa primeira longametraxe.

Frank Beauvais (1970) programmed the competitive section from Belfort EntreVues Film Festival between 1999 and 2002. He directed 8 short films like *Le soleil et la mort voyagent ensemble* or *Un Éléphant me regarde*. He also works as a music consultant (*Odette, Capitaine Achab...*). *Ne croyez surtout pas que je hurle* is his first feature film.

NE CROYEZ SURTOUT PAS QUE JE HURLE

Just Don't Think I'll Scream | De verdade que non estou a berrar
Francia | 2019 | 75' | Cor, BN

Dirección/Direction: Frank Beauvais. **Guión/Script:** Frank Beauvais.
Montaxe/Editing: Thomas Marchan. **Son/Sound:** Matthieu Deniau, Philippe Grivel, Olivier Demeaux. **Producción/Production:** Justin Taurand, Michel Klein, Matthieu Deniau, Philippe Grivel. **Produtoras/ production companies:** Les films du Bélier, Les films Hatari, Studio Orlando.

Xaneiro de 2016. A historia de amor que me trouxo a esta aldea de Alsacia onde vivo terminou hai seis meses. Aos 45 anos estou só, sen coche, traballo ou perspectivas, rodeado dunha natureza exuberante, a súa proximidade non abonda para calmar a profunda angustia que sinto. Decido gravar este estancamento, non collendo unha cámara senón editando planos do torrente de películas que vexo.

January 2016. The love story that brought me to this village in Alsace where I live ended six months ago. At 45, I am now alone, without a car, a job or any real prospects, surrounded by luxuriant nature, the proximity of which is not enough to calm the deep distress into which I am plunged. I decide to record this stagnation, not by picking up a camera but by editing shots from the stream of ims I watch.

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69th Berlinale – FORUM
Cinéma du Réel 2019 – Clôture
World Film Festival 2019 (Montreal) – International Competition



ESTREA EN GALICIA

SERPENTÁRIO

Serpentarius
Portugal, Angola | 2019 | 85' | Cor

Dirección/Direction: Carlos Conceição. **Guión/Script:** Carlos Conceição.
Fotografía/Cinematography: Carlos Conceição. **Montaxe/Editing:** Carlos Conceição, António Gonçalves. **Música/Music:** Carlos Conceição, Hugo Leitão. **Son/Sound:** Rafael Gonçalves Cardoso. **Intérpretes/Cast:** João Arrais, Isabel Abreu. **Producción/Production:** Carlos Conceição, António Gonçalves.
Produtora/Production Company: Mirabilis.

Un mozo vagabundeia por unha paisaxe postapocalíptica africana en busca da pantasma da súa nai.

A young man drifts through a post-disaster African landscape looking for his mother's ghost.

II

DEC.
16.30 h.
Teatro Principal



Carlos Conceição (Santa Clara, Angola 1979) obtén en 2002 o doutoramento en inglés na Universidade Agostinho Neto (Lubango, Angola). Ese ano comeza o grao en Dirección Cinematográfica e Deseño de Son no na ESTC de Lisboa. Tras a súa graduación comeza a filmar as súas primeiras curtametraxes e instalacións de video. En 2013 participa na Berlinale Talent Campus. *Serpentário* é a súa primeira longametraxe.

Carlos Conceição was born in Santa Clara, Angola in 1979. In 2002, he earned a PhD in English from the Agostinho Neto University (Lubango, Angola). That same year, he began a B.A. in Film Directing and Sound Design at the ESTC (Lisbon). In the years that followed, he created his first video installations and short films. In 2013, Carlos Conceição participated in the Berlinale Talent Campus. *Serpentário* is his first feature-length film.

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69th Berlinale – Forum
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Non queremos deixar de lembralo: **Latexos** aluméase baixo a invocación de Chris Marker e aquelas imaxes que aceleran o corazón, e quere converterse no espazo idóneo para detectar a eses cineastas que, con asumida pulsión amateur, arríscanse dende a humildade das súas imaxes e sons, a revelar aquello que verdadeiramente os remove.

Amosando un alto grao de auto conscientia, os cinco filmes que conforman esta sección –todos eles inéditos en Galicia–, promoven diálogos entre eles e cos espectadores que revelan que trama e fondo (e vida e cinema) ás veces fundense nun todo case indisoluble.

*Let's not forget it: **Latexos** was born under Chris Marker's aura, to salute and celebrate those images that make the heart grow fonder. This section intends to be a place for discovery, a scanner for emerging filmmakers that, with an amateur approach as their statement, decide to take a risk and dive deep into the humility of their images and sounds in order to reveal the beauty of their hidden treasures.*

Showing a high degree of self-awareness, the five films featured in this section –all of them screened in Galicia for the first time– dialogue with each other and with the audience: conversations that reveal that sometimes the plot and the background (just like life and cinema) intertwine conforming one indivisible whole.



LATEXOS HEARTBEATS

ACTOS DE PRIMAVERA
DE LOS NOMBRES DE LAS CABRAS
ENERO
LA EDUCACIÓN SENTIMENTAL
LAS FACULTADES



WORLD PREMIERE

ACTOS DE PRIMAVERA

Spring Events
España | 2019 | 63' | Cor

Dirección/Direction: Adrián García Prado. Guión/Script: **Adrián García Prado**.

Un cineasta toma a súa pequena cámara dixital para filmarse a si mesmo e certos acontecementos que lle suceden durante os meses da primavera. A aparente orde dos días comeza a racharse cando as imaxes manifestan a coexistencia de múltiples eus potenciais. Todos eles son ilusorios e, con todo, convértense en pontes necesarias no camiño cara á súa verdadeira identidade.

A filmmaker decides to embark on a film project using a modest digital camera. He starts filming himself and what happens to him during the months of spring. The presumed stability of his everyday life declines when the images start showing hints of multiple coexisting selves. All of them are illusory, and yet they are essential bridges on the path to his true identity.

||

DEC.
12.30 h.
Teatro Principal



Adrián García Prado. Graduado en comunicación audiovisual, durante os nos anos de carreira comeza a experimentar con materiais de arquivo e crea a canle de youtube Movieswilltearuspaprt. Dende entón dedicase ao estudo do cinema documental e experimental e comeza a realizar as súas propias curtametraxes coma *Serie Trens #1, #2* (2015), *To my Dear Margreet* (2015) ou *SouthAfrica # intervalo* (2016). *Actos de primavera* é a súa primeira longametraxe.

Adrián García Prado is a Spanish filmmaker. While he was a student in Audiovisual Communication, he started experimenting with archive footage, and created the YouTube channel *Movieswilltearuspaprt*. He developed an interest in documentary and experimental cinema, and started making his own short films, such as *Serie Trens #1, #2* (2015), *To my Dear Margreet* (2015), and *SouthAfrica # intervalo* (2016). *Actos de primavera* (Spring Events) is his first feature.



ESTREA EN GALICIA

14

DEC.
10.30 h.
Teatro Principal



DE LOS NOMBRES DE LAS CABRAS

On the name of the goats | Dos nomes das cabras
España | 2019 | 62' | Cor, BN

Dirección/Direction: Silvia Navarro Martín, Miguel G. Morales. **Guión/Script:** Silvia Navarro Martín, Miguel G. Morales, Ivó Vinuesa. **Montaxe/Editing:** Ivó Vinuesa. **Música/Music:** Juan Carlos Blancas. **Son/Sound:** Juan Carlos Blancas.

Producción/Production: Miguel G. Morales.

Inmerso nos mitos coloniais un arqueólogo percorre as últimas casas covas das illas Canarias interrogando a vellos pastores para atopar os restos dos antigos habitantes deses lugares. A experiencia arqueolóxica vai desvelando o complexo mapa de poder que constrúe o discurso histórico.

An archeologist, immersed in colonial-era myths, travels to the last remaining cave dwellings interviewing the goatherds who live there as part of his quest to discover the remains of the original indigenous inhabitants of this land. The archeological experience reveals the complex map of power that is used to construct the historical discourse.

Silvia Navarro é socióloga e artista visual e codirixiu varias curtametraxes con Miguel G. Morales como *Esclavos sin ser esclavos* ou *Juana*. A súa obra reflexiona sobre a construcción dos discursos de poder dentro do relato historiográfico.

Miguel G. Morales traballa na periferia da non-ficción cun forte carácter documental e ensaístico. Tamén realiza videocreacións e colabora con artistas plásticos e escénicos. Filmou, entre outros, os documentais *Aislados* ou *Taro. El eco de Manrique*.

Silvia Navarro is a sociologist and visual artist. Her work explores the discursive layers that show the image as a reflection of the power discourse construction within the historiographic narration. With Miguel G. Morales, she co-directed the short films *Esclavos sin ser esclavos* and *Juana*.

Miguel G. Morales' work lies at the periphery of non-fiction, which are strongly essayistic and research-oriented. He alternates these projects with video art initiatives, and regularly collaborates with visual and performance artists. As a filmmaker, he has directed several documentary films, such as *Aislados* and *Taro. El eco de Manrique*.



ESTREA EN GALICIA

ENERO

January | Xaneiro
España | 2019 | 69' | Cor

Dirección/Direction: Ione Atenea. **Guión/Script:** Ione Atenea.
Fotografía/Cinematography: Ione Atenea. **Montaje/Editing:** Diana Toucedo.
Intérpretes/Cast: María Jesús Alzorriz, Manuela Couso.
Producción/Production: Marina Lameiro.

Un retrato íntimo da vellez a través das historias de dúas mulleres octogenarias, as avoas da cineasta, ás que acompañamos nas súas rutinas diárias e ritos cotiáns. Mentre a cámara dá conta dos xestos e a materialidade dos corpos que envellecen, a voz da cineasta interpelaas sobre as súas vidas, o paso do tempo, e a morte, cuxa proximidade impregna a película.

An intimate portrait of old age built through the experiences of two ladies in their 80s. They are the two grandmothers of the filmmaker, who invites us to contemplate their daily rituals and routines. While the camera follows their gestures and the physicality of their ageing bodies, the voice of the director asks them about their lives, the passing of time, and death, whose proximity pervades the whole film.

14

DEC.
12.30 h.
Teatro Principal



Ione Atenea (Pamplona, 1985) é artista e cineasta e participou, entre outras, en exposicións na galería Cámara Oscura Madrid, Círculo de Bellas Artes de Madrid ou na sección Emergentes do festival BFOTO. En 2016 accede ao Máster en Documental de Creación da UPF, onde ten a oportunidade de traballar con Víctor Kossakovsky. Actualmente traballa na realización da longametraxe documental *La casa de l'artista*.

Ione Atenea (Pamplona, 1985) is an artist and filmmaker. Her work has been on show at several art galleries and institutions, such as Cámara Oscura (Madrid) and Círculo de Bellas Artes de Madrid, and has also been featured in the Emergentes section of BFOTO festival, among others. In 2016 she enrolled in the master's degree in Author Documentary at Universitat Pompeu Fabra, where she had the opportunity of working with Victor Kossakovsky. She is currently directing a documentary feature film, *La casa de l'artista*.

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FICX 2019 Gijón International Film Festival – Rellumes



ESTREA EN GALICIA

13

DEC.
12.30 h.
Teatro Principal



LA EDUCACIÓN SENTIMENTAL

The Sentimental Education | A educación sentimental
España | 2019 | 65' | Cor

Dirección/Direction: Jorge Juárez. **Guión/Script:** Jorge Juárez, Ana Petrelli, Antonio Sánchez. **Fotografía/Cinematography:** Jorge Juárez, Ana Petrelli, Alejo Serra, Alvaro Gómez. **Montaxe/Editing:** Juan Alba, Jorge Juárez. **Son/Sound:** Jorge Juárez. **Producción/Production:** Jorge Juárez.

A educación sentimental é unha película melancólica. O director desta película non pode ver un berce sen pensar nunha tumba, pensa que a beleza doe; e por iso dóelle o primeiro amor e non o último. Tamén é unha película cómica, áinda que maldita a grazia que ten porque, ademais, é unha película sobre España. Digamos que é a película de autobiografía-ficción dun melancólico cómico que, como case todos os cómicos, fai cinema para soportar a cousa.

The Sentimental Education is a melancholic film. Jorge Juárez cannot see a cradle without thinking of a grave. Beauty hurts, he believes; that is why first cut, and not the last, is the deepest. It revolves around the comedy genre too, but, damn it: it also comes to be about Spain. The film may be considered as an autofiction creation about a melancholic comedian who, as most comedians do, films in order to cope with the truth.

Jorge Juárez é licenciado en Comunicación Audiovisual pola Universidad Complutense de Madrid e diplomado na especialidade de Dirección de Cinema na ECAM. Dirixiu varias curtametraxes -*Los intrusos*, *Ártico extremo* e *Cines Luna*-, así como numerosos videoclips e comerciais. Traballou como asistente de dirección en películas de Javier Rebollo ou Federico Veiroj. Na actualidade imparte clases de posta en escena, edición e teoría da imaxe na Universidade Francisco de Vitoria de Madrid.

Jorge Juárez has a degree and PhD in Audiovisual Communications from the Complutense University of Madrid and a diploma in Film Directing from the ECAM. In the last decade, he has directed several short films, music videos and commercials. He has worked as an assistant director on films by Javier Rebollo and Federico Veiroj. He is currently teaching mise-en-scene, editing and image theory at the Francisco de Vitoria University in Madrid.



12

DEC.
12.30 h.
Teatro Principal



LAS FACULTADES

The faculties | As facultades
Arxentina | 2019 | 82' | Cor

Dirección/Direction: Eloísa Solaas. **Guión/Script:** Eloísa Solaas.
Fotografía/Cinematography: Esteban Clausse. **Montaxe/Editing:** Eloísa Solaas, Pablo Mazzolo. **Música:** Leandro Arrárdas. **Son/Sound:** Nahuel Palenque. **Intérpretes/Cast:** Jonathan Argüello, María Alché, Demián Velazco Rochwerger, Ailén Federico, Juan Brizuela. **Producción/Production:** Eloísa Solaas. **Productoras/ProductionCompanies:** Darwin Cine, Maravilla Cine.

Estudantes de distintas carreiras prepáranse para render exames finais. Botánica, anatomía, socioloxía, filosofía medieval, dereito penal, morfoloxía, física teórica e piano. Cada un utiliza os seus recursos para soportar a inquietante situación de exposición oral, a práctica evaluativa máis común nas universidades nacionais de Arxentina. Ao longo dos momentos de espera nos corredores e, entre o drama e o absurdo de cada exame, os temas empezan a atopar relacións inesperadas.

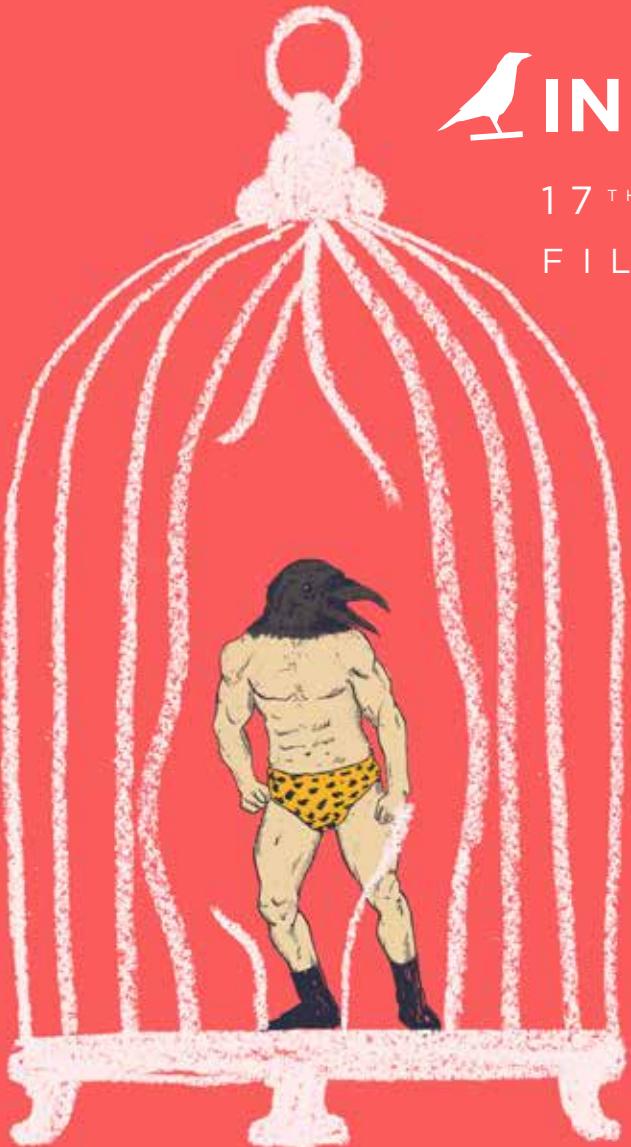
Students from different careers prepare to take final exams. Botany, anatomy, sociology, medieval philosophy, criminal law, morphology, theoretical physics and piano. Each one uses their resources to cope with the disturbing situation of oral exposure, the most common evaluative practice in national universities in Argentina. Throughout the moments of waiting in the corridors and between the drama and the absurdity of each exam the subjects begin to find unexpected relationships.

Eloísa Solaas
+54 9 II 5513 7929
lasfacultades@gmail.com

BAFICI 2019 – Competencia Oficial Argentina. Mellor dirección
ZINEBI – Premio Zinebi First Film

Eloísa Solaas é graduada da carreira de Deseño de Imaxe e Son. Cursou un master en Historia da arte na UNSAM e dirixiu un segmento do filme colectivo *Bacanal* (1999). *Las Facultades* é a súa primeira longametraxe en solitario.

Eloísa Solaas graduated in Image and Sound Design and did a master's in Art History at UNSAM. She directed a segment of the collective film *Bacanal* (1999). *Las Facultades* is her first solo feature.



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Un dos autores novos con máis proxección do cinema europeo contemporáneo, o belga **Bas Devos** é autor de tres longas –dúas delas estreadas este mesmo ano, laureadas na Berlinale e Cannes–, nas que indaga con precisión sensible nos traumas e fendas da Europa do século XXI. Retratos urbanos dunha Bruxelas entendida como micrócosmos dun mapa físico e emocional más amplio, os seus filmes achéganse con ollada humanista á incomunicación ou aos íntimos efectos da violencia terrorista, sen renunciar a atopar novos e esperanzadores camiños para o entendemento e a existencia común.

Novos Cinemas adica por vez primeira no noso país un foco ao cinema de Bas Devos, ademais de contar co estrea nacional da súa última longa, *Ghost Tropic*, presentada no pasado festival de Cannes.

Bas Devos is an emerging Belgian filmmaker: one of the most promising young authors in the contemporary European film scene. Devos has already directed three feature films, two of which were released this year. Both of them were featured and awarded at the Berlinale and Cannes. In them Devos explores, with sensitive accuracy, the traumas and cracks of 21st century-Europe. Urban portraits of a Brussels that is conceived as a microcosm of a broader physical and emotional map, his films cast a humanistic look upon the lack of communication and the intimate effects of terrorist violence, while always trying to find new and hopeful paths for understanding each other and inhabiting this world together. For the first time in our country, Novos Cinemas dedicates a solo section to Bas Devos' work. We are also honored to hold the Spanish premiere of his latest film *Ghost Tropic*, presented in Cannes' last edition.



BAS DEVOS

FOCO | FOCUS

VIOLET
HELLHOLE
GHOST TROPIC

DESPOIS MENTRES // AFTERWARDS WHILE

Podería dicirse que os personaxes das películas de Bas Devos teñen un problema para comunicarse. Que as longas tomas, a fragmentación e funcionamento elíptico da súa narrativa profundan no illamento dos seus protagonistas, incapaces de entrar en contacto con outras persoas, sumidos nun estado de shock.

Esa é unha forma de entender o seu cinema. Existe outra, na que vive oculta toda unha comunicación non verbal, na que o manexo do tempo, a textura da imaxe e o son poden chegar a crear no espectador unha estraña sensación de habitar o espazo deses personaxes. Moitas veces, estas sensacións non nos chegan na sala, senón días e mesmo meses máis tarde. Porque Bas Devos chega despois. Cando xa non queda ningúen, el mantén a súa mirada aí, onde isto ou o outro sucede, onde ainda os sons e a luz están suspendidos. Onde se eternizou o instante.

As semanas despois do asasinato dun amigo nun centro comercial de cidade, no caso de *Violet* (2014); ou os meses posteriores aos ataques do 22 de marzo en Bruxelas en *Hellhole* (2019), son os contextos temporais nos que Devos sitúa aos seus personaxes para trazar, desde aí, un complexo retrato da relación entre o seu espazo íntimo e o espazo político da cidade.

A súa terceira película, *Ghost Tropic* (2019) –que temos o pracer de estrear en España en Novos Cinemas–, achega, con todo, claves para entender todo o seu cinema dunha maneira diferente. Unha muller traballadora de orixe magrebí queda durmida no último metro. Espérase e descobre que debe volver a casa andando. Devos podería mostrar unha cidade chea de perigos. Con todo, o seu personaxe decide ver con bos ollos o seu longo camiño de volta. Trátase de ver as cousas desde outro ángulo. Abrírse á cidade, ao contacto co outro. Entender a experiencia temporal cinematográfica como un lugar que todos nós habitamos. Como un lugar que todos nós compartimos.

Hugo Amoedo



Some people might be led to believe that Bas Devos' characters have communication issues. That the long takes, the fragmentations and the frequent ellipses that characterize his narrative game are a way of diving into the isolation of his protagonists –individuals in a perpetual state of shock, unable to truly connect with other people.

This is one way to understand Devos' films. But there is another one, one that leaps deep into their underlying core of non-verbal communication, where the treatment of rhythm, the texture of the image and the sound choice have the ability to make the viewers fall into a strange state, leaving them with the feeling that they have somehow inhabited the very same space of the characters. More often than not, that feeling is not experienced while watching the movie, but days, even months later. Because Bas Devos comes afterwards. When everybody has left, his gaze remains fixed, cast upon the places where something has taken place, where the sounds and the light still linger on. Where the instant has become eternal.

The weeks that follow the murder of a friend in a shopping mall (*Violet*, 2014). The months ensuing the Brussels bombings of March 22 (*Hellhole*, 2019) – those are the time settings that Devos chooses for his characters. From there, he starts delineating a complex portrait of the relationship between their intimate space and the political space that is the city.

However, his third feature, *Ghost Tropic* (2019) –that we are honored to premiere in Spain– offers us a key to understand Devos' cinema in a completely different way. A worker of Maghreb descent falls asleep in a subway wagon. It's the last train. She wakes up only to find that she's on the opposite side of the city and has no other choice than to walk back home. But the character chooses to not be upset about the long way home. It's all about looking at things from a different perspective. About opening to the city, to the contact with the other. It's about understanding the cinematographic experience of time as a place that we all inhabit. A place that all of us share.

Hugo Amoedo



Bas Devos naceu en Zoersel, Bélgica, en 1983. Despois de facer catro curtametraxes, completou a súa primeira longametraxe, *Violet* (2014). A película proxeccouse na sección Generation da Berlinale, onde gañou o Gran Premio da Xurado Internacional Generation 14plus. A súa segunda longametraxe, *Hellhole* (2019) estreouse en Berlinale Panorama e gañou o premio ao mellor director en Hong Kong. *Ghost Tropic* (2019) protagonizada por Saadia Bentæeb é a súa terceira película.

Bas Devos was born in Zoersel, Belgium in 1983. After making four short films, he completed his debut feature film, *Violet* (2014). The film screened in Berlinale Generation where it won the Grand Prix of the Generation 14plus International Jury. His second feature, *Hellhole* (2019) premiered in Berlinale Panorama and won the prize for best director in Hong Kong. *Ghost Tropic* (2019) starring Saadia Bentæeb is his third film.

Filmografía / filmography

GHOST TROPIC (2019)
HELLHOLE (2019)
VIOLET (2014)

WE KNOW (2009) curta/short
THE CLOSE (2007) curta/short
PILLAR (2006) curta/short
TAURUS (2005) curta/short

12
DEC.
16.30 h.
Teatro Principal



VIOLET

Bélgica | 2014 | 82' | Cor

Dirección/Direction: Bas Devos. **Guion/Script:** Bas Devos. **Fotografía/Cinematography:** Nicolas Karakatsanis. **Montaxe/Editing:** Dieter Diependaele. **Música/Music:** Deafheaven. **Son/Sound:** Boris Debakkere. **Intérpretes/Cast:** César De Sutter, Raf Walschaerts, Koen De Sutter, Mira Helmer, Brent Minne. **Producción/Production:** Petra Goedings, Marc Goyens, Tomas Leyers. **Produtora/Production Company:** Minds Meet, Mollywood, Phanta Film.

Jesse, un adolescente 15 anos, é a única testemuña do apuñalamiento do seu amigo Jonas. Tras este feito, ten que convivir coa súa familia e amigos da BMX e explicar o inexplicable: como se sinte. A mirada dos seus seres queridos e a incapacidade para contestar as súas preguntas illan gradualmente a Jesse, que non atopa consolo ante unha dor exponencial.

15-year-old Jesse is the only one who witnessed the stabbing of his friend Jonas. Now he has to face his family and friends from the BMX riders crew and explain the unexplainable – how he feels about it. The looks of his close ones and his inability to answer their questions gradually isolate Jesse and the growing grief prevents him from finding comfort.

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Bucharest IFF
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13
DEC.
16.30 h.
Teatro Principal



ESTREA EN GALICIA

HELLHOLE

Bélxica | 2019 | 87' | Cor

Dirección/Direction: Bas Devos. **Guión/Script:** Bas Devos. **Fotografía/Cinematography:** Nicolas Karakatsanis. **Montaxe/Editing:** Dieter Diependaele. **Música/Music:** James Leyland Kirby. **Son/Sound:** Boris Debackere. **Intérpretes/Cast:** Lubna Azabal, Hamza Belarbi, Amine Benhilal, Alba Rohrwacher, Willy Thomas, Jeroen Van der Ven. **Producción/Production:** Marc Goyens, Tomas Leyers. **Produtora/Production Company:** Minds Meet.

Tres persoas moi diferentes afrontan as secuelas dos ataques terroristas de Bruxelas en maio de 2016. Un médico flamenco, un mozo de ascendencia alxeriana e unha muller italiana que traballa no epicentro das institucións europeas. A mesma pregunta que parece obsesionar á cidade condiciona tamén as súas vidas, cara a onde imos a partir de agora?

Three starkly different people deal with the aftermath of the terrorist attacks in Brussels in May 2016. A Flemish doctor, a young man from Algerian descent, and an Italian woman who works in the heart of the European Institutions. The same question that seems to haunt the city, looms over their lives, where do we go from here?

14
DEC.
21.30 h.
Teatro Principal



ESTREA EN ESPAÑA

GHOST TROPIC

Bélxica | 2019 | 85' | Cor

Dirección/Direction: Bas Devos. **Guión/Script:** Bas Devos.

Fotografía/Cinematography: Grimm Vandekerckhove. **Montaxe/Editing:** Bas Devos, Dieter Diependaele. **Música/Music:** Brecht Ameel. **Son/Sound:** Boris Debackere. **Intérpretes/Cast:** Saadia Bentaleb, Nora Dari, Maaike Neuville, Stefan Gota. **Producción/Production:** Nabil Ben Yadir, Marc Goyens, Tomas Leyers, Benoit Roland; Bas Devos. **Produtora/Production Company:** Quetzalcoatl, Minds Meet, IO.8O films.

Tras dun longo día de traballo, Khadija, de cincuenta e oito anos, quédase durmida no último tren do metro. Cando esperta ao final do traxecto, é consciente de que ten voltar a casa andando. Durante a súa viaxe comprende que ten que pedir e ofrecer axuda aos outros habitantes da noite.

After a long day at work, fiftyeight-year-old Khadija falls asleep on the last subway train. When she wakes up at the end of the line, she has no choice but to make her way home on foot. On her nocturnal journey she finds herself compelled to ask for and give help to the other inhabitants of the night.

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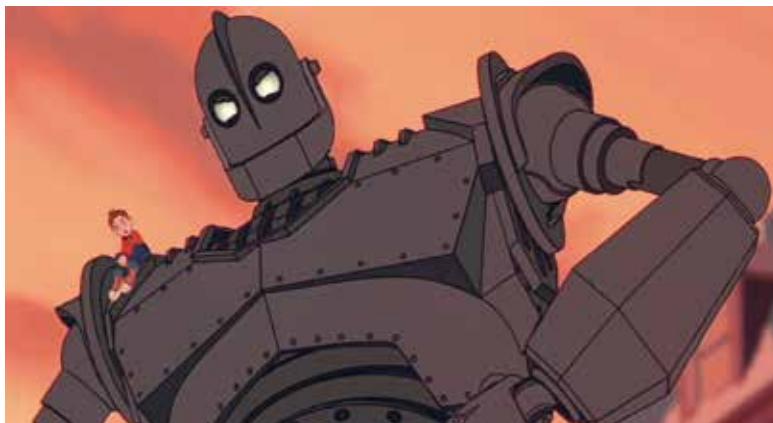
Durante a fin de semana **Novos Cinemas** quere convidar aos máis pequenos a participar no festival a través dun divertido taller de creación de GIFs animados ou na xa tradicional proxección dominical para celebrar connosco o vinte aniversario dunha das películas de animación más relevantes da última década do século pasado, *O xigante de ferro*.

During the weekend, young learners are invited to join us, too! We have prepared a fun workshop on creating animated GIFs that will be the perfect complement for the screening, on Sunday, of one of the most relevant animation films of the late century: The Iron Giant.



+NOVOS
+NOVOS

O XIGANTE DE FERRO



15

DEC.
12.00 h.
Teatro principal



THE IRON GIANT

O xigante de ferro
USA | 1999 | 86' | Cor

Dirección/Direction: Brad Bird. **Guión/Script:** Brad Bird, Tim McCanlies (basado nun conta de Ted Hughes). **Dirección de arte/Art Direction:** Alan Bodner. **Fotografía/Cinematography:** Steven Wilzbach. **Montaxe/Editing:** Darren T. Holmes. **Música/Music:** Michael Kamen. **Son/Sound:** Randy Thom. **Intérpretes/Cast:** Jennifer Aniston, Harry Connick Jr., Vin Diesel, James Gammon. **Producción/Production:** Pete Townshend, Des McAnuff, Allison Abbate. **Produtora:** Warner Bros.

Outubro de 1957, plena Guerra Fria. Un obxecto procedente do espazo estrélase no océano preto da costa de Maine e logo se interna nun bosque próximo á cidade de Rockwell. Hogarth Hughes, de nove anos, investiga os feitos e descobre a un robot xigante que tenta comerse as liñas de alta tensión dunha subestación eléctrica. Hogarth fai amigo do Xigante e descobre que este é curioso e pacífico.

October 1957, the Cold War. An object from space crashes in the ocean just off the coast of Maine and then enters the forest near the town of Rockwell. Nine-year-old Hogarth Hughes investigates and finds a giant robot attempting to eat the transmission lines of an electrical substation. Hogarth eventually befriends the Giant, finding it docile and curious.

Brad Bird comezou a traballar no seu primeiro curto animado á idade de 11 anos. A película chamou a atención de Walt Disney Studios, e aos 14 anos foi apadrinado por Milt Kahl, un dos lendarios nove anciáns do estudo. O seu debut como director chegou co episodio *Family Dog* de Steven Spielberg's *Amazing Stories*. Desde entón, e entre moitas outras cousas, escribiu e dirixiu *O xigante de ferro* (1999), *Os increíbles* (2004), *Ratatouille* (2007), *Misión Imposible: Protocolo pantasma* (2011) e *Os increíbles 2* (2018).

Brad Bird began work on his first animated short at the age of 11. The film brought him to the attention of Walt Disney Studios, where at age 14, he was mentored by Milt Kahl, one of Disney's legendary "Nine Old Men". Brad's break as director came with the *Family Dog* episode of Steven Spielberg's *Amazing Stories*. Among other things, he has since written and directed *The Iron Giant* (1999), *The Incredibles* (2004), *Ratatouille* (2007), *Mission Impossible: Ghost Protocol* (2011) and *The Incredibles 2* (2018).

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7th Film
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Películas que resplandecen como cometas na noite. Cineastas á busca dos seus propios límites, coa paixón e intensidade do "agora ou nunca". **Por primeira ou última vez** – sección baixo o influxo permanente de Nick Ray, o máis fulgurante dos cineastas- propón unha celebración do cinema alíeo a toda actualidade, revisitando aquelas películas feitas de rares e preciosos momentos nos que os cineastas, ben sexa por arroxo ou mera necesidade, lograron que as súas imaxes brillasen como só poden facelo as primeiras últimas veces.

Nesta edición o teórico e programador Manuel Asín seleccionou *Wanda*, primeira e única película dirixida pola actriz Barbara Loden, un absoluto referente do cinema independente norteamericano e, más ainda, do cinema realizado desde unha óptica feminina. Dela, Marguerite Duras dixo que era un milagre.

E os milagres, xa saben, non son algo que suceda cada día.

Movies that glow like comets at night. Filmmakers testing their own limits, with the passion and intensity of the “now or never”. Por primeira ou última vez (For the Very First or the Very Last Time) – a section under the permanent influence of Nick Ray, the most brilliant of filmmakers– proposes a celebration of that cinema that never grows old. The movie theatre becomes a sanctum where you are taken back to those films made of rare and precious moments in which the filmmakers, in a bold movement or out of pure need, made their images shine in the unique way that only first and last times do.

For this year's edition the film scholar and programmer Manuel Asín has selected Wanda, the first and only film directed by actress Barbara Loden, an absolute referent of American independent cinema and, what's more, of cinema made from a female perspective. Marguerite Duras said it was a miracle.

And miracles, you know, are not something that happens every day.



POR PRIMEIRA OU ULTIMA VEZ FOR THE VERY FIRST OR THE VERY LAST TIME

CLASE MAXISTRAL MANUEL ASÍN
WANDA

CLASE MAXISTRAL de MANUEL ASÍN

Wanda é a primeira e única longametraxe de Barbara Loden, que tiña trinta e oito anos cando a terminou e que morreu dez anos despois mentres preparaba unha nova película.

Antes de *Wanda*, Barbara traballara como modelo, bailarina, e actriz de teatro e televisión. En cinema, ademais de na súa propia película só actuou nas do seu segundo marido, Elia Kazan. Cántanos ela mesma o que era chegar a Nova York aos dezaseis anos, sen nada no peto, escapando dun pobo feo e pobre de Carolina do Norte: «*Pasaba cada día caminando y caminando, sin realmente saber o que la facer*».

Para a película, Barbara tomou un detalle que lle chamou a atención nunha noticia de xornal: o caso dunha muller que axudara a un atracador de bancos e deus as grazas ao xuíz que a enviaba ao cárcere. A película é unha impugnación das condicións que fan verosímil que unha muller poida chegar a agradecer algo así.

Barbara Loden pasou con Kazan case a metade da súa vida, áinda que ao final quixo separarse. O diagnóstico do cancro de peito do que morrería dous anos máis tarde interrompeu os trámites de divorcio. Kazan escribiu nas súas memorias que el tamén quería separarse, porque Barbara desatendera a casa tras a súa primeira experiencia como cineasta e el era un home tradicional. Ao presentar *Wanda* nunha sección do festival titulada Por Primeira ou Última Vez propón que pensemos no que facer esta película significou para a súa autora. O que pode supoñer nunhas circunstancias moi concretas —as da vida e traballo dunha cineasta como Barbara Loden— chegar a facer unha primeira película que foi tamén a última.

Manuel Asín

Wanda is the first and only feature film directed by Barbara Loden. Loden, who finished *Wanda* at the age of 38, died ten years later while working on the project for a new movie.

Before *Wanda*, Loden had developed a career in modelling, dancing, and acting for theatre and TV. As for the big screen, she only acted in the films directed by her second husband, Elia Kazan. This is how she described the experience of arriving to New York as a 16-year-old without a dime, escaping a poor ugly village in North Carolina: “*I spent every day just walking and walking, and I didn't really know what I was going to do*”.

She was inspired to make the film by something that caught her eye one day while reading the newspaper: it was the story of a woman that, after being on trial for helping a bank robber, thanked the judge that sent her to jail. The film is a contestation of the conditions that make it plausible for a woman to actually be in the place of saying thanks for something like that.

Loden spent half of her life with Kazan, but in the last years of the relationship she wanted to end their marriage. The breast cancer that eventually took her life put an end to the divorce proceedings. In his memories, Kazan wrote that he too wanted the divorce, because Barbara had neglected the housework after her first experience as a filmmaker and he was a traditional man. Since we will be approaching this film in the context of a film festival, as part of a section named For the Very First or the Very Last Time, I want to encourage the participants in this session to think about what making this film meant for the author. What could have meant for someone like Barbara Loden –given the circumstances of her background and her environment– achieving to make a first film that was also her last.

Manuel Asín

15

DEC.

16.30 h.

Teatro Principal



Manuel Asín

Coordinador da área de cinema do Círculo de Belas Artes de Madrid. Programou ciclos para Filmoteca Española, MNCARS, Xcèntric, Tabakalera, Festival de Sevilla, Instituto Moreira Salles, etc. Publicou artigos em revistas como Blogs & Docs, Trafic ou Caimán Cuadernos de cine, onde é membro do conselho de redacción. É autor dos prólogos e a edição de dous libros en torno ao cinema de Jean-Marie Straub e Danièle Huillet: *Escritos* (2011) e *Hacer la revolución es también volver a colocar en su sitio cosas muy antiguas pero olvidadas* (2016). Parte do equipo docente de Elías Querejeta Zine Eskola (San Sebastián) e Master LAV (Madrid). Foi director da distribuidora e editorial de libros e DVDs Intermedio (2011-2015).

Manuel Asín

Coordinator of the cinema area of Círculo de Bellas Artes de Madrid. He has curated cycles for Filmoteca Española, MNCARS, CCCB, Festival de Sevilla, Zinebi, Instituto Moreira Salles, etc. He has published articles in magazines such as Trafic, Blogs & Docs or Caimán Cuadernos de Cine, where he is a member of the editorial board. He is the author of the edition and the prologues of two books on the films of Jean-Marie Straub and Danièle Huillet: *Escritos* (2011) and *Hacer la revolución es también volver a colocar en su sitio cosas muy antiguas pero olvidadas* (2016). He is part of the teaching team of Elías Querejeta Zine Eskola (San Sebastián) and Master LAV (Madrid). He has been director of the distributor and publisher of books and DVDs Intermedio (2011-2015).



WANDA

USA | 1970 | 103' | Cor

Dirección/Direction: Barbara Loden. **Guión/Script:** Barbara Loden. **Fotografía/Cinematography:** Nicholas T. Proferes. **Montaxe/Editing:** Nicholas T. Proferes. **Son/Sound:** Harvey Greenstein. **Intérpretes/Cast:** Barbara Loden, Michael Higgins, Dorothy Shupenes, Peter Shupenes, Jerome Thier, Marian Their, Anthony Rotell. **Producción/Production:** Harry Shuster. **Produtora/Production Company:** Foundation for Filmakers.

Wanda, unha muller distante que abandonou ao seu esposo e que perdeu a custodia dos seus fillos, atópase soa e á deriva entre bares fedorentos e moteis de estrada. No seu deambular relaciónase con homes nada agarímosos, coma un ladrón de bancos que a vinculará ao seu próximo golpe. Wanda é un retrato compasivo e conmovedor dunha muller ao marxe da sociedade.

Wanda, a distant woman, who has left her husband, lost custody of her children, and now finds herself alone, drifting between dingy bars and motels, where she falls prey to a series of callous men—including a bank robber who ropes her into his next criminal scheme. Wanda is a compassionate and wrenching portrait of a woman stranded on society's margins.

#AULA



Jaione Camborda (Donostia/San Sebastián, 1983) é unha das personalidades máis salientables do cinema galego contemporáneo. Tras rematar os seus estudos cinematográficos na prestixiosa Escola de Cinema de Praga (FAMU) e na Escola de Cinema de Múnich (HFF) trasládase a Galiza, onde funda Esnatú Zinema, a produtora cinematográfica coa que desenvolve un reputado traballo como directora de pezas experimentais rodadas en celuloide. Nestes proxectos opta polo Super 8, pois confía na tanto materialidade do formato como nas posibilidades estético-líricas que este lle ofrece. Partindo dun enfoque etnográfico, a súa obra reflexiona sobre a relación do ser humano co animal, sobre a violencia e sobre o atavismo.

Camborda colabora como guionista e directora de arte en numerosos filmes como *Los fenómenos* (2014), *Las altas presiones* (2015) ou *Tempo vertical* (2017), entre outros e realizou as cabeceiras da Edición 19 da festival Punto de Vista e da Edición O2 de Novos Cinemas. Neste mesmo ano produce, escribe e dirixe a súa primeira longametraxe, *Arima*, filme inaugural desta edición de Novos Cinemas.

Jaione Camborda (Donostia/San Sebastián, 1983) is one of the most recognized filmmakers of the contemporary Galician film scene. After finishing her studies at the Prague Film School (FAMU) and the Munich Film School (HFF), Jaione Camborda moved to Galicia. There, she set up the production company Esnatú Zinema, with which she gained a reputation as a director of experimental films. Jaione opted to develop her work using celluloid, a choice that relies on the physicality and the lyrical potential of film grain. Her usual imaginary tends to revolve around the relationship between human and animal, violence, and atavism.

As a screenwriter and art director, she has worked on several films, such as *Los fenómenos* (2014), *Las altas presiones* (2015), and *Tempo vertical* (2017). She is also the creator behind the headers of Punto de Vista's 19th edition and Novos Cinemas' O2 edition. *Arima* (2019), Camborda's first feature film, written, produced, and directed by her, has been selected to the festival's opening film this year.

// HABITAR O ROSTRO / O XESTO DUN ENCONTRO

OBRADOIRO impartido por **Jaione Camborda**

Neste taller o retrato colle a forma de lugar de encontro entre o cineasta e o observado. Acheñarse, tensar, respectar, invadir, dilatar, contraer, respirar, tremer, celebrar..., o cinema como materia viva que expresa o xesto do autor e a súa relación co filmado.

Neste exercicio de evidenciar a mirada os alumnos abrironse ao dialogo durante o proceso de creación das súas pezas. Todos eles nutrironse dos procesos filmicos dos seus compañeiro e compartiron preguntas e cuestionamentos. Este momento de apertura e fraxilidade serviu para tomar conciencia sobre as decisións éticas e estéticas do alumnado nas súas propostas.

Os alumnos buscaron a narrativa desde elementos más formalistas que beben do cinema de autor documental e do experimental explorando o xesto cinematográfico e a pegada da mirada.

Preguntas e máis preguntas. Hoxe máis que nunca é necesario reflexionar sobre a relación do suxeito coa imaxe.

Jaione Camborda

In this workshop film portraits become a territory where the filmmaker and the observed may meet. Getting closer, adjusting the tension, keeping a safe distance, invading, expanding, contracting, breathing, shaking, celebrating.... Cinema as living matter, something that expresses the gesture of the creator and their relationship with what they film. During this exercise for revealing the gaze, for making it explicit, the students opened themselves, engaging in a dialogue all throughout their creative process. All of them learned from the filmic processes of their fellow students, sharing questions and critical perspectives. This time for openness and fragility made us more aware of the ethic and aesthetic decisions present in the creations of the young filmmakers.

Inspired by author documentary films and experimental cinema, they built their narratives from the more formal elements, exploring the cinematographic gesture and the imprint that the gaze leaves.

Questions, questions, questions. Today, more than ever, we need to think critically about our relationship with images.

Jaione Camborda



FRAGMENTOS_OTOÑO

Roberto Alonso Pereira.
Estudiante de 4º Comunicación
Audiovisual UVIGO.

Degree in Audiovisual
Communication (UVIGO).



RUBÍ

Raquel Álvarez Méndez (Vigo).
Estudiante de Belas Artes UVIGO.

Degree in Fine Arts (UVIGO).



ECHAR RAÍCES

Daniel Felipe Arana (Tulua,
Colombia). Graduado en
Comunicación Audiovisual UVIGO.

Degree in Audiovisual
Communication (UVIGO).



AS HORAS CEGAS

Lara e Noa Castro Lema (Ferrol).
Estudiantes de 4º Comunicación
Audiovisual UVIGO.

Degree in Audiovisual
Communication (UVIGO).



A MANOLA DAS CAÑAS

Sabela Domínguez Souto (A Pousa,
Monterrei). Estudiantes de 4º
Comunicación Audiovisual UVIGO.

Degree in Audiovisual
Communication (UVIGO).



ELECCIONES GENERALES

Noemí Parga Iglesias (Vigo).
Grado en Comunicación Audiovisual
UVIGO. Estudiante do Máster en
Dirección de Arte Publicitaria.

Degree in Audiovisual
Communication (UVIGO). Currently
studying a Master's degree in Art
Direction for Advertising.

#AULA

#AULA

10
DEC.
17:00 h.
Teatro Principal



EL SASTRE. SUITMAN

Ana Pérez Valdés (Tineo).
Doctoranda en el programa en
Creación e Investigación en Arte
Contemporáneo.

PhD candidate in Creation and
Research in Contemporary Art
(UVIGO).

QUEN DA A ÚLTIMA?

Andrea Piñeiro Piñeiro (Nerga).
Grau en Belas Artes UVIGO.

Degree in Fine Arts (UVIGO).



RETRATO DE UN HOGAR

Yuri Salgado Álvarez (Grau
Apurímac, Perú).
Grau en Belas Artes UVIGO.

Degree in Fine Arts (UVIGO).

CONTRAPUNTO

Mercedes Valero Gómez (Vigo).
Estudiante de 4º Grau en Belas Artes
UVIGO.

Degree in Fine Arts (UVIGO).



Santiago Racaj acumula máis de trinta anos de experiencia no sector. Dirixiu a fotografía de centos de anuncios publicitarios, múltiples documentais e videoclips e de vinte e unha longametraxes, traballando con directores como Javier Rebollo, Jonás Trueba, Fernando Franco, Carlos Vermut, Pere Vila, Lino Escalera, Carla Simón, Celia Rico, e entre elas, as estreadas este ano, *La virgen de agosto* e *Love me not*.

Na actualidade compaxina a dirección de fotografía coa docencia na Escuela de Cine y el Audiovisual de la Comunidad Madrid (ECAM).

santiagoracaj.com
vimeo.com/racaj
www.imdb.com/name/nm1167135/

Santiago Racaj is a professional cinematographer with more than 30 years of experience in the industry. As a DP, he has made the cinematography of hundreds of commercials, a number of documentaries and music videos, and 21 feature films, two of which have been released this year: *La virgen de agosto* and *Love me not*. He has collaborated with renowned filmmakers, such as Javier Rebollo, Jonás Trueba, Fernando Franco, Carlos Vermut, Pere Vila, Lino Escalera, Carla Simón, and Celia Rico.

Racaj combines his work as a cinematographer with a teaching position in Madrid's school for film and audiovisual education ECAM.

#AULA
#AULA

11 e 12

DEC.

16.30 h. a 20.30 h.

Facultade de Belas Artes

Previa inscrición.

Pre-registration is required.

// OBRADOIRO SANTIAGO RACAJ

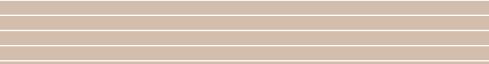
Estreando colaboración entre Novos Cinemas e a prestixiosa ECAM, Escuela de Cine y el Audiovisual de la Comunidad Madrid, presentamos un taller teórico-práctico impartido polo reputado director de fotografía Santiago Racaj.

Colaborador habitual de cineastas como Javier Rebollo, Jonás Trueba, Carla Simón ou Fernando Franco; Racaj propoñerá aos asistentes un achegamento ao concepto da mirada e a construcción do punto de vista na narración desde a óptica do traballo desempeñado polos fotógrafos de cinema.

Under the umbrella of our brand new partnership with the prestigious film school ECAM (Madrid), this year we have the pleasure of presenting to you a theoretical and practical workshop facilitated by the recognized cinematographer Santiago Racaj.

A regular collaborator with well-known filmmakers such as Javier Rebollo, Jonás Trueba, Carla Simón, and Fernando Franco, Racaj will invite the participants to approach the notions of gaze and point of view in the narrative of a film, and how they are constructed through and in cinema by analyzing the work of cinematographers.





#AULA+NOVOS

// NA CLASE

Por terceiro ano consecutivo e ao longo do curso escolar, Novos Cinemas achegou o cinema ao espazo da aprendizaxe e a docencia con Na Clase.

O equipo do festival propuxo unha serie de actividades relacionadas cos inicios da historia do cinema. Fixamos a nosa atención no pre-cinema: esa época na que as investigacións sobre a locomoción, a percepción visual, e a obsesión pola representación ilusoria do movemento fixeron posible o nacemento do cinema.

Combinando a divulgación de contidos e conceptos ca interacción directa co obxecto de estudo, xeramos o marco necesario para que o alumnado coñecese unha etapa sen a cal sería imposible comprender a xénese e posterior desenvolvemento do cinema como arte.

Dous centros de ensino –un da nosa cidade e outro do concello de Marín– compartiron esta experiencia con nós. Agradecemos ás direccións dos centros educativos EEI Concepción Crespo Rivas (6º de infantil) e CEIP do Carballal (5º e 6º de primaria), e ao seu corpo docente a disponibilidade e colaboración no desenvolvemento das actividades.

During the school year 2018-2019 (and for the third time since the creation of the festival), Novos Cinemas put in place Na clase, an initiative intended to bring film culture into Galicia's schools and high schools.

In collaboration with several groups of teachers and students, our team developed a range of educational activities focusing on cinema and its history. This year we proposed a training program that encouraged the discovery of pre-cinema.

The course, specially designed to suit the young learner's needs, combined masterclasses on the various events and technologies that led to the invention of moving pictures with practical workshops. This contributed to create a stimulating environment for young students, encouraging them to reflect on a historical period that is key to understanding cinema as we know it.

We wish to thank the principals and administration staff of the three schools of Pontevedra with which we shared this wonderful and enriching experience: EEI Concepción Crespo Rivas and CEIP do Carballal.



#AULA+NOVOS

#AULA+NOVOS

// CINED

CinEd é un proxecto de educación no cinema que ten o seu núcleo nunha colección de filmes de gran potencia expresiva, concebida como unha oportunidade para que a mocidade descubra e disfrute o cinema europeo.

Un programa de cooperación europeo, liderado polo Institut Français (París) e a Cinémathèque Française, no que participan once países e impulsado e coordinado en España por A Bao a Qu -co apoio do Ministerio de Educación, o ICAA ou o Instituto Cervantes-, en Galicia se desenvolve en cooperación con AGADIC-CGAI.

Novos Cinemas súmase novamente a un proxecto de gran proxección e pionero no noso entorno, converténdose nun dos impulsos desta iniciativa en Galicia.

CinEd is an ambitious European project focusing on cinema education launched by the Institut Français and La Cinémathèque française. In Spain the project is promoted and coordinated by the association A Bao A Qu in collaboration with a number of institutions, such as the Ministry of Education, the ICAA, and Instituto Cervantes.

In Galicia, three more entities work with them to make the project possible: AGADIC, CGAI, and Novos Cinemas. By engaging in the co-organization of CinEd, Novos Cinemas has become a pioneer in bringing this kind of initiative into Galicia, making the region become part of a network devoted to cinema at European scale.

www.cined.es



12

DEC.

II.00 h.

Museo de Pontevedra

Sesión CinEd + Coloquio co alumnado.

Para escolares de 4º, 5º e 6º de Primaria
Proxección da curta *Rentrée des classes (A volta a clase)*, de Jacques Rozier (Francia, 1956, 22') + *Petite Lumière (Pequena Luz)*, de Alain Gomis (Francia, 2003, 15'), e coloquio posterior cos rapaces.

CinEd screening + Q&A session with the students.

Screening of CinEd's short films *Rentrée des classes* by Jacques Rozier (France, 1956, 22') + *Petite Lumière*, by Alain Gomis (France, 2003, 15').

// ENCONTROS con CINEASTAS



Jaione Camborda (San Sebastián 1983). Tras rematar os seus estudos cinematográficos na Escola de Cine de Praga (FAMU) e na Escola de Cinema de Múnich (HFF), trasládase a Galicia, donde funda a productora Esnatú Zinema, coa que desenvolve un recoñecido traballo como directora de curtametraxes experimentais rodadas en celuloíde. Ao longo da súa filmografía, a cineasta reflexiona desde unha perspectiva etnográfica sobre a relación do home co animal, sobre a violencia e sobre o atávico. Antes de dirixir a súa primeira longametraxe, *Arima*, colabora como guionista e directora de arte en varios filmes. Jaione foi a cineasta seleccionada polo festival para impartir o obradoiro da Edición 04 de Novos Cinemas ao estudantado do campus pontevedrés.

After finishing her studies at the Prague Film School (FAMU) and the Munich Film School (HFF), **Jaione Camborda** moved to Galicia where she set up the production company Esnatú Zinema, under which she gained a reputation as a director of experimental films. Jaione opted to develop her work using celluloid, this choice is a stake on the materiality and lyrical aspect of film grain. Her usual imaginary tend to revolve around the relationship between human and animal, violence and the atavistic side of it. She took part in several films as a screenwriter and art director. Her most recent feature is *Arima*.



David Fidalgo (Lugo, 1989) é graduado en Belas Artes e Máster en Álbum Ilustrado e Animación pola Uvigo. Ademais de numerosas mostras colectivas, expuxo individualmente no Valey Centro Cultural de Castrillón (Asturias), Apóstrophe Sala de Arte (Vigo) e UMH (Elche). Obtivo varios recoñecementos en forma de premios e bolsas tanto non ámbito das artes plásticas como no audiovisual, onde participou e participa en festivais de cinema de ámbito nacional e internacional, sendo preseleccionado ao Goya 2020 á mellor curtametraxe de animación pola súa película *Homomaquia*.

David Fidalgo (Lugo, 1989) holds a degree in Fine Arts and a master's degree in Illustration and Animation from Universidade de Vigo. He has participated in several collective art exhibitions, and his works have also been featured in solo exhibitions at a number of galleries and art centers, such as Valey (Asturias), Apóstrophe (Vigo), and UMH (Elche). His works have earned him multiple awards both in the art world and in the film scene, and have been on show at major international film festivals. His film *Homomaquia* has been nominated for Best Animated Short Film for the upcoming 2020 Goya Awards.

#AULA+NOVOS

#AULA+NOVOS

11

DEC.
11.00 h.
Museo de Pontevedra

Encontros con Cineastas. Para estudiantado da ESO e Bacharelato.
Proxección + Presentación e coloquio cca autora

Meeting up the filmmakers. For secondary school students.
Presentation of the film followed by a Q&A session with the directors.



ARIMA

España | 2019 | 77' | Cor

Dirección/Direction: Jaione Camborda.

Arima é a historia de catro mulleres e unha nena que se ven alteradas pola chegada inesperada de dous forasteiros. Un deles fuxo do outro, escondéndose polo pobo como un ser fuxido, fantasmagórico e de dubidosa existencia. Todo iso moverase na fronteira entre o real e o imaginado, entre o pesadelo e o soño, entre o medo e o desexo, nunha historia impregnada de misterio.

Arima is the story of four women and a girl whose existence is disrupted by the sudden arrival of two strangers. One of them is fleeing from the other, sneaking around town like an elusive being, a ghostly presence of uncertain existence. The whole plot takes place on the fine line between reality and imagination, between dreams and nightmares, fear and desire, within a story shrouded in mystery.

13

DEC.
11.00 h.
Museo de Pontevedra

Encontros con Cineastas. Para estudiantado da ESO e Bacharelato.
Proxección + Presentación e coloquio cca autora

Meeting up the filmmakers. For secondary school students.
Presentation of the film followed by a Q&A session with the directors.



CARTAS A SUPERMAN

Letters to Superman
España | 2016 | 16' | Cor

Dirección/Direction: David Fidalgo. Animación tradicional a lápiz.

SIGLO XXI

21th Century | Século XXI
España | 2018 | 4' | Cor

Dirección/Direction: David Fidalgo. Animación tradicional en Acrílico

¡LES NECESITAMOS!

We Need Them | Necesitámoslos
España | 2018 | 5' | Cor

Dirección/Direction: David Fidalgo. Animación tradicional en Acrílico

14

DEC.

11.00 h. a 14.00 h.

Museo de Pontevedra

Gratis previa inscripción.

Dirixido a rapaces e rapazas de 8-12 anos.

Free Entry. Pre-registration is required.

For children between 8 and 12 years

// OBRADOIRO 3,2,1... ACCIÓN!

3,2,1... Acción!

As primeiras proxeccións de cinema fundamentábanse nas illusións ópticas xeradas por xoguetes coma a Lanterna Mágica ou o Zoótropo. Rudimentarios aparatos cos que se recreaba a illusión do movemento mediante a superposición de imaxes. Estes principios empregáronse no cinema de animación que, na súa esencia, produce a sensación visual dun movemento que non existe na realidade. O mundo audiovisual na actualidade conta con avanzadas técnicas para a creación de animacións que reproducen de forma precisa xestos e movementos.

Nesta actividade plástica proponse voltar aos inicios do cinema para crear unha historia en imaxes de xeito artesanal. Propónse a construcción dunha animación experimental protagonizada por coñecidos personaxes cinematográficos que revirirán mediante a sínxela tecnoloxía do GIF ao dispor de todos nós.

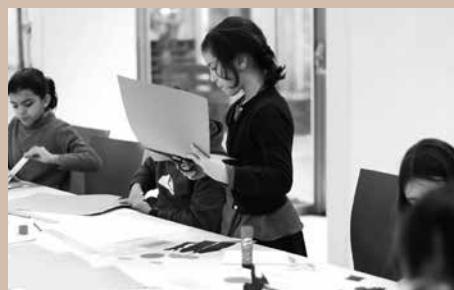
3,2,1... Action!

The first film screenings were based on optical illusions generated by toys such as the magic lantern or the zoetrope. These were rudimentary devices with which the illusion of movement was recreated through the superimposition of images. These principles were used in animated films that, in essence, generate the visual sensation of a movement that doesn't really exist. Today, the audiovisual industry has access to advanced techniques for creating animations that accurately reproduce gestures and movement.

In this workshop, we invite participants to go on a journey with us, and take a leap in time back to the beginning of cinema in order to create a story with images in an artisanal way. Participants will discover how to create an experimental animation starring famous film characters that will come to life thanks to GIFs, a user-friendly technology available for all kinds of learners.

Taller Aberto constitúese en 2013 en Pontevedra e desenvolve proxectos artísticos e culturais. Entre as súas actividades atópanse a organización de cursos, visitas e actos; a coordinación de comunidades de aprendizaxe e o comisariado de exposicións. Na área socioeducativa o seu labor centrarse no deseño de programas didácticos e de integración social en artes plásticas e arquitectura para nenos e docentes, así como na creación, organización e execución de xornadas e congresos.

Taller Aberto (Pontevedra, 2013) is a collective devoted to designing and implementing art and cultural projects. Their experience in the art field includes organizing workshops, guided visits, and events, as well as coordinating learning networks and curating exhibitions. In the field of education, they focus on designing specialized programs for developing learning and social integration skills through visual arts and architecture, and have put into place several conferences and seminars on these topics.





(s8)

XI

MOSTRA
DE CINEMA
PERIFÉRICO

29/05-07/06 2020
A CORUÑA SPAIN

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#LAB



LA UNIÓN

España, Colombia | Primeira longametraxe

Dirección/Direction: Cordelia Alegre

Producción: Rara Colectivo

Estado/Current status: Desenvolvemento / Development

Cecilia e Juliana son dúas irmás xemelgas de 18 anos criadas en Barcelona, que viaxan ao lugar onde naceron, Colombia, para coñecer á súa familia paterna. Cecilia ve a viaxe como unha oportunidade para saber máis sobre o seu pai. Juliana necesita atopar un lugar onde ser ela mesma e escapar do proceso de enfermidade polo que está a pasar a súa nai en Barcelona.

Cecilia and Juliana, 18, are twin sisters raised in Barcelona. They travel to their birthplace, Colombia, to meet their paternal family. Cecilia sees the journey as an opportunity to learn more about their father. Juliana needs somewhere to be her true self, a hiding place to escape her mother's illness.

Cordelia Alegre (Barcelona, 1991). Graduada en Comunicación Audiovisual na Universitat Pompeu Fabra dirixindo o proxecto documental *La distancia de los nombres*. Realiza o Master de Documental da UPF e traballa como asistente de dirección de Neus Ballús. É cofundadora da Asociación Nadir - Audiovisuales y Educación. *La Unión*, formou parte da Residencia Iberoamericana de Guion de Cali e presentouse no Bogotá Audiovisual Market.

Cordelia Alegre (Barcelona, 1991) graduated in Audiovisual Communication from Universitat Pompeu Fabra with her final project *La distancia de los nombres*. She then obtained a Master's Degree in Documentary Filmmaking, and is currently working as an assistant director for Neus Ballús. Alegre also co-founded Asociación Nadir, an association for education focused on audiovisual learning. Her film *La unión* was selected for Cali's Ibero-American Screenwriting Residency and was premiered at Bogotá's Audiovisual Market.

cordelia.alegre@gmail.com



¿CUÁNDΟ ATERRIZARÁS?

España | Primeira longametraxe

Dirección/Direction: Pablo García Canga

Estado/Current status: Escritura / Writing

Ada, a vintena, é teleoperadora. Ás veces sae cun mozo que traballa no mesmo sitio, Gaspard. El toca a batería nun grupo de rock afectacionado, mente máis que fala e está namorado de Ada. A irmá de Ada, Nora, apenas sae de casa para ir ao hospital de día e vive como pode coa súa enfermidade mental e as ganas de non querer vivir. Ada ten unha idea: que Gaspard e Nora coñézanse. Trámoa e conséguelo. Gaspard e Nora falan. Amenten. Inventan. Están ben xuntos. Quizais sexa amor...

Ada, 20, works at a call center. She sometimes hangs out with one of her coworkers, Gaspard. Gaspard is a drummer in an amateur rock band, and a helpless liar. He is also in love with Ada... Ada's sister, Nora, barely leaves the house, and when she does is to visit the hospital. She struggles with her mental illness and with her damaged will to live. But Ada's got an idea: Gaspard and Nora should definitely meet! She makes a plan and makes it happen. Gaspard and Nora talk, lie, make things up in their head... They're good together. Maybe it's love...

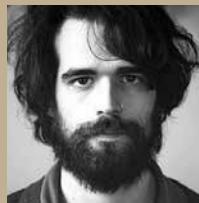
Pablo García Canga (Madrid, 1981). Diplomado en dirección de cinema pola Fémis. Director e guionista daquelas curtametraxes (*La nuit d'avant*, *De l'amitié*, *Retrato en dos tiempos*, *Pissing Territories*, *Para Julia...*). Guionista para outros cineastas (Santos Díaz Antón, Gonzalo García Pelayo, Miguel Ángel Pérez Blanco). Tradutor. Autor de textos sobre cinema en diversas revistas e libros, etc.

Pablo García Canga (Madrid, 1981) graduated in Film Direction from La Fémis. He wrote and directed several short films (*La nuit d'avant*, *De l'amitié*, *Retrato en dos tiempos*, *Pissing Territories*, *Para Julia...*), and has worked as a screenwriter for other filmmakers (Santos Díaz Antón, Gonzalo García Pelayo, and Miguel Ángel Pérez Blanco). García Canga is also a translator and a published author whose texts on film and cinema have appeared in a number of books and magazines.

pablogcanga@gmail.com

#LAB // PROXECTOS

#LAB // PROYECTOS



SERRA DA ESTRELA

España | Primeira longametraxe

Dirección/Direction: Carlos Martínez-Peñaiver
Co-guionista/Co-screenwriter: Joel Fontán
Producción: OMEN
Estado/Current status: Escritura / Writing

Xoel deixá a súa cidade para exercer de profesor nunha pequena escola rural de Serra da Estrela. Cando chega, unhas imaxes invádelle, lembrá que xa estivera ali. Mentres tanto, Herminio, un pastor do lugar, perde o seu oficio debido ao espolio que vive a súa comunidade. Unha noite unha estrela fala con el e convídalle a cruzar as montañas para atopar un novo rumbo.

Xoel leaves his city to work as a teacher in a small school of a remote village in Serra da Estrela. When he arrives there, he is haunted by memories: he has definitely been there before... Meanwhile, Herminio, a local shepherd, loses his job due to the pillaging his community is forced to endure. One night, he hears the voice of a star: it encourages him to cross the mountains and search for a new path.

Carlos Martínez-Peñaiver Mas (Vigo, 1991). Director, montador e cofundador da produtora Omen. Grao en Comunicación Audiovisual (USC/UPF). Dirixe videoclips na escena underground galega e curtas de ficción. Traballou como axudante de montaxe en películas como *Mimosas* de Oliver Laxe e actualmente está na fase final da montaxe da longametraxe *Alén Mar* do cineasta galego Andrés Sanjurjo.

Carlos Martínez-Peñaiver Mas (Vigo, 1991) is a filmmaker, film editor, and co-founder of the film production company Omen. He graduated in Audiovisual Communication (USC/ UPF). His work as a filmmaker includes music videos that portray the underground Galician music scene, as well as fiction short films. He has worked as an assistant film editor for Oliver Laxe's *Mimosas*, and is currently working in the final editing phase of *Alén Mar*, a feature film directed by Andrés Sanjurjo.



LOS CUADERNOS DEL PERRO

Arxentina | Primeira longametraxe

Dirección/Direction: Ingrid Pokropek
Producción: Remo Cine
Estado/Current status: Escritura, desenvolvemento / Writing, development

Los cuadernos del perro é un filme que empeza cando un escritor desaparece. Cinco adolescentes –os seus alumnos, os seus discípulos– irrompen sen escrúpulos na casa do profesor, e deciden manter ali, de todos os xeitos e ritualmente, as reunións do seu taller. Os motivos da desaparición do home –ou dunha misteriosa morte– son descoñecidos, polo que os mozos comezan a deseñar teorías, asumir heranzas e sobre todo a tomar (caso se notalo), a casa do antigo profesor.

Los cuadernos del perro is a film that starts after a writer goes missing. Five teenagers –his former students– decide to illegally enter the professor's house and use it as a venue for ritually keeping up the workshop sessions they used to have with him. The reasons why the man mysteriously disappeared –or maybe died– remain unknown, which leads the young students to make up hypotheses, receive inheritance, and, above all, take over –almost unwittingly– the old professor's house.

Ingrid Pokropek (Buenos Aires, 1994). Estudou na Universidad del Cine (FUC) e actualmente traballa en El Pampero Cine. Dirixiu as curtametraxes Recalculando (2014), Es una ficción de arena (2017) e Shendy Wu: un diario (2019). Producio unha película Las poetas visitan a Juana Bignozzi (2019), dirixida por Laura Citarella e Mercedes Halfon.

Ingrid Pokropek (Buenos Aires, 1994) graduated from Universidad del Cine (FUC) and is currently working at El Pampero Cine. She has directed the short films Recalculando (2014), Es una ficción de arena (2017), and Shendy Wu: un diario (2019), and produced the feature film Las poetas visitan a Juana Bignozzi (Laura Citarella and Mercedes Halfon, 2019).

carlos.penhalver@gmail.com

ingridpokropek@gmail.com



PAMELA BIÉNZOBAS

Consultora, crítica e xornalista de cinema chileno-francesa. É unha das fundadoras da Revista de Cinema Mabuse.cl. Entre 2005 e 2010 foi vicepresidenta da Federación Internacional da Crítica, FIPRESCI, da que é ainda membro activo. Ademais de dúas décadas escribindo de cinema, colaborando con revistas e libros de distintos países, traballou avaliando e asesorando proxectos, así como propoñendo candidatos para fondos e programas internacionais como Abycine Lanza, Torino Film Lab, Rawi (Xordania) ou Bellagio Center (Rockefeller Foundation), entre outros. Tamén traballa con festivais como Róterdam, Xixón ou Berlinale Forum.

Pamela Biénzobas is a Chilean-French consultant, film critic, and journalist, and was one of the co-founders of the film magazine Revista de Cine Mabuse.cl. Between 2005 and 2010, she was vice-president at FIPRESCI, where she is still an active member. In her more than 20 years of experience as a film critic, she was a regular contributor to several international magazines and books. Biénzobas has also experience in monitoring and evaluating projects, and has been part of selection committees for international funds and programs such as Abycine Lanza, Torino Film Lab, Rawi (Jordan), and Bellagio Center (Rockefeller Foundation) among others, and is a usual collaborator with film festivals like Rotterdam, Gijón, and Berlinale Forum.



VIRGINIA GARCÍA DEL PINO

Licenciada en Belas Artes, compaxina a súa carreira como cineasta coa docencia no Máster en documental da Universidade Autónoma de Barcelona. A súa obra ten un amplio percorrido internacional en festivais e museos de arte contemporánea. A súa primeira longametraxe, *El jurado* (2012), estreouse na sección oficial do FID Marsella. En 2013, o Festival Márgenes e o Festival L'Alternativa fixeron retrospectivas da súa obra. A súa segunda longametraxe, *La 10º carta* (2014), estreada no Festival de San Sebastián, é un retrato do consagrado cineasta Basilio Martín Patino. En 2018, *Improvisaciones de una ardilla gaña a Biznaga de prata* do Festival de Málaga á mellor curtametraxe documental. *Respirar, correr, mirar* (2018) é unha instalación de video e expúxose en Bombas Gens, Tabakaleria, Centro Montehermoso e na última edición do FICX.

Virginia García del Pino graduated in Fine Arts, but currently works as a filmmaker. She is also a professor in the Master's degree in Documentary Filmmaking at Universidad Autónoma de Barcelona. Her work has earned her international recognition, and has been on show at a number of specialized festivals and museums of contemporary art. Her debut feature film, *El jurado* (2012) was premiered at the official selection of FID Marseille. In 2013, two festivals, Márgenes and L'Alternativa, devoted their retrospective sections to her work. Her second feature *La 10º carta* (2014), which was premiered in San Sebastián, is a film portrait of the illustrious filmmaker Basilio Martín Patino. In 2018, her work *Improvisaciones de una ardilla* was awarded with Málaga's silver Biznaga for Best Documentary Short Film. *Respirar, correr, mirar* (2018), one of her video installations, has been on show at Bombas Gens, Tabakaleria, and Centro Montehermoso, and was featured at FICX's last edition.

#LAB // EQUIPO ASESOR

#LAB // ADVISORY TEAM



GEMMA VIDAL

Traballou en vendas internacionais, produción e programación de festivais; así como coordinadora de producción na produtora e distribuidora Avalon, sendo encargada de proxectos de longametraxes e series de TV entre os que se inclúen *Apuntes para una película de atracos*, *Mapa ou María* (*y los demás*). Actualmente é a responsable de La Incubadora de The Screen (ECAM), programa de desenvolvemento de longametraxes, e foi experta externa para desenvolvemento de longametraxes do Programa MEDIA Creative Europe. Como produtora, o seu último traballo é a curtametraxe *Todas íbamos a ser reinas*, de Ana Catalá, seleccionado en Montréal, Seminci e Xixón, entre outros.

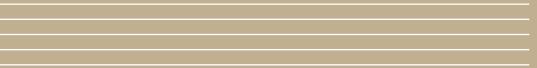
Gemma Vidal developed a career in the film industry, in the field of international sales, production, and programming. She also worked as coordinator of the production and distribution company Avalon, where she was in charge of a number of projects for feature films and TV series, such as *Apuntes para una película de atracos*, *Mapa*, and *María (y los demás)*. Vidal is currently directing La Incubadora, a program for the development of feature films initiated by The Screen (ECAM). She has also collaborated as an external guest expert to contribute to the development of feature films at the MEDIA Creative Europe program. Her most recent work as a film producer is Ana Catalá's short film *Todas íbamos a ser reinas*, featured in Montréal, Seminci, and Gijón, among other major international film festivals.



ALFONSO ZARAUZA

Director e guionista compostelán, con experiencia en cinema e televisión, debutou coa longametraxe *La noche que dejó de llover* (2008). En 2013 rodou os seus dous seguintes traballos, *Encallados* e *Os fenómenos*, estreada na sección oficial do Festival de Málaga en 2014 a película conquistou os XII Premios Mestre Mateo do audiovisual galego como mellor longametraxe, mellor guión e mellor dirección. Acaba de finalizar a rodaxe da súa nova película de ficción, *Ons*.

Alfonso Zaraiza is a Galician filmmaker and screenwriter based in Santiago de Compostela. After developing a career in cinema and TV for several years, in 2008 he released his debut feature film *La noche que dejó de llover*. In 2013 he shot two more features, *Encallados* and *Os fenómenos*, which was premiered at the Málaga Film Festival in 2014 as part of the official selection. In the 13th edition of the Galician Mestre Mateo Awards, *Os fenómenos* earned him several awards: Best Feature Film, Best Screenplay, and Best Director. Zaraiza has just finished shooting his new fiction feature, *Ons*.



#ENCONTROS



Os traballos de **Helena Girón e Samuel M. Delgado** indagan nas relacións entre mitoloxía, materialismo e percepción. As súas películas e instalacións programáronse en festivais internacionais como o de Toronto, SSFF San Sebastián, Locarno, IFF Rotterdam, Curtas Vila do Conde, L' ge D'Or, Media City Film Festival e en centros de arte como o CCCB, BAM, TEA ou Solar.

Helena e Samuel son os autores da cabeceira desta edición de Novos Cinemas.

Their work explores the connections between mythology, materialism, and perception. Their films have been on show at many well-known international film festivals, such as Toronto International Film Festival, New York Film Festival, SSFF San Sebastián, Locarno Film Festival, IFFR Rotterdam, Curtas Vila do Conde, Ann Arbor and Media City Film Festival, and at a number of art centers like CCCB, BAM, TEA, and Solar.

Helena Girón and Samuel Delgado are also the creators of Novos Cinemas' header this year.

12

DEC.

11.00 h. a 12.30 h.

Casa das Campás

// ENCONTRO con SAMUEL DELGADO e HELENA GIRÓN

Nun encontro aberto ao público, Helena Girón e Samuel Delgado falarán en detalle do seu singular método de traballo e as ideas, decisións e intencións que sustentan a súa primeira longametraxe *Eles transportan a morte*, en fase de montaxe e que acaban de rodar en paisaxes da costa galega. A película narra a historia de tres homes que, para evitar as súas execucións, enrólanse como tripulación da expedición capitaneada por Cristóbal Colón e que tras roubar a vela da Santa María foxen con ela a través dunha illa descoñecida.

In an open meeting with the audience, Helena Girón and Samuel Delgado will explain in detail their unique working method, as well as the ideas, decisions, and intentions that underpin their first feature film *Eles transportan a morte*. The feature, now in post-production phase, was shot in different landscapes of the Galician shore, and narrates the story of three men sentenced to death. To elude their punishment, they enroll in Christopher Columbus' expedition. After stealing the sail of the Santa María, they get away with it and try to escape their chasers in an unknown island.



12

DEC.

12.30 h. a 14.00 h.
Casa das Campás

// DESENVOLVEMENTO DE PROXECTOS

Presentación dalgúns dos programas de desenvolvemento de longametraxes dirixidos a autores noveis máis interesantes do panorama independente nacional.

Interveñen:

Gemma Vidal (España), La Incubadora, The Screen (ECAM)
Pamela Biénzobas (Chile), Abycine Lanza (Festival Abycine),
Mar Varela (Galicia), I+P Ideas para producir (Cluster Audiovisual Galego)

Presentation of some of the most interesting Spanish grants and programs devoted to boosting the development of film projects by emerging authors.

Speakers:

Gemma Vidal (Spain), La Incubadora, The Screen (ECAM)
Pamela Biénzobas (Chile), Abycine Lanza (Festival Abycine)
Mar Varela (Galicia), I+P Ideas para producir (Cluster Audiovisual Galego)

13

DEC.

11:00 h. a. 13.00 h.
Casa das Campás

// PRESENTACIÓN DOS PROXECTOS #LABO4

Tras as xornadas de asesorías, os participantes no #LABO4 de Novos Cinemas exponerán publicamente os seus proxectos de longametraxe.

Interveñen:

Cordelia Alegre (Barcelona)
Pablo Gracia (Madrid)
Carlos Martínez-Peñalver e Joel Fontán (Vigo)
Ingrid Pokropek (Buenos Aires)

After the monitoring sessions, the participants of Novos Cinemas' #LABO4 will deliver public presentations of their feature film projects.

Speakers:

Cordelia Alegre (Barcelona)
Pablo Gracia (Madrid)
Carlos Martínez-Peñalver e Joel Fontán (Vigo)
Ingrid Pokropek (Buenos Aires)

#ENCONTROS

#ENCONTROS

13

DEC.

13:30 h. a. 14.30 h.
Casa da Luz

14

DEC.

11.00 h. a 12.30 h.
Casa das Campás

// VERMÚ CON CREA

Encontro informal de creadores audiovisuais para o intercambio de opinións e ideas ao redor da escena cinematográfica independente. O evento estará moderado por socios de CREA (Asociación de Directores e Realizadores de Galicia) e falarase do punto de encontro de creadores e programadores.

A meeting point for creators of the film scene, brought together for exchanging opinions and discussing on the independent filmmaking scene. The event will be conducted by a team of representatives of CREA (Galician Association of Filmmakers). This year's topic for discussion will be the relationship between programmers and filmmakers.

// MESA PROXECTA

Actividade promovida pola Coordinadora Galega de Festivais de Cinema PROXECTA, na que representantes de tres festivais compartirán as súas experiencias sobre a implementación e desenvolvemento de programas educativos e actividades lúdicas destinadas ao público máis novo.

Intervenien:

Alvaro Dosil – Responsable pedagógico de Curtocírculo

Marcos Nine – Director Artístico de Cinema Crianza

José Luis Cienfuegos – Director do Festival de Cine Europeo de Sevilla

An activity organized in collaboration with PROXECTA (the Galician Coordinator for Film Festivals) that will bring together a number of representatives of three Spanish film festivals. They will share their experiences and discuss the development and implementation of educational programs and learning activities for young learners.

Speakers:

Alvaro Dosil – Pedagogy consultant at Curtocírculo

Marcos Nine – Art director at Cinema Crianza

José Luis Cienfuegos – Director at SEFF

// PRESENTACIÓN CINEGALICIA 2019 + SESIÓN VERMÚ: OH! AYATOLLAH

Con motivo da conmemoración do 30º aniversario de Cinegalicia –que lembra a estrea de *Continental*, *Sempre Xonxa* e *Urxia*, tres filmes fundamentais na historia do cinema galego–, un grupo de traballadores e traballadoras da cultura e o audiovisual que áñada non cumpriron eses trinta, deciden celebrar a efeméride de maneira desprexuizada e heterodoxa dende múltiples árees da creación, o video, a crítica, a música ou o deseño.

Nas súas propias palabras: “A vontade de Cinegalicia 2019 é dialogar con esas tres películas, dende a creación e dende a análise. É atopar conexións que xa existen, establecer outras novas, encher oscos que quedaron por encher e abrir camiños que poídamos camiñar, se cadra coa vontade de que a cultura galega se pareza a nós, ou a unha versión mellor diso mesmo. E aquí nós significa, probablemente, Galicia, pero dicilo ten unha épica que non é moi da nosa xeración.”

O proxecto está comisionado por **Brais Romero e Cibrán Tenreiro**. E as autoras son: Para video, **Adrián Canoura, Iria Silvosa, Lara e Noa Castro**. Para música, **Oh Ayatollah!, Charles Rapante, e Elba Souto**. Para deseño, **Julia Huete, Pepa Prieto e Montse Piñeiro**. **Roberta Vázquez** será a encargada do deseño da imaxe do evento. Para a escrita de textos, **Laura Ramos, Sara Donoso, Anxo F. Couceiro, Jesús Silva, e Clara Coira**.

Para celebralo en Novos Cinemas convidamos aos compostelanos **Oh! Ayatollah** a amenizar co seu pop fulgurante unha sesión vermú.

A non perder!

For the commemoration of Cinegalicia's 30th anniversary that this year will pay tribute to *Continental*, *Sempre Xonxa*, and *Urxia*—three milestones in the history of Galician cinema—we have brought together a group of representatives of Galicia's contemporary cultural and film scene that are on the verge of turning 30, too. We have invited them to join us and contribute to the celebration in an informal, unprejudiced way. Don't forget to stop by and discover the art of local creators from a number of disciplines: video, cultural criticism and journalism, music, and design.

In their own words, “Cinegalicia 2019 intends to open a dialogue with the three selected films from the perspectives of creation and cultural criticism. It's about finding existing connections, establishing new ones, filling gaps, and opening paths that we can actually follow. And, if possible, do it in a way that reflects what we are, or what we want to be—the higher version of us. ‘Us’ probably meaning Galicia in this context, but saying it with these words radiates a kind of solemnity that doesn't relate to our generation”.

The initiative, which has been programmed by **Brais Romero** and **Cibrán Tenreiro**, will bring together the following creators: Video creators – **Adrián Canoura, Iria Silvosa, Lara and Noa Castro**. Musicians – **Oh Ayatollah!, Charles Rapante, and Elba Souto**. Designers – **Julia Huete, Pepa Prieto, and Montse Piñeiro**. The event's visual image has been designed by **Roberta Vázquez**. Cultural criticism and journalism – **Laura Ramos, Sara Donoso, Anxo F. Couceiro, Jesús Silva, and Clara Coira**.

Come celebrate with us and don't miss our cocktail session: we'll be offering a live show by the local band **Oh! Ayatollah**. Join us and dance to the beat of their energetic pop!

#ENCONTROS
#ENCONTROS

14

DEC.

13:30 h. a 14.30 h.
Casa da Luz

Entrada de balde
Free Entry

SESIÓN VERMÚ. PRESENTACIÓN CINEGALICIA + OH AYATOLLAH!







XURADOS
JURIES

XURADO INTERNACIONAL
INTERNATIONAL JURY



LUCERO GARZÓN

Mexicana radicada en París, Garzón foi directora de vendas internacionais de Pyramide, encargándose de exportar más de 100 filmes, entre eles: *El Botón de Nácar*, *Wakolda*, *Infancia Clandestina*. En 2017 fundou LUZ VERDE empresa de produção e vendas de filmes latinoamericanos. Produtora asociada *Los Débiles* (Berlinalde Forum 2018), *La novia del desierto* (Cannes Un certain Regard 2017), *Los Últimos*. Actualmente traballa en duas coproduções con Arxentina: *The Klezmer Project* producida por Nevada Cinema e Jesús López de Maximiliano Schonfeld producida por Murillo Cinema. Garzón coordina os encontros de coproducción BAL-LAB do Festival de Biarritz Amérique Latine.

Mexican based in Paris and former sales director at the French company Pyramide International, Lucero Garzón was in charge of the launching and international commercialization of more than 100 films, among which *El Botón de Nácar*, *Wakolda*, and *Infancia Clandestina*. She co-produced *Los Débiles* (Berlinalde Forum 2018), *La novia del desierto* (Cannes Un certain Regard 2017), and *Los Últimos*. In collaboration with Sophie Dulac Productions, Nevada Cine, and Nabis Film Group, she is currently working on the development of the Argentinian documentary *The Klezmer Project*, and on the feature film *Jesús López* by Maximiliano Schonfeld (Murillo Cine). Garzón is also in charge of coordinating the BAL-LAB co-production sessions of the Biarritz FilmFestival Amérique Latine.



MISHA BIES GOLAS

Misha Bies Golas (Lalín, 1977), artista plástico, formado no campo da fotografía e do deseño, vive e traballa entre Lalín e Santiago de Compostela. A súa obra abarca ámbitos de distintas disciplinas, centrando os seus últimos traballos ao redor da acumulación de refugallos, libros e obxectos de diversa índole. Expuxo recentemente en CGAC, (Santiago de Compostela); Galería ADHOC, (Vigo); Fundación Luís Seoane, (A Coruña); MARCO, (Vigo); Laboral, (Gijón); Sala Josep Renau de la Facultat de Belles Arts de Sant Carles, (Valencia); Appleton Square, (Lisboa); DIDAC, (Santiago de Compostela); Galería Luis Adelantado, (Valencia) y Projeto Fidalga, (Sao Paulo). Ademais, é o protagonista da película *Longa Noite* de Eloy Enciso.

Misha Bies Golas (Lalín, 1977) is a visual artist with a background in photography a design who lives and works in Galicia, halfway between Lalín and Santiago de Compostela. His work, which explores diverse disciplines with an interest in collecting residues, books, and different kinds of objects, and has been on show at a number of museums and art galleries, such as CGAC, (Santiago de Compostela), Galería ADHOC, (Vigo), Fundación Luís Seoane (A Coruña), MARCO (Vigo), Laboral (Gijón), Sala Josep Renau - Facultat de Belles Arts de Sant Carles (Valencia), Appleton Square (Lisboa), DIDAC (Santiago de Compostela), Galería Luis Adelantado (Valencia), and Projeto Fidalga (Sao Paulo). He plays the main character in Eloy Enciso's *Longa noite*.

XURADO INTERNACIONAL INTERNATIONAL JURY



CARLOS REVIRIEGO

Desde xaneiro de 2017 traballa na Filmoteca Española como Director Adxunto e de Programación. Coordinou a sección de cinema de El Cultural (El Mundo) desde 1999 a 2016, e foi redactor xefe de Cahiers du cinéma Español de 2007 a 2010. Actualmente é membro do consello de redacción de Caimán Cuadernos de Cine e colaborador habitual nas súas páxinas, á vez que segue escribindo nas páxinas de El Cultural. Imparte clases de Estética do Cinema Contemporáneo e de Crítica Cinematográfica en distintos centros universitarios e academias audiovisuais. É membro do comité de programación do Festival de Cine Alemán de Madrid.

Carlos Reviriego is Deputy Director and Director of Programming at Filmoteca Española, where he has been working since 2017. Between 1999 and 2016, he coordinated the film section of the cultural Spanish magazine El Cultural (El Mundo), and from 2007 to 2010 he was also chief editor of Cahiers du cinéma's Spanish edition. As a film critic, Reviriego is still a regular contributor to both El Cultural and Cahiers du cinema. He has also developed a teaching career delivering lessons on Contemporary Film Aesthetics and Film Criticism at a number of universities and film schools, and is a member of the programming committee of Madrid's German Film Festival.

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XURADO LATEXOS HEARTBEATS JURY



MANUEL ASÍN

Coordinador da área de cinema do Círculo de Bellas Artes de Madrid. Programou ciclos para Filmoteca Española, MNCARS, Xcèntric, Tabakaleria, Festival de Sevilla, Instituto Moreira Salles, etc. Publicou artigos en revistas como Blogs & Docs, Trafic ou Caimán Cuadernos de cine, onde é membro do consello de redacción. É autor dos prólogos e a edición de dous libros en torno ao cinema de Jean-Marie Straub e Danièle Huillet: *Escritos* (2011) e *Hacer la revolución es también volver a colocar en su sitio cosas muy antiguas pero olvidadas* (2016). Parte do equipo docente de Elías Querejeta Zine Eskola (San Sebastián) e Master LAV (Madrid). Foi director da distribuidora e editorial de libros e DVDs Intermedio (2011-2015).

Coordinator of the cinema area of Círculo de Bellas Artes de Madrid. He has curated cycles for Filmoteca Española, MNCARS, CCCB, Festival de Sevilla, Zinebi, Instituto Moreira Salles, etc. He has published articles in magazines such as Trafic, Blogs & Docs or Caimán Cuadernos de Cine, where he is a member of the editorial board. He is the author of the edition and the prologues of two books on the films of Jean-Marie Straub and Danièle Huillet: *Escritos* (2011) and *Hacer la revolución es también volver a colocar en su sitio cosas muy antiguas pero olvidadas* (2016). He is part of the teaching team of Elías Querejeta Zine Eskola (San Sebastián) and Master LAV (Madrid). He has been director of the distributor and publisher of books and DVDs Intermedio (2011-2015).



RAMIRO LEDO

Ramiro Ledo Cordeiro (Lugo, 1981), é responsable do Cinema NUMAX e NUMAX Distribución. O cinema NUMAX combina a programación en estrea de películas en VO con proxeccións de vanguarda e novas restauracións dixitais de clásicos. NUMAX Distribución é unha distribuidora independente de cinema de autor contemporáneo (entre as súas últimas estreias figurán *O que arde*, de Oliver Laxe, *Longa noite*, de Eloy Enciso, *A vinganza dunha muller*, de Rita Azevedo Gomes; *Cabalo Diñeiro*, de Pedro Costa; ou *O león duerne esta noite*, de Nobuhiko Suwa). Forman tamén parte do proxecto libraria NUMAX e o Laboratorio NUMAX: un estudo de gráfica, vídeo e comunicación. Como cineasta, realizou *VidaExtra* (2013), *Galicia 1936-2011. Estudos sobre ou filme de Carlos Velo* (2011), *O proceso de Artaud* (2010) ou CCCV-Cineclub *Carlos Varela* (2005).

Ramiro Ledo Cordeiro (Lugo, 1981) is part of the direction boards of Numax Distribution and Numax Cinema (Santiago de Compostela). The Numax Cinema, that belongs to the associated work cooperative Numax, combines un-dubbed premiere programming with off-circuit films and new digital restorations. Numax Distribution has recently released in Spain titles such as *O que arde*, by Oliver Laxe; *Longa noite*, by Eloy Enciso; *La venganza de una mujer*, by Rita Azevedo Gomes; *Caballo Dinero*, by Pedro Costa; or *El león duerne esta noche*, by Nobuhiko Suwa. As a filmmaker, he has directed *VidaExtra* (2013), *Galicia 1936-2011. Estudos sobre ou filme de Carlos Velo* (2011), *O proceso de Artaud* (2010), and CCCV-Cineclub *Carlos Varela* (2005).



ALBERT TRIVIÑO

Albert Triviño Massó (Barcelona, 1984) é cineasta experimental, docente e programador audiovisual. Licenciado en Historia da arte e en Experimental Film, posúe tamén un Máster en Dirección e Producción de Proxectos Expositivos. Desde 2006 participou en varias exposicións e festivais gañando en 2010 o premio BCN Producció outorgado polo Concello de Barcelona e participando na edición do festival Xcèntric dese mesmo ano. A súa práctica artístico-filímica caracterízase polo tratamento anti-íconico da imaxe e polo producción dunha obra que vai desde a pintura e a fotografía, ata a video instalación, o super 8, o 16mm e o documental. Socio fundador da Zumzeig Cinecooperativa, actualmente forma parte do equipo do cinema como programador e coordinador.

Albert Triviño Massó (Barcelona, 1984) is an experimental filmmaker, teacher, and audiovisual programmer. After graduating in Art History and Experimental Film, he obtained a Master's degree in Management and Production of Exhibition Projects. Since 2006 he has participated in several exhibitions and festivals, and in 2010 he was recognized with the BCN Producció Award granted by the Barcelona City Council. That same year his work was featured at Xcèntric. Triviño's artistic and film practice is characterized by an anti-iconic treatment of the image, and he has explored several art forms, such painting, photography, video installation, super 8, 16mm, and documentary. He co-founded Zumzeig Cinecooperativa, where he currently is a member of the cinema as a programmer and coordinator.

XURADO DA CRÍTICA CRITICS JURY



ALBERTO LECHUGA

Licenciado en Xornalismo pola Facultade de Comunicación de Sevilla, combina a crítica e o xornalismo cultural en diversos medios como Diario de Sevilla, Pandora Insight ou Granada Digital á vez que funda web Cineol, un dos portais veteranos en español sobre actualidade cinematográfica. Desde 2013 exerce de redactor-xefe da edición española de Sofilm labor que desde 2016 compaxina coa dirección da revista MK2 para a cadea Cinema/Sur. Tamén xunta letras en publicacións como Sensacine ou Rockdelux.

Alberto Lechuga graduated in Journalism from the Faculty of Communication of Sevilla and works as film critic and cultural journalist for a number of Spanish media, such as Diario de Sevilla, Pandora Insight, and Granada Digital. Lechuga also manages Cineol, one of the first websites in Spanish devoted to contemporary cinema that also covers current events in the film industry. Since 2013, he is chief editor of Sofilm's Spanish edition, and in 2016 he started working as director of the film magazine MK2 for the Spanish broadcaster Cine/Sur. As a critic and cultural journalist, he is a regular contributor to Sensacine and Rockdelux.



CARLOTA MOSEGÚI

Tras graduarse en Humanidades na Universidade Pompeu Fabra, dedicouse á crítica cinematográfica en calidade de correspondente de festivais nacionais e internacionais. As súas últimas coberturas foron publicadas en Cineuropa (Bélgica), Desistfilm (Perú) e FilmAnd (España). Tamén é membro do comité de selección do Festival Márgenes e traballa como programadora de cinema contemporáneo no Centro de Arte "La Casa Encendida" de Madrid.

After graduating in Liberal Arts from Universidad Pompeu Fabra, she started working as a film critic and correspondent at major national and international film festivals. Her work has been featured in some of the most recognized international media of the industry, such as Cineuropa (Belgium), Desistfilm (Peru), and FilmAnd (Spain). Mosegui is also a member of the selection committee of Festival Márgenes, and works as a film programmer for the department of contemporary cinema at the art center La Casa Encendida (Madrid).



DANIEL DE PARTEARROYO

Crítico de cinema e xornalista, xefe de edición online e redactor na revista Cinemanía, tamén colabora en medios como Sensacine, Sofilm, Mk2 ou Transit, escribiu cadernos críticos para DVDs do selo Avalon (*Un sopro ao corazón, A pel suave*), manufactura memes cinefilos en Twitter e é un insomne habitual nos festivais de cinema.

Daniel de Partearroyo is a film critic and journalist. He works as a copywriter at the online film magazine Cinemanía, and is a regular contributor to Sensacine, Sofilm, Mk2, and Transit, among other relevant media. As an author, he wrote several DVD booklets for Avalon (*Murmur of the Heart, The Soft Skin*), and makes cinephile memes in Twitter. The regular sleepy eyed guy you find at film festivals.

XURADO NOVO YOUNG JURY

XURADO NOVO

Como cada ano, estudantes do Campus de Pontevedra compoñen o Xurado Novo de Novos Cinemas. Os cinco membros do xurado visionarán os nove filmes a competición na Sección Oficial e concederán o Premio do Xurado Novo ao Mellor Director desta Edición O4.

Just like every year, Novos Cinemas has designated five students of the campus of Pontevedra to be part of the festival's Young Jury. The members of the jury will be judging the 9 films featured in the Official Selection for the Young Jury Award for Best Director.



Daniel Arana

(Colombia, 1996)
Grao en Comunicación Audiovisual
UVigo
Degree in Audiovisual Communication
(UVIGO)



Miriam Caminero

(Palencia, 1998)
Grao en Comunicación Audiovisual
UVigo
Degree in Audiovisual Communication
(UVIGO)



Sara López

(Pontevedra, 1994)
Grao en Comunicación Audiovisual
UVigo
Degree in Audiovisual Communication
(UVIGO)



Carmen Mª Pastoriza

(Marín, 1997)
Grao en Comunicación Audiovisual
UVigo
Degree in Audiovisual Communication
(UVIGO)



Lara Castro

(A Coruña, 1998)
Grao en Belas Artes UVigo
Degree in Fine Arts (UVIGO)

PREMIOS | AWARDS

Premio NOVOS CINEMAS á mellor longametraxe da Sección Oficial

Outorgado polo Xurado Internacional.

Premio XURADO NOVO ao mellor director da Sección Oficial

Outorgado polo Xurado Novo, integrado por estudiantado da UVIGO.

Premio LATEXOS ao mellor filme da Sección Latexos

Como axuda á exhibición, outorgado por un xurado conformado por representantes dos cinemas NUMAX, Zumzeig e Círculo de Bellas Artes de Madrid.

Premio da CRÍTICA a la mejor película de las secciones competitivas

Otorgado por el Jurado de la Crítica.

Premio do PÚBLICO

Decidido mediante votación dos asistentes ao festival.

NOVOS CINEMAS Award to the Best Film of the Official Selection

Awarded by the International Jury.

YOUNG JURY Award to the Best Director of the Official Selection

Awarded by the Young Jury, composed by students of the UVigo.

LATEXOS Award for Best Film of the Latexos selection.

Intended to finance the exhibition and boost the visibility of the winning film. Awarded by a jury composed by representatives of three independent Spanish movie theatres: NUMAX, Zumzeig, and Círculo de Bellas Artes de Madrid.

Critics Award for Best Film of the competitive sections.

Awarded by the Critics Jury.

AUDIENCE AWARD

Awarded by the festival audience.



CURTO CIRCUITO

17º FESTIVAL INTERNACIONAL DE CINE
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SEDES | VENUES

Casa da luz | Praza da Verdura s/n, 36002, Pontevedra | Teléfono: 986 090 890 | www.visit-pontevedra.com

Teatro Principal | Paio Gómez Chariño, 6. 36002, Pontevedra | Teléfono: 986 833 061 | www.pazdaca.org

Casa das Campás (Vicerreitoría do Campus de Pontevedra) | Rúa don Filiberto 9-II. 36002, Pontevedra | Tf: +34 986 80 20 80 | www.campuspontevedra.uvigo.es

Museo de Pontevedra | Pasantería, 2-I2, 36002, Pontevedra | +34 986 80 41 00 | www.museo.depo.es

Facultade de Belas Artes de Pontevedra | Maestranza, 2, 36002 Pontevedra | +34 986 80 18 00 | www.belasartes.uvigo.es/bbaa/

ENTRADAS | TICKETS

Abonos: 15€

Inclúe todas as sesións de Sección oficial, Latexos, Foco Bas Devos e Por primeira ou última vez.

Sección Oficial | Latexos | Foco Bas Devos | Por Primeira ou Última Vez: 3€

Apertura e Clausura: De balde *For free*

+Novos | Proxección O xigante de ferro: De balde *For free*

Encontros: De balde *For free*

Obradoiro de fotografía con Santiago Racaj: Previa inscrición *Pre-registration is required.*

www.ataquilla.com //

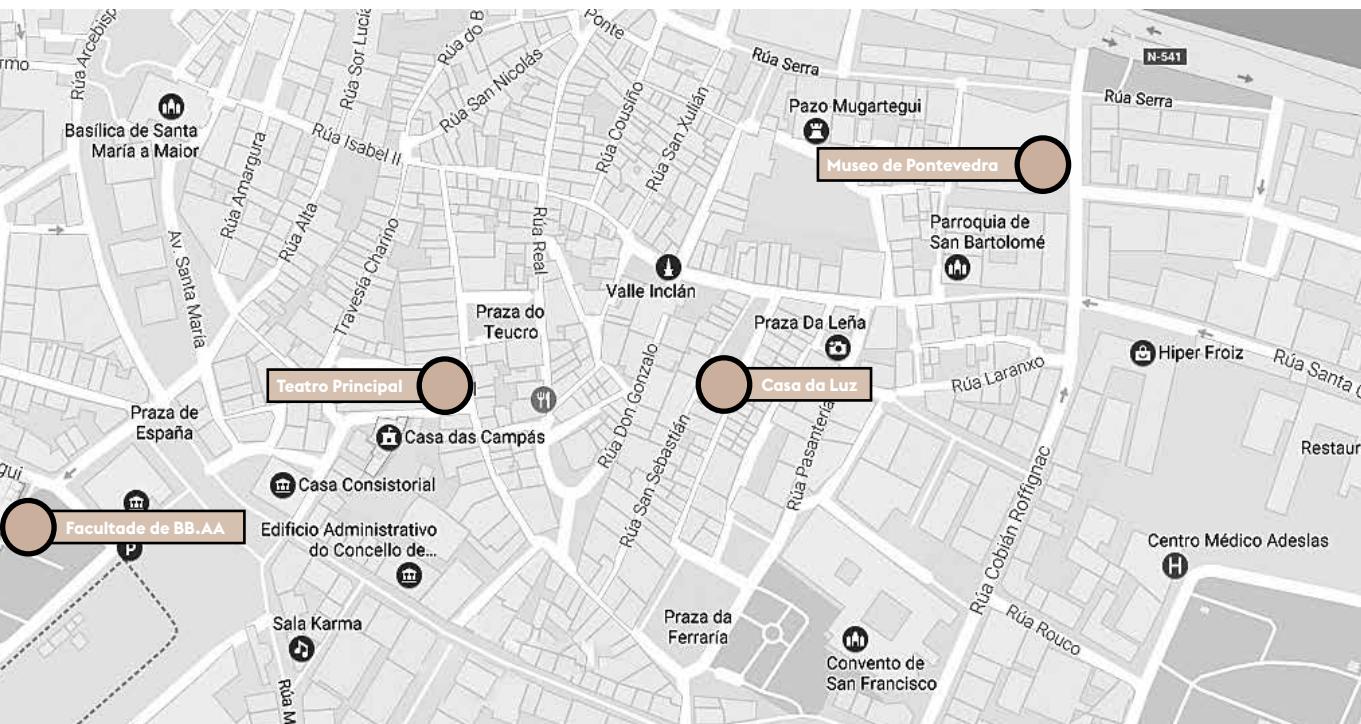
Billeteira do Teatro Principal dende 1 hora antes da sesión.

Os abonos non son numerados. Para acceder ao espazo de proxección é imprescindible retirar a entrada na billeteira a partir dunha hora antes do inicio de cada proxección. As persoas posuidoras de abono poderán retirar no mesmo día todas as entradas das sesións desa mesma xornada. A utilización do abono só será válida para unha entrada por sesión. Os pases gratuitos non forman parte do abono.

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AGRADECIMENTOS ACKNOWLEDGEMENTS

Amaia Serrulla (Festival de San Sebastián), Ana Isabel Strindberg, Andrés Pinal, Ángel Suanzes, Antonio País, Beatriz Legerén, Carmela Silva, Carmen Fouces, Carme da Silva, Daniel Martí, Chon G. Carro, Conchi Gamallo, Demetrio Junquera, Diana Santamaría, Eduardo Calzado Eusebio Riveiro, Fernando Portasany, Fernando Suárez, Fortunato Rodríguez, Fran Gayo, Francisco J. López, Gustavo Abreu, J. Luis Sarandeses, Jaime Pena, Jaume Ripoll (Filmin), Javi Latorre, Javier F. Fernández, Javier Rial, Jorge Lens, Jorge Soto, José Chavete, José Zabala, Juan Manuel Corbacho, Juan Martínez, Julio Martínez, Julio M. Rodríguez, Lola Dopico, Lucrecia L. Rubianes, Luís Faráo, Lur Olaizola, Manuel Gullías, Manuel Morquecho, Marcos López, María Escaloni, María G. Pintos, Martín Pawley, Miguel Cabañas, Miguel F. Lores, Mónica Ortuzar, Nacho Barcia, Oswaldo García, Paulino Pérez, Patricia Sierra, Pilar Portela, Rebeca Amieva, Sara Donoso, Salvador Casalderrei, Silvia García, Silvia García Mirón, Sol Alonso, Susana Díaz, Vicente López, Vicente L. Díaz, Víctor Iriarte, Víctor Paz Morandeira, Xoán Anleo, Xosé Baamonde.

A Bao A Qu, A Cuarta Parede, Asociación Down Pontevedra, Caimán Cuadernos de Cine, CinEd, CGAI, Centro Galego de Artes da Imaxe, CEIP do Carballal, CEIP Froebel, CEIP Praza de Barcelos, Colegio Nuestra Señora de los Dolores, CRTVG, Decanato da Facultade de Ciencias Sociais e da Comunicación, Decanato da Facultade de Belas Artes, Delegación de Alumnos BAA, Delegación de Alumnos FCSC, ECAM, Diario de Pontevedra, EEI Concepción Crespo Rivas, Festival de Cine Europeo de Sevilla, IES A Xunqueira I, Vicerreitoría do Campus de Pontevedra.

A todo o personal do Teatro Principal, Casa da Luz, Pazo da Cultura, Museo de Pontevedra, Casa das Campás, Facultade de Ciencias Sociais, Espazo Arroelo e Facultade de Belas Artes.
We also want to thank the staff of Teatro Principal, Casa da Luz, Pazo da Cultura, Museo de Pontevedra, Casa das Campás, Facultade de Ciencias Sociais, Espazo Arroelo and Facultade de Belas Artes.



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The image depicts a dark, moody landscape. In the foreground, there are dark, indistinct shapes that could be trees or rocks. Behind them, several low, rounded hills or mountains are visible, their peaks and slopes fading into a thick, hazy atmosphere. The sky above is a uniform, light gray or white, suggesting either dawn, dusk, or overcast conditions. The overall mood is somber and mysterious.

www.novoscinemas.com