



CURAAO

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

5-9 APRIL 2017

THE CINEMAS WILLEMSTAD • CURACAOIFFR.COM

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Welcome to the sixth edition of Curaçao International Film Festival Rotterdam

Dear Friends,

Every year we aim to convert, during the Fest, The Cinemas and its immediate surroundings into a location hosting a broad cinematic event. Films, youth orchestra, workshops, industry meetings, masterclasses, film quiz, artists in residence, and sometimes an exhibition. In addition, there are more and more other film related events on the island such as Pelikula den Bario and screenings of Yellow Robin Award winners at Landhuis Bloemhof. Also related is the initiative to start a Film Liga, an organization with members, that strive to show on various locations at least every two months an art house or independent film.

This year's Fest will also host the first edition of the Caribbean Shorts Competition. This competition is a concrete result of the partnership agreements that CIFFR concluded last year with the festival organizing bodies of Cuba, Dominican Republic, Guadeloupe, Martinique, Mexico, and Trinidad & Tobago. We have high expectations that this competition will be a first step towards developing a viable inter Caribbean platform and industry for Shorts, where directors, screenwriters, editors, musicians, and funding organizations can meet to exchange ideas and develop new productions.

The opening film is *The Other Side of Hope* by Aki Kaurismäki, the maestro of Finland. A dark and gloomy film framed in absurdity and sly humor, about two refugees, one from Syria and the other from his marriage, whose paths intersect. The refugee crisis in Europe scaled down to its essential shortcoming: empathy. We feel honored with the presence of one of the lead actors: Sherwan Haji.

This year's theme of the Fest is: **Poetry in Motion**. A dedicated selection of features such as *Neruda*, *Burma Storybook*, *Patterson*, the classic *Il Postino*, and Cindy Kerseborn's intimate biopic: *Astrid Roemer – The World Has Lost Face*, will take us through the power and beauty of words in different cultures and times. In these features words are like islands of human ideas and feelings that each on their own are needed for a better understanding between peoples and traditions. Before screenings of Poetry in Motion theme films, local upcoming and established poets will read their own work or from well-known Curaçao poets.

Other features include a selection of films from the Black Rebels section of the IFFR'17 program such as *Moonlight*, *Jean of the Joneses*, and *Fonko*.

Of course, the established segments such as Music Calls and the Yellow Robin Award competition will form an integral part of the Fest's program. With pleasure we can inform you that last year's Yellow Robin Award winner, *Antes que cante el gallo*, had sold out screenings and a high ranking in the listing of audience favorites at the International Film Festival Rotterdam held in January 2017.

And then, a special homage for Oliver Hardy, who was born 125 years ago. With Stan Laurel, he formed an unstoppable team that brought and still brings audiences across the globe the best of comedy and slapstick. At the time of printing this program it was not yet known if we were allowed to screen their only Academy Award winning short film *The Music Box or The Chimp*. The Dennis Aalse Youth Orchestra will play scores from their films on Friday evening.

We are confident that also this year's program will show artists at the top of their game. Employing their own palpable humanity to project a series of confrontations between their art and the viewers. Lastly, we would like to take this opportunity to thank our friends at IFFR and all volunteers who are contributing at various levels into making the Fest a successful event.

Gregory Elias & Michael Elias
Fundashon Bon Intenshon

P. 04/ 

POETRY IN MOTION

By Ronald Rovers



We have words to capture the world around us, to convey its beauty and complexity, to give voice to our innermost thoughts and feelings. Poetry in Motion presents a selection of feature films and documentaries in which the power of words changes the lives of those who speak them. In which writing is always an act of resistance and an act of love. *Burma Storybook* is an ode to language and poetry even if this is never explicitly stated. For a century, Burma suffered under British colonial rule. Upon their departure the British were replaced by a military dictatorship. What did the latter do? Ban poetry. Never before did so many poems appear. Maung Aung Pwint is the leading, still-living dissident poet and he spent a long time incarcerated for his poetry. His son fled the regime and moved to Finland. The film shows the latter's first trip back after 20 years. Here the poetry briefly becomes visual as the poet fails to find words to describe those 20 lost years. *Neruda* and *Il Postino* make for unexpected companion pieces. The first, on the confrontation between Chilean poet Pablo Neruda and the emerging dictatorship in his country also primarily focuses on the eternal conflict between those in power and the creative freedoms of their critics, just like *Burma Storybook* does. Later on, in 1952, Neruda spent a year on the Italian island of Capri and is supposed to have explained to his mailman the richness and hidden power of language to help him seduce his object of desire, the beautiful Beatrice Russo. The story became known to the world as *Il Postino*, with Philippe Noiret playing the part of Neruda. For Surinamese-Dutch author Astrid Roemer language proves to be of crucial importance. For 15 years she lived anonymously, in isolation, wandering the world with her cat, laptop and words. A conscious choice to leave quotidian life behind. Cindy Kerseborn's intimate documentary *Astrid H. Roemer – The World Has Lost Face* brought her on camera again at the close of 2015. The following year, Roemer became the first author of Caribbean origin to win the P.C. Hooft Award for Literature. Poetry is, of course, not just the language of love and freedom. It lends itself gracefully to capture the quotidian, as Jim Jarmusch' *Paterson* lovingly shows us. *Paterson* is Jim Jarmusch's ode to the poetry of everyday things and events. A delightful gem about bus driver Paterson who poetically describes his life in the town of Paterson, happy to be able to do the same thing every day. There's beauty in that too.

Before screenings of Poetry in Motion theme films, local upcoming and established poets will read their own work or from well-known Curaçao poets.

GREETINGS FROM IFFR



Planet IFFR

It has been a turbulent year. Division and polarization have dominated this pivotal moment in the political arena. So it was a pleasure to see the rightful winner of a prestigious recent vote bring a human view to the forefront. The winner being Barry Jenkins, director of *Moonlight*, a film that won the Best Picture Oscar and scored the highest rating in IFFR's audience poll. The film captured a very human, personal yet universal story that people could relate to regardless of their color, creed, sexual orientation or social status. It was one of the many films at the festival that put humanity first. And by telling a story from a specific and personal perspective, the audience gained a more multi-dimensional view of the world. Things look different from another angle and two lines of sight are needed to see depth. This was true for *Moonlight*, but also for the poetic *Paterson*, the insightful *Jackie*, and the provocative *A Wedding (Noces)*.

Whatever happens in the times to come, let's cherish this occasion to view the world from a different perspective, to be entertained and challenged by the many beautiful views cinema has to offer us.

Have a great CIFFR!

Bero Beyer
Festival Director IFFR

Janneke Staarink
Managing Director IFFR



YELLOW ROBIN AWARD COMPETITION

For the fifth year in a row, we are happy to present the films of five emerging filmmakers from the Caribbean basin and Latin America. In 2013, the competition was started to offer a hospitable platform for emerging filmmakers from the region to encourage, support, and contribute to their careers, in cooperation with IFFR in the Netherlands. Previous winners include Natalia Beristáin with *No quiero dormir sola* (2013, Mexico), Damian Marcano with *God Loves the Fighter* (2014, Trinidad & Tobago), Alex Santiago Pérez with *Las vacas con gafas* (2015, Puerto Rico), and Arí Maniel Cruz with *Antes que cante el gallo* (2016, Puerto Rico). All filmmakers have successfully screened their film at IFFR to a large international audience. For the 2017 edition, the Yellow Robin Award comes with a USD 10.000 prize composed of USD 2.500 in cash and USD 7.500 worth of training and education in the context of talent development. In addition, the winning film will not only screen in the Bright Future program at the next IFFR in the Netherlands but also at Morelia International Film Festival in Mexico.

We hope you will enjoy the work of these up-and-coming filmmakers!

**JOIN US FOR THE AWARD CEREMONY IN
CINEMAS 1 ON SATURDAY 8 APRIL AT 19:00**

For film synopsis and screening schedule please check the A-Z section in this magazine or go online to curacaoiifr.com/Films.



Angélica. Marisol GÓMEZ MOUAKAD is a painter and filmmaker from Puerto Rico. She went to art school at Massachusetts University, after which she achieved a master's degree in Media Studies (specializing in film production) at The New School in New York City. Her paintings have been exhibited in New York, Boston and Puerto Rico. *Angélica* is her first feature film.



Bad Lucky Goat. Samir OLIVEROS (1990, Colombia) studied film direction at the School of Visual Arts in New York. Afterwards he used crowdfunding to finance his feature film debut *Bad Lucky Goat* (2017). He lives and works in Brooklyn, New York.



El hombre que cuida. Alejandro ANDÚJAR (1980, Dominican Republic) initially studied social communication and journalism, then moved to Cuba where he graduated in 2004 from the Film School of San Antonio de los Baños. In 2014 he became the founder and artistic director of RDOC, the Caribbean's first documentary film festival.



Keyla. Viviana Gómez ECHEVERRY (Colombia) studied social communication at university in Bogota. In Spain, she specialized in cinematography. After completing her studies, Echeverry worked as a camerawoman, made short films and co-directed the documentary *Life Is Sacred* (2014). She also lectures at university in Colombia. *Keyla* is her fictional debut.



Melocotones. Héctor M. VALDEZ (1989, Dominican Republic) made his first short film in 2009. After studying at McGill University in Montreal, Canada, he returned to the Dominican Republic to direct his first feature film. *Al sur de la inocencia* (2014) was screened at many festivals including Curaçao IFFR. Valdez was also a co-founder of the production company Bou Group.

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LOCAL AND REGIONAL ARTISTS



Astrid H. Roemer: De wereld heeft gezicht verloren Filmmaker present

Astrid H. Roemer: The World Has Lost Face

A Persian cat, a laptop, and a rucksack– the only possessions renowned Surinamese-Dutch author Astrid Roemer had with her for the past 15 years. Her word art was more important than interpersonal relationships or a place to put down roots. Colleagues, linguists, and Roemer explain her work in this literary-documentary homage.

Cindy KERSEBORN (1956, Suriname) has been working as a researcher, editor, production manager, and interviewer since 1986 for various Dutch TV broadcasters. She has directed various short documentaries as well as a triptych about the Surinamese and Caribbean authors Edgar Cairo, Frank Martinus Arion (CIFRR 2014), and Astrid Roemer.

FRI 7 APR 20:00 • SUN 9 APR 16:15

Un dia kada momentu

One Day at a Time

Portrait of the engaging Curaçao yoga master Leo Floridas. When he is introduced to yoga in the 1960s, he discovers that he is more than his blackness and becomes a yoga teacher and health activist in his local island community.

Gabri CHRISTA (Curaçao) came to filmmaking after a successful career as a dancer and choreographer with companies such as Danza Contemporanea de Cuba and the Bill T. Jones /Arnie Zane Dance Company. Her short documentary *Un dia kada momentu/One Day at a Time* (2016) won the award for best film at both the Harlem International Film Festival and the Canadian Diversity Film Festival.

SAT 8 APR 15:30

SHORT Filmmaker present

“They have many ladders. They only need one. Let’s see.” Short film created during an artist in residence project and in cooperation with the students of Instituto Buena Bista (IBB).

Alex SANTIAGO PÉREZ (1970, Puerto Rico) studied History at the University of Puerto Rico. Since 1995 he has been making educational and industrial documentaries, as well as educational fiction dramas. His first feature film *Las vacas con gafas/Cows Wearing Glasses* won the CIFRR Yellow Robin Award in 2014. He is currently writing his next film: *Andrea esperando/Andrea Waiting*.

Screens before: Jeffrey

THU 6 APR 17:00 • FRI 7 APR 14:15 • SAT 8 APR 13:30



C A R I B B E A N S H R T S C O M P E T I T I O N

In 2016, CIFFR entered into a cooperation agreement with six film festivals in the region to promote and encourage the exchange of know-how and experience in the field of filmmaking through, among other things, organizing competitions, workshops, and the exchange of talented professionals. The first edition of the Caribbean Shorts Competition is a result of this cooperation. Each of the participating festivals submitted their nominee for the competition. The CIFFR nominee was selected from entries to the local competition. The Caribbean Shorts Award consist of screening of the winning film at all participating festivals. The nominated films will be screened in two groups:

CARIBBEAN SHORTS 1 • FRI 7 APR 17:15 • SAT 8 APR 13:15

Sweat

Josiah Persad \ Trinidad & Tobago \ 2016 \ 16 min \ English \ e.s.

Since having lost his parents in a car accident, Arshad finds it difficult to cope with his life. Despite the support of his older sister Shriya and best friend Riad, he turns to other means to fill the void. One bad choice can lead to a next. Is it too late?

Ti coq

Nadia Charlery \ Martinique \ 2015 \ 23 min \ French \ e.s.

Josué, lovingly raised by his grandmother, has developed a special relationship with his rooster, strongly convinced that he could train it as a dreaded fighting rooster. A succession of unexpected events will invariably frustrate his plans.

Verde (Green)

*Alonso Ruizpalacios \ Mexico \ 2016 \ 22 min \ Spanish \ e.s. *

Ariel, a silent security guard in charge of transporting other people's millions, has just discovered he's about to be a first-time father. While deciding what to do about his paternity, he suddenly finds himself faced with the possibility of fleeing with the money.

CARIBBEAN SHORTS 2 • FRI 7 APR 15:15 • SAT 8 APR 15:15

Con sana alegría (With Wholesome Joy)

Claudia Muñiz Pérez \ Cuba \ 2016 \ 18 min \ Spanish \ e.s.

For some time, Zayda has been taking care of her grandmother Juana, who suffers from dementia. On the eve of her birthday, on the coldest day of the winter season, Zayda tries to change things a little and regain her previous life.

Chocolate

Fernando Peña \ Dominican Republic \ 2015 \ 11 min \ Spanish \ e.s.

Love and fantasy join forces when Yan finds the solution of his problem, but not without consequences.

Nightmare Before Wedding

Fabienne Orain-Chomaud \ Guadeloupe \ 2015 \ 19 min \ French \ e.s.

Lili has an appointment to get married at noon but she cannot remember in which church. She crosses Guadeloupe's Grande-Terre on her *grena* (local name for a moped) crossing through cane fields and banana plantations. A creole adaptation of *Alice in Wonderland*.

E yobida di ayera (Yesterday's Rain)

Armand Simon \ Aruba \ 2017 \ 10 min \ Papiamentu \ e.s.

Monica is in love with her friend. And now she has finally gathered enough courage to tell her. Today will be her coming out day.

Tickets are available at the Central Box Office of The Cinemas.

**JOIN US FOR THE AWARD CEREMONY IN CINEMAS 1
ON SATURDAY 8 APRIL AT 19:00.**

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MORE THAN FILM

PELÍKULA DEN BARIO

Come and enjoy a special FREE screening of *Landfill Harmonic* at one of our Sentro di Bario's (community centers). Extra attention went out this year to Westpunt where students from Joseph Civilis at Barber followed filmmaking workshops conducted by Instituto Buena Bista. A special thank you goes out to Loeki Nicolaas and Oswin Ricardo from Sentro di Bario Westpunt for their enthusiasm in organizing community activities.

Locations open at 19:00, screening starts at 19:30 Free admission
**FRI 31 MAR SER'I PAPAYA • THU 6 APR ROOI SANTU •
FRI 7 APR WESTPUNT**

FILM QUIZ

Test your knowledge on anything to do with film in this fun trivia quiz presented by DJ Maarten Schakel. You can register your team (max. 5 people) at 19:45.

We start right on time! Fee ANG 10 per team
MON 3 APR 20:00 • KEUKENPLEIN, PUNDA

EDUCATION PROGRAM

Thousand of students flock to the theater each year to attend the special free school screenings. Lessons plans are provided to encourage teachers to discuss the film in class. This year's program for Group 6-8: the Academy Award nominee for Best Animation: *The Red Turtle* (with a special presentation by Sea Turtle Conservation Curaçao) and for high-school students, the inspirational *Landfill Harmonic*.

Registered schools only
THU 6 APR • FRI 7 APR • 8:30 • 11:00

DENNIS AALSE YOUTH ORCHESTRA

We celebrate the 125th birthday of one the greatest comedy actors of all time: Oliver Hardy. Join us on Friday evening when the Dennis Aalse Youth Orchestra plays music from Laurel & Hardy films. Seating is limited so do feel free to bring your own folding chair!

Free admission
FRI 7 APR 20:00 • FOUNTAIN SQUARE RENAISSANCE MALL

AWARD SHOW • SURPRISE FILM 2017

First join us to applaud the Yellow Robin and Caribbean Shorts Award winners of 2017, then enjoy that one extra title we keep a secret until the film starts: the Surprise Film!

SAT 8 APR 19:00 • CINEMAS 1

FAMILY TIME FILM

Bring the whole family to the animated magic fable of *The Red Turtle* on Sunday morning. Approved for age 6 and up. No language barriers here, the film has no dialogue, the music tells it all! This is a 2-for-1 Special.

SUN 9 APR 10:30 • CINEMAS 6

KIDS ONLY WORKSHOP

Kids write a short story and create a short film with shadow puppets (flat cut-out figures). Presented by the Curaçao Center of Contemporary Arts: Instituto Buena Bista. Recommended for kids aged 10-15.

Fee ANG 20 (incl. materials)
SUN 9 APR 12:45 • RENAISSANCE HOTEL SALON C

BEST OF THE FEST

Sunday is your chance to catch up. The most popular films of the festival return one more time for you to enjoy. Titles will be announced on the website, social media, and at the Central Box Office of The Cinemas. Tickets can be purchased in advance starting Saturday 1 April.

SUN 9 APR 15:30 • 18:15 • 19:30 • CINEMAS

CLOSING FILM 2017

The very last film on the final day of the festival. The title will be announced mid-festival. Tickets can be purchased in advance starting Saturday 1 April.

SUN 9 APR 22:00 • CINEMAS 1

CURAÇAO FILM LIGA

Curaçao Film Liga, a new association launched last year, intends to show one film per month to its members at different locations. The films will be art house, festival, classic or special interest films. At this moment, we have more than 500 people in our database that are interested to join; but we need at least 200 more to have a solid foundation. Sign up: info@curacaoofilmliga.com.



P. 14/



FESTIVAL HIGH- LIGHTS



THE OTHER SIDE OF HOPE

OPENING FILM

A DELIGHTFUL TRAGICOMEDY OF HUMANITY

By Bero Beyer

In his first film in six years, acclaimed Finnish Director Aki Kaurismäki brings his unique blend of satire and humanism to a very relevant and slightly dreamy story of the bonding of two unlikely friends, a stone-faced Finnish restaurateur and a young Syrian refugee. Apparently set sometime in the nineties we follow Khaled, played by Sherwan Haji, who arrives hidden on a freighter, smeared in coal dust, in the city of Helsinki. He is told by the authorities he cannot stay, so he eventually runs away and takes to the streets. A parallel story of a shirts-salesman introduces the other protagonist, played by Sakari Kuosmanen. He leaves his wife and – helped by the earnings of a high stakes poker game – buys rundown restaurant ‘The Golden Pint’. The two men will wind up working together and even seek out Khaled’s sister, the other survivor of Khaled’s family.

Kaurismäki’s special touch, that was so strong (and funny) already in his breakout film *Leningrad Cowboys Go America* (1989) is felt throughout: in the comic side characters, like the ponytailed maitre d’ of the restaurant that serves sardines straight out of the can, or the way a fake-ID is produced by a couple of young hackers. It is present in the tone of the production design that paints a nostalgic picture without losing its contemporary relevance and finally in the characteristic music, that brings a touch of constant irony to the film.

It is a sign of Kaurismäki’s mastery and that of his formidable cast that the film keeps the right balance in its light tone with the topical subject, and that scenes of comedy can seamlessly be altered with scenes of grim xenophobia. Through this, *The Other Side of Hope* takes a clear and human stand about the power of compassion...without taking itself too seriously.

WED 5 APR 20:00 • SAT 8 APR 10:30



Filmmaker present

Aki KAURISMÄKI (1957, Finland) has become a world-famous filmmaker. His films, from *Drifting Clouds* to *The Man Without a Past*, for which he won the Golden Palm (for best director), are characterized by dry humor, a simple style, and understated acting. After *Le Havre*, the first part of a trilogy about port cities, he contributed to the anthology film *Centro Histórico*. *The Other Side of Hope* (2017) is his latest film. In Berlin, Kaurismäki was awarded a Silver Bear for best director for this, the second part of his port trilogy.

Filmography:

(selection) *Saimaa ilmiö/The Saimaa Gesture* (1981), *Rikos ja rangaistus/Crime and Punishment* (1983), *Calamari Union* (1985), *Varjoja paratiisissa/Shadows in Paradise* (1986), *Hamlet liikemaidmassa/Hamlet Goes Business* (1987), *Ariel* (1988), *Leningrad Cowboys Go America* (1989), *Tulitikkutehtaan tyttö/The Match Factory Girl*

(1990), *I Hired a Contract Killer* (1990), *La vie de bohème* (1992), *Total Balalaika Show* (1993), *Pidä huivista kiinni, Tatjana/Take Care of Your Scarf, Tatjana* (1994), *Leningrad Cowboys Meet Moses* (1994), *Kauas pilvet karkaavat/Drifting Clouds* (1996), *Juha* (1999), *Mies vailla menneisyyttä/The Man Without a Past* (2002) *Laitakaupungin valot/Lights in the Dusk* (2006), *Le Havre* (2011), *Centro Histórico* (2012, co-dir), *Toivon tuolla puolen/The Other Side of Hope* (2017)





ELLE

VERHOEVEN'S RECKONING OF A VIOLATED WOMAN

By David M. Pinedo

Most people recognize Paul Verhoeven from his infamous satires *Showgirls*, *Basic Instinct*, or *Starship Troopers*, *Robocop*, and *Total Recall*. In the twilight of his life, the notorious provocateur returns with his highly praised French production *Elle*, starring grande dame of cinema Isabelle Huppert. When the film arrived at the Cannes Film Festival last May, it was described as a film about rape. This description couldn't be more wrong. Though the plot is set in motion by a violent, sexual assault - strikingly edited -, *Elle* is more a reactionary tale of female empowerment. Some will be turned off by Verhoeven's confronting and uncomfortable staging of the crime (that cat!). Don't leave though. Wait to see what happens. In fact, the film translates more into a macabre, pitch-black comedy than anything else.

The high-powered business woman Michele Leblanc (Huppert) runs a video game company. She heads the development of a game that includes extreme violence against women (think *God of War*). After being sexually assaulted in her own home, Leblanc takes measures into her own hands. She embarks on a journey to discover her violator. In some ways, *Elle* even resembles a fantasy revenge film, yet it's Huppert's stunning dramatic turn that elevates the film to another level. Director and actress, Verhoeven and Huppert, share a remarkable synergy. Like no other, Huppert plays into Verhoeven's outrageously twisted vision of

human behavior. Verhoeven provokes without being grotesque, while Huppert brings along a powerfully unimpressible French air to her character. Where Verhoeven's satires are usually dismissed as over-the-top, quickly to develop a cult following, this intelligent portrait of an abused woman, leaves you baffled and impressed. After you catch yourself laughing out loud at the most uncomfortable of scenes, in particular the moments in which Huppert's hardened character verbally emasculates her own son, or the same-sex experience she nearly ends up in, you are left surprised by your own reaction. Completely deserving, Huppert won Best Actress at the Golden Globes, and was nominated for an Oscar. The film also won two Césars (the French Oscar), for best film and actress. According to Verhoeven, Huppert continued to act even after he yelled "cut!", something quite evident in her devoted performance. With its heavy topic, you will be surprised at the approachable (one could even say lighthearted) tone with which this fearless film confronts its audience. Be prepared to feel uneasy, but to laugh it off with Verhoeven and Huppert's wicked sense of humor.

**THU 6 APR 21:30 • FRI 7 APR 21:15 •
SAT 8 APR 15:15**

Paul VERHOEVEN (1938, Netherlands), is one of Hollands leading film makers, with an impressive international career. He rose to fame in the late sixties with the TV series *Floris* and put himself firmly on the map with successful films like *Turkish Delight* (1973)

and *Soldier of Orange* (1977). In the late eighties he took the leap to Hollywood, where he directed sci-fi classics like *Robocop* (1987) and *Total Recall* (1990) and more controversial films like the Hitchcockian *Basic Instinct* (1992) and the - now cult film - *Showgirls* (1995). *Black Book* (2006) was his first Dutch film in twenty years. The Franco-German *Elle* (2016), was selected for the main competition of the Cannes Film Festival and won two Golden Globes for Best Foreign Film and Best Actress (Isabelle Huppert).

Filmography:
(selection) *Niets bijzonders/Nothing Special* (1961, short), *Wat zien ik!/Business Is Business* (1971), *Keetje Tippel/Katie Tippel* (1975), *Spetters* (1980), *De vierde man/The 4th Man* (1983), *Flesh+Blood* (1985), *Starship Troopers* (1997), *Hollow Man* (2000), *Steekspel/Tricked* (2012), *Elle* (2016)





FRANTZ

TOUCHING TRAGEDY IN A FRENCHMAN'S SEARCH FOR REDEMPTION

By David M. Pinedo

"I don't hear the notes anymore" the violinist Adrian reveals during a dinner conversation as to why he cannot play music anymore. The film sets out to answer this question. Every year, CIFFR includes a recent French classic. This year, François Ozon's touching *Frantz* delivers the goods. The poignant cinematic elegance of the Frenchman Ozon (from last year's *Dans la maison*), returns to the festival in his best work since *Swimming Pool*.

Based on the 1932 film by Ernst Lubitsch, Ozon's remake stays true to the original story, naturally enriched by the director's own cinematic flair. Right after the end of the Great War with the German resentment for the French at a boiling point, the French young man Adrien (a very vulnerable Pierre Niney) travels to Germany to meet up with the family of Frantz. Adrian taught him violin, but his pupil died during the war. He quickly connects to Frantz's widow and through his violin playing also to Frantz's parents. As the film continues, we are quickly clued in to the true, heartbreaking reason Adrian has come to visit family.

Shot mostly in black and white, the always inventive Ozon only uses colors in the moment the memories of Frantz are recalled. With great subtlety, color overtakes

the grey shades, whenever Frantz's violin music comes into play. Ozon creates several deeply moving scenes through this device. Whenever colored in, the love and affection for Frantz surges into the characters' present, as if Frantz were still alive.

Without making the film too gloomy, the actors deliver great performances. Pierre Niney makes of Adrien a compassionate soul. Paula Beer as Anna, Frantz's widow, demonstrates her acting chops in her tormented conflicted character. But most of all, Johann von Bülow as the father proves haunting. Through his up-close examination of the characters and his distinct style, Ozon proves he still is one of France's most brilliant directors.

However much lively the people of Curaçao are, the historical traumas cast a shadow over the island. The ingrained black and white colors of the film, form a similar shadow of trauma. The audience can find comfort in Ozon's method of breaking through the pains of the past through color. By acknowledging the hurt, the film also recognizes in what ways working together can heal. If you are turned off by the German language, don't worry, most of the time they speak French. Oh, and that ending is quite simply perfect.

**THU 6 APR 22:00 • FRI 7 APR 14:00 •
SUN 9 APR 21:45**

François OZON (1967, France) is one of the most important French film/auteur directors of the last two decades. He studied Film and did a directing course at La Fémis. Since then he has been extremely productive and successful with films on themes such as transgression and sexuality.

Filmography:

(selection) *Peau contre peau* (1991, short), *La petite mort* (1995, short), *Jospin s'éclaire* (1995), *Regarde la mer* (1997), *Sitcom* (1998), *Les amants criminels* (1998), *Sous le sable* (2000), *8 femmes* (2002), *Swimming Pool* (2003), *Le temps qui reste* (2005), *Ricky* (2009), *Le refuge* (2009), *Dans la maison* (2012), *Jeune & jolie* (2013), *Une nouvelle amie* (2014), *Frantz* (2016)





JULIETA

ALMODÓVAR'S MOST RECENT ODE TO WOMEN

By David M. Pinedo

Since the beginning of CIFFR, Pedro Almodóvar's films have been a traditional thread in the programming. With *Julieta*, the acclaimed Catalan director returns with another complex examination of womanhood. Almodóvar provokes striking performances by his actresses, in particular Emma Suárez and Adriana Ugarte as the older and younger Julieta. Based on three short stories by Alice Munro, *Julieta* tells the story about a woman trying to manage love and motherhood in the face of life's challenges. Like many of his other films, Almodóvar's story starts out with a chance encounter that sets the story into motion. This time, Julieta is confronted with a friend of her missing daughter. As the story unfolds through labyrinthine flashbacks, the tragedy of Julieta's life becomes clear. The audience must pay utmost attention to follow his time jumping narrative. With Almodóvar the complex narrative takes a while to figure out, so there are plenty of twists and turns.

Simmering background music to Almodóvar's languid camera-shots arouse the senses as only he can. With tense and arousing music swaying in the background, you find yourself in a complex maze of Julieta's memories. The actresses in Spain's most famous director's films return in smaller roles. For the folks familiar with Almodóvar's other films, you will recognize his starlets from the director's earlier works.

It always remains impressive how they can take on such different personae! Almodóvar lightens the mood with visually contrasting flair that make for beautiful tragedy, punctuated by wicked witticisms. The director includes his trademark oddball, creepy and uneasy moments. You can expect plenty of awkward and uncomfortably incisive scenes. Though he approaches these with such elegance that you cannot feel anything but intoxicated by his idiosyncratic storytelling.

A raspy voiceover narrates the story, which adds another sultry dimension. The director draws you into Julieta's world through highly charged erotic cinematography. Quite titillating! Wait till you see the shot of lips planting a kiss on a fresh tattoo. Like no other, Almodóvar knows how to make the off-putting utmost sensual, while enigmatic fadeouts calm down the most intense scenes. If you are familiar with Almodóvar, *Julieta* is a delightful addition to his female-centric oeuvre. If you have not experienced Almodóvar before, or if it's your first time seeing his work on a big screen with a crowd, expect to be swept away by his hypnotic examination of womanhood.

**THU 6 APR 13:45 • SAT 8 APR 22:15 •
SUN 9 APR 21:30**

Pedro ALMODÓVAR (1949, Spain) is scriptwriter, producer, and director. After starting his career in the 1980s, Almodóvar became one of the most important

exponents of the new Spanish cinema, with his often controversial camp films. *Todo sobre mi madre/All About My Mother* (1999) won him an Oscar, as did the scenario of *Hable con ella/Talk to Her* (2002). Almodóvar is known for his distinctive visual style with bright colors and striking characters.

Filmography

(selection) *Muerte en la carretera* (1976, short), *Laberinto de pasiones* (1982) *Entre tinieblas* (1983), *Mujeres al borde de un ataque de nervios* (1988), *Tacones lejanos* (1991), *Carne trémula* (1997), *Volver* (2006), *Los abrazos rotos* (2009), *La piel que habito* (2011), *Los amantes pasajeros* (2013), *Julieta* (2016)





NERUDA / IL POSTINO

ROMANCE AND POETRY IN LARRAÍN'S LATEST CHILEAN HISTORY

By David M. Pinedo

Chilean filmmaker Pablo Larraín is a regular at the festival. This year, two of his most recent cinematic endeavors transport the audience to vastly different historical settings. Like with most of Larraín's examinations of Chilean history, initially, you wonder how much of *Neruda* is fact and how much fiction. Yet in each of his films, somewhere along the line, you realize you are watching a stunning piece of art based on history retold.

While his high profile English language debut *Jackie* (also playing this year) with Natalie Portman as Mrs. Kennedy makes for easy, gossipy headlines, it is Larraín's film *Neruda* that should not be ignored. This film can be seen as a perfect finale to Larraín's cinematic explorations of Chilean history, bookending his journey that started with *Tony Manero* and continued with *Post-Mortem* and *No*.

Neruda tells the story of an obsessive detective (Gael García Bernal) charged with the task to hunt down the famous Nobel Prize winning author, who specifically leads a track behind so he can be trailed. Bernal plays a fictionalized version of the man in charge of tracking down the flawed, womanizing, but brilliant poet persecuted in Chile for his Communist political beliefs

right after World War II.

While the movie starts out with an almost over the top, melodramatic tone, it slowly evolves into a daring adventure. Sweeping, energetic camera shots keep the narrative going. Mesmerizing landscapes, Baroque sets, and engaging acting, particularly by Luis Gnecco as the flamboyant artist, all add up to another masterpiece by Larraín. Combining the fictional with the real, Larraín's work turns Neruda's life into a celebratory cinematic poem that reflects the beauty and appreciation of life just as much as the poet's own work.

**FRI 7 APR 18:30 • SAT 8 APR 13:15 •
SUN 9 APR 11:45**

Pablo LARRAÍN (1976, Chile) studied Audio-Visual Communication at UNIACC University. With his sequential films *Post Mortem* and *No*, he completed his trilogy about Chile under the Pinochet regime.. In 2016 he also released his English-language debut *Jackie*, about Jackie Kennedy Onassis.

Filmography

Fuga (2006), *Tony Manero* (2008), *Post Mortem* (2010), *Prófugos/Fugitives* (2011, TV), *No* (2012), *El Club/The Club* (2015), *Neruda* (2016), *Jackie* (2016)

In bringing back *Il Postino* based on Neruda's time in exile, CIFFR offers another interesting perspective to the celebrated artist. Don't miss the opportunity to see both films, as the 1994 Oscar nominated film by Michael Radford forms a great double bill with *Neruda*. Whereas *Neruda* explores his public life, the light hearted romantic drama *Il Postino* tackles his personal life in exile on a small island, where he teaches his postman how to charm his love Beatrice. As the poet himself describes in one of his poems: "Love is so short, forgetting is so long", so it is with these films. Each captures a different angle to this fascinating man, leaving a lingering impression afterwards.

SAT 8 APR 17:00 • SUN 9 APR 20:30







FILM INFO A-Z

Abbreviations used

d.s.	> Dutch subtitles
e.s.	> English subtitles
n.d.	> No dialogue
n.s.	> No subtitles

Symbols & Ratings

	> Filmmaker present
	> Music Calls theme
	> Poetry in Motion theme
	> Yellow Robin Award Nominee

For full credit details and director information, please visit the FILMS A-Z section on the website curacaoiiff.com. All films are in DCP and in color unless otherwise stated. All foreign language and some English language films are subtitled.

Festival films are not rated. If you need assistance in choosing the right film for you, please stop by the Information Desk in the lobby of The Cinemas or contact us on our social media channels.

American Honey

Andrea Arnold

United Kingdom, USA | 2016 | 163 min | English | n.s.

WED 5 APR 20:15 • SAT 8 APR 15:45

“Anybody gonna miss you?” “Not really.” “Good, you’re hired.” This is how teenager Star (a striking debut by Sasha Lane) begins a career as a hawker of magazines when she leaves home and joins a motley group of young people (most of whom are played by amateurs) as they smoke weed, sing, make love, steal, quarrel and fight their way across the USA in a van, in the first American film by British director Andrea Arnold (*Fish Tank*, *Wuthering Heights*).

This energetically meandering *On the Road* for millennials has a soundtrack rich in hip-hop and is filmed in a hand-held, documentary style. Here, freedom is not (as it was for Kerouac) the dream, but the enemy. Like all road movies, *American Honey* is about an inner journey (along the way Star falls for her flirty colleague Jake, played by Shia LaBeouf), meanwhile giving a rare impression of young people trying to find their way in the underbelly of American society.

Angélica

Marisol Gómez Mouakad

Mexico, Puerto Rico | 2016 | 97 min | Spanish, English | e.s.

FRI 7 APR 17:30 • SAT 8 APR 21:45 • SUN 9 APR 18:45

When her father has a heart attack, Angélica – who lives in New York – rushes to her home country. There’s no loving family reunion though. Her relationship with her Afro-Caribbean father is affectionate, but her endless battles with her white mother seem to only get worse. Angélica can cope with the constant criticism of her appearance and life choices, but the fact that her mother never defends her against her uncle’s racist comments is becoming increasingly hard to overlook. Moreover, her mom still doesn’t seem to accept her, solely because of her dark complexion.

Slowly but surely, Angélica starts dealing with the interference and racism. Daring to do what is right for her and chase her dreams. An impressive transformation depicted in a multitude of ways by filmmaker Marisol Gómez Mouakad in her feature debut, for instance using Angélica’s continuously changing hairstyle and wardrobe.



Arábia

Araby

Affonso Uchoa, João Dumans

Brazil | 2017 | 96 min | Portuguese | e.s.

FRI 7 APR 21:00 • SUN 9 APR 18:15

Araby starts with the young Andre, growing up close to an aluminum factory in the industrial town of Ouro Preto. Following a fatal accident in the factory, he is sent to the house of the dead factory worker, Cristiano. There, he finds a diary describing the last twenty years in the life of this hard-working man. This forms the story of *Araby*: Cristiano's wanderings, adventures, love, and desperation. Told almost entirely in voice-over, the film pulls us into the stories of Cristiano and the loners and fortune-seekers who cross his path. Life throws them few opportunities, but you can always start again somewhere new and choose whether to raise your voice or remain silent. The lives of the poverty-stricken, oppressed, hard-working people who have contributed so much to Brazil's now-booming economy have seldom been portrayed with the freshness, inventiveness, and respect shown here. Co-directors Uchoa and Dumans have succeeded exceptionally well in combining an epic, neo-realist biographical style with crystal-clear formalism. In their hands, the expansive hinterland of the state of Minas Gerais is brought to life like a red-and-green version of the American West (with an industrial complex here and there), appropriately supported by a country-folk soundtrack.



Astrid H. Roemer - De wereld heeft gezicht verloren

Astrid H. Roemer – The World Has Lost Face

Cindy Kerseborn

Netherlands | 2015 | doc | 75 min | Dutch | e.s.

FRI 7 APR 20:00 • SUN 9 APR 16:15

“Terrible, terrible ... Terrible! If I could never write again? It'd be the death of me!” Astrid Roemer, born in Paramaribo, Suriname in 1947 experiences her links to words, literature and poetry much more strongly than ties to the people or places that have featured in her life. Cindy Kerseborn encountered the renowned Surinamese-Dutch author after a long search in a sumptuous monastery garden in Ghent, Belgium. There Roemer candidly talks about her life and her word art. Kerseborn also spoke to linguists, writers and Roemer's publisher who all define the author's work within Dutch cultural heritage. What makes her work so special? Migration, female emancipation, sexism, racism and contemporary sensitivities surrounding Suriname's history prove important themes. Atmospheric interludes come courtesy of poems by Roemer which she or others declaim as well as footage of the various places around the globe that she once lived and worked. A literary-documentary homage to an exceptional author, woman, lover, friend and daughter, in short a special human.



Bad Lucky Goat

Samir Oliveros

Colombia | 2017 | 76 min | Creole | e.s.

THU 6 APR 18:15 • FRI 7 APR 15:30 • SUN 9 APR 21:15

The Denton family runs a hotel in the beautiful Port Paradise situated on Colombia's breathtaking Caribbean coast. Corn and his slightly older sister Rita are sent out to pick up guests, but they really don't want to because they annoy the hell out of each other. They leave arguing. Bickering they hit a stray goat. The poor animal is dead and their father's car is damaged. This starts the incompatible duo's search for a garage and money to pay for repairs. Oh, and what are they supposed to do with the dead goat?

During this 24-hour musical quest, brother and sister encounter all sorts of colorful figures they hope will bring them closer to a solution. In the meantime, clearly well out of their comfort zones, the two teens discover unexpected character traits and talents in one another.



The Burglar

Hagar Ben Asher

Israel, Germany, France | 2017 | 97 min | English, Hebrew | e.s.

WED 5 APR 20:45 • FRI 7 APR 18:45 • SUN 9 APR 10:45

Then the distress of a break-in in her apartment, which Yaeli shared with her mother, until her mother just disappeared, without a word. Then Yaeli's desperate voicemail messages, which remain unanswered. Altogether, a highly effective reflection of the extremely disturbed condition of this teenager.

What follows could be seen as a crash course in growing up. Lihi Kornowski plays Yaeli as a young woman who has long fenced off her emotions – perhaps out of self-defense. After what has happened, she no longer feels bound by the usual rules. She is young, independent and a tad reckless, so there's nothing to stop her from doing some housebreaking of her own in order to secretly sample other lives, to witness the things she is missing. She doesn't just take money, but other, more personal things, such as a hearing aid, a lipstick that makes her a woman – she even appropriates other people's dreams. She can become anyone. But who is she really?



Burma Storybook

Petr Lom

Netherlands, Myanmar, Norway | 2017 | doc | 81 min | Burmese | e.s.

THU 6 APR 22:30 • FRI 7 APR 13:15

Democracy is in its infancy in Myanmar (the former Burma), a country that started licking the wounds of 50 years of military dictatorship in 2011. In this documentary, the Dutch Corinne van Egeraat and her Czech partner Petr Lom portray the country on the basis of poetry, an art form much loved by its inhabitants and centering on famous poet and activist Maung Aung Pwint, who spent large parts of his adult life in prison.

The poet, affected by Parkinson’s disease in his old age, looks forward to being reunited with his son who emigrated to Finland 20 years ago. Captivating landscapes, intimate family scenes and exceptional street shots reveal a country in transition. People prefer not to talk about the past, however Maung Aung Pwint shows how hard that is. “Life makes me forget what I’d like to remember and makes me remember what I’d rather forget.”

La calle de los pianistas

Pianists Street

Mariano Nante

Argentina, Belgium | 2015 | doc | 90 min | Spanish, English, French | e.s.

THU 6 APR 16:45 • FRI 7 APR 22:15 • SAT 8 APR 13:30

“You don’t just suddenly decide to be a pianist. Just like you don’t suddenly decide to be human.” At 14-year-old Natasha Lechner’s kitchen table the conversation rarely strays from the topic of music. She is the scion of a famed Argentinian family of pianists – the success started with her great-grandparents – and so expectations are high for ‘the next big thing in the Rue Bosquet’. Natasha’s teacher, mentor, and advisor is her mother Karin Lechner who also broke through at an early age.

In his first long documentary, filmmaker Mariano Nante shows viewers an exceptional concert played together by various members of the family, but at the core of the film are the many intimate conversations between mother and daughter. Before, after, and during the innumerable practice sessions they discuss what it’s like being famous so young, the importance of originality and – above all – what it means to be a pianist.

Casamance: La banda sonora de un viaje

Casamance: The Soundtrack of a Journey

Paloma Zapata

Spain | 2016 | doc | 90 min | Spanish, English, French, Wolof | e.s.

THU 6 APR 19:00 • FRI 7 APR 15:15 • SAT 8 APR 11:15

“It doesn’t matter where I’m from, it is where I’m going that matters,” says musician Depedro when people ask about his origins. Depedro’s real name is Jairo Zavala. He is a Spanish singer-songwriter with African and Latin American roots and is also a member of American indie rock band Calexico. During a radio interview with a Spanish DJ the idea arises to seek out the music Depedro heard during his youth. The journey to Senegal that follows is chock-full of music and rhythms – a trip to the world’s heartbeat. This is where soul, rumba and rock originated. The search for the music of legendary *griot* (troubadour) Lamine Konte takes Depedro from Dakar to Casamance and features many joint performances or jam sessions with the musicians and dancers he meets. A film you could watch with your eyes shut except then you would miss the riot of color, landscapes and people that this film lovingly portrays.

Donkeyote

Chico Pereira

Spain, Germany, UK | 2017 | doc | 85 min | Spanish | e.s.

THU 6 APR 14:00 • SAT 8 APR 10:15 • SUN 9 APR 14:15

Manolo (73) is a contemporary Don Quichot: a romantic suffering from megalomania. Accompanied by his ‘Sancho Panza’, the (taciturn) donkey Gorrior, he treks through the hills of Andalusia. The stubborn beast is presented as a mature character; we usually see the farcical scenes from his point of view. It proves just how inseparable the duo are after having undertaken many travel adventures.

A major trek across America will be the crown on this special friendship. This grand ambition is greeted with sniggers at a travel agency. Nevertheless, Manolo is determined: nothing shall stop him. Confronted by his worried daughter, he plays down his physical ailments. This uncertainty – caused by such naive behavior – gradually turns to admiration for the relationship between man, animal and nature. The headstrong Manolo and Gorrior lead a classic existence that continually contrasts with the highways and windmills that occasionally (literally) stand in the way of life in the great outdoors



Elle

Paul Verhoeven

France, Germany, Belgium \ 2016 \ 130 min \ French \ e.s.

THU 6 APR 21:30 • FRI 7 APR 21:15 • SAT 8 APR 15:15

The high-powered business woman Michèle Leblanc seems indestructible. Head of a leading video game company, she brings the same ruthless attitude to her love life as to business. Michèle has a lot going on: a slacker son who has an abusive pregnant girlfriend, an ex-husband now dating a young yoga teacher, a bored sex fling with a married man, an elderly Botox-ed mother carrying on an affair with a gigolo, a pressing project at work, a handsome married neighbor, and a complex backstory that not revealed until far into the film.

After being attacked in her own home, Michele takes measures into her own hands. When she resolutely tracks the unknown assailant down, they are both drawn into a curious and thrilling game that may, at any moment, spiral out of control. Read more on this rape-revenge-ensemble-comedy-thriller-stalker mashup by Paul Verhoeven in the Highlights section.



Extraño pero verdadero

Strange But True

Michel Lipkes

Mexico \ 2017 \ black-and-white \ 93 min \ Spanish \ e.s.

THU 6 APR 14:15 • FRI 7 APR 19:30

Jonathan and Yesi are in love, but fearfully keep this from Mister Clean, their dodgy boss on the bin wagons. In Mexico City, there is no end to the refuse. Cardboard and plastic are separated on the spot, and half-empty bottles of drink finished off in one go; for tips, they will collect the refuse from your kitchen. Everything changes when a body turns up among the containers, its pockets stuffed with cash. Mister Clean comes up with a plan that will benefit them all. In today's Mexico, it's simply impossible not to get tangled up in the wretchedness of the violent underworld.

This second feature by Michel Lipkes shows an inescapable downward spiral – though not without a glimmer of hope – in luscious black-and-white. Film buff Lipkes nods to masters through clever references and symbolism, making *Strange But True* both a homage and movie-spotter's delight on several levels. Hope, love and belief in the power of cinema.



Félicité

Alain Gomis

France, Senegal, Belgium, Lebanon \ 2017 \ 123 min \ Lingala, French \ e.s.

THU 6 APR 16:30 • SAT 8 APR 19:15

Every night, charismatic singer Félicité's exhilarating music captivates the audience in a bar in Kinshasa. One day her son ends up in hospital due to a serious motorbike accident and she has to find money to fund the operation. What follows is an odyssey through the richer and (mainly) poorer parts of the Congolese capital.

But should she be searching so far afield? Perhaps one of the bar's regulars can help her, the imposing Tabu, a womanizer who never declines a drink. Can the proud, independent Félicité turn a blind eye to his behavior? When her son is released from hospital, her spartan flat with its broken fridge becomes a safe haven for the eccentric trio, an oasis of calm amid the chaos in the streets.



Fonko

Lars Lovén, Lamin Daniel Jadama, Göran Hugo Olsson

Sweden, Germany \ 2016 \ doc \ 87 min \ English, French, Portuguese, Wolof \ e.s.

SAT 8 APR 22:00 • SUN 9 APR 13:15

Today's music revolution is taking place in Africa, where a new generation of enterprising musicians are mixing electronic club music with traditional rhythms and instruments. This energetically edited film is as dynamic and self-assured as the cultural vanguard that visualizes it. A wealth of music styles passes by: Ghanaian azonto, South African House and the latest dance hype from Angola: kuduro.

From Dakar to Johannesburg, up-and-coming local talents everywhere are expressing the sounds of their generation. More than fifty years after the rise of African independence movements, a new self-awareness is emerging and a new pop culture has sprung up in which the Western music industry is no longer dominant. The film also examines the way these creative developments can engender social change. Godfather of modern African pop music and prominent political activist Fela Kuti, whose statements form a leitmotif for the film, knew it more than twenty years ago: "Music is the weapon of the future."



Frantz

François Ozon

France, Germany | 2016 | color, b&w | 113 min | French, German | d.s.

THU 6 APR 22:15 • FRI 7 APR 14:00 • SUN 9 APR 21:45

When we first meet Anna, she's understandably morose and quiet, having recently lost the love of her life in the Great War. Her parents are eager to marry her off to another German suitor, but she's unwilling to entertain the option. She perks up with the surprise arrival of Adrien, a lanky Frenchman with a sexy mustache, who claims to have been close friends with her late husband, Frantz, and taught him to play the violin. Initially, Anna's father wants nothing to do with the man. Adrien proves to be such a charming presence, however, that even Anna's family soon come around to embracing him, unaware of the true reason Adrien has come to visit the family.

Filmed mostly in black and white, colors are used only when he memories of Frantz are recalled, creating deeply moving scenes. More on *Frantz* and director François Ozon in the Highlights section.



El hombre que cuida

The Watchman

Alejandro Andújar

Dominican Republic, Puerto Rico, Brazil | 2017 | 85 min | Spanish | e.s.

THU 6 APR 20:15 • SAT 8 APR 15:00 • SUN 9 APR 11:30

The Dominican Republic's modern-day colonizers don't come from overseas, but from the city. These people own the villas along the coast and obstruct access to the most beautiful places on the island all year long even though they only spend a couple of weekends a year there. Taciturn Juan is the watchman at one of these villas.

The tranquility is shattered when the owner's son and a friend turn up. Which is unfortunate, as Juan needed that quiet to think about his wife who recently left him and is already carrying another man's child. This pain confronts him daily on the small island when he encounters his ex and her new beau. But there's no time to mourn. Like a latter-day serf, Juan has to be on call 24 hours a day for the two teens and their girlfriends until the situation spirals completely out of control.



Home

Fien Troch

Belgium | 2016 | 103 min. | English, Dutch | e.s.

THU 6 APR 16:45 • SAT 8 APR 11:00

After youth detention, Kevin (17) briefly moves in with his cousin Sammie, where he is rapidly adopted by the latter's friends. But why, Sammie's mother increasingly wonders, can't he return home to his mum and brother? Sammie's friend John, who visits regularly, suffers the tyranny of his crazed mother and Sammie's girlfriend feels attracted to Kevin. So there are all kinds of tension within the group when they are confronted by a truly horrific event.

This, Fien Troch's fourth film, shot in a variety of formats, once again demonstrates her mastery of human drama in this story inspired by real events. From the opening scene onwards there's an almost palpable tension between the characters, which is emphasized by the soundtrack by Johnny Jewel, who contributed to the 2011 soundtrack of *Drive*.



I Am Not Your Negro

Raoul Peck

USA, France, Belgium, Switzerland | 2016 | doc | color, b&w | 93 min | English | n.s.

FRI 7 APR 21:45 • SAT 8 APR 11:00 • SUN 9 APR 19:15

At the close of the 1970s Afro-American author James Baldwin started work on a revolutionary, personal book entitled *Remember This House* about three murdered friends who played key roles in the American civil rights movement: Medgar Evers, Martin Luther King jr. and Malcolm X. Ultimately, the project was never finished, but the 30-page manuscript found after Baldwin's death in 1987 constituted a point of departure for Haitian filmmaker Raoul Peck to make a layered portrait of the author that centers on the latter's unforgiving analysis of American society and in particular its racism.

Peck mainly lets Baldwin do the talking (Samuel L. Jackson provides the voice-over) and links the author's words to footage and images from the past and present. For instance, he shows viewers archival footage of the protests in Birmingham in 1963 as well as the #BlackLivesMatter protests in Ferguson. He also juxtaposes John Wayne's macho-heroism with Sidney Poitier's asexual representation.



La idea de un lago

The Idea of a Lake

Milagros Mumenthaler

Argentina, Switzerland, Qatar | 2016 | 82 min. | Spanish | e.s.

THU 6 APR 16:00 • SAT 8 APR 19:30 • SUN 9 APR 12:00

Inès's father mysteriously disappeared in 1977. Decades later the 35-year old photographer is busy compiling a monograph on her oeuvre, a project that inexplicably leads her back to her youth during Argentinian dictator Jorge Videla's regime.

The film opens with her contacting the national forensic lab: can they perhaps help her discover her father's fate? The last photo of him, taken at the lake near La Angostura, comes to her mind. After that she spent her summers without him in this mountainous region at her family's vacation home, far from Buenos Aires' oppressive heat. Cherished memories, such as playing hide and seek, lead to abstract interplays of light in Inès's imagination. Other flashbacks shed new light on her difficult relationship with her mother.



Jackie

Pablo Larraín

USA | 2016 | 91 min | English | d.s.

FRI 7 APR 16:15 • SAT 8 APR 13:00 • SUN 9 APR 12:00

For his first English-language film, Pablo Larraín – who has established himself as the chronicler of Chile's Pinochet era – takes on the murder of John F. Kennedy. But as seen from the perspective of his wife Jackie (the much-lauded Natalie Portman, who is almost constantly on screen). In a frame narrative, she talks as a widow to a journalist from *Life* magazine (Billy Crudup), while we see her husband's murder in flashbacks, as well as the vehement discussions the First Lady conducts about this with officials and the succor she receives from John's brother Bobby (Peter Sarsgaard), her PA (Greta Gerwig) and a priest (John Hurt). As in *No* (2012), Larraín integrates archive footage into his film – for example, we see Portman walking around in the famous television broadcast *A Tour of the White House*. In the meantime, the screenplay by Noah Oppenheim (award-winner at the Venice film festival) creates an intimate, complex impression of fashion icon Jackie, who – insecure and headstrong, spoiled and servile, vulnerable and strong – always has JFK's place in history in mind.



Jean of the Joneses

Stella Meghie

USA, Canada | 2016 | 82 min | English | n.s.

THU 6 APR 21:45 • FRI 7 APR 16:30 • SUN 9 APR 13:00

“Why does everything have to be about slavery and poverty”, sighs the writer Jean Jones, the neurotic, conceited yet ever-charming descendant of a middle-class Jamaican-American family from New York. While wrestling with expectations about her latest book, announced as “the next quintessential black experience”, her life has been side-lined. Her boyfriend has suddenly told her that he needs time and space, as a result of which she is homeless. A dinner with her eternally squabbling mother, aunts, and grandma then turns into a tragedy thanks to the unexpected appearance of her grandpa, who dies in the doorway before he's even had time to explain his arrival.

Inspired by Woody Allen's *Hannah and Her Sisters*, Meghie steers her humorous and bittersweet debut skilfully along the well-trodden paths of similar family comedies, sketching an appealing portrait of five modern women, each wrestling in their own way with their ambitions, their weaknesses, and the men in their lives.



Jeffrey

Yanillys Perez

Dominican Republic, France | 2016 | doc | 78 min | Spanish | e.s.

THU 6 APR 17:00 • FRI 7 APR 14:15 • SAT 8 APR 13:30

For three years, filmmaker Yanillys Perez filmed 12-year old Jeffrey and his family. Jeffrey, whose name is actually Joselito, lives in a small home in Santo Domingo, the Dominican Republic's capital with his mother, brothers, and sister. He has washed windshields on the city's busy streets since he was six to help keep the family alive. Jeffrey dreams of becoming a famous reggaeton vocalist and, thanks to a catchy tune he has penned with his brother, it seems as if that might actually become a reality.

In her first feature-length documentary, Perez mixes the harsh reality of Jeffrey's life (and that of many other children) with subtle editorial interventions such as scenes in which Jeffrey seeks calm, comfort or an outlet in his favorite tree. *Jeffrey* won the Dropbox Discovery Filmmakers Award at Toronto International Film Festival for the unique collaboration between the director and the lead as well as the mingling of realistic and poetic elements.



Julieta

Pedro Almodóvar

Spain | 2016 | 99 min | Spanish | d.s.

THU 6 APR 13:45 • SAT 8 APR 22:15 • SUN 9 APR 21:30

Based on three short stories by Alice Munro, *Julieta* tells the story about a woman trying to manage love and motherhood in the face of life's challenges. Julieta lives in Madrid and is about to move to Portugal. In a chance encounter with her daughter Antía's childhood friend Beatriz, she learns that Antía, from whom she has long been estranged, is living in Switzerland.

Overcome by her desire to reestablish contact with Antía, she abandons plans to leave Spain and instead leases an apartment in the building in Madrid where she raised Antía, knowing that address is Antía's only means of contacting her. Anticipating word from Antía, Julieta fills a journal with an account of her life as mother, spouse, and daughter. The story unfolds in flashbacks and the tragedy of Julieta's life becomes clear. Read more about Almodóvar's 'ode to women' in the Highlights section.



Keyla

Viviana Gómez Echeverry

Colombia | 2016 | 87 min | Creole, Spanish | e.s.

FRI 7 APR 19:45 • SAT 8 APR 12:45 • SUN 9 APR 16:15

Keyla's father has pirate blood, but that also applies to almost everyone else on the Colombian island of Providencia in the Caribbean – once home to the base of the notorious pirate Henry Morgan. A natural paradise that tourists fall for as they also do for the inhabitants. The population is a mix of buccaneers, the slaves they brought with them and other wanderers. This is the place Keyla waits for her father. He disappeared suddenly at sea, leaving no trace. Whilst waiting, Keyla receives an unexpected visitor in the shape of her Spanish ex-stepmother and her half-brother whom she hasn't seen for well over a decade.

In her feature debut, filmmaker Viviana Gómez Echeverry shows Keyla slowly allowing her family back into her life. It's a story about the strength of roots and the collision between romance and reality. Moreover, it's a declaration of love to a beautiful island that Echeverry captures in all its complexity.



La Chana

Lucija Stojevic

Spain, Iceland | 2016 | doc | color, b&w | 83 min | Spanish | e.s.

THU 6 APR 14:45 • SAT 8 APR 20:00 • SUN 9 APR 14:15

Even though her knees are wrecked and she has to sit and watch from a chair: give flamenco dancer La Chana (69 years old) a rhythm and she'll dance. She can't help herself. She was "born to dance," she says. And "the body follows the soul". La Chana was a phenomenon in the 1960s and 1970s, world famous for her fast footwork and her emotive dancing. Peter Sellers had her dance in his film *The Bobo* (1967). While all this went on, she was being belittled and beaten by her husband, she relates. Dance was her outlet.

Not that filmmaker Lucija Stojevic portrays this diva as a victim. The drama only features in the flamenco itself – it's hard to keep your feet still when watching the astounding archival footage. While La Chana does her make-up ahead of her final show, the documentary shows the natural power of a woman who may have taken some hard knocks, but just won't give up.



The Man

Charlotte Sieling

Denmark | 2017 | 93 min | Danish | e.s.

THU 6 APR 19:30 • FRI 7 APR 17:45 • SAT 8 APR 15:30

Simon, a midlife man in designer pajamas, tinted lenses in his spectacles, is a world-famous artist. He is still in favor with the (younger) ladies and lives and works in an enormous studio in an old factory in Copenhagen, with lots of assistants who take the painting work off his hands. It's a place where work and private life meet and mingle. This becomes even more clear when his adult son, Casper, moves in with him. Father and son never knew each other. To the great disappointment of Simon, Casper is not only attractive but also an artist, and a talented one at that. Simon is suspicious. What are Casper's intentions? Attention, paternal love or revenge?

Charlotte Sieling skilfully augments a classic father-son drama with suspense and humorous commentary on today's art world. Art offers a glimpse into the soul, but can also be a confrontational mirror. And to create great art, you have to make sacrifices.





Melocotones

Mr. Emmett & The Canned Peaches

Héctor M. Valdez

Dominican Republic, UK | 2017 | 80 min | Spanish | e.s.



FRI 7 APR 22:00 • SAT 8 APR 17:15 • SUN 9 APR 14:00

This deliciously made, romantic, science-fiction comedy takes place in the Caribbean, in a future that never took place. In a desperate, final attempt to save his relationship with the beautiful Laura, Diego whisks her off on a romantic weekend. He has planned everything meticulously, down to the minute: it all has to go exactly the way it did the very first time. He has also brought some futuristic sex toys with him. When these fail to impress Laura, Diego turns to his last resort. They are the first people ever to travel back in time to undo the mistakes they made. Time may be a great healer, but things are a lot faster with a time machine! Unfortunately, Diego forgot to take his opponents into account. Laura's macho ex-boyfriend makes an appearance and is determined not to leave without her. But Diego himself proves to be perhaps his own most dogged adversary when Diegos from the past, present and future start getting involved.



Moonlight

Barry Jenkins

USA | 2016 | 111 min | English | d.s

THU 6 APR 18:45 • FRI 7 APR 13:45 • SUN 9 APR 14:30

A heart-rending and heart-warming story about a young black kid growing up to be a man in surroundings where danger lurks everywhere. Chiron has to find his way in life at an early age, without a father and with a drug-addicted mother, while he gradually discovers his sexual identity. In a colorful, warm and scintillating style, this biopic takes us to the feelings cloaked in silence of this lonely outsider. Based on Tarell Alvin McCraney's play *In Moonlight Black Boys Look Blue* and on his own experiences, Barry Jenkins sketches a poetic narrative with deep understanding of the pain and challenges that growing up in a poor black district of Miami involves. This second film by Jenkins, who already proved his cinematographic vision and unique voice in the film landscape with *Medicine for Melancholy* (2008), is pioneering in its tender portrayal of black masculinity.

Winner Golden Globe for Best Motion Picture – Drama, and three Oscars for Best Picture, Best Adapted Screenplay, and Best Supporting Actor.



Neruda

Pablo Larraín

Chile, Spain | 2016 | 107 min | Spanish | d.s.

FRI 7 APR 18:30 • SAT 8 APR 13:15 • SUN 9 APR 11:45

Santiago, 1948. Police inspector Oscar Peluchonneau (Gael García Bernal) is ordered by president Videla to hunt down poet and politician Pablo Neruda (Luis Gnecco) who has openly criticized the right-wing regime. For the flamboyant and brilliant poet, the persecution offers heroic potential: a chance to become a symbol of freedom and a literary legend all at the same time. He goes into hiding but specifically leaves traces, engaging the inspector in a game of cat and mouse.

Pablo Larraín (*No*, CIFFR 2013) combines elements from films noirs and westerns in this tragicomic and sometimes surreal film about Nobel Prize winner Pablo Neruda. With beautifully lit scenes the viewer imagines himself in the history of Chile. See also the Highlights section on *Neruda* and *Il Postino*.



Night of a 1000 Hours

Die Nacht der Tausend Stunden

Virgil Widrich

Austria, Belgium, Netherlands, Luxembourg | 2016 | 92 min | German | e.s.

SAT 8 APR 19:00 • SUN 9 APRIL 15:15

Just before mother is to transfer the family business and the accompanying imposing mansion to her son, she collapses. This is fortunate for her other son because he is in danger of losing out owing to his far-right sympathies. Yet her death turns out to be not as final as hoped; as she signs her will a little later, other dead relatives appear. Everyone apart from Hermann Ullrich, the head of the family, who died in 1945 in Vienna in a bombing raid. At least, that's what people thought. During a long night, more and more indications emerge that history actually took a very different course.

Virgil Widrich does not allow himself to be hemmed in by something as banal as reality in this lighthearted murder mystery. Dead people walk into the room as if they have never been away. How *passé* is the past?, the film seems to ask. There are certainly a couple of old political ghosts that have certainly not yet come to rest.



The Other Side of Hope

Toivon tuolla puolen

Aki Kaurismäki

Finland, Germany | 2017 | 98 min | Finnish, English, Arabic | c.s.

WED 5 APR 20:00 • SAT 8 APR 10:30

Syrian Khaled emerges from underneath a mountain of coal on a boat that brought him to Finland as if reborn. He requests asylum in Helsinki and waits for status to be granted. Elsewhere in the city, Wikström – an aging sales rep – decides to radically change his life. He leaves his wife, earns a fortune playing poker and uses the money to buy an old-school restaurant – complete with staff. When Khaled’s asylum application is rejected, he decides to remain in Finland illegally. Because, in spite of the uneven experience, the Syrian has fallen for the place, hook, line and sinker. When both gentlemen accidentally meet, they prove to suit each other’s lives miraculously well. Kaurismäki gives his own unique twist to the refugee crisis, creating a dryly humorous, absurdist world in which everyday cruelty is supplanted by humanity. The Finnish master has once again created a minimalist, retro universe without smartphones, but with ashtrays, foamless beer and guitar-strumming musicians.

Paterson

Jim Jarmusch

USA | 2016 | 118 min | English | d.s.

THU 6 APR 19:15 • FRI 7 APR 16:30 • SAT 8 APR 10:45

Timeless portrayal of the everyday routine of a poetry-writing bus driver (Adam Driver, *what’s in a name*) – whose name ‘Paterson’ coincides with the place where he lives, the bus from which he observes this and the famous poetry of his idol William Carlos Williams – and his artistic wife (Golshifteh Farahani), who encourages him to publish his ‘secret notebook’ of poems.

Poetic stylistic devices such as repetition, reflection, symmetry and exaggeration of everyday details, which occur in voice-over and written text in Paterson’s observational poetry (actually written by Ron Padgett) also recur visually, including in the large number of twins passing by. Jim Jarmusch shows all this in a calm, fluid pace, with soft light and his characteristic often drily comical vignettes involving peripheral characters. Dog Nellie won the Palm Dog in Cannes.

Pela janela

A Window to Rosália

Caroline Leone

Brazil, Argentina | 2017 | 87 min | Spanish, Portuguese | c.s.

THU 6 APR 19:15 • SAT 8 APR 17:45 • SUN 9 APR 17:30

Rosália (63) spends her days in silence as a production manager in an electronics factory. Following a merger, her services are no longer required and her world collapses. In desperation she turns to her brother José. But this does not come at a good time for him: he was about to drive a luxury car from São Paulo to Buenos Aires for his boss’s daughter. He can see only one solution: Rosália will have to accompany him on the 2200 kilometer journey. Reluctant and peevis, she is not ideal company, but as she takes in the stunning landscapes, Rosália gradually manages – also thanks to the devoted José – to relax and smile.

A Window to Rosália shows that taking a little distance from your everyday reality and feeling safe in pleasant company is sometimes all you need to feel good again. Director Caroline Leone wanted to focus on the complexity of human characters and humanity. Her positive, loving first feature film succeeds in this marvelously.

Perfetti sconosciuti

Perfect Strangers

Paulo Genovese

Italy | 2016 | 97 min | Italian | c.s.

THU 6 APR 16:15 • SAT 8 APR 21:45 • SUN 9 APR 17:00

It all starts with an innocent question during a dinner party. “How many couples would split up if they checked each other’s phones?” This is followed by laughter, nervous fidgeting. Secrets? The couples don’t have any. No, really they don’t. Subsequently, the seven table companions decide to play a game. All the cell phones are placed on the table. Every incoming message or mail is read out loud. If a phone rings it has to be put on speaker. That’s bound to end badly, and it does, to great comedic effect in *Perfect Strangers*. By the time the tiramisu is served, everyone’s secrets – minor and major – are out on the table.

Perfect Strangers takes place on just a few square meters where a number of Italy’s best actors bicker, joke, and cry through every imaginable emotion. The intelligently written script received an award at the Tribeca film festival. The Weinstein Company has already purchased the rights for an American remake.



Playing Lecuona

Pavel Giroud, Juan Manuel Villar Betancort

Spain, Colombia | 2015 | doc | 105 min | Spanish | e.s.



THU 6 APR 21:15 • FRI 7 APR 19:15 • SUN 9 APR 21:00

Musicians know no borders, but always bring their musical roots with them. This also applied to Cuban Ernesto Lecuona (1895-1963). This virtuoso composer and Latin-jazz pianist travelled the world, ending up in Spain. However, he remained one of Cuba's most legendary musicians ever. This musical documentary homage to the 'Cuban Gershwin' follows three contemporary pianists: Chucho Valdés, Gonzalo Rubalcaba and Michel Camilo. They were all inspired by the phenomenal Lecuona. The documentary extensively portrays these equally virtuoso musicians elaborating on various themes that shaped them: Cuban musical history, instruments, various cultures and other musicians who speak the universal language of music. Their stories are interlarded with musical intermezzos ranging from Latin jazz and flamenco to classic jazz. The three musicians portrayed receive passionate support from colleagues including Ana Belén, Omara Portuondo, Raimundo Amador and Los Muñequitos de Matanzas.

Pop Aye

Kirsten Tan

Singapore | 2017 | 102 min | Thai | e.s.

THU 6 APR 21:30 • SAT 8 APR 16:45

Thana has come to a standstill in life. His work as an architect in Bangkok is no longer appreciated and his wife doesn't seem to want him around either. Where does a middle-aged man really belong? Then the disillusioned Thana comes across the elephant he grew up with as a boy in the countryside of Thailand. He buys the animal to take it with him on a road trip, back to their shared past.

Thana and the elephant, Pop Aye, are characters you want to take into your heart. Thana approaches others with a warm humanity and his mythical-looking companion is more than just a symbolic figure: the animal has a history and character of its own. These appealing misfits trample through occasionally absurdist or tragicomic scenes that they share with a gentle vagabond who can predict the future, two bureaucratically-inclined police officers and a lonely ladyboy with karaoke aspirations.

Il postino

The Postman/Il Postino

Michael Radford

Italy, France, Belgium | 1994 | Blu-ray | 108 min | Italian, Spanish | e.s.



SAT 8 APR 17:00 • SUN 9 APR 20:30

"What is a metaphor?" Mario, a gentle, simple postman from an island of fishermen near Naples who delivers post to just one address, truly doesn't know. Until the Chilean poet Pablo Neruda – who lives in the remote home – explains it to him. Mario proves to have an innate sense of the power of words. Initial, tentative conversations between the two about poetry lay the foundations for an exceptional friendship between men from entirely different worlds. They bond over their love of words and life. Although Neruda really was living in exile in Europe, the heartwarming yet never sentimental drama about friendship is fictional. This does not detract from its potency though: the picturesque location makes viewers long for the bygone days of the 1950s. Massimo Troisi, who played the lead, was also one of the driving forces behind this 1994 arthouse classic and died – aged just 41 – of heart failure mere hours after shooting wrapped.

Santa y Andrés

Santa & Andres

Carlos Lechuga

Cuba, Colombia, France | 2016 | 105 min | Spanish | e.s.

WED 5 APR 21:00 • THU 6 APR 14:30 • SAT 8 APR 19:45

One day, a woman with a chair arrives at Andrés's tumbledown shack, somewhere on a hill in Eastern Cuba. She has to watch him for three days. A big 'peace forum' is being held and with all the foreign press in Cuba, the authorities don't want homosexual, dissident authors like Andrés walking around.

Santa & Andres is a painful depiction of how, in the 1980s, the work of homosexual intellectuals and artists was made impossible in Cuba. This is the second film by filmmaker Carlos Lechuga, who is a member of a new generation of independent Cuban filmmakers. *Santa & Andres* provides a critical take on the past – which is why it wasn't screened during the film festival in Havana – yet is primarily a wonderfully acted, personal drama about the slow rapprochement between two polar opposites. A delightful, subtle film about friendship in a society where trust is about as scarce as clothes.



Tramontane

Vatche Boulghourjian

Lebanon, France, Qatar, United Arab Emirates | 2016 | 105 min | Arabic | d.s.

THU 6 APR 13:30 • FRI 7 APR 21:45

He is doubly blind really, young Lebanese musician Rabihi. He hasn't seen the sea since his early youth, but now he is also in the dark about his own future. He happens to find out that his ID card is a forgery. In addition, his birth certificate was apparently lost during the civil war. Rabihi's quest for his identity takes him on a journey past lies and sorrow and traces of the civil war that ravaged Lebanon between 1975 and 1990. His own mother lied to him, and she's not the only one. What was the role of his Uncle Hisham, who found little Rabihi as a baby in a village destroyed by the war? Hopefully his old comrades have an answer.

With his feature debut, Vatche Boulghourjian shows us a classic story about the quest for truth in the midst of a sea of lies, to which he adds ingenious plot twists. A good listener will find answers in the beautiful musical intermezzos.

El vigilante

The Night Guard

Diego Ros

Mexico | 2016 | 76 min | Spanish | e.s.



FRI 7 APR 13:30 • SAT 8 APR 22:15

A dead body is found in an abandoned van near a construction site just outside Mexico City. Night watchman Salvador, who arrives when all the workers go home, didn't notice anything unusual, he tells the police. His colleague Hugo seems to know more, but plays dumb. The arrival of a mysterious young woman upends Salvador's life entirely. And that on the evening he wanted to get home early to witness his child's birth.

In his debut feature *The Night Guard*, filmmaker Diego Ros shows mastery in the creation of tension: without once leaving the construction site, he increasingly corners his poor protagonist, resulting in a dark, mysterious thriller. *Presented by Morelia Int'l Film Festival.*

The Violin Teacher

Heliopolis

Sérgio Machado

Brazil | 2015 | 100 min | Portuguese | e.s.



WED 5 APR 20:30 • SUN 9 APR 16:45

During Laerte's long-desired audition with the São Paulo symphony orchestra, his nerves get the better of his talent. The top violinist messes up his shot at the big time. He returns home, shell-shocked. How can he continue his career? Crestfallen, he is forced to take on a job as a music teacher in a slum. There Laerte encounters a group of undisciplined youngsters with no understanding of music. He loses all hope because these kids are also clearly affected by poverty, domestic violence, and crime. He then discovers that talent can develop anywhere, even under the toughest circumstances. However, does everyone get the chance they deserve? Based on real-world events and inspired by the youth orchestra founded 20 years ago in the Brazilian favela Heliopolis. The filmmaker is from a musical family which undoubtedly helped him compile the catchy soundtrack: from Bach and Vivaldi to Brazilian rappers Criolo and Rappin' Hood.

A Wedding

Noces

Stephan Streker

Belgium, France, Luxembourg, Pakistan | 2016 | 95 min | French, Urdu | e.s.

FRI 7 APR 13:00 • SAT 8 APR 21:15 • SUN 9 APR 19:45

"We should move with the times", says Zahira's mother, smiling. Zahira is 18 and is allowed to Skype (very modern!) from her parental home in Belgium with three suitors in Pakistan. Zahira has her doubts, but wants to keep her parents happy. After all, their family ties are deep and loving. However, there are irreconcilable differences between her parents' expectations and traditions and Zahira's Western lifestyle. Torn between two worlds, an unexpected pregnancy adds an additional, complicating factor to this young, independent woman's life. Zahira faces an impossible conundrum and a tragic choice.

Actress Lina El Arabi manages to convey Zahira's emotional life in just a glance. Director and scriptwriter Stephan Streker captures this in strong close-ups, outlining the milieu and dilemmas of various generations of migrants in a nuanced, sharply observed manner.

SHORT FILMS



Antes de irme • All Over the Place

Screens before: La idea de un lago

Mariana Sanguinetti | Argentina | 2017 | 10 min | Spanish | e.s.

In her directorial debut, Mariana Sanguinetti creates an ode to intimacy and closure, with humor and a big heart.



Glove

Screens before: Pela janela

Bernardo Britto, Alexa Lim Haas | USA, Brazil | 2016 | English | n.s.

The true story of a glove lost in space in 1968, which has been drifting ever since. An animated tale of the glove's origin, a speculation on its course, and the astronaut's guilt at not saving it before it slipped away.



The Hollow Coin

Screens before: Jean of the Joneses

Frank Heath | USA | 2016 | 12 | English | n.s.

Hilarious art film comedy by artist Frank Heath about a man at a payphone desperately trying to retrieve his SD card, which is hidden in a hollow coin.



SHORT

Screens before: Jeffrey

Alex Santiago Pérez | Curaçao | 2017 | 10 min | n.d.

They have many ladders. They only need one. Let's see. A short film by Alex Santiago Pérez and the students of Instituto Buena Vista and filmed on Curaçao.











PROGRAM SCHEDULE



WEDNESDAY 5 APRIL		19:00	20:00	21:00	22:00	23:00	00:00	01:00
THE CINEMAS	1							
THE CINEMAS	2		20:00 THE OTHER SIDE OF HOPE					
THE CINEMAS	3			20:45 THE BURGLAR				
THE CINEMAS	4			20:30 THE VIOLIN TEACHER				
THE CINEMAS	5			21:00 SANTA Y ANDRES				
THE CINEMAS	6		20:15 AMERICAN HONEY					

FILM PROGRAM INFORMATION

For full credit details and director information, please visit the FILMS A-Z section on the website curacaoiffr.com.

 FEATURE FILMS	 YELLOW ROBIN AWARD NOMINEES	 2-FOR-1 SPECIALS	 POETRY IN MOTION
 MUSIC CALLS	 CARIBBEAN SHORT COMPETITION (CSC)	 MORE THAN FILM	 SPECIAL SCREENINGS

THURSDAY 6 APRIL		09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00	01:00	02:00
THE CINEMAS	1						13:45 JULIETA		16:15 PERFETTI SCONSCIUTI			18:45 MOONLIGHT			21:30 ELLE				
THE CINEMAS	2						14:00 DONKEYOTE		16:30 FÉLICITÉ			19:15 PATERSON			22:00 FRANTZ				
THE CINEMAS	3						14:15 EXTRAÑO PERO VERDADERO			16:45 HOME		19:15 PELA JANELA			21:30 POP AYE				
THE CINEMAS	4						14:30 SANTA Y ANDRES			17:00 JEFFREY		19:30 THE MAN			21:45 JEAN OF THE JONESES				
THE CINEMAS	5						13:30 TRAMONTANE		16:00 LA IDEA DE UN LAGO		18:15 BAD LUCKY GOAT		20:15 EL HOMBRE QUE CUIDA		22:30 BURMA STORYBOOK				
THE CINEMAS	6						14:45 LA CHANA			16:45 LA CALLE DE LOS PIANISTAS		19:00 CASAMANCE		21:15 PLAYING LECUONA					
PELÍKULA DEN BARIO												19:00 ROOI SANTU							
•																			
FRIDAY 7 APRIL		09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00	01:00	02:00
THE CINEMAS	1						13:45 MOONLIGHT		16:15 JACKIE			18:30 NERUDA			21:15 ELLE				
THE CINEMAS	2						14:00 FRANTZ		16:30 PATERSON			19:15 PLAYING LECUONA			21:45 I AM NOT YOUR NEGRO				
THE CINEMAS	3						13:15 BURMA STORYBOOK		15:15 CSC 2		17:15 CSC 1		19:30 EXTRAÑO PERO VERDADERO		21:45 TRAMONTANE				
THE CINEMAS	4						14:15 JEFFREY			16:30 JEAN OF THE JONESES		18:45 THE BURGLAR		21:00 ARÁBIA					
THE CINEMAS	5						13:30 EL VIGILANTE		15:30 BAD LUCKY GOAT		17:30 ANGELICA		19:45 KEYLA		22:00 MELOCO-TONES				
THE CINEMAS	6						13:00 A WEDDING (NOCES)		15:15 CASAMANCE		17:45 THE MAN		20:00 ASTRID H. ROEMER		22:15 LA CALLE DE LOS PIANISTAS				
RENAISSANCE • FOUNTAIN SQUARE													20:00 DENNIS AALSE YOUTH ORCHESTRA						
PELIKULA DEN BARIO												19:00 WESTPUNT							

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<
2-FOR-1 SPECIALS
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PRACTICAL INFORMATION



The Cinemas Central Box Office

Ticket sale starts on Saturday 1 April 2017 at 10:00. During the festival week, tickets can be purchased at the ground floor cash registers as well as at the registers in the restaurant The Concession on the 1st floor.

Opening Hours Central Box Office

10:00 on Saturday 1 April • Sunday 2 April • Saturday 8 April • Sunday 9 April
16:00 on Monday 3 April • Tuesday 4 April • Wednesday 5 April
12:00 on Thursday 6 April • Friday 7 April
The Central Box Office closes 15 min. after the start of the last screening of the day.

Admission Fee

Regular festival ticket price is ANG 16.50

2-for-1 Special

Come together and get two tickets for the price of one for any regular screening starting before 13:00 on Saturday 8 and Sunday 9 April.

Press

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