

# 2007 FILM SELECTIONS

## ARGENTINA

### **E. CUSTODIO [THE GARDIAN]**

Directed by Rodrigo Moreno

[Argentina, 2006, 93 min., subtitled]

Saturday, April 28, 5:00 p.m.

Sunday, April 29, 11:00 a.m.



Silent and withdrawn, Ruben, a former military officer of some renown, is now the bodyguard to a government official. High powered meetings, lunches with friends, at home with the family – Ruben follows his charge at all times, practically becoming his shadow. He must be ever present, yet completely unnoticed. Always by his boss's side, yet far away. The muted tones of the film's cinematography artfully capture the protagonist's isolated existence and the tedium of his daily routine. And a masterful performance by the acclaimed Julio Chavez suffuses the film with the all-pervading tension that underlies Ruben's seemingly stark and dispassionate existence.

**El callado y retraido Rubén, antiguo oficial militar de cierta fama, es ahora agente de seguridad de un Ministro del gobierno. En importantes reuniones en almuerzos con amigos, en la casa con la familia – Rubén sigue al Ministro todo el tiempo, prácticamente convirtiéndose en su sombra. Debe estar siempre presente pero pasar inadvertido al mismo tiempo. La impecable y controlada cinematografía de Moreno capta con maestría la aislada existencia del protagonista y el tedio de su rutina cotidiana. Una actuación extraordinaria del aclamado Julio Chávez le da al film una persistente tensión que constituye la base de la vida aparentemente cruda y desapasionada de Rubén.**

## GLUE

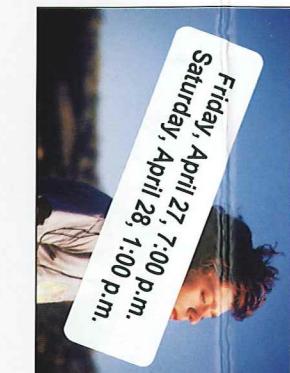
Directed by Alexis Dos Santos

[Argentina, 2006, 108 min., subtitled]

Saturday, April 28, 3:00 p.m.

### **Introduced by Alexis Dos Santos**

Living in a small town in the desolate



Friday, April 27, 7:00 p.m.

Saturday, April 28, 1:00 p.m.

Sunday, April 29, 7:00 p.m.

expanses of the Argentine Patagonia, Lucas is a teenager consumed by lust,

longing, and plenty of boredom.

He and his friends, Nacho and Andrea, use drugs and each other to satisfy their urges and break free from the desperation within. Taking inspiration from his own adolescence, director Alexis Dos Santos creates a touching, bitingly funny and very real portrait of coming of age. With a killer soundtrack and daring performances by some of the new stars of Argentina's next generation of actors, Glue will take you back to those awkward and excruciating teenage years like no other film.

**Lucas, un adolescente que vive en un pueblito de la desolada Patagonia argentina, está consumido por la lujuria, la nostalgia y una buena dosis de aburrimiento. Él y sus amigos, Nacho y Andrea, usan drogas y se usan mutuamente para satisfacer sus deseos y liberarse de la desesperación que llevan dentro. Inspirándose en su propia adolescencia, el director Alexis Dos Santos crea un retrato conmovedor, cómico y muy real de este difícil período de la vida. Con una música extraordinaria y actuaciones muy atrevidas de varias estrellas de la nueva generación de actores argentinos, Glue lo transportará a esos incómodos e insoportables años de la adolescencia como ninguna otra película lo haya hecho.**

## BOLIVIA

### **COCALERO**

Directed by Alejandro Landes

[Bolivia/Argentina, 2007, 86 min., subtitled]

Thursday, April 26, 7:00 p.m.

### **Introduced by Alejandro Landes**

This captivating documentary closely follows the political campaign of Evo Morales, the Aymara Indian and union leader who launched and won a seemingly impossible



bid to become his country's first indigenous president. First time filmmaker Alejandro Landes gets up close and personal with the candidate and the cocaleros – the coca leaf farmers who support him – while presenting critical views of both. Filming for more than a year, Landes was able to get unprecedented access, enabling him to film the material necessary to create this intimate and timely documentary that, with humor and humanity, reveals the shifts in power and class consciousness that are currently taking place in the region. Cocalero is essential viewing for those interested in understanding the radical changes occurring in Latin America today.

Este cautivador documental sigue de cerca la campaña política de Evo Morales, Indio Aymara y líder sindical que ganó la lucha, aparentemente imposible, de convertirse en el primer presidente indígena de Bolivia. En esta impactante opera prima, Alejandro Landes se acerca de forma muy personal al candidato y a los cocaleros – campesinos productores de coca que lo apoyan – al mismo tiempo desde una perspectiva crítica. Un acceso sin precedentes le permitieron filmar el material necesario para crear este documental tan íntimo y oportuno que, con humor y humanidad, revela los cambios en el poder y en la conciencia de clases que están teniendo lugar en la región. Ver Cocalero es esencial para aquellas personas interesadas en entender los cambios sociales, económicos y políticos radicales que están sucediendo en América Latina en la actualidad.

## BRAZIL

### **ANTONIA**

Directed by Tata Amaral

[Brazil, 2006, 90 min., subtitled]

Friday, April 27, 9:00 p.m.

Saturday, April 28, 11:00 a.m.



Tata Amaral's vibrant third feature follows a group of four young female rappers from Vila Brasilandia in the outskirts of São Paulo as they follow

their dream of making a living in the music world. The obstacles they face are the day-to-day difficulties that affect their community – violence, racism, sexism, and homophobia. The characters are played by real Brazilian rap stars who together created the film's soundtrack, and whose acting chops are as impressive as their rapping. Antonia reminds us of the power of art and friendship, and the unrivaled depth of talent that Brazil has to offer—especially from its marginal neighborhoods.

Esta vibrante tercera película de Tata Amaral sigue a un grupo de cuatro jóvenes raperas de Vila Brasilandia, un barrio marginal ubicado en los alrededores de São Paulo, en el intento de cumplir su gran sueño: vivir de la música. Los obstáculos que ellas deben enfrentar son las dificultades cotidianas que afectan a su comunidad – violencia, racismo, sexismo y homofobia. Las jóvenes protagonistas son verdaderas estrellas de rap brasileñas que juntas crean la música del film, y cuya habilidad para actuar es tan impresionante como su talento musical. Antonia nos recuerda el poder del arte y la amistad, así como la profundidad del talento que existe en Brasil – especialmente en sus barrios marginales.

## A CASA DE ALICE [ALICE'S HOUSE]

Directed by Chico Teixeira

[Brazil, 2007, 90 min., subtitled]

Sunday, April 29, 3:00 p.m.

Sunday, April 29, 9:00 p.m.

### **Introduced by Chico Teixeira**

The men in Alice's life — her husband and three sons — ignore her. The only person she can confide in is her mother, who tends to the family like a live-in maid and is as neglected as Alice. In her 40s and married for 20 years to a cab driver who has no qualms about his adventures with teenage girls, Alice finds

her only refuge in the safe, warm world of the beauty parlor where she works as a manicurist. A Casa de Alice features notable performances by Carla Ribas, and Berta Zemmel. With remarkable subtlety, Teixeira's delicate first feature film takes a quiet and unsettling look at the monotony of family life, what we do to be free of it, and all that we leave unsaid.



Saturday, April 28, 3:00 p.m.

Sunday, April 29, 3:00 p.m.

Los hombres en la vida de Alice – su esposo y sus tres hijos – la ignoran. La única persona en la que puede confiar es su madre que cuida de la familia como si fuera la sirvienta y es tan ignorada como Alice. En sus 40s y casada por 20 años con un taxista sin escrúpulos a la hora de tener aventuras con jóvenes adolescentes, el único refugio de Alice es el ambiente seguro y cálido del salón donde trabaja como manicura. Las actuaciones de Carla Ribas, Berta Zemmel en *A Casa de Alice* son estupendas. Con gran sutileza, este delicado primer largometraje de Teixeira muestra una perspectiva callada y perturbadora de la monotonía de la vida familiar, lo que hacemos para librarnos de ella y todo lo que dejamos por decir.

## COLOMBIA

### BLUFF

Directed by Felipe Martínez  
[Colombia, 2006, 102 min, subtitled]  
Thursday, April 26, 9:00 p.m.  
Sunday, April 29, 9:00 p.m.

#### Introduced by Felipe Martínez

Double-crosses abound in this wickedly funny thriller from Colombia. Nicolás wants revenge. Ever since his boss Pablo stole, and later married his girl-friend Margarita, the magazine

photographer has been consumed with the need to catch his former employer cheating on his ex. Armed with pictures of Pablo's infidelity, he attempts blackmail only to find the tables turned: Pablo wants him to murder Margarita. Instead, Nicolás schemes to nail his former boss and save his ex. Martínez weaves a tangled web of comic intrigue and darkly clever twists into his story. Crimes of passion have been fodder for the big screen, but Martínez injects the old clichés with renewed vigor and a noir spin.



## MEXICO

### EN EL HOYO [IN THE PIT]

Directed by Juan Carlos Rulfo  
[Mexico, 2006, 80 min, subtitled]  
Friday, April 27, 5:00 p.m.  
Sunday, April 29, 5:00 p.m.

#### Introduced by Gustavo Montiel

This award winning documentary tells the story of the construction workers for Mexico City's inner

Periférico freeway. The new construction will transform the city, its landscape, and the lives of its inhabitants. This is the story of those whose hands and sweat go into the making of this mammoth structure. Showcasing the jokes, curses, and philosophizing of a little-seen underclass, the film fashion's a tribute to those who make "progress" happen by spreading mortar and laying brick after brick. Rulfo not only captures the beauty of the people he celebrates, but he also reveals the beauty of the structure that takes many of their lives: the final sequence, an aerial long shot that pans across miles and miles of the second deck will remain in your mind forever.

Este premiado documental cuenta la historia de los trabajadores de la construcción del Periférico de la Ciudad de México. La de la nueva autopista

transformará la ciudad, sus paisajes y las vidas de sus habitantes.

Esta es la historia de aquellos con cuyas manos y sudor se edifica esta monumental estructura. Mostrando las bromas, maldiciones y la filosofía de una clase social muy poco conocida, el film es un tributo a aquellos que hacen que el "progreso" suceda, poniendo ladrillo tras ladrillo. Rulfo no solamente capta la majestuosidad - de esta gente, sino que además revela la belleza de la estructura que obra muchas de sus vidas: la secuencia final, una toma aérea que atraviesa millas y millas del segundo piso del Periférico, quedará en su memoria para siempre.

## EL VIOLIN [THE VIOLIN]

Directed by Francisco Vargas  
[Mexico 2006, 99 min, subtitled]

Saturday, April 28, 9:00 p.m.  
Sunday, April 29, 1:00 p.m.

#### Introduced by Francisco Vargas

In Vargas's impressive award winning debut, a clan of traveling musicians – Don Plutarco (Ángel Tavira), his son, and grandson – actively sympathize with the peasant guerrilla movement's fight against the oppressive Mexican regime. When the military occupies their village, elderly Plutarco employs his violin to wile his way into the good graces of the squad captain, and gain access to rebel ammunition hidden in his cornfields. Beautifully filmed in black and white, *El Violín* goes beyond traditional social commentary thanks to director Vargas's political awareness and virtuosity as a storyteller.

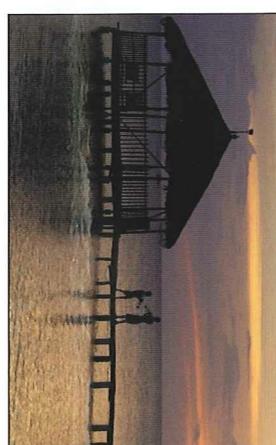
But the soul of this gentle and remarkably poignant drama is the award winning 83-year-old Tavira, a nonprofessional actor, who started playing the violin at age six and continued despite an accident at thirteen where he lost his right hand. En este impresionante debut premiado de Vargas, un grupo de músicos ambulantes – Don Plutarco (Ángel Tavira), su hijo y su nieto – simpatiza activamente con la guerrilla campesina en su lucha contra el opresivo régimen mexicano de la década del XX. Cuando el ejército ocupa su pueblo, el viejo Plutarco utiliza su violín para ganarse al capitán y tener acceso escondido en sus maizales. Bellamente filmada en blanco y negro, *El Violín* va más allá del comentario social gracias al talento de Vargas en contar su historia. El alma de este drama conmovedor y mordaz es Tavira, actor aficionado de 83 años de edad que comenzó a tocar el violín cuando tenía seis años y continuó a pesar de perder su mano derecha en un accidente a los trece años.



## VENEZUELA

### TOCAR Y LUCHAR [TO PLAY AND TO FIGHT]

Directed by Alberto Arvelo  
[Venezuela 2006, 70 min, subtitled]  
Thursday, April 26, 5:00 p.m.



One of the music world's most uplifting social phenomena, the Venezuelan Youth Orchestra System, has made world-class musicians out of otherwise forgotten young children. Once a modest program designed to expose rural children to music, the Youth Orchestra has grown into a socially committed, massively successful organization that has attracted worldwide attention. Interviews with many of the world's most celebrated music luminaries, including Plácido Domingo (who is moved to tears when he first hears the group play), Claudio Abbado, and Sir Simon Rattle, underline the system's success, while moments at home and in rehearsal with new recruits (ages 8-13) radiate hope and reveal a bright future for them in Venezuela.

Uno de los fenómenos sociales que ha logrado causar inigualable inspiración en el mundo de la música, el Sistema de Orquesta Juvenil de Venezuela, ha transformado a muchos jóvenes olvidados en músicos de talla internacional. La Orquesta Juvenil, que comenzó como un modesto programa diseñado para introducir la música a los niños del campo, se ha convertido en una organización socialmente comprometida y de gran éxito que está atrayendo la atención del mundo entero. Las entrevistas a muchos de los músicos más famosos del mundo, como Plácido Domingo (que derroga lágrimas cuando oye al grupo tocar por primera vez), Claudio Abbado y Sir Simon Rattle, resaltan el triunfo social y cultural de este sistema. Los momentos pasados en las casas y en los ensayos con los nuevos músicos (edades 8-13 años) transmiten esperanza y revelan un futuro brillante para estos jóvenes de Venezuela.

THESE FILMS HAVE NOT BEEN RATED, AND SOME MAY NOT BE APPROPRIATE FOR YOUNGER VIEWERS. QUESTIONS? CALL 713.639.7378.  
ESTOS FILMES NO HAN SIDO CALIFICADOS Y ALGUNOS DE ELLOS PODRÍAN NO SER APROPIADOS PARA LOS JÓVENES. PREGUNTAS? LLAMA 713.639.7378.

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*The Museum of Fine Arts, Houston*

# 2007 PARTICIPANTS

## MONIKA WAGENBERG

### FESTIVAL DIRECTOR, LATIN WAVE FILM FESTIVAL

Monika Wagenberg co-founded Cinema Tropical in 2001. She has been director of programming and acquisitions since its' inception, consolidating a library of over 30 Latin American films for theatrical and non-theatrical release. Monika received her BA in comparative literature and economics at the University of Pennsylvania and her cinema studies masters degree from New York University. She was the international curator for some editions of the New York International Latino Film Festivals, and the director's liaison for the Film Society of Lincoln Center's New York Film Festival and the Museum of Modern Art and Film Society of Lincoln Center's New Directors/New Films Festival. Currently, Monika is also the senior programmer of the Ibero-American section of the Miami International Film Festival.

Monika Wagenberg es co-fundadora de Cinema Tropical, de la cual ha sido Directora de Programación y Adquisiciones desde su inicio en 2001, y con la cual ha desarrollado una colección de más de 30 filmes latinoamericanos para distribución teatral y no teatral. Monika recibió su BA en Literatura Comparada y Economía de la Universidad de Pennsylvania y su Maestría en Estudios Cinematográficos de la Universidad de Nueva York. Fue Programadora de algunas ediciones del Festival de New York Latino Film Festival, y Coordinadora de los Directores para el New York Film Festival organizado por el Film Society of Lincoln Center y para New Directors/New Films, organizado por el Museum of Modern Art y el Film Society of Lincoln Center. En la actualidad, Monika es también Programadora Principal de la Sección Iberoamericana del Miami International Film Festival.

Richard Peña es Director de Programación del Film Society of Lincoln Center y Director del New York Film Festival desde 1988. Es también Profesor Asociado de Cine en la Universidad de Columbia, especializado en teoría cinematográfica y cine internacional. Fue anfitrión de "Conversations in World Cinema" del Canal Sundance y ha organizado con Unifrance Film "Rendez-Vous with French Cinema Today".

## Marc Zimmerman

Chair of Modern and Classical Languages at the University of Houston, Marc Zimmerman holds a PhD in comparative literature from the University of California, San Diego. He is director of MCL's World Cultures and Literatures (WCL) Publications series, including Latin American Cultural Activities and Studies Arena (LACASA).

Catedrático de Lenguas Modernas y Clásicas de la Universidad de Houston, Marc Zimmerman tiene un doctorado en Literatura Comparativa de la Universidad de California, San Diego. Es Director de la serie de Publicaciones de Culturas y Literaturas Mundiales del MCL (WCL), incluyendo Latin American Cultural Activities and Studies Arena (LACASA).

## PANELISTS PANELISTAS

### Eduardo Antín (Quintín)

Quintín is a mathematician. He co-founded the film magazine *E! Amante*, which he edited until 2004; he helped launch the Argentinean branch of Fipresci (World Association of Film Critics), serving as its first president until 2000; from 2001 to 2004 he directed the Buenos Aires Independent Film Festival. He currently writes in Argentinean and international publications.

Quintín es Matemático. Es co-fundador de la revista de cine *E! Amante*, que editó hasta 2004; co-creador de la sucursal argentina de Fipresci, que presidió hasta 2000; y entre 2001 y 2004 dirigió el BAFICI. Hoy escribe regularmente en varias publicaciones argentinas e internacionales.

## Gustavo Montiel Pajés

Gustavo Montiel Pajés holds a degree in Cinematographic Production. He has directed and produced several feature films and short movies. He has been teaching at Centro de Capacitación Cinematográfica since "Conversations in World Cinema" on Sundance Channel and organized "Rendez-Vous with French Cinema Today" with Unifrance Film.

## MODERATORS MODERADORES

### Richard Peña

Richard Peña has been the Program Director of the Film Society of Lincoln Center and the Director of the New York Film Festival since 1998. He is also an associate professor of film at Columbia University, where he specializes in film theory and international cinema. He hosted "Conversations in World Cinema" on Sundance Channel and organized "Rendez-Vous with French Cinema Today" with Unifrance Film.

E-mail [latinwave@mfah.org](mailto:latinwave@mfah.org) for festival updates and information about the Festival Kick-Off Party.

**ADMISSION**

\$6 for MFAH members, seniors and students; \$7 for non-members  
Free for students with a valid high school or college ID, \$1 off admission for matinee shows

The MFAH Films box office accepts payment by cash, check, and credit card. Tickets can be purchased in advance in three ways: online, in the museum lobbies, and at the box office.  
The box office opens at 5:30 p.m. for weekend evening screenings and at least 30 minutes before show time for most other films.

## FILMMAKERS CINEASTAS

\***Tata Amaral**

São Paulo native Tata Amaral is one of Brazil's most awarded filmmakers. *Antonía* is the third film in a trilogy exploring the representation of women in contemporary film.

**Alberto Arvelo**

Nacida en São Paulo, Tata Amaral es uno de los cineastas más galardonados de Brasil. *Antonía* es la tercera película de una trilogía que explora la representación de la mujer en el cine contemporáneo.

**Alberto Arvelo**

Alberto Arvelo's (*Tocar y luchar*) work has received numerous accolades at some of the world's most prestigious film festivals. He is the president of production company Cinema Sur.

**El trabajo de Alberto Arvelo (*Tocar y luchar*) ha recibido numerosos premios en algunos de los festivales de cine más prestigiosos. En la actualidad, es presidente de producción de la compañía Cinema Sur.**

**Alexis Dos Santos**

Born in Buenos Aires, Alexis Dos Santos studied architecture, acting, film-making, and directing before making short films in 2000. *Glue* is his first feature film.

**Nacido en Buenos Aires, Alexis Dos Santos estudió arquitectura, actuación y cinematografía antes de hacer cortometrajes en el 2000. *Glue* es su primer largometraje.**

**Alejandro Landes**

Brazilian Alejandro Landes grew up in Ecuador and graduated from Brown University. He was a newspaper and television writer before making *Cocalero*, his first film.

**El brasílero Alejandro Landes se crió en Ecuador y se graduó en la Brown University. Se dedicó a escribir para periódicos y televisión antes de dirigir *Cocalero*, su primera película.**

**Felipe Martínez**

Colombian Felipe Martínez studied film and television direction in Madrid and is an award-winning short filmmaker. *Bluff* is his first feature film.

**\*Rodrigo Moreno**

A native of Buenos Aires, Rodrigo Moreno graduated from the Universidad del Cine and made many award-winning short films. *El Custodio* is his first feature film.

Nacido en Buenos Aires, Rodrigo Moreno se graduó en la Universidad del Cine y dirigió muchos cortos que fueron muy galardonados. *El Custodio* es su primer largometraje.

**\*Juan Carlos Rulfo**

Mexican native Juan Carlos Rulfo (*En el Hoyo*) studied film direction in Mexico City and has won international awards for his work.

**El mexicano Juan Carlos Rulfo (*En el Hoyo*) estudió dirección cinematográfica en la Ciudad de México y ha recibido varios premios internacionales por su trabajo.**

**Chico Teixeira**

A celebrated director of documentaries, Chico Teixeira is lauded for his ability to get close to his subjects and get them to open up about their innermost feelings. *A casa de Alice* is his first narrative feature film.

**Famoso director de documentales, Chico Teixeira es respetado por su habilidad para acercarse a sus personajes y lograr que se abran y revelen sus sentimientos más íntimos. *A casa de Alice* es su primer largometraje narrativo.**

**Francisco Vargas**

Francisco Vargas received international critical acclaim for his first film. The feature-length version of *El Violín* (first a short film) became an official selection at the Cannes Film Festival.

**Francisco Vargas recibió la aclamación de la crítica por su primera película. La versión larga de *El Violín* (originalmente un cortometraje) fue seleccionado para el Festival de Cine de Cannes.**

\*Not attending Latin Wave: New Films from Latin America

\*No asistirá a LATÍN WAVE: New Films from Latin America