CINE VIVO

Perth independent latino film Festival

4th

CINE VIVO

PERTH INDEPENDENT LATINO FILM FESTIVAL

26 October to
8 December 2018

GET STARTED_

TIKETED EVENTS_
For tickets events, we recommend booking in advance. Door sales are subject to availability.

PRICING_
General Admission: AU 20 (+ 1.82 commission fee)
Concession: AU 16 (+ 0.60 commission fee)
Full time student: AU 16 (+ 0.60 commission fee)

BUY TICKETS ONLINE_
www.eventbrite.com.au/cinevivo
www.cinevivo.com.au
www.facebook.com/cinevivocommunity/

EVENT UPDATES_
Event information is correct at the time of printing. Check our website for changes to the program closer to the date.

PRINCIPAL SPONSORS_

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Aussizz Migration & Education Consultants

GOLD SPONSORS_

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CINE VIVO

Perth independent latino film Festival

This is so much more than a film festival. The Perth Independent Latino Film Festival is a delight for all the senses. Each night you will get to experience the very best of Latin American film, food, dance, music and art. It's a full cultural immersion and you are invited to participate in all aspects of our exciting program!

With the themes of human rights and migration threading through the 2018 program, the festival will explore the most relevant and pressing issues of our time, telling stories through all forms of art, letting us see the world through different eyes and experience culture from different perspectives.

Don't miss the Short Film Competition which showcases the best new talent from across the globe, or our new special events at new venues including a family film screening and a dancing fiesta at Rooftop!

This year we are also excited to be including an Educational Program, which will open dialogue and build connections between story telling projects in Latin American and Australia.

You can find the full festival program in this magazine as well as editorials and interviews which provide deeper insight into the issues explored in the festival and our amazing contributors.

Be prepared to be surprised, moved and challenged.

FILMS_
It is a truth universally acknowledged that good films can leave you an impression that will last forever. They have the power to move us, bring us together, transport us to different places and realities and even transform our outlook on life. With this in mind, Cine Vivo brings you the best of Latin American cinema. This year, our featured films include; Las Imágenes de Rulfo, a documentary about one of Mexico's most important literary and visual artists; and Azougue Nazaré, set in the sugarcane fields of Brazil, where the sacred and the profane clash and coexist bringing us a magnificent mix of music, dance and the supernatural.
Although the stories take place in different contexts, all the films included in this year's festival feature characters who are resilient in the face of conflict. Their journeys encourage us to look both inwards and outwards inviting us to examine who we are, where we've been and where we are heading.
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PHOTOGRAPHY & POSTER EXHIBITION_
Visual Art «has little to do with the things you see and everything to do with the way you see them» (Elliott Erwitt). In that regard, two remarkable visions arrive at this years' festival in the form of a photo and a poster exhibition. Through his camera, iconic writer and photographer, Juan Rulfo, illustrates the relationship of the indigenous Mixe communities with their landscape, capturing for eternity one of the most remarkable depictions of Mexico and its people. Likewise, from a social and cultural perspective, the graphic design works of the Argentinian studio El Fantasma de Heredia, are a thought-provoking commentary of today's society. Don't miss the opportunity to be inspired by these exciting exhibitions!
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SHORT FILMS_
Short films are succinct but profound. They explore complex themes and deliver impactful stories in brief. We included short films for the first time in last year´s festival, and they were a big hit with the audience! So, this year we bring you even more of the best independent short films from Latin America. **Page 28**

MUSIC_
Music is the pump that keeps the Latin heart beating! Like our gastronomy, the extraordinary diversity and complexity of Latin America music is the result of centuries of cultural exchange. Music and dancing are ingrained in the Latin American DNA, as such; they are an integral part our day to day. Come and join us on the dance floor as we celebrate the 60th anniversary of Bossa Nova! You are also invited to our Rooftop party commemorating Rubén Blades, the influential Panamanian musician who changed salsa with his highly literal lyrics and his modern-minded arrangements. **Page 60**

FOOD_
In Latin America, we take the saying «Mi casa es su casa» very seriously! There is no way you could leave a Latin home with an empty stomach. The Cine Vivo festival is no exception, so be prepared to indulge in some of our mouthwatering authentic cuisines. It will be like a fiesta in your mouth. We will have something for everyone, carnivores and herbivores alike. With every film and every bite, you will be treated to a taste of Latin American culture and traditions. **Page 66**

EDUCATIONAL PROGRAM_
The topic of migration is without a doubt one of the most polarizing issues in the current global political stage. On a daily basis, we hear about people who have crossed a border, legally or illegally, in search of a better life, and we hear about the harrowing problems facing them, not just along their journey but once they reach their destination as well.
At a time of much upheaval and unease in the world, Cine Vivo's educational program aims to bring down barriers and engage in conversations, so we may exchange ideas that could hopefully lead to a better understanding of our differences, by doing so we hope to work together towards an inclusive world that is equal and just for all.
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WHO WE ARE_

The annual Perth Latino Film Festival is one of Perth's largest Latin American events, brought to you by Cine Vivo, a not-for-profit association dedicated to celebrating Latin American culture and cinema through the telling of original stories in their native languages, from a diverse range of film makers, using cutting-edge, creative and unconventional approaches. For 7 years the festival has brought film, food, music, art and dance to the people of Perth and creates opportunities for building bridges between Latin America and Australia by offering opportunities to share, connect and learn together.

CINE VIVO
PERTH INDEPENDENT LATINO FILM FESTIVAL

OUR PEOPLE_
The Perth Independent Latino Film Festival is a not-for-profit organisation, run by a passionate and dedicated team of people.

OUR BOARD MEMBERS_
President:
Rafael Baro
Vice President:
Ana Dávalos
Treasurer:
Mariela Zingoni
Secretary:
Manuel Campos
Cultural Secretary:
Matteo Lacapra

OUR VOLUNTEERS & COLLABORATORS_
We would like to give a big thanks to our team of friends and collaborators who have offered us their time, their ideas and their valuable opinions and insights on all aspects of the festival.

OUR TEAM_
Festival Director:
Rafael Baro
Programmers:
Rafael Baro, Ana Dávalos, Matteo Lacapra
Production Managers:
Ana Dávalos, Rafael Baro
Festival Design and Graphic Concept:
El Fantasma de Heredia
Festival Magazine Design:
El Fantasma de Heredia
Marketing & Sponsorship:
Valeria Fernández
Short Film Competition Coordinator:
Matteo Lacapra
Social Media Coordinator:
Nancy Aguilar
Publicist:
Suzanne Worner - Brain Salad
Music and Performance Coordinator:
Hugo Álvarez
Catering Coordinator:
Nancy Aguilar
Logistics:
Rubén Abello
Web Development:
Soledad Tordini
Copywriting/Journalism:
Joanna Josephs & Jimena Tena Dávalos
Festival Trailer and Videomaker:
Lincoln Mackinnon & Behnaz Abbasi
Drome Footage:
Johnny Bombardieri

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WHERE_

1_ 97, William Street CBD Perth (corner with Murray St.)

2_ 22 Kalinda Drive, City Beach 6015, Western Australia

3_ Telethon Community Cinemas Burswood, Burswood Parklands, off Great Eastern Highway, Burswood.

4_ Rooftop Movies, 68 Roe Street, 6003 Perth
The cinema is located on the top level of an urban carpark in the centre of Northbridge at 68 Roe Street; it's a hideaway six floors above the hustle and bustle of the city.

Cine vivo acknowledges that our events take place on the traditional lands of the Noongar people and we wish to pay our respects to the traditional custodians of this country.

Each night of the festival program will focus on one Latin American country and offer you a feature length film, a short film, musical performance and food offering from that country. We also have visual art exhibitions throughout the festival and a series of special events that run within and alongside the festival program including the Short Film Competition, Educational Program and special musical performances.

SCHEDULE

WHERE AND WHEN
Queens Building 97, William Street CBD Perth
All days Doors Open 6:30 PM_ Screening 7:30 PM,
except *, **, ***

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All along the festival

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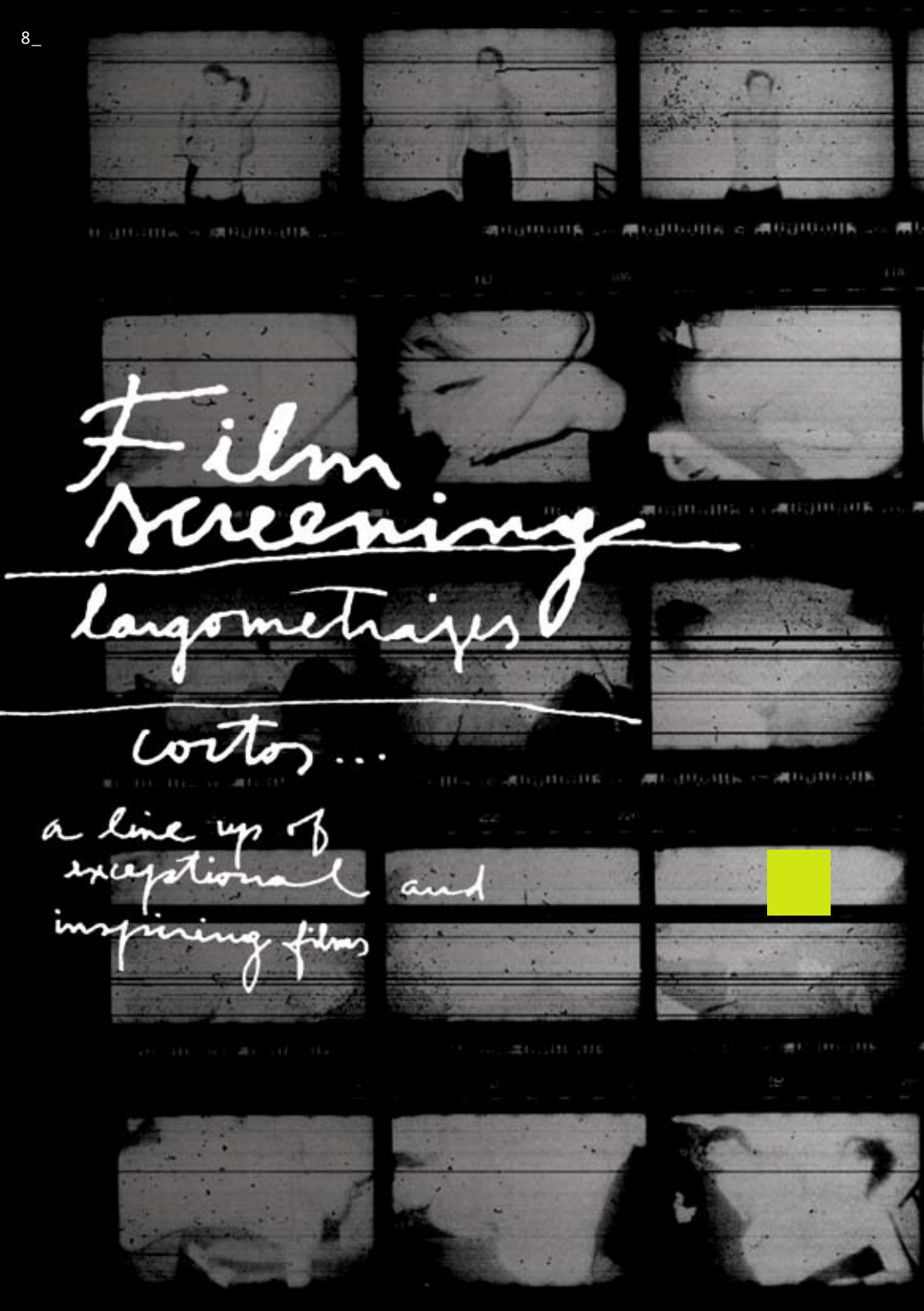
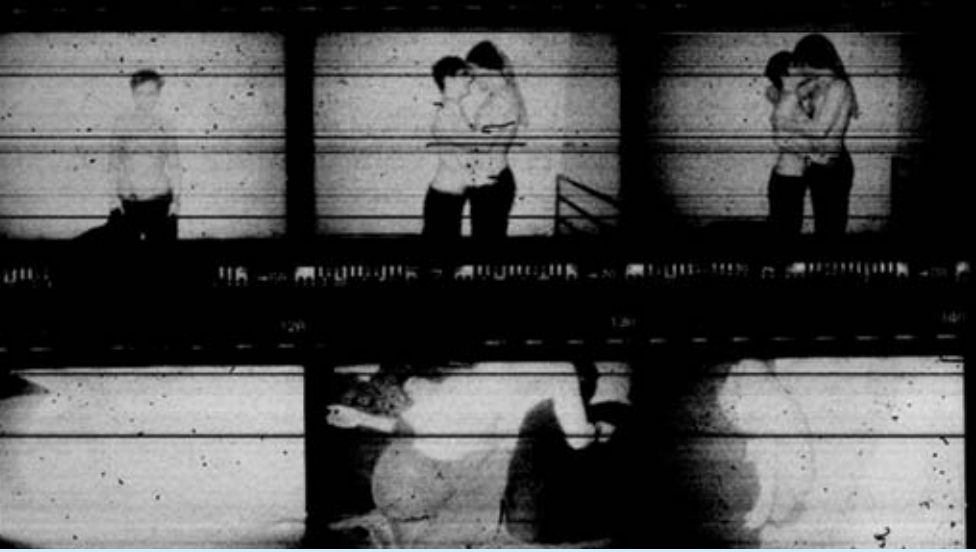
***Saturday 1 Dec_**
Campus address
Rooftop Movies, 68 Roe Street, 6003 Perth
Doors Open 6:00 PM_
Screening 8:00 PM

****Sunday 2 Dec_** Campus address
22 Kalinda Drive, City Beach 6015 WA
Doors Open 5:00 PM_ Screening 7:30 PM
Bring own seating or rugs

*****Saturday 8 Dec_** Telethon Community Cinemas Burswood, Burswood Parklands, off Great Eastern Highway, Burswood
Doors Open 6:30 PM_ Screening 7:45 PM
Bring own seating or rugs

Tickets online at www.cinevivo.com.au
facebook.com/cinevivocommunity/


Film screening
largometrajes
cortos...
a line up of exceptional and inspiring films



Ilias Georgiadis_ Creative Commons_Attribution 2.0

There are films to make you laugh, others make cry and most importantly, some make you learn. This year we bring you Latin movies with beauty, depth and intensity from an incredible, diverse range of talented filmmakers from across Latin America. Included in our 2018 program «Las imágenes de Rulfo» is a celebration of 100 years of Juan Rulfo, one of Mexico's most celebrated writers and visual artists, as well as «Azougue Nazaré» which provides a unique look at the culture of a small Brazilian town where the young people don't hold rap battles, but samba battles.

ROBAR A RODIN

STEALING RODIN

Opening night

Documentary 80′ Spanish and French with English subtitles

Friday 26 Oct_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

CHILE_
2018

Director_
Cristóbal Valenzuela Berríos

When a celebrated sculpture briefly went missing from a Rodin exhibition in Santiago, the «theft» turned out to be a provocative statement, masterminded by a precocious art student. His actions sparked a public outcry and a furious debate on the nature of art itself. This lively and perceptive documentary revisits the scene of an extraordinary incident that captured the world's attention and challenged the global art community.

Special Jury Award
Santiago SANFIC IFF
2017

SANFIC

Best Latin American Documentary
Cine de Viña del Mar
2017

FICVIÑA

Distribution Award Jury
Docs Barcelona
2017

DOCS BARCELONA

UN CINE EN CONCRETO

A CONCRETE CINEMA

Documentary 77' Spanish with English subtitles

Saturday 27 Oct_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2017

Director_
Luz Ruciello

ArCham
Argentine Chamber of Commerce - Australia

How do we measure passion? *A Concrete Cinema* draws close to the intangible spell that is implied by the need to somehow belong to film, to give something back to it, even if it is impossible. A construction worker from Entre Ríos, Argentina, rejects the idea that big screens may disappear. He will do anything to preserve that which he has held on to since he was a child, even though he has to build it with the remnants of what it was. Omar's pipe-dream, with its joys and sadness, its bricks to the wind and ramshackle seats, with an old, rusty projector and some hand-written cards, carries the satisfaction and calm of a mission accomplished.

Best director
Documentary
Dada Saheb Phalke
Film Festival

Official selection
Cinelatino
Rencontres
de Toulouse 2017

Official selection
Miami
Film Festival
2017

Official selection
International
Festival
Signes de Nuit

IMÁGENES DE RULFO

IMAGES OF RULFO

Documentary 52’ Spanish with English subtitles

Friday 2 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

MEXICO_
2017

Director_
Juan Carlos Rulfo

La Media Luna Producciones

This film delves deep into the life of Juan Rulfo and his extraordinary creative works. Beyond the biographical account, an ensemble of voices explores the complex and captivating life of the man behind the writing; the son, the father the photographer, the traveler, living in a fascinating moment in Mexican history. Through this journey we see that while Juan is no longer with us, his ideas and literacy approach remains relevant and current.

TIEMPO DE LLUVIA

IN TIMES OF RAIN

Drama 89' Spanish with English subtitles

Saturday 3 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

MEXICO, SWITZERLAND_ 2018

Director_
Itandehui Jansen

Soledad is a traditional healer and lives in an Indigenous village with her seven year old grandson Jose. Her daughter Adela left the village many years ago to work in Mexico City. One day, Soledad receives a phone call. Adela unexpectedly announces she is getting married and wants to take Jose with her to the city. Soledad tries to accept the unavoidable as she continues her daily routine, tending to the villagers who require her care. However, Soledad wonders if Adela is really ready to take care of the boy. Although Soledad and Jose don't know what future awaits him in the city, they both understand what he could be losing.

Official selection
Guanajuato Film Festival
Mexico, 2018

Award Best Emerging Film
Oaxaca FilmFest 2018
Mexico, 2018

Best Narrative Feature
Seattle Latino Film Festival
USA, 2018

UNA NOCHE DE DOCE AÑOS

A TWELVE-YEAR NIGHT

Documentary 122' Spanish with English subtitles

Friday 9 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

URUGUAY_
2018

Director_
Alvaro Brechner

1973. Uruguay is governed by a military dictatorship. One autumn night, three Tupamaro prisoners are taken from their jail cells in a secret military operation. The order is precise: «As we can't kill them, let's drive them mad». The three men will remain in solitary confinement for twelve years. Among them is Pepe Mujica - later to become president of Uruguay.

Mejor Proyecto
Festival de San Sebastián 66
Horizontes Latinos

66 | SSIFF

Premio arte y Eurimage
Berlinale Coproduction
Market

Orizzonti Section
Biennale di Venezia
Italy, 2018

LA FLOR DE LA VIDA

LA FLOR DE LA VIDA

Documentary 86' Spanish with English subtitles

Saturday 10 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

URUGUAY_
2017

Director_
Claudia Abend and Adriana Loeff

After five decades of marriage, Aldo and Gabriella are facing a crisis. What happened to the couple that fell in love in their twenties? What is keeping them together now that they are blowing out their eightieth candles? Is it time to say goodbye? *La Flor de la Vida* is a fairy tale facing reality - a universal story about love, relationships and the challenges of aging.

Special Jury Prize
It's All True International Documentary Film Festival
Brazil

Audience Award
Malaga Festival
Spain

Official selection
International Documentary Film Festival Amsterdam (IDFA) Netherlands

Official selection
True/False Film Fest
Columbia, MO, USA

Official selection
Docs Barcelona
Spain

Aquí y Ahora
Ambulante
Mexico

Official selection
Sarasota Film Festival
FL, USA, 2018

JAAR, EL LAMENTO DE LAS IMÁGENES

JAAR THE LAMENT OF IMAGES

Documentary 78' Spanish with English subtitles

Friday 16 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

CHILE_
2017

Director_
Paula Rodríguez Sickert

This film observes Alfredo Jaar's creative process, he's one of the most relevant contemporary artists. His works address big issues in different parts of the world, such as immigration at the Mexico-USA border, genocide in Rwanda or the military coup in Chile. Jaar believes that art is «the last place» of freedom in our society and from that trench, he displays his work as an act of resistance. This is the first film done about him and is also a journey through his work, with exhibitions in Finland, Venice, Buenos Aires, Santiago and New York. The soundtrack of the documentary is by his son Nicolas Jaar, one of the most influential musicians of the world current electronica.

Official selection
36 International Festival of Films on Art, Canada, 2018

Official selection
Santiago SANFIC IFF 2017

Official selection
DOK.fest München, Germany 2018

EL SOBORNO DEL CIELO

THE BRIBE OF HEAVEN

Comedy 93' Spanish with English subtitles

Saturday 17 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

COLOMBIA_
2016

Director_
Lisandro Duque Naranjo

In a small Catholic village, the community stands against the local priest when the latter refuses to offer a funeral mass for a suicide victim. In reprisal, the priest denies the sacraments to the entire town, until the family of the deceased removes the body from the catholic graveyard.

Official Selection
Berlin Film Festival 2016

RETABLO

RETABLO

Fiction 101' Qechua and Spanish with English subtitles

Friday 23 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

PERÚ, NORWAY, DENMARK_ 2017

Director_
Álvaro Delgado-Aparicio L

High in the remote mountainside of Peru, 14-year-old Segundo is being groomed to follow his father's footsteps. Segundo reveres his father, however, he is realizing that the weight of carrying the family legacy on his shoulders will keep him on the mountain forever. When he stumbles across a heartbreaking secret his father is harbouring, he will face the raw reality of his deeply religious and conservative landscape, as well as a more profound connection with his father.

Best Film & Ecumenical Jury
Kiev Molodist International Film Festival

Best Peruvian Film
Lima Film Festival

Special mention, Generation 14plus
L'Oréal, Paris Teddy Newcomer Award 2018
Berlin Film Festival

Best First Feature award
San Francisco International LGBTQ Film Festival Frameline

Best First Feature award
Inside Out Toronto LGBT Film Festival

AZOUGUE NAZARÉ

AZOUGUE NAZARÉ

Fiction 82' Portuguese with English subtitles

Saturday 24 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

BRAZIL_
2018

Director_
Tiago Melo

In Nazaré da Mata, a small town in the Brazilian state of Pernambuco, young people don't hold rap battles, but samba battles. The Afro-Brazilian culture of the maracatu, a dance and music spectacle related to carnival with roots in the era of slavery, is in their blood. A local evangelical pastor, however, regards this heritage as inspired by the devil: he thinks the people should renounce the maracatu in order to let God in. *Azougue Nazaré* follows a group of men and women leading up to carnival. As they wrestle with everyday problems, weird and maybe even supernatural events take place in the town.

Bright Future Award
International
Film Festival
Rotterdam 2018

French Critics Award
Prix SFCC de Toulouse
Cinélatino 30°
Rencontres de Toulouse

New Directors
New Films
Festival
2018

Best Director Award
Premio FEISAL
Best Film
BAFICI 2018

BAFICI

THE LATINO SHORT FILM COMPETITION

¡Vote!

Short Films 120′ Different languages with English subtitles

Friday 30 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

INTERNATIONAL_
2018

Directors_
from all over the world

Cine Vivo, Perth Independent Latino Film Festival is an annual film festival based in Australia showcasing innovative independent cinema from Latin America. Aming to reflect on the issues caused by the humanitarian and refugee crisis that we are currently facing, this year Cine Vivo opened its annual Short Film Competition to productions from all over the world and focused on two of the most pressing global challenges of out times: Human Rights and Migration Crisis.

CINE VIVO
4TH PERTH INDEPENDENT LATINO FILM FESTIVAL
2018
OFFICIAL SELECTION

VESTIDO DE NOVIA

HIS WEDDING DRESS

Drama 104' Spanish with English subtitles

Saturday 1 Dec_ Rooftop Movies
Doors Open 6:00 PM_ Screening 8:00 PM
68 Roe Street, 6003 Perth
Tickets online at www.cinevivo.com.au

CUBA_
2014

Director_
Marilyn Solaya

In 90's Havana, a nurse and a home builder hopelessly in love, live happily married. A circumstantial fact of her past life, will put their feelings to test and undermine the most elemental principles.

Feature Film Production Award
Ibermedia 2012

Latinamerican First Copy Award
Havana Film Festival 2013

Audience Award
Havana Film Festival 2014

Mention First Feature Competition
Havana Film Festival 2014

Caminos Award
The Martin Luther King Memorial Center
Havana Film Festival 2014

Sara Gómez Award granted by The Cuban Women Filmmakers Network
Havana Film Festival 2014

Rehilete de Cristal Award
Proyecto Equilátero
Colegio Universitario San Gerónimo de La Habana

Best Actress (Isabel Santos)
Havana Film Festival in New York 2015

Audience Award
Malaga Film Fest 2015

Audience Award
Torino Gay and Lesbian Film Festival
2015

Audience Award
Best Film Directed by a Woman Award
Invisible Cinema FF Bilbao
2015

Best Film Award
6th OUTFEST Santo Domingo LGBT Film Fest

Finalist Goya Award for Best Foreign Film in Spanish Language
Spanish Film Academy

LA ORQUESTA DE CATEURA

LANDFILL HARMONIC

Documentary 84' Spanish with English subtitles

PARAGUAY, USA_ 2015

Directors_ Allgood, Townsley

Sunday 2 Dec_ Campus address
22 Kalinda Drive, City Beach 6015 WA
Doors Open 5:00 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au
Bring own seating or rugs
Licensed venue No BYO alcohol

A film about inspiring dreams one note at a time! A heartfelt and moving story of how musical instruments made from trash bring hope and dignity to children whose future is otherwise spiritless.
It's about the Recycled Orchestra of Cateura... When their story goes viral, the orchestra is catapulted into the global spotlight. Guided by idealistic music director Favio Chavez, they must navigate a strange new world of arenas and sold-out concerts. However, when a natural disaster strikes their country, Favio must find a way to keep the orchestra intact and provide a source of hope for their town.

Audience Award
24 Beats per second
SXSW, USA

AFI Fest
World Cinema
Audience Award
USA

Humanitas Prize
Best Documentary
USA

Children's Film Festival
Seattle
Best Documentary
USA

YO NO ME LLAMO RUBÉN BLADES

RUBEN BLADES IS NOT MY NAME

Documentary 125′ Spanish with English subtitles

PANAMA_ 2018

Director_ Abner Benaim

Saturday 8 Dec_ Telethon Community Cinemas Burswood, Burswood Parklands, off Great Eastern Highway, Burswood
Doors Open 6:30 PM_ Screening 7:45 PM
Tickets at www.communitycinemas.com.au
Bring own seating or rugs
Licensed venue No BYO alcohol

Latin American icon Rubén Blades was at the centre of the New York Salsa revolution in the 1970's. His socially charged lyrics and explosive rhythms brought Salsa music to an international audience. Blades has won 17 Grammys, acted in Hollywood, earned a law degree from Harvard and even run for President of his native Panama. He lives in NY, where he granted us exclusive access to his life at home and on tour. Critically acclaimed director Abner Benaim takes us through Rubén's 50 year career, revealing that Rubén might still have both musical and political ambitions. This is a film about a living legend and his struggle to come to terms with his legacy.

Audience Award
SXSW, USA

Best Documentary
Cine Festival San Antonio, USA

Best Documentary
Enfoque International Film Festival Puerto Rico

Omar the bricklayer and his Cinema Paradiso

Story of an Argentinian cinefile

by **CHIARA UGOLINI_**

Presented at the Ischia Film Festival, Un Cine Concreto, the documentary by Argentinian director Luz Ruciello follows the journey of Omar J. Borcard, a bricklayer from Villa Elisa who undertakes the mission to build a cinema with his own hands, after witnessing every theater in his town close down.

Omar J. Borcard works 168 consecutive Sundays without taking a break. His wife in the meantime believes that he is building an extension for their house. When Omar finally dares to come clean about his intentions his wife asks: -«Who is going to give you the money for the projector?», Omar then replies: «God will take care of it.»

Eventually, the movie theatre is completed, but the projector is still missing. Nevertheless, Omar would take a sit at the back of the theater, looks to where the screen should be, closes his eyes and dreams about the cinema.

Luz Ruciello followed Omar for nine years. It was boredom that led her to Omar's theater the first time. «One day, as I was wondering about in my hometown, I came across an unexpected sign, that said ‹Cine› instead the usual ‹drugstore›. «Throughout the years our rapport changed significantly» Ruciello explains «I am the passionate one, ready to take on many battles. Omar is the persistent one. His perseverance and patience allowed me to finish the project, he put his trust in me from the beginning. For years I asked myself where he found the strength to carry on. What was motivating him? The answer was simple: He explained his vision to the people of Villa Elisa, and they supported him and did not let him have the luxury of giving up.»

As it turns out, Omar was right about receiving help from God. One day, on his drive home from work, he heard on the radio the story of a priest who had had a ‹mobile cinema›. He immediately turned the car around and headed to the radio station. The priest decided to gift him his projector, a 1928 ‹Gaumont›, which he learned to use after only four screenings.

For many years Omar's Paradiso Cinema was the destination of all those who, like him, felt that they were orphans of the movie theatre. He would give kids from the neighborhood free tickets for the 18:30 Friday or Saturday screenings. «For many of the kids coming to my movie theatre, It was the first chance to see a movie on the big screen» he remembers in the film.

The name of the movie theatre, as one can

easily imagine, comes from Giuseppe Tornatore's movie Cinema Paradiso. «Omar identifies with protagonists, the young boy, and the old projectionist» - Ruciello explains - I tried to add some images from the movie to the documentary, but I would have had to pay 2000 dollars for each minute, so I gave it up».

Omar went through financial difficulties for many years (it's astounding to see him driving the same old car with a broken windscreen while distributing tickets and looking for contributions). Likewise, the documentary project has also been very troubled. «The crowdfunding campaign for the documentary has been very hard, I worked up to eight hours per day - Ruciello says - I felt very embarrassed to move in front of the camera and ask for money for my project. A week after the end of the funding campaign I was admitted to hospital due to a facial paralysis caused by stress». The outcome was finally achieved though, and in addition to securing funds for the movie, a new projector for Omar's cinema was also bought.

Un Cine Concreto is also a story about family. The one that did not comprehend the significance of his vision, the one (his wife's family) that cheered him on, and the one that was formed by the people who shared the passion and love of cinema. «It's a clear example of how important generosity and solidarity is amongst human beings» - Luz Ruciello states. «We're indifferent to those who have less than us; we don't see them, we hide behind the idea that we all have problems. It's true, but sometimes it's necessary to stop to listen to others and to not turn our back on them. Omar built a refuge to give and receive love, and people feel endlessly grateful towards him.»

The (new) Cinema Paradiso is always open, even though Ruciello doesn't know for how long.

«The economic crisis in Argentina has intensified by the liberal policies of our current President. People with little resources are doomed. The current condition of my Country is unfortunate. I have been living in Barcelona for a few months now, but each time I go back home, I visit Omar.

Article by **Chiara Ugolini** published on Repubblica.it on 7th July 2018
Translation by **Matteo Lacapra** and proofreading by **Jimena Tena Dávalos**.

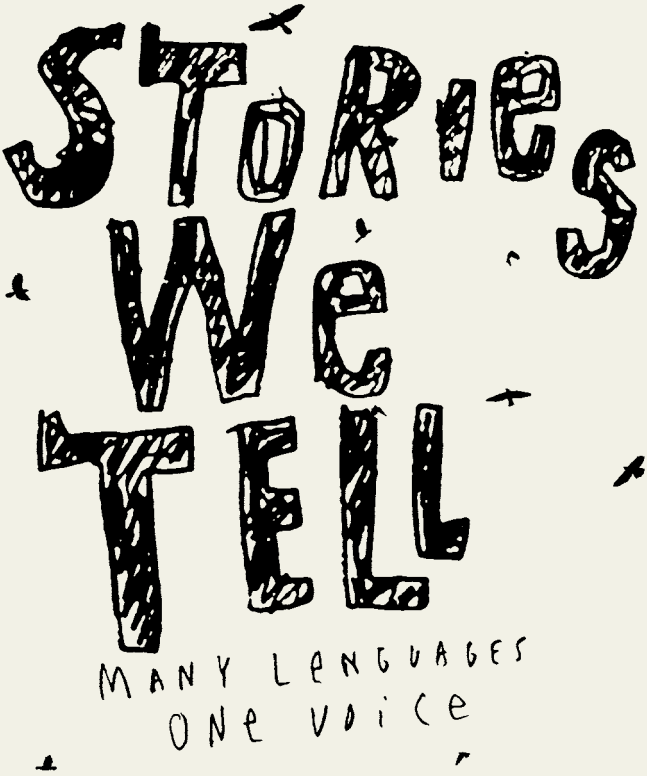
A common language

An unusual and unprecedented cultural exchange

«Stories We Tell - many languages, one voice» (SWT) is a film about music and its incredible ability to transcend language, distance and culture, to connect us through the sharing of common stories. Filmed between 2015 and 2019, SWT documents an unprecedented cultural exchange between renowned Indigenous Australian and Argentinian musicians.

Legendary Argentinian folk musician, **Jaime Torres**, and Australia's most highly regarded Indigenous musicians, **Archie Roach, The Pigram Brothers** and **William Barton**, embark on a poignant and candid exploration of friendship, connection, and healing.

From the brightly lit stages of Melbourne, Sydney and Buenos Aires, to the raw red beauty of the Kimberley and the rugged soaring peaks of the Argentinian highlands, these musicians cross continents to explore each other's land, culture and stories. Music, the common language that prevails when words are simply not enough.



This journey tells the stories of love and loss, of community and family, of Australia's stolen generation and Argentina's disappeared. It captures not only the mutual passion and artistry of these incredible musicians, but also the deep and lasting bond they forge through the music they make, the people they meet, and the stories they share.

Based in Melbourne, Victoria, **Archie Roach** is one of Australia's most treasured performers. He has been recording award winning albums for nearly 30 years. In that time he has gifted us with a songbook of incredible importance and continues to write songs that get to the heart of what it means to be human. And what he sees at the heart of humanity is love.

Based in Broome, Western Australia, legendary Australian band, **The Pigrim Brothers**, are widely regarded as one of Australia's finest Indigenous bands. Connected to the the Yawuru and Jaberra-Jaberr community of the Dampier Peninsula, their music captures the regions saltwater spirit, natural beauty and cultural belonging, in a contemporary musical form.

William Barton is widely recognised as one of Australia's leading didgeridoo players and composers. William utilises his cultural heritage to present his didgeridoo fusion as a storyteller, engaging audiences in the uniqueness of Australia, its Aboriginal heritage, and to challenge perspectives of the didgeridoo as an instrument.

Jaime Torres is an Argentinian musician that has achieved international recognition playing ‹charango› with unmatched skill and passion. Jaime is a gifted musician that has performed with the same passion and dignity from modest outdoor stages in small villages to prestigious venues all over the world.

This film reminds us that we are more alike than we think - that despite our differences, or maybe because of them, we must let our stories unite us.

After exploring the vast Australian landscape and immersing themselves in its rich Indigenous culture, Jaime Torres and his fellow Argentinian musicians have warmly extended their hands and reciprocated the invitation. In August 2018, the second half of this exciting journey continues in Argentina's vibrant and cultural capital, Buenos Aires, where the musicians will re-unite to explore the cities unique culture, music and stories. After sharing the stage for an intimate public performance, the musicians then hit the road and head for the rugged Highlands to join the Andes Mountain peoples for an ancient celebration in giving thanks for Pacha Mama's (Mother Earth's) fertility. Here, the musicians will base themselves at Tantanakuy, a cultural centre funded by Jaime Torres, where they will learn to craft and play the traditional instruments, explore sacred sights and rituals, and most importantly, share their stories.

Calling out to Philanthropists
Are you passionate about indigenous cultures, their music and its message? Then ‹Stories We Tell› needs your help!
To make this amazing story possible SWT is looking funding and you can be a part of the journey. For more information on how to donate please contact to discuss a proposal.

CONTACT
RAFAEL BARO / DIRECTOR
(+61) 466 825 961
RAFAEL@CINEVIVO.COM.AU

short films

cortometrajes

a selection of carefully curated short films

Exploring complex themes in brief and impactful moments, short films are succinct but profound. Short films were included in the festival for the first-time last year and were a hit with audiences! So, this year we bring you even more of the best short film throughout the festival, curated in part by Cine Migrante – an incredible film collective from Argentina – and Russell Porter, a prolific Australian film maker. The program culminates with our Short Film Competition which showcases emerging talent from around the globe tackling the themes of human rights and migration. Make sure not to miss your chance to vote for your favourite short film!

Nic McPhe / Creative Commons_Attribution-ShareAlike 2.0 Generic

SHORT FILM

CAPACOCHA

CAPACOCHA

Drama Thriller 15′ Spanish with English subtitles

Friday 26 Oct_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2017

Director_
Tomás Pernich

Bruno travels to Buenos Aires thinking that he will work in a peruvian restaurant in order to send money for his wife and children, but a friend from his past has other plans for him.

TOMÁS PERNICH_ Buenos Aires, Argentina, 1987. He studied cinema in CIC (Centro de Investigación Cinematográfica) in Buenos Aires and Media Teachings in San Martín University. He directed several independent short films and he also works in post-production in the Argentinian film industry. «Capacocha» is the first short film that he was able to make thanks to fundings of the National Institution of Cinema in Argentina (INCAA).

SHORT FILM_

CLANDESTINO

CLANDESTINE

Ficcion 9′ Spanish with English subtitles

Saturday 27 Oct_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2017

Director_
Sofía Rocha

A Bolivian worker faces her pregnancy in a clandestine textile factory of Buenos Aires, Argentina. Until, in the middle of a working day, something changes...

«*Clandestino* was made in the academic framework of the Image and Sound Design Career (FADU-UBA). We were interested in showing a reality lived by thousands of workers, and above all thousands of immigrants, who are forced to survive being exploited as slaves in clandestine workshops. We chose to show it from the experience of a female, since in addition to class-specific oppression, there is also a gender-specific oppression that aggravates this whole situation».

SOFÍA ROCHA_ Born in 1991, he is currently in the last year of the Image and Sound Design degree at UBA. Among his works are «Clandestino», a fiction short film and «Detrás del fuego», a documentary short film. He is currently working on his first documentary feature film.

SHORT FILM_

NENDOK ENTRE LAGUNAS

NENDOK BETWEEN LAGOONS

Documentary 24' Ombeayiüts, spanish with English subtitles

Friday 2 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

MEXICO_
2018

Director_
Juan Ernesto Regalado Morales

Wenceslao, a fisherman from San Mateo del Mar, is forced to work in lagoons where fish stocks are depleted and adversity comes in plenty. These conflicts in his community are a consequence of the construction of wind farms in the Oaxaca's Tehuantepec Isthmus.

JUAN ERNESTO REGALADO MORALES_ has been an activist in different social groups since he was 15. He participated in the organization of cultural and sport events in Juchitán, Oaxaca, including the First National Urban Art Event «Entre Líneas». He was awarded the Regional Tehuantepec Isthmus Youth Prize in Oaxaca in 2017.

WITH THE SUPPORT FROM_
Ambulante Más Allá

SHORT FILM_

LA CANOA DE ULISES

ULISES' CANOE

Documentary 14' Spanish with English subtitles

Saturday 3 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2016

Director_
Diego Fió

Itaeté and Ulises, a Guraní old man and a Guaraní young teenager, are immersed into the jungle, building a canoe. Itaeté tries to install a traditional legacy in the boy, but Ulises isn't very interested. His true calling is music. He's a rapper.

DIEGO FIÓ_ musician, photographer and nature lover, Diego Fió was born October 30, 1978 in Buenos Aires, Argentina. Having completed his studies at Buenos Aires University, he began his career as an assistant director in advertising cinema. Working for 7 years with the best directors, Diego filmed in Brazil, Uruguay, Colombia, Spain, The Netherlands and Switzerland. Interested in developing his own career as a director, Diego Fió filmed commercials and documentaries, but fiction hit him in the missionary jungle of Argentina. There he met the character that inspired his first short film: Ulises' Canoe.

SHORT FILM_

EL ÁRBOL

THE TREE

Fiction 14' Persian with English subtitles

Friday 9 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

CUBA, IRÁN, COSTA RICA_
2015

Director_
Roya Eshraghi

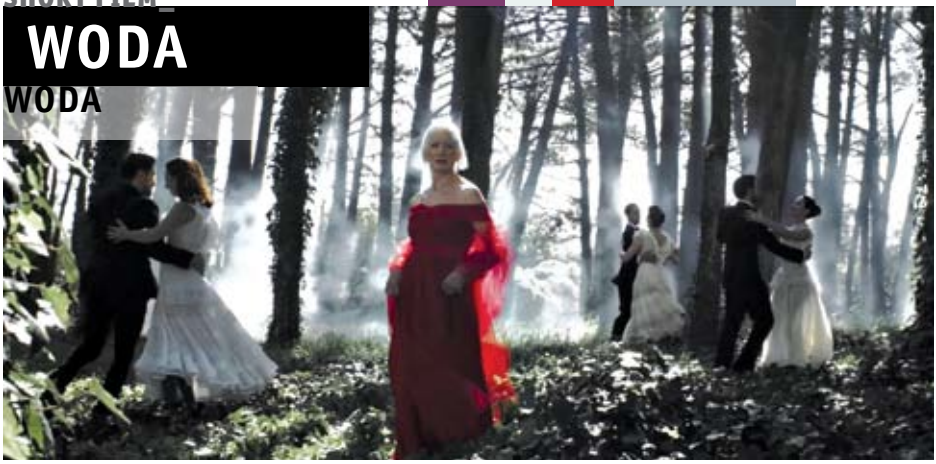
A tree growing amidst the ruins on the 5th floor of an abandoned building in Cuba inspires an Iranian documentary filmmaker to make a film and dedicate it to her own father. She shares with the audience the doubts she had, as the essential part of the process of any quest. The film culminates with a poem written by her dad telling a story of uprooting and immigration.

ROYA ESHRAGHI_ was born in Iran 1985, he studied Anthropology in University of Costa Rica and then Documentary Filmmaking in EICTV in Cuba. Some crucial events which have marked her life plus her passion for Persian poetry have been widely shaping her gaze, becoming her inspiration and reverberating into her cinematography, as one can see in her most recent works «Derakht» and «Nada ni Nadie» both of which were internationally screened. She is currently working on her first feature film «A Constant Departure».

SHORT FILM_

WODA

WODA



Drama 24' Spanish with English subtitles

Saturday 10 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2018

Director_
Ernesto Rowe

Two brothers get together after many years of not seeing each other to toss their father's ashes to the ocean. Their mother suffers from Alzheimer's disease and does not know her husband passed away. Bedridden, she still waits for him to come.

ERNESTO ROWE_ was born in Buenos Aires, Argentina in 1977.He studied acting at the Lee Strasberg Theatre Institute in Los Angeles, under a full scholarship. He worked for many years as an actor in theatre, film and tv. He started writing he's own projects and started becoming interested in directing film. He wrote and directed several short films and is in the process of writing he's first feature film (La hora de los Perros). Also works as a photographer and graphic designer.

SHORT FILM_

VIOLETA MÁS VIVA QUE NUNCA

VIOLETA MORE ALIVE THAN EVER

Documentary 32′ Spanish and French with English subtitles

Friday 16 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

CHILE, FRANCIA
2017

Directors_
Ángel Parra & Daniel Sandoval

This film was recorded for more than ten years and recounts in a choral structure the most intimate aspects - human and divine - of Violeta Parra.
Ángel - the oldest of his children - talks openly and frankly with Gonzalo Rojas; Gastón Soublette; Alejandro Jodorowsky; Paco Ibáñez, Eduardo «Lalo» Parra, Michele Saffar and Carmen Luisa Cereceda Parra, reconstructing their memories of what they lived with La Viola; her genius, work and passions.
The frank and profound story of great artists and intellectuals, touched by the grace and friendship of Violeta, brings the viewer closer to her.

ÁNGEL PARRA & DANIEL SANDOVAL_
Luis Ángel Cereceda Parra, known as Ángel Parra (27 June 1943 – 11 March 2017), was a Chilean singer and songwriter, son of Violeta Parra and Luis Cereceda Arenas, brother of Isabel Parra. His main civil surname was Cereceda, but he performed under his maternal surname Parra. He traveled abroad helping to maintain the Nueva Canción tradition in Chilean expatriate communities in Europe, North America and Australia. His son Ángel Cereceda Orrego, also known as Ángel Parra, was the lead guitarist for the band Los Tres.
Parra died of lung cancer in Paris, France on 11 March 2017, aged 73.

SHORT FILM_

PALENQUE

PALENQUE

Short Documentary 25′ Spanish with English subtitles

Saturday 17 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

COLOMBIA, USA_
2017

Director_
Sebastián Pinzón Silva

Guided by motifs of life and death, *Palenque* is an ode to a small town that has greatly contributed to the collective memory of Colombia: San Basilio de Palenque, the first town in the Americas to have broken free from European domination.

SEBASTIÁN PINZÓN SILVA_ is a Colombian director interested in exploring the collective consciousness of his country through the immersive power of cinema. Currently he resides in Chicago. His work was screened at festivals such as Locarno, Camden, True / False, Cartagena, SFFILM Fest, among others.

SHORT FILM_

GREAT MUY BIEN

GREAT MUY BIEN

Documentary 16′ Spanish with English subtitles

Friday 23 Nov_ Queens Building
Doors Open 6:30 PM_Screening 7:30 PM
Tickets online at www.cinevivo.com.au

CUBA
2016

Director_
Sheyla Pool Pástor

The United States restored diplomatic relations with Cuba in 2015. Although the economic embargo against the island is still partially in force, it's suddenly no longer unrealistic for Cubans to dream of one day living and working abroad. So many Cubans are now learning English in the private schools that have popped up like mushrooms. Director highlights the urgent need for these lessons by showing us a labored conversation between an American tourist and his Cuban driver.

SHEYLA POOL PASTOR_ graduated from the University of Havana in Hispanic languages and in sound from the International School of Film and TV at San Antonio de los Baños. She wrote and directed Protege a tu familia and Frágil. Pool was a consultant for the script of Esteban.

SHORT FILM_

TITA WEAVER OF ROOTS

TITA TEJEDORA DE RAÍCES

Documentary 20′ Spanish with English subtitles

Saturday 24 Nov_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

MEXICO
2018

Director_
Mónica Morales García

Tita is a fisherwoman from Chacahua –in the region of Oaxaca– who works every day to support her family by making long travels from town to town in order to sell fish.
Proud of her African roots, she serves as an activist in order to disseminate Afro-descendants' identity by giving talks to inform children about their origins and on how to act when facing discrimination.

MÓNICA MORALES GARCÍA_ discovered the Black People's Movement when she was 19, and since then she embraced her Afro brothers and sisters, their culture – dances, traditions and food – and their ancestors. She is part of the Ñaa'tunda (Black Woman) Collective that works with women and for women.

WITH THE SUPPORT FROM_
Ambulante Más Allá

SHORT FILM_

TRATO

DEAL

Drama 13′ Spanish with English subtitles

Saturday 1 Dec_ Queens Building
Doors Open 6:30 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2015

Director_
Gisela Benenzon

Eva is Paraguayan immigrant and works as a maid in the home of a wealthy family that has two little children. Eva takes care of them and raises them. But her own children are far away, in the care of their grandmother. Eva does not have enough resources to support them and her reality is far from improving. Feeling desperate for an insurmountable situation, Eva finds a particular way of getting ahead.

GISELA BENENZON_ Director. Screenwriter. Playwright. She worked as an author for Telefé, Pol-Ka (Argentina), Televisa (Mexico), E! EntertainmentTelevision and Mac Guffin (Spain). Director and screenwriter of the short film «Treatment», and web series «Soy Ander», both winner Competition of INCAA, and nominated for several international festivals. Screenwriter of the feature films «Dead Birds» and «When I see you again». Winner of the scholarship of the Ministry of Culture of Madrid for the script «Lies about Ava». She wrote the plays «I love you like the air I breath» and «To whom it corresponds», both for the Ministry of Culture of the Nation. Winner of the Artei theater prize for the work «The triangle of Bermuda».

SHORT FILM_

EL SONAR DE LAS OLAS

THE SOUND OF WAVES

Documentary 15′ Spanish with English subtitles

Sunday 2 Dec_ Queens Building
Doors Open 5:00 PM_ Screening 7:30 PM
Tickets online at www.cinevivo.com.au

MEXICO
2018

Directors_
Vanessa Ishel Ortega Castillo

The Sound of Waves **tells the story of Elida, an affective and enthusiastic teenager who likes to play the violin, and to hang out with her friends in the streets and beaches of Bonfil in Acapulco, Guerrero. Known by her friends as «Candy Surfer», she goes into the waves and begins surfing, defying her mother, who considers surfing too dangerous. Since her childhood, Elida has faced challenges and difficulties, and now, she is in the journey of discovering her true passion.**

VANESSA ISHEL ORTEGA CASTILLO_ Direction, cinematography, and script. She was born in 1993 in Acapulco, Guerrero, she has a degree in Communica- tion and Education, and has worked as a manager of social education projects. She grew up with the ambition to recognize and transform reality, and found in film production a light that brings together her personal interests and desires.

WITH THE SUPPORT FROM_
Ambulante Más Allá

SHORT FILM_

LOS EMIGRANTES

THE EMIGRANTS

Animation 13’ Spanish with English subtitles

Sunday 8 Dec_ Queens Building
Doors Open 6:30 PM_ Screening 7:45 PM
Tickets online at www.cinevivo.com.au

ARGENTINA_
2017

Director_
Andrés Llugani

A father and his son are preparing to travel in search of a better life; but what seems like a simple decision will be transformed into an odyssey full of pitfalls and sacrifices will need to be made.

ANDRÉS LLUGANI_ (also a cartoonist, writer and musician) has managed to form his own audiovisual language of comedy and fantasy, that makes his productions readily recognisable. He achieves almost 20 years of cinematographic activity and numerous awards.

HAVE FILMS, WILL TRAVEL_

This year Cine Vivo will be launching something amazing: Australia's first and only Latino open air travelling cinema! The Cine Vivo Itinerant Film Festival will bring the best bits of our annual Latin American Film Festival to towns and cities all across Western Australia. Through this convergence of cultures we explore themes of connection and migration, creating a truly unforgettable experience. The Cine Vivo Itinerant Film Festival is not just an event of cinematic excellence - it's an experience that invites exploration, reflection, communication, and connection.

THE CINE VIVO PROGRAM_

Cine Vivo is dedicated to discovering and sharing the best new work from filmmakers all over Latin America. Our itinerant film festivals are vibrant, community-centred events that provide an opportunity for people to come together – to engage and experience other cultures, and to invite thought and discussion around the themes of our films. This year we have over 20 films (long and short films) to choose from, all of them have gone through an extensive selection process to ensure we bring you the best of Latin American cinema. You can find further information in our 2018 program. Features from page 8 and Short Films from page 28.

WHO CAN REQUEST A FESTIVAL?_

The Cine Vivo Itinerant Film Festival can be requested by a whole range of groups, from festival organisers to government and educational bodies, to local businesses. Whatever your size and requirements, we can tailor our program to suit your needs. Some of the groups we collaborate with include:

- Local councils and government bodies.
- Schools and universities.
- Human rights groups and NGOs.
- Arts & film festivals, and community and art centres.

We also collaborate with businesses within the private sector, like wineries and hospitality venues, to bring something new and out of the ordinary to their events and functions. And if you're a group or association not mentioned here but who's interested in the cultural exchange between Australia and Latin America, we'd love to hear from you too!

BRINGING THE FESTIVAL TO YOUR TOWN_

Could your town do with a bit of Latin American adventure and excitement? A vibrant celebration of film and culture? An open air cinema experience like no other? We thought so! Contact your local council, arts or community centre and see how Cine Vivo can bring our festival to your community!

To be a human being

A seed that germinates

by **RUSSELL PORTER_**

What does it mean to be a human being? This most fundamental of questions lies at the heart of the human condition. It is a question that has occupied philosophers and poets for millennia, but it is one that offers no simple answers. We either take the profound mystery of our collective existence for granted, or else we create ever-more elaborate cosmologies and theories that eventually offer no clear answers. Perhaps we are trying too hard.

In a brief conversation over a quarter of a century ago, a poor subsistence farmer in Africa offered me a clear and wise insight into our universal humanity, and by so doing, sowing the seeds of this project. Like a plant in the desert it has waited patiently until now, when just the right combination of nutrients and conditions converged to allow that seed to germinate.

In documentary filmmaking as in life, the most carefully made plans seldom work out. I advise my documentary students always to expect the unexpected, to take big risks, to dream big dreams. Of course dreams, like plans, usually don't come true, but given time and hope, reality will occasionally transcend anything you could have imagined. This is one such project, an ancient dream that was put aside, but never forgotten. To Be a Human Being has finally found its time and place and is now a glorious reality, a testament to the virtues of patience and belief in an idea. This series of six films is a kind of collective portrait of humanity, and like humanity itself it came out of the great savanna plains of East Africa. I was in Kenya, doing research for a documentary that was to be part of Australia's contribution to the International Year of Peace, 1986. The film that emerged from that research has long since faded into obscurity, but this project is the true legacy of that experience. The project I was working on was based in part on investigations by Australian and Kenyan agricultural scientists, working with the semi-arid subsistence farming communities in the Machakos and Kitui districts of Eastern Kenya, trying to improve soil fertility and crop yields.

The scientists took me to a small, isolated community where they were doing field trials, and there I met a woman, a subsistence farmer, single parent of twelve children. She supported her family entirely from a patch of dusty arid land and a small herd of goats and cows.

This strong, gentle Kenyan woman—I never knew her name—spoke three languages, Swahili, Kikuyu and English.

She told me that she had never sat in a car or made a phone call. Their continued survival depended entirely on rain coming with the next few months.

She took me aside and made tea from a ceramic pot, balanced on three round stones. As a privileged white male from the overdeveloped world, I could only apologize for interrupting her daily chores.

«You don't need to apologize. I know you»—she said.

«How do you know me?—I replied.
«You are a human being»—she said. «So I know you» —because:

> **«what we have in common is very big. And what is different between us is very interesting»**

This wise woman's clear, unadorned humanist creed has stayed with me ever since, as a maxim for my work as a filmmaker, as a teacher and as a person.

She went on to explain her philosophy: «I know what it means to be a human being. There are six things we all share that make us human». She then gave me her insights into what she had observed to be the universal characteristics of our species.

This is a brief summary, retold in words that I hope accurately reflect hers, of the Kenyan woman's ideas about the universal characteristics of our species.

«Firstly, she said, we all need basic sustenance – food, water and shelter. «I have never eaten the food that you eat, and you have never eaten my food – but we could, and we would still be human»; Secondly, she said, we all need love. We need family, friends and neighbors. We need each other, we are a social species, we depend upon each other for our survival.

The third universal human need is, she said, creative expression. «Without stories we don't know who we are.» She showed me a small, carved baboon figure above the doorway, the only ornament in her adobe house. «My grandmother gave that to me and told me the story of the baboon, and I tell it to my children.» She described her love of songs and music, of dancing – the centrality of culture to the human condition.

The fourth thing we have in common is faith: «You have to believe in something – but it doesn't matter what». We need rules for life... religious, ethical, political values to guide us. Without ideals, we lose our humanity.

The fifth thing we need to be a human being is to be free from fear and oppression. She had witnessed fear, and violence – raiding cattle thieves who had brutalized communities in their wake. She told me that she had seen how both the oppressors and the victims had lost their humanity.

«And what is the sixth thing we need?»
«To be human we need hope» she said.
«Without a sense of the future, life is without meaning».

Since that conversation I have retold this story many times, in many places around the world, and it never fails to move the people I tell. It rings true, in every context. While the actual words she spoke were never recorded, I believe the spirit and meaning of what she told me have remained unchanged.

A few years after I returned from Africa, I tried to develop the concept within the usual structures – seeking interest from broadcasters, production companies and funding bodies to make it as a commercial television series. The plan was to have three production bases – one in Australia, one in Europe and one in North America. I assumed that these three prosperous parts of the world were the only places I could find the finance

and production skills necessary to make such an ambitious project.

The idea was for each production base to be responsible for documenting the lives of a chosen community in each of two continents – Australia and Asia, Europe and Africa, North and South America.

But of course the idea was far too idealistic for the hard-nosed world of television, the timing was wrong and the costs of mounting such an ambitious global series were impossibly high – one estimate was three million dollars. Like many other fanciful dreams, the proposal was abandoned – filed and stored away, never (or so I thought) to see the light of day again.

«I worked and scraped together a living as a documentarian for many years, trying to find the balance between being true to my own values and paying the rent»

Like many documentarians, I focused on social issues, the relationship between science, technology and society, and the complex relationships between cultures, especially with indigenous people in Australia and Latin America. One of the great rewards of working in documentaries is the access it gives to new experiences and knowledge. My work has taken me into worlds as diverse as cosmology and oceanography, climate change and cultural survival, and to all continents except Antarctica. It has given me the privilege of knowing people from many places and cultures, from Amazonia to China, from Africa to Cuba, and this has helped shaped the values that propelled this project. My life has been particularly

«At this festival, I met a grand old man with a long white beard, the legendary Argentinian-born poet, filmmaker, puppeteer and teacher Fernando Birri.»

RUSSELL PORTER_ is an Australian documentary filmmaker, writer and teacher with over thirty years of experience. He has won several Australian and International awards for his films, many dealing with cross-cultural and social issues, and the relationship between science and society. He recently retired from the position of Tenured Faculty member, Documentary Program, Columbia College Chicago. He is Co-Head of the Documentary Department at the EICTV (International Film andTelevision School) in San Antonio de los Banos, Cuba. He has extensive international experience and recognition as a film teacher at film schools in the USA, Australia, Latin American and Europe. He is currently writing a book on documentary ideas and another on the Amazon and is developing several film projects.

enriched by the access filmmaking has given me to indigenous communities and cultures, especially the Aboriginal peoples of my native Australia who taught me how to understand my own land through their eyes, and to witness through them the devastating effects of European colonization in scarcely more then two centuries.

Many times as I entered a culture that was foreign to me, people would be justifiably suspicious of my intentions, and I felt the anxiety of the outsider.

The words of the Kenyan farmer were always there as a source of strength and reassurance: «you are a human being, and what we have in common is very big» and I would relax, knowing that I was basically with my own kind, and I could then go about trying to find our common links.

I made a short film in 1990 called Koorie Culture, Koorie Control, with a number of Aboriginal communities in South Eastern Australia, fighting to regain control of their cultural heritage, including the remains of many of their ancestors, collected over centuries and stored in museums all over the world.

Because of the obvious sensitivities and the film's wider theme, I went against one of the conventions of documentary – complete authoreal control – and the film's participants largely determined its content and focus. Partly because of this the film attracted interest, including from a film festival in Augsburg Germany, where I was invited to present it. At this festival, I met a grand old man with a long white beard – the legendary Argentinian-born poet, filmmaker, puppeteer and teacher Fernando Birri. He was also one of the founders – along with Nobel prize-winning writer Gabriel García Márquez and Cuban filmmaker Julio García Espinosa, of the equally legendary Escuela Internacional de Cine y TV (EICTV) in San Antonio de los Baños, Cuba.

Fernando invited me to come to the school to run a documentary workshop and make a film, which I eventually did in 1994, at the height of the «special period», the collapse of the Cuban economy that followed the fall of the Soviet Union.

I have since returned to the school on an almost annual basis, recently several times a year, and I have watched it flourish into one of the world's truly great film training institutions. It is also built on a unique philosophy that has been called utopian.

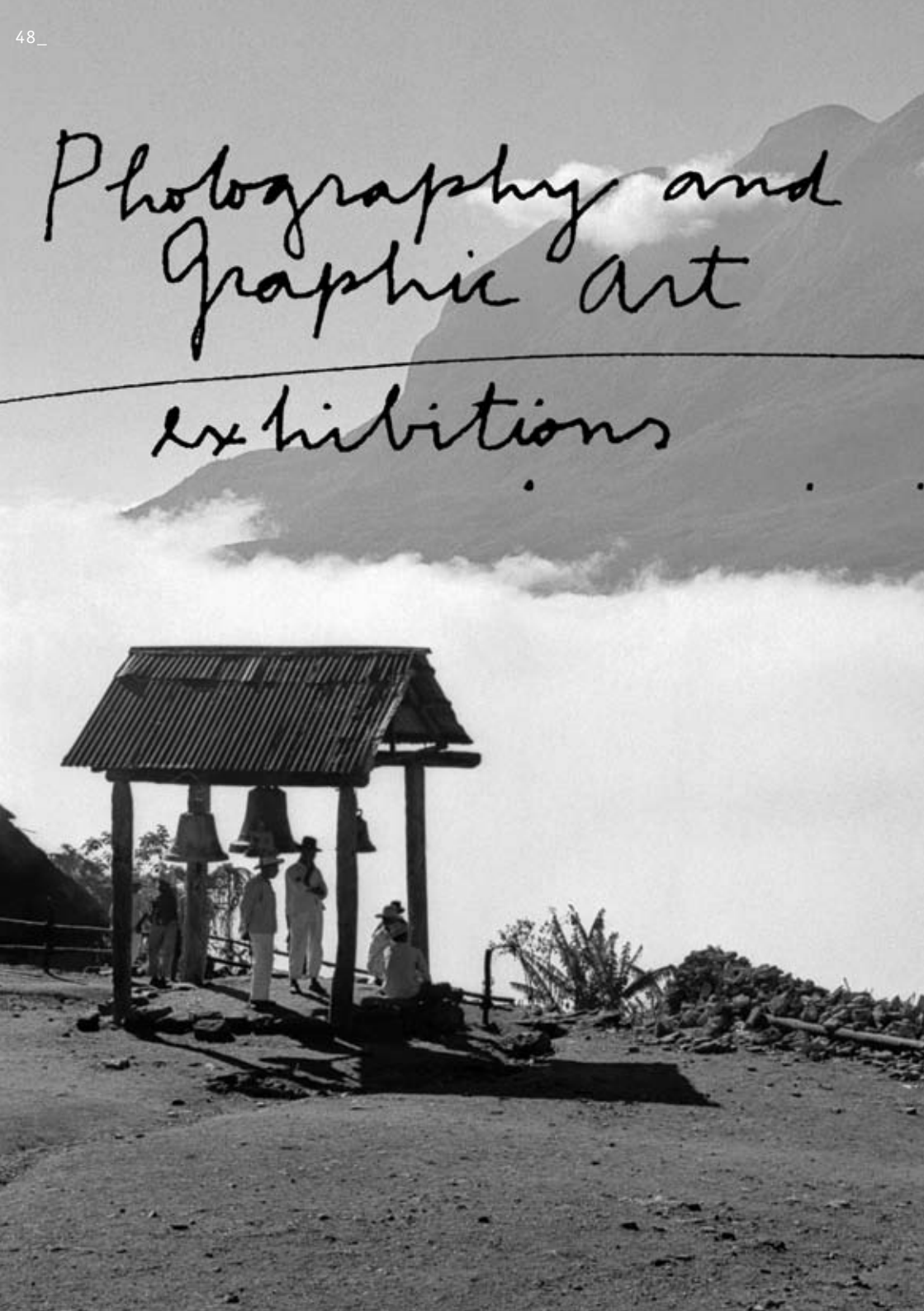
Indeed there is now a quote from Fernando Birri on a plaque at the school's entrance that says:

> ***«Para que el lugar de la Utopía, que, por definición, está en ‹Ninguna Parte›, esté en alguna parte ...».***
> **«So that the place of Utopia, that by definition is in ‹no place›, may be in some place...».**

Initially the EICTV was called «The School of Three Worlds – Latin America, Africa and Asia» – a concept that has now grown into «The School of All the Worlds», with students and teachers coming from over eighty countries and from every continent.

In 2006, the school appointed a new director, Tanya Valette, the first graduate of the school to take the position. It was an inspired choice, because she was able to bring back to the school much of the idealism and spirit of its founders. In that spirit we have conceived this documentary series.

Photography and graphic art exhibitions



True to the old saying «a picture speaks a thousand words», these stunning images tell raw, human stories that will transport the viewer to distant lands. The festival will feature two incredible exhibitions. One explores the work of Juan Rulfo, a prolific and genuinely iconic Mexican writer and photographer, who captured the spirit and history of a nation through his camera lens. The other is a groundbreaking social and political commentary caught in the graphic design works of El Fantasma de Heredia, a studio focused on promoting socio-cultural causes, based in Argentina. Make sure you give yourself time to take in these exhibitions that are sure to be imprinted in your mind long after the festival.

Foto_ Juan Rulfo

Rulfo Vivo

«But there is something»

by **JIMENA TENA Y PAULINA MILLÁN_**

Within the landscape of universal literature, Mexican creator, Juan Rulfo is without a doubt one of the most iconic, loved and innovative writers of 20th century Latin America. His work has been translated into 100 languages and his literary legacy has influenced some of the most celebrated authors of the region, including Nobel laureates Mario Vargas Llosa and Gabriel García Márquez.

Rulfo burst onto the literary stage after the publication of The Burning Plain (1953), a collection of short stories about the hardships of rural life in the aftermath of the Mexican revolution, and the novel Pedro Páramo (1955) about a man's quest to find his tyrannical father in the ghastly town Comala.

Rulfo is renowned for his ability to capture «Mexican idiosyncrasies in the backdrop of universal humanity» (Shundalyn, 2017). Indeed, Rulfo's work vividly voices a distinctive representation of Mexico's land and people, however, the worldwide appeal of his narrative is due to his treatment of the classic tropes of literature, such as; the human tragedy, the search for identity, the consequences of desire, and the inevitability of death, all of which transcend a multitude of cultural barriers and historical contexts.

Although Rulfo is mainly known for his literary work, he was also a skilled and avid photographer. Art historian and Rulfo scholar, Paulina Millán points out that «Photography is a central element of Rulfo's creative output» (Millán, 2016). He left behind a legacy of more than 6000 negatives, which have earned him a special place in the history of Mexican photography and continue to inspire interest worldwide.

> **«I can recite Pedro Páramo by heart... Rulfo's books paved the path for mine»**
>
> ***Gabriel García Márquez***

Through the lens of his Rolleiflex, Rulfo captured the Mexican landscape, architecture and people at a pivotal moment in time, as Millán explains «Through his photography of scenes from the 30s, 40s and 50s, Rulfo depicts a changing Mexico which is undergoing a shift from a rural to urban way of life&hellipa Mexico that is no longer the same by 1960s.»

Like his literary work, Rulfo's photographs are rich in texture and detail. He

Juan Rulfo. ***Público en concentración de danzas****, Distrito mixe, Oaxaca, México, 1955. Fundación Juan Rulfo.*

Juan Rulfo. ***Músicos****, Distrito mixe, Oaxaca, México, 1955. Fundación Juan Rulfo.*

Juan Rulfo. ***Niño y tambora en Zacatepec****, Distrito mixe, Oaxaca, México, 1955. Fundación Juan Rulfo.*

Juan Rulfo. ***Danzantes de la representación Los Negritos en Tlahuitoltepec****,*
Distrito mixe, Oaxaca, México, 1955. Fundación Juan Rulfo.

All images belong to Clara Aparicio de Rulfo. It is forbidden its reproduction without authorisation.

manages to capture the movement of water; the texture of wood, plants, leaves and rocks. In fact, Millán sustains that «the detailed descriptions of his narratives are the result of a person who had a vast knowledge of photography.»

> **«I was thinking of you Susana. Of the green hills. Of when we used to fly kites in the windy season. We could hear the sounds of life from the town bellow. We were high above the hill, playing out sting to the wind. Help me Susana»**
>
> ***Pedro Páramo, J. Rulfo's novel***

It is in his role as a photographer that Rulfo arrives to Perth's Cine Vivo Festival. He will be celebrated with the projection of the documentary Las Imágenes de Rulfo, directed by Juan Carlos Rulfo, the artist's youngest son. The documentary follows Juan Carlo's journey to examine his father's photographic legacy while he attempts to recreate some of his most iconic photos.

The documentary will be accompanied by an exhibition of Rulfo's images. It is worth noting that this will be the first time that Rulfo's photographic work will be shown in Australia. The fourteen images, which have been lent to the festival by the Rulfo Foundation, belong to the series Danza's mixes (1955). They were taken during the filming of the documentary Danzas mixes directed by the German filmmaker Walter Reuter and for which Rulfo wrote the script. Danza's mixes was ordered by the Papaloapan Commission, the goal of the documentary was to establish contact Mixe communities, to describe their way of life and the hardships they endured to survive. The result of this journey is a series of photos that depict a pluriethnic Mexico, therefore the series is not only important for its aesthetic value but for its historical importance.

It would be impossible, to sum up in a few pages the importance of Rulfo's legacy in the Mexican cultural landscape. He was a man that wore many hats but above all, he was an artist who managed to capture the spirit of his country through words and pictures.

PAULINA MILLÁN is currently completing her doctorate at UNAM and, with the support of the Fundación Juan Rulfo, has been involved in a number of significant projects. She has previously worked as a teaching assistant at the Facultad de Filosofía y Letras at UNAM. In 2011, she curated «Juan Rulfo — 23 Fotografías» in Guadalajara. Her research focuses on the importance of photographic documentation in the Papaloapan Commission and this work builds on her M.A. thesis «Las fotografías de Juan Rulfo» en la Comisión del Papaloapan 1955–1957. She acted as co-curator and guide for the «México: Juan Rulfo, fotógrafo» exhibition and presented a paper on Rulfo's photographic work in Oaxaca entitled «Los mixes de Juan Rulfo».

JIMENA TENA is a linguist, Teacher and language learner enthusiast. She completed her M.A in Linguistics in 2015, and she has a B.A in Hispanic literature and language. She has previously worked as a teaching assistant at the Escuela Normal de Estudios Superiores, UNAM. She currently works for the Department of Education in her hometown of Morelia, Mexico.

Juan Rulfo's exhibition is an unprecedented opportunity in Australia and only happening thanks to the trust, support and generosity of **Juan Rulfo Foundation, La Media Luna Productions** and **Fitzgerald Photo Imaging**.

Everything we do has the shape of a way of thinking_

Poster Exhibition_ **El Fantasma de Heredia**

Photo_ **Didier Pruvot**

«My city is beautiful and horrible as me» Paris, France, 2016 for *Celebrate the City* exhibition in the frame of the Fête du Graphisme .

El Fantasma de Heredia is an Argentinian based graphic design studio that is dedicated to contributing with their talent to social-cultural causes. They have joined forces with Cine Vivo Perth Independent Latino Film Festival as they share the mutual goal of creating space for cultural learning, exchange and dialogue, to create a more just then peaceful world.
This year our Festival includes a new side of Visual Arts: besides our incredible Photo Exhibition by Mexican Juan Rulfo, we introduce our first Poster Exhibition, a selection of the deep graphic work of this small collective of designers that 26 years ago decided to change the direction of what was supposed to be done. Taking all risks, these two then youngs began a non commercial graphic design studio, which means, they would follow their desire to use their tools not to sell products but to promote and spread culture and talk about social problems.
The images of this exhibition are incredibly powerful and have an ability to capture complex political, social and cultural

issues that belong every single corner of the world.
To learn more about El Fantasma de Heredia, and begin to understand the process of this long way, we spoke with Anabella Salem, the woman behind the paper!

INTERVIEW_

Can you please tell us about El Fantasma de Heredia and the kind of work you do?

A: We started with a studio 26 years ago and from the beginning, both Gabriel Mateu and me wanted to dedicate ourselves entirely on graphic design for cultural and social issues. And this idea from those daring young people still motivates us lots of years later! What type of work we do? We have done many things..., it's been so many years...: we've designed magazines like this, a series of newspapers for community radios in Latin America, many books on different topics -social books and also literature both for adults and for children (publishing work is of great importance to us). We also designed identities for organizations or campaigns, museums or independent projects, and of course, created many posters for music, theatre, ballet, art and design or any visual arts exhibitions, also for ecology projects, ...we did some websites, we have designed records, even vinyl recently! We do graphic design in all its different forms, but always to help promote things that are interesting and necessary to be visible.

We are also teachers, we have taught Design at the University of Buenos Aires, and we also give workshops and lectures in Argentina and abroad. From time to time we coordinate private study groups, that is not so common in our discipline and we really enjoy that personal contact with students. Somehow we have many friends that had been our students.

We can work for other countries because the issues we deal with are universal. And graphics is also a very intercultural language. And in particular, our work is visual enough to pass the language barrier although texts are extremly important to us in our graphic pieces. You know, we have an amazing job, which we do in a very responsible way, because we are committed to the topic dealt with in each project. To be trully connected with the subject warantees half the job.

«Try to put your foot into my shoe. Women's rights need men», a poster from 2012 for Elimination of Violence against Women, allowed us to meet these workers, in between the 200.000 people that went to Plaza del Congreso to stop femicides. In Argentina it dies a woman every 30 hours in hands of a violent macho.

So how did El Fantasma de Heredia, based in Argentina, come to be collaborators with the Cine Vivo Festival, which is directed by a Brazilian living in Australia?
A: Yes, it's weird, isn't? In 2016 we made a poster for the Tantanakuy festival, a very local musical-cultural gathering in northern Argentina, founded by the great charango player Jaime Torres. A short time later, Rafael Baro, the director of this festival, invited him and his band to visit Australia to promote a cultural exchange with Aboriginal Australian musicians. Rafael saw our poster, with those mountains turned into people, with the hats and «ponchos», he liked it so much that he called to ask us for permission to use it as a promotion of the concert that the band would give in Western Australia. From then on, a bond was formed between Cine Vivo and El Fantasma de Heredia, based on the spirit of camaraderie and mutual aid.

Why this partnership works so well?
A: Both Cinevivo team and us have a similar way of thinking and share a world view. We have a common a desire to put on this land a little justice, solidarity, of lasting peace. It is often said that relationships strengthen over time, but I am encouraged to say this one was born strong.

Isn't it difficult to work online?
A: No! It's great... by the way, Perth and Buenos Aires have 12 hours difference: while Cinevivo team work we sleep and the other way round, so all together we can work 24 hs a day!

TO SEE MORE POSTERS OF EL FANTASMA DE HEREDIA:
cinevivo.com.au/graphics
OR www.flickr.com/photos/elfantasmadeheredia
FOR CONTACT : info@elfantasmadeheredia.com.ar

«The man that waks». Sketch poster for theater-ballet play at Recoleta Cultural Center. 2003

«The Health of the women». World Health Organization says that maternal mortality is the deepest difference between developed and underdeveloped countries. Sexual and reproductive health, and domestic violence are other substancial topics.
Poster at Warsaw-Poland bus stop. 2016.

Identity for Aboriginal Qom Women's crafts project. 2013

Some awards can be highlightened, like First Prize for identity of Museum of Holocaust in Argentina, the Icograda Excellence Award and Juror's Prize, both at Chaumont Festival in France, and a Gold Medal for «Eclipse» poster at Toyama Poster Triennial in Japan, and the Artists Residency grant in Schloss Solitude, Germany.
It can be also remarked the Presidency of the International Jury at the 19° International Poster Biennial in Warsaw, Poland. This year, El Fantasma de Heredia won the Grand Prix at 4th Block Poster Triennial, Ukraine.
This bureau's pieces have been selected, showed and printed in catalogues at more than fifty Festivales and Biennials at museums of France, USA, Poland, Italy, China, Japan, Finland, Russia, Germany, Hong Kong, Bulgary, Ukraine, Bolivia, Mexico, Chec Republic and Slovac Republic.
Many articles had been published in books, journals and magazines, national and international wide.

«The name of the rose and of everything else».
Poster homage to linguist Umberto Eco for tribute exhibition in the frame of Bolivia Biennial of Posters. 2017

«and black» (blue, white, red - as french flag - and black) is a poster of support for french sons of immigrants claming for their rights as french citizens. 2005
Published in 2013 in the book «A vous souhaits / To think a new world. 50 political interviews with a poster aside»,
by Editions de L'Humanité.

Cine Vivo celebrates this exhibition thanks to **Fitzgerald Photo Imaging** for its ongoing support.

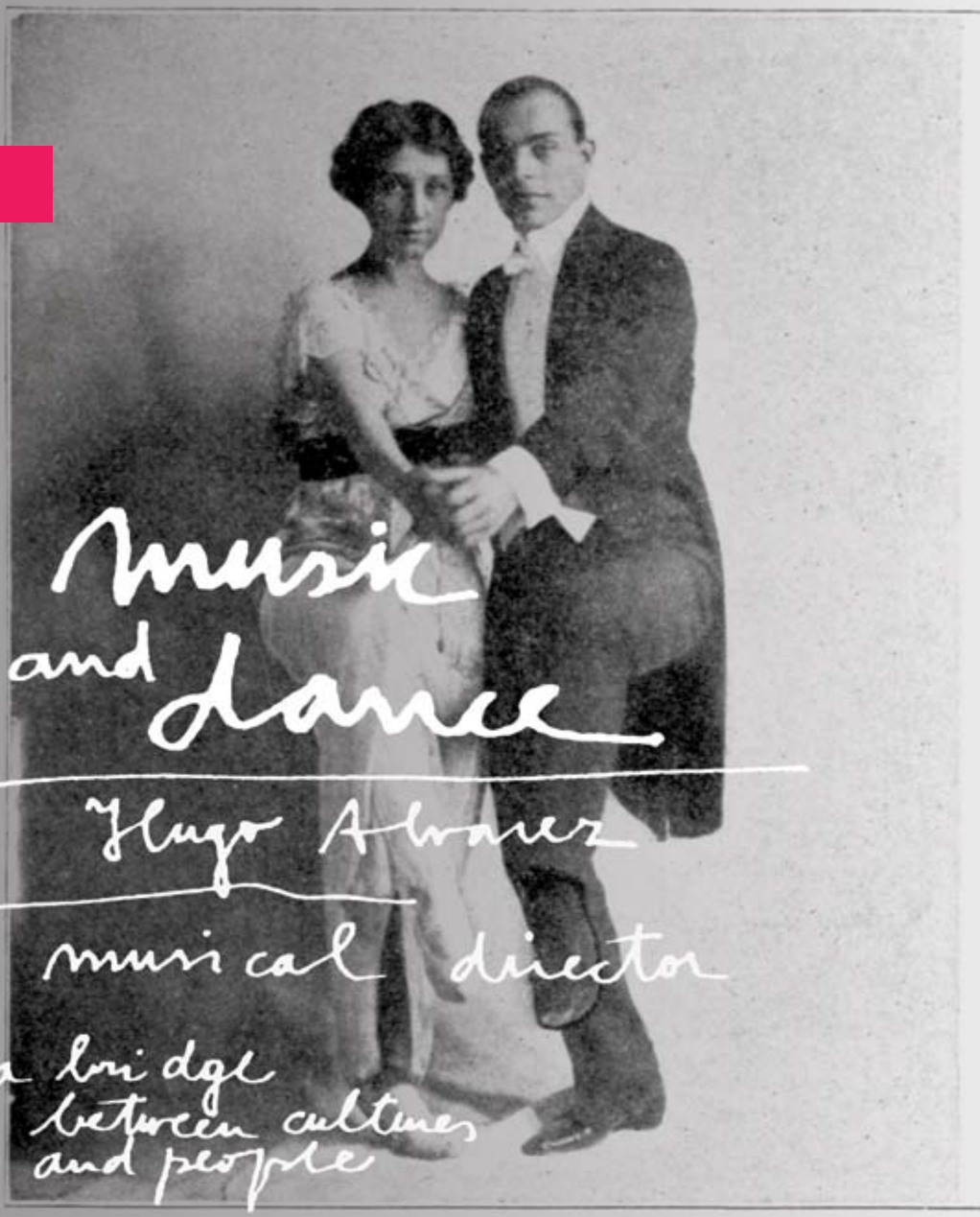


FIG 4. —The single three step of the Tango. In this step the gentleman advances with his left foot, his partner with her right.

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It is impossible not to get swept into the rhythm of Latin beats! From the tantalizing tango to Colombian cumbia, this festival has it all! There will also be plenty of chances to kick up your heels including a celebration of 60 years of the Bossa Nova and our Special Closing Night tribute to Rubén Blades – the man who revolutionized Cuban salsa! Be prepared to go on a journey across region and time exploring the evolution of Latin music – and don't forget to put on your dancing shoes!

FIG. 1.—Another position often seen in the Tango, but, according to Maurice, it more properly belongs to the Brazilian Maxixe.

a bridge between cultures and people

The music program evolves this year, bringing you not only incredible sounds but also a fascinating narrative of the origins of the genres and instruments as we explore historical evolution of the music.
My intention for the festival is to create a bridge between culture and people through artistic expression, in celebration of our multicultural society.
Hugo Álvarez_ **Musical Director**

CHILE_ Andean Music — Friday 26th_October

Among Chile's indigenous peoples, music is often associated with rituals. It is used in ceremonies to communicate with the gods and guardian spirits.
Nico Bahamonte, Patricio García, Patricio Antonio Fernández, Gabriel Segovia Salinas and Hugo Álvarez will be performing themes from Inti Illimani, a famous group from Chile. These four musicians have been playing Andean music from childhood and now are getting together for this very special performance. Nico who sings and plays a number of folk instruments will be presenting one of his own compositions in a tribute to Nicanor Parra, a Chilean Poet. Patricio García and Patricio Fernández will contribute with his virtuoso siku and charango skills and Hugo, on guitar, provides the platform for the other musicians to express their full talent. These five musicians had been part of different Andean Groups: Patricio García was and is member of Huaira, Patricio Antonio Fernández was part of Raíces, Gabriel Segovia Salinas was part of Arak Pacha and Hugo was the founder of Ackoncahuak.

ARGENTINA_ Trío Apasionado — Saturday 27th_October

One of Argentina's most significant cultural contributions is the tango, which originated in Buenos Aires and its surroundings during the end of the 19th century and underwent profound changes throughout the 20th century.
Trio Apasionado brings together three energetic musicians, devoted and addicted to the flair and charm of Argentine Tango!
With spontaneous shifts in emotion, soloistic outbursts, infectious percussive drive and sweeping lyrical gestures, Sarah Saunders (piano), Daemon Clark (violin) and Rebecca Meegan-Lowe (cello) perform Tango Nuevo arrangements straight out of Buenos Aires today.
Early in the night Hugo Álvarez and Daemon Clark will be playing an Astor Piazzolla theme for guest dancers Kirstie Peddersen and William Hung Vo special performance.
And after the movie join us in a social Milonga as the trio performs traditional tango music for all.

MEXICO_ Nico and his mariachis — Friday 2nd_November

From traditional flutes, drums and conch shells, to the brash tones of the bull- fights, Mexican music is as lively, diverse and colourful as the country itself.
Nico Bahamonte (guitar and vocals), Hugo Álvarez (guitar and pan flute), Cathy Travis (piano and accordion) and Carlos Fernández Serrano (trumpet) will delight you with a very Mexican repertoire including Carabina 30 30, El Rey, La Calandria and much more.

With Nico's joyful voice, Cathy's virtuoso accordion, Julia's exceptional violin playing and Hugo's melodic guitar, be prepared to be enter tained!

MEXICO AGAIN!_ Brenda Lee Latin Grooves **Saturday 3rd_November**
Mexican music is rich and versatile having been influenced by Spanish, French, African and other cultures as well as different terrains and environments. Brenda Lee (vocals), Cathy Travis (accordion), Hugo Álvarez (guitar) and Patricio García (percussion) will be bringing a variety of Mexican and Latin songs.

URUGUAY_ Tango 22 **Friday 9th_November**
Uruguay's music has strong African influences and the Candombe is a typical example of this. However, there are other influences including Brazilian, Argentinian as well as the local influences of the native tribes who were there from ancient times. Tango 22 with Hugo Álvarez, Patricio García, Antonio Nuñez and Rebecca Vouyoucalos will play candombes and other latin grooves.

MORE URUGUAY!_ Trío Apasionado & Hugo **Saturday 10th_November**
In Uruguay, the African influence fused with local culture and folklore has produced an exciting musical journey called, «candombe» a contagious rhythm with poetic lyrics.
Trío Apasionado joins Hugo Álvarez to bring us a history of the Candombe and its influence on the Río de La Plata and its music. They will show through music how the Uruguayan Candombe influenced the Argentinian milonga and other musical forms.
Sarah Saunders (piano), Daemon Clark (violin), Rebecca Meegan-Lowe (cello) and Hugo Álvarez are all passionate and accomplished musicians who will mesmerize the audience with their talent.

CHILE PLUS!_ Nico´s Chilean Trova **Friday 16th_November**
The challenging landscape, the persisting population of Mapuche People, and the Spanish heritage which did not fade as much as elsewhere in the country, has given southern Chilean music some particular characteristics.
Violeta Parra was a Chilean composer, songwriter, folklorist, ethnomusicologist and visual artist. She pioneered the Nueva canción chilena, a renewal and a reinvention of Chilean folk music which would extend its sphere of influence outside Chile. Parra is acknowledged as «The Mother of Latin American folk». Nico Bahamonde will perform Chilean folk songs and a tribute to Violeta Parra.

COLOMBIA_ Imperio Latino Sound **Saturday 17th_November**
A product of the mixing of indigenous, Spanish, and African culture, music in Colombia is extremely diverse. Arguably the country's most distinctive musical style is the dance-oriented cumbia.
Imperio Latin Sound, is a local cumbia group who has been performing in WA for the last 20 years. For this night they will be playing many traditional cumbias from Colombia including La Pollera Colora, La Piragua, La Gota Fria and much more. Moura and her dancing group will be performing on the night inviting the audience to join them on the dance floor.

PERU_ Daniel Sunsiar Emsemble **Friday 23rd_November**
Peruvian music is a fusion of sounds and styles drawing on Peru's Andean, Spanish, and African roots.
Daniel Sunsjar Ensemble will be performing with his Afro-Peruvian group with Nico Bahamonde joining on vocals.
Daniel Sunsjar is an accomplished percussionist who graduated and now lectures at WAPA. Daniel has specialised in Afro-Peruvian rhythms and music. With Nico's contribution as a vocalist they will be presenting an exciting tribute to Susana Baca,

one of the most famous singers from Peru. In addition to the music Daniel will be conducting an audio-visual presentation of the history and evolution of the Afro-Peruvian music and instruments.

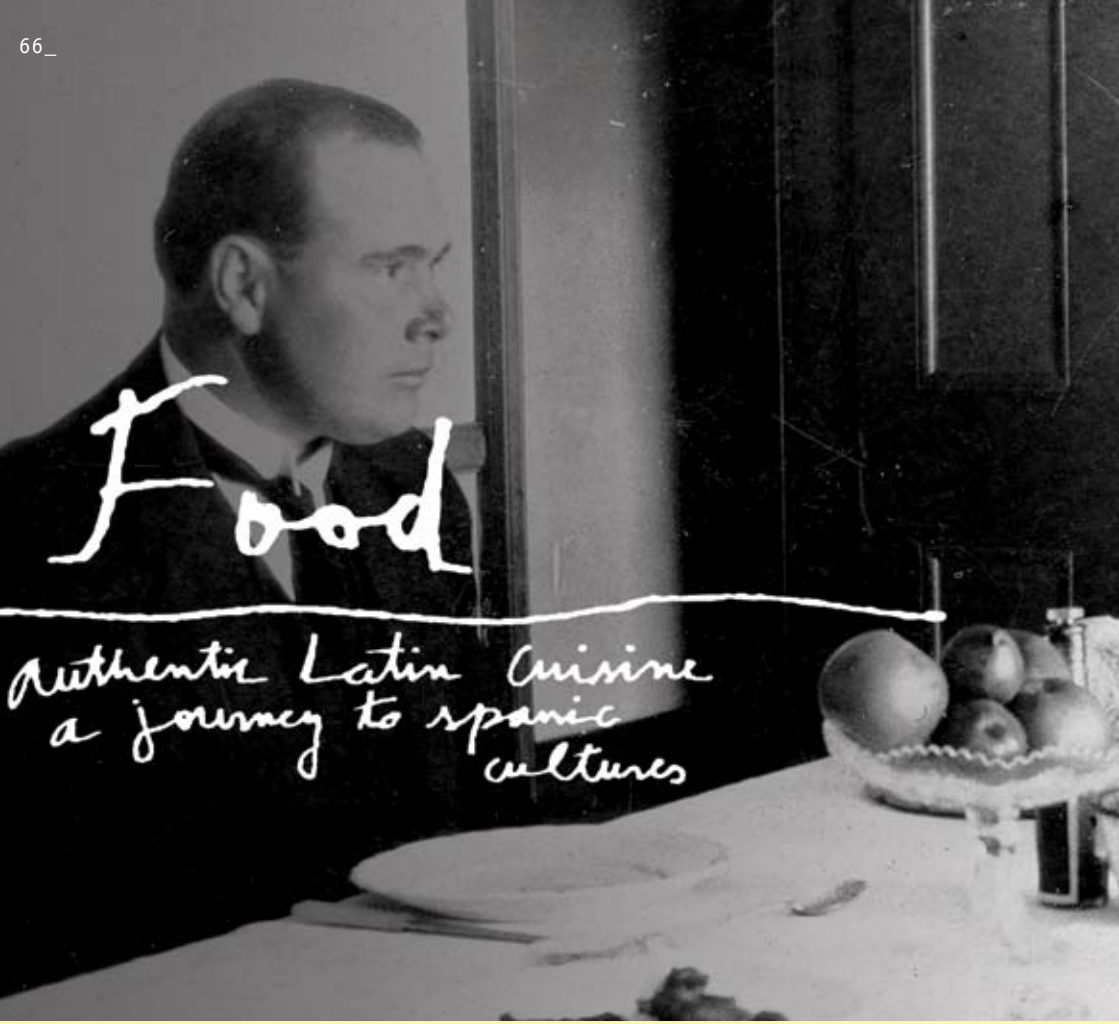
BRAZIL_ Bossa Nova Baby **Saturday 24th_November**
After enchanting audiences across the US and Japan, with her «Bossa Nova Baby» concert, Juliana Areias presents a special Triple Tribute to Bossa Nova's 60th Aniversary, Rita Lee - The Queen of Brazilian Pop Rock and Lenine's contemporary Maracatu, featuring Joshua de Silva - guitar - and Rafael Medeiros - percussion. In 1958, Bossa Nova, was born when Joao Gilberto recorded the song «Chega de Saudade» (Antonio Carlos Jobim/Vinicius de Moraes). Since then, it has influenced jazz and many contemporary artists globally including Rita Lee who has also recorded with Joao Gilberto. Lenine's contemporary music combines Maracatu, rock, samba, electronic sounds and troubadour lyrics. Maracatu Rural is the theme of the Brazilian film presented by Cine Vivo in the same night «Azougue Nazaré». Special guests: Dance presentation by Perth Gafieira & Perth Forro - (The Sandpit Scarborough Beach) lead by teachers Ana Lucia Pereira, Sarah Quinn and Felipe Ortega.

THE LATINO SHORT FILM COMPETITION_ Tango 22 **Friday 30th_November**
Tango 22 with Rebecca Vouyoucalos, Daemon Clark and Hugo Álvarez will entertain the audience with music from Latin-America; Argentina, Brazil, Venezuela, Mexico and more. Music excellence at its best, with songs like Canaro en Paris (Argentina), El Diablo Suelto (Venezuela), Tico (Brazil) and much more.

CUBA_ De Cuba Son **Saturday 1st_December**
Cuban music has its principal roots in Spain and West Africa, but over time has been influenced by diverse genres from around the world.
Introducing, De Cuba Son - Arvis Mena is a talented Cuban singer as well as a bassist and is bringing this exciting group for us to enjoy salsa rhythms! Jere Sosa, originally from Argentina, will be playing the 12 string guitar and singing, Glenn Rogers who is a WAPA graduate plays the electric guitar, and his own son Chris Rogers plays drums, exceptionally well. This group is one of the best local bands playing incredible Cuban music, bring your dancing shoes!

FAMILY DAY. FREE EVENT_ De Cuba Son **Sunday 2nd_December**
Cuban music again, as above!

PANAMA_ Imperio Latino Sound **Saturday 8th_December**
Panama has a rich and diverse music history, and important contributions to cumbia, saloma, pasillo, punto, tamborito, mejorana, bolero, jazz, salsa, reggae, calypso, rock and other musical genres.
Patricio Latin Grooves will perform a tribute to Rubén Blades a much beloved and prolific Panamenian singer-composer.



Is there a more enjoyable way to experience a culture than through food? Lucky for you sharing food is an integral part of the Latin American culture. We strongly recommend coming with an empty stomach because each night of the festival we will be serving up traditional, authentic recipes from Perth's best local family restaurants. With options for everyone, including vegetarians, you are invited on a gastronomic journey, pairing our excellent films with the most exquisite culinary delights of the region! Check out our menu in the following pages, a taste sensation awaits!

Stephen Ballantyne / Creative Commons_Attribution-ShareAlike 2.0 Generic

Authentic Latin Cuisine a journey to spanic cultures

CHILE_
Friday 26th_Oct
Doors Open 6:30 PM

CATERING_ **CON PEBRE**
MENU_ Mechadas: Chilean recipe of slow cooked beef or halloumi with spices, vegetables and mayonnaise roll.
Chupe de mariscos: Seafood and vegetables stew chilean style.
Dessert - Cachitos: Pastry shell filled with caramel.

ARGENTINA_
Saturday 27th_Oct
Doors Open 6:30 PM

CATERING_ **ROBERTO'S BBQ ARGENTINIAN CHARCOAL GRILL**
MENU_ Beef Spare Ribs cooked on charcoal grill.
Beef Brisket served with fresh garlic sauce.
Chicken seasoned and grilled and brushed with whisky marinade.
Chorizo: Pork and beef sausages with a hint of pepper and mild spices.
Pork Belly: Cooked on the bone with crackling and special garlic sauce.
Vegetarian saffron risotto, Garden Salad. Dessert: Caramel spread, pastelitos and Alfajores.

MEXICO_
Friday 2nd_Nov
Doors Open 6:30 PM

CATERING_ **LA TORTILLA WA & LA LOTERIA**
MENU_ Suadero tacos: Beef brisket served in fresh corn tortilla topped with onion and fresh coriander.
Chicken mole tacos: Chicken mole (traditional mexican stew) served in fresh corn tortilla topped with lettuce, onion, fresh coriander and sour cream.
Potato tacos: Mexican style potatoes in fresh corn tortillas topped with lettuce, onion, fresh coriander and sour cream. Dessert - Arroz con leche: Mexican style rice pudding.

MEXICO_
Saturday 3rd_Nov
Doors Open 6:30 PM

CATERING_ **RANCHO LATINO**
MENU_ Traditional Pupusas: Stuffed corn pockets filled with option of cheese, beans and pork, cheese and chicken, cheese and beans, cheese and spinach, cheese and jalapeños.
Accompanied with pickled salad and salsa (chili optional). Dessert - Empanadas: Banana empanadas.

URUGUAY_
Friday 9th_Nov
Doors Open 6:30 PM

CATERING_ **BARRACA DA GUIDUXA**
MENU_ Chivitos (steak sandwich with ham cheese boiled egg'n salad). Empanadas - meat and a vegetarian option.
Alfajores - short bread like biscuits with dulce de leche.

URUGUAY_
Saturday 10th_Nov
Doors Open 6:30 PM

CATERING_ **ROBERTO'S BBQ ARGENTINIAN CHARCOAL GRILL**
MENU_ Beef Spare Ribs cooked on charcoal grill.
Beef Brisket served with fresh garlic sauce.
Chicken seasoned, grilled and brushed with whisky marinade.
Chorizo: Pork and beef sausages with a hint of pepper and mild spices in a roll.
Pork Belly: Cooked on the bone with crackling and special garlic sauce.
Vegetarian saffron risotto. Garden Salad. Dessert: Caramel spread, pastelitos and Alfajores.

CHILE_
Friday 16th_Nov
Doors Open 6:30 PM

CATERING_ **CON PEBRE**
MENU_ Mechadas: Chilean recipe of slow cooked beef or halloumi with spices, vegetables and mayonnaise roll. Chupe de mariscos: Seafood and vegetables stew chilean style. Dessert - Cachitos: Pastry shell filled with caramel.

COLOMBIA_
Saturday 17th_Nov
Doors Open 6:30 PM

CATERING_ **MARCELITA'S EMPANADAS**
MENU_ Traditional colombian empanadas filled with option of beef, pork & lime or potato. Served with ají pique or guacamole. Arepas: Corn pockets stuffed with option of chicken, chorizo or mushroom. Accompanied with fries, green salad and pickle onion, ají pique or guacamole. Dessert - Arroz con leche: Rice pudding

PERU_
Friday 23rd_Nov
Doors Open 6:30 PM

CATERING_ **PERUANÍSIMA**
MENU_ Ceviche: Fish cure in lemon lime juice with chilli and coriander. Causa: Mash potato infused lemon chilli filled with Tuna mayo. Vegetarian Causa: vegetales and mayo. Lomito saltado: Peruvian beef stir fry served with rice. Desserts: Alfajores, delicate shortbread biscuits filled with caramel. Cocadas, Coconut macaroons, Mini horns filled caramel.

BRAZIL_
Saturday 24th_Nov
Doors Open 6:30 PM

CATERING_ **BARRACA DA GUIDUXA**
MENU_ Feijoada brasileira: black beans and meat stew (pork, beef and chorizo). Accompanied with rice and farinha (cassava flour) or farofa (fried cassava flour). Bertolli: Beans and veggies vegan stew. Accompanied with rice and farinha (cassava flour). Finger Food: Chicken coxinhas and cheese balls.

SHORT FILM COMPETITION_
Friday 30th_November
Doors Open 6:30 PM

CATERING_ **BARRACA DA GUIDUXA**
MENU_ Moqueca de Peixe: Fish stew cooked with onion, garlic, tomatoes, red and green capsicum in a coconut milk sauce and a sprinkling of fresh coriander. Accompanied with rice. Vegan Muqueca: stew cooked with onion, garlic, tomatoes, red and green capsicum in a coconut milk sauce and a sprinkling of fresh coriander. Accompanied with rice. Finger food: Chicken coxinhas and cheese balls. Dessert - Tapioca: Sweet tapioca couscous and creamy cassava and coconut cake.

FAMILY DAY_
Sunday 2nd_Dec
Doors Open 6:30 PM

CATERING_ **ROBERTO'S BBQ ARGENTINIAN CHARCOAL GRILL**
MENU_ Beef Spare Ribs cooked on charcoal grill. Whole beef ribs side on the stake in ground cooked over wood fire. Beef Brisket served with fresh garlic sauce. Chicken seasoned, grilled and brushed with whisky marinade. Chorizo: Pork and beef sausages with a hint of pepper and mild spices in a roll. Pork Belly: Cooked on the bone with crackling and special garlic sauce. Vegetarian saffron risotto. Garden Salad. Dessert: Caramel spread, pastelitos and Alfajores.

CLOSING NIGHT_
Saturday 8th_Dec
Doors Open 6:30 PM

CATERING_ **ROBERTO'S BBQ ARGENTINIAN CHARCOAL GRILL**
MENU_ Beef Spare Ribs cooked on charcoal grill. Beef Brisket served with fresh garlic sauce. Chicken seasoned, grilled and brushed with whisky marinade. Chorizo: Pork and beef sausages with a hint of pepper and mild spices in a roll. Pork Belly: Cooked on the bone with crackling and special garlic sauce. Argentina's empanadas. Spanish Tortilla: Potato Omelette. Vegetarian saffron risotto. Garden Salad. Dessert: Caramel spread, pastelitos, Alfajores and sweet pastries with quince paste.

EDUCATION PROGRAM_

OTHER NARRATIVES ARE POSSIBLE_

Venue:
Queens Building
97 William Street, 1st floor
(corner with Murray Street),
Perth, WA 6000
Free Event - Eventbrite booking required.
6:00PM - 8:30PM

Displacement from land and culture and human rights abuses are realities of the global migration crisis. But where there is darkness, there can also be hope. The Educational Program explores these challenging themes with a focus on community development initiatives that are creating a positive change.
It will also create space for dialogue and mutual learning between the Australian and Latin American communities, where we all work together towards a making a world that welcomes and includes everyone.

Please keep in touch for updates,
closer to the date:
wwww.cinevivo.com.au
If you are interested in joining any of these activities, please contact us on
info@cinevivo.com.au

AMBULANTE BEYOND_

DAY 1 – TUESDAY NOVEMBER 13TH 2018

6:00 PM	Doors Open.
6:30 PM	Screening: **Siempre Andamos Caminando** - 63', MEX 2017 (Internal Migration).
7:40 - 8:30PM	Conversation with **Dinazar Urbina Mata**, Film Director, and **María Inés Roqué**. Ambulante Beyond Director (Teleconference).

Ambulante Beyond (AMA) is a training program for documentary production aiming to train new filmmakers coming from different corners from México and Central America who have limited access to the tools needed to share their stories with a wide audience. Through modular workshops, AMA promotes independent filmmaking to get these stories to be told from an own cultural and aesthetic perspective, not arising from the imposition of conventional film parameters.

SYNOPSIS_ Alberta, Julia and Catalina are three Chatino women who had to leave their birthplaces in order to work at Oaxaca's coast, cultivating papayas and lemons or selling things. We are always walking portrays the long highway trips that the three migrants have to do regularly to survive.

MARÍA INÉS ROQUÉ_ Director
María Inés is documentary director of Dad Ivan, Cavallo Behind Bars, One more day, Villarias Coffe, and Zapatista Women. She is part of the Mexican documentary scene and film production since 1989. She has been associate producer, and script advisor for features from Spain, Australia, Costa Rica, Chile, and Holland. She starts teaching in 1990 to rural communication projects for the United Nations (FAO), and since 2011 she is the Academic Coordinator of Ambulante Beyond.

DINAZAR URBINA MATA_ (Oaxaca) has a degree in Social Communication from the Metropolitan Autonomous University (UAM-X). She studied acting and theater staging, and has taken workshops of script and storyline. She participated in the Itinerant Audiovisual Camp, in the XI International Exhibition of Women in Film and the Riviera Maya Film Festival-PeninsuLab 2015, among others. Some documentaries she produced are Tawä'äktäjk: para el andar, La vida en tinta, and La crème de la crème. She is a fellow of FONCA 2015-2016 in the specialty of cinematographic script.

TO BE A HUMAN BEING_

DAY 2 - TUESDAY NOVEMBER 20TH 2018

Best Documentary of Daily Life and Social Change, Contra El Silencio, Todas Las Voces Festival, Mexico City.

The series has also won Best International Feature Documentary, Icaro Film Festival Guatemala (for Culture), and has been officially selected for Havana Film Festival New York, Cine Pobre Festival Gibara, Docstown Festival Tijuana, PhilyCAM Philadelphia, OzDox Sydney, Casa de las Américas Madrid, Cine Invisible Bilbao and many other festivals and screenings.

6:00 PM	Doors Open.
6:30 PM	Screening: **To Be a Human Being** - Episode 1 «Sustenance» - 72', various countries 2010.
7:40 - 8:30 PM	**Q&A** session with Australian documentary filmmaker, writer, teacher with over 40 years of experience: **Russell Porter** (Teleconference).

A production of the EICTV, in collaboration with six film schools from all continents.

WHAT DOES IT MEAN TO BE A HUMAN BEING?_

A series of six feature documentaries, based on six Universal Human Needs, told in the voices of people from eight diverse communities. Young filmmakers from around the world came together and collaborated with a shared vision, to make a collective portrait of our species. A chance conversation between a Kenyan woman subsistence farmer and an Australian filmmaker in 1986 planted an idea that - a quarter of a century later - flourished into this audacious, brilliant documentary series.

— «Don't apologise», she told me. «I know you»
— «How do you know me?»
— «You are a human being, so **what we have in common is very big, and what is different between us is very interesting.** There are six things we all share as human beings». *More info pages 44 to 47*

THE PRODUCTION_ Documentarian and teacher Russell Porter told this story to Tanya Valette, Director of the EICTV. Together they planned to make a documentary series based on these six Universal Human Needs. They called for Expressions of Interest, and received over 120 submissions, from which eight communities were chosen to be represented. We made the series completely outside the usual commercial structures, with almost no money, very high production values, but not for TV or profit. This allowed us to work free from the usual constraints or editorial interference.

THE CHOSEN COMMUNITIES: **The Wayuu_** An Indigenous community in Northern Colombia / **The Bedouins_** A community in the desert, Little Petra, Jordan / **Voices from Oceania_** A Polynesian community in Samoa /**Harlem_** A multiethnic community of New York / **The God Makers_** A community of religious idol sculptors in Kolkata / **El Rastro_** An old Madrid street market neighborhood / **Mata los Indios_** An Afro-Caribbean community in the Dominican Republic / **Regoufe_** A remote mountain hamlet in Portugal.

STORIES WE TELL_

DAY 3 – SATURDAY DECEMBER 15TH 2018

6:00 PM	Doors Open.
6:30 PM	Introduction to **Stories We Tell** (SWT) a non-for-profit local association, which delivers a short documentary training and production course. Fascilitators: **Rafael Baro, Lincoln Mackinnon.**
6:50 PM	Pre-Screening: **Noongar Boodjar** - 34', AUS 2018 (Community Art Network - Noongar Place Names).
7:40 - 8:30PM	**Q&A** session with film crew from Albany.

Stories We Tell Inc. (SWT) is a Perth-based, non for-profit organisation dedicated to supporting multicultural communities to use filmmaking as a platform for personal and social expression. Delivered as a one-year documentary training and production course for newly arrived migrants, refugees and Indigenous Australians, our goal is to equip participants with the necessary technical and creative skills to create and share their own, and their communities stories through the world platform of documentary film.

NOONGAR BOODJAR 34' / 2018 / Australia Produced by CAN
«Noongar Boodja», is a documentary made by young Aboriginal people from Albany. A stunning cinematic story that explores with Elders, significant places, their Noongar names and culture in Albany and surrounding areas. This film was developed as part of Community Arts Network (CAN) Place Names program, which looks to engage Noongar communities in exploring the meaning of language and culture through place.

DIRECTORS_ the young Aboriginal people of Albany.
Crew: Phillip Lockyer, Kasey Gibson, Shantay Tidswell, Sheyann Tidswell, Keenan J Coyne, Javien Mangoo-Mai, Geoffrey Dean, Jarrad Inman.
Special Participation of Elders and Community Leaders: Lester Coyne, Averil Dean, Aiden Eades, Vernice Gilles, Larry Blight, Robbie Miniter and Di Williams

The migration crisis at home

Seeking asylum in Australia

JOANNA JOSEPHS_
Operations Manager
CARAD / Centre for Asylum Seekers, Refugee and Detainees

Around the world people are watching with horror as families are being separated and detained at the border between Mexico and the United States of America. We hear about plans to ‹build a wall› to divide people.

I think it is easy to look at foreign governments and even people living in other countries and make judgements about their values. But sometimes what is more difficult, and more confronting is looking at the situation in our own country, in our own community.

I heard the news that Donald Trump had been elected as the President of the United States of America while I was visiting an Immigration Detention Centre in Northam, Western Australia. I had spent the past three hours visiting 12 men who had come to Australia seeking safety. They left their countries out of necessity, fleeing targeted persecution because of their political or religious beliefs or because of their ethnicity. They are seeking to be recognized as refugees by our government but more than five years after arriving in Australia they have never had a day of freedom. They have been behind bars, victims of Australia's policies of mandatory and indefinite detention for people who arrive to our country as asylum seekers.

In Australia we have a wall too. But our wall is not made of brick or concrete of metal. It is made of water.

People who have arrived in Australia by boat as asylum seekers have been met with policies which have resulted in the separation of families and untold suffering. There are currently over 1000 people in immigration detention in Australia. However, in 2013 this number peaked at over 10,000 people being held in detention. Since 2013 people who attempted to arrive by boat to Australia to seek asylum were placed in detention centres on Manus Island (Papua New Guinea) and Nauru. Five years later many of those people remain there despite having been found to be genuine refugees.

I have been visiting the two detention centres operating in Western Australia as part of my role with The Centre for Asylum Seekers, Refugees and Detainees, for the past four years. During that time our dedicated team of volunteer visitors have provided social support and advocacy to hundreds of people seeking asylum being held in detention centres.

Photo by creative commons_Real australians-Alberto-Attribution 2.0 Generic
Typographic poster glued on a wall.

When I visit the people in detention the toll that has been taken on their physical and mental health is clear. Almost everyone has difficulty eating, sleeping, concentrating and report extremely high levels of stress and anxiety. It is the not know knowing, of why they have been detained given that seeking asylum is not a crime according to international human rights declarations, and the not knowing when it will end.

«My life is over. But I need to help my family, I continue to survive so that one day I can help them»

The most rewarding moment of my professional life was when I heard that one of the men I'd been regularly visiting for the past 18 months had been released. It was the first time it had happened. I remember reading the message he sent me with tears in my eyes, with great joy that he was free but also such sadness that he had lost years of his life because of a policy.

Life in the community is not necessarily easy for asylum seekers living in Perth. While people wait for years to have their refugee status determined the income support they have access to through Centrelink is approximately $38 per day which is well below the poverty line in Australia. Recent changes to support services will mean that thousands of asylum seekers will lose access to this income and the case work support they previously received. The only option they have will be to work, but we know that this is not a realistic expectation for people with significant barriers including language ability, child care responsibilities and the ongoing effects of profound trauma.

Therefore, many asylum seekers will be relying on organizations like CARAD to meet their basic needs.

I am proud to work with the Centre for Asylum Seekers, Refugees and Detainees (CARAD), an organization that represents a community of people who support the rights of asylum seekers, refugees and detainees in Western Australia. CARAD empowers people seeking asylum to connect with their community and live with dignity. We deliver essential welfare and advocacy services and volunteer support to people who have no where else to turn.

Why do I think our work is important? For me, it was summarized by the man who came to visit me after he was released from detention. He said:

**«Because of you,
I didn't feel alone»**

It is important to not only look at the human rights and migration issues presented throughout the Latin Film Festival, and especially in the Short Film Competition, as issues that affect other places. These issues are global, and there are many parallels to be drawn with the experiences here in Australia. This festival invites you to start an important conversation by asking how can we learn together to create a world where people are treated with compassion, dignity, freedom and safety?

**FOR MORE INFORMATION ABOUT CARAD AND THE WAYS IN WHICH YOU CAN SUPPORT PEOPLE SEEKING ASYLUM IN PERTH VISIT:
WWW.CARAD.ORG.AU**

The Global Migration Crisis

«Wars, other violence and persecution drove worldwide forced displacement to a new high in 2017 for the fifth year in a row, led by the crisis in Democratic Republic of the Congo, South Sudan's war, and the flight into Bangladesh from Myanmar of hundreds of thousands of Rohingya refugees (UNHCR 2017).» These are the findings of the report generated by the United Nations High Commission for Refugees, which tracks the global migration crisis.

The report details the scale of the humanitarian disaster: «68.5 million people were displaced as of the end of 2017. Among them were 16.2 million people who became displaced during 2017 itself, either for the first time or repeatedly – indicating a huge number of people on the move and equivalent to 44,500 people being displaced each day, or a person becoming displaced every two seconds (UNHCR 2017).»

With so many people on the move the need for resettlement options is significant, however the report finds: «the number of countries hosting large numbers [of refugees] was also comparatively few: Turkey remained the world's leading refugee hosting country in terms of absolute numbers with a population of 3.5 million refugees, mainly Syrians. In all, 63 per cent of all refugees under UNHCR's responsibility were in just 10 countries (UNHCR).»

Looking to the future: «sadly, solutions for all this remained in short supply. Due to a drop in the number of resettlement places on offer, the number of resettled refugees was down by over 40 per cent at around 100,000 people. Wars and conflict continued to be the major drivers with little visible progress towards peace. (UNHCR 2017).»

Source: UNHCR, The UN Refugee Agency.

CINE VIVO

Aiming to reflect on the issues caused by the humanitarian and refugee crisis that we are currently facing, this year CINE VIVO opened its annual Short Film Competition to productions from all over the world and focused on two of the most pressing global challenges of our times: HUMAN RIGHTS and MIGRATION.

Cine Vivo, Perth Independent Latino Film Festival is an annual film festival based in Australia showcasing innovative, independent cinema from Latin America.

YOU ARE HERE
YOU ARE NOT

EL FANTASMA 21 MARZO 2018

International Short Film Competition on Human Rights and Migration Crisis

DEADLINE 10 OCT 2018

Send your submission to filmfreeway.com/cinevivo

Odyssey

A «personal» project by argentinian photographer Ximena Echagüe

Odyssey aims to tell a human story, perhaps the most important, tragic and misunderstood one in modern times. Photographer Ximena Echague's aim is to portray it from the point of view of the migrants themselves; giving them the voice they are often denied.

The European press is full of reportages about migration issues from different perspectives, historical, political, economic, social, as well as legal and many others, but seldom the story is told in the first person.

We are aware of the personal tragedies of migrants and refugees, travelling to Europe from Africa, Asia or the Middle East, risking everything, even their lives, to escape war, violence and poverty. We watch them every day on TV, trekking the Balkans or crossing the Mediterranean in shabby boats, and those sad images represent this modern exodus in our minds. Very rarely we go further in search of the root causes of so much tragedy and misery. We all suffer the CNN syndrome of intense coverage of a human drama or conflict just for a few days, to be totally forgotten and replaced by another piece of Breaking News, that cloud and distort our understanding.

We almost never see what happens after the migrants' arrival in Europe, besides some images of crowded refugee reception centers. Instead, we simply imagine (or fear, by the xenophobic extreme right) that they are taken care of by our generous welfare state.

Our objective was to give migrants a voice and the opportunity to decide how to portray themselves, both in their photos and testimonies. They tell us who they are, what forced them to leave their countries and often their families, how they managed to survive a long and perilous journey, and what happened to them once in Europe.

> **«Sometimes, the few objects that survived their odyssey are more telling that thousands of words».**

Their origins are very distant, from Somalia to Syria and from Iran to Cameroun, but all of them would have preferred to stay at home if given the choice.

Most of them fled their countries escaping from violence in its many forms. Some run for their lives due to war; others were caught in the middle of dangerous political struggles; some suffered from harsh religious dogmas; others from severe cultural discrimination; some even have to

escape from family harassment. The reasons are many, but often economic factors only play a secondary role, combined with the main reason. Their journey is always dramatic.

Whether they travel by boat or on foot; by bus or train; they always risk their personal dignity and very often their lives. Frequently they depend on treacherous smugglers, who charge small fortunes and rarely respect their promises. The very existence of this flourishing and immoral profession is an indictment of the wrecked existing migration policies.

Once in Europe, their experience cannot be more varied. Some receive asylum quickly, others have to spend years trying to get their papers; others never get them. Some receive support from the host government, others not at all, and have to rely on NGOs like Welcome Refugees or even on individuals that show extraordinary solidarity and humanity.

We had, on purpose, avoided emphasising the various legal statuses of migrants. Some qualify as refugees and have therefore more legal rights, others do not. We had tried to tell their stories as human beings, who escaped fear and misery to look for a better life for them and their families, and who deserve being heard, understood, respected, and supported as much as possible from both governments and civil society. They are our brothers and sisters, irrespective of legal, political, cultural or other considerations. They all continue their odyssey in Europe, struggling to get shelter, legal documents, finding a job, a school for their kids, learning one or several totally new languages. They often overcome steep barriers with their own resources and little government help to rebuild their lives.
This is a story of resilience, of ingenuity and of hope against all odds. Some of them manage to overcome all difficulties, sometimes in the most unexpected ways such as Shaiwal, who as a Muslim organizes tours of Jewish Brussells and is the very reason why this whole project started.

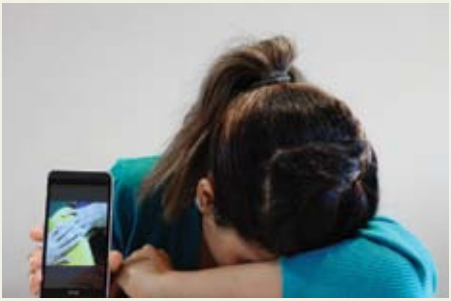
I grew up in Buenos Aires, became a photographer in Europe, and now living in NYC. My life journey has clearly influenced the way I look at the world and at the condition of the people around me. I have always lived in big cities with a sizable floating population, people in the move searching for a new life, which naturally led me to empathise with their hopes and also with the struggles they have to face.
I am interested in the trajectory that explains the human condition, the internal conflict, the dynamic and the story behind whom and where we are now.

Distictions

- Photographer's Forum Magazine – Best of Photography Contest – Finalist | July 2018
- ipa ~ int'l photography awards ~ | Honorable Mention | K-Pop Imperial Style | 2017
- Brussels Street Photography Festival | Finalists – Brussels Singles | 2017
- Brussels Street Photo Festival | Social Media Award – Second place | 2016
- 1st Place – Outstanding Achievement in People | Remains of a Wreck
- Honorable Mention in Photojournalism | Attempted Coup
- Honorable Mention in Event – Other | Turkey After the Attempted Coup – ipa ~ int'l photography awards
- Honorable Mention in Editorial – Political | The Chinese Dream – ipa ~ int'l photography awards
- Honorable Mention in Photography | Turkey at a Crossroads

WHAT HAPPENED TO ME? CHECHNYA_

I am Aiza from Chechnya, in the Russian Caucasus. I'm a mathematician and used to work for the Health Ministry. My husband is an oil expert who worked for a cognac company. We had children and enjoyed a very comfortable life in Grozny.
After the 1996 war, we moved to Moscow: life was too unstable in Chechnya. I owned a shoe shop there, all this started to collapse when three bombs destroyed our Grozny house in 1997.
When we were visiting my sick mother in 2015, my husband was kidnapped, never to reappear again. Our friends urged me to leave Russia with my kids. We went to Ingutchia, then Belarus and Poland, and finally arrived in Brussels in a cold grey morning. We were in a park, and when we went to the Foreigners office, we were interrogated in French, but we spoke Russian.
The Red cross put me in contact with Johanna, who opened her house and heart to us and I now consider her as my soul mate. We then went to a Center in Flanders, where my children were so unhappy and traumatised. Johanna gave us so much support.
We asked for asylum many times, without success yet. I dream about going back home.
My son, who has two university diplomas, suffered from a brain problem at the refugee's center, he was so stressed there. My other two children have started living on their own and have no contact with me. I feel lonely and lost and don't understand what has happened to my life.
I only keep a misbahah that the women in my family pass from one generation to the other. It has accompanied me all along this odyssey.



AT THE MERCY OF ISLAMISTS AN ARAB COUNTRY_
(not specified for her safety)

I am Nour, from an Arab country. Since I was a child, I lived with, and took care of, my elder uncles.
When I was a teenager, a distant relative came home and forced me to wear a hijab and harassed me sexually. I became the maid of this man and his gang of islamist friends. It was difficult even to go to school. My family never believed or helped me. I was at their mercy.
When I finished my secondary school, they forbade me to go to the university. They hit me hard and injured me seriously. I managed to start studying medicine in a college, under the condition to wear the full niqab, until I was discovered at the entrance of the university not wearing it. I was severely beaten again; leaving part of my brain damaged.
I fell in love with a classmate, but this was also forbidden and they wanted me to marry an old man instead, and within 24 hours, so I decided to flee immediately. I left for Libya and from there, in a shaky boat, to Italy. With the help of a Syrian couple I met on board, we travelled together in the direction of Germany.
As I knew there were islamist groups close to my relative in Germany and France, probably some looking for me, I decided to stay in Belgium. I slept overnight in Gare du Nord and then went to the police. Since then, less than a month ago, I live in a refugee center waiting for my asylum and learning French.
I only brought family pictures with me, holding hands with my aunt in hospital, who only realised my predicament too late; as well as a T-shirt from my old boyfriend, who is married to another woman by now. I have nothing else left from my old life.

REBUILDING A LIFE
SYRIA_

I am Mohamed, couturier and merchant from Syria, persecuted like so many others while my country was being destroyed.
I left my country with my wife in 2014. First going to Tartous on the Syrian cost, then by boat to Turkey, by car to Istanbul, by plane to Algeria. The most terrifying part was to cross the dessert to Tunisia and then Libya tied up in a pick up at high speed during the night. We then boarded a boat to Malta after paying lots of money again to smugglers.
Once in Europe, our odyssey continued by boat to Italy, then by plane to Milan, by train again to France and finally by car to Brussels, where I had a cousin. I really wanted to go to Sweden and my wife would have preferred Germany, where her family has just arrived.
You cannot really choose in our situation. So we stayed in Brussels, struggling with a language we don't understand or speak. This limits us so much. I have started building models to scale, including one of my old home in Syria and another of the Atomium in Brussels.
I managed to bring a few objects with me, notably a stone necklace we received in our marriage, a misbahah and coins, identity pictures and my driving licence. They help me remember my old life and feel closer to home.

I HAVE NO RIGHTS
PAKISTAN_

I am Faisal, from Pakistan, but my Urdu speaking family came from India. I studied accounting and I am also an English teacher. My mother died was I was a child and my father fled the country to escape violent ethnic discrimination in Karachi; coming to Belgium in 1996.
I stayed totally alone in Karachi, so I had no choice but to join my father and his family in Belgium in 2011, applying for family reunification. After six months, I was asked to leave the country, as I couldn't find a job. So, I went back to Karachi alone.
I suffered serious injuries in a motorbike accident, and had neither a job nor a home. After my family saved money for my trip, I came again to Europe in 2016, on a 5-day tourist visa to Germany, carrying almost no luggage.
But this time, my residence application was rejected; they said they only give the orange card once. To make matters worse, my father couldn't work anymore due to serious health problems.
I totally depend economically on my brothers and am very afraid to go back to Pakistan, as I am an easy target there. But with no job or papers, my chances here are very slim.
I came here just with my trouser and a shirt, so have no object to help me remember my country. My only link is my Urdu language and the movies music I love.

No one leaves home unless home is the mouth of a shark.
Warsan Shire

FOR MORE INFORMATION ABOUT XIMENA ECHAGÜE
«ODYSSEY» SOLO EXHIBITION & COLLECTIVE INSTALLATION | JAN 2018
HTTP://XIMENAECHAGUE.COM/PRESSAWARDS/EXHIBITIONS-2/
HTTPS://BRUSSELS-EXPRESS.EU/ODYSSEY-EXHIBITION/
HTTPS://TWITTER.COM/GHASSENEFTA/STATUS/956513634544480256

We are diverse

Education is the way

INTERESTING FACTS_

- 60 % of the world's population is bilingual.
- 70% of Australians are monolingual.
- 99% of the people in Luxemburg are bilingual

Perth is one of the most cultural diverse cities in Australia; only 59.6% of its population was born in Australia.

A few of ways in which second language helps the brain

1_ Better multitasking skills
Multilingual people are constantly shifting from one language to another. According to Judith Kroll, from Pen state university, these mental juggling between different codes makes good multitaskers because they are skilled at switching between systems. (Kroll 2011)

2_ Slower metal decay
studies have shown that people who speak more than one language are five times less likely to suffer from Alzheimer compare to those who are monolingual (Polinsky 2015).

3_ Improved Memory
Memory improves with exercise. Language learning involves memorizing a lot of rules and instructions, thus exercising the memory muscles in the brain.

The way forward

In a world that is becoming more interconnected, where technological advances have forever changed the way in which we communicate, live, work and travel; diversity and socio-cultural awareness have become more important than ever before.

Education is the way forward to economic and social growth. Therefore, a multicultural model of education, like the one offered at The International School of Western Australia (ISWA) seems to be the most adequate to prepare the young ones for the challenges of the future.

Multicultural education refers to a set of educational strategies and teaching methods that include the literature, beliefs, traditions, and histories of people from diverse cultural backgrounds (Banks & Banks 1995). It is based on the idea that the future is pluralistic. These educational approach fosters diversity and inclusivity and works on the assumption that by creating a melting pot of cultures and countries within the classroom environment, students will develop essential skills and values such as tolerance, inquiry, critical thought, and self-awareness. In other words, students in multicultural education systems are believed to create a better understanding of the interchangeable nature of society

and have a broader perspective on many issues. This type of education has proven to be beneficial, especially for students from minority backgrounds.

A central objective of multicultural education is to develop the communicative skills of students; consequently, this model has a strong focus on language learning. Acquiring another language «is an important part of developing a deeper understanding of the world» (ISWA) language is, after all, deeply related to culture. Knowing a different language facilitates cross-cultural communication. Furthermore, it allows us to connect with a broader range of people on a personal and professional level, and it offers a significant advantage in the competitive job market. But beyond the social and professional perks, language learning is the ultimate brain exercise! Indeed, there are many cognitive benefits of language learning, including better attention and task-switching capacities, enhanced memory, increased meta-linguistic knowledge and delayed cognitive decline. (Marian & Shook 2012)

It is not difficult to see the cons of an educational model that fosters cultural pluralism and multilingualism, especially in the context of Perth, with its ever-growing culturally diverse society. Multicultural education incorporates positive racial dynamics into the classroom; this nurtures an inclusive outlook of life, which can hopefully form responsible citizens who can make a difference in their communities. Although some might argue that the price of multiculturalism is the loss of the national identity, this could not be further from the truth.

Learning about others can shed light on aspects of our own culture, - negative and positive - making us more appreciative or critical. Regardless of our position, the fact remains that the world is becoming smaller and smaller, and if we are to build a global society, it will be necessary to understand each other's differences and where better to start than at the place in which we spent some of the most formative years of our life!

JIMENA TENA_

The Town of Victoria Park

A place for everyone

The Town of Victoria Park is one of the most sought-after urban destinations in Perth, known for its food, diversity, arts, culture, and entertainment offerings.
It is one of Australia's fastest-growing metropolitan areas with the population forecast to soar from an estimated 36,700 to 54,700 by 2036.

The 2016 Census highlights that Victoria Park's population reflects a larger proportion of people who were born overseas (40%) and a larger proportion of people from a non-English speaking background (27%) compared to Greater Perth.

Located just 10 minutes from Perth's CBD and on the south side of the Swan River, the Town is centered on the vibrant and bustling Albany Highway, famed for its long and ethnically diverse restaurant strip and unique retail stores.

As the heart of the Town, the main street is one of the longest in Australia at over 3km from start to finish. The area has been dubbed the ‹United Nations of Food› with an incredibly diverse range of cuisines.

«Our vision is to be a dynamic place for everyone», said Anthony Vuleta, Chief Executive Officer. «This means a place of social inclusion and interaction, creativity and vitality, where cultural diversity is celebrated, people and places are connected and prosperity is realised.»

«Cultural Engagement is crucial to building and strengthening community in Victoria Park, which is why we have a dedicated officer who works with Aboriginal and Torres Strait Islanders and Culturally and Linguistically Diverse (CaLD) groups, specifically.

«Given our demographic make-up, it's important for us to create a welcoming place that values and includes everyone, and helps to build social cohesion.

In 2013 the Town established an Aboriginal Engagement Strategy Group which informs and advises the Town on Aboriginal and Torres Strait Islander matters and has most recently worked to help draft Victoria Park's first Reconciliation Action Plan (RAP), due to be adopted by Council.

In keeping with its cultural make-up and through the Refugee Council of Australia, the Town is also proud to be one of more than 100 councils across the country to have signed a commitment to become a «Refugee Welcome Zone». Entry and exit signs are placed on its boundaries, to display a commitment to these values.

As part of the range of cultural engagement activities on offer, the Town's ‹Know

Your Community› program partners with Curtin University Volunteers, Vic Park Centre for the Arts and Richmond Wellbeing to deliver free English Conversation Classes and Cultural Exchange Supper Catch-Ups, aimed at welcoming everyone and encouraging broad participation from the whole community.

The Town's strategic partnership with Curtin has opened up its campus to the wider community, presented opportunities for joint events and campaigns, and given even more choice to locals, drawing people into the area from all over Perth as well as international students.

A wide range of cultural activities and events are also supported and delivered by the Town's Aqualife and Leisurelife centres, and the Victoria Park Library.

The Town is fortunate to benefit from a rich tapestry of people and talents. Together in harmony, we celebrate this opportunity to support Cinevivo's exciting, vibrant and inclusive Latin American film, food and festivities.

The Town of Victoria Park acknowledges and pays respect to the original custodians of the land upon which we are located - the Whadjuk people of the Noongar nation.
May we walk in reconciliation to share, learn and grow together.

We owe a debt of gratitude to Aboriginal and Torres Strait Islanders who preceded us and who have a deep, spiritual connection to land and place.

YOU CAN FOLLOW THE TOWN ON FACEBOOK, INSTAGRAM AND TWITTER TO KEEP UP-TO-DATE WITH WHAT IS GOING ON.

Living in Perth

Originally from Fortaleza, Brazil, now Liana calls Perth home

Perth may be the most isolated city in the world but for those who live in Perth, they know it is well worth the journey.

Perth may be well known for its world class tourist attractions such as Rottnest Island, Kings Park and Fremantle, but for those who live here, it is the lifestyle that is the most attractive feature. While the city may exude tranquility with its natural beauty, there are still plenty of fun to be had! The vibrant multicultural community in Perth has brought many new flavours, sounds and events and to the city.

One of the newest thriving communities in Perth is the Latin American community! Did you know you can go salsa dancing almost any night of the week? Or enjoy an arepa in one of Perth's alfresco restaurants? To learn more about why people from Latin American are choosing to live in Perth we spoke to Liana Mota.

Originally from Fortaleza in the north east of Brazil, Liana now proudly calls Perth home.

The north-east part of Brazil has its own distinct cultural identity and is the birth place of the popular dance style, Forro. The cuisine of the region features lots of seafood, corn-based foods, tapioca, cassava and green beans. Liana says that while the food in Perth might be healthier she thinks the food in her home town is tastier! The nearby city of Natal, where Liana went to university, is also known for its beautiful coast line and is a popular tourist destination for people from the south of Brazil who are looking for a quieter place to enjoy their summers.

Liana studied physiotherapy at university and was running her own physiotherapy business in Natal back in 2012. When asked how she first came to think about coming to Perth she said «I took two courses during my degree that were taught by lecturers from Curtin University. Then the opportunity arose to attend a summer course in Perth and I thought, ‹where is that?!› but then I looked more into it and decided to come to do the course and have a holiday over the summer in Perth. That was the plan anyway.»

So, what were Liana's first impressions when she arrived? «I really liked Perth. It is a city that is not too busy, but at the same time there is always something to do. The lifestyle is very laid-back and the people are very friendly. It's hard to explain but when I arrived in Perth, I immediately felt as though I had already been living here for years, it just felt like home.» Liana decided to extend her stay for a little while and applied for a volunteer position, but when the company saw her resume and experience and they in-

vited her for an interview for a paid position, which she got! It was the start of her journey as a Remedial Massage therapist which opened new and unexpected career opportunities for Liana in Australia.

Fast forward and what was going to be a short extension of her stay in Perth, has ended up being more than five years! Perth is well and truly home for Liana and she loves her life here.

She says «since I moved here Perth has become an even more vibrant city. There are so many markets, festivals and new bars and restaurants opening, it is hard to decide what to do!»
Liana was able to work during that time as a remedial massage therapist at two different companies and underwent to process for having her physiotherapy qualification recognized in Australia.

There were certainly challenges to overcome along the way. Despite the fact that Liana came from quite a modern city, she found everything to be different. «The language was difficult at first, I thought I spoke English quite well, but when I couldn't keep watch TV or listen to the radio properly, it was a shock!»

Around a year and a half ago Liana's initial sponsor visa was due to expire and so she needed to make arrangements for a new visa to enable her to continue to live in Australia. Liana said, «I contacted the Auzziss Group because a friend of mine worked there. I was matched with a Migration Agent and was immediately impressed by how straight forward their manner of presenting information was. They really took my individual circumstances and professional background into consideration and presented me with more than one viable visa option. They also kept up to date with the changes in policies affecting the visas I would be eligible for, ensuring that was informed in my decision making. I was really impressed with how proactive and effective they were. They handled all my paperwork in the correct timeframes which made a complicated process so much more straight forward for me. In the end, with their help, I was able to secure my Permanent Residency sooner than I had even expected!»

Liana is excited for what her future in Perth will bring. She has recently been offered her first role as a physio at the company she currently works with, which is a huge personal achievement.

Liana has not forgotten her roots and uses her love of dance as one way to stay connected to her culture. She has participated in Brazilian festivals and is always keen to support emerging Brazilians businesses such as restaurants and food trucks. Liana says that she is lucky to have not only Brazilian friends here is Perth, but also a wide network of friends from all over the world!

Liana is grateful for all the support she received throughout her journey in Australia. She said,

> **«So many people helped me along the way.
> I had two families who basically adopted me and many friends who helped me find jobs and accommodation, it is really amazing how much people here help each other. Now when I meet people who have recently arrived I try to help them as much as possible, I like to give something back.»**

When asked how deciding to move to Perth has changed her life she said: «I have learned so much personally and professionally. I believe this experience has made me a better person.»

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The Fitzie Story

My name is Nova. I was named so because my mum is a passionate astronomer not the owner of a radio station. I have worked at Fitzgerald Photo or affectionately called 'Fitzies' for about 6 years as the graphic designer. What keeps me here? It's a cute, quirky environment with so many long term staffers that create an amazing family feel to the team, that is steeped in local history.

Fitzies originated from Franco Maietta. In the 60's he was a renowned wedding photographer with an infectious personality. His lovely wife and matriarch of the company, Rosanna is always by his side. They are currently still involved in the day to day of the business and have just celebrated their 50th Wedding anniversary. Together they created a successful photography studio. Growing up within this company was a little boy - Paul (the current owner, who is not so little anymore). He was Franco's apprentice and quickly grew a love for photography and changed the direction of the business from shooting to a professional photography laboratory.

Fast forward to now having prospered through the change of film to digital and staying relevant to the industry. Paul has constantly researched international trends and always evolved to stay ahead of the pack. The recipe to a long standing reputation within the photographic industry. Along with the simple basics of top quality service and products this lab is always busy, busy, busy!

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By Nova Vandenbeld.

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ISWA GRADUATES FLOURISH ON A GLOBAL SCALE

By enrolling at ISWA, your child will become an active global citizen.

The International School of Western Australia (ISWA) is a boutique-sized, co-educational, non-denominational school situated in Perth, with a global reach. We support the growth and achievement of children from Kindergarten to Year 12, from families who desire a unique boutique education that is characterised by an experience of excellence and student voice within an internationally-minded, open-minded, and culturally-minded 21st century learning community.

OUR VISION

Our international curriculum, holistic education, and excellent academic results prepare our students for further studies around the world and position ISWA as a well-recognised and sought-after international school.

Our growing, energetic, and enthusiastic international community of students, teachers, and parents all work together to provide a balanced learning environment that nurtures inclusivity, inquiry, and responsible risk-taking.

Our warmth of welcome allows students and parents to quickly develop a strong sense of belonging to our school community where cultural diversity is celebrated.

OUR GRADUATES

Equipped with competencies of citizenship and character, they travel the world in search of new and authentic learning through which they will grow and contribute within their different communities in a principled and caring fashion throughout their lives.

Empowered by competencies of change readiness and critical and creative thinking, they look forward, recognise and reflect on what is known and what might be possible and pursue new pathways and challenges.

Enabled by competencies of communication and collaboration, they speak more than one language, adapt to their circumstances, and work together with respect for themselves and the customs and beliefs of those around them.

AUSTRALIAN INFLUENCE, GLOBAL PERSPECTIVE

We teach the Australian Curriculum in Years Kindergarten-10 with the International Baccalaureate (IB) pedagogy. In Years 11 and 12, we offer two pathways, the IB Diploma Programme or the US Advanced Placement Programme (AP). These are locally and internationally-accredited programmes that enable students to transition seamlessly from country to country, as well as enable direct entry into any university in Australia and around the world. We are the only school in Australia that offers the prestigious US College Board AP Programme. We also offer a careers counselling programme that facilitates global tertiary pathways.

At ISWA, we celebrate a modern, progressive approach to educational values, where teachers and students are collaborators toward a

common goal, and where uniqueness is celebrated within an overarching framework of finding common ground, harmony, and mutual respect.

With over 40 nationalities of students enrolled at ISWA, including from the United Kingdom, the school offers a true cross-section of international and local students. The vastly different experiences and backgrounds of students and staff enhances and expands classroom discussion, benefiting students significantly.

Additionally, with a strong focus in second (or third) language learning, ISWA provides the ideal environment for students to understand the practical application of language skills, and to practise these with their native-speaking classmates.

WARMTH OF WELCOME

At The International School of Western Australia, we are proud of our welcoming community of open-minded, culturally-minded, and internationally-minded families from both Perth and across the globe. The boutique size of our school lends to a welcoming school environment, with a personalised learning experience for our students, and a collaborative approach to education with our students, staff and parents. Our friendly, inclusive, and highly sociable parent community ensures that both local and international families settle into our school quickly.

INTERNATIONAL SCHOOL *of* WESTERN AUSTRALIA

ISWA is a truly unique school that celebrates individuality, whilst instilling in our students the values of tolerance, compassion, and global awareness and understanding.

FOCUS ON LANGUAGE LEARNING

At ISWA, we recognise that learning another language is an important part of developing a deeper understanding of the world. We also view languages as one of the core elements of our international community. For these reasons, language learning is compulsory at our school from Kindergarten to Year 10.

Learning another language requires regular practise, immersion, and the ability to use the language in a genuine context. In most year levels we schedule the same amount of time for language learning as the other core subjects (up to 2 hours/week in Primary and 4 hours/week Secondary), and we offer immersion style classes, to ensure students will succeed. Best of all, the breadth of nationalities at our school means that children always have a native speaker to practise their new language skills with, thereby distinguishing ISWA from other schools in Australia.

At The International School of Western Australia, we inspire and challenge our students to achieve personal excellence, to pursue a passion for learning, and to be responsible global citizens who take the initiative to make a positive difference in the world.

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