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INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

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10-14 APRIL 2019

THE CINEMAS WILLEMSTAD • CURACAOIFFR.COM

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Welcome to the 8th edition of Curaçao International Film Festival Rotterdam

Dear Film Friends,

Film is something that never ceases to surprise us; its impact has evolved in a relatively short period of time and has created, through a variety of techniques, its own unique identity within established art forms.

An idea sketched or a few words on a piece of paper can turn into a real and moving story embracing millions of people in various cultures.

Unfortunately, the impact of film and media can also be misused by governments, corporations and individuals. Manipulation through media is of all times. However, in the current social media environment, things can escalate and reputations can be damaged in a matter of hours.

As long ago as 1938, the New York City community and beyond experienced the effects of a radio broadcast by Orson Welles that caused panic among its listeners. The broadcast was interrupted by news of a landing of Martians that were aggressively invading the Earth, with futile efforts by the U.S. military to stop it. There was widespread outrage in the media, which resulted in a regulation against such a form of deceit. Nevertheless the whole episode established Orson Welles' fame as a dramatist.

Fake news is hot these days, and it's a global phenomenon. When news reaches us, we don't always know it's fake, and we are forced to check the information we digest. To make things even more complicated, some world leaders call real things fake and fake things real.

When we watch a film, we know it's not real; we love it, hate it, are bored or horrified, but we know it's film. We leave the cinema with an experience that we cherish or reject.

'Redu', a local expression, could be seen as the 'godmother' of fake news.

It's the grapevine. We know it's not true, but we listen to it, repeat it, and sometimes if it gets too close, we stop it.

However *redu* has an irresistible attraction for us. Just like fake news, just like film. The reality of fake news and *redu* is a destructive force, whereas the reality of film as an art form is a creative force (it makes life more interesting without damaging people).

In some of the films in this festival you can experience fake news and *redu* in action. We see fake news in politics (*Bellingcat, Loro*). We see *redus* about people who are 'different' (*Rafiki, Aan niets overleden, Dirty God*), about people 'who don't fit into the group' (*Joel*) or people who choose another path (*Capharnaüm, Bangla, Doubles vies*) and about manipulation in *Out of Tune*.

At the CIFFR human resources level we are very pleased to inform you that Ms. Paulette Smit has joined our team as artistic manager. Ms. Smit is known in Curaçao as an actress who has performed in several plays on the island and in the Netherlands. Paulette Smit sits on the board of the Amsterdam Art Council. She has already made a valuable contribution in co-writing this article and by suggesting the *redu* and fake news theme for this year's Fest.

We are very pleased and honored that for this year's Fest we may welcome – besides the Curaçao Beverage Bottling Company – Maduro & Curiel's Bank N.V. as main sponsor. In addition, Bureau Telecommunicatie en Post, VanEps Kunneman VanDoorne, and Baker Tilly are also providing valuable support as co-sponsors. This new and encouraging development not only broadens the financial base of the Fest, it also strengthens its presence on the island.

And so, without further ado, we extend a warm welcome to everybody who will be visiting the Fest and hope that you will enjoy the unique pulse of the various provocative works about family, racism, identity, politics, history, and music.

Gregory Elias & Michael Elias
Fundashon Bon Intenshon



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CURAÇAO

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THROUGH THE GRAPE- VINE

If anything is prominently in vogue these days, it's the phenomenon of 'fake news'. Particularly because one specific person typifies everything he is not at all happy about as fake news.

When I was a child, my mother told us how she and her girlfriends once tested how fast news spreads. It was during the Second World War and submarines were active at sea. They invented a story about a U-boat entering the harbor by sailing under the Emma Bridge, and then spread the news. The story got about in no time, whether or not retold with additional juicy details of bombardments, etc.

In today's climate, we could call this an example of fake news, but in those days it was referred to as 'redu'. A redu can be almost anything. Just a bit of news or a description of an event, but often with a negative ring to it: a rumor, ordinary gossip or slander. It could be entirely true, but it could also contain every shade of exaggeration and lie, right up to being malicious. So

it not only involves delivering news, but also hurting others or putting them in an unfavorable light.

Apart from that, there used to be other ways to expose and poke fun at someone, mostly by referring to salty events. The New Year's Eve 'tambú' and the 'banderitas' (short texts printed on tiny flags) come to mind.

These phenomena – in a small community – have a rather intimate character, whereas fake news is more typical of today's internet, the digital world, and social media. News must be brought quickly and concisely. There is no time for in-depth analysis, and before you know it, superficiality kicks in. The listener and viewer's frame of reference is becoming more and more limited, and that creates a favorable breeding ground for fake news. Consequently, this phenomenon is eagerly utilized to influence public opinion by willful deception, to harm others, to sow discord or just to preach nonsense.

The old story of the barrel from which feathers are strewn from a tower above the city also applies to the effect both redus and fake news generate. You can clean up the feathers by picking them up one by one, but some will always be left behind...

So I wouldn't be surprised if I ever heard someone tell a story about a submarine that sailed under the Emma Bridge during the war.

Carel de Haseth

FAKE NEWS AND REDU



Welcome from IFFR

The films in this year's CIFFR program are as diverse as the people who made them, originating from all around the world: from Japan to Denmark, Brazil and Kenya, from France to Curaçao. And yet they have one thing in common: they all speak to the audience through emotions. Emotions that lead the narrative in often surprising ways, pushing you, the engaged audience, out of your comfort zone and into a new experience of the world. For cinema is an emotional medium.

What emotions do we experience when following the story of a Lebanese street kid who challenges his parents about being born in the first place, in opening film *Capharnaïm*? What does it feel like to follow an acid-attack victim in London, who is fighting to remain an individual as well as a woman, in Sacha Polak's *Dirty God*? What would it be like to work in fear on a Singaporean construction site, as in *A Land Imagined*? And most importantly, what do all these experiences mean in the personal universe of the spectator?

We relate to the world around us using the imagery and narratives that we watch and incorporate into our being. It is therefore crucial to be open to a diverse and challenging menu of visual works in the broadest sense – for the alternative is gruesome. This year's main thematic program focuses on something that appears as harmless as hearsay and rumors, or semi-friendly neighborhood chatter, captured aptly by the Curaçao term 'Redu'. Gossip and cheating can certainly be very human and humorous, as seen in the French *Double vies*, starring Juliette Binoche, or it can be heartfelt and personally charged, as in adoption drama *Joel*.

However, it becomes excess when taken to its next stage as the daily dose of chaos and mayhem that a certain president of a certain powerful nation tweets on and on about, dismissing the news media as 'fake news'.

The long-term ramifications of this act of detaching truth and fact from the media may be hard to imagine. Just watch Paolo Sorrentino's *Loro*, a campy reminder of the Silvio Berlusconi era. It is increasingly challenging to find realistic and reasonable common ground on issues that have an effect on all our lives. Research team and 'CSI' fact-finding collective *Bellingcat* attempts to counter-balance the shifting trend, as can be seen in the documentary of the same name.

One thing is for certain: being open to different viewpoints, being exposed to alternative visions, and being very skeptical about dominant political or marketing-driven voices, is a healthy stance to rebel against this corrosion of the value of facts.

And when ignited by the emotional experience of cinema from all over the world, made by filmmakers who share that stance, and who bring their often very personal truth to the fray, a diverse range of visions can hopefully mend some of the Trumpian bitterness and remind us of the things we have in common: we are diverse and different as individual human beings, but we feel for each other and our families and we feel in our hearts that we are all part of humankind.

Please, feel free to enjoy all the films in this year's program and let yourself be moved by the emotions they may bring.

Bero Beyer
Festival Director
International Film Festival Rotterdam



The films from the 'Fake News and Redu' program can be recognized in the A-Z section of this magazine by this icon.



YELLOW ROBIN AWARD COMPETITION

For the seventh year in a row, we are happy to present the films of five emerging filmmakers from the Caribbean basin and Latin America. This competition offers a hospitable platform for emerging filmmakers from the region to encourage, support, and contribute to their careers, in collaboration with IFFR in the Netherlands.

Previous winners are Natalia Beristáin (2013, *No quiero dormir sola*), Damian Marcano (2014, *God Loves the Fighter*), Alex Santiago Pérez (2015, *Las vacas con gafas*), Arí Maniel Cruz (2016, *Antes que cante el gallo*), Alejandro Andújar (2017, *El hombre que cuida*), and Khalik Allah (2018, *Black Mother*).

The Yellow Robin Award comes with a prize 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 screen in the Bright Future program at the next IFFR in the Netherlands and 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 13 APRIL AT 19:00**

For film synopses and screening schedule, please visit the A-Z section in this magazine or go online to curacaoiffir.com/Films.



Las campañas de invierno. Rafael RAMÍREZ (1983, Cuba) studied audiovisual communication at the University of the Arts in Havana, Cuba. He graduated in documentary filmmaking from the San Antonio de los Baños International Film School. Ramírez has directed numerous fake documentaries and experimental short films. *Las campañas de invierno* is his feature debut.



En cenizas. Filmmaker and visual artist Camila RODRÍGUEZ TRIANA (1985, Colombia) graduated from the Faculty of Arts at the Universidad del Valle in Cali, Colombia. She directed several short films and art videos which she presented at various film and art festivals. Since 2011 she has had her own production company: Heka Films.



Noemí Gold. Dan RUBENSTEIN (USA) graduated from McGill University in Montreal, Canada, with degrees in Hispanic Literature and German. Before writing and directing *Noemí Gold*, he directed and produced interactive mobile video-game adaptations of the films *Mean Girls* and *Clueless*. He divides his time between Brooklyn, Los Angeles, Berlin and Mexico City.



Tierra adentro. Mauro COLOMBO (Italy) has a master degree in modern literature with a focus on human geography. After graduating, he worked as a Director of Photography throughout Latin America and many countries in the world. He made numerous short documentaries that focus on social anthropology and the relationship between human beings and nature. *Tierra adentro* is his documentary feature debut.



Xquipi' Guie'dani. Xavi SALA (1971, Spain), born in Spain but a naturalized Mexican, graduated in journalism before he established himself as a screenwriter, director, and producer. He directed several short films that participated in many film festivals such as Berlin, San Sebastian and Guadalajara, and won numerous awards. *Xquipi' Guie'dani* is his first feature film and won two awards at Mexico's Morelia Film Festival.

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

CARIBBEAN SHORTS COMPETITION

We are proud to present our third year of the Caribbean Shorts Competition, an initiative by several film festivals in the region to promote and encourage the exchange of know-how and experience in the field of filmmaking through organizing competitions, workshops, and the exchange of talented professionals.

The competition features short films from all the participating festivals. The film that wins the Caribbean Shorts Award will not only screen at these festivals, but also at the next edition of International Film Festival Rotterdam.

The nominated films will be screened in one group:

CARIBBEAN SHORTS
FRI 12 APR 19:00 • SUN 14 APR 15:00

Cerdo

Yunior García | Cuba | 2018 | 20' | Spanish | e.s.

10 year-old Pedro does not know his father. His mother assures him that the man is a pig and he will never know him as long as she is alive. Ten years later: when Pedro's mother dies, he is free to look for the man his mother called a pig.

Convicta

Ezequiel Hernández Caba | Dominican Republic | 2018 | 10' | Spanish | e.s.

Within the four walls of a prison cell, the condemned Lucia is tormented by her past. In flashbacks the nightmare unfolds of what she endured as a young girl after the death of her mother. And what drove her to the most difficult decision in her life.

Les mots que chuchotent nos ombres

Samuel Tanda | Guadeloupe | 2017 | 26' | French | e.s.

Magical-realist story, filled with suspense, about the young mother Julia, who tries to keep her family together, somewhere in a deserted house along the coast. Her daughters Line and Carine fear monsters, but Julia is struggling with her own demons from the past.

Doubout

Pierre Le Gal, Sarah Malléon | Martinique | 2018 | 20' | French | e.s.

Eight year-old Joseph refuses to accept the departure of his older brother to mainland France. Influenced by the traditional stories of his grandfather, he is convinced that Lentikri, an ancient Martinican monster, prowls around the house to attack his family. Joseph decides to confront it.

The Girl with Two Heads

Betzabé García | Mexico | 2018 | 13' | English | n.s.

18 year-old Anne explores issues of body image, self-perception and what it is to be a woman in the 21st century in two highly contrasting worlds: that of her traditionally 'feminine' mother, at home, and the world of the gym where she trains amongst like-minded people.

Venus and Magnet

Elsbeth Duncan | Trinidad & Tobago | 2018 | black-and-white | 10' | English | n.s.

Venus is a happy pup who, like many other dogs, loves to run and play. However, Venus is a Doggess of love, who proves that no matter how different we are, we can still be friends. One day, Magnet comes into her life and an unlikely bond develops.

Syba

S.C. van Heijningen | Aruba, Curaçao | 2018 | 7' | no dialogue

Mystical, wordless animation with a leading role for the ocean and its inhabitants, and what it has to endure from humans. The original music accompanying the film was written and performed by artist and filmmaker S.C. van Heijningen herself.

MORE THAN FILM



FILM QUIZ

Test your knowledge in annual film trivia quiz presented by DJ Maarten Schakel. Register your team (max. 5 people) at 19:45. We start right on time!

We start right on time! Fee ANG 10 per team

MON 8 APR 20:00 • DOCK • HANDELSKADE, PUNDA

AWARD SHOW • SURPRISE FILM 2019

An evening full of surprises! Join us to applaud the Yellow Robin Award and Caribbean Shorts Award winners of 2019 before we start that one film we keep a secret.

SAT 13 APR 19:00 • CINEMAS 1

FAMILY TIME SUNDAY

The mesmerizing (Oscar-nominated) animation *Song of the Sea* tells the story of Irish boy Ben, and his mute little sister Saoirse. She is a *selkie*, which means she can turn into a seal. Together they go on an adventure to find her voice and to free supernatural creatures from the spell of a Celtic goddess. Recommended for age 6 and up. Dutch spoken, no subtitles.

SUN 14 APR 10:45 • CINEMAS 5

KIDS ONLY WORKSHOP

Kids turn into visual artists working with developer, photo paper, and fixer to create chemigrams. Recommended for kids aged 10-15. Presented by CIFFR partner Instituto Buena Bista.

Fee ANG 20 (incl. materials)

SUN 14 APR 12:45 • KURA HULANDA HOTEL

SOLO EXHIBITION: FRAGMENTS OF AN UNFOLDING JOURNEY

A contemporary art exhibition by Ailsa Anastatia about 'Movement, change, rhythm and growth' connecting our personal journey and nature's steps. Inspired by the lines, forms and colors found in the landscapes and spaces of Curaçao, captured both conceptually and spiritually. Including a video installation featuring Avantia Damberg and Sorandy Sint Jacobs.

Free admission

THU 16 MAY - SAT 25 MAY 9:00-12:00 & 15:00-18:00 • HUIZE SCHERPENHEUVEL

EDUCATION PROGRAM

Each year, teachers are invited to register their classes to attend the specially selected films of the CIFFR education program. The festival is the ideal place where teachers and students can immerse themselves in a colorful film universe. Students learn to see the world from another's point of view through stories and characters from all over the world.

On the program for high school students is *Rafiki*, a warm, sparkling and colorful film about the friendship between two Kenyan girls: Kena and Ziki. They want adventure and real love, not a dull existence as an obedient wife in the suburbs. It's not until they fall in love with one another that they find out just how conservative the world around them really is.

Preceding *Rafiki*, Anja Steffens' short film *Dreams* will be screened, a raw coming-of-age film about three friends living their dream in music. The short was entirely filmed on a smartphone. *Dreams* will also be screened in the regular film program, before *Camino, a Feature-length Selfie*.

Elementary school students are offered *Supa Modo*. This touching Kenyan film shows that true magic can be found in community spirit and unconditional kindness: 9-year old Jo is so obsessed with superhero action films, she'd actually love to become a superhero herself. As she is terminally ill, her dream can never come true. Or can it?

FESTIVAL HIGHLIGHTS



CAPHARNAÛM

OPENING FILM

THE EMPATHY OF CHAOS

By Bero Beyer

The title *Capharnaüm* refers to a biblical town cursed by Jesus and/or to the posh French word for chaos, but after watching the opening film of CIFFR 2019, you may agree it should be a pseudonym for empathy.

Lebanese star Nadine Labaki (known for *Caramel* and *Where Do We Go Now?*) takes the helm as director in a story that seamlessly merges a social realistic, documentary-style depiction of Beirut street children with a grand story of individual worth and human dignity that is sure to touch everyone's heart (tip: bring tissues).

The story is simple: 12-year-old Zain takes his parents to court – because they shouldn't have let him be born in the first place, as they are clearly incapable of caring for him properly. He leaves his own family and befriends Ethiopian single mom Rahil and her kid, for whom he will care more and more.

Little Zain is performed by non-professional actor Zain Al Rafeea, who carries the film on his narrow shoulders in a way that is not only utterly convincing; it rings so true it hurts. He is witty, fierce, and resourceful and will not disappear even if it feels as if the entire world pretends kids like him don't exist. It is to the credit of the director, though, that the film steers clear of gratuitous emotional manipulation, or being overzealous with the 'message' of the film. We follow the boy, become part of his world, and make it our own.

One may think of works like *Slumdog Millionaire* or *City of God* to place *Capharnaüm* in the arena of powerful landmark films that bring us stories we tend to shrug off when we are exposed to them through the news – but that move us deeply and may become part of our worldview. Precisely because they are fictional cinema with its unique emotional truth.

Capharnaüm won the Jury Prize in Cannes as well as a string of other awards and nominations, including the Golden Globes and the Oscars, and was the uncontested audience winner at International Film Festival Rotterdam.

Please enjoy the opening film of CIFFR 2019: Nadine Labaki's *Capharnaüm*!

**WED 10 APR 20:30 • THU 11 APR 15:45
• SUN 14 APR 21:00**



Filmmaker present

Nadine LABAKI (1974, Lebanon) is an actor, screenwriter and director. She completed her Audiovisual Studies at Saint-Joseph University in Beirut. Labaki grew up during the years of civil war. Her feature debut *Caramel* (2017) premiered in Cannes and received many awards. In 2018, Labaki became the first female Arab filmmaker to win a major prize in competition when her latest feature *Capharnaüm* (2018) received the Jury Prize in Cannes.

Filmography:

Caramel (2007), *Where Do We Go Now?* (2011), *Rio, I Love You* (2014, segment O Milagre), *Capharnaüm/Capernaum* (2018)





COLD WAR

A PASSIONATE ROMANCE DURING THE COLD WAR

By David M. Pinedo

After *Ida*'s Oscar win for Best Foreign Language film, Polish director Pawel Pawlikowski took five years to create his next piece of art. The wait was worth it: in *Cold War* he has expanded his cinematic style, establishing himself as a true auteur. Glamorous, yet with great intimacy, Pawlikowski tells a personal history on a sprawling scale. He was awarded Best Director in Cannes and was nominated again for an Oscar.

Inspired by the story of his parents, who fled Poland and roamed around Europe attempting to be together amongst the political complications of the Cold War, Pawlikowski creates a grand romance. When musician Wiktor crosses the Polish countryside looking for talented performers, he falls in love with Zula. She does not have the best voice amongst the singers, but Wiktor recognizes her as a diamond in the rough.

The two glamorous leads light up the screen together like the couples in the Antonioni films. The dashing Tomasz Kot channels the leading men from the 1950s and 1960s, looking torn but handsome as he runs after Zula, "the love of my life". Joanna Kulig transforms Zula from naive country bumpkin and enthusiastic musician to a starlet with jaded indifference, waiting for the love of her life to return. The sensual performances mesmerize as the camera glides languidly around the actors.

So the real star of the film is the cinematography. The film's lighting complements the stunning black-and-white cinematography. As a film about musicians, Pawlikowski includes many performances that he embraces with his camera. Traditional folk dances, choirs, concerts: they each contribute to the epic feeling of this film. Pawlikowski and his camera electrify the glamour on the screen, recalling the films from the 1950s and 1960s during the early years of the Cold War. The musical and cinematic culmination comes in one swinging dance scene in a club, where Pawlikowski's camera makes love to the dancing Kulig.

A cinematic trickster, Pawlikowski likes to mislead the audience with the shifts in perspectives in his scenes. He stimulates a sense of awe when you realize what you are watching and how he accomplished it. This is one you do not want to miss on a big screen.

WED 10 APR 20:00 • FRI 12 APR 15:00
• SUN 14 APR 10:30

Pawel PAWLIKOWSKI (1957, Poland) was born in Warsaw and moved to the United Kingdom, then Germany and Italy at age 14 before permanently settling in the UK in 1977. He studied literature and philosophy in London and Oxford, and made various prize-winning documentaries. He subsequently switched to focus on feature films. *Ida* (2013) won the

Oscar for Best Foreign Language Film and had its Latin American premiere at CIFFR 2015. *Cold War* (2018) won Pawlikowski Best Director in Cannes. The film was also nominated for three Oscars.

Filmography:

(selection) Lucifer over Lancashire (1987, doc), Extraordinary Adventures (1988, short), Vaclav Havel (1989, doc), From Moscow to Pietushki (1991, doc), Serbian Epics (1992, doc), Dostoevsky's Travels (1992, doc), Tripping with Zhirinovskiy (1995, doc), The Stringer (1998), Twockers (1999, short), Last Resort (2000), My Summer of Love (2004), La femme du Vème/The Woman in the Fifth (2011), *Ida* (2013), *Zimna wojna/Cold War* (2018)





THE FAVOURITE

A WICKED COSTUME-DRAMA COMEDY

By David M. Pinedo

Over the past decade, director Yorgos Lanthimos has been leading the new Greek wave of cinema with his dark films. After creating a reputation for deranged comedies such as *Dogtooth* and *The Lobster*, he finally presents his first (almost) mainstream film. With an all-star cast, his costume production *The Favourite* is not exactly meant for a broad audience, but it is much more accessible and coherent than his previous works.

Based on the possibly true 18th-century love triangle between British Queen Anne and her two female lovers, the story depicts their competition for the queen's attention. Emma Stone and Rachel Weisz star as rivaling cousins, vying for the insipid and silly, but powerful and dominant Queen, and the advantages that come with being her favorite.

The film was nominated for ten Academy Awards, with Stone and Weisz both recognized for their roles as Abigail and Sarah. Their cruel feud is marvelously portrayed as comedy. However, it is British veteran Olivia Colman who triumphs in every scene. As Queen Anne, Colman combines the childish, immature, spoiled, and bored qualities of her character, all with a sense of regal conviction. "I like it when she sticks her tongue in me", she blurts out at one point. Once you see Colman in action, it comes as no surprise that she won the Oscar for Best Actress.

There are some parts for male actors, but they are not strong nor in real positions of power. In fact, the men in this film are weak and insignificant, which makes this film so much more relevant to today, where men are wreaking havoc with their politics, while women are trying to gain more power.

The nominated costumes and sets are flawless, as well as the editing and cinematography, but it is the script, with its razor-sharp one-liners and cruel but witty dialogue, that gives the film its bite. You certainly haven't heard these types of conversations before in your standard costume drama.

In true Lanthimos style, the director loves to put his characters through hell. The final crushing scene makes you squirm with anguish as you realize: what are these girls doing this for? With all the dramas at the festival, *The Favourite* serves as your comedic alternative.

**WO 10 APR 20:15 • SAT 13 APR 10:00 •
SUN 14 APR 12:45**

Yorgos LANTHIMOS (1973, Greece) studied Film and TV Directing in Athens. Since 1995, he has directed films, plays and a large number of commercials. *Dogtooth*, his second feature, won the Prix Un Certain Regard at the Cannes film festival in 2009 and received an Oscar nomination for Best Foreign Language Film.

The Lobster, his first English-language film, won the Jury Prize in Cannes and two European Film Awards. *The Favourite* won seven Baftas and received ten Oscar nominations.

Filmography:

O viasmos tis Hlois (1995, short), O kalyteros mou filis (2001, co-dir), Uranisco Disco (2001, short), Kinetta (2005), Kynodontas/Dogtooth (2009), Alpeis/Alps (2011), Venice 70: Future Reloaded (2013, doc), The Lobster (2015), The Killing of a Sacred Deer (2017), The Favourite (2018)





SHOPLIFTERS

A THOUGHT-PROVOKING JAPANESE FAMILY DRAMA

By David M. Pinedo

Traditionally, the festival presents some of the most acknowledged films from Cannes, like *Amour* or *Elle* in the past. Besides *Cold War*, this edition also offers *Shoplifters*, the winner of this year's Palme d'Or. This fast-paced, grand family drama contains emotional twists and turns that will leave you sucker-punched and gasping for breath at the end. Together with a flawless cast, director Kore-eda Hirokazu forces the audience to confront their own assumptions about this family.

Kore-eda invites you into the home of the Shibatas, who form a seemingly close-knit family. Although it remains a little unclear how everyone is related to each other, the family forms a merry bunch of small-time crooks. The characters might all be thieves, but as the story is being told, they endear themselves to the viewer. Everyone performs some sort of scam – even grandma – in order to provide support to each other. One works at and then scams a construction company; another fulfills men's fantasies as a Japanese school girl. They all emerge as likeable anti-heroes you root for.

One night, the father, Osamu, brings home lost nine-year-old Yuri (wonderful debut by Sasaki Miyu). The family takes her in and she quickly becomes part of their shoplifting shenanigans. While the whole cast performs flawlessly, Sasaki's disarming stares form the heart of this film. This impressive young actress knows how to be vulnerable, cute, and dreamy at the

same time, and Kore-eda knows how to bring it out on camera.

Through intelligent storytelling, the film unfolds as a cheeky comedy with jazzy piano adding playful lightheartedness, but explodes at the end when the truth comes out. When a tragic loss occurs, the family unravels. The film concludes with an unexpected, gut-wrenching ending to the charming fairy tale.

The film forces the audience to examine their assumptions. With intimate storytelling and beautifully framed shots of the actors, Kore-eda turns your perspective on family upside down, leaving you with plenty of thought-provoking confusion. "Sometimes it is better to choose your own family," one of the family members tells the grandmother. Remember that, once you leave the theater.

**THU 11 APR 13:00 • SAT 13 APR 21:45 •
SUN 14 APR 18:15**

KORE-EDA Hirokazu (1962, Japan) studied at Waseda University. At first he planned to become a writer, but instead made many prize-winning television documentaries. Ever since his debut feature *Maborosi* (1995), almost all his work has been presented in Rotterdam. His films have been awarded numerous international prizes. In Cannes, he won the Jury Prize for *Like Father, Like Son* (2013) and the Palme d'Or for *Shoplifters* (2018).

Filmography

(selection) *Maborosi no hikari/Maborosi* (1995), *Wandafuru raifu/After Life* (1998), *Distance* (2001), *Dare mo shiranai/Nobody Knows* (2004), *Hana yori mo naho/Hana* (2006), *Arutemo arutemo/Still Walking* (2008), *Daijoubu de aruyouni Cocco owaranai tabi/Wishing You're Alright – Journey Without an End* by Cocco (2008) *Kuki ningyo/Air Doll* (2009), *Kiseki/I Wish* (2011), *Goingu mai hoomu/Going Home* (2012, TV series), *Soshite chichi ni naru/Like Father, Like Son* (2013), *Umimachi diary/Our Little Sister* (2015), *Ishibumi/Carved in Stone* (2016, doc), *Umi yori no mada fukaku/After the Storm* (2016), *Sandome no satsujin/The Third Murder* (2017), *Manbiki kazoku/Shoplifters* (2018)





TODOS LO SABEN

EVERYBODY KNOWS THE SECRETS IN TODOS LO SABEN

By David M. Pinedo

From the Venice Film Festival, CIFFR spoils us with Asghar Farhadi's thrilling new family drama *Todos lo saben*. Husband and wife Penélope Cruz and Javier Bardem electrify this work. Tying in with the festival theme 'Redu' and perhaps the most relatable story for the Curaçao public, the audience is shown the pricey consequence of a small community's gossip about the past surfacing as truth.

The Academy Award-winning director of *A Separation* takes his trademark storytelling of complicated human affairs from the Middle East to Spain now. Filmed at a rustic locale outside of Madrid, you have the feeling you are on a trip gone horribly wrong. When Laura returns from Argentina to her hometown for her sister's wedding, her daughter disappears during the party.

Cruz triumphs in her role as devastated mother after the kidnapping of her daughter. We have all seen how hysterical she is with Bardem in her Oscar-winning role in the comedy *Vicky Cristina Barcelona*. In *Todos lo saben*, these two actors charge their scenes with passionate drama. Not only Bardem and Cruz shine, but Ricardo Darin, as Laura's husband, brings a lot of weight to his character's grief.

Even though much of the film is concerned with figuring out who is in on the kidnapping, the disappearance

is meant more as the occasion for the discovery of the family secrets. As the truth about Laura and her family emerges, no one is excluded from guilt and the emotional turbulence the director creates on screen.

The scenes are captured with dynamic cinematography by Farhadi. He generates an atmosphere with such intensity that the audience feels like a participant in the scenes; whether at the festive wedding, or at the end, when an exchange with the kidnappers takes place. With attention to detail, Farhadi's camera films close-ups of vulnerable personal moments or masterfully sustains a sense of clarity in the chaotic scenes of conflict, filling them with jarring energy. As the voyeuristic audience, you feel present without intruding.

This emotional rollercoaster will definitely be one of the more talked-about stories of this edition. And it wouldn't surprise me if after seeing this film, old and new *redu* arises about the folks on Curaçao. But don't skip this film for fear of your own secrets surfacing!

**THU 11 APR 21:00 • SAT 13 APR 12:45 •
SUN 14 APR 12:15**

Asghar FARHADI (1972, Iran) studied theater at the University of Teheran and Tarbiat Modares University. He directed various 8mm and 16mm films for the Young Iranian Cinema Society, wrote a number of scripts for Iranian TV, and directed many popular TV series

including *A Tale of a City* (2000). The intense divorce drama *A Separation* (2011) won over 70 international film prizes, including the Golden Bear and two Silver Bears in Berlin, a César, a Golden Globe and an Oscar.

Filmography

Radio (1988), Janali (1989), The World of Walls (1990), The Adventures of Mr. Filmmaker (1991), The Eyes (1992), Chashm be rah (1998, TV series), Dastane yek shahr/A Tale of a City (2000, TV series), Rags dar ghoobar/Dancing in the Dust (2003), Shahr-e ziba/Beautiful City (2004), Chaharshanbe-soori/Fireworks Wednesday (2006), Darbareye Elly/About Elly (2009), Jodaeiye Nader az Simin/A Separation (2011), Le passé (2013), Forushande/The Salesman (2016), Todos lo saben/Everybody Knows (2018)



FILM INFO A-Z

Abbreviations

d.s. > Dutch subtitles

e.s. > English subtitles


n.d. > No dialogue

n.s. > No subtitles

s.s. > Spanish subtitles

Symbols

 > Filmmaker present

 > Music Calls theme

 > Fake News and Redu theme

 > Yellow Robin Award Nominee

Please visit the Film Info A-Z section on curacaoiffr.com for director information.

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.



Aan niets overleden

Raymi Sambo

Netherlands | 2018 | 90' | Dutch | e.s.



THU 11 APR 20:00 • FRI 12 APR 18:45 • SUN 14 APR 13:00

Caribbean Thilda Purperhart lives in the Bijlmer neighborhood of Amsterdam with her adult daughter Joyce. She prefers not to speak to anyone outdoors, particularly not about the mysterious disappearance of her son Kelvin. When Julius rings the doorbell and asks if Thilda knows what happened to his old school friend, she desperately tries to avoid the biggest cause of shame and grief in her life. However, as the evening draws to a close she can no longer hide the painful reality.

This intimate drama, which first-time director Raymi Sambo based on his eponymous play, focuses on the 'culture of shame' surrounding homosexuality and AIDS in the Surinamese/Antillean community. The all-black cast sensitively portrays the huge sorrow quarantined behind closed doors, how strong motherly love can be and how great the desire is to keep up appearances. What price are you prepared to pay for a 'clean' family reputation?

Asako I & II

Netemo sametemo

Hamaguchi Ryūsuke

Japan, France | 2019 | 119' | Japanese | e.s.

THU 11 APR 19:15 • SAT 13 APR 13:30

One woman, two loves. When Asako meets Baku, sparks fly the moment their eyes meet. But six months later, Baku disappears without a trace as suddenly and overwhelmingly as he came into her life. Some years later, Asako meets a man who bears an uncanny resemblance to Baku – at first she doesn't understand why he pretends not to know her and introduces himself as Ryohei...

Love appears in Asako's calm world – presented in this adaptation from the novel with a sharp eye for the everyday – as a capricious, compelling force of nature. In spite of their physical similarity, the adventurous, unattached Baku and the more cautious, reliable Ryohei (both played by Higashide Masahiro) are complete opposites; but then, is the woman who can love two such different personalities really one and the same? The complex world of Asako's emotions re-emerges when Baku unexpectedly re-appears in her life.

Una banda de chicas

A Girl's Band

Marilina Giménez

Argentina | 2018 | doc | 83' | Spanish | e.s.



THU 11 APR 22:15 • SUN 14 APR 21:30

For six years, Marilina Giménez rocked the bass guitar in Yilet, a three-woman band in Argentina. But like female musicians everywhere, she was constantly confronted with a male-dominated, often sexist industry. In this documentary, she probes Argentina's music scene with her camera and many pertinent questions. Why are there so few female superstars who write their own music? Why is it almost obligatory to look a certain way? Has the position of female musicians improved in recent decades? Giménez moves through Buenos Aires by night, filming female artists (many of whom operate underground) attracting sell-out crowds with punk rock, reggaeton, pop or electronic music. She films them behind the scenes and in full glory on stage and listens to their experiences. As diverse as these women are, their stories of the sexism, inequality and aggression they face are equally painful – whether they have dreadlocks, twerk in a G-string or pose in hipster attire.

Bangla

Phaim Bhuiyan

Italy | 2019 | 87' | Italian, Bengali | e.s.

THU 11 APR 13:15 • FRI 12 APR 16:45

Playful, charming debut about 22-year-old Phaim from the multicultural district of Torpignattara in Rome. When Phaim falls madly in love with the liberated Asia, he panics. According to his traditional parents, he must marry a Bengali woman, and according to Islam, sex before marriage is a sin. This is a clash of cultures which is everyday reality for many second-generation immigrants.

Phaim Bhuiyan based *Bangla* on his own life, playing the lead in a fictionalized version of himself. Comparisons with the recent cinema hit *The Big Sick* are easy to make and *Bangla* also proves that the tried and tested romcom formula lends itself perfectly to serious themes. In their own city, Phaim and his friends, who did not acquire Italian nationality until they were 18, are regarded as foreigners and they struggle with their parents' expectations. An honest comedy about integration and identity.



Bellingcat – Truth in a Post-Truth World



Hans Pool

Netherlands | 2018 | doc | 88' | English | d.s.

THU 11 APR 15:45 • SAT 13 APR 19:30 • SUN 14 APR 10:45

Sceptics may consider them a bunch of amateurs, but the – mainly male – members of the Bellingcat research collective that operates internationally, take their self-imposed tasks extremely seriously. In a world in which fake and real news are hard to tell apart, they tease out the truth from online data. What was Russia's role in the 2014 MH17 disaster? Who was responsible for which bombing raid in Syria? In this insightful documentary, Hans Pool follows and portrays a number of researchers during their work. Starting with the organization's British founder who, just like his colleagues spread throughout Europe, uses sources ranging from social media to Google Earth to provide detailed reports on the cases investigated. The documentary uses the director's footage as well as online video to factually support the cases discussed. These online investigations are extreme painstaking. Bellingcat's research offers hope in times of uncertain news, but we see that the collective's work is not without its dangers.

La camarista

The Chambermaid

Lila Avilés

Mexico | 2018 | 102' | Spanish | e.s.



THU 11 APR 18:30 • FRI 12 APR 13:45 • SAT 13 APR 15:30

Chambermaid Eve is one of the 'invisible' staff at an upmarket hotel in Mexico City. Behind the scenes of this huge glass skyscraper lies a disconcerting microcosm inhabited by toiling employees. Eve literally spends day and night there because she doesn't have a shower at home. The film reveals all the hotel's nooks and crannies; only the lives of the rich that play out in the rooms remain a mystery. Eve gets an inkling from the items the guests leave behind.

In her feature film debut, Lila Avilés manages to portray the experiences of a hardworking woman in Mexico City in a particularly moving, yet subtle manner. Avilés has a background in acting and this helps her get the most out of Gabriela Cartol as the quiet chambermaid. This charming, captivating drama about the chasm between rich and poor shows Eve attempting to escape poverty; easier said than done in this demanding, poorly paid job.

Camino, a Feature-length Selfie

Camino, een feature-length selfie

Martin de Vries

Netherlands | 2019 | doc | 85' | Dutch | e.s.

THU 11 APR 13:30 • FRI 12 APR 21:30

"Everything in me said I had to do it." Martin de Vries decides, without any preparation worth mentioning, to walk the Camino, the famous pilgrims' way to Santiago de Compostela. From Le Puy-en-Velay in central France to north-west Spain; a journey of 1,600 kilometers, taking almost 70 days. He films himself while walking – his feet, his shadow, the path, the fields, and woods – and tries to get to the bottom of why he set out on this adventure. Only occasionally do we see other walkers and the places where he spends the night. As he turns the camera on himself while walking, De Vries soberly wonders aloud about the trials and euphoric moments; about the beautiful morning light and the sound of the birds; about doubts and growing unease. He learns to be 'in the moment' and as he walks examines his motivations and inner demons with ever greater candor. An unpolished travelogue in the addictive rhythm of the trip that makes the experience palpable. A self-portrait in two million steps.

Las campañas de invierno



The Winter Campaigns

Rafael Ramírez

Cuba, Venezuela, Mexico | 2018 | 70' | Spanish | e.s.

THU 11 APR 20:45 • SAT 13 APR 11:00 • SUN 14 APR 15:00

Experimental filmmaker Rafael Ramírez takes Napoleon's campaign to Russia as a starting point for his exceptional feature debut. He presents a singularly mundane reality, but also a disturbing universe of fantasy. Two worlds in conflict where the characters become mere symbols of representation – and a mysterious voice-over is the unique guide for the spectator to cross the border. A pure visual essay capable of challenging the viewer's perception and understanding. A film made of drafts, of modeling and remodeling.

Ramírez's unique artistic approach makes *Las campañas de invierno* an enigmatic film that creates an intersection of languages and explores the use of forms such as images, texts, and sounds to reach a challenging place in contemporary cinema. It is possible to find great beauty in the film when we accept it as it is, and surrender ourselves to the non-logical.



Capharnaüm

Capernaum

Nadine Labaki

Lebanon | 2018 | 123' | Arabic | e.s.

OPENING FILM

WED 10 APR 20:30 • THU 11 APR 15:45 • SUN 14 APR 21:00

The doctor thinks Zain is about twelve years old, but nobody knows for sure; he wasn't registered at birth. And this is not the only pretty basic thing missing from the chaotic lives of Zain and his younger brothers and sisters: they also lack a habitable home, sufficient food, protection, love. So Zain takes his parents to court. His complaint: that they brought him into the world.

Using the court case as a framework, we learn how it came to this in two long flashbacks. In an energetic montage of observationally filmed scenes, *Capharnaüm* examines – in part through the problems of an 'illegal' Ethiopian cleaner who shelters Zain when he runs away from home – the fate of the large group of undocumented people trying to survive in and around Beirut. Street-savvy and wise beyond his years, the sad gaze of young lead Zain Al Rafea betrays his real-life experiences as a Syrian refugee in the Lebanese metropolis.



Caribbean Artists in Focus



THU 11 APR 16:00 • SAT 13 APR 13:00 • SUN 14 APR 17:30

Zo vrij als een vogel/Free as a Bird

Sharelly Emanuelson Curaçao | 2018 | doc | 27' | Dutch | e.s.

Documentary portrait of the multi-faceted artist Geerdine Kuijpers (82) and her life's work: the Art & Nature Inn. Over 50 years she transformed an apartment complex in Curaçao into a unique, colorful, spiritual place. An ode to Kuijpers, her idiosyncratic paradise and the necessity of making art.

Hollandse Meesters in de 21ste eeuw: Tirzo Martha

Tessa Boerman Netherlands | 2018 | doc | 16' | Dutch, Papiamentu, English | e.s.

Atmospheric portrait of the socially engaged Curaçaoan artist Tirzo Martha, whose body of work focuses on the contradictions of Caribbean identity. At the Instituto Buena Vista, Curaçao Center for Contemporary Art, which he co-founded, we follow him giving one of his classes.

More Caribbean Focus at CIFFR 2019:

Aan niets overleden by Raymi Sambo / *Dreams* by Anja Steffens (screened before *Camino, a Feature-length Selfie*)

CARIBBEAN SHORTS COMPETITION

Caribbean Shorts Competition

FRI 12 APR 19:00 • SUN 14 APR 15:00

Each of the collaborating film festivals in the Caribbean basin and Mexico nominated a short film by one of their talented filmmakers for the 3rd edition of the Caribbean Shorts Competition. All short films are screened in one session and vary in length from 7 to 30 minutes.

Nominees are: *Cerdo* by Yunior García (Cuba), *Convicta* by Ezequiel Hernández Caba (Dominican Republic), *Les mots que chuchotent nos ombres* by Samuel Tanda (Guadeloupe), *La chica de dos cabezas* by Betzabé García (Mexico), *Doubout* by Pierre le Gal and Sarah Malléon (Martinique), *Venus and Magnet* by Elspeth Duncan (Trinidad & Tobago) and *Syba* (Aruba, Curaçao) by S.C. van Heijningen.

The Caribbean Shorts Award-winning film will screen at the next edition of all collaborating festivals and at the next edition of International Film Festival Rotterdam, in the Netherlands.

AWARD CEREMONY • SAT 13 APR 19:00 • CINEMAS 1



Chèche lavi

Looking for Life

Sam Ellison

Mexico, Haiti, USA | 2019 | doc | 76' | Creole, Spanish, Portuguese | e.s.



FRI 12 APR 19:00 • SAT 13 APR 16:15 • SUN 14 APR 11:15

Everything sold, everything left behind. A long journey via Brazil and Peru, in order finally to ride into Mexico in the cargo hold of a truck. Ready to embark on a new life in the USA. But then there's the wall. Haitian refugees Robens and James face unpleasant surprises in *Chèche lavi*, even though director Sam Ellison doesn't show all of the misery. His portrait of two young men on the verge of a future to dream of is honest and subtle.

While the camera and music create the mood of a feature as we see Trump's impenetrable wall being built, James and Robens tell us calmly and factually what they are going through. One is toiling to earn enough money, the other just to get admitted to the USA. Disappointment and resignation continue to vie for attention. The film doesn't take sides on where these men are basically better off.



Cold War

Zimna wojna

Pawel Pawlikowski

Poland | 2018 | black-and-white | 88' | Polish, French | e.s.

WED 10 APR 20:00 • FRI 12 APR 15:00 • SUN 14 APR 10:30

Musician Wiktor (Tomasz Kot) goes in search of new talent in rural, post-war Poland. There he meets the young Zula (Joanna Kulig), his dream woman. In Poland, their love cannot get what it needs: music, artistry, freedom. This is the start of an epic love story of people on the run, set on both sides of the Iron Curtain.

Award-winning director Pawel Pawlikowski was inspired to make this intimate drama in eye-popping black and white by his own parent's love story. The title *Cold War* not only pertains to the icy relations between Eastern and Western Europe, but also to those between the often bickering couple. More often than is good for them, Wiktor and Zula have to cross borders to hold each other. *Cold War* was nominated for three Oscars for the beautiful images, the supreme direction and the compelling, painful, romantic story.

El despertar de las hormigas

Hormigas

Antonella Sudasassi

Costa Rica, Spain | 2019 | 94' | Spanish | e.s.

THU 11 APR 18:45 • SAT 13 APR 22:15 • SUN 14 APR 15:45

With two daughters, a busy household and a demanding part-time job as a seamstress, Costa Rican Isa (Daniela Valenciano) has it tough. When her husband starts joking about a third child during a birthday party – a son this time, please – she's had enough.

Antonella Sudasassi's intimate feature-film debut movingly portrays Isa's silent emancipation. She starts rebelling against the conservative assumption that the only things women are good for is cleaning and making babies. Daniela Valenciano's subtle acting makes the mental change tangible. During her scarce private moments, she also discovers that she is young, curious and sexually active. Time to take matters into her own hands, in other words, and to organize her life in such a way that she has space for herself. This is precisely what *El despertar de las hormigas* is about: the meticulous camerawork emphasizes how small the house is and how little space there is for Isa's self-development.

Dirty God

Sacha Polak

Netherlands, United Kingdom, Belgium, Ireland | 2019 | 105' | English | d.s.

WED 10 APR 22:30 • THU 11 APR 15:30 • SAT 13 APR 10:30

When Jade, a young mother from London, is discharged from hospital, the doctors are happy with her progress. But can she ever be happy again? After an acid attack by her ex, she will have to live with scars on her neck, chest, arms and part of her face. The burns may heal, but the scars remain.

Dirty God is a portrait of a woman with incredible resilience. This is the third time director Sacha Polak has chosen a capricious, complex, strong female protagonist, following her much-appreciated features *Hemel* (2011) and *Zurich* (2015). Jade is no passive victim; she makes her own choices – good or bad – and deals with the consequences. Polak's first English-language feature is controlled and subtle, without the director surrendering any of her typical intensity. Newcomer Vicky Knight, who was badly burned as a child, is a genuine revelation in a powerful lead performance.

Doubles vies

Non-Fiction

Olivier Assayas

France | 2018 | 106' | French | e.s.

SAT 13 APR 18:45 • SUN 14 APR 13:00

Typically French, the well-heeled intellectuals in *Doubles vies*: if they're not talking one another's ears off, they're jumping into bed together. Olivier Assayas has no trouble at all making a fresh, funny film from such material. His characters may come over as pompous – and at times insufferable – but this comedy drama is anything but.

Publisher Alain (Guillaume Canet) and his wife Selena (Juliette Binoche) are doing their best to adapt to modern life. He is forced to cooperate in the digitization of the publishing sector, while she – once a stage actress – is acting in a long-running police series on television. With their friends, who include author Léonard (Vincent Macaigne), they discuss the changes taking place in their working lives. But is everything not just staying the same, really? Assayas seems increasingly critical of his protagonists; they are far too wrapped up in themselves to see where they should be heading.





En cenizas

In Ashes

Camila Rodríguez Triana

Colombia, France | 2018 | 62' | Spanish | e.s.



FRI 12 APR 18:30 • SAT 13 APR 15:15 • SUN 14 APR 13:15

En cenizas is based on a true story. Marco is a man who suffers from an identity disorder, as a consequence of the Colombian armed conflicts that forced him to change his identity multiple times. Set in a mysterious abandoned house, the film shows Marco finding objects that take him back to the encounter with fears and ghosts of the past. A world where old memories still coexist and Marco has to face them, in order to forget that he himself was part of the communist guerrillas. The truth will come to light and he will have to accept the sacrifice and failure of the revolution. Marco will lose everything.

After directing a number of documentaries, young Colombian filmmaker Camila Rodríguez Triana brings us a strong political fiction film that is capable of exploring the boundaries between cinema, theater and performance. A film about love, family, and memory.

Entre dos aguas

Between Two Waters

Isaki Lacuesta

Spain | 2018 | 136' | Spanish | e.s.

THU 11 APR 16:15 • SAT 13 APR 21:00

What makes someone a good husband and father? Providing enough money and security? Or is his presence more important? Brothers Isra and Cheito are struggling with this question. Isra has just come out of jail and tries to survive by selling scrap material and shellfish, but the easy money of crime beckons him. Navy man Cheito hesitates about a dangerous mission that will bring in lots of money, but also take him away from home for six months.

To capture the passage of time, director Isaki Lacuesta returned to the rusty Spanish port of San Fernando, where 12 years ago he followed the Roma kids Isra and Cheito after the death of their father in *La leyenda del tiempo* (IFFR 2006). Again he plays with the boundary between documentary and fiction which, thanks to the natural acting and intimate camerawork, is almost invisible; his compassion for these struggling men bursts from every frame.

The Favourite

Yorgos Lanthimos

United Kingdom, USA | 2018 | 120' | English | s.s.

WED 10 APR 20:15 • SAT 13 APR 10:00 • SUN 14 APR 12:45

At the close of the 18th century, England is at war with France. Nevertheless, there is plenty of time at the British court of Queen Anne (a fabulous Oscar-winning role by Olivia Colman) to indulge in duck-racing, pigeon-shooting and lobster-eating. The Queen's health is brittle and she suffers from mood swings. Her gout causes unbearable pain. Loyal support is provided by her friend Lady Sarah (Rachel Weisz), who simultaneously influences politics. But then the new maid Abigail (Emma Stone) appears and a deliciously devious power struggle ensues between Queen Anne's two favorites. Absurdist Yorgos Lanthimos (*The Lobster*) interprets history freely. There are plenty of powdered wigs, pouts and beautiful gowns in this costume drama, but it's far from entirely historically correct. At the same time, Lanthimos reveals the machinations behind the royal scenes more honestly than ever before. The eternal struggle for power and influence, the fawning over the Queen, strategic marriages, and illicit sex: it's all there. That and profanity-laced language concerning female genitalia and a lot of blue cakes.

Grace Jones: Bloodlight and Bami



Sophie Fiennes

Ireland, United Kingdom | 2017 | doc | 115' | English, French | d.s.

FRI 12 APR 20:00 • SAT 13 APR 10:15 • SUN 14 APR 21:30

Grace Jones (1948) is still stunningly beautiful, androgynous and volatile. But she's also a toiling, hard-working musician and a warm, family-oriented person. This documentary covers every facet of the iconic performer's life. Sophie Fiennes followed and filmed the originally Jamaican artist for a number of years. We see Jones completely in her element, ruling the stage in super-tight bodysuits, performing songs like *Slave to the Rhythm* and *Pull Up to the Bumper* as well as her latest, very personal material.

Fiennes' camera observes her on her travels to Jamaica to reminisce with relations about her country of origin, moving to the United States and their complex family life there. Interlarded with this, shots of Jones on her way to and behind the scenes at TV shows and photo shoots. The long scenes with minimal editing and seemingly no intervention reveal a pop icon at the height of her game.



I Used to Be Normal: A Boyband Fangirl Story



Jessica Leski

Australia | 2018 | doc | 96' | English | n.s.

FRI 12 APR 14:00 • SAT 13 APR 21:45

To her own amazement, at the age of 31 director Jessica Leski became a big fan of a boy band called One Direction. She decided to make a documentary about the phenomenon of boy bands: where did this craze come from, and how does it affect people? Leski followed fans from different generations, such as Elif (16), who's mad about One Direction, and twenty-something Sadia, who mailed a newsletter about Backstreet Boys to 12,000 subscribers at the age of 12. And Dara from Australia, who was crazy about Take That – even going into therapy when it got out of hand. Finally Susan, aged 64, was and still is a huge Beatles fan. Interviews, animations and home videos show what it's like to be a super fan. These women collect clippings and posters and fantasize about their favorite band members. Leski's film is much more than an amusing record of hysterical, screaming teenagers; it's a poignant coming-of-age story about empowerment and not caring what anyone else thinks.



If Beale Street Could Talk

Barry Jenkins

USA | 2018 | 120' | English | n.s.

WED 10 APR 22:00 • SAT 13 APR 15:30 • SUN 14 APR 15:45

In this sensual adaptation of the lyrical, eponymous novel by James Baldwin, a pregnant woman in 1970s Harlem, New York tries to prove the innocence of her lover, who stands accused of raping a white woman.

Just like in the book, scriptwriter and director Barry Jenkins (famous for Oscar winner *Moonlight*) ponders racial profiling in America. However, the film is more than a somber critique of the political system. Above all, *If Beale Street Could Talk* celebrates the love between stunning, young, sympathetic Tish and her guy 'Fonny'. Their bond is tougher than the bad luck that tests their relationship, which just makes the film intensely sad. How cruel is it that a love so pure cannot triumph in a repressive, racist society? The warm colors, lyrical music and astounding performances from KiKi Layne and Stephan James make this romantic drama an unforgettable tragedy.



Joel

Carlos Sorín

Argentina | 2018 | 100' | Spanish | e.s.



THU 11 APR 13:30 • FRI 12 APR 21:15 • SAT 13 APR 10:45

So there he is at the table, their brand-new adopted child. Suspicious look, messy hair. Joel is nine – older than Cecilia and Diego had expected. He doesn't say much more than 'yes' and 'no'. Building a new family life apparently involves a lot of trial and error. A bigger problem is that Joel does talk at school, where he boasts about leading a gangster lifestyle and taking cocaine. The other parents protest about the bad influence he is having on their children.

All of which makes *Joel* more than a beautiful adoption drama with great acting. Argentine film veteran Carlos Sorín investigates how it is to live with an outsider. When should you sacrifice your own interests for those of another? The action takes place in a small town in Patagonia – where blankets of snow and friendly manners cover up mistrust and hypocrisy. In the meantime Joel Noguera, the boy who plays Joel, steals our hearts. Sorín found him at a bus station.



A Land Imagined

Huan tu

Yeo Siew Hua

Singapore, France, Netherlands | 2018 | 95' | Mandarin, English, Bengali | e.s.

THU 11 APR 18:00 • FRI 12 APR 16:15

Lok, an overtired detective about to retire, investigates the disappearance of a Chinese building worker in Singapore after the man, Wang, suddenly fails to turn up on the construction site. Lok and a colleague start looking into Wang's life to find out what happened to him. To do so, they find themselves in a part of the city they don't know: where anonymous building workers live in shabby hostels, around endless rows of cranes in the night. This is the army of invisible, underpaid migrants with no rights who still help the new Singapore to rise. In his feature debut, with its changing perspectives, both the lonely worker and the Singapore detective see the dark side of this booming metropolis. How do the disillusioned workers survive here? Although the two lives in this neo-realistic drama in a film-noir style are distant from each other, Lok and Wang also have something in common: exhausting insomnia and vivid dreams about a different life.



Lazzaro felice

Happy as Lazzaro

Alice Rohrwacher

Italy, Switzerland, France, Germany | 2018 | 130' | Italian | e.s.

THU 11 APR 15:30 • SUN 14 APR 17:45

The village of Inviolata (Italian for ‘unsullied’) lives up to its name in successful Italian director Alice Rohrwacher’s third film. The small community of tobacco farmers lives as it has for centuries. However, the car belonging to the marchioness – who rules the plantation with an iron fist – and her son Tancredi’s mobile phone reveal that we are closer to the present than we might think.

In turn, the exploited villagers abuse the endless patience of young Lazzaro, who is innocence personified. From the moment he and Tancredi become friends, everything goes wrong. Following a dramatic incident, the villagers are dragged into the modern age. *Lazzaro felice* (a screenplay winner in Cannes) tells a wondrous tale in which fable and social realism unite, as if by magic.

Loro

Paolo Sorrentino

Italy, France | 2018 | 151' | Italian | e.s.



FRI 12 APR 21:30 • SAT 13 APR 16:30 • SUN 14 APR 20:30

Even now he is a pensioner, Silvio Berlusconi still loves all the good things in life: beautiful women, a decadent lifestyle and power. But after decades of politicking and surviving many scandals, his triumphant rise seems over.

In this stylish, slightly absurdist drama, Toni Servillo – who has often been cast by Paolo Sorrentino – plays Berlusconi, precisely at the point in time, after many victories, that he starts losing his grip on the people around him. His wife has had it with his philandering, his once fiercely loyal allies are slowly abandoning him and ambitious men and women are sensing their opportunity to oust ‘Il Cavaliere’ from his throne. All this takes place during a summer bacchanal at Berlusconi’s villa.

As only Sorrentino can, sumptuous pool parties, replete with beautiful women and sculpted young men, alternate with painful scenes in which the controversial protagonist is confronted with his transience.

Memories of My Body

Kucumbu tubuh indahku

Garin Nugroho

Indonesia | 2018 | 106' | Indonesian, Javanese | e.s.

THU 11 APR 13:00 • SAT 13 APR 14:45

Juno, a sensitive boy in a village on Java, struggles with confusing impressions following the sudden departure of his father. Juno practices with a traditional Lengger dance company, where male dancers can assume female forms. He is attracted by the sensuality of this, but he is also shocked when he sees how seduction can lead to violence. He begins to discover his own sexual identity while becoming friends with a young boxer and an old dance teacher. Modern politics and traditional Indonesian dance, masculinity and femininity merge in this new film from Garin Nugroho, a versatile filmmaker who has regularly attended IFFR. Using straightforward means, he creates an impression of complex emotional and social relations at the time of Suharto’s resignation. The last episode is the most politically charged in this at times enchanting, at times realistic-poetic story. Inspired by the life of choreographer and dancer Rianto, who himself acts as a narrator through mini-performances and poignant recollections: “My body is my home.”

Monos

Alejandro Landes

Colombia, Argentina, Netherlands, Denmark, Sweden, Germany, Uruguay, USA | 2019 | 102' | Spanish | e.s.

FRI 12 APR 16:00 • SAT 13 APR 18:30 • SUN 14 APR 15:30

Deep in the Latin American jungle, eight teens constitute a paramilitary unit. Their task is simple and consists of guarding an American woman who has been taken hostage and a dairy cow called Shakira. However, sometimes it’s the simple tasks that prove the most difficult, especially for youngsters. The psychedelic adventure *Monos* immerses you in the world of pubescent child soldiers. In this whirlpool, human logic has been thrown overboard and nature’s laws apply. Director Alejandro Landes combines *Lord of the Flies* and *Heart of Darkness*, but in a hybrid, post-colonial context. His film critiques imperialism and the violence of war, how we think about gender, bodies, and sexuality – puberty in the film is depicted as a battle that rages in the body. Jasper Wolf’s super-sharp images and Mica Levi’s playful, rousing, but also disturbing soundtrack make *Monos* a nail-biting cinematic experience about the unexpected consequences of growing up amid war and violence



No coração do mundo

In the Heart of the World

Gabriel Martins, Maurílio Martins

Brazil | 2019 | 120' | Portuguese | e.s.

THU 11 APR 17:45 • FRI 12 APR 13:30 • SAT 13 APR 17:00

The heart of the world: that is what Selma yearns for. Not that she has a concrete place in her head. It could be anywhere, as long as she is happier. A better life like that, that's what all the characters want in the mosaic film *No coração do mundo*. The film follows the inhabitants of a poor neighborhood in the Brazilian city of Contagem as they attempt to make life easier something the women tackle with strikingly more energy than the men. Committing a burglary is just as natural as setting up as a school photographer. As long as it earns money.

Gabriel Martins and Maurílio Martins come from this area themselves and base their intriguing characters on people they know. They lovingly capture the district, with surprising camerawork, an excellent cast of professional and amateur actors and an inventive soundtrack, from sugary American ballads to Brazilian rap.

Noemí Gold

Dan Rubenstein

Argentina, Mexico, USA | 2018 | 82' | Spanish | e.s.

FRI 12 APR 20:45 • SAT 13 APR 20:00 • SUN 14 APR 10:30

Writer and director Dan Rubenstein's feature debut draws attention to Argentina's abortion laws. 27-year-old Noemí Gold (Catalina Berarducci) has an unwanted pregnancy. After experiencing what she believes to be an allergic reaction to Misoprostol – commonly known as the abortion pill – Noemí seeks out the help of a gynecologist, who promptly reports her to the police. She is not charged with any crime, but she discovers she is still pregnant. This news coincides with the arrival of Noemí's estranged cousin from Los Angeles, a social media 'comedian' with millions of followers and questionable talent. With little support from her roommate Rosa Betancourt (Martina Juncadella) and a circle of self-involved friends, Noemí has only herself to rely on while navigating her current desperate straits.

Noemí Gold is a fresh contemporary story with a great touch of humor that meditates on family, friends, and the role of society in present times.



Out of Tune

De frivillige

Frederikke Aspöck

Denmark | 2019 | 93' | Danish | e.s.

WED 10 APR 22:45 • FRI 12 APR 16:30

Suspected of large-scale investment fraud, multimillionaire Markus Føns is remanded in custody. Self-assured as he is, he assumes that his connections with the underworld will come in handy in the remand centre, but quite the contrary turns out to be true. After being beaten up by a prison gang, he allows himself to be persuaded to go into voluntary solitary confinement in a special department that offers protection to the most despised prisoners: the father killers, abusers of women and rapists of children.

The arrogance of the white-collar criminal contrasts starkly in this prison comedy with the social stigma confronting the other prisoners. Solidarity in the prison wing is typified by the choir they sing in every week. It's not long before the newcomer joins the rehearsals, but taking part isn't enough for the Machiavellian Markus. As an experienced manipulator, he starts, step-by-step, undermining the position of choir leader Niels.



Pájaros de verano

Birds of Passage

Cristina Gallego, Ciro Guerra

Colombia, Denmark, Mexico | 2018 | 125' | Spanish, English, Wayunikee | e.s.

WED 10 APR 19:45 • FRI 12 APR 18:30 • SAT 13 APR 13:15

The north of Colombia in the late 1960s. During a village ceremony on an expanse of desert, Rapayet is captivated by the beautiful Zaida. But in order to marry her, he needs a large dowry. In the first 20 minutes, *Pájaros de verano* seems to be building up to a calm drama about the centuries-old family traditions of the Waayu people. But this is only half the story in this Colombian submission for the Oscars.

While the elderly women continue to pursue their mystic rituals, Rapayet and members of a family he knows see an opportunity to earn money by smuggling and selling large consignments of marijuana. And with the drugs and the money, comes the violence. In five breathtakingly shot chapters, the traditional Colombia changes into an arena of drugs, greed, revenge and blood. This makes *Pájaros de verano* a portrayal of the start of the Escobar era.





A Private War

Matthew Heineman

United Kingdom, USA | 2018 | 110' | English | n.s.

CLOSING FILM

SUN 14 APR 21:15

Marie Colvin (1956-2012) wasn't particularly interested in 'embedded journalism'. The war correspondent for *The Sunday Times* did not remain obediently behind the lines, but penetrated to the flaming core of armed conflicts. She stood on battlefields in East Timor, Chechnya, Libya and Sierra Leone, among others. There, she revealed war crimes and personal suffering, and interviewed rebel leaders and dictators. She lost an eye in Sri Lanka during a grenade attack. In the end, a bombardment during the siege of the Syrian city of Homs cost her her life.

Colvin was driven by a primeval sense of being a reporter: seeking truth with a large dose of humanism. But her work also demanded sacrifice. She tried to soothe the traumatizing misery she faced every day with sex and alcohol. Real relationships never lasted very long. Rosamund Pike plays Marie Colvin as a woman who has been penetrated to her very core by war. An impressive role.

Rafiki

Wanuri Kahiu

Kenya, South Africa | 2018 | 90' | English, Swahili | e.s.



THU 11 APR 21:45 • SAT 13 APR 21:30 • SUN 14 APR 13:30

"Good Kenyan girls become good Kenyan wives", is what Kena and Ziki have heard all their young lives. And that getting a mortgage is the dream of every normal Kenyan. But Kena and Ziki want more. They want adventure and real love, not a dull existence as an obedient wife in the suburbs. It's not until they fall in love with one another that they find out just how conservative the world around them really is. The relationship between these two young women forms the warm, beating heart of this sparkling, colorful film.

'Afrobubblegum' is what director Wanuri Kahiu calls her style, and the production company of which she is co-founder. In the words of the young maker, this stands for "fun, fierce and frivolous African art". Like its two protagonists, this film had to overcome considerable resistance after being banned by Kenyan censors. Kahiu contested this decision and finally won in the Kenyan High Court.

Shoplifters

Manbiki kazoku

Kore-eda Hirokazu

Japan | 2018 | 120' | Japanese | e.s.

THU 11 APR 13:00 • SAT 13 APR 21:45 • SUN 14 APR 18:15

Love is all this Japanese 'family' needs to stick together. And maybe some money, as they haven't got much to go round. But even this bunch, whether unemployed, low-paid workers or shoplifters, support each other through thick and thin. They prove the point when they encounter a lonely girl one night who is trying to escape her violent family. She is welcomed with open arms into this touching, but also vulnerable, new family system.

Director Kore-eda Hirokazu is known for beautifully filmed, movingly played and humanist family dramas that shed new light on suffocating Japanese social codes. In *Shoplifters*, he focuses on the many informal families his traditional country contains, but which are strictly forbidden. With great care and attention, he reveals what is more important than shared blood: tenderness, honesty and unconditional love. The fact that society doesn't recognize this lends a critical note to this Golden Palm winner at last year's Cannes film festival.

Sofia

Meryem Benm'Barek

Morocco, France, Qatar | 2018 | 80' | Arabic, French | e.s.

FRI 12 APR 13:00 • SAT 13 APR 19:45 • SUN 14 APR 10:15

How long can you deny a pregnancy, hide it? Not long, as the 20-year-old Moroccan Sofia found out: her waters broke suddenly in the kitchen of her parental home. Her cousin Lena takes her to hospital, but there they face problems; in Morocco, sex outside marriage is an offence. A woman having a baby can only be admitted to hospital when there's a man to acknowledge fathering the unborn child. In order to get help, save her family's honor and stay out of jail, Sofia must find the father of her child and marry him as soon as possible.

In a calm, unadorned style, Meryem Benm'Barek slowly reveals the scale of the social forces oppressing Sofia. Class differences, written and unwritten rules, hypocrisy and abuse of power all play a role in this self-assured feature debut, in which Sofia tries to stay on top of the situation, with far-reaching consequences.



Sons of Denmark

Danmarks sønner

Ulaa Salim

Denmark | 2019 | 120' | Danish, Arabic | e.s.

FRI 12 APR 17:15 • SAT 13 APR 17:30

A year after a deadly bomb attack in Denmark, ultra-nationalist politician Martin Nordahl and his National Movement are leading in the polls. In this climate, 19-year-old Zakaria feels compelled to act to protect his own and his family's safety. However, to do what he feels is necessary to turn the political tide, he needs to abandon his mother and little brother. He gets involved in a radical organization, where he forms a bond with Ali.

The two men are concerned about the current state of the country, which is turning on its own citizens because of their migration background, and decide to act. However, they are both just tools in the hands of people with power. This political thriller has shades of traditional tragedy and revolves around the question: How do you stay calm when society succumbs to fear and hate? The fact that the film plays out mostly at night, or in places the sun never shines, underlines its dark undercurrent and claustrophobic atmosphere.

Tarde para morir joven

Too Late to Die Young

Dominga Sotomayor

Chile, Brazil, Argentina, Netherlands, Qatar | 2018 | 110' | Spanish | e.s.

THU 11 APR 13:45 • FRI 12 APR 21:00 • SAT 13 APR 10:45

Chile, in the summer of 1990. Just after the fall of Pinochet and his military dictatorship. The inhabitants of a remote commune in the foothills of the Andes try to make a new life, far from the chaos of the city. They don't have electricity yet, but the people there feel free after years of oppression. We see life here through the eyes of sixteen-year-old Sofia and Lucas, who is the same age and secretly in love with her. But Sofia has feelings for Ignacio, who is older.

In this coming-of-age story, Dominga Sotomayor (who previously won two Tiger Awards at IFFR) has created a principally sensory, tangible experience. This year, she was the first woman to win the award for Best Director in Locarno. Clearly, it is not only the teenagers who are experiencing growing pains. The same is true of the country of Chile itself, as it learns to stand on its own two feet again.

Tehran: City of Love

Ali Jaberansari

United Kingdom, Netherlands, Iran | 2018 | 102' | Farsi | e.s.

THU 11 APR 21:30 • FRI 12 APR 13:15

Three lonely people, each looking for love in their own ways. This is hard enough in any big city – never mind in Tehran, where individual freedoms can't be taken for granted. In a sexy voice on the telephone, an overweight receptionist seduces men who wouldn't look twice at her real 'me'. In revenge, her sexy alter ego stands up every single one of the dates she makes. A former bodybuilding champion now earns a living as a personal trainer. When he gets a promising young sportsman as a client, he drops everything else, even a very promising acting job for a well-known French director. A singer at religious funerals is dumped by his fiancée. He tries to find new purpose in life by retraining as a singer at weddings and parties. That's a lot more attractive to women, his friend assures him.

The protagonists' search is subtly and gently sketched in this bittersweet tragicomedy supported by the Hubert Bals Fund. All three of them are looking for warmth and connection in a society that doesn't embrace them back.

Tel Aviv on Fire

Sameh Zoabi

Israel, France, Luxembourg, Belgium | 2018 | 97' | Arabic, Hebrew | e.s

THU 11 APR 22:00 • SAT 13 APR 12:45 • SUN 14 APR 18:00

A comedy about the Arab-Israeli conflict? There are few filmmakers willing to take on such a risky project, but in *Tel Aviv on Fire* Sameh Zoabi proves it is still possible to find something to laugh about. Starting from a made-up romantic series about a female spy who marries an Arab man in 1967, but also has to engage with a member of the Israeli military. As the viewers don't yet know who the woman will finally choose, the show becomes hugely popular on both sides of the wall.

Salem works as a production assistant on the set and therefore has to pass a very strict border official every day. When this man demands that the Israeli general be given a more positive role, Salem feverishly tries to influence the narrative of the TV series, while it becomes increasingly clear how futile this is. In this way, Zoabi is able to tackle a painful truth, zooming in on this decades-long conflict with the light touch of a compelling soap opera.



Tierra adentro



Inland

Mauro Colombo

Panama | 2018 | doc | 70' | Spanish | e.s.

FRI 12 APR 16:15 • SAT 13 APR 13:00 • SUN 14 APR 17:00

In his documentary feature debut, filmmaker Mauro Colombo's immerses himself in the Darién Gap, a dense and mysterious jungle that divides Panama and Colombia. At the dangerous border between these two countries, guerrillas, immigrants, indigenous people, farmers, drug traffickers, local police, and wild animals cross paths. Colombo approaches the jungle and its characters from an anthropological perspective, and focuses on finding meaning in this no man's land, as a metaphor for the wildness within us.

Tierra adentro is an urgent, political film, recording the deforestation of this area, which affects not only the people living there, but also the whole world. It transports the spectator to the heart of the conflict and allows us to experience the intensity of the jungle itself. An invitation to enter an unknown world and to find a way to relate to it.

Todos lo saben



Everybody Knows

Asghar Farhadi

France, Spain, Italy | 2018 | 132' | Spanish | e.s.

THU 11 APR 21:00 • SAT 13 APR 12:45 • SUN 14 APR 12:15

Her sister's wedding in their home village in Spain was supposed to be unforgettable. Laura (Penélope Cruz) has come over from Argentina with her son Diego and teenage daughter Irene. The latter has the time of her life meeting her Spanish family, learning to ride a scooter and falling in love. What starts out as a romantic wedding party soon turns into a nerve-wracking kidnapping drama. Laura has to get help from family and friends, in particular her ex Paco (Javier Bardem) to get her daughter back alive. This prompts all manner of secrets to emerge that have a major impact on Irene's fate. Iranian filmmaker Asghar Farhadi has an impressive number of prizes to his name including an Oscar for *A Separation* and the scriptwriting prize from Cannes for *The Salesman*. This prompted the iconic, Spanish-speaking acting couple Cruz and Bardem to ask him to make *Todos lo saben* with them. This has resulted in a compelling, brooding, realistic thriller perfectly aligned with Farhadi's much-praised oeuvre.

Xquipi' Guie'dani



Guie'dani's Navel

Xavi Sala

Mexico | 2018 | 119' | Zapotec, Spanish | e.s.

THU 11 APR 17:45 • FRI 12 APR 13:00 • SUN 14 APR 18:45

Xquipi' Guie'dani is the feature debut by director and writer Xavi Sala. After an award-winning successful career in short films, the filmmaker tells the story of Guie'dani, a young indigenous Zapotec (Sótera Cruz) and her mother Lidia (Érika López) who move from their Oaxacan village to take up work with an upper-class family in Mexico City. The young girl doesn't seem to fit into her new routine, and after meeting Claudia (Majo Alfaroh), a rebellious girl with whom she becomes close friends, she starts creating trouble for herself and her mother at their new home.

Sala creates a strong portrait of Guie'dani who fights for dignity and equality in a contemporary Mexican society, while she tries to understand her place in the world. The film touches on themes as identity, classism, and race discrimination and provokes deep reflections about human behavior in our times.

Yo no me llamo Rubén Blades



Ruben Blades Is Not My Name

Abner Benaim

Panama, Argentina, Colombia | 2018 | doc | 85' | Spanish | e.s.

WED 10 APR 22:30 • THU 11 APR 20:15 • SUN 14 APR 19:15

Gabriel García Márquez once called him "the most popular unknown person in the world". Rubén Blades is world famous as a salsa musician, singer and songwriter. He made 40 albums during his 50-year career and won 17 Grammys. The salsa legend with his political lyrics is a Harvard graduate with a degree in international law, was a presidential candidate in his home country of Panama and acted in Hollywood films (Robert Rodriguez's *Once Upon a Time in Mexico* for example). From 1995 to 1999 he was also Panama's Minister for Tourism. Director and fellow countryman Abner Benaim's camera team gained access to Rubén Blades' well protected private life. From rehearsals and film sets to places from his youth and his apartment in New York: "You are the first to be allowed to film here and the last". Together with Benaim, Blades returns to Panama's past. Filled out by wonderful archival footage from his rich career, this creates a unique portrait of the most famous unknown.








PROGRAM SCHEDULE



WEDNESDAY 10 APRIL		19:00	20:00	21:00	22:00	23:00	00:00	01:00
THE CINEMAS	1	19:00 OPENING FILM CAPHARNAÛM						
THE CINEMAS	2		20:30 CAPHARNAÛM					
THE CINEMAS	3					22:30 YO NO ME LLAMO		
THE CINEMAS	4		20:15 THE FAVOURITE			22:45 OUT OF TUNE		
THE CINEMAS	5		19:45 PÁJAROS DE VERANO			22:30 DIRTY GOD		
THE CINEMAS	6		20:00 COLD WAR			22:00 IF BEALE STREET COULD TALK		

FILM PROGRAM INFORMATION

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

	MAIN PROGRAM		YELLOW ROBIN AWARD NOMINEES		FAKE NEWS AND REDU		SPECIAL SCREENINGS
	MUSIC CALLS		CARIBBEAN SHORTS COMPETITION (CSC)		CARIBBEAN ARTISTS IN FOCUS		

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INFO

The Cinemas Central Box Office

Ticket sale starts on Saturday 6 April 2019 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 Concession restaurant on the first floor.

Opening Hours Central Box Office

10:00 on Saturday 6 April • Sunday 7 April • Saturday 13 April • Sunday 14 April
16:00 on Monday 8 April • Tuesday 9 April • Wednesday 10 April
12:00 on Thursday 11 April • Friday 12 April

The Central Box Office closes 15 min. after the start of the last screening of the day.

Admission Fee

ANG 16.50 Regular festival ticket price
ANG 10.00 Thursday 11 & Friday 12 April for any screening starting before 16:00
ANG 10.00 Saturday 13 & Sunday 14 April for any screening starting before 13:00

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Our recently launched campaign 'Bisti e brel positivo', focusing on the positive aspects in our lives and our community, is an even stronger reason we are thrilled to be part of this amazing Curaçao International Film Festival Rotterdam 2019. An event that inspires people in a positive way.

As a big supporter of culture and arts, MCB is honored to also be able to support and contribute to the careers of talented

up-and-coming filmmakers from the Caribbean and Latin American regions; winners of the Yellow Robin Award.

We are confident that you will be delighted and truly inspired by the films, and encourage you to "Bisti e brel positivo", relax and enjoy!

From all of us at:

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