

NOVOS CINE— MAS.

Festival Internacional de
Cinema de Pontevedra.

Edición 08
12/17 dec. 2023

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12 — 17 DEC.
— 2023.**

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Finalizamos o 2023 cun balance positivo no haber internacional do cinema español. Catro longametraxes focalizadas en historias tan íntimas como universais provocaron pequenos seísmos no circuito de festivais de cinema da clase A -Berlinale, Karlovy Vary e Donostia Zinemaldia respectivamente-. *Alcarrás, 20.000 especies de abejas*, *Las Chicas están bien* e *O corno*, son algunas das propostas. Obras que tras o referendo internacional, espertan a nosa atención sobre cineastas emergentes, sobre proxectos que evidencian o traballo e o talento máis aló de contextos xénericos e territoriais.

Descoñecemos cales eran os obxectivos iniciais do alumnado de *A xogos coa realidade*, o obradoiro impartido na sección #AULA polo investigador sonoro e cineasta **Berio Molina**, cando se propuxeron materializar o concepto de hackeo. Mais estamos seguros de que na presentación das súas curtametraxes se evidenciará a creatividade que aniña no noso campus.

Nesta octava edición de **Novos Cinemas** continuamos coas actividades desenvolvidas ao longo do 2023 en #AULA+NOVOS, e seguimos desenvolvendo o noso #LAB, que seguirá estimulando novosos proxectos de cineastas emergentes mentres estrea nova coordinación, apostando por un maior grao de interacción e internacionalización, e recolle froitos de sementes pretéritas mediante a presenza duns filmes que imantan a nosa programación.

Tamén cómpre salientar os #ENCONTROS, que seguirán combinando divulgación e socialización, e nos que poderemos gozar da presenza de cineastas, produtoras e distribuidoras cinematográficas e representantes dun vanguardista centro de formación radicado en territorio luso, referímonos á **ESAP** -

We completed 2023 with a positive balance in the international scene of Spanish cinema. Four feature films focused on stories as intimate as universal caused small earthquakes on the first-rate film festivals -Berlinale, Karlovy Vary or Donostia Zinemaldia-. *Alcarrás, 20,000 especies de aviejas*, *Las chicas están bien* and *O corno*, are some of those proposals. Films that, after the international referendum, raise our attention to emerging filmmakers, to projects that show work and talent beyond generic and territorial contexts.

We do not know what the initial goals of the students of Playing with reality, the workshop given in the #AULA section by the sound researcher and filmmaker **Berio Molina**, where they set out to materialize the hacking concept. We are sure that the presentation of their short films will show the creativity that flourishes on our campus.

In this 8th edition of **Novos Cinemas** we go on with the activities developed throughout 2023 in #AULA+NOVOS, and we continue to develop our #LAB, which will continue to stimulate novel projects by emerging filmmakers while launching new coordination, betting on a higher degree of interaction and internationalization, and collects the fruits of past seeds through the presence of some films that magnetize our programme.

It is also worth highlighting #ENCONTROS, which will continue to combine dissemination and socialization, and in which we will be able to enjoy the presence of filmmakers, film producers, distributors and representatives of an avant-garde training centre based in Portuguese territory. We refer to the **ESAP - Escola Superior Artística do Porto**. The Portuguese presence at the festival is completed with a CARTE BLANCHE to Curtas Vila do Conde, a festival that

Escola Superior Artística do Porto. A presenza lusa no festival complétase cunha CARTA BRANCA a Curtas Vila do Conde, un festival que revela un marcado compromiso co cinema emerxente, a vanguarda e a heterodoxia audiovisual contemporánea.

Continua tamén a nosa colaboración coa ECAM, Escuela de Cinematografía y del Audiovisual de Madrid. O montador e docente **Carlos Cañas**, responsable da edición de varios proxectos de cineastas emerxentes do cinema español máis recente, impartirá un obradoiro que se verteira sobre o concepto do deseño de montaxe, entendendo esta práctica como un proceso que revela o que está por vir.

Pola súa banda, a cineasta, guionista e produtora alemá **Katrin Rothe**, visitará a nosa cidade como protagonista do FOCO da presente edición. A cineasta presentará os seus filmes no Teatro Principal, e manterá un encontro-taller no que afondará nos factores que condicionan unha obra tan singular como esquiva á definición, e á que lle dedicamos o primeiro foco peninsular nesta octava edición.

Respecto á APERTURA e CLAUSURA, dúas longametraxes asesoradas polo noso #LAB inaugurarán e clausurarán a edición O8 presentándose por primeira vez ao público galego. **Carlos Martínez-Peñaíver** inaugurará o festival con *Á procura da estrela*, un traballo no que a paisaxe e a paisanaxe da Serra da Estrela axudan a conformar unha proposta no que realidade e mito van da man. Pola súa banda, **Ángel Filgueira** porá a coda final con *Cando toco un animal*, unha obra que ilustra os itinerarios sentimentais duns personaxes abertos á experiencia e a paixón máis aló das restriccións xenéricas.

Na parte máis visible do certame, os asistentes ao Teatro Principal toparanse, tanto na SECCIÓN OFICIAL como en LATEXOS, con trece filmes -doce

reveals a marked commitment to emerging cinema, the avant-garde and contemporary audiovisual heterodoxy.

Our collaboration also follows with ECAM, Escuela de Cinematografía y del Audiovisual de Madrid. The editor and teacher **Carlos Cañas**, responsible for editing several projects by emerging filmmakers in the most recent Spanish cinema, will give a workshop that is structured around the concept of editing design, understanding this practice as a process that reveals what it is to come.

Conversely, the German filmmaker, screenwriter and producer **Katrin Rothe**, is visiting our city as the main figure of this edition's FOCO. The filmmaker will show her six films at the Teatro Principal, and will hold a meeting-workshop that will delve into the factors that determine a work as unique as indefinable, and to which we dedicate the first peninsular focus in this 8th edition.

Regarding APERTURA and CLAUSURA, two feature films advised by our #LAB will inaugurate and close the O8th edition presenting themselves for the first time to the Galician public. **Carlos Martínez-Peñaíver** will open the festival with *Á procura da estrela*, a work in which the landscape and scenery from Serra da Estrela shape a proposal in which reality and myth go hand in hand. Besides, **Ángel Álvarez** will put the final coda with *Cando toco un animal*, a work that illustrates the sentimental itineraries of characters open to experience and passion beyond generic restrictions.

In the most visible part of the competition, those attending the Teatro Principal will encounter, both in the SECCIÓN OFICIAL and in LATEXOS, thirteen films -twelve unreleased in Galicia, including 7 premieres in Spain- that reflect the aesthetic and formal diversity characteristic of the most emerging contemporary cinema.

deles inéditos en Galicia, incluídas sete estreas en España– que reflestan a diversidade estética e formal características do cine contemporáneo más emerxente. Daquela, convidámosvos a participar dunha programación deseñada con especial illusión e agarimo e que encherá Pontevedra de cinema desde a mañá á noite.

Só nos resta agradecer ás institucións, aos colaboradores e patrocinadores, tanto públicos como privados, a súa atención e comprensión, o seu asesoramento e o seu apoio en tempos tan incertos coma estes. Sen o seu apoio este proxecto non sería posible. E, por suposto, tampouco nos esquecemos da veciñanza, visitantes, amizades, colegas... que fan posible este proxecto apoiándoo coa súa xenerosa e desacomplexada participación e presenza.

Benvidos á octava edición de **Novos Cinemas**, unha breve e esperamos que intensa antesala ao Nadal 2023.

O festival é voso.

For all that, we invite you to take part in a programme designed with special excitement and love and that will fill Pontevedra with cinema from morning until night.

We would like to thank the institutions, collaborators and sponsors, both public and private, for their attention and understanding, their advice and their support in these uncertain times. Without your support this project would not be possible. Of course, we do not forget the neighbours, visitors, friends and colleagues who make this project possible by supporting it with their generous and uncomplicated participation and presence.

Welcome to the 8th edition of **Novos Cinemas**, a short and hopefully intense prelude to Christmas 2023.

The festival is yours.

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Suso Novás, Daniel Froiz

DIRECCIÓN EXECUTIVA

Daniel Froiz

DIRECCIÓN ARTÍSTICA

Suso Novás

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Maria Yáñez, Elena G. Román, Aldara Pagán

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Raquel Gestido y Daniel Fernández Filloy

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Suso Novás

AXUDANTE DE PROGRAMACIÓN

Santos Díaz

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Ana Barreiro, África Martínez (taller abierto)

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TRANSFERS

David Blanco y Yago Fernández

// CABECEIRA

Como coda ao taller *A xogos coa realidade*, e como radical e sensorial contrapunto audiovisual ao deseño conceptual da presente edición, Berio Molina (*A Fonsagrada, Lugo, 1979*) utiliza imaxes e sons tomados da realidade contemporánea más estreita para reflexionar formalmente sobre a nosa historia máis recente, mentres nos lembra que o cinema nace da afortunada alquimia entre o tempo e o espazo, entre a mirada e a escucha, e como non, entre o encadre e o fóra de campo.

*As a coda to the workshop Playing with reality, and as a radical and sensorial counterpoint to the conceptual design of this edition, Berio Molina (*A Fonsagrada, Lugo*) uses images and sounds taken from the strictest reality to reflect in our most recent history. Also, he reminds us that cinema is born from the fortunate alchemy formed between time and space, between looking and listening, and of course, between framing and what remains off-screen.*





Dúas longametraxes galegas asesoradas polo #LAB abrirán e pecharán a octava edición de **Novos Cinemas** presentándose ao público galego. Carlos Martínez-Peñaíver e Ángel Filgueira apelan á complicitade dun público disposto a mergullarse nos seus atmosféricos, sensoriais (e sensuais) relatos. *A procura da estrela*, debut do realizador vigués, sitúase nun territorio limítrofe e efémero no que figurax e paisaxe conforman un todo indisoluble: un cosmos no que cohabitam mitos, lendas e mundo real. Pola súa banda, *Cando toco un animal*, segunda longametraxe do director redondelano, encontra no corpo e na pel das súas personaxes o camiño axeitado para explorar o mapa sentimental das xeracións contemporáneas: aquelas cuxos afectos e pulsións trascenden as tradicionais barreiras socio-xenéricas.

Two feature films advised by our #LAB in the 3rd and 4th editions will open and close the 8th edition of **Novos Cinemas** for the Galician public. Carlos Martínez-Peñaíver and Ángel Filgueira call upon the complicity of an audience willing to immerse themselves in their atmospheric, sensorial (and sensual) stories. *A procura da estrela* (A Shepherd's Tale), debut of the director from Vigo, is located in a bordering and ephemeral territory in which figure and landscape make up an inseparable whole: a cosmos where myths, legends and the real world live all together. On the other hand, *Cando Toco un Animal* (Stroking an Animal), the second feature film by the director from Redondela, finds in the body and skin of its characters the ideal path to explore the sentimental map of contemporary generations: those whose affections and desires go beyond conservative barriers.

APERTURA & CLAUSURA

OPENING & CLOSING

Á PROCURA DA ESTRELA
CANDO TOCO UN ANIMAL

19
DEC.
20:30 h.
Teatro Principal
Coloquio co director
Q&A with the filmmaker



ESTREA EN GALICIA

Á PROCURA DA ESTRELA

A Shepherd's Tale
España, Portugal | 2023 | 77' | Cor

Dirección/Direction: Carlos Martínez-Peñaiver. **Guion/Script:** Carlos Martínez-Peñaiver. **Fotografía/Cinematography:** Lucía C. Pan. **Montaxe/Editing:** Raúl Capdevilla e Raúl García Egües. **Música/Música:** Boris Chapelle. **Son/Sound:** Paulo Lima, Alejandro Calce e Boris Chapelle. **Intérpretes/Cast:** Joel Fontán, José María Saraiña, Joaquim Marvão, Pedro Oliveira, José Abrantes, Rita Saraiña, Mariana da Luz, Sofia Borges, José Luis da Costa, Rui Pinheiro, Joana Pereira da Silva. **Producción/Production:** Carlos Martínez-Peñaiver Mas, Nico M. Millán, Elisa Bagalheiro. **Produtora/Production Company:** Omen, María Zimbra.

Xoel, un sonidista viaxeiro, chega a Serra dá Estrela para rexistrar os sons en vías de extinción da montaña más alta de Portugal. Unha misteriosa melodía conduciralle a perderse no macizo. A partir dese momento, a viaxe de Xoel converterase nunha fráxil analogía do conto que dá nome á rexión: A lenda do pastor e a Estrela.

Xoel, a landscape phonographer, arrives at Serra da Estrela to record the sounds which are about to disappear from Portugal's highest peak. Until a mysterious melody lures him to the top of the mountain and gets him lost. Xoel's journey will become a fragile analogy of the tale that gives its name to the region: The Legend of the Shepherd and the Star.

FICX (Gijón) 2023. *Tierras en Trance*
Porto/Post/Doc 2023. *Cinema Falado*
Festival Entrevues (Belfort) 2022. *Prize Film en Cours*.

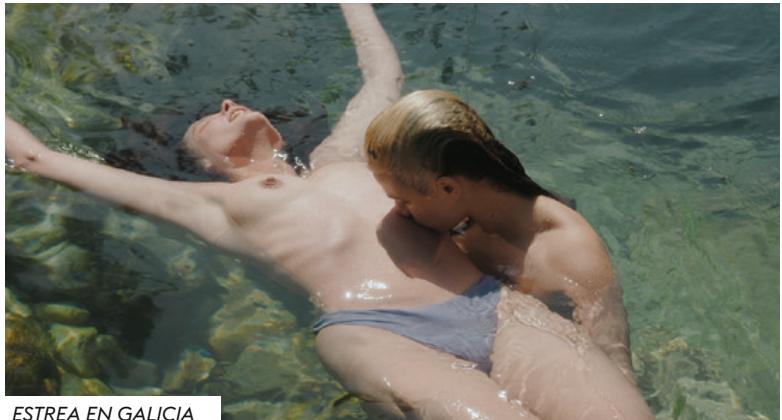
Falta



Carlos Martínez-Peñaiver Mas (Vigo, 1991) é director, montador e cofundador da produtora Omen. Se gradúa en Comunicación Audiovisual a medio camiño entre a Universidade de Santiago de Compostela e a Universitat Pompeu Fabra. Completa a súa formación co Máster de Montaxe da ESCAC e o Máster de Estudios de Cinema e Audiovisual Contemporáneo da UPF. Como director realizou los cortometrajes *Nocturna* (2015), *Juventud Gruyère* (2016), *Después de la Bandera* (2017) e *Cómo desaparecer* (2018) que han sido seleccionados y galardonados en diferentes festivales a nivel internacional y nacional. Traballou como axudante de montaxe en películas como *Mimosas* (Oliver Laxe). Ha montado, entre otras, las películas *Ningún río me protexe de mi* (Carla Andrade), *Alén Mar* (Andrés Sanjurjo), y *El rastro* (Fernando Gómez-Luna).

Carlos Martínez-Peñaiver Mas (Vigo, 1991) is director, editor, and co-founder of the production Company Omen. He graduated in Audiovisual Communication halfway between the University of Santiago de Compostela and the Universitat Pompeu Fabra. He completed his training with a Master's Degree in Editing at ESCAC and a Master's Degree in Contemporary Film and Audiovisual Studies. He has directed *Nocturna* (2015) *Juventud Gruyère* (2016), *Después de la Bandera* (2017), *Cómo desaparecer* (2018) were screened at international and national film festivals. He began his career as assistant editor on films such as Oliver Laxe's *Mimosas*. He continued his career as an editor on the films *Ningún río me protexe de mi* (Carla Andrade) *Alén Mar* (Andrés Sanjurjo) and *El rastro* (Fernando Gómez-Luna) among others.

17
DEC.
20.00 h.
Teatro Principal
Coloquio co director
Q&A with the filmmaker



ESTREA EN GALICIA

CANDO TOCO UN AMIMAL

Stroking an Animal
Español | 2023 | 70' Cor

Dirección/Direction: Ángel Filgueira. **Guión/Script:** Ángel Filgueira.
Fotografía/Cinematography: Marcos del Villar. **Montaje/Editing:** Sara Fernández, Ángel Filgueira. **Música/Música:** Xavier Souto. **Son/Sound:** Xavier Souto. **Intérpretes/Cast:** Lidia Veiga, Ánxela Ríos, Xulio Besteiro. **Producción/Production:** Silvia Fuentes, Anxos Fazáns. **Produtora/Production Company:** Séptima.

Mariña (23) empeza unha intensa relación amorosa con Ada (25). Cando Tomás (27), un amigo de ambas, introducese na intimidade da parella, os vínculos sexuais e amorosos altérase, tremen e revólvense. Seis momentos da relación articulan a película, lanzados como escintileos de luz, desde unha mirada delicada pero salvaxe, próxima ás sensacións reais dun recordo amoroso.

Mariña (23) has an intense love affair with Ada (25) when Tomás (27), a mutual friend, enters the couple's intimacy. Six moments of the relationship articulate the film, thrown like flashes of light. The journey of this love triangle will lead Mariña to rethink her bonds with others and her self-care.

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www.setima.gal
The Open Reel | Cosimo Santoro
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www.theopenreel.com

D'A (Barcelona) 2023. Un impulso Colectivo
Atántida FF 2023. National Cinema. Official Selection
Rizoma (Madrid) 2023. National Cinema. Official Selection



Ángel Filgueira (Redondela, 1992) estuda Comunicación Audiovisual na Universidade de Vigo (Pontevedra, 2010-2015) e o Máster en Investigación en Prácticas Artísticas e Visuais na UCLM (Cuenca, 2018-2019). Os seus traballo inclúen a longametraxe documental *Sevilla y Gomorra* (2018), estreada en Cineuropa (S. Compostela), e as curtametraxes *Burdeos-Porto*, *El Cuadrado* e *FIN*, exhibidos en Cineuropa, Festival de Cans (O Porriño) e Curtocircuito (S. Compostela). *Cando toca un animal* (Sétima) é a súa primeira largometraxe de ficción, desenvolvida no LAB de Novos Cinemas e no IMPUT (S8) Mostra de Cine Periférico (Coruña) e en work-in-progress como FicxPro Push and Play (Gijón) e Abycine Lanza (Albacete).

Ángel Filgueira (1992, Redondela, Spain) studied Audiovisual Communication at University of Vigo (Pontevedra, 2010-2015) and Master's degree in Art Investigation at the UCLM (Cuenca, 2018-2019). His films include the documentary *Sevilla y Gomorra* (2018) premiered at Cineuropa FF (Santiago de Compostela), and his short films *Burdeos-Porto*, *El Cuadrado*, and *FIN*, which were presented at Cineuropa FF, Cans FF (O Porriño) and Curtocircuito IFF. *Stroking an Animal* is his first feature film and with this project, he has participated in different development laboratories and work-in-progress such as FicxPro Push and Play (Gijón), Abycine Lanza (Albacete), Novos Cinemas #LAB (Pontevedra) or IMPUT (S8) Mostra de Cine Periférico (2020).

Propostas que propician o entrecruzamento entre o filme xuvenil e o thriller socio-económico. Itinerarios que revelan unha xuventude na procura dunha estabilidade psíquico-emocional máis aló do socialmente establecido. Retratos de comunidades inmigrantes que aspiran a integrarse e prosperar na sociedade occidental do benestar. Narracións que profundan nos imaxinarios da paixón mediante unha singular filiación literaria. Relatos nos que a vagabundaxe dos seus protagonistas impulsan os seus singulares argumentos.

Nove longametraxes inéditas en Galicia -cinco delas inéditas en España- que intentan ilustrar algúns dos posibles vieiros do cinema contemporáneo. Todo isto nos ofrecen os filmes que conforman a SECCIÓN OFICIAL da oitava edición de **Novos Cinemas**.

Proposals promoting the intersection between the youth film and the socio-economic thriller. Itineraries revealing a youth in search of psychic-emotional stability beyond what is socially established. Portraits of migrant communities aiming to integrate and foster in Western welfare society. Narrations delving into the imaginations of passion through a unique literary affiliation. Stories where wandering of their protagonists drive their unique plots.

Nine unreleased feature films in Galicia, four of them unreleased in Spain, that try to illustrate some of the possible ways of contemporary cinema. The films that make up the OFFICIAL SECTION of the 8th edition of Novos Cinemas will offer us all this.

OFFICIAL SELECTION

SECCIÓN OFICIAL

AN EVENING SONG (FOR THREE VOICES)
CAMBIO, CAMBIO
CLARA SE PIERDE EN EL EBOSQUE
CONCRETE VALLEY
ISHII GA ARU
LE COEUR DU MASTUBATEUR
PETER PAN
THE BRIDE
VILDANDEN

SECCIÓN OFICIAL
OFFICIAL SELECTION



ESTREIA EN ESPAÑA

AN EVENING SONG (FOR THREE VOICES)

Estados Unidos | 2023 | 86' | Cor

Dirección/Direction: Graham Swon. **Guión/Script:** Graham Swon.

Fotografía/Cinematography: Barton Cortright. **Música/Music:** Rachel Evans.

Intérpretes/Cast: Hannah Gross, Peter Vack, Deragh Campbell. **Producción/Production:** Graham Swon, Lio Sigerson, Jeremy Ungar, Mustafa Uzuner. **Productora/Production Company:** Ravenser Odd, LLC.

1939, nalgún lugar do Medio Oeste. Para combatir a agorafobia da ex nena prodixio e agora escritora Barbara Fowler, ela e o seu esposo, o tamén escritor de ficción, Richard mudánsanse ao campo, onde se enredan nun triángulo amoroso coa súa criada, Martha, extremadamente relixiosa. Todo iso sucederá nun mundo abocado á extinción.

1939, somewhere in the American Midwest: to combat former child-prodigy writer Barbara Fowler's debilitating agoraphobia, she and her pulp-fiction scribe husband, Richard move to the countryside where they become entwined in a love triangle with their deeply religious maid in this trance-like examination of a world destined for extinction.

15

DEC.
21.30 h.
Teatro Principal

Coloquio co director
Q&A with the filmmaker

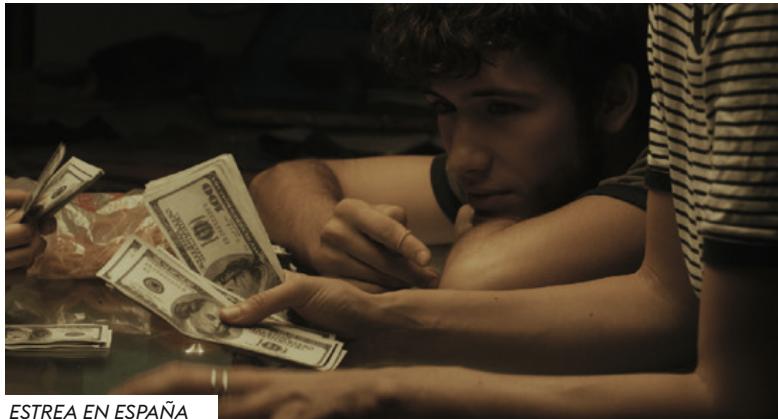


Graham Swon é un produtor, guionista e director estadounidense. Como produtor traballou con diferentes cineastas independentes, como Matías Piñeiro, Ted Fendt, ou Ricky D'Ambrose. En 2016, foi nomeado un dos 25 novos rostros do cinema independente por Filmmaker Magazine. Seu traballo como produtor exhibiuse en festivais internacionais como a Berlinale, Locarno, TIFF, Quincena de Realizadores e o NYFF. No 2023 ganou o premio Independent Spirit John Cassavetes pola súa produción de *The Cathedral* (Ricky D'Ambrose). *An Evening Song (for three voices)* es su segunda película como guionista y director.

Graham Swon is an American producer, writer and director. As a producer, he has worked with many independent filmmakers, including Matías Piñeiro, Ted Fendt, and Ricky D'Ambrose. In 2016, he was named one of Filmmaker Magazine's "25 New Faces of Independent Film". Swon's work as a producer has shown internationally at such festivals as Berlinale, Locarno, TIFF, Director's Fortnight and NYFF. In 2023 he won the Independent Spirit John Cassavetes Award for his production of Ricky D'Ambrose's *The Cathedral*. *An Evening Song (for three voices)* is his second film as writer/director.

Ravenser Odd | Graham Swon
gs@ravenser-odd.com

*FiD*Marseille 2023. International Competition. Special Mention European Highschools Award
Black Canvas IFF 2023. Nowadays
Entrevues Belfort 2023. International Competition



ESTREO EN ESPAÑA

CAMBIO CAMBIO

Money Exchange!
Arxentina | 2022 | 90' | Cor

Dirección/Direction: Lautaro García Candela. **Guión/Script:** Lautaro García Candela. **Fotografía/Cinematography:** Joaquín Neira. **Montaxe/Editing:** Ramiro Sonzini, Lautaro García Candela. **Música/Music:** Dante de Luca. **Son/Sound:** Javier Fernandez Jensen. **Intérpretes/Cast:** Ignacio Quesada, Camila Peralta, Valeria Santa, Mucio Manchini, Dario Levy. **Producción/Production:** Juan Segundo Álamos, Iván Moscovich, Magdalena Schavelzon, Pablo Piedras. **Produtora/Production Company:** 36 caballos, Gong Cine.

Pablo e Florencia traballan na peonil Florida, epicentro económico e turístico de Buenos Aires. Para buscar unha saída ás súas dificultades económicas, introdúcense no mercado clandestino de dólares. Cando o seu xefe descobre os seus plans, todo se complica.

Pablo and Florencia work on Florida Street, touristic and financial epicenter of Buenos Aires. Economic difficulties affect their life together, until they find a way to do business by exchanging dollars with their own community of traders. When their boss finds out their project gets in danger.

14

DEC.
21.30 h.
Teatro Principal



Lautaro García Candela (Buenos Aires, 1994) é cineasta, crítico e docente. Estudiou na Universidad del Cine. A súa ópera prima, *Te quiero tanto que no sé* (2018), estroueuse en BAFICI e participou no Festifreak e no Festival de Málaga. *Cambio cambio*, súa segunda longametraxe, estrououse mundialmente no Festival Mar del Plata, e participou no Jeonju IFF, entre outros. Lautaro é editor de *La vida útil*, revista coa que leva editados seis números en papel.

Lautaro García Candela (Buenos Aires, 1994) is a director, critic and teacher. He studied at the Universidad del Cine. His first feature, *I Love You So Much That I Just Don't Know* (2018) was premiered in BAFICI and screened in Festifreak and Málaga FF. *Money Exchange*, his second feature, had its world premiere in Mar del Plata FF and was screened in Jeonju IFF, among others. He is also editor for *La Vida Útil*, a magazine that has five printed issues.

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FIC Mar del Plata 2022. International Competition. Special Jury Mention
Jeonju IFF 2023. World Cinema

SECCIÓN OFICIAL
OFFICIAL SELECTION



ESTREA EN GALICIA

14

DEC.
16.30 h.
Teatro Principal



CLARA SE PIERDE EN EL BOSQUE

Clara gets lost in to the woods
Argentina | 2023 | 86' | Cor

Dirección/Direction: Camila Fabbri. **Guión/Script:** Camila Fabbri.
Fotografía/Cinematography: Victoria Pereda. **Montaje/Editing:** Josefina Llobet. **Música/Music:** Cristian Alvarez. **Son/Sound:** Francisco Pedemonte.
Intérpretes/Cast: Camila Peralta, Agustín Gagliardi, Julián Larquier Tellarini, Florencia Gómez García, Maitina De Marco, Pedro García Narbaitz, Martina Chamorro. **Producción/Production:** Pablo Chernov, Diego Dubcovsky.
Productora/Production Company: Alina Films, Varsovia Films.

Clara emprende unha viaxe familiar co seu mozo, lonxe da cidade. A mensaxe dunha vella amiga e as lembranzas dunha traxedia que ainda ecoan no seu presente fan que Clara comece a reformularse o seu futuro.

Clara sets out on a family trip with her boyfriend, far from the city. A message from an old friend and the echoes of a tragedy that still resonate in her present make Clara begin to rethink her future.

Camila Fabbri (Buenos Aires, 1989), é escritora, actriz e directora. Como intérprete, participou en títulos como *Dos disparos* (Martín Rejtman, 2014), papel polo que foi nominada ao Cóndor de Plata á mellor actriz revelación, *Las Vegas* (Juan Villegas, 2018) o *Marea alta* (Verónica Chen, 2020). Escribiu e dirixiu as obras teatrais *Brick*, *Mi primer Hiroshima*, *Condición de buenas nadadoras*, *En lo alto para siempre* y *Recital olímpico*, as dúas últimas creadas xunto a Eugenia Pérez Tomás. *Clara se pierde en el bosque* é a súa ópera prima.

Camila Fabbri (1989, Buenos Aires), is a writer, actress and director. As an actress, she has participated in titles including *Dos disparos* (Martín Rejtman, Horizontes Latinos, 2014), the role that earned her a Silver Condor for Best New Actress nomination, *Las Vegas* (Juan Villegas, 2018) and *Marea alta* (Verónica Chen, 2020). She has written and directed the plays *Brick*, *Mi primer Hiroshima*, *Condición de buenas nadadoras*, *En lo alto para siempre* and *Recital olímpico*, the latter two created with Eugenia Pérez Tomás. *Clara se pierde en el bosque* marks her directorial debut.

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SSFF (San Sebastián) 2023. Horizontes Latinos
Mar del Plata IFF 2023. Argentine Competition



ESTREA EN GALICIA

13

DEC.
21.30 h.
Teatro Principal



CONCRETE VALLEY

Canadá | 2022 | 90' | Cor

Dirección/Direction: Antoine Bourges. **Guion/Script:** Antoine Bourges, Teyama Alkamli. **Fotografía/Cinematography:** Nikolay Michaylov. **Montaxe/Editing:** Lindsay Alikas. **Son/Sound:** Ian Reynold, Ogo Eze. **Intérpretes/Cast:** Hussam Douhna, Amani Ibrahim, Abdullah Nadaaf, Lynn Nantume. **Producción/Production:** Shehrezade Mian, Meelad Moaphi. **Produtora/Production Company:** General Use Films Ltd.

Rashid, un doctor sirio, loita por adaptarse a súa vida en Canadá tras cinco anos residindo de Toronto coa súa muller Farah e o seu fillo Ammar. Mentras Rashid intenta manter a súa identidade exercendo ilegalmente a súa profesión entre os seus veciños, Farah involúcrase cada vez más na comunidade.

Rashid, a doctor from Syria, struggles to adjust to his life in Canada after five years in Toronto's Thorncliffe Park with his wife Farah and son Ammar. While he tries to hold on to his old identity by working as an unlicensed doctor for his neighbours, Farah becomes more involved in their community.

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Berlinale 2023. Forum
Black Canvas IFF 2023. New Horizon Competition
FIC Xixón 2023. Retueyos

Antoine Bourges, cineasta parisino fincado entre Toronto e Vancouver, é alumno da Berlinale Talents, TIFF Filmmaker lab, e do New York Film Festival's Artist Academy. A súa obra navega entre a ficción e o documental, prestando especial atención ás relacións entre persoas e institucións. As súas curtas -*Woman Waiting* (2010) e *William in White Shirt* (2015)- e mediometraxe -*East Hastings Pharmacy* (2012)- exhibironse, entre outros, na Berlinale, TIFF, Viennale, Ann Arbor. A súa primeira longametraxe, *Fail to Appear* (2017), proxectouse en Cinéma du Réel, BAFICI, entre outros. A súa segunda longametraxe, *Concrete Valley* estreouse mundialmente no TIFF Wavelengths (2022).

Antoine Bourges is a Paris-born filmmaker currently based between Toronto and Vancouver. His shorts, *Woman Waiting* (2010) and *William in White Shirt* (2015), along with his mid length film *East Hastings Pharmacy* (2012), have screened in festivals including the Berlinale, TIFF, Viennale, Ann Arbor and NY Museum Of Moving Images. His first feature, *Fail to Appear* (2017), was presented at Art of the Real, Cinéma du Réel and BAFICI, among other festivals. It was released theatrically in Canada in 2018. His second feature *Concrete Valley* had its World Premiere at TIFF Wavelengths (2022).

SECCIÓN OFICIAL
OFFICIAL SELECTION



ESTRENA EN ESPAÑA

15

DEC.
16.30 h.
Teatro Principal



ISHI GA ARU

There is a stone
Xapón | 2022 | 104' | Cor

Dirección/Direction: : Tatsunari Ota. **Guión/Script:** : Tatsunari Ota.
Fotografía/Cinematography: Yuji Fukaya. **Montaxe/Editing:** Keiko Okawa.
Música/Music: Shu Oh. **Son/Sound:** Naru Sakamoto, Young Chang Koh.
Intérpretes/Cast: An Ogawa, Tsuchi Kano. **Producción/Production:** Tatsunari Ota, Sachihiko Tanaka, Kotaro Kimura. **Produtora/Production Company:** Tatsunari Ota.

Yoshikawa, que traballa para unha axencia de viaxes, visita Yamakita, unha cidade dos suburbios, para promover un novo proxecto turístico. Con todo, esa outrora próspera cidade ferroviaria, non manifesta signos de vida, nin preto da estación de tren, nin da súa rúa máis comercial.

Yoshikawa, who works for a travel agency, is visiting a town in the suburbs to do research for a new tour project. However, Yamakita, which used to be a prosperous « railway town », is no sign of life in front of the station and the shopping street is almost closed.

Tatsunari Ota (Fukushima, 1989) estudou con Nobuhiro Suwa e Kiyoshi Kurosawa na Escola de Cinema e Novos Medios da Universidad das Artes de Tokio. A súa película de graduación, *Bundesliga*, exhibíuse no Pia FF (Japón, 2017) e en Filmadrid (España, 2018). A súa segunda longmetraxe, *There is a Stone*, foi seleccionada en Tokyo FILMeX (Japón, 2022) y Berlinale (2023).

Tatsunari Ota (Fukushima, 1989) studied under Nobuhiro Suwa and Kiyoshi Kurosawa at Tokyo University of the Arts Graduate School of Film and New Media. His graduation film *Bundesliga* has been screened at Pia FF (Japan, 2017) and Filmadrid (Spain, 2018). His second feature film, *There is a Stone*, was selected at Tokyo FILMeX (Japan, 2022) and Berlinale (2023).

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TOKYO FILMeX 2022. Made in Japan
Berlinale 2023. Forum
Jeonju IFF 2023. International Competition. Grand Prize



ESTREA EN ESPAÑA

LE COEUR DU MASTUBATEUR

The Masturbator's Heart
Francia | 2023 | 70' | Cor

Dirección/Direction: Michael Salerno. **Guion/Script:** Michael Salerno.
Fotografía/Cinematography: Paul-Anthony Mille. **Montaje/Editing:** Michael Salerno. **Música/Music:** James Rushford. **Son/Sound:** Theodore Celardo, Jean-Charles Bastion. **Intérpretes/Cast:** Ange Dargent, Nathaniel Spender, Alexandra Courquet, Adrien Ledoux, Lara Boric. **Producción/Production:** Kevin Rousseau, Michael Salerno. **Produtora/Production Company:** Local Films, Kiddiepunk.

Un adolescente participa nun xogo suicida en rede no que ten que superar quince retos en quince días.

A teenager plays an online “suicide game” where he must complete fifty challenges in fifty days.

13

DEC.
19.00 h.
Teatro Principal

Coloquio co director
Q&A with the filmmaker



Michael Salerno (Australia, 1979) é un artista, cineasta e director de fotografía australiano radicado en París. Galerias e festivais de EE.UU., Australia e Europa exhibiron os seus filmes e video instalacións. Dirixiu a fotografía dos filmes do novelista americano Dennis Cooper e da artista visual Zac Farley, *Like Cattle Towards Glow* (2015) e *Permanent Green Light* (2018). Publicou tres monografías sobre fotografía e collage artístico *Home* (2013), *Childhood* (2015) e *Hate* (2020). *The Masturbator's Heart* é a súa primeira longametraxe.

Michael Salerno (1979, Australia) is an artist, filmmaker and cinematographer who lives and works in Paris, France. His films and video installations have been shown in numerous galleries and festivals across the USA, Australia and Europe. As a cinematographer, he collaborated with American novelist Dennis Cooper and visual artist Zac Farley on their two feature films, *Like Cattle Towards Glow* (2015) and *Permanent Green Light* (2018). Three monographs of his photography and collage art have been published: *Home* (2013), *Childhood* (2015), and *Hate* (2020). *The Masturbator's Heart* is Michael's first feature-length film.

SECCIÓN OFICIAL
OFFICIAL SELECTION



ESTREIA EN ESPAÑA

PETER PAN

Francia | 2023 | 108' | Cor

Dirección/Direction: Natacha Samuel & Florent Klockenbring. **Fotografía/**
Cinematography: Natacha Samuel, Eva Binard, Lauren de La Borie, Delphine Menoret. **Montaxe/Editing:** Natacha Samuel, Caroline Beuret, Fred Piet.
Música/Music: Dante de Luca. **Son/Sound:** Florent Klockenbring. **Intérpretes/**
Cast: Arthur Vogelet, Matilde Vandendorpe, Ouahib Mortada, ElHadj Cissé, Lilo Klockenbring-Samuel. **Producción/Production:** SGaëlle Jones. **Produtora/**
Production Company: Perspective Films, Les Films Serendipity.

Djibril ten pouco máis de vinte anos, os petos baleiros, unha nai demasiado sobreprotectora e un pai mestizo que nunca saiu de África para coñecelo. Fortes deseños e abismos perségueno. Sen previo aviso, pon fin a unha relación sentimental e fóxe a Marsella.

Djibril is in his early twenties, with empty pockets, an overly devoted mother and a mixed-race father who never left Africa to meet him. Strong desires and abysses haunt him. Without warning, he puts an end to a sentimental relationship and flees to Marseille.

13

DEC.
16.30 h.
Teatro Principal



Natacha Samuel escribiu e dirixiu a curtametraxe *Pola à 27 ans* (2003), a mediometraxe *J'ai besoind'air* (2005) e a longametraxe documental *A Place publique*. Traballa desde hai moitos anos con **Florent Klockenbring** (Kinshasa, RD Congo, 1980), un músico interesado na composición sonora e nas súas posibles conexiós coa imaxe, que traballa como sonidista e montador sonoro. Natasha e Samuel codirixiron a longametraxe documental, *Gam Gam* (2016), seleccionada no FID Marseille Work in Progress e en Cinéma du Réel. *Peter Pan*, a súa segunda longametraxe, é unha adaptación libérrima do libro de James M. Barrie, cunha Marsella contemporánea encarnando Neverland.

Natacha Samuel wrote and directed the short film *Pola à 27 ans* (2003), the medium-length *J'ai besoind'air* (2005) and the documentary *La Place publique*. She has been working for many years with **Florent Klockenbring** (1980, Kinshasa, DR Congo), a musician interested in sound composition and its possible connection with image, who works as a film sound engineer and sound editor. They co-directed *Gam Gam* (2016), a documentary feature, shown notably at FID in Work in Progress and in compétition at Cinéma du Réel. *Peter Pan*, their second feature film, is a very loose adaptation of James M. Barrie's book, with contemporary Marseille as Neverland.

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Awarded at Lab Catapulta. *Ficunam* 2022
Awarded at Lab MECAS. *Las Palmas de Gran Canaria* 2022



ESTREA EN GALICIA

THE BRIDE

Ruanda | 2023 | 73' | Cor

Dirección/Direction: Myriam U. Birara. **Guion/Script:** Myriam U. Birara. **Fotografía/Cinematography:** Bora Shingiro. **Montaxe/Editing:** Gashonga Ka Hangu. **Música/Music:** Shu Oh. **Son/Sound:** Didier Nors. **Intérpretes/**
Cast: Sandra Umulisa, Aline Amike, Daniel Gaga, Fabiola Mukasekuru, Beata Mukakamanzi, Justine Musabyeyezu. **Producción/Production:** Myriam U. Birara, Kivu Ruhorahoza. **Produtora/Production Company:** Urugori Films.

Eva é unha moza que aspira ser doutora, mais as ancestrais costumés da súa comunidade saen ao seu paso. Arrastrada a un matrimonio non desexado, a amizade coa curma do seu marido será o seu único apoio e vía de contacto co pasado histórico do seu país, Ruanda, e co xenocidio que unha vez sufriu.

Eva is a young woman who hopes to become a doctor when the ancestral customs of her community get in her way. Dragged into a marriage she does not want, the bond of friendship with her husband's cousin will be her only support and contact with the historical past of her country, Rwanda, and the genocide it once suffered.

14

DEC.
19.00 h.
Teatro Principal



Myriam U. Birara (Zaire,1992) é unha cineasta e artista visual (pintora) ruandesa. Dirixiu tres curtametraxes. O último de eles, *Imuhira*, estrouxe no festival de Locarno, donde gañou o Premio Medien Patent Verwaltung AG. *Imuhira* exhibiuose en numerosos festivais, como o BFI London FF ou o Melbourne IFF, obtendo en 2022 o Premio á Mellor Curtametraxe de África Oriental en URUSARO (Festival de Cinema de Mulleres, Ruanda). *The Bride* é a súa primeira longametraxe.

Myriam U. Birara (1992, Zaire) is a Rwandan filmmaker and visual artist (painter). Myriam directed three shorts. The last one, *Imuhira*, was premiered at Locarno IFF and won the Medien Patent Verwaltung AG Award. *Imuhira* was shown in important film festivals like BFI London FF, Melbourne IFF. In 2022 *Imuhira* won The best east African short film Award in URUSARO women film festival in Rwanda. *The Bride* is her first feature film.

SECCIÓN OFICIAL
OFFICIAL SELECTION



ESTREA EN GALICIA

VILDANDEN

The Wild Duck
Suecia | 2023 | 80' | Cor

Dirección/Direction: Nadja Ericsson. **Guión/Script:** Nadja Ericsson. **Fotografía/Cinematography:** Nadja Ericsson. **Montaxe/Editing:** Nadja Ericsson.

Música/Music: Ola Bergman. **Son/Sound:** Albin Skaghammar, Ola Bergman.
Intérpretes/Cast: Hedda Hultman, Julia Sjölin, Eugene Sundelius Karin Lindstén. **Producción/Production:** Nadja Ericsson.

Verán de 1884. Hedvig vive coa súa irmá maior e o seu irmán nunha casa deteriorada da campiña sueca. Os seus irmáns dirixen un negocio de fotografía co que apenas poden gañarse a vida, e Hedvig é expulsada da escola debido a unha enfermidade ocular progresiva.

Summer, 1884. Hedvig lives with her elder sister and brother in a run down house on the Swedish countryside. Her siblings are running a photography business that they barely can make a living from, and Hedvig is taken out of school because of a progressive eye condition.

15

DEC.
19.00 h.
Teatro Principal



Nadja Ericsson (Estocolmo, 1989) é artista e cineasta. Ten un Mestrado en Bellas Artes pola Academia de Arte de Malmö, e vive e traballa en Estocolmo. *The Wild Duck* é a súa primeira longametraxe e a súa primeira película realizada para o cinema.

Nadja Ericsson (1989, Stockholm) is an artist and filmmaker. She holds a Master of Fine Arts from Malmö Art Academy, and lives and works in Stockholm. *The Wild Duck* is her first feature-length film, and her first film made for cinema.

Baixo o influxo de Chris Marker, LATEXOS promove a interacción entre imaxes e sons que aspiran a nutrirnos evitando calquera ortodoxía ou dogma.

Documentais sobre comunidades europeas comparten protagonismo con propostas ficcionais na octava edición de Novos Cinemas. A vida cotiá dunha poboación de Extremadura que intenta adaptarse á transformación dun rural que revela un futuro incerto para a súa poboación máis nova, encontra certo eco nos protocolos de investigación e rememoración dunha efeméride capital na historia do proletariado do século XX acontecida nunha descoñecida localidade suíza. Pola súa banda, o eido da ficción revela o seu interese polos itinerarios emocionais: ben sexan as vicissitudes dun heteroxéneo grupo de xoves bonaerenses que orbitan ao redor dun amigo músico, ben sexan os encontros e as conversas de seres que comparten o seu gusto pola secular seducción de narrar e escutar historias.

Under the influence of Chris Marker, in LATEXOS we promote the interaction between those images and sounds that, subtly and delicately, aspire to nurture us avoiding any orthodoxy or dogma.

Documentaries about European communities share the spotlight with fictional proposals in the 8th edition of Novos Cinemas. The daily life of a population from Extremadura (Spain), that tries to adapt to a rural area transformation that shows an uncertain future for its younger population, finds a certain echo in the research and remembrance protocols of a certain event in the history of the 20th century proletariat that occurred in an unknown Swiss town. For its part, the fiction part reveals its interest in emotional itineraries: the vicissitudes of a heterogeneous group of young people from Buenos Aires who orbit around a musician friend, or the meetings and conversations of human beings who share their taste for telling and listening to stories.

HEARTBEATS LATEXOS

ABRIL, VERDE, AMARILLO
ANTIER NOCHE
LAS TIERRAS DEL CIELO
ZIMMERLAND



ESTREA INTERNACIONAL

ABRIL, VERDE, AMARILLO

April, Green, Yellow
Arxentina | 2023 | 60' | Cor

Dirección/Direction: Santiago Aulicino. **Guion/Script:** Santiago Aulicino.

Fotografía/Cinematography: Ana Roy, Miguel de Zuviría. **Montaxe/Editing:** Miguel de Zuviría. **Música/Music:** Santiago Aulicino, Pablo Francisco Mera.

Son/Sound: Gabriel Real. **Intérpretes/Cast:** Ingrid Pokropek, Maxi Passarelli, Santiago Aulicino, Nicolás Schujman, Ana Montes, Eugenia González, Lautaro García Candela, Sebastián Aulicino, Julián Setton, Paula Saidón, Martina Ruiz.

Producción/Production: Ingrid Pokropek. **Produtora/Production Company:** 36 caballos, Universidad del Cine.

Un músico agorafóbico, encerrado no seu fogar, comeza a convivir cunha sombra proyectada na parede; unha sombra que ten vida propia. Namentres entre traballo, música, guións, ximnastax e partidos de voleý, os amigos do músico percorren as rúas de Buenos Aires no inicio do outono.

An agoraphobic musician, locked up in his home, begins to live with a shadow cast on his wall; a shadow that has a life of its own. Meanwhile, between jobs, music, scripts, gymnasts, and volleyball matches, the musician's friends go on with their lives during the beginning of autumn in Buenos Aires.

13

DEC.
12.00 h.
Teatro Principal

Coloquio co director
Q&A with the filmmaker



Santiago Aulicino (Buenos Aires, 1994) graduouse en dirección cinematográfica na Universidad del Cine (FUC), donde actualmente é profesor. Dirixiu as curtametraxes *Ejercicio sobre la ciudad* (FICIC, 2017) e *Mientras Bode toca el piano* (Festifreak, 2017) e a longametraxe *A fines de Agosto* (2021). *Abril, Verde, Amarillo* (2023), a súa segunda longametraxe, estroue mundialmente no FECC (Festival de Cine de Córdoba).

Santiago Aulicino (1994, Buenos Aires) graduated as a film director from the Universidad del Cine (FUC), where he is currently a professor. He directed the short films *Ejercicio sobre la ciudad* (FICIC, 2017), *Mientras Bode toca el piano* (Festifreak 2017), and the feature film *A fines de Agosto* (2021). *Abril, Verde, Amarillo* (2023), his second feature film, had its world premiere at the FECC (Córdoba Film Festival).



ESTREA EN GALICIA

ANTIER NOCHE

Nights Gone By
Suíza, España | 2023 | 106' | Cor

Dirección/Direction: Alberto Martín Menacho. **Guión/Script:** Alberto Martín Menacho. **Fotografía/Cinematography:** Sara Gallego, Sergio Garot. **Montaxe/Editing:** Alberto Martín Menacho. **Música/Music:** Carreno. **Son/Sound:** Luis Cotallo. **Intérpretes/Cast:** Juan Francisco Cambero Domínguez, Pepa Gracia, Antonio Acosta Narciso, Alba Domingo Martínez. **Producción/Production:** David Fonjallaz, Louis Mataré, Pedro Collantes de Terán. **Produtora/Production Company:** Lomotion, Esia Studio

Retrato de catro xóvenes dun pequeño pobo do sur de España, donde a modernidade convive con tradicións cuxas orixes se perden na noite dos tempos. Unha investigación sobre a relación entre o animal e o ser humano.

A portrait of four young people from a small village in southern Spain, where modernity coexists with traditions whose origins are lost in the mists of time. A research on the relationship between the animal and the human.

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Visions du Reel 2023. International Feature Film Competition
SSIFF (San Sebastián) 2023. Zabaltegui Tabakaleria

16

DEC.
12.00 h.
Teatro Principal

Coloquio co director
Q&A with the filmmaker



Alberto Martín Menacho (Madrid, 1986) é un cineasta diplomado en Artes Visuais polo HEAD (Haute école d'art et de design, Xenebra). En 2015 realiza *Pata negra*, a súa primeira curtametraxe. En 2018, *Mi amado, las montañas* recibiu o premio á mellor curtametraxe no FIC das Palmas. Alberto foi artista residente en Tabakaleria, San Sebastián e na Casa de Velázquez, Academia de Francia en Madrid. O seu traballo exhibíuse en galerías de arte, museos e festivais de cinema, como o Museo Photo Elysée de Lausanne, FIDMarseille, Entrevues Belfort ou Visions du Réel. *Antier noche* é a súa primeira longametraxe.

Alberto Martín Menacho (1986, Madrid, Spain) is a filmmaker, graduated in Visual Arts at the Haute école d'art et de design - HEAD in Geneva. In 2015, he directed his first short film *Pata negra*. In 2018, *Mi amado, las montañas* was presented at Rotterdam IFF and received the Best short film Award at Las Palmas IFF. Alberto has been artist in residence at Tabakaleria and Casa de Velázquez, Academy of France in Madrid. His work has been shown in art galleries, museums and film festivals, including the Photo Elysée Museum in Lausanne, FIDMarseille, Entrevues Belfort or Visions du Réel. *Antier noche* is his first feature film.



LAS TIERRAS DEL CIELO

Heaven's Lands
España | 2022 | 86' | Cor

Dirección/Direction: Pablo García Canga. **Guion/Script:** Pablo García Canga.
Fotografía/Cinematography: Pablo García Canga. **Montaje/Editing:** Antonio Trullén Funcia, Pablo García Canga. **Música/Music:** Macarena Montesinos. **Son/Sound:** Pablo Rivas Leyva, Ángel Santos Touza, Ana Pozo Rivas. **Intérpretes/Cast:** Ignacio Quesada, Camila Peralta, Valeria Santa, Mucio Manchini, Dario Levy. **Producción/Production:** Ángel Santos Touza, Pablo García Canga. **Produtora/Production Company:** Amateurfilms. Con el apoyo de la ECAM para la postproducción.

Unha noite. Unha cidade. Madrid. Cinco conversacións. Nove personaxes. Contan historias personais, contan historias inventadas e contan, tamén, unha vella historia que vai de conversa en conversa. É a historia dunha vella película xaponesa. A historia dun panadeiro poeta e dunha xoven que traballa nunha tenda de alimentación...

One night. One city. Madrid. Five conversations. Nine characters. They tell personal stories, invented stories and they also tell an old story that goes on from conversation to conversation. It is the story from an old Japanese movie. The story of a baker who is also a poet and a girl who works in a grocery store...

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D'A (Barcelona) 2023, Un Impulso Colectivo
Black Canvas (Méjico D.F.) 2023, New Horizon Competition. Young Jury Award
Hof IFF (Germany) 2023, Spielfilm

15

DEC.
12.00 h.
Teatro Principal

Coloquio co director
Q&A with the filmmaker



Pablo García Canga (Madrid, 1981) é guionista e director de varias curtametraxes e realizador de videoclips. Como co-guionista colaborou en *Alegrias de Cádiz* (G. García Pelayo, 2013) o en cortometrajes como *Alicia fai cousas* (A. Santos Touza, 2023). Colabora na escrita das longametraxes en desenvolvemento *Entre actes* (Ariadna Onofri), *Sólo el ruido puede salvarnos* (Santos Díaz) y *Así llegó la noche* (A. Santos Touza). Compartindo estas actividades coa traducción e a escritura crítica en revistas especializadas e a autor do ensayo *Ozu, multitudes* (Athenaica, 2020). *Las tierras del cielo* é a súa primeira longametraxe.

Pablo García Canga (1981, Madrid) is screenwriter and director of several short movies, and music videos. As co-writer, his work stands out in *Alegrias de Cádiz* (G. García Pelayo, 2013) or in shorts films like *Alicia fai cousas* (A. Santos Touza, 2023). He is currently collaborating in the writing of the feature films in development *Entre actes* (Ariadna Onofri), *Sólo el ruido* (Santos Díaz), and *Así llegó la noche* (A. Santos Touza). He combines these activities with translation and critical writing for specialized magazines, and he is the author of the essay *Ozu, multitudes* (Athenaica, 2020). *Las tierras del cielo* (The Lands of Heaven) is his first feature film. Dawn (2022).



ESTREO EN ESPAÑA

ZIMMERLAND

Suíza | 2023 | 66' | Cor

Dirección/Direction: Valeria Stucki. **Guión/Script:** Valeria Stucki, Antonio Trullén Funcia, Valérie Poirier. **Fotografía/Cinematography:** Silvan Hillmann. **Montaxe/Editting:** Antonio Trullén Funcia. **Son/Sound:** Balthasar Jucker. **Intérpretes/Cast:** Zebib Afowerke, Kim Zumstein, Julia Niederhauser, Jaël Sägesser, David Fonjallaz, Louis Mataré. **Produtora/Production Company:** Locomotion, SRF Schweizer Radio und Fernsehen.

Primeira Guerra Mundial. Cando Lenin e Trotsky reuníronse na remota aldea suíza de Zimmerwald, non foi, ao contrario do que afirmaban, para observar paxaros. A conferencia secreta foi un chamamento á alianza dos trabajadores do mundo en contra da guerra. A conferencia convertiuse nun mito na Unión Soviética, mais foi deliberadamente esquecida pola localidade.

When Lenin and Trotsky met in the remote Swiss village of Zimmerwald in the midst of the First World War, it was not to watch birds, contrary to what they claimed. The secret conference was a call to all workers of the world to unite against the war. The Zimmerwald Conference became a myth in the Soviet Union – and was deliberately forgotten in the village itself.

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Visions du Reel 2023. International Medium Length & Short Film Competition

14

DEC.
12.00 h.
Teatro Principal

Coloquio coa directora
Q&A with the filmmaker



Valeria Stucki (Suiza, 1983) creceu nun pequeño pobo cerca de Berna e licenciuouse en dirección cinematográfica en la Haute École d'art et de design (HEAD, Xenebra). Apichatpong Weerasethakul, Eugène Green e Pedro Costa foron algúns dos seus profesores. Desde 2009 traballa como cineasta independente e videoartista para producións de teatro e danza en Xenebra, Barcelona, Valencia e Berlín. Dirixiu curtametraxes como *Die Zurückgebliebenen* e *La forastera*, e a mediometraxe documental *Kosovo Dream*. *Zimmerland* é a súa primeira longametraxe.

Valeria Stucki (1983, Switzerland) grew up in a small village near Bern. She received her bachelor's degree in film directing at the Haute École d'art et de design (HEAD) in Geneva. Her teachers included Apichatpong Weerasethakul, Eugène Green and Pedro Costa. Since 2009, she has worked as an independent filmmaker and video artist for theater and dance productions in Geneva, Barcelona, Valencia and Berlin. She has directed several short films, like *Die Zurückgebliebenen* and *La forastera*, and the medium-length documentary *Kosovo Dreams*. *Zimmerland* is her first feature film.

Figura salientable no eido do documental e da animación de autor europeo, pioneira da animación publicitaria no seu país (Alemaña), autora de numerosas curtametraxes, mediometraxes e longametraxes cuxa recepción no circuito internacional de festivais está mais que contrastada, **Katrin Rothe** protagoniza o primeiro foco dedicado á súa obra na península ibérica. Durante a súa estancia na nosa cidade, a produtora, escritora e realizadora do leste compartirá a súa singular e heterodoxa concepción do cinema, e impartirá un taller-encontro no que seremos testemuñas e partícipes dos seus imaxinativos procesos creativos.

*Remarkable figure in the field of documentary and European auteur animation, pioneer of advertising animation in Germany, author of numerous short films, medium-length films and feature films whose reception on the international festival circuit is more than established, **Katrin Rothe** will be the main figure in the first focus dedicated to her work in the Iberian Peninsula. During her stay in our city, the producer, writer and director will share her unique and unorthodox conception of cinema, and will give a workshop-meeting in where we will be witnesses and participants of her imaginative creative processes.*

KATRIN ROTHE

FOCO | FOCUS

BIS GRAS WÄCHST
JOHNNY & ME: EINE ZEITREISE MIT JOHN
HEARTFELD
SKIZZENFILM – 50 JAHRE ROBOTROM
DER WHARE OKTOBER

// DE TESOIRAS E DIALÉCTICAS // ABOUT SCISSORS AND DIALECTICS

Katrin Rothe leva case tres décadas desenvolvendo singulares proxectos audiovisuais no marco do cinema documental e de animación de autor europeo. Independentemente da súa orixe –encargos ou proxectos da propia cineasta– ou destino –televisión, rede ou cinema–, os seus traballos xogan coas llímites duns xéneros histórica e ontoloxicamente preconcibidos como compartimentos estancos: o cinema documental, que remite directamente ao mundo sensible e histórico; o cinema de ficción, suposto hiato respecto ao anterior; e a animación, concibida como unha fuga radical respecto a esa grávida realidade física e histórica.

Mais convén salientar que esa interacción é posible grazas ao rigor investigador previo á construcción argumental dos filmes, ao risco asumido á hora de formalizar devanditos argumentos, e a unha radical e meditada apostila polo lúdico e o gozoso, que se manifesta nesa interpelación cómplice a un público que se achega a uns filmes que encontran na dialéctica a súa principal razón de ser. A investigación e a revisión histórico-política e social, a afortunada colisión entre xéneros, a coexistencia de heterodoxas e imaxinativas técnicas de animación, a militancia, así como a creanza no poder ilustrador da arte maniféstanse mediante múltiples ligazóns que amplifican exponencialmente tanto o desenvolvemento dramático dos filmes, como a propia percepción dos mesmos.

Falamos dunha dialéctica que imanta a súa obra tanto a nivel argumental, como a nivel ideolóxico, estético e formal. Pois todos os estratos vense afectados en maior ou menor medida por esa loita: a da linguaxe, as ideas e o pensamento. Mais sendo o cinema un medio sensorial, esa pugna é perceptible desde o grado cero: ben sexa porque os propios argumentos e o seu desenvolvemento así o revelen –a investigación dunha cineasta sobre a revolución de outubro de 1917, ou a víaxe espazo-temporal dunha creativa en crise ao universo dun artista político radical–, ben sexa porque tanto a posta en escena como a montaxe, en franco diálogo coas prácticas artísticas de vanguarda, revelan que a colisión entre imaxes e

sons de diversa natureza e materialidade producen múltiples e frutíferas plusvalías. Movémonos no terreo dunha autoreflexividade na que a linguaxe plástica e a cinematográfica afloran na propia superficie do filme.

Por outra banda, as longametraxes do foco semellan formar un díptico sobre o compromiso ideolóxico dos individuos en períodos históricos tan convulsos como violentos. Namentres a trama de *The Real October* grava sobre o colectivo: as accións dun grupo de intelectuais e artistas nun momento crucial da historia europea; *Johnny and Me* focaliza todo o seu potencial no singular: no exemplar periplo vital e artístico dunha figura capital para entender o porque dunha arte política tan radical como comprometida co seu tempo. Rafael Sánchez Ferlosio titulou un dos seus versos *Vendrán más años malos y nos harán más ciegos*, a obra de Katrin Rothe, ademais de dialogar con mestres do cinema como Alexander Kluge e roubarnos máis dun sorriso, lembranos que as ideas son as únicas armas válidas para comprender e transformar a nosa realidade.

Dúas curtametraxes, unha do seu período de formación académica, *Bis Gras Wächs*, no que podemos intuir o que estaba por vir, e unha imaxinativa lectura sobre a linguaxe informática, a súa evolución, e a súa influencia no noso devir como homo technicus, *Skizzenfilm*, axúdannos a conformar unha aproximación á obra dunha cineasta tan singular como merecedora do primeiro foco peninsular dedicado ao seu traballo.

Suso Novás

Katrin Rothe has spent almost three decades developing unique audiovisual projects within the framework of European documentary and animation cinema. Regardless of their origin – whether they are born from a commission or emanate directly from the interest of the filmmaker herself – or destination – television, network or cinema –, her works play with the limits of genres historically and ontologically preconceived as hermetic compartments: documentary cinema, that refers directly to the sensible and historical world; fiction cinema, a supposed hiatus from the previous one, and animation, conceived as a radical escape from that pregnant physical and historical reality.

However, it is worth highlighting that this interaction is possible thanks to the investigative rigor prior to the plot construction of the films, the risk assumed when formalizing said plots, and a radical and thoughtful commitment to the playful and joyful, which is manifested in that complicit interpellation to an audience that approaches films that find their main reason of being in dialectic. The historical-political and social research and review, the fortunate collision between genres, the coexistence of heterodox and imaginative animation techniques, militancy, as well as the belief in the illustrative power of art are manifested through multiple links that exponentially amplify both the dramatic development of the films, as well as their perception.

We talk about a dialectic that magnetizes her work both at the plot level and at the ideological, aesthetic and formal level. Well, all levels are affected to a greater or lesser extent by this struggle: language, ideas and thought. But since cinema is a sensory medium, this struggle is perceptible from the zero level: either because the arguments themselves and their development reveal it - a filmmaker's investigation of the October Revolution of 1917, or the space-time journey of a creative in crisis to the universe of a radical political artist – either because both the staging and the editing, in dialogue with avant-garde artistic practices, reveal that the collision between images

and sounds of diverse nature and materiality produce multiple and fruitful capital gains. We move in the terrain of a self-reflexivity in which plastic and cinematographic language emerge on the surface of the film itself. On the other hand, the feature films at the festival seem to form a diptych on the ideological commitment of individuals in turbulent and violent historical periods. Meanwhile, the plot of *The Real October* gravitates towards the collective: the actions of a group of intellectuals and artists at a crucial moment in European history; *Johnny and Me* focuses all its potential on the singular: on the exemplary vital and artistic journey of a capital figure to understand the reason for a political art as radical as it is committed to its time. Rafael Sánchez Ferlosio titled one of her *Vendrán más años malos y nos harán más ciegos*, the work of Katrin Rothe, in addition to conversing with masters like Alexander Kluge and stealing more than one smile from us, reminds us that ideas are the only valid weapons to understand and transform our reality.

Two short films, one from her period of academic training, *Bis Gras Wächs*, in which we can sense what was to come, and an imaginative reading about computer language, its evolution, and its influence on our future as homo technicus; and *Skizzenfilm*, help us form an approach to the work of a filmmaker as unique as she is deserving of the first peninsular focus dedicated to her work.

Suso Novás



Filmografia / Filmography

- JOHNNY & ME: EINE ZEITREISE MIT JOHN HEARTFELD, (2023 | 100')
- MEINE WENDE, UNSERE EINHEIT (2020 | 6')
- DER BRIEF (2020 | 8')
- SKIZZENFILM - 50 JAHRE ROBOTROM (2019 | 14')
- 1917 - DER WHARE OKTOBER (2017 | 90')
- BETONGOLD / CONCRETE GOLD – HOW THE FINANCIAL CRISIS FLUTTERED INTO MY ROOM (2013 | 52')
- HERZLICHEN GLÜCKWUNSCH ZUM GEBURTSTAG, DIE MAINZER WIRD GERÄUMT (2010 | 44')
- POLEN FÜR ANFÄNGER - EIN ROADMOVIE MIT KURT KRÖMER UND STEFFEN MÖLLER (2010 | 44')
- DIE EX BIN ICH (2009 | 88')
- WAS TUST DU EIGENTLICH...? (2008 | 10x2'30")
- STELMICHEIN! (2006 | 4x28'30")
- CHINA GIBT ES NICHT (1998 | 8)
- BIS DAS GRAS WAECHST (1996 | 3'30")

Katrin Rothe (RDA, 1970) é unha escritora, directora e produtora cinematográfica radicada en Berlín. Estudou realización de Cinema Experimental na Udk (Berlín) na Central St. Martins (College of Art and Design, Londres). Desde 2003 Rothe dirixe fundamentalmente mediometraxes y longametraxes documentais. Rothe es una cineasta independiente cuxa productora, Katrin Rothe Filmproduction, xurdiu da empresa Karotoons (2001), una start-up creativa pioneira en crear animacións para Internet en Alemaña. A súa versatilidade para producir contidos, formatos e estilos de animación pouco convencionais, denota unha singular maneira de combinar ficción, documental e animación.
1917 - The Real October exhibiuse, entre outros, en Annecy IAFF (Francia), Manchester IF (RU), FANTOSCHE IAFF (Suiza), Bucheon IAFF (Corea), CinAnima (Portugal) or FICIXIÓN (España). A súa última longametraxe, *Johnny & Me - A Journey through Time with John Heartfield*, estrououse mundialmente en Anneçy, e exhibiuse en Animage (Brasil) e DOK Leipzig (Alemaña), entre outros.

Katrin Rothe (1970, East Germany) is a writer, filmmaker, and producer based in Berlin. She studied Experimental film-making at the Udk (Berlin) and at the Central St. Martins (College of Art and Design, London). She is a freelance filmmaker and has primarily directed feature-length documentaries since 2003. Katrin Rothe Filmproduction arose from the company Karotoons, a creative start-up from 2001 that was the first to create internet animations in Germany. Within the production of unconventional animated content, styles, and formats, a special know-how has formed for producing mixtures of fiction and documentaries with a certain amount of animation.

1917 - The Real October was screened in Annecy IAFF (France), Manchester IF (UK), FANTOSCHE IAFF (Swiss), Bucheon IAFF (Korea), CinAnima (Portugal) or FICIXIÓN (Spain), among others. Her last long feature, *Johnny & Me - A Journey through Time with John Heartfield*, had its world premiere in Anneçy, and screened in Animage (Brazil) and DOK Leipzig (Germany), among others.

16
DEC.
20.00 h.
Teatro Principal

Coloquio coa directora
Q&A with the filmmaker



BIS GRAS WÄCHST

Until Grass Grows
RU, Alemaña | 1996 | 3'30" | Cor

Dirección/Direction: Katrin Rothe. **Guión/Script:** Katrin Rothe.
Montaxe/Editing: Hannes Starz, Katrin Rothe. **Música/Music:** Gunnar Jacobson. **Son/Sound:** Harry Ansorge. **Animación/Animation:** : Katrin Rothe. **Voz/Voice:** Marla Dina Diniz. **Técnica/Tech:** Photography, Oil on glass. **Producción/Production:** CSM, London HdK Berlin.

Intervención artística que parte dunha cita do escritor Jean Améry. Pintura sobre fotografías privadas.

Artistic implementation of a quote from the writer Jean Améry. Painted over private photos.

Oberhausen ISFF 1996
Impakt Utrecht 1996
World Festival of Animated Films Zagreb 1996
Feminale Cologne 1996
International Film, Video and Multimedia Festival Lucerne 1996
European Media Art Festival Osnabrück 1996
Thuringian Film and Video Days 1998. Mayors Prize

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16
DEC.
20.00 h.
Teatro Principal
Coloquio coa directora
Q&A with the filmmaker

JOHNNY & ME: EINE ZEITREISE MIT JOHN HEARTFELD

Johnny & Me - A Journey Through Time With John Heartfield
Alemaña, Austria, Suíza | 2023 | 100' | Cor

Dirección/Direction: : Katrin Rothe. **Guion/Script:** : Katrin Rothe. **Montaxe/Editing:** Hannes Starz and Katrin Rothe. **Son/Sound:** Luis Cotallo. **Música/Music:** Micha Kaplan and Thomas Mövers. **Diseño&Arte/Design&Art:** Lydia Günther, Tonino Matamalas, Caroline Hamann, Gyula Szabo. **Mariionetas Vestuario/Puppets Costumer:** Anne-Sophie Réamy, Werner Kernebeck, Lisa Sinram. **Mariionetas Voces/Puppets Voices:** Michael Hatzius and Dorothee Carls. **Producción/Production:** Bettina Morlock, Susanne Berger, Sereina Gabathuler, Konrad Weiß, Benjamin Swiczkinsky. Prod: Gunter Hanfgarn, Andrea Ufer, Ralph Wieser, Sereina Gabathuler, Werner Schweizer. **Produtora/Production Company:** HANFGARN & UFER, Mischief Films, Dschoint Ventschr.

A deseñadora gráfica Stefanie afronta unha crise creativa: anuncios publicitarios insulsos e un xefe que non a valora. Durante unha visita a un museo, séntese hipnóticamente atraída polas fotomontaxes satíricas do mundialmente famoso John Heartfield, radical opositor ao nazismo. Entón, prodúcese o milagre: volve ao seu estudo, e colle as tesouras e ao papel. Comeza así un venturoso viaxe a través da extraordinaria vida de Heartfield.

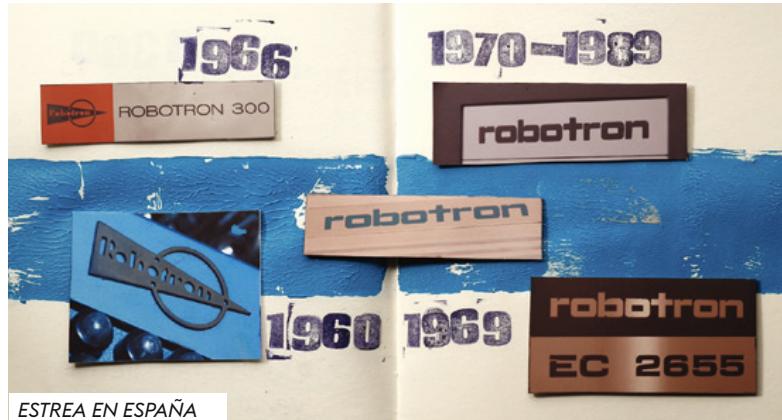
The graphic designer Stefanie finds herself in a creative crisis: boring advertising assignments and a boss who does not value her work. On a visit to a museum, she is magically attracted by the satirical photomontages of the world-famous, and Nazi opponent, John Heartfield. Then the miracle happens. She ends up in his studio, where she finally picks up scissors and paper again. An adventurous journey through Heartfield's extraordinary life.

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Anney IAFF 2023. Feature Films Contrechamp in Competition
FANTOCHE (Baden, Switzerland) 2023. Extras
Animage IAFF (Recife, Brasil) 2023
DOK Leipzig 2023. International Competition Animated Film

17
DEC.
17.00 h.
Teatro Principal

Coloquio coa directora
Q&A with the filmmaker



SKIZZENFILM – 50 JAHRE ROBOTROM

Alemaña | 2019 | 14'30" | Cor

Dirección/Direction: Katrin Rothe. **Guion/Script:** Katrin Rothe.
Libro/Book: Katrin Rothe. **Animación/Animation:** Katrin Rothe, Lydia Günther.
Montaxe/Edition: Thorsten Pengel. **Son/Sound:** Harri Ansorge.
Producción/Production: Katrin Rothe. **Produtora/Production Company:**
Katrin Rothe Filmproduktion, Robotrom Geschichte Informatik, Technischen Sammlungen Dresden.

A historia da firma Robotrom, conglomerado de empresas de Alemaña do leste (Dresden) pioneras do eido informático, posibilita unha creativa reflexión sobre a evolución da informática a través da rede de relacíons que se establecen entre necesidade e tecnoloxía, entre home e máquina, e entre pensamento, lingua xe e creatividade.

The history of the Robotrom firm, a conglomerate of companies from East Germany (Dresden) pioneers in the computing field, enables a creative reflection on the evolution of IT through the network of relationships that are established between need and technology, between man and machines, and between thought, language and creativity.

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Technische Sammlungen Dresden
Animierter Festfilm



17
DEC.
17:00 h.
Teatro Principal

Coloquio coa directora
Q&A with the filmmaker

1917 - DER WHARE OKTOBER

1917 - The Real October
 Alemaña, Suíza | 2017 | 90' | Cor

Dirección/Direction: Katrin Rothe. **Guión/Script:** Katrin Rothe. **Fotografía/Cinematography:** Robert O.J. Laatz, Thomas Schneider, Björn Ullrich, Markus Wustmann. **Montaxe/Editing:** Silke Botsch. **Son/Sound:** Anders Wasserfall. **Música/Music:** Thomas Mävers. **Voces/Voices:** Maximilian Brauer, Steve Hudson, Hanns Zischler, Michael Morris, Claudia Michelsen, Nicolaia Marston, Martin Schneider, Trevor Rolling, Arne Fuhrmann, Paul Bendelow. **Arte/Art:** Dennis Hannig. **Animación/Animation:** Lydia Günther, Lisa Neubauer, Caroline Hamann Gabriel Möhring Matthias Daenschel, Jule Körperich, Karin Demuth, Kirill Abdrrakhmanov, Caterina Wölffle, Donata Schmidt-Werthern Thurit, Antonia Kremer, Maria Szelliga. **Producción/Production:** Katrin Rothe, Werner Schweizer, Peter Roloff. **Produtora/Production Company:** Katrin Rothe Filmproduktion, Dschoint Ventschr Filmproduktion AG, Maxim Film.

1917. A ira aumenta nas rúas da capital rusa. En febreiro, o tsar é derrocado. En outubro, os bolxeviques alcanzan o poder. Que papel desempeñaron artistas como Maxim Gorky e Vladimir Mayakovsky durante ese período? Cinco deles cobran vida en forma de siluetas recortadas e relatan como viviron ese período convulso participando en salóns, comités e disturbios rueiros.

1917. Anger is brewing in the streets of the Russian capital. In February, the Tsar is toppled. In October, the Bolsheviks were in power. What role was played by artists such as Maxim Gorky and Vladimir Mayakovskiy during that period? Five of them are brought to life in the form of paper cut-out silhouettes and recount how they lived through that turbulent period, participating in salons, committees, and street riots.

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Annecy IAFF 2017. Feature Films Out of Competition
 Bucheon IAFF (Korea) 2017
 FICX (Gijón) 2017
 Russian Filmweek London 2017. Golden Unicorn Award
 Meknes AFF (Morocco) 2018
 Cairo International Animation Forum 2018

Queremos convidarvos a unha proxección matinal que nos lembre que ainda non deixamos atrás a infancia. En colaboración cunha das institucións cinematográficas máis importantes de Europa, o Institut français - Ifcinéma, exhibiremos *Le pharaon, le sauvage et le prince* (2022), a última longametraxe dun dos máis insignes representantes do cinema de animación galo, o guionista, animador e cineasta **Michel Ocelot**.

We would like to invite you all to a morning screening that reminds us that we have not left behind our childhood yet. In collaboration with one of the most important film institutions in Europe, Institut français - Ifcinéma, we will show Le pharaon, le sauvage et le prince (2022), a film directed by the screenwriter, animator and filmmaker Michel Ocelot, one of the most distinguished representatives of French animated cinema.

NOVÍSIMOS

LE PHARAON, LE SAUVAGE ET LE PRINCESSE

17
DEC.
12.00 h.
Teatro Principal



LE PHARAON, LE SAUVAGE ET LE PRINCESSE

The Black Pharaoh, the Savage and the Princess
Francia, Bélgica | 2022 | 83' | Cor

Dirección/Direction: Michel Ocelot. **Guion/Script:** Michel Ocelot.
Animación/Animation: Jean-Claude Charles, Pascal Lemaire, Aude Laromet, Christophe Barnouin. **Montaje/Editing:** Patrick Durcuet. **Música/Music:** Christian Maire. **Son/Sound:** Stéphane Thiébaut. **Intérpretes/Cast:** John Dicks, TJ Tarver, Becca Begnaud, Corinne Bordelon, Brooke Keel Bullock, Ernie Schaeffer. **Producción/Production:** Christophe Rossignon, Philip Boëffard. **Produtora/Production Company:** Nord-Ouest Films, Studio O, Studiocanal.

3 contos, 3 eras, 3 universos: unha epopéia do antigo Exipto, unha lenda medieval de Auvernia, unha fantasia do século XVIII con traxes otománs e palacios turcos, para deixarse levar por soños coloridos, poboados de deuses espléndidos, tiranos repugnantes, vixientes alegres, amantes astutos, príncipes e princesas facendo o que lles peta, nunha explosión de cor.

3 tales, 3 eras, 3 mundos: unha épica do antigo Egipto, unha leyenda medieval de Auvernia, un mundo de fantasía del siglo XVIII con trajes otomanos y palacios turcos, para ser llevado por sueños coloridos, poblados de dioses espléndidos, tiranos repugnantes, vixientes alegres, amantes astutos, príncipes y princesas que hacen lo que les pide, en una explosión de color.



Michel Ocelot (Villefranche-sur-Mer, Francia, 1943) é unha das figuras clave no eido da animación contemporánea. Estudiou Artes Decorativas en Ruan, en París e na CalArts, California. Autodidacta, desde os anos 70 concebiu múltiples proxectos para cinema e televisión. Deuse a coñecer con *Kirikú y la bruja* (1998). Desde entónces dirixiu numerosas películas entre as que destacan dúas secuelas de Kirikú, *Azur y Asmar* (2016) e *Dillili en París* (2018), amais de series televisivas como *Dragons et princesses* (2010), traballo polos que recibiu múltiples galardóns.

Michel Ocelot (1943, Villefranche-sur-Mer, France) is one of nowadays' main figures of contemporary animation. He studied Decorative Arts in Rouen, Paris, and the CalArts (California). Self-taught in animation, he has pursued several film and television projects since the 70s. His big audience recognition came with *Kirikou and the Sorceress* (1998). Since then, he directed several films, including two *Kirikou* spin-offs, *Azur & Asmar: The Princess' Quest* (2016), and *Dillili in Paris* (2018), and also some TV series such as *Dragons and Princesses* (2010), features for which he has been awarded multiple times.

Novos Cinemas ofreceu unha *Carta Branca* ao **Curtas Vila do Conde**. Un proxecto con 31 anos de antigüidade que aposta pola detección de talento emergente, pola exploración de novas vías de expresión audiovisual, pola necesaria relectura historiográfica, mentres evidencia un notorio compromiso coa súa contorna.

Dous dos seus directores artísticos, **Miguel Dias** e **Nuno Rodrigues**, presentarán e contextualizarán o programa deseñado para esta edición.

Novos Cinemas offered a Carte Blanche to Curtas Vila do Conde. A 31 year project committed to looking for emerging talent, the exploration of new ways of audiovisual expression and the necessary historiographical rereading, whereas showing a notable commitment to its environment.

Miguel Dias and Nuno Rodrigues, two of its artistic directors, will be leading and contextualizing the program designed for this edition.

CARTE BLANCHE

CARTA BRANCA

A NOSSA TERRA, O NOSSO ALTAR

CARTA BRANCA CARTE BLANCHE



Miguel Dias e Nuno Rodrigues son cofundadores, programadores y directores artísticos del festival internacional **Curtas Vila do Conde** (1993). También son codirectores de la Agência da Curta Metragem, entidad responsable de promoción e distribución internacional de curtometrajes portuguesas, e na que produciron obras de cineastas como Tiago Guedes, Sandro Aguilar, Yann Gonzalez ou Miguel Gomes. Programadores y comisarios de Solar, Galería de Arte Cinemática (Vila do Conde) e de O Dia Mais Curto, promoveron numerosas retrospectivas sobre curtometraxe e cinema portugués contemporáneo.

Miguel Dias and Nuno Rodrigues are co-founders, programmers and artistic directors of the international festival **Curtas Vila do Conde** (1993). They are also co-directors of Agência da Curta Metragem, an entity focused on the promotion and international distribution of Portuguese short films, where they have produced works of filmmakers like Tiago Guedes, Sandro Aguilar, Yann Gonzalez or Miguel Gomes. Programmers and curators of Solar, Galeria de Arte Cinemática (Vila do Conde), and O Dia Mais Curto, they promoted several retrospectives about short film and contemporary Portuguese cinema.

16

DEC.

17:30 h.

Teatro Principal

Sete filmes debullan un posible itinerario sobre a curtametraxe portuguesa contemporánea. Obras de Basil da Cunha, Laura Gonçalves, Eduardo Brito, João Gonzalez, Miguel Gomes, Manuel Mozos e Gabriel Abrantes conforman o programa deseñado polo equipo directivo de **Curtas Vila do Conde**.

Seven works that illustrate a possible itinerary on contemporary Portuguese short films. Works by Basil da Cunha, Laura Gonçalves, Eduardo Brito, João Gonzalez, Miguel Gomes, Manuel Mozos and Gabriel Abrantes make up the program designed by the management team of **Curtas Vila do Conde**.



ESTREA EN GALICIA

2720

Portugal, Suíza | 2023 | 24' | Cor

Dirección/Direction: Basil da Cunha.

Un barrio clandestino de Lisboa esperta coa noticia dunha violenta redada policial que tivo lugar a noite anterior. Camila, unha nena de 7 anos, vai en busca do seu irmán. Ela está preocupada. Seu irmán está desaparecido.

A clandestine neighbourhood in Lisbon wakes up to the news of a violent police raid, which took place the night before. Camila, a 7-year-old girl, goes to search of her brother. She's worried. Her brother is missing.

16

DEC.
17.30 h.
Teatro Principal



ICE MERCHANTS

Ice Merchants
Portugal, France, United Kingdom | 2022 | 14'

Dirección/Direction: João Gonzalez.

Cada día, un pai e o seu fillo saltan en paracaídas desde a súa vertiginosa e xélica casa, adosada a un acantilado, para dirixirse a un pueblo lejano donde venden el hielo que producen a diario.

Every day, a father and his son jump with a parachute from their vertiginous cold house, attached to a cliff, to go to the village on the ground, far away where they sell the ice they produce daily.



O HOMEN DO LIXO

The Garbage Man
Portugal | 2023 | 12' | Cor

Dirección/Direction: Laura Gonçalves.

Nunha calurosa tarde de agosto, a familia reunida arredor da mesa lembra ao tío Botão: a guerra colonial e a emigración a Francia, donde viviu e traballou tinta anos como basureiro.

On a hot August afternoon, the family gathered at the table remembers uncle Botão: the Colonial War, emigration to France, where he lived and worked thirty years as a garbage man.

16

DEC.
17:30 h.
Teatro Principal



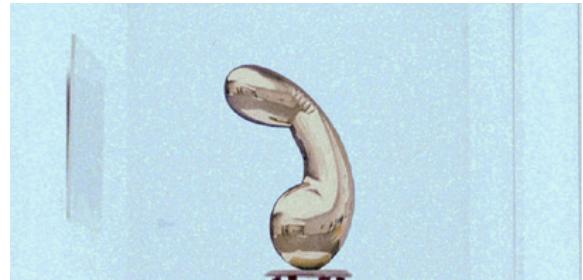
A GLÓRIA DE FAZER CINEMA EM PORTUGAL

The Glory Of Filmmaking In Portugal
Portugal | 2015 | 16' | Cor

Dirección/Direction: Manuel Mozos.

18 de setiembre de 1929, o escritor portugués José Régio enviou unha carta a Alberto Serpa expresando o seu su desexo de crear unha produtora cinematográfica e empezar a facer películas. E lle pediu que se pusese en contacto cun amigo que tiña unha cámara de cinema.

On 18 September 1929, the Portuguese writer José Régio sent a letter to Alberto Serpa expressing his desire to create a production company and start making films. He asked him to contact a friend who had a film camera.



A BRIEF HISTORY OF PRINCESS X

Portugal, United Kingdom, France | 2016 | 7'

Dirección/Direction: Gabriel Abrantes.

A emocionante historia da infame Princesa X: un falo de bronce futurista creado polo escultor Constantin Brancusi, que en realidade é un busto retrato da tamén infame María Bonaparte, bisneta de Napoleón.

A supercharged history of sculptor Constantin Brancusi's infamous 'Princess X': a futuristic bronze phallus that is actually a bust portrait of Napoleon's equally infamous great grand niece, Marie Bonaparte.

CARTA BRANCA CARTE BLANCHE

16

DEC.

17.30 h.

Teatro Principal



PENÚMBRIA

Portugal | 2016 | 8' | Cor

Dirección/Direction: Eduardo Brito.

A cidade distópica de Penumbria foi fundada fai douscentos anos nun istmo distante, un lugar de chans áridos, mares embravecidos e clima violento. Penumbria debe o seu nome á sombra casi permanente dunha montaña situada ao sur.

The distopian city of Penumbria was founded two hundred years ago, in a distant istmus - a place of arid soils, angry seas and violent weather. Penumbria was due its name to the almost permanent shadow, caused be a southern mountain.



INVENTÁRIO DE NATAL

Christmas Inventory

Portugal | 2000 | 23' | Cor

Dirección/Direction: Miguel Gomes

25 de decembro, mediados dos ochenta. A familia reúñese na casa dos abós. Cando tiña doce años soñei que animaba as figuras do Belén.

25th December in the middle eighties. The Family get together in the grandparents' house. When I was twelve I dreamt that I was putting in motion the figures of the Nativity Scene.

10 SACO

SEMANA DEL
AUDIOVISUAL
CONTEMPORÁNEO
DE OVIEDO

15 AL 24
DE MARZO
2024



OVIEDO.es
FUNDACIÓN MUNICIPAL DE CULTURA



SEMANASACO.COM

A divulgación e educación audiovisual é un dos obxectivos de **Novos Cinemas**. Por iso, continuamos desenvolvendo #AULA, unha proposta que hibrida transferencia de coñecemento e intercambio de experiencias entre profesionais audiovisuais e a cidadanía nunha atmosfera lúdica e relaxada. Deste xeito, os talleres e as proxeccións conforman as actividades e resultados finais de cada nova edición de #AULA.

As curtametraxes producidas en A xogos coa *realidade*, o taller impartido polo investigador sonoro, artista audiovisual e cineasta **Berio Molina** durante o primeiro cuadri mestre do curso académico, reflectirán o talento e a creatividade que caracteriza ao noso campus.

Por outra banda, e en colaboración coa ECAM (Escuela de la Cinematografía y del Audiovisual de Madrid), centro formativo de referencia no territorio peninsular, o montador **Carlos Cañas**, responsable da montaxe de títulos como *Tener tiempo e Hija del volcán*, impartirá A montaxe e o seu deseño, un taller cuxo principal obxectivo é revelar que a montaxe dunha longametraxe emana do concepto deseño: o que está por vir.

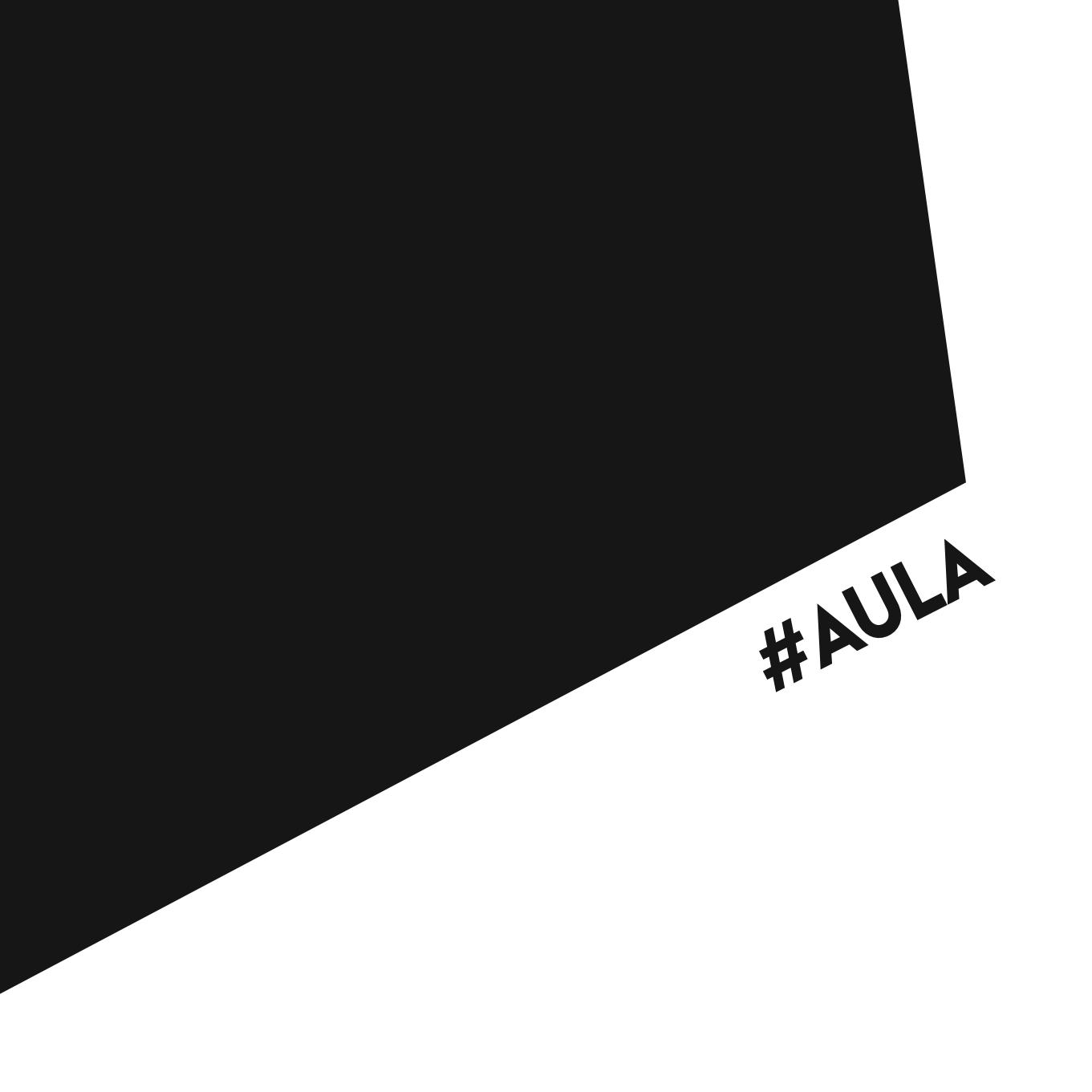
Non podemos esquecernos da seccións motriz de **Novos Cinemas**: #AULA+NOVOS, un programa que aglutina actividades deseñadas para a poboación máis nova e inqueda.

Audiovisual education is one of the main purposes of Novos Cinemas. That's why we continue developing #AULA, a proposal that combines the transfer of knowledge and the exchange of experiences between audiovisual professionals and the public in a festive and relaxed atmosphere. In this way, the workshops and screenings define the activities and final results of each edition of #AULA.

*The short films produced in A xogos coa realidad (Playing with reality), the workshop provided by sound researcher, audiovisual artist and filmmaker **Berio Molina**, will show the talent and creativity that characterizes our campus.*

*Moreover, and in collaboration with ECAM (Escuela de la Cinematografía y del Audiovisual de Madrid), a training center of reference in Spain, editor **Carlos Cañas**, responsible of titles such as *Tener tiempo* and *Hija del volcán*, is teaching El montaje y su diseño, a workshop whose main purpose is to reveal that the editing of a feature film comes from the concept of design: what is to come.*

We cannot forget one of the driving sections of Novos Cinemas: #AULA+NOVOS, a program that brings together activities designed for the younger and lively people.



#AULA



Berio Molina (A Fonsagrada, 1979) é artista e cineasta. Os seus traballois indagan nas relacións entre a diverxencia, a linguaaxe e a escuta. No 2019 estrea a súa primeira longametraxe *7 Límbos* (xunto a Alexandre Cancelo) na X Mostra de Cinema Periférico (S8).

A súa obra exhibuse en festivais internacionais como Festival Márgenes (Madrid), Istambul International Experimental FF (Estambul), FIVA (Arxentina), LEM (Barcelona), ZEMOS98 (Sevilla), Curtocircuito (Santiago de Compostela) e en centros de arte como o CGAC (Santiago de Compostela), o MARCO (Vigo), La Casa Encendida (Madrid) ou a Laboral (Xixón).

Tras licenciarxe en Belas Artes na Facultade de Belas Artes de Pontevedra, realiza o Máster en arte dixital da Universitat Pompeu Fabra de Barcelona e o Máster en Computer Graphic Design da Rochester Institute of Technology de Nova York gracias a unha beca da Fundación Pedro Barrié de la Maza. Dende 1999 interesoouse pola creación colectiva sendo membro do grupo de performances Flexo, do colectivo de estudos aurales escoitar.org e do colectivo de arte e acción libre alg-a.

Comaxina a súa actividade artística coa investigación na Facultade de Belas Artes de Pontevedra, donde desenvolve a súa tese doutoral sobre a escritura acústica no contexto da xeración postalfa. Como parte deste proceso de investigación publicou no 2017 o libro *Setras*, froito do Premio Especial do Xurado do Puchi Award concedido por La Casa Encendida. Actualmente está traballando na súa segunda longametraxe, *As Aspas* (en fase de desenvolvemento), xunto á produtora Sétima, e na curtametraxe *Furada Negra. Unha memoria do inframundo*, en fase de producción.

<https://beriomolina.com>

Berio Molina (1979, A Fonsagrada, Spain) is an artist and filmmaker. His works enquire into the relationships between divergence, language and listening. In 2019, he premiered his first feature film *7 Límbos* (alongside Alexandre Cancelo) at the X Mostra de Cinema Periférico (S8).

His work has been exhibited at international festivals such as Festival Márgenes (Madrid), Istambul International Experimental FF (Istanbul), FIVA (Argentina), LEM (Barcelona), ZEMOS98 (Seville), Curtocircuito (Santiago de Compostela) and in art centres such as CGAC (Santiago de Compostela), MARCO (Vigo), La Casa Encendida (Madrid) or Laboral (Gijón).

After graduating in Fine Arts at the Fine Arts Faculty in Pontevedra, Molina completed a Master's degree in digital art at the Universitat Pompeu Fabra in Barcelona and a Master's degree in Computer Graphic Design at the Rochester Institute of Technology in New York, thanks to a scholarship from Fundación Pedro Barrié de la Maza. Molina has been interested in collective creation since 1999, being a member of the Flexo performance group, the aural studies group escoitar.org and the art and free action group alg-a.

He combines his artistic activity with research at the Fine Arts Faculty of Pontevedra, where he developed his doctoral thesis on acoustic writing in the context of the postalfa generation. As part of this research process, in 2017 Molina published the book *Setras*, the final result of the special Puchi Award jury prize awarded by La Casa Encendida. He is currently working on his second feature film, *As Aspas*, with the production company Sétima, and on the short film *Furada Negra. Unha memoria do inframundo*, still in production.

// A XOGOS COA REALIDADE

Obradoiro de Cinema impartido por **Berio Molina.**

A xogos coa realidade. Sexa esta o que sexa: responder cando chaman polo meu nome; levantararme todos os días da cama; entrar nunha habitación escura con xente descoñecida durante horas... sen falar... Ela parece estar sempre disposta a transformarnos, ou, pola contra, poñérse á nosa disposición para ser transformada, aínda que só sexa unha vez. Semella estar fóra de nós, interpelándonos constantemente, ou dentro, situándonos nese mesmo afora.

En calquera caso, non hai maneira de escapar dela. Durante o tempo que durou o taller buscamos maneiras de transformar a realidade (sexá esta o que sexa) a través do cinema. E fixémolo cun simple xesto, introducindo a cámara en situacións cotiáns do noso entorno, coma se o estivésemos hackeando. Para conseguilo revisamos como cineastas, artistas e pensadores afrontaron esta mesma tarefa, e analizamos cada unha das propostas do alumnado para entre todos buscar a formalización máis axeitada. Procuramos o xogo e o risco, e sempre respectamos a sensibilidade estética e a liberdade de cada quen.

Neste contexto, e ao longo das sesións do taller, dez estudantes desenvolveron os seus proxectos de curtametraxe coa finalidade de compartir os resultados finais.

Na primeira sesión, formulamos conceptos básicos cos que puidermos comezar a imaxinar os traballos, apoiados por referentes e bibliografía. Despois, o alumnado manifestou as súas preferencias e fixo unha breve presentación na que debatemos os aspectos básicos de cada proxecto.

Na segunda sesión visualizáronse os traballos en desenvolvemento, e se debateu a súa evolución, prestando atención á formalización visual e sonora, así como ao axuste conceptual.

Na terceira e última das sesións as curtametraxes estaban nunha fase avanzada de produción.

Resolvemos dúbidas e ultimamos detalles cara a súa montaxe final e posterior exhibición pública na sesión inaugural da edición O8 de Novos Cinemas.

// PLAYING WITH REALITY
Workshop by **Berio Molina.**

Playing with reality. Whatever this is: answering when my name is called; getting out of bed every day; entering a dark room with unknown people for hours without talking. She seems to always be ready to transform us or, on the contrary, to make herself available to us to be transformed, even if it is only once. She seems to be outside, constantly questioning us; or inside, placing us in that same outside.

In any case, there is no way to elude her. During the time that the workshop lasted, we have looked for ways to transform reality (whatever it is) through cinema and we did it with a simple gesture, bringing in the camera into everyday situations in our environment, as if we were hacking it. For that purpose, we checked how filmmakers, artists and thinkers faced this same task, and we analyze each of the students' proposals to get the most appropriate formalization. We like playing and hazarding, and we always respect the aesthetic sensitivity and freedom of each one.

In this context, and during the workshop sessions, ten students developed their short film projects with the purpose of sharing the final results.

In the first session we suggested basic concepts where we could start to picture the work, supported by references and bibliography. After this, the students expressed their preferences and gave a short presentation where we discussed the basic aspects of each project.

In the second session we visualize the developing projects and discuss their evolution, paying attention to their visual and sound formalization, as well as their conceptual framing.



EL ANHELO DEL REFLEJO

Alba Amoedo Cal
(Pontevedra, 2002)
Grao en Belas Artes (UVigo).

Degree in Fine Arts (UVigo).



UN DÍA POLA NOITE

Fernando Areal Alvite
(Ponteareas, 1994)
Grao en Comunicación Audiovisual
(UVigo).

Degree in Audiovisual
Communication (UVigo).



EN HACIA

Aniana Barreiro Seara
(Pontevedra, 1998)
Grao en Belas Artes (UVigo).

Degree in Fine Arts (UVigo).



EUROPA 2000

Julio Catalán Rubinos
(Lugo, 1995)
Doutorando en Pintura
Contemporánea e percorridos
urbans (UVigo).

Doctorate in Creation and Research
in Contemporary Art (UVigo).

#AULA

#AULA

12

DEC.
16.30 h.
Teatro Principal



A TERRA TEN GLITCH

Yasmina Farhani Luaces
(Lausanne, 1998)
Grao en Belas Artes (UVigo).

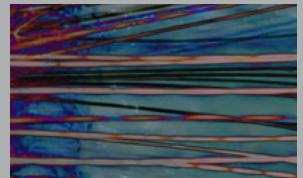
Degree in Fine Arts (UVigo).



NECKY.IA

Eva Iglesias Lorenzo
(Vigo, 2001)
Grao en Belas Artes (UVigo).

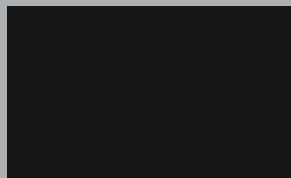
Degree in Fine Arts (UVigo).



NO SOY YO

Cristina Insua López
(A Coruña, 1999)
Grao en Belas Artes (UVigo).

Degree in Fine Arts (UVigo).



GALA

Ana Laura Rodríguez Esteves
(Ourense, 2002)
Grao en Comunicación Audiovisual
(UVigo).

Degree in Audiovisual
Communication (UVigo).



TRÁNSITO

Alex Viador
(Lugo, 1992)
Grao en Comunicación Audiovisual
(UVigo).

Degree in Audiovisual
Communication (UVigo).



ESPECTRO ESPELLO

Cristina Souto Pita
(As Pontes de García Rodríguez,
2002)
Grao en Belas Artes (UVigo).

Degree in Fine Arts (UVigo).



Carlos Cañas Carrera é montador de cine, diplomado pola ECAM (Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid). Comeza a súa andaina en 2021 montando curtametraxes seleccionadas en numerosos festivais internacionais. Edita a longametraxe *Tener tiempo* e traballa na terceira tempada de *Reina del Sur* (Netflix). No 2023 traballa na montaxe de *Hija del volcán* (Jenifer de la Rosa), premio MAFIZ do Festival de Málaga 2023; *Adolescencia Infinita* (Víctor Soho), mención especial na sección Corte Final de Documenta Madrid 2023; STREAM (Sergio Pereda) e *Almudena* por Almudena (Azucena Rodríguez).

Forma parte do colectivo cinematográfico *espirituesscalera*, cuxas obras se exhibiron en festivais internacionais e en bienais como as de Venecia ou Rabat, editando a maioría das súas obras e a primeira longametraxe do colectivo, *Mitología de barrio*. Coordinador de postproducción e masterización de longametraxes como *Vida Férea*, premio FIPRESCI en Visions du Reel 2022, compatibiliza o seu labor coa docencia na diplomatura de montaxe da ECAM e formando parte activa do grupo de traballo de formación de AMAE (Asociación de Montadores Audiovisuais de España).

Carlos Cañas Carrera is a film editor graduated from ECAM (School of Cinematography and Audiovisual of the Community of Madrid). He begins his professional career in 2021 by editing short films selected in many international film festivals. He edits the feature film *Tener tiempo* and is working on the third season of *La Reina del Sur* (Netflix). In 2023 Cañas works editing *Hija del Volcán* (Jenifer de la Rosa), MAFIZ award at the 2023 Málaga Festival; *Adolescencia Infinita* (Víctor Soho), special mention in the Corte Final section of Documenta Madrid 2023; STREAM (Sergio Pereda) and *Almudena* (Azucena Rodríguez).

Cañas is member of the *espirituesscalera* film collective, whose works have been exhibited at international film festivals and in biennials such as in Venice or Rabat, editing most of his works and the collective's first feature film, *Mitología de barrio*. Coordinator of post-production and mastering of feature films such as *Vida Férea*, FIPRESCI award at Visions du Reel 2022, he combines his work while teaching at ECAM and being an active member of the training work group of AMAE (Association of Editors Audiovisuals of Spain).



// A MONTAXE E O SEU DESEÑO

TALLER impartido por **Carlos Cañas**

Ao chegar a proposta para o taller de montaxe avanzada por Novos Cinemas, chamoume a atención, en sentido positivo, o concepto que buscaba explorarse: deseño de montaxe.

Etimoloxicamente, deseño, derivada do italiano disegno, significa o por vir, expresión que fai referencia a un proceso previo e ao mesmo tempo, ao futuro. Esta tensión entre o a priori (a idea) e o a posteriori (o feito) é unha bela aproximación ao proceso da montaxe audiovisual.

Por unha banda, desde a súa propia execución, ao dar sentido e unidade ao material rodado e transformalo nunha obra audiovisual. Doutra banda, desde o seu propio sentido, tendo en conta que ao traballar, o montador ou a montadora toma unha serie de decisiones proxectándose como un espectador ou espectadora, sendo unha sorte de espectador a priori, e faio coa infinita illusión de que o espectador final, o espectador a posteriori, andará ese camiño proxectado.

Dicia Georges Perec no prólogo de *A vida instruccions de uso* que a verdade última de todo quebracabezas é que, a pesar das apariencias, o quebracabezas "non é un xogo solitario, senón que cada xesto e decisión que fai o xogador de quebracabezas foi feito antes polo creador do mesmo; cada peza que colle e volve collar, que examina, que acaríña, cada combinación que proba e volve probar de novo, cada tenteo, cada intuición, cada esperanza, cada desilusión foron decididos, calculados, estudiados polo outro".

Esta analogía co quebracabezas puidese servirnos, a priori, para explicar a potencial relación entre o montador ou a montadora e os espectadores.

Pero pensando un pouco máis nela, a posteriori, tamén ofrece unha lectura poética da relación que se establece entre a propia película e quem a monta. As ideas de montaxe dialogan e discuten coa película en si mesma, todo o intre, habendo tantas ideas felices que sobre o papel son extraordinarias pero que non teñen cabida dentro dela por moito que un tenteo, como, pola contra, decisiones ou intuiciones que parecen unha conclusión únivoca do que dí a película, coma se esta non nos dese outra alternativa posible.

Canta liberdade temos ao montar unha película? Canta liberdade ten o espectador ao enfrentarse a ela?

A resposta a ambas as preguntas é a mesma, pois van intimamente da man. Este taller busca explorar as (poucas) desilusións e as (moitísimas) esperanzas ao redor dera única resposta.

14 e 15

DEC.

17:00 h.

Casa das Campás

Previa inscrición

Pre-registration is required

// THE SET UP AND ITS DESIGN
WORKSHOP by Carlos Cañas

When Novos Cinemas' proposal for the advanced editing workshop arrived, I was surprised, in a good sense, by the concept that sought to be explored: editing design.

Etymologically, design, from the Italian disegno, means what is to come, an expression that refers to a previous process and, at the same time, to the future. This tension between the a priori (the idea) and posteriori (the fact) is a beautiful approach to the process of audiovisual editing.

On the one hand, from its own execution, by giving meaning and unity to the filmed material and transforming it into an audiovisual work. On the other hand, from its own meaning, since when working, the editor makes a series of decisions, projecting himself as a spectator, being a kind of a priori spectator, and he does so with the infinite illusion that the final spectator will walk that projected path.

Georges Perec quoted in the prologue to *Life: A User's Manual* that "the ultimate truth of the puzzle: despite appearances, it is not a solitary game: every gesture that the actor of the puzzle does, his author has done it before him; every piece that takes and resumes, examines, caresses, every combination that tries and tries again, every one of its groping, to sense, to hope, all its discourages, has already been decided, calculated, studied by the other." This analogy with the puzzle could serve us, a priori, to explain the potential relationship between the editor and the spectators.

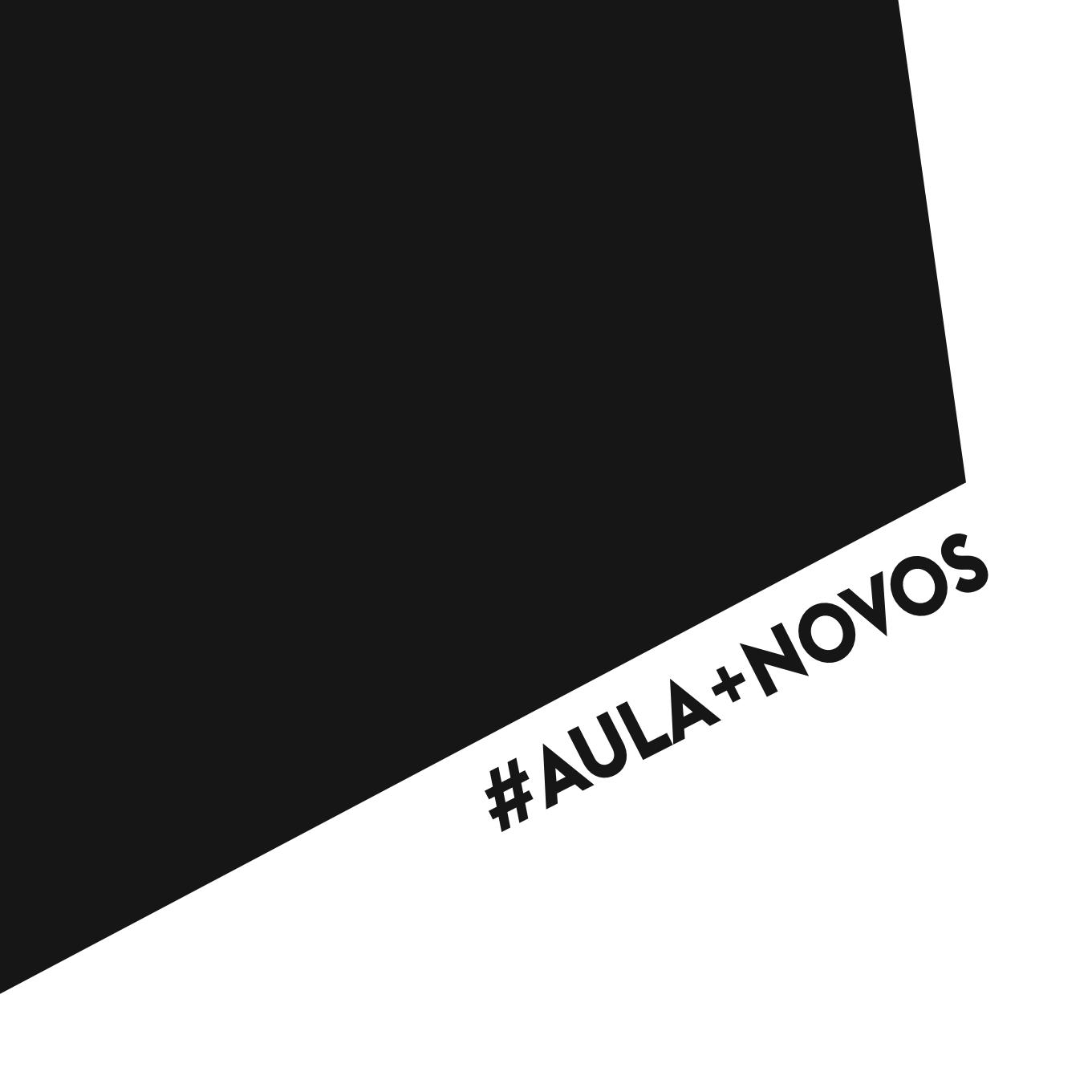
But thinking a little more about it, a posteriori, it also offers a poetic reading of the relationship established between the film itself and who edits it. The editing ideas dialogue and discuss with the film itself, there being so many happy ideas that, on paper, are extraordinary, but that have no place within it no matter how much one tries, such as, on the contrary, decisions or intuitions that seem like a univocal conclusion of what the film says, as if it didn't give us another possible alternative.

How much freedom do we have when making a film? How much freedom does the spectator have when facing it?

The answer to both questions is the same since they go closely together. This workshop seeks to explore the (few) disappointments and the (many) hopes around that one answer.

Confiado na radical sensibilidade do público mais novo, así como no seu despreuizado xeito de achegarse ao cinema, deseñamos unha programación que aspira a que o noso público más xeneroso e esixente interactúe e comparta os seus descubrimentos e inquedanzas a través do cinema. Tras a volta ás aulas durante o segundo trimestre do curso 2022-2023 e no primeiro trimestre do curso 2024 con #NA CLASE, as #MATINAIS+NOVOS e os #ENCONTROS CON no Teatro Principal; propoñemos un novo encontro entre un cineasta galego, **César Souto**, e o alumnado do bacharelato artístico da nosa cidade; unha **matinal** deseñada para o alumnado da ESO e do bacharelato; e un taller impartido polas imaxinativas colegas de **taller abierto** completarán a proposta de #AULA+NOVOS para a octava edición de Novos Cinemas.

*Trusting in the radical sensitivity of the youngest audience, as well as in their unprejudiced way of approaching cinema, we designed a program that aspires for our most generous and demanding audience to interact and share their discoveries and concerns through cinema. After returning to the classrooms during the second term of the 22-23 academic year and the first term of 2024 with #NA CLASE, the #MATINAIS+NOVOS and the #ENCONTROS CON at Teatro Principal; we suggest a new meeting between a Galician filmmaker, **César Souto**, and the students of our city's artistic high school; a **morning session** designed for secondary and high school students; and a workshop taught by the imaginative **open workshop** colleagues will complete the #AULA+NOVOS proposal for the 8th edition of Novos Cinemas*



#AULA+NOVOS

// ENCONTROS con CINEASTAS



César Souto é licenciado en Xornalismo pola USC (Santiago de Compostela), e cursou o Máster de Documental Creativo da UPF (Barcelona). Traballa como xornalista na Televisión de Galicia desde 1998 e é autor dos poemarios *Sucesos* (2004), *Campo aberto* (2019) e *A Herdade* (2021). A súa primeira película documental, *Os días afogados* (2015), codirixida con Luis Avilés Baquero, recibiu o premio á mellor película da Competencia Latinoamericana do FIDOCs (Santiago de Chile) 2016, o premio á mellor película da Competencia Española na FI Miradasdoc 2017, entre outros galardóns. *A Foreign Song* (2022) estreouse no FICX (Xixón, donde recibiu o premio á Mellor longametraxe española e á Mellor Dirección Española.

César Souto holds a degree in journalism from USC (Santiago de Compostela), and a master's degree in Creative Documentary from UPF (Barcelona). He has worked as a journalist at Televisión de Galicia since 1998 and is the author of the poetry collections *Sucesos* (2004), *Campo aberto* (2019) and *A Herdade* (2021). His first documentary film, *Os días afogados* (2015), co-directed with Luis Avilés Baquero, received the award for best film in the Latin American Competition at FIDOCs (Santiago de Chile) in 2016 and the award for best film in the Spanish Competition at FI Miradasdoc in 2017, among others. *A Foreign Song* (2022) was premiered at FICX (Gijón, Spain), where it received the award for Best Spanish Feature Film and Best Spanish Direction.

#AULA+NOVOS

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13

DEC.
09.30 h.
Teatro Principal

Para estudantes do
bacharelato artístico.
Proxección de A foreign
song + Presentación
e coloquio con César
Souto.

For secondary School.
Screening of A foreign
song + Followed by a
Q&A session with César
Souto.

A FOREIGN SONG

España | 2022 | 82' | Cor

Dirección/Direction: César Souto. **Guión/Script:** César Souto. **Fotografía/Cinematography:** Alberte Branco. **Montaxe/Editing:** Marcos Flórez, Cristina Liz. **Son/Sound:** Emilio García (Cinemar). **Música/Music:** Xoán Xil. **Producción/Production:** Daniel Froiz. **Produtora/Production Company:** Matriuska Producciones.

Wallace Stevens traballou nunha compañía de seguros durante 40 años. Tódolos días erguñase ás seis e deitábase ás nove. Na súa vida non hai peripécias destacables nin episodios extravagantes. Ningún diría que este home de vida ordinaria e aburrida é o autor dunha das obras poéticas más singulares do século XX.

Wallace Stevens worked for an insurance company for 40 years. Every day he got up at 6am and went to bed at 9pm. In his life there are no remarkable events or extravagant episodes. No one would imagine that this man of an ordinary and boring life was the author of one of the most singular poetic works of the 20th century.

// NA CLASE

Novos Cinemas achegou un ano máis o cinema ao espazo da aprendizaxe e a docencia con **Na Clase**. O equipo pedagóxico do festival continuou o seu labor didáctico en centros escolares mediante o deseño de actividades relacionadas coa prehistoria do cinema, esa época fascinada coa locomoción, a percepción visual e a obsesión pola representación do movemento.

Como complemento a esta actividad, programamos dúas sesións cinematográficas nas que promovemos a experiencia, a aprendizaxe e o goce do alumnado nun espazo diferente: a sala de cinema. Agradecemos á dirección dos centros educativos EEI Concepción Crespo Rivas -6º de infantil- e CEIP Froebel -5º e 6º de educación infantil e 6º de primaria-, e ao seu corpo docente, a disponibilidade e colaboración no desenvolvemento das actividades.

Novos Cinemas once again brought cinema to the learning and teaching space with **Na Clase (In the classroom)**. The festival's educational team continued its didactic work in schools by designing activities related to the prehistory of cinema. That is the era fascinated with locomotion, visual perception and the obsession with the movement representation.

As a complement to this activity, we programmed two film sessions where we promoted the experience, learning and enjoyment of the students in a different space: the movie theatre. We thank the management of the educational centres EEI Concepción Crespo Rivas and CEIP Froebel and their teaching staff for their availability and collaboration in the development of the activities.



MATINAL +NOVOS // IFCINÉMA

O Institut Français é unha axencia cuxo principal labor é promover a cultura francesa no exterior. Para axudar a difundir o patrimonio cinematográfico creou o Ifcinéma, unha plataforma que ofrece aos membros da rede cultural de Francia no estranxeiro a posibilidade de exhibir films de diversa natureza e orixe.

Novos Cinemas continúa deste xeito a súa colaboración con esta prestixiosa iniciativa.

Institut Français is an agency whose main task is to promote French culture abroad. In order to help in the dissemination of the cinematographic heritage, the agency created the Ifcinéma, a platform that offers members of the French cultural network abroad the possibility of showing films from several natures and origins.

Novos Cinemas thus continues its collaboration with this prestigious initiative.

14

DEC.
09.30 h.
Teatro Principal

Sesión pechada para escolares
AULA+NOVOS : ifcinéma + Coloquio co alumnado
Proxección da longametraxe do Institut Français
À bout de souffle, de Jean Luc Godard (Francia | 1959 | 90' | VOSE)

Private session for students
AULA+NOVOS : Ifcinéma + Q&A with students
Screening of long feature of the Institut Français
À bout de souffle, by Jean Luc Godard (Francia | 1959 | 90' | VOSE)



// TEA, PAPEL E AGULLA

Non hai cinema sen oficios. Os filmes son mecanismos complexos nos que cada unha das engrenaxes funciona grazas ao concurso das outras. De feito, as películas son proxectos onde o traballo cooperativo é fundamental.

Entre os numerosos departamentos implicados na construcción dun filme, destaca o de figurinista: a persoa encargada de deseñar e buscar o vestíario axeitado para cada unha das personaxes que posteriormente percibiremos na pantalla da sala de cinema. O seu traballo é esencial para darlles vida, para definir a súa personalidade e potenciar os seus trazos físicos e psíquicos, así como para definir a estética e a época na que se desenvolve a longametraxe.

En resumo, a súa labor contribúe esencialmente á conformar a narrativa visual dos filmes tanto a nivel denotativo como connotativo. Por ese motivo, un deseño meditado contribúe a que se materialice en imaxes o imaginario de cineastas e guionistas, e axuda a que determinadas personaxes se fixen na nosa memoria para sempre.

Tea, papel e agulla, é un obradoiro que revelará que o vestíario é unha poderosa ferramenta, pois conforma tanto a atmosfera do filme, coma a presenza e a personalidade das personaxes. Partindo destas premisas, desenvolveremos unha actividade creativa na que se experimentará o paso das dúas ás tres dimensións promovendo a creatividade mediante un traballo de expresión plástica na que a imaginación e a liberdade serán as principais premisas.

// FABRIC, PAPER AND NEEDLE

There is no cinema without trades. Films are complex mechanisms in which each of the gears works thanks to the help of the others. In fact, films are projects where cooperative work is essential.

Among the numerous departments involved in the construction of a film, the costume designer stands out: it's the one and only in charge of designing and finding the ideal costume for each of those characters we will see on the movie screen. Their work is essential to give them life, to define their personality and enhance their physical and psychological traits, as well as to define the aesthetics and the historical period in which the feature film takes place.

In essence, this work contributes to shaping the visual narrative of the films at both a denotative and connotative level. For this reason, a thoughtful design helps the imagination of filmmakers and screenwriters to materialize in images, and it helps certain characters to remain in our memory forever.

Fabric, paper and needle is a workshop that will show that costumes are a powerful tool, as they shape both the atmosphere of the film and the presence and personality of the characters. Starting from these premises, we will develop an activity where the transition from two to three dimensions will be experienced, promoting creativity through a work of plastic expression in which imagination and freedom will be the main premises.

#AULA+NOVOS

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16

DEC.

II.30 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

taller abierto 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 socio-educativa 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. Entre os seus propósitos atópanse os obxectivos de difundir a arte como derecho e ben común e promover a participación socio-comunitaria desde a implicación colectiva.

Páxina web: <https://tallerabierto.info/>

taller abierto develops artistic and cultural projects. Its activities include the organization of lectures, visits and events, the coordination of learning communities and the curating of exhibitions. In the socio-educational area, its work focuses on the design of didactic and social integration programs in plastic arts and architecture for children and teachers, as well as the creation, organization and execution of conferences and conventions. Disseminating art as a right and common good and promoting socio-community participation from collective involvement are among its purposes.

Webpage: <https://tallerabierto.info/>

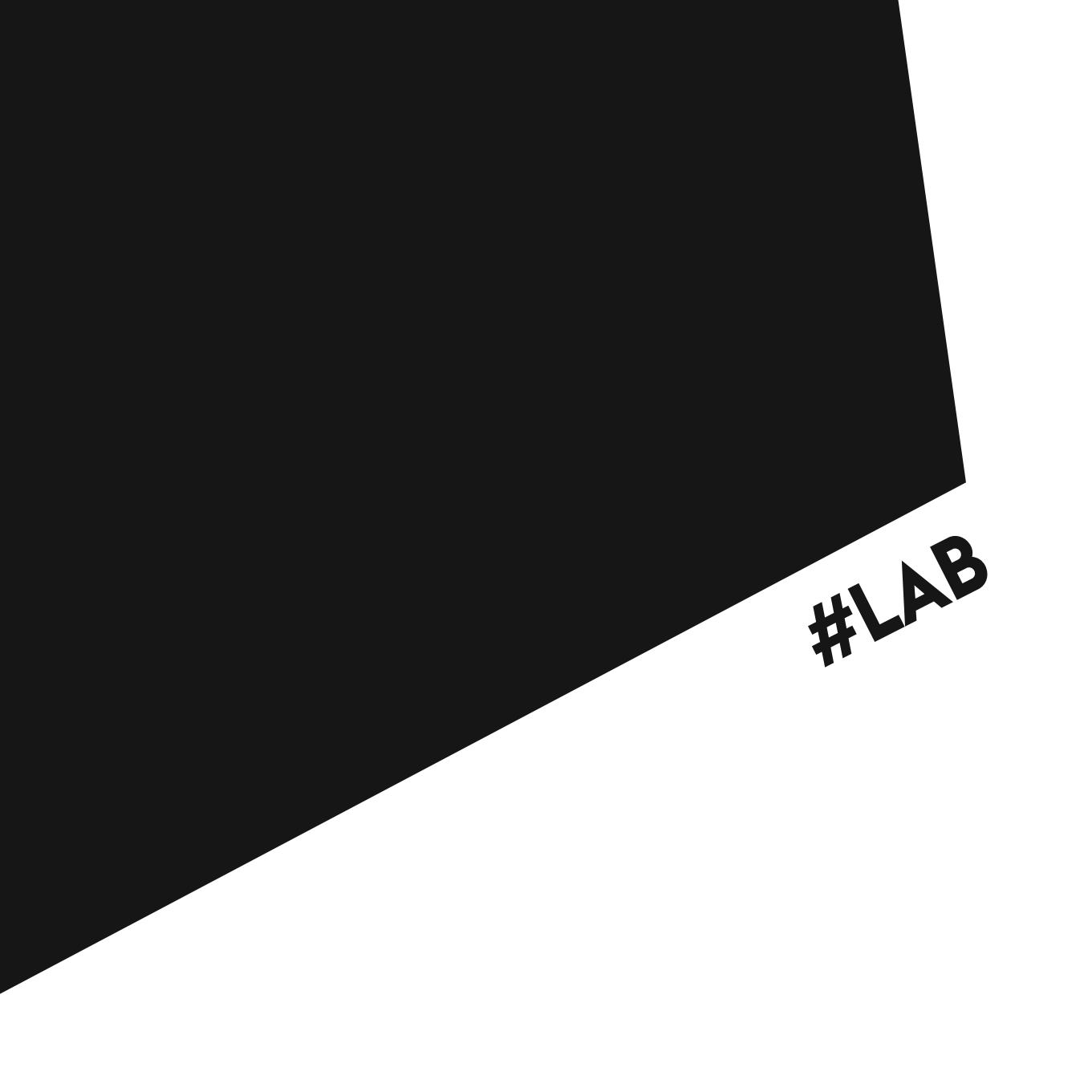


NOVOS CINEMAS #LAB é un programa internacional que busca favorecer e promover o desenvolvemento de proxectos cinematográficos de cineastas noveis mediante o seu encontro con profesionais de recoñecida traxectoria e notoria sensibilidade hacia propostas de natureza independente.

Nesta edición, os nosos asesores titorizarán catro proxectos –procedentes de Arxentina, Portugal, España e Galicia–, que se atopan en diferentes fases de desenvolvemento e guiarán aos cineastas en función da situación e das particularidades de cada unha das propostas.

NOVOS CINEMAS #LAB is an international program that seeks to support and promote the development of film projects by new filmmakers through meetings between new authors and professionals of recognized scope and notorious sensitivity who have independent proposals.

In this edition, our consultants will tutor four projects -coming from Argentina, Spain, Portugal and Galicia- that are in various stages of development and will guide the filmmakers on a case-by-case basis, taking into account the particularities of each of the proposals.



#LAB



Bárbara Fernández (Toledo, 1997). A súa primeira curtametraxe como directora, *El Baile del Estornino* (2020), exhibiuuse no festival de Sitges 2021. As súas incursións no fashion filme, o videoclip e o documental revelan as súas preocupacións sociais. *Corazón de Tango*, Mellor videoclip do ano no Premios Gaztea 2023 e Premio do Xurado en Medina del Campo 2023; *Save The Future* (2022), berro a favor da moda sostible no noso país; *Comida Caducada* (2021) ou *La del Barrio*, oda aos pequenos comercios locais, son boa proba do seu compromiso social. Seleccionada en Doklab pola película documental en desenvolvemento *Paredes en la Carretera*; no Lab do Norte pola película en desenvolvemento *Avril*; e seleccionada en AGAPI impulsa Copros e Fulgor Lab 2023 co proxecto de longametraxe de Ficción *Backside Ollie*.

Bárbara Fernández (1997, Toledo, Spain). Her first short film as a director, *El Baile del Estornino* (2020), was shown at the 2021 Sitges festival. Her forays into fashion films, music videos and documentaries reveal topics of social interest. *Corazón de Tango*, best video clip of the year at the Gaztea Awards 2023 and Jury Prize in Medina del Campo 2023; *Save The Future* (2022), cry in favor of sustainable fashion in our country; *Comida Caducada* (2021) or *La del Barrio*, an ode to small local businesses, are proof of its social commitment. Selected in Doklab for the documentary film in development *Paredes en la Carretera*; at the Lab del Norte for the film in development *Avril*; and selected in AGAPI promotes Copros and Fulgor Lab 2023 with the feature fiction project *Backside Ollie*.

BACKSIDE OLLIE

España | Primeira longametraxe | First feature film

Dirección/Direction: Bárbara Fernández

Producción/Production: Two Little Octopus

Estado/Current status: Escritura, Desenvolvemento / Writing, Development

Tras centos de quilómetros en bus de Xaén a Sevilla e de Sevilla a Xaén, de visitas ao hospital, preguntas, papeis e citas coa asistenta social, esta última obriga a Martina (21), unha moza nada e criada en Barcelona e recentemente instalada nun pobo de Xaén de menos de 200 habitantes, a tomarse tres días de reflexión antes de ser derivada a unha clínica para abortar.

After hundreds of kilometres by bus from Jaén to Seville and vice versa, visits to the hospital, questions, paperwork and appointments with the social worker, Martina (21), a young woman born and raised in Barcelona and recently settled in a village with less than 200 people, is forced to take three days of reflection before being referred to a clinic for an abortion.

#LAB // PROXECTOS

#LAB // PROJECTS



Jacobo Lagüela (Lugo, 1991). Director e guionista do documental *Julia* (España, 2023), ópera prima seleccionada en máis de 15 festivais internacionais, e premio á Fotografía Destacada e Película Destacada no FICA (Arxentina). Dirixiu o curto *Confinement Stories* (Reino Unido, 2022) e produciu e gravou *Mothertruckers* (2023), Premio Rosario Valpuesta no Festival de Sevilla, con máis de 30 seleccións e 15 premios en festivais nacionais e internacionais e candidato aos GOYA 2023. Actualmente traballa na creación do seu novo guión *Jurdana*, proxecto seleccionado no lab Cinenido Scriptnest e tutorizado por Benito Zambrano, Diego Cañizal, Inés Nofuentes e Almudena Monzú.

Jacobo Lagüela (1991, Lugo, Spain). Director and screenwriter of the documentary *Julia* (Spain, 2023), debut film selected in more than 15 international festivals and awarded for Outstanding Photography and Outstanding Film at FICA (Argentina). He has directed the short film *Confinement Stories* (United Kingdom, 2022) and produced and recorded *Mothertruckers* (2023), winner of the Rosario Valpuesta Award at the Seville Festival, with more than 30 selections and 15 awards at national and international festivals and nominated for the GOYA 2023. Lagüela is currently working on the creation of his new script *Jurdana*, a project selected in the Cinenido Scriptnest lab and mentored by Benito Zambrano, Diego Cañizal, Inés Nofuentes and Almudena Monzú.

JURDANA

España | Primeira longametraxe / First feature film

Dirección/Direction: Jacobo Lagüela

Producción/Production: Jacobo Lagüela

Estado/Current status: Escritura, Desenvolvemento / Writing, Development

Todos os novembros, Teresa (75) e Araceli (85), as dúas últimas veciñas dun pobo das míticas Hurdes, realizan a matanza do porco coa axuda da súa familia. A pesar da insistencia da súa filla para mudarse á cidade con eles, Teresa decide quedar no pobo coa súa amiga Araceli criando un novo porquín. A inesperada morte de Araceli fai que Teresa oculte o falecemento á familia e aférrese ao coidado do porco, desenvolvendo unha particular relación co animal e a contorna das Hurdes, que a levará a salvar ao bacoríño e escapar da súa propia familia para aferrarse ao único modo de vida que coñece.

Every November, Teresa (75) and Araceli (85), the last two neighbours of a small village in Las Hurdes, slaughter the pig with the help of their family. Despite her daughter's insistence to move to the city with them, Teresa decides to stay in the village with her friend Araceli raising a new piglet. The unexpected death of Araceli makes Teresa hide the death from the family and cling to the care of the pig, developing a particular relationship with the animal and the environment, which will lead her to save the animal and escape from her own family to hang onto the only way of living she knows.



Tatiana Ivancovich (Estados Unidos, 1988). Actualmente é bolsa doutoral do CONICET e investiga a relación entre documental, estado e educación. Entre 2020 e o 2022 traballou na área de Educación do Museo de Arte Moderno de Bos Aires. Participou da clínica de Cine del Conti 2023, e no 2021 foi seleccionada como realizadora audiovisual na Bienal de Arte Xoven de Bos Aires e nas Becas Individuais de Creación del FNA. Codirixiu curtametraxes etnográficas e experimentais proxectadas en congresos de antropoloxia. Traballou como investigadora para a película *Buenos Aires City Tour* (Esteban Bellotto Kuzminsky). Foi performer no proxecto etnográfico teatral *Las niñas del valle de Chalco* e asistente de dirección da obra etnográfico teatral *Carne Oscura y triste*.

Tatiana Ivancovich (1988, USA). She is currently a CONICET doctoral intern and researches the relationship between documentary, state and education. She has worked in the Education area of the Museum of Modern Art of Buenos Aires between 2020 and 2022. Ivancovich participated in the Conti Cinema clinic in 2023 and in 2021 she was selected as an audiovisual director at the Young Art Biennial of Buenos Aires and in the FNA Individual Creation Scholarships. She co-directed several ethnographic and other experimental short films screened at different anthropology conferences and she also worked as a researcher for the film *Buenos Aires City Tour* by Esteban Bellotto Kuzminsky. In addition, she was a performer in the ethnographic theatrical project *Las niñas del valle de Chalco* and assistant director of the ethnographic theatrical work *Carne Oscura y triste*.

LA CAPITAL DE LA SEMILLA

Arxentina | Primeira longametraxe / First feature film

Dirección/Direction: Tatiana Ivancovich

Producción/Production: Nacho Losada

Estado/Current status: Desenvolvemento / Development

As plantas en Buenos Aires falan unha estraña linguaaxe. Tatiana escóitaas. As súas voces lévana a Pergamino, a cidade onde creceu. Que pasa nesa terra? Na procura de respostas atopa uns VHS filmados polo seu pai, Antonio, enxeñeiro agrónomo, desde os anos 80. As cintas que viaxan entre Indiana (EEUU) e Pergamino (Arxentina), mesturan vida familiar e plantas de soia e mostran de preto a revolución verde impulsada desde EEUU. As plantas enfermas que estudaba Antonio tamén parecen falar: resisten os seus padecementos e expoñen os límites do negocio agrícola.

Agora, a enfermidade, como un estralo acto de resistencia, parece invadilo todo: as plantas, os animais, os corpos dos veciños, a auga e tamén o corpo do seu pai. Tatiana busca refuxio nas plantas, escóitaas para ver se nese diálogo se urde outra forma de resistencia. Que alianzas e amizades poderemos tecer coas plantas para enfrentar este mundo en colapso?

The plants in Buenos Aires speak a strange language and Tatiana listens to them. Their voices take her to Pergamino, the city where she grew up. What happens in that land? Searching for answers, she finds some VHS tapes filmed by his father Antonio, an agronomist, since the 1980s. The VHS tapes, which travel between Indiana (USA) and Pergamino (Argentina), mix family life and soybean plants and show up close the green revolution promoted from the US. The sick plants that Antonio studied also seem to speak: they resist their diseases and expose the limits of the agricultural business.

Now, like a strange act of resistance, the disease seems to invade everything: the plants, the animals, the bodies of the neighbours, the water and also the body of his father. Tatiana seeks refuge in the plants, listening to them to see if another form of resistance is brewing in that dialogue. What alliances and friendships can we weave with plants to face this collapsing world?

#LAB // PROXECTOS

#LAB // PROXECTOS



Luis Campos Raposo (Portugal, 1985) é un premiado cineasta doctorado en Media Arts. Ex alumno, entre outros, de EAVE Producers Workshop, Berlinale Talents, Rotterdam Lab, Locarno Match Me, Fundador de GUIÓES (Portuguese Language Screenplay Festival), PLOT (Professional Script Lab) y DRAMA.pt. Formou parte do jurado (comisión) do Instituto Portugués de Cine, e foi jurado en festivales internacionais de cinema e en laboratorios de guión. Entre 2018 y 2022 foi responsable de Cine e Televisión de BRO Cinema, e formou parte do departamento de contidos de SPI antes de dedicarse plenamente a súa productora Matiné. Ao longo destes anos, Luis produciu e/ou coproduciu más de 20 películas, incluídas as 3 curtametraxes que escribiu y dirixiu: *Monte Clérigo* (2023), *Boca Cava Terra* (2022) e *Carga* (2017).

Luis Campos Raposo (1985, Portugal) is an awarded filmmaker, PhD in Media Arts and alumni of EAVE Producers Workshop, Berlinale Talents, Rotterdam Lab, ZFF Academy, Locarno Match Me and ACEProducers Mentoring Programme. Founder of GUIÓES – Portuguese Language Screenplay Festival, PLOT – Professional Script Lab and DRAMA.pt. Was invited to be part of the jury/commission for the Portuguese Film Institute and to be part of the jury international film festivals and script labs. Was the head of Film & Tv at BRO Cinema between 2018 and 2022 and part of the SPI content department before fully dedicating to its own production company Matiné in 2023. Throughout these experiences, Luis produced and/or coproduced more than 20 films, including 3 short films which he wrote and directed: *Monte Clérigo* (2023), *Boca Cava Terra* (2022) and *Carga* (2017).

TERRA VIL

Portugal | Primeira longametraxe / First feature film

Dirección/Direction: Luis Campos

Productora: Matiné

Estado/Current status: Desenvolvemento avanzado / Advance development

João ten 12 anos e vive na beira do río Douro con Antonio, seu inestable pai que lucha contra a adicción ao alcol. Na casa do lado viven Teresa e as súas fillas adolescentes Paula e Liliana, por quenes João ten unha especial devoción. Os cinco forman unha especie de familia disfuncional que se dedica á pesca artesanal da lamprea. Con todo, nun ano marcado pola seca e os efectos do cambio climático, a rendibilidade do negocio é escasa. A esto súmase o comportamento errático de Antonio, que fai que a situación sexa cada vez máis insostible.

João is 12 years old and lives on the banks of the Douro river with his unstable father António, who struggles with alcohol addiction. In the house next door live Teresa and her teenage daughters Paula and Liliana, for whom João has a special devotion. The five form a kind of dysfunctional family, based on an artisanal dynamic of lampreys fishing. However, in a year plagued by drought and the effects of climate change, the business' profitability is scarce and António's erratic behavior makes the situation increasingly unsustainable.



ISONA ADMETLLA

Isona Admetlla (1976, Barcelona, España) é socióloga, xestora cultural, docente, consultora e deseñadora de audiencias. Nada en Barcelona e residente en Berlín, é coordinadora do Fondo para a Cinematografía Berlinale-World Cinema Fund desde o 2009. Como autónoma deseña e imparte seminarios de capacitación e formación a medida sobre financiamiento, márketing, distribución, pitching e deseño de audiencias cinematográficas en universidades e outras institucións. Participa regularmente en comités de selección de proxectos como jurado ou conferenciante. É membro do comité de selección do Málaga Festival Fund and Co-Production Event e titora de proxectos. Tamén formou parte do comité de selección do ICAA Junta de Andalucía, FDC o Ventana Sur e é avaliadora experta de Media Single Project e Slate Funding, entre outras. Tamén é EAVE Alumni de Marketing e Distribución e Deseñadora de Audiencias do Torino Film Lab.

Isona Admetlla (1976, Barcelona, Spain) is a sociologist and cultural manager, teacher, consultant and audience designer. She was born in Barcelona and lives in Berlin. She has been coordinating the Berlinale-World Cinema Fund for cinematography since 2009. As a freelancer, she designs and delivers tailor-made training and education seminars on financing, marketing, distribution, pitching and design of film audiences at universities and other institutions. She regularly participates in project selection committees, as a jury member or lecturer. She is a member of the selection committee of the MAFF (Málaga Festival Fund and Co-Production Event) and a project tutor. She has also been part of the selection committee of the ICAA Junta de Andalucía, FDC and Ventana Sur and is an expert evaluator of MediaSingle Project and Slate Funding, among others. She is also an EAVE Alumni of Marketing and Distribution and Audience Designer of the Torino Film Lab.



MARJORIE BENDECK

Marjorie Beneck (Honduras, 1985) é licenciada en comunicación y marketing, maestría en psicología organizacional, estudios de teoría e producción de cinema en México e a EICTV (Cuba). Reside en Alemania desde 2003, traballando para festivais, fondos e programas de capacitación a nivel internacional. Asesora proxectos cinematográficos para ACE Producers, MEDIA e o Berlinale World Cinema Fund, e imparte talleres de pitch e desenvolvemento para o Mediterranean Film Institute e o IFFR-Pro de Rotterdam entre outros. Desde 2018 é directora do mercado de coprodución para Europa Oriental Connecting Cottbus e desde 2022 é project manager del Hub de Coproducción en Locarno Open Doors con enfoque en Latinoamérica e o Caribe.

Marjorie Beneck (1985, Honduras) holds a BA in communications and marketing, and an MA in organisational psychology, besides film production studies in Mexico and the EICTV in Cuba. Based in Germany since 2003, where she headed the selection committee of Berlinale Talents until 2012, while also working for funds and training initiatives in Europe and Latin America. Her areas of expertise include evaluation of feature film projects as well as workshops for pitch, script and project development. Engaged as a regular consultant with organisations like the Mediterranean Film Institute, ACE Producers and the Berlinale World Cinema Fund. She is head of Connecting Cottbus, an East-West co-production market focused on the broader Eastern European region, and project manager for the Locarno Open Doors Co-Production Hub, currently focused on a part of Latin America and the Caribbean.

#LAB // EQUIPO ASESOR

#LAB // ADVISORY TEAM



ISABEL IVARS

Con formación en Artes (MA Central Saint Martins, MA Research Goldsmiths en Londres) e Cinema (NY Film Academy), Isabel Ivars especializouse en mérketing e distribución cinematográfica tras uns anos traballando en Merrill Lynch combinando a súa paixón e coñecemento polas artes coa súa experiencia e interese no financiamento e mérketing. Antes de unirse a Protagonist Pictures, Isabel traballou como axente de vendas en París para Wide Management e como directora de festivais para Films Boutique en Berlin, ademais de colaborar con institucións no financiamento de revisións de proxectos, seminarios e work-in-progress para axudar na producción, mérketing e procesos de distribución. En Protagonist Pictures é a responsable do catálogo e do circuito de festivais.

With a background in the Arts (MA Central Saint Martins, MA Research Goldsmiths in London) and Filmmaking (NY Film Academy), Isabel Ivars specialized on film marketing and distribution after a few years working at Merrill Lynch combining her passion and knowledge for the arts with her experience and interest in financing and marketing. Before joining Protagonist Pictures, Isabel has work as Sales Agent in Paris for Wide Management and Head of Festivals for Films Boutique in Berlin as well as collaborating with Institutions on financing project reviews, seminars and works in progress to aid on the production, marketing, and distribution process. Her key role at Protagonist Pictures is Library and Festival Manager.



JAMIE WEISS

Jamie Weiss, nado en Brooklyn (Estados Unidos, 1979) e fincado en Madrid é produtor de cine en El Viaje Films. Licenciousose en cinema na Universidade de Boston e realizou un máster en cinema documental e experimental na Universidad TAI (Madrid). Desde 2015 traballa como produtor en El Viaje Films (Madrid/Tenerife), aportando unha perspectiva internacional a esta premiada productora independente, colaborando en proxectos como *Blanco en Blanco* (Theo Court, 2019) e *Eles Transportan a morte* (Helena Girón e Samuel M. Delgado, 2022) entre outros.

Film producer born in Brooklyn and based in Madrid, Jamie Weiss (1979, USA) has been working with El Viaje Films since 2015. He is graduated in film from Boston University and completed a master's degree in documentary and experimental film at the TAI University in Madrid. He works as a producer at El Viaje Films (Madrid/Tenerife), bringing an international perspective to this award-winning independent production company, collaborating on projects such *Blanco en Blanco* (Theo Court, 2019) and *Eles Transportan a morte* (Helena Girón and Samuel M. Delgado, 2022).

Foro que fomenta o diálogo e a sinerxía entre todos os sectores vincellados ao feito cinematográfico, e no que se intercambian experiencias sobre aspectos e circunstancias que determinan o devenir dese corpo magnético denominado cinema, os #ENCONTROS desta octava edición terán arrecendo internacional, e seguirán revelando a nosa aposta firme polos proxectos de cineastas emerxentes.

Por unha banda, achegarémonos aos procesos de ideación e creación de **Victor Soho**, que amosará imaxes inéditas da súa primeira longametraxe, Adolescencia infinita, proxecto asesorado polo #LAB O6.

E pola outra, **Tiago Vieira da Silva**, docente vincellado ao organigrama docente e institucional da ESAP – Escola Superior Artística do Porto, un dos centros de educación e formación audiovisual más importantes de Portugal, expondrá as liñas mestras do seu programa académico e investigador.

Tamén contaremos coa presenza de **Katrin Rothe**, cineasta, produtora e guionista alemana que protagonizará o FOCO desta edición, completará a súa presenza mediante un taller-encontro no que ilustrará a súa singular maneira de concibír uns filmes que non deixarán indiferente ao noso auditorio.

Un encontro co cineasta **Bruno Arias**, que compartirá a súa experiencia na xestación da súa primeira longametraxe, *Os espazos en branco*, e unha mesa que aspira a ilustrar as relacións que se establecen entre a produción cinematográfica independente e o cinema emerxente, moderada pola equipa do festival, completará a oferta desta edición.

Forum that promotes dialogue and synergy between the different agents linked to cinema, and in which experiences and reflections are exchanged on the aspects and circumstances that determine the future of that magnetic element, the #ENCONTROS of this 8th Edition has an international dimension and will continue to show our commitment to the projects of emerging talents.

*On one side, we will pay attention to the ideation and creation processes of **Victor Soho**, who will be showing unpublished footage from his first feature film *Adolescencia infinita*, a project mentored by #LAB O6.*

*On the other side, **Tiago Vieira da Silva**, teacher linked to the teaching and institutional organizational chart of ESAP (Escola Superior Artística do Porto), one of the most important educational and training centres in Portugal, will present the guidelines of its academic and research programme.*

*We will also have the presence of **Katrin Rothe**, German filmmaker, producer and screenwriter who will star in this edition's FOCO. Rothe will complete her presence through a meeting where she will illustrate her unique way of conceiving films that will not leave our audience indifferent.*

*A meeting with the filmmaker **Bruno Arias**, who will share his experience in the development of his first feature film, *Os espazos en branco*, and a meeting that aspires to illustrate the relationships established between independent film production and emerging filmmakers will complete this edition's offer.*



#ENCONTROS

14

DEC.

12.45 h.

Casa das Campás

De balde

Free Entry

// ENCONTRO CON VICTOR SOHO

Víctor Soho falará da xénese e evolución da súa primeira longametraxe, *Adolescencia infinita*, proxecto mentorizado na edición O6 do noso #LAB, no Festival Intersección e en Documenta Madrid (Mención Especial Corte Final). Un imaxinativo, sen prexuízos e personalísimo traballo, no que explora as posibilidades expresivas, argumentais e narrativas que ofrece (a quem este disposto a arriscarse) o audiovisual contemporáneo, que está listo para saír ao mundo exterior.

Víctor Soho will talk about the genesis and evolution of his first feature film, *Adolescencia infinita*, a mentored project in the 6th edition of our #LAB, at the Intersección Festival and at Documenta Madrid (Special Mention Final Cut). An imaginative, unprejudiced and highly personal work, where he explores the expressive, plot and narrative possibilities that contemporary audiovisuals offer (to those who take risks) and that is ready to go out into the outer world.



Víctor Soho (1999, Vigo) estudou a especialización en Cinema Documental na ECAM (Escola de Cinematografía e do Audiovisual de Madrid), onde explorou terreos ligados do cinema experimental, á video arte e á instalación. Programador na terceira edición de CineZeta, equipo de novos programadores da Cineteca Madrid, axudante de montaxe de Chus Gutiérrez, tamén exerceu a crítica e deseñou carteis. Exhibiu a súa obra en Matadero -Ventana Emergente (Jóvenes creadores)-, Curtocircuito e na colección permanente de Homeostosis Lab (Brazil). Actualmente está estudiando dúas licenciaturas na UNED, Filosofía y Antropología.

Víctor Soho (1999, Vigo) studied the specialization in Documentary Film at the ECAM (Escuela de la Cinematografía y del Audiovisual de Madrid), where he explored fields linked to experimental cinema, video art and installation. Soho was programmer in the third edition of CineZeta, a team of young programmers at Cineteca Madrid, editing assistant for Chus Gutiérrez, and he also criticized and designed posters. He exhibited his work in Matadero -Ventana Emergente (Young Creators)-, Curtocircuito or in the permanent collection of Homeostosis Lab (Brazil). He is currently studying two degrees at UNED, Philosophy and Anthropology.

#ENCONTROS

#ENCONTROS

15

DEC.

11.00 h.

Casa das Campás

De balde

Free Entry

// ENCONTRO con TIAGO VIEIRA DA SILVA

A ESAP - Escola Superior Artística de Porto, está especializada nas áreas da arquitectura, artes plásticas e intermedia, artes visuais, cinema e audiovisuais e teatro, é um centro de referencia no mapa universitário peninsular e europeo. Promovendo a confluencia entre a teoría, a investigación, a curaduría, o sector profesional e os artistas, revela que esa é a vía para que os proxectos educativos aspiren á excelencia e melloren o tecido cultural e socio-económico do territorio no que se desenvolven.

Novos Cinemas convidou ao docente e Técnico Responsable do Gabinete de Relaciones Externas e Internacionais, e director do Departamento das Artes da Imaxe da ESAP, **Tiago Vieira da Silva**, para que comparta co noso auditório as singularidades deste vanguardista proxecto.

ESAP - Escola Superior Artística de Porto, is a non-profit public utility entity established in May 1982. Specialized in architecture, plastic and intermediate arts, visual arts, cinema, audiovisuals and theatre, it is a reference organisation on the peninsular and European university scene. Promoting the confluence between theory, research, curatorship, the professional sector and artists, it reveals that this is the way for educational projects to aspire to excellence and improve the cultural and socio-economic outlook of the territory in which they are developed.

Novos Cinemas invited the teacher and Technician Responsible for the Office of External and International Relations, and director of the Department of Image Arts at ESAP, Tiago Vieira da Silva, to share with our audience the singularities of this avant-garde project.



Tiago Vieira da Silva é doutor en Ciencias da Comunicación e mestrado en Comunicación, Arte e Cultura (Universidad de Minho), e licenciado en Cinema e Audiovisual pola Escola Superior Artística do Porto (ESAP), na que exerce docencia no curso de Cinema e Audiovisual. Tamén é xestor de contidos do Museo Virtual da Lusofonia, e formou parte do proxecto internacional Memorias, Culturas e Identidades: como o pasado pesa no presente das relacóns interculturais entre Mozambique e Portugal, e do proxecto nacional Mapeamento e Significados Críticos do Arquivo Fotográfico da Compañía de Diamantes de Angola (Diamang). Actualmente, forma parte do proxecto MigraMediaActs: Migracións, medios e activismo en portugués: descolonizando paisaxes mediáticos e imaginando futuros alternativos, e é investigador do Centro de Estudios Arnaldo Araújo (CEAA/ESAP) e do Centro de Estudos Comunicación e Sociedade (CECS/UMINHO).

Tiago Vieira da Silva has a PhD in Communication Sciences (University of Minho). He holds a master's degree in Communication, Art and Culture, also from the University of Minho and a bachelor in Film Studies at the Escola Superior Artística do Porto. Visiting professor at ESAP (Escola Superior Artística do Porto). He is content manager of the Virtual Museum of Lusophony, current Cultural Unit of the University of Minho, and was also part of the international project "Memories, Cultures and Identities: How the past weights on the present-day intercultural relations between Mozambique and Portugal", and collaborated on the national project "Mapping and Critical Senses of the Photographic Archive of the Companhia de Diamantes de Angola (Diamang)". He is currently researcher on the project "MigraMediaActs: Migrations, media and activism in Portuguese language: decolonising mediascapes and imagining alternative futures" (PTDC/COM-CSS/3121/2021). Researcher in CEAA/ESAP and CECS/UMINHO.

15

DEC.

17.30 h.

O Sanatorio

Sesión para artistas visuales e estudiantes
Private session for visual artists and students

// ENCONTRO con KATRIN ROTHE

Katrin Rothe, a guionista, produtora e cineasta alemá que protagoniza o #FOCO da edición O8 de Novos Cinemas, intensificará a súa presenza no festival mediante un taller-encontro no que profundará sobre aqueles factores que determinan a xénesis e posterior desenvolvemento dos seus imaxinativos, heterodoxos e singulares proxectos. Rothe dedicará parte da súa intervención aos seus últimos longametraxes, *1917: The Real October* e *Johnny & Me - a journey through time with John Heartfield*, estreados mundialmente no prestixioso festival de animación de Annecy. Un gran complemento ao primeiro foco dedicado á cineasta en territorio peninsular.

Katrin Rothe, the German screenwriter, producer and filmmaker who stars in the #FOCO of the 8th edition of Novos Cinemas, will intensify her presence in our city through a workshop-meeting in which she will reflect on those factors that define the origin and development of their imaginative, heterodox and unique projects. Rothe will dedicate part of her speech to her latest feature films, *1917 - The Real October* and *Johnny & Me - a Journey through Time with John Heartfield*, world premieres at the prestigious Annecy animation festival. A good complement to the first foco dedicated to the filmmaker in the peninsular territory.



Katrin Rothe (RDA, 1970) é unha escritora, directora e produtora cinematográfica radicada en Berlín. Rothe es una cineasta independiente cuxa produtora, Katrin Rothe Filmproduction, xurdiu da empresa Karotoons (2001), una start-up creativa pioneira en crear animacións para Internet en Alemaña. A súa versatilidade para producir contidos, formatos e estilos de animación pouco convencionais, denota unha singular maneira de combinar ficción, documental e animación. A súa segunda longametraxe, *1917 - The Real October* exhibíuse, entre outros, en Annecy IAFF (Francia), Manchester IF (RU), FANTOSCHE IAFF (Suiza), Bucheon IAFF (Corea), CinAnima (Portugal) or FICIXIÓN (España). A súa última longametraxe, *Johnny & Me - A Journey through Time with John Heartfield*, estreou mundialmente en Annecy, e exhibíuse en Animage (Brasil) e DOK Leipzig (Alemaña), entre outros.

Katrin Rothe (1970, East Germany) is a writer, filmmaker, and producer based in Berlin. She is a freelance filmmaker and has primarily directed feature-length documentaries since 2003. Katrin Rothe Filmproduction arose from the company Karotoons, a creative start-up from 2001 that was the first to create internet animations in Germany. Within the production of unconventional animated content, styles, and formats, a special know-how has formed for producing mixtures of fiction and documentaries with a certain amount of animation. Her second long feature *1917 - The Real October* was screened in Annecy IAFF (France), Manchester IF (UK), FANTOSCHE IAFF (Switzerland), Bucheon IAFF (Korea), CinAnima (Portugal) or FICIXIÓN (Spain), among others. Her last long feature, *Johnny & Me - A Journey through Time with John Heartfield*, had its world premiere in Annecy, and screened in Animage (Brazil) and DOK Leipzig (Germany), among others.

#ENCONTROS

#ENCONTROS

16

DEC.

19.00 h.

Museo de Pontevedra

De balde
Free Entry

// ENCONTRO con BRUNO ARIAS

Bruno Arias presentará a súa esperada primeira longametraxe, *Os espazos en branco*. Un traballo que ilustra tentativa do cineasta de resolver unha eiva: non é quien de rememorar vívidamente á súa tía, a poeta Xela Arias, pois feneceu cando el tiña cinco anos. Este obxectivo, o de intentar compoñer o retrato dunha figura ausente que grava sobre a súa existencia con suma intensidade, o impelle a investigar e vivir co seu entorno máis próximo.

Bruno Arias will present his long-awaited first feature film, *Os espazos en branco*. A work that illustrates his attempt to remedy an absence: he cannot hardly remember his aunt, the poet Xela Arias, since she died when he was five years old. This objective, trying to compose the portrait of an absent figure that weighs on his existence with huge intensity, drives him to investigate and interact with his closest environment.



Bruno Arias (Vigo, 1998) é un cineasta vigués que traballa no eido da dirección, o guión e a montaxe. Nos últimos anos participou en proxectos como a curtametraxe *Na pel da memoria* (Laura e Coral Piñeiro, 2023) ou os videoclips *Glass* (Xaime Miranda, 2023) e *Fotos* (Bruno Arias, 2023), así como en series web e programas de televisión. É parte do colectivo Memoria e Cinema, onde neste momento colabora en diversos proxectos desde diversas áreas do proceso creativo. *Os espazos en branco* (2023) é a súa primeira longametraxe, da que é director, coguionista e comontador.

Bruno Arias (Vigo, 1998) is a filmmaker from Vigo who works in the field of direction, scriptwriting and editing. In recent years he has participated in projects such as the short film *Na pel da memoria* (Laura e Coral Piñeiro, 2023) or the video clips *Glass* (Xaime Miranda, 2023) and *Fotos* (Bruno Arias, 2023), as well as in web series and TV shows. He is member of the Memoria e Cinema collective, where Arias currently collaborates on several projects from different areas of the creative process. *Os espazos en branco* (2023) is his first feature film, of which he is director and co-writer.

15

DEC.

12.30 h.

Casa das Campás

De balde

Free Entry

// A PRODUCIÓN E O CINEMA EMERXENTE

O equipo do festival moderará un encontro que aspira a explorar a relación entre a producción cinematográfica independente e o cinema emerxente. O cinema entendido como un ecosistema que refilxe unha biodiversidade radical axuda a definir as diversas interaccións que se establecen entre á área da producción e a área da realización novel. Desde a idea seminal ata a exhibición, cada proxecto demanda certo tipo de relación, certo tipo de tensión e distensión, de dilatación e contracción ou de case disolución entre ambas esferas.

- **Luís Campos** (*produtor cinematográfico, realizador e guionista, Portugal*).
- **Sílvia Cruz** (*produtora cinematográfica e distribuidora, Brasil*).
- **Beli Martínez** (*produtora cinematográfica, Galicia*).

The festival team will lead a meeting that aims to explore the relationship between independent film production and emerging cinema. Cinema understood as an ecosystem that reflects radical biodiversity helps define the various interactions that are established between the area of production and the area of novel filmmaking. From the seeding idea to the exhibition, each project demands a certain kind of relationship, a certain kind of tension and relaxation, dilation and contraction or quasi-dissolution between both spheres.

- **Luís Campos** (*producer, filmmaker and screenwriter, Portugal*).
- **Sílvia Cruz** (*producer and distributor, Brazil*).
- **Beli Martínez** (*producer, Galicia*).





XURADOS
JURIES

XURADO INTERNACIONAL INTERNATIONAL JURY



GLORIA BENITO

Gloria Benito (Las Palmas de Gran Canaria, 1981) estudiou Comunicación Audiovisual na Universidade de Salamanca, e posteriormente un máster en Montaxe de Cinema na Escola Septima Ars de Madrid. Tras uns anos dedicada á edición a montaxe audiovisual para diferentes produtoras de cinema e televisión, en 2008 comeza a traballar no equipo técnico de proxeccións para o Festival de Cine de Las Palmas de Gran Canaria e outros festivais internacionais como o de San Sebastián, Sevilla, Gijón ou Bruselas. Actualmente é programadora e forma parte do comité de selección do Festival Internacional de Cine de Las Palmas de Gran Canaria e segue traballando para outros festivais como especialista en cinema dixital e editora.

Gloria Benito (1981, Las Palmas de Gran Canaria, Spain) studied Audiovisual Communication at the University of Salamanca and later obtained a master's degree in Film Editing at the Septima Ars School in Madrid. After a few years dedicated to audiovisual editing and assembly for different film and television production companies, in 2008 Benito started to work on the technical projection team for the Las Palmas de Gran Canaria Film Festival and other international festivals such as San Sebastián, Seville, Gijón and Brussels. She is currently a programmer and is part of the selection committee of the Las Palmas de Gran Canaria Film Festival, and continues to work for other festivals as a digital film specialist and editor.



SILVIA CRUZ

Silvia Cruz (São Paulo, 1982) é unha distribuidora e produtora brasileira fincada en San Sebastián (España). En 2010 Silvia funda Vitrine Filmes, compañía que distribuíu máis de 160 películas en Brasil, sendo unha axente clave na difusión e no éxito internacional do Novísimo cine brasileiro. Na actualidade, Silvia está inmersa no desenvolvemento de Vitrine Filmes España, distribuidora e produtora con sede en San Sebastián que se interroga sobre novas formas de difusión do cinema ao tempo que apoia a creación de películas cun alto compromiso estético e político.

Silvia Cruz (1982, São Paulo, Brazil) is a Brazilian distributor and producer based in San Sebastián (Spain). In 2010, Silvia founded Vitrine Filmes, a company that has distributed more than 160 films in Brazil, being a key figure in the dissemination and international success of New Brazilian cinema. Currently, Silvia is immersed in the development of Vitrine Filmes España, a distributor and production company based in San Sebastián that explores new forms of cinema dissemination while supporting the creation of films with a high aesthetic and political commitment.

XURADO INTERNACIONAL INTERNATIONAL JURY



HELENA WITTMAN

Helena Wittmann (Neuss, RFA, 1982) é unha artista e cineasta residente en Hamburgo (Alemaña). Tras estudar Lingua e Cultura Española e Periodismo en Erlangen e Hamburgo, gradúase na HFBK (Academia de Belas Artes de Hamburgo) en 2014. A súa última longametraxe, *Human Flowers Of Flesh* estreouse no Concorso Internazionale de Locarno FF 2022, e exhibíuse en numerosos festivais internacionais como Ficunam, New York, Viennale, Sevilla, Karlovy Vary, entre outros. O seu debut na longametraxe *Drift* (2017) e as súas curtametraxes —*Ada Kaleh* (2018), *21,3°C* (2014) ou *Wildnis* (2013)— exhibíronse en numerosos festivais e mostras internacionais. Wittmann colabora habitualmente con outros artistas, como a música e artista Nika Son, e exerce de directora de fotografía en proxectos alieos. Foi asistente investigadora na HFBK ata o 2018, e é unha das titoras internacionais da Elias Querejeta Zine Eskola (Donostia, España).

Helena Wittmann (1982, Neuss, FRG) is an artist and filmmaker based in Hamburg, Germany. After studying Spanish and Media Studies in Erlangen and Hamburg, she graduated at the Academy of Fine Arts in Hamburg (HFBK) in 2014. Her latest feature film *Human Flowers Of Flesh* was premiered in 2022 at the Concorso Internazionale of the Locarno FF, and screened in numerous international film festivals like Ficunam, New York Film Festival, Viennale, Sevilla, Karlovy Vary, among others. Her debut feature *Drift* (2017), and several short films —*Ada Kaleh* (2018), *21,3°C* (2014), or *Wildnis* (2013)— were shown internationally at various film festivals and in exhibitions. Helena Wittmann works often in collaborations, as with the musician and artist Nika Son, or as DoP for other filmmakers. She worked as an artistic research assistant at HFBK Hamburg until 2018 and was mentoring at Elias Querejeta Zine Eskola in Donostia, Spain.



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MOSTRA DE CINEMA PERIFÉRICO

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ANA MATILDE USLENGHI

Ana Matilde Uslenghi (San Miguel de Tucumán, Arxentina, 1985) é licenciada en Comunicación Audiovisual pola Universidade Autónoma de Barcelona, e ten un Máster en Cinema e Audiovisual Contemporáneo pola Universidade Pompeu Fabra. Traballou no arquivo do Centre de Cultura Contemporània de Barcelona (CCCB) e formou parte do equipo de redacción de SoFilm España e da revista mensual dos cinemas MK2. Escribiu para medios como Transit, Visual404, Numerocero e publicado artigos para o catálogo e o diario de Sitges – FIC Fantàstic de Catalunya. Actualmente é socia traballadora de Zumzeig Cinecooperativa.

Ana Matilde Uslenghi (1985, San Miguel de Tucumán, Argentina,) holds a degree in Audiovisual Communication from the Universidad Autónoma de Barcelona, and has a master's degree in Contemporary Cinema and Audiovisual from the Pompeu Fabra University. She has worked in the archive of the Centre de Cultura Contemporània de Barcelona (CCCB) and was part of the editorial team of SoFilm España and the monthly cinema magazine MK2. She has written for different media such as Transit, Visual404, Numerocero and published pieces for the catalogue and newspaper of the Sitges-Festival Internacional de Cinema Fantàstic de Catalunya. She is currently a working member of Zumzeig Cinecooperativa.



XAN VIÑAS

Xan Viñas Gómez doutorouse en 2015 en Ciencias da Comunicación pola USC coa tese Do amateur ao militante: implicacíons políticas e estéticas do cinema en formato non profesional na Galiza dos anos setenta. Traballou no departamento de comunicación de Vieiros, Compostela Cultura e Auditorio de Galicia. Foi socio fundador do Cineclub de Compostela e ten publicado crítica cinematográfica en diversos medios e revistas especializadas. En 2012 dirixe o documental *Fóra*, estreado no CPH:DOX de Copenhagen. É o actual programador do Cinema NUMAX de Santiago de Compostela.

Xan Viñas Gómez received a doctorate in Communication Sciences from the USC in 2015 with the thesis From amateur to militant: political and aesthetic implications of non-professional cinema in Galicia in the 1970s. He has worked in the communications department of Vieiros, Compostela Cultura and Auditorio de Galicia. He was a founding member of the Cineclub de Compostela and has published film criticism in various media and specialized magazines. In 2012, alongside Pablo Cayuela, he directed the documentary film *Fóra*, which premiered at CPH:DOX in Copenhagen. He is the current programmer of NUMAX Cinema in Santiago de Compostela.



SERGIO CASTELEIRO

Sergio Casteleiro é graduado en Comunicación Audiovisual pola Universidade de Santiago (USC). Máster de Estudos de Cinema e Audiovisual Contemporáneos pola Universidade Universidade Pompeu Fabra (Barcelona). Colaborou no blog de cinema MacguffinOO7, para o cal cubriu festivais como Cineeuropa (Santiago de Compostela), ademáis de formar parte da canle de entrevistas Uncut. Actualmente traballa en DUPLEX Cinema.

Sergio Casteleiro graduated in Audiovisual Communication from the University of Santiago de Compostela (USC). Master in Contemporary Film and Audiovisual Studies by the Pompeu Fabra University (Barcelona). He collaborated on the film blog MacguffinOO7, for which he covered festivals such as Cineeuropa (Santiago de Compostela), in addition to being part of the interview channel Uncut. He currently works at DUPLEX Cinema.



GERARD CASAU

Gerard Casau (Barcelona, 1985) é crítico, programador e docente. Doutor en Estética dos Medios Audiovisuais (UPF), e membro do comité de selección de FICX (Gijón) e de Sitges (FIC Fantástico de Cataluña), onde coordina a sección Seven Chances. Foi xefe de redacción en Rockdelux, e colabora en medios como Diari ARA, Diríxido por e So Film, onde publica unha columna Radio On, consagrada ao entrecrozamento entre o cinema e a música rock. Participou en numerosos libros colectivos como *Cuerpos Invadidos. Videodrome de David Cronenberg: Larga vida a la nueva carne, Takashi Miike. La provocación que llegó de Oriente, Neoculto e na antología Cine fantástico y de terror español*. Traballou no departamento de prensa do Primavera Sound, onde foi coordinador de programación e responsable de comunicación de Primavera Pro, encontro internacional do sector musical organizado polo festival.

Gerard Casau (1985, Barcelona, Spain) is a critic, programmer and teacher. Doctor in Audiovisual Media Aesthetics (UPF), and member of the selection committee of FICX (Gijón) and Sitges (FIC Fantástico de Cataluña), where he coordinates the Seven Chances section. He was editor-in-chief at Rockdelux, and collaborates in media such as Diari ARA, Diríxido por and So Film, where he publishes the Radio On column, dedicated to the intersection between cinema and rock music. He has participated in several collective books such as *Cuerpos Invadidos. Videodrome de David Cronenberg: Larga vida a la nueva carne, Takashi Miike. La provocación que llegó de Oriente, Neoculto* and the anthology of *Cine Fantástico y de terror español*. He has worked in the press department at Primavera Sound, where he was program coordinator and communications manager for Primavera Pro, an international meeting of the music sector organized by the festival.



JESÚS SILVA

Jesús Silva Vilas (Palmeira, 1993) é graduado en Xornalismo (USC), especializado en crítica cinematográfica e producción audiovisual. Dende finais do 2020, dirixe a revista dixital de crítica cinematográfica A Cuarta Parede, labor que compaxina co seu traballo como freelance para distintos medios, festivais e produtoras. No 2017 formou parte do xurado oficial da sección Giornate degli Autori na Biennale (Venecia), como parte do programa 27 Times Cinema, e desde 2018 encárgase da coordinación editorial do proxecto para Cineuropa. Tamén traballa en varios festivais galegos como Curtocircuito ou a Mostra Internacional de Cinema Documental Mares da Fin do Mundo, e desde 2022 colabora no Diario Cultural Zeta da Radio Galega como experto en audiovisual.

Jesús Silva Vilas (1993, Palmeira, Spain) holds a degree in Journalism (USC), specialized in film critic and audiovisual production. Since 2020, Silva has directed the digital film magazine A Cuarta Parede, a work that he combines with his work as a freelancer for different media, festivals and production companies. In 2017 he was part of the official jury of the Giornate degli Autori section at the Venice Biennale, as part of the 27 Times Cinema program, and since 2018 he has been in charge of the editorial coordination in Cineuropa. He is also working in several Galician festivals such Curtocircuito or the Mostra Internacional de Cinema Documental Mares da Fin do Mundo, and since 2022 he has collaborated in the Diario Cultural Zeta of Radio Galega as an audiovisual expert.



DANIELA URZOLA

Daniela Urzola (Cartagena, Colombia, 1992) é crítica de cine, programadora e investigadora. Redactora da revista Caimán Cuadernos de Cine, tamén forma parte do consello de redacción da medio dixital Revista Mutaciones. En 2020-2021 cursou o Máster de la Crítica Cinematográfica da ECAM (Escuela del Cine y del Audiovisual de Madrid) e actualmente forma parte do seu professorado. A inicios de 2023 incorporouse ao equipo de programación de FILMADRID Festival Internacional de Cine. Colaborou en publicación como *Pier Paolo Pasolini. El grito que no cesa* (2022) e *La mitad del mundo. Mujeres en el cine español* (2020-2023). As súas investigacións focalízanse no estudo de cinema e a cultura visual desde unha perspectiva interseccional, mostrando un especial interese polo cinema fantástico e de terror.

Daniela Urzola (1992, Cartagena, Colombia) is a film critic, programmer and researcher. She is editor for the magazine Caimán Cuadernos de Cine, and is also part of the editorial board of the digital magazine Revista Mutaciones. In 2020-2021 she completed the Master's Degree in Film Critic at the School of Cinematography and Audiovisual of the Community of Madrid (ECAM) and is currently part of its teaching staff. At the start of 2023, Urzola joined the programming team of FILMADRID, International Film Festival. She has participated in publications such as *Pier Paolo Pasolini. El grito que no cesa* (2022) and *La mitad del mundo. Mujeres en el cine español* (2020-2023). Her research focuses on the study of cinema and visual culture from an intersectional perspective, showing a special interest in fantasy and horror cinema.

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 O8.

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 Fernández

Grao en Comunicación Audiovisual
UVigo

Degree in Audiovisual Communication
(UVIGO)



Rebeca Hernandez

Grao en Comunicación Audiovisual
UVigo

Degree in Audiovisual Communication
(UVIGO)



Miguel López

Grado en Comunicación Audiovisual
UVigo

Degree in Audiovisual Communication
(UVIGO)



Ana Rodríguez

Grado en Comunicación Audiovisual
UVigo

Degree in Audiovisual Communication
(UVIGO)



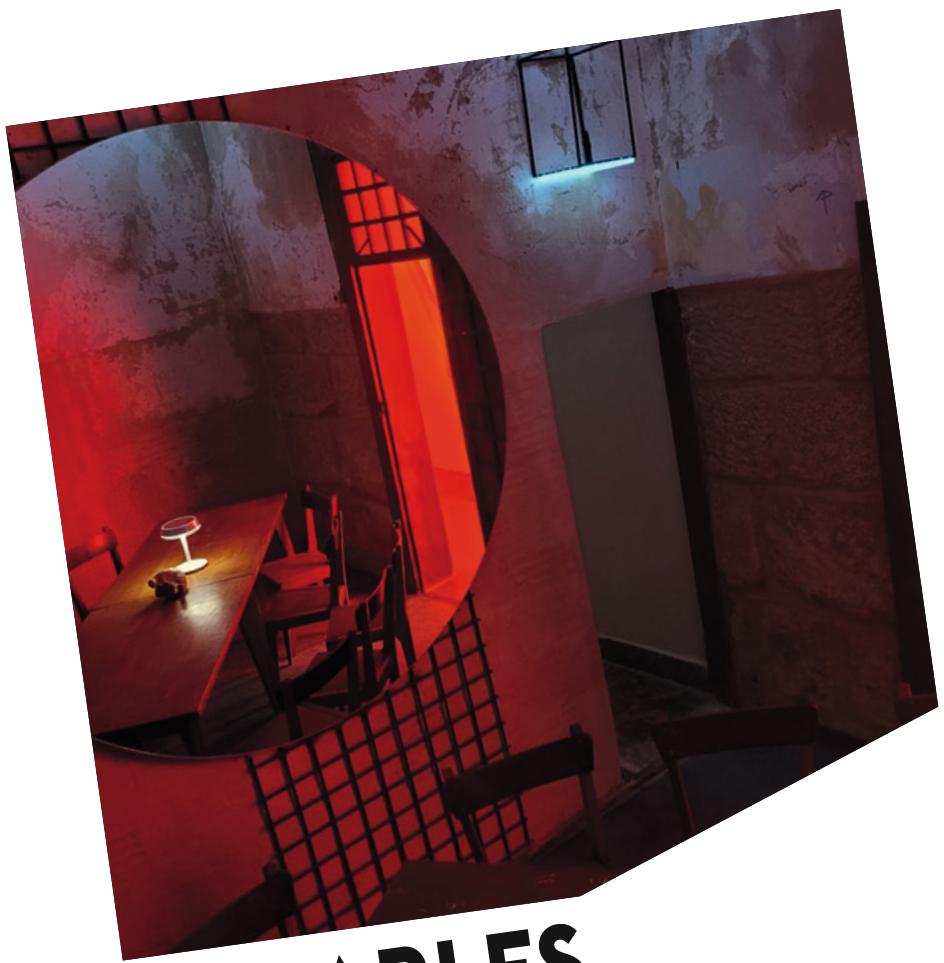
Laura Somoza

Grado en Comunicación Audiovisual
UVigo

Degree in Audiovisual Communication
(UVIGO)

Tras as sesións saudables programadas durante os meses de maio (*La planète sauvage*, 1973) e xullo (*Il était une forêt*, 2013), voltamos á que foi sede do vanguardista proxecto socio-sanitario do emblemático doutor Poza, O Sanatorio, para desenvolver unha proposta que conxuga creatividade, cultura e saúde.

*After the sessions scheduled in May (*La planète sauvage*, 1973) and July (*Il était une forêt*, 2013), we return to the place that was the head office to the avant-garde socio-health project of the emblematic Dr. Poza, O Sanatorio, to build an approach that combines social interaction, creativity, culture and health.*



SESIÓNS SAUDABLES

HEALTHY SESSIONS



SESIÓNS SAUDABLES
HEALTHY SESSIONS

17

DEC.

12.30 h.

O Sanatorio

Acceso de balde ata completar a
capacidade da sala

Free access until full capacity

**LECTURA DO
PALMARÉS DA EDICIÓN
O8 DE NOVOS CINEMAS**

*READING OF THE
WINNERS LIST OF THE
8TH EDITION OF NOVOS
CINEMAS*

PREMIOS | AWARDS

Premio NOVOS CINEMAS á mellor longametraxe da Sección Oficial.

Outorgado polo Xurado Internacional.

Premio XURADO NOVO á mellor dirección da Sección Oficial.

Outorgado polo Xurado Novo, integrado por estudiantado do campus de Pontevedra (UVIGO),

Premio LATEXOS ao mellor filme da Sección Latexos.

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

Premio da CRÍTICA ao mellor filme das seccións competitivas.

Outorgado polo Xurado da 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, Círculo de Bellas Artes de Madrid, Cineciutat and DÚPLEX CINEMA.

Critics Award for Best Film of the competitive sections.

Awarded by the Critics Jury.

AUDIENCE AWARD.

Awarded by the festival audience.

AGRADECIMENTOS ACKNOWLEDGEMENTS

A Bao A Qu	Eva Lantarón	Manuel Gulías
A Cuarta Pared	Fernando Suárez	Manuel Pena,
Albert Triviño	Fortunato Rodríguez	Marcos López
Aline Herlaaut	Francisco J. López	Marcos Rivas
Andrea Franco	Gerard Cassau	María G. Pintos
Andrés Pinal	Gloria Benito	Maria González Pintos
Ángel Suanzes	Gonzalo Suárez	Maria Pardo
Antonio País	Helena Wittmann	María Victoria Alonso Méndez
Beatriz Legerén	IES Frei Martín Sarmiento	Miguel Cabanás
Belén Padrón	IES Pontecladellas	Miguel Dias
Brais Romero	IES Xunqueira I	Miguel F. Lores
Caimán Cuadernos de Cine	Institut français - if Cinema	Nacho Barcia
Carlos Caamaño	Institut français d'Espagne	Nuno Rodrigues
Carlos Cañas	J. Luis Sarandeses	Núria Aidelman
Carme da Silva	Jaume Ripoll (Filmin)	Oswaldo García
Carmela Silva	Javier Pachón	Patricia Sierra
CEIP Froebel	Javier Rial	Paula Cabaleiro Comesaña
Chon G. Carro	Jesús Silva Vilas	Paulino Pérez
CINED	Jorge Lens	Ramiro Ledo
Colegio Nuestra Señora de los Dolores	Jorge Vázquez Liñeira	Salvador Casalderrei
CRTVG	José Chavete	Seve Penelas
Danielia Urzola	José Zabala	Silvia Cruz
Daniel Martí	Juan Martínez	Silvia García
David Outón	Julio M. Rodríguez	Silvia García Mirón
Decanato da Facultade de Belas Artes	Julio Martínez	Sol Alonso
Decanato da Facultade de Ciencias	Laia Colell,	Vicente L. Díaz
Sociais e da Comunicación	Laia Montaña,	Vicente López
Delegación de Alumnos BBAA	Laura Matías	Vicerreitoría do Campus de Pontevedra
Delegación de Alumnos FCSC	Lola Dopico	Xan Viñas
ECAM	Louise Irrmann	Xoán Anleo
Eduardo Calzado	Lucrecia L. Rubianes	Xosé Baamonde
EEL Concepción Crespo Rivas	Luis Campos	
Enric Albero	Luis M. Rosales	
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SEDES | VENUES

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

O Sanatorio | Pasantería, 2-I2, 36001, Pontevedra | +34 667 00 55 84

ENTRADAS | TICKETS

Sección Oficial | Latexos | Foco Katrin Rothe | Carta Branca | Clausura: 3€

Apertura: De balde *Free entry*

Novísimos | Proxección The Black Pharaoh, the Savage and the Princess: De balde *Free entry*

Encontros: De balde *Free entry*

Obradoiro AULA+NOVOS Tea, papel e agulla: Previa inscrición *Pre-registration is required.*

www.ataquilla.com //

Billeteira do Teatro Principal desde una hora antes da sesión.

Para acceder ao espazo de proxección é imprescindible retirar a entrada na billeteira a partir dunha hora antes do inicio de cada proxección.

CONTACTO | CONTACT US

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Universidade de Vigo

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