

**Land Without Images – documenta fifteen / INSTAR – Gallery Screenings Program**

**08-07-2022**

**10:00 – 10'13 - *PM* (Orlando Jiménez Leal & Sabá Cabrera Infante, 1961, 13' min)**

Visual poem about the Havana night: the music, the dancing, the bars of the port.

**10'13 – 10'23 - *La tumba francesa / The Tumba Francesa* (Néstor Almendros & Orlando Jiménez Leal, 10' min)**

Documentary record of traditional music and dance brought to east Cuba by French colonizers and their slaves in the migrations stemming from Haiti's revolutionary instability starting in the late eighteenth century.

**10'23 – 10'51 - *El final / The End* (Fausto Canel, 1964, 28' min)**

A couple faces difficulties following the triumph of the revolution: an advertising model wants to leave the country now that her occupation no longer exists; her boyfriend, an aspiring filmmaker, wishes to stay.

**10'51 – 12'18 *Ecos / Echoes* (Tomás Piard, 1987, 87' min)**

Two worlds collide: the colonial past and the revolutionary present. Through the story of three women: a rancher's wife, a nineteenth-century slave and a present-day rural woman, we see how the echoes of a lost time still resonate today.

**12'18 – 12'48 - *Ah, la primavera / Oh, Spring!* (Manuel Rodríguez, 1991, 30' min)**

David is a young Cuban, and what you could call maladjusted. Nothing worries him too much. His fantasies rearrange reality according to his whims. But reality is closing in on him and David must change. Or at least change his strategy.

**12'48 – 13'06 - *Oscuros rinocerontes enjaulados / Dark Caged Rhinos* (Juan Carlos Cremata, 1991, 18' min)**

A cleaning lady discovers that her supervisor makes obscene phone calls. She tries to report him, but...do you know what an orgasm is?

**13'06 – 14'33 - *Si me comprendieras / If You Only Understood* (Rolando Díaz, 1998, 87' min)**

A Cuban film director wants to make a movie musical in the late nineties, and decides to interview several candidates, who describe the interiors of a society rife with tensions: political, racial and gender-based.

**14'33 – 15'00 - *La Época, El Encanto y Fin de Siglo / The Era and the Charm of the End of the Century* (Juan Carlos Cremata, 1999, 27' min)**

In 1959, following the revolution, the stores La Época (The Era), El Encanto (The Charm) and Fin de Siglo (The End of the Century) were the most popular ones in Havana. Forty years later, these names invoke questions, reflections, and melancholy...

**15'00 – 15'18 - *En vena / In the Vein* (Terence Piard, 2002, 18' min)**

Two men in the world of drugs: one is in rehab, the other vows to quit.

**15'18 – 15'30 - *Bajo Habana / Havana Under* (Terence Piard, 2003, 12' min)**

Two young people go to the house of Nene, a drug dealer, to buy weed, and find themselves unwittingly wrapped up in a complicated situation.

**15'30 – 15'44 - *Habana Solo / Havana Solo* (Juan Carlos Alom, 2000, 14' min)**

In *Habana Solo* some of today's most important Cuban musicians from the most diverse musical tendencies show us the city in them and the city they inhabit, with no other words than the musical solos they improvise.

**15'44 – 15'57 - *Diario / Diary* (Juan Carlos Alom, 2009, 13' min)**

Interior landscapes of Cuba and its rural workers, transformed into a lyrical reflection on José Martí, the Cuban hero of the Independence, and his final visit to the Island.

**15'57 – 16'27 - *Retrato del joven náufrago / Portrait of the Shipwreck* (Adrián Replanski, 2011, 30' min)**

An old superstition breeds fears and unrest in a Cuban family when a son returns home one night, after a clandestine and unsuccessful attempt to leave the country.

**16'27 – 16'30 - *Ya es usted parte de una secuencia de transmisión / Transmission Sequence* (Adrián Replanski, 2018, 3' min)**

Historically, philosophy has regarded vision as the most objective and noble of senses — something which perhaps accounts for the fact that the first utopias which envisioned a connected humanity took the visual, and by extension, the camera, as the ideal tool for

crafting a rational world. Today, however, we find the camera at the center of a viral proliferation of representations, a phenomenon which has revealed, not humanity's potential for organization, but a feverish desire for visibility. Where, however, are we to locate the point of infection?

**16'30 – 16'43 - *Casa de la noche / Nighthouse* (Marcel Beltrán, 2016, 13' min)**

Havana, city of marvels, has its roots in the spirit of its inhabitants. The country that is absorbed from within and revealed. An utopian vision, inspired in Havana and its symbols, from the treatment and the degradation of the celluloid.

**16'43 – 18'05 - *La música de las esferas / The Music of the Spheres* (Marcel Beltrán, 2017, 82' min)**

“And what if in the end, we just had to feel things?” Mauricio Beltrán asks in a letter to his wife Regina. The missive is read by the director Marcel Beltrán, whose voice over accompanies the succinct remembering of his parents' quest to stay together no matter what.

**18'05 – 18'21 - *Las muertes de Aristides / The Many Deaths of Aristides* (Lázaro Lemus, 2019, 16' min)**

Aristides was shot and died while doing his military service in 1991. His memory is reconstructed by those who remember him.

**18'21 – 18'29 - *Un hombre / A man* (Fernando Fraguela, 2015, 8' min)**

A whore and a drunk meet in a bar, ready to unburden their sorrows to each other. Their extreme personalities will cause them to return once again to the same mistakes.

**18'29 – 18'54 - *Ladridos / Barks* (Fernando Fraguela, 2015, 25' min)**

A woman lives with the company of her dog. One night she meets a man with whom she shares her love for these animals, only his love is very different and he will make her his pet.

**18'54 – 19'48 - *El matadero / The Abattoir* (Fernando Fraguela, 2021, 54' min)**

In the apartment buildings of this housing project built by the Cuban Revolution, neighbors raise and sell pigs to survive. Fernando tells the story of his childhood and adolescence as a resident, and that of his friend Dusniel, who commercializes these pigs to save up and eventually flee the country. The slaughterhouse becomes the neighborhood and the neighborhood becomes the slaughterhouse, and Fernando also begins to wish he could escape.

**Estimated time:** 588' min

09-07-2022

**10'00 – 10'13 - *Sucedió en La Habana / It Happened in Havana* (Henry Eric Hernández, 2001, 13' min)**

The camera spends a week following two homeless men who spend day and night on Havana's 23rd Street.

**10'13 – 11'03 - *Sucedió en La Habana II / It Happened in Havana II* (Henry Eric Hernández & Dull Janiell, 2003, 50' min)**

This film registers the lives of four people dedicated to the world of prostitution.

**11'03 – 12'10 - *Fuera de liga / Out of This League* (Ian Padrón, 2008, 67' min)**

Cuba's national passion is baseball. Havana's Industriales team, also known as "the blues", has been around for 45 years. Like the New York Yankees in the U.S. or Real Madrid in Spain, they are the talk of the town: you either love them or you hate them. For the first time, the story of this legendary team is told by athletes and fans both inside and outside Cuba.

**12'10 – 13'02 - *La isla y los signos / The island and the signs* (Raydel Araoz, 2014, 52' min)**

An animated journey through the life and work of Samuel Feijóo and the conceptual universe of *Signos* magazine. This journey through places and forms inspired by the magazine takes us into the popular culture of central Cuba: its festivals, its painting, the life of the peasant, to find there the mythical Samuel that still survives as part of that region.

**13'02 – 14'35 - *En un rincón del alma / In a Corner of the Soul* (Jorge Dalton, 2016, 93' min)**

An emotional overview of more than half a century of the Cuban Revolution through the personal and collective memory of the recognized Cuban journalist, writer and screenwriter Eliseo Alberto de Diego García Marruz (Lichi). His only confessed mortal sin: "No one has loved Cuba more than I".

**14'35 – 15'41 - *Severo secreto* (Gustavo Pérez & Oneyda González, 2016, 66' min)**

At the time of his death, the Cuban intellectual Severo Sarduy was at the height of his creativity. He has worked like a monk and lived in near-poverty but has not returned to his birth country. Leaving without returning is the origin of the anguish in which his vision of what art is, his apparent neutrality and even his sexuality, collide.

**15'41 – 17'26 - *Santa & Andrés* (Carlos Lechuga, 2016, 105' min)**

Cuban, 1983. A revolutionary rural woman who works at a state-owned farm is charged with the surveillance of a homosexual writer that the regimen considers hostile. As she watches him, a friendship between the two is born.

**17'26 – 17'28 - *Causa No.1, 1989. Nosotros los acusados aquí... / We, the Accused: Causa No. 1, 1989* (Hamlet Lavastida, 2019, 2' min)**

Animated collage recycling images from educational, cultural, military and historic Cuban print material. The intent is to expose, in a few short minutes, the very particular iconographic dimension which Cubans are immersed in due to the ideological bombardment of state media.

**17'28 – 17'51 - *Alberto* (Raúl Prado, 2019, 23' min)**

*Silence, exile, cunning.* Alberto returns to his home in the Cuban countryside after having been expelled in an act of repudiation. There are things you can't come back from, and things you can't go back to. Alberto has decided to ignore them.

**17'51 – 18'23 - *Sueños al paio / Dreams Adrift* (José Luis Aparicio & Fernando Fraguera, 2020, 32' min)**

Mike Porcel is the lost member of Cuban Nueva Trova: his lack of revolutionary spirit condemned him to the rejection of his peers and turned him into a pariah for a decade until he managed to exile.

**18'23 – 19'33 - *Brouwer: el origen de la sombra / Brouwer: The Origin of the Shadow* (Katherine T. Gavilán & Lisandra López Fabé, 2019, 70' min)**

The world-famous Cuban musician Leo Brouwer opens the doors of his creative space for us to document his life and work. Inquisitive by definition, he asks us important questions about art, Cuba and even the documentary itself, sharing the wisdom of his eight decades and taking a reflexive look at life, which is, in its infinite evolution, creation.

**Estimated time:** 573' min

**10-07-2022**

**10'00 – 10'30 - *Café con leche / Coffee with Milk* (Manuel Zayas, 2003, 30' min)**

Set in contemporary Cuba, this film explores the motivations of Cuban filmmaking's own "damned artist": Nicolás Guillén Landrián (1938-2003). We travel back to the past through archives as Nicolás himself explains, in first person, the conflicts he faced during his lifetime, which never fully comprehended him.

**10'30 – 10'59 - *Inside Downtown* (Nicolás Guillén Landrián & Jorge Egusquiza, 2001, 29' min)**

Introspective look at the world of downtown Miami. After a thirty year pause from filmmaking, the director Nicolás Guillén Landrián and the producer Jorge Egusquiza-Zorrilla take the audience on a tour of the heart of the city. We meet poets, painters, sculptors and other artists that live downtown, as well as everyday people on the street who work and grew up there.

**10'59 – 11'18 - *Conozca Flagler primero / See Flagler First* (Néstor Díaz de Villegas, 1998, 19' min)**

A look at the everyday lives of some Miami neighborhoods at the end of the century.

**11'18 – 11'52 - *Retornar a La Habana con Guillén Landrián / To go back to Havana with Guillén Landrián* (Raydel Araoz & Julio Ramos, 2013, 34' min)**

After the death of the documentary filmmaker and painter Nicolás Guillén Landrián, his widow Gretel Alfonso returns from exile with the filmmaker's remains. This film reconstructs the life and work of Nicolás in Cuba and the United States, as well as his intimate space, through the memories and experiences of his partner.

**11'52 – 12'46 - *Seres extravagantes / Odd People Out* (Manuel Zayas, 2005, 54' min)**

The poet Reinaldo Arenas has become an icon of the opposition to Fidel Castro's regime. A dissident homosexual who defied his society and time, whose life was marked by persecution, exile and death.

**12'46 – 12'59 - *Utopía* (Arturo Infante, 2004, 13' min)**

Three groups of people—some domino players, three women, a teacher and his young female student—discuss art.

**12'59 – 13'15 - *Comité 666 / Committee 666* (Arturo Infante, 2010, 16' min)**

The end of humanity is near and a Havana sect is preparing to receive an important visit.

**13'15 – 13'32 - *En el iglú / The Igloo* (Emmanuel Martín & Léster Romero, 2008, 17' min)**

Santiago, Cuba, 2008. The city has begun the renovation of the aqueducts, and the new open-air plumbing will be the refuge of some nocturnal habitants; among them, X and the Professor.

**13'32 – 13'59 - *Buen viaje, Stalkers / Farewell, Stalkers* (Emmanuel Martín, 2011, 27' min)**

Santiago, Cuba, 2011. X and the Professor continue their adventures: they are now working as street clowns. They must leave the city and decide to head to Havana together. On the train ride, there some surreal adventures await them.

**13'59 – 14'42 - *Elena* (Marcelo Martín, 2012, 43' min)**

Since 1988, following a decision by the government to demolish the bathrooms and kitchens of a wing of the ELENA building, its inhabitants still await the needed repairs. They are experiencing an alarming deterioration of their property along with the social degradation that has affected their daily life. Threatened by an imminent collapse of their building these residents are also victims of endless broken promises by the government. Some await a miracle while others have adapted to coexist with misery, where even death doesn't scare them anymore.

**14'42 – 16'02 - *El tren de la línea norte / The Train on the Northern Railway* (Marcelo Martín, 2014, 80' min)**

Ciego de Ávila, 2013. In a sort of documentary road movie, a film crew explores the realities of the northern territories of a Cuban province. On the Carro de Puertas, a single-car train, they travel the Northern Railway. Although the trip spans from Morón to Punta Alegre, they make a stop halfway, in Falla, a town stuck in the early 1990s and still ravaged by the economic crisis. There, amidst material and spiritual ruins, the filmmaking team documents the misery and forgetting of generations of Cubans, in a story that rings true for the majority of the island's small towns.

**16'02 – 16'11 - *Rojo, Amarillo, Verde / Red, Yellow, Green* (Ricardo Figueredo, 2020, 9' min)**

The housing problem, one of the republican evils identified by Fidel Castro in *La historia me absolverá* (1953), is addressed in the Cuba of 2020 through the testimonies of people disconsolate by the bureaucratic disorder.

**16'11 – 17'11 - *La teoría cubana de la sociedad perfecta / The Cuban theory of the perfect society* (Ricardo Figueredo, 2019, 60' min)**

Several Cubans talk about their daily restrictions and share their experiences with freedom of expression and censorship in post-revolutionary Cuba. What has become of the 1960s revolutionary ideal of creating the "New Socialist Man," who would be free of all the corruptions of the capitalist system? Like all humans, the people portrayed in this documentary are far from perfect, but they have been excluded from mainstream society because they are different or are being censored.

**17'11 – 17'32 - *Nani & Tati* (Adolfo Mena, 2013, 21' min)**

Nani and Tati are two sickly sisters who need each other's help, but instead create a rivalry. Each one thinks she is worse off, and neither is willing to bend to the needs of the other.

**17'32– 17'54 - *La cabeza dentro del agua / Head Underwater* (Violena Ampudia, 2015, 22' min)**

María and Belén are 21 and in a stable relationship. With the arrival of Michelle, a new guest of the same age, their relationship is put to the test.

**17'54 – 18'54 - *adoleCe / AdolescenCe* (Daiyán Noa, 2018, 60' min)**

Adolescent Cecilia's reflections on the banks of a river. Her education and interests are put to the test: she must have the career she wants.

**18'54 – 19'21 - *Dalila y su hermano / Dalila and her brother* (Rogelio Orizondo, 2019, 27' min)**

“I have a sister. Her name is Rosalina. We are children of the same father. She has two children from different fathers. Their names are Dalila and Leonardo. I play with Dalila to make a movie with her brother.”

**19'21 – 19'41 - *Un chino cayó en un pozo / A Chinese Man Fell into a Well* (Carlos Alejandro Rodríguez Halley, 2019, 20' min)**

A party at a luxury apartment. A recently-arrived couple. A DJ who doesn't speak. A hostess who shares something that a diver might have found in the sea.

**Estimated time:** 581' min

**11-07-2022**

**10'00 – 10'24 - *El parque / The Park* (Fernando Villaverde, 1963, 24' min)**

A documentary portrayal of life at Havana's Central Park half a century ago. Occasional visitors, entertainers, passers-by, but most especially the elders who spend a great part of their day here, watching, remembering, musing...

**10'24 – 10'37 - *In the park* (Orlando Jiménez Leal, 1962, 13' min)**

A film that portrays an ordinary Sunday in Miami's Parque de las Palomas. Through distant images of the solitude of old men, despite the landscape's beauty and the joy of children playing, you can feel the sadness of exile.

**10'37 – 11'07 - *Elena* (Fernando Villaverde, 1964, 30' min)**

A romantic comedy set during the waning years of the Batista dictatorship that tells the story of a young woman, Elena, and her attempts to meet with her revolutionary lover before his forced departure into exile.

**11'07 – 11'32 - *Apollo, man to the moon* (Fernando & Miñuca Villaverde, 1970, 25' min)**

Life and lives in New York City, sights and sounds of its streets and its people, at the time of man's first landing on the Moon.

**11'32 – 11'53 - *To my father* (Miñuca Villaverde, 1973, 21' min)**

The filmmaker visits his dying father one last time. A phantasmagorical home movie about the sadness of dying far from home.

**11'53 – 11' 59 - *Poor Cinderella, still ironing her husband's shirt* (Miñuca Villaverde, 1978, 6' min)**

An experiment on images and celluloid.

**11'59 – 13'29 - *El Súper* (Orlando Jiménez Leal & León Ichaso, 1978, 90' min)**

The Cuban super of a New York building dreams of Havana.

**13'29 – 13'40 - *Espera / Waiting* (Fausto Canel, 1979, 11' min)**

A couple locks themselves in an abandoned apartment to protect themselves from a terrifying threat that could arrive at any moment.

**13'40 – 14'10 - *Tent City* (Miñuca Villaverde, 1980, 30' min)**

The story of the Cubans who arrived in Miami during the Mariel Boatlift and were housed in improvised camps in the heart of the city. Everyone lived together: men and women, homosexuals and heterosexuals, separated only by cloth curtains that hung from ropes suspended between the beds, like floating walls.

**14'10 – 15'45 - *Conducta impropia / Improper Conduct* (Orlando Jiménez Leal & Néstor Almendros, 1984, 95' min)**

Documentary about the persecution of homosexuals and intellectuals in Castro's Cuba from the 1959 until the early 1980s. Contains interviews with important Cuban cultural figures and shows the existence of concentration camps for gay people in the late 60s.

**15'45 – 17'08 - *8-A* (Orlando Jiménez, 1993, 83' min)**

The Kafkaesque world of Cuba under Castro's rule is brought to light in this reconstruction of the 1989 trial and execution of General Arnaldo Ochoa Sanchez, the highest-ranking general and hero of the revolution, and commander of the Angolan and Ethiopian campaigns.

**17'08 – 17'55 - *La imagen rota / The Broken Image* (Sergio Giral, 1995, 47' min)**

A documentary that interviews members of three generations of Cuban filmmakers who decided to abandon the island out of disagreement with the ideology of the Cuban Revolution.

**17'55 – 18'45 - *El gran impaciente / The Great Impatient* (Carlos Gutiérrez Arenal, 2020, 50' min)**

Who was Germán? Who was he who will he be who is Germán? To remember him is to remember paradise lost, a riddle without an answer, a spiral. A photographer, editor, filmmaker, arts advocate; there wasn't an endeavor Germán didn't get involved in where he wasn't a sort of pioneer. This film shines a light on a key figure of Cuban culture, in particular of our film history.

**18'45 – 19'04 - *Los puros / The Pure Ones* (Carla Valdés, 2021, 19' min)**

“They are friends of my parents. The last time they saw each other was Minsk, 1984: they were going back to Cuba after finishing five years of a degree in Marxist-Leninist Philosophy. They came back with questions about the Perestroika, Russian stories and tea; they foresaw a future that didn't come to pass. Time put them in different places on the map. Now that they can reunite, what is the tie that still binds them?”

**19'04 – 19'22 - *Con sana alegría / Days of Wholesome Joy* (Claudia Muñoz, 2016, 18' min)**

Sayda has been taking care of her grandmother Juana for a while now, who has senile dementia. On the eve of her birthday, the coldest day of winter, Sayda tries to get her former life back.

**Estimated time: 562' min**

**12-07-2022**

**10'00 – 10'18 - *A Lady's Home Journal* (Fernando Villaverde, 1972, 18' min)**

The real and/or imaginary lives of a woman. Everything happens within a unique universe: her home.

**10'18 – 10'34 - *Blanca Putica: A Girl in Love* (Miñuca Villaverde, 1974, 16' min)**

A film on love and making love. The tragic story of a passionate woman. A narrative experimental film.

**10'34 – 10'58 - *Fernando 21* (Fernando Villaverde, 1977, 24' min)**

The graffiti-covered walls and trains of the New York City subway, superimposed on the images of a woman ultimately claimed by the graffiti artists.

**10'58 – 11'08 - *A Norman McLaren* (Manuel Marzel, 1990, 10' min)**

Real images and superimposed drawings create a synthesis full of vibrant suggestions about our absurd, complex and beautiful planet.

**11'08 – 11'21 - *Evidentemente comieron chocolate suizo (último rollo) / And They Ate Swiss Chocolate (The Last Reel)* (Manuel Marzel, 1991, 13' min)**

"Evidentemente comieron chocolate suizo" is a feature-length fiction film that for one reason or another was considered lost. Thanks to a coincidence, Rosendo Gutiérrez, a farmer, found the last existing reel of this film. The copy is fairly well conserved, but the original soundtrack had been changed out; the motives for this are unknown.

**11'21 – 11'35 - *La ballena es buena / The Whale is Good* (Manuel Marzel, 1991, 14' min)**

This movie gets to the heart of things, its author assures, and that allows us to see the lens introduced over the day, a sunny day, to get good exposure, a sharp image, some nice hyperrealism. A Sunday afternoon, in his neighborhood, and nothing is happening.

**11'35 – 11'38 - *El informe / The report* (Ricardo Vega, 1990, 3' min)**

"When State Security asked us to do a report on what was happening to us, 'I'll never do a report,' I replied, '... but I can do it if I take it on as a work of art'."

**11'38 – 12'43 - *Te quiero y te llevo al cine / I Love You and I'll Take You to the Movies* (Ricardo Vega, 1993, 65' min)**

An exploration of doubt. Three stories of the generation of 1980s and their anguish in Havana: somewhere between wonder and the abyss. The eternal game of reality and its litany, where creation overcomes death.

**12'43 – 12'58 - *Opus Habana (me-moría del subdesarrollo)* / *Opus Havana* (Ricardo Vega, 2022, 15' min)**

Images filmed at random, under the influence of Néstor Almendros, in the Havana of the 1980s. Kept and forgotten for more than forty years, they give us signs of a paradise in which naivety was lost.

**12'58 – 13'04 - *Ritual para un viejo lenguaje* / *Ritual for an Old Language* (Marco Antonio Abad, 1989, 6' min)**

A young filmmaker announces the death of an old language and the birth of another.

**13'04 – 13'15 - *Ritual para una identidad* / *Ritual for Identity* (Marco Antonio Abad, 1990, 11' min)**

Experimental short based on the performances and ideas of Juan-Si González and the group Art-De.

**13'15 – 14'35 - *The Rest I Make Up* (Michelle Memran, 2018, 80' min)**

The Cuban-U.S. playwright María Irene Fornés created astonishing worlds for the stage. When she stops writing due to dementia, a friendship with a young woman who is a writer reignites her visionary creative spirit.

**14'35 – 14'50 - *Kendo Monogatari* (Fabián Suárez, 2012, 15' min)**

Lesbia has a hair salon at her house. Mandy, her best friend and assistant, wants to illegally leave the country. When the time comes, Mandy will be forced to make important decisions.

**14'50 – 16'25 - *Caballos / Horses* (Fabián Suárez, 2015, 95' min)**

Robi is a young man caught between two loves: Salomón, who is HIV+, and Galaxia, an enigmatic singer.

**16'25 – 16'47 - *El mundo de Raúl* / *Raul's World* (Jessica Rodríguez & Zoe García, 2010, 22' min)**

Raul lives in a small town in Cuba. He is a good son and a good neighbor; he seems to fit the model of the “new man” created by the Cuban Revolution. However, this perfect worker and beloved son hides a secret. The search for perfection creates monsters...

**16’47 – 18’23 - *Espejuelos oscuros / Dark Glasses* (Jessica Rodríguez, 2015, 96’ min)**

Esperanza is a blind woman who lives alone with her cat in a solitary house in the middle of the Cuban countryside. Mario is a delinquent fleeing from the police after committing a robbery in a nearby town. When Mario bursts into Esperanza’s house to hide out, he soon begins to show a sexual interest in the blind woman, who tries to divert his attention through her stories.

**18’23 – 18’33 - *Lavando calzoncillos / Dirty Underwear* (V́ctor Alfonso, 2012, 10’ min)**

A housewife questions her marriage.

**18’33 – 18’54 - *Las ventanas / The Windows* (Maryulis Alfonso, 2014, 21’ min)**

It is the 40th birthday of Lucía, an artisan that makes clay dolls. She lives alone in the city in an apartment with only a single window that has been closed off. Full of frustration, as she works Lucía dreams about what she would like to be and do, traveling in an ethereal space between dreams and reality.

**18’54 – 19’09 - *Batería* (Dami Saínz, 2016, 15’ min)**

The ruins of a military fort outside Havana are today a clandestine spot for gay cruising. Its walls and rubble are a refuge, not only for Cuban homosexual men, but also for a culture of socialization and resistance.

**19’09 – 19’24 - *Cositas malas / Naughty Things* (V́ctor Alfonso, 2018, 15’ min)**

A scandalous old woman interrogates three children until they confess how they killed her chicken.

**19’24 – 19’47 - *El año en que no hubo año / The Missing Year* (Fernando Almeida, 2017, 23’ min)**

With his cell phone, the author registers images during the completion of his military service, which is mandatory in Cuba, together with the testimonies of “deferred” soldiers (university students who must only complete a year).

**Estimated time:** 587’ min

**13-07-2022**

**10'00 – 11'20 - *Vedado* (Asori Soto & Magdiel Aspillaga, 2008, 80' min)**

The loneliness and missed connections of a young man in present-day Cuba. A reflection on human existence, father-son relationships, friendship and love set in the nostalgic neighborhood of Havana's El Vedado.

**11'20 – 11'42 - *Afuera / Outside* (Vanessa Portieles & Yanelvis González, 2012, 22' min)**

Angel gets out of prison with intentions of leaving behind the world he has built there and starting over with his family: Mirta, his wife, and his step-daughter Yadira. He finds himself trapped in his old life, in a terrible social reality and even inside himself. It is summer 1994 in Havana and Angel's family wants to leave the country for Miami. He lives in agony between what he should do and what he wants to do, until reality forces him to fight for his own freedom.

**11'42 – 12'13 - *Pizza de jamón / Ham Pizza* (Carlos Melián, 2012, 31' min)**

A summit of nations is being prepared in an interior province of Cuba, and the paths of three strangers cross in an unexpected ending.

**12'13 – 12'41 - *Camionero / Truck Driver* (Sebastián Miló, 2012, 28' min)**

Raidel witnesses the mistreatment and harassment of his classmate Randy, and he narrates the story with a fear of being next.

**12'41 – 12'58 - *Partir / To Leave* (Estela Martínez, 2014, 17' min)**

Bárbara, a young woman from the provinces, lives in Havana. To get by and pay the rent she sells cheese that she brings from her hometown. Barbara writes her mother a letter explaining the real reasons she can't come home.

**12'58 – 13'22 - *La película / The Movie* (Janis Reyes & Coline Costes, 2015, 24' min)**

A group of young people from the neighborhood of Jesús María made an independent film. Here, they discuss the ups and downs they faced in its making.

**13'22 – 13'37 - *Alejandrino y el Cuco / Alejandrino and the Bogeyman* (Alex Medina, 2014, 15' min)**

Alejandrino is a 9-year-old with a great imagination. Like any child his age, Alejandrino trades adult magazines with his friends. Alejandrino's life takes a turn the day he is surprised by his teacher with one of the "dirty pictures".

**13'37 – 13'50 - *No country for old squares* (Ermitis Blanco & Yolanda Durán, 2015, 13' min)**

In a country of squares, from the top of a floating island, the reality of this micro-universe is orchestrated. Unexpected events question the square and his authority.

**13'50 – 13'52 - *Traqueotomía / Tracheotomy* (Josué García & José Andrés Fumero, 2015, 2' min)**

Yurdanquis "El bicho" Espinosa is hanging out at the bar. When he swallows his gold tooth, he will do anything possible (and even the impossible) to get it back.

**13'52 – 13'54 - *.apk* (Josué García & José Andrés Fumero, 2016, 2' min)**

An incredible archaeological discovery with fatal results.

**13'54 – 14'11 - *La sed humana / The Human Thirst* (Gabriel Alemán & Danilo C. París, 2017, 17' min)**

In a city at war, three families fight to survive. Salvation always requires something in exchange.

**14'11 – 14'37 - *Materia prima / Raw Material* (Sergio Fernández Borrás, 2015, 26' min)**

In 2009, to celebrate the 50th anniversary of the revolution, the Cuban government called for a massive parade. It was the first time one was held without the attendance of Fidel Castro, now retired due to health problems. The camera immerses itself in the event at street-level, avoiding images of the masses like those shown on television and rather coming face to face with the public, seeing and breathing inside the crowd and focusing on the individual, looking for social behavior and patterns of conduct.

**14'37 – 15'22 - *Días de diciembre / December Days* (Carla Valdés, 2016, 45' min)**

Operation Tribute took place in Cuba on December 7, 1989. In it, the 2,289 Cubans who died on their international mission in Angola were buried and a vigil was held for them. Oscar, Juana and their daughters were there, as were Delfin and their parents; now, they invoke their memories of this time.

**15'22 – 15'27 - *NOW!* (Eliecer Jiménez Almeida, 2016, 5' min)**

An acidic rewriting of Santiago Álvarez's celebrated propaganda documentary, which was a biting critique of the police violence against Black Americans in the United States made in the 1960s. Eliecer's *NOW!*, in turn, attempts to decry the Cuban government's police and paramilitary abuse of dissidents, in particular the Damas de Blanco.

**15'27 – 16'34 - *Veritas* (Eliecer Jiménez Almedia, 2022, 67' min)**

This documentary sheds light on the Bay of Pigs Invasion, giving voice to the long-silenced Cubans who went to the island to defy Castro's regime. The film revisits the invasion and its protagonists from the historic perspective of the present. The days preceding the military operation, memories of combat, friendship and friends lost, their imprisonment in Cuba and their eventual return to the United States, are woven together with the policies of the Cold War and the geopolitical interests of three countries: Cuba, the United States, and the USSR.

**16'34 – 17'02 - *El evangelio según Ramiro / The Gospel according to Ramiro* (Juan Carlos Calahorra, 2012, 28' min)**

Ramiro, a young Cuban in the twenty-first century. Jesus, a young Jew in the first century. Two people who by questioning faith, only serve to deepen it.

**17'02 – 18'12 - *Nadie / Nobody* (Miguel Coyula, 2017, 70' min)**

November, 2015. Almost blind, the censored Cuban poet Rafael Alcides decides to finish his unpublished novels and discovers that, after several decades, the homemade ink from the typewriter he used has faded. With a magnifying glass and a computer, he begins to transcribe his life's work: the Cuban Revolution as a story of love and deception through the eyes of a man who enjoyed the public light but now lives an interior exile.

**18'12 – 18'16 - *Uhina* (Léster Álvarez, 2020, 4' min)**

Painted on 16mm film, *Uhina* ("sea wave" in Basque) was conceived as a current of successive waves of color, energy and sound that was obtained by scanning the image with an optical reader.

**18'16 – 18'25 - *El hijo del sueño / The Son of the Dream* (Alejandro Alonso, 2016, 9' min)**

"My uncle Julio César left for the United States during the Mariel Boatlift because of tensions he lived in Cuba for being homosexual. He spent the next fifteen years trying to reunite with my grandmother."

**18'25 – 18'33 - *Anthropoplastic* (Malú Anavitarte, 2020, 8' min)**

After experiencing a moment of connection with nature, a young woman struggles with supernatural changes in her body.

**18'33 – 19'24 - *35 permutaciones en tres actos y un epílogo* / *35 Permutations in Three Acts and an Epilogue* (Josué García & Marcos A. Yglesias, 2020, 51' min)**

Ten family video-letters, randomly ordered, tell the stories of those who were not in Cuba in the 1990s. Vignettes of exile, of emigration, of those who left to be Cubans elsewhere.

**19'24 – 19'30 - *Mi primo cubano* / *My cuban cousin* (Sergio Lugo, 2022, 6' min)**

A young Cuban artist visits New York for the first time. Eager to fulfill his dream of filming in Manhattan, he takes random shots of the city at night, only to discover a profound truth about himself.

**Estimated time: 570' min**

**14-07-2022**

**10'00 – 10'08 - *Psique* (Miguel Coyula, 2015, 8' min)**

Long ago, when time wasn't what it is today, Psique was a young girl so beautiful that men were afraid to approach her. Her parents visit an oracle who suggests that she'd marry a monster.

**10'08 – 12'01 - *Memorias del desarrollo / Memories of Overdevelopment* (Miguel Coyula, 2010, 113' min)**

A Cuban intellectual abandons revolution and underdevelopment only to find that he doesn't fit into his new life in the first world. Study of a solitary character without defined politics and ideologies, facing aging, desire and the individual's impossibility to fit into any society.

**12'01 – 13'07 - *La piscina / The Swimming Pool* (Carlos Quintela, 2011, 66' min)**

Under the supervision of Esteban, an enigmatic lifeguard, four adolescents with different disabilities spend the day at the public pool of the Miramar neighborhood in Cuba. Diana's lower leg is amputated, Dany has Down Syndrome, Rodrigo has motor difficulties and for unknown reasons, Oscar refuses to speak. The Havana sky announces the arrival of a storm that reflects itself in the trembling water of the pool. In a single location and with few characters, the action transpires with muffled sound, subterranean and tangential. Everything counts: the gazes, the gestures, the noises, the silences...

**13'07 – 13'24 - *Buey / Ox* (Carlos Quintela, 2013, 17' min)**

A fatigued man walks through the countryside under the sun, his rifle on his back and in his hand a makeshift leash, with which he attempts to hold back something apparently stronger than him. A history of defiance, rebellion and death; maybe even a primitive love story.

**13'24 – 15'04 - *La obra del siglo / The Project of the Century* (Carlos Quintela, 2015, 100' min)**

In the middle of a plague of mosquitoes, Leonardo struggles with a break-up and moves in with his grandfather, who fights against everyone and everything, and his father, weighed down by the melancholy of things left unfinished. In a city that once promised to become the center of the Soviet nuclear project in the Caribbean, the scarce ruins of this world weigh on three solitary men, who, unlike their pet fish Benjamin, still have to learn to breathe underwater.

**15'04 – 15'25 - *La bahía / The Bay* (Alessandra Santiesteban & Ricardo Sarmiento, 2018, 21' min)**

In the installations of what was going to be the Juraguá Nuclear Power Plant, they are building a national confinary of toxic waste. The inhabitants of the Nuclear City, less than four kilometers from it, know little about this and the consequences it could unleash. Yunet, a director, wants to make a movie to speak out against what is happening.

**15'25 – 15'37 - *Home* (Alejandro Alonso, 2019, 12' min)**

A country is born and dies in an infinite cycle. Every attempt, every destruction, every redesigned space, send it back to the most intimate memory, to the childhood home.

**15'37 – 15'50 - *Metatrón* (Alejandro Alonso, 2018, 13' min)**

Faced with proof that the earth is not eternal, Ernesto is inspired by the form of the Metatron to design his own alternative universe. Obsessed with how he and his project will be remembered, he is certain that only the ideas, not the creator, should transcend.

**15'50 – 15'58 - *Sola, la extensa realidad / The Boundless Reality of Sola* (Gustavo Pérez, 2003, 8' min)**

A rural school in east Cuba is closing down. Solitude and abandonment begin to inhabit the spaces that used to be at the center of life for hundreds of children, the paradigm of the connection between work and education. A reflection on the solitude of objects that lose their value after falling out of use.

**15'58 – 16'58 - *El proyecto / The Project* (Alejandro Alonso, 2017, 60' min)**

“I return once more to these ghost-filled corridors,” murmurs the filmmaker, as he himself turns into another ghost condemned to wander through the images of his unfinished film. As if trapped in a labyrinth, he roams the hallways and patios of an old school converted into housing. The filmmaker was banned from filming after the transformation. Years later he decides to remake *El Proyecto*.

**16'58 – 17'02 - *Indicios del inscrito / Traces of the Inscribed* (Rafael Ramírez, 2016, 4' min)**

Film translation of a poem by José Kozer.

**17'02 – 18'12 - *Las campañas de invierno / The Winter Campaigns* (Rafael Ramírez, 2019, 70' min)**

In a house, a no man's land, the player of a videogame lives with his family. During the day he works at a slaughterhouse, and at night he has extensive dialogues with a virtual world. The player questions his role in what he understands as the war between reality and language.

**18'12 – 18'39 - *Persona* (Eliecer Jiménez Almeida, 2014, 27' min)**

A prostrated old man; an absent son; an ex-convict Catholic sexton who yearns for forgiveness; a mother suffering the loss of her son, who went missing at sea while trying to reach the U.S.; a writer who feels smothered by a totalitarian regime, self-exiled at home in an act of cultural resistance. Five entities, five individual stories linked only by the human condition. Everything happens on a regular day, when five people without an official social voice speak out about their lives.

**18'39 – 19'45 - *Entropía / Entropy* (Eliecer Jiménez Almeida, 2013, 66' min)**

The global entropy of the system is the entropy of the system in question plus the entropy of its surroundings. It can also be said that the entropy variation of the universe for a given process is equal to its variation in the system plus that of its surroundings. Entropy is the level of internal disorders of systems. How can we look at Cuba through the lens of this concept?

**19'45 – *Portrait of a filmmaker* (Rafael Ramírez, 2022, 6')**

**Two men, one table and the shortest adventure film in the world.**

**Estimated time: 591' min**

**15-07-2022**

**10'00 – 10'18 - *Tierra roja / Red Land* (Heidi Hassan, 2007, 18' min)**

Brief portrait of a Latina woman émigré to Europe.

**10'18 – 10'40 - *Tormentas de verano / Summer Storms* (Heidi Hassan, 2008, 22' min)**

Through autofiction filled with poetry, the director reveals to us her fears on initiating a relationship as she ages.

**10'40 – 11'47 - *Otra isla / Another Island* (Heidi Hassan, 2014, 67' min)**

Spain, 2012. A family of Cuban dissidents, left to their luck by the country that welcomes them, camps out during months in a Madrid Plaza, face to face with the capitalism they had dreamed of.

**11'47 – 13'07 - *A media voz / In a Whisper* (Heidi Hassan & Patricia Pérez, 2019, 80' min)**

Two women in their 40s, Patricia and Heidi, childhood friends who grew up in Cuba and studied film there, face the challenges of emigration as they try to rebuild their lives far from the island. Their mutual audiovisual correspondence makes up the dialogue of this documentary that is both self-referential and ethnographic. The result is a journey about friendship, forgiveness, childlessness, film, and being uprooted.

**13'07 – 13'44 - *Crepúsculo / Twilight* (Juan Pablo Daranas, 2015, 37' min)**

Alicia is a young woman who dreams of being an actress but works as a clown in a mediocre traveling circus. On a tour through an isolated mountain town without electricity, she meets Abelito, a child with a serious illness that prohibits him from going outside in the light.

**13'44 – 13'59 - *El pescador / The Fisherman* (Ana Alpízar, 2017, 15' min)**

A humble Cuban fisherman is having a harsh winter on the open sea. For his family's sake, he needs to catch a fish tonight.

**13'59 – 15'09 - *Hotel Nueva Isla* (Irene Gutiérrez & Javier Labrador, 2014, 70' min)**

Despite its risk of collapsing, Jorge is the last inhabitant of a luxury hotel in ruins, and resists abandoning the building. He is convinced that its walls still hold treasures hidden by its former inhabitants.

**15'09 – 15'22 - *Hapi Berdey Yusimi in Yur Dey* (Ana Alpízar, 2020, 13' min)**

Yusimi is a beautiful woman, a woman with curves, a Miami woman. Yusimí is turning 30, and like her tagline says, her “sugar daddy is not showing up”.

**15’22 – 15’34 - *Ángela* (Juan Pablo Daranas, 2018, 12’ min)**

A Cuban immigrant tries to make her way in New York.

**15’34 – 15’49 - *Un instante* (Marta María Borrás, 2016, 15’ min)**

Two women live across from one another in a workers' community. They are alone and want a different life, exciting and far away, even if it's just for a little while.

**15’49 – 16’08 - *Atardecer en el trópico / Sunset in the Tropic* (Marta María Borrás, 2019, 19’ min)**

Two different generations united by a house, a country, a love: father and daughter. Each one conforms to the life they have chosen, but wants something better for the other.

**16’08 – 17’27 - *La reina de los jueves / Queen of Thursdays* (Orlando Rojas, 2016, 79’ min)**

She was the very pinnacle of grace, power and talent. Yet for years, Rosario Suárez, the former prima ballerina of the Ballet Nacional de Cuba, was almost exclusively showcased on the ballet’s Thursday programs, and rarely in weekend performances. This went on for so long that Rosario became known as the Queen of Thursdays.

**17’27 – 17’54 - *Flying Pigeon* (Daniel Santoyo, 2019, 27’ min)**

Javier and Roberto are robbers who work at night. They each have different motives, representative of their generation. The younger one just wants to have fun, while Roberto wants to share his knowledge with him.

**17’54 – 18’09 - *Hora azul / Blue Hour* (Zoe García, 2020, 15’ min)**

Mariano is at the hospital for a prostate exam. China is waiting for the body of her dead husband. They have seen each other before around the neighborhood. She wants a drink of rum to forget and he has been waiting for a chance to talk to her. They spend the afternoon together, and as night falls, Mariano makes a proposal that allows them to imagine a different life.

**18’09 – 19’29 - *Los lobos del Este / The Wolves of the East* (Carlos Quintela, 2018, 80’ min)**

Wolves are extinct in the Japanese mountains of Higashi-Yoshino, but Akira, an old hunter, believes they are not. To satisfy his desire, he embezzles the funds of the association he presides over and even in destitution, his obsession persists. Submerged in his own abyss, he decides to go into the forest to face a wolf that may well be the ghost of a former love.

**Estimated time:** 569' min

**16-07-2022**

**10'00 – 10'07 - *Bojeo / Coasting* (Celia – Yuniór, 2006, 7' min)**

In 2006, during an artist's residency in Trinidad and Tobago, the artists toured Tobago, the more touristic of the two islands, documenting the process in conventional tourist style. Meanwhile, a similar journey took place in Cuba, via telephone. This film was made while Cubans were prohibited from staying in Cuba's own hotels.

**10'07 – 10'12 - *Reconstruyendo al héroe / Reconstructing the Hero* (Javier Castro, 2007, 5' min)**

Twenty-six mothers relay versions of attacks that wounded their sons.

**10'12 – 10'39 - *Héroe de culto / Cult Hero* (Ernesto Sánchez, 2015, 27' min)**

The Cuban tradition of honoring José Martí with busts and statues dates to the early twentieth century. Nowadays, many of the busts are made of plastic in a complex industrial process. This initiative is part of the effort to carry on his legacy, but turns Martí into an object, into something so ordinary he becomes invisible.

**10'39 – 10'54 - *Cómo construir un barco / How to build a boat* (Susana Barriga, 2006, 15' min)**

A group of Cuban fishermen, lovers of the sea, work in the Cuba-US sea border area (Santa Cruz del Norte-Florida) and are affected by political differences and permanent illegal emigration. However, they try to continue being fishermen in their country.

**10'54 – 11'07 - *Patria / Homeland* (Susana Barriga, 2007, 13' min)**

Yubisnel repairs roads in Sierra Maestra, a mountain region where he lives in Cuba. Although he wishes to, he cannot take the very road he is working on to escape. Instead, he takes off on an inner journey.

**11'07 – 11'31 - *The Illusion* (Susana Barriga, 2008, 24' min)**

Susana is trying to remember her father's face. After 26 years imagining him, she has traveled from Cuba to England to look for him and has seen him for the first time. Now she only has a few blurry images recorded secretly, and the desire to get back the excitement that existed before their meeting.

**11'31 – 11'51 - *Velas / Candles* (Alejandro Alonso, 2014, 20' min)**

Olga and Enrique live alone in the house they have shared for sixty years. Their life together has been reduced to wait and evocation.

**11'51 – 12'01 - *Umbra* (Daniela Muñoz, 2021, 10' min)**

Daniela is losing the ability to hear some sounds. Going deaf is one of her biggest fears. For a moment, reality takes the shape of her nightmares.

**12'01 – 12'41 - *Dos islas / Two islands* (Adriana F. Castellanos, 2017, 40' min)**

Elvira is 102 years old and is as lucid as she is elegant. However, she has had her share of suffering. Sent to Cuba by her Spanish parents when she was only a child, Elvira never returned to her native island in the Canaries. Her filmmaker granddaughter tries to reconstruct her memories and the dark zones of this painful and complex journey.

**12'41 – 12'53 - *Los bañistas / The Swimmers* (Carlos Lechuga, 2010, 12' min)**

On the outskirts of Havana there is a small town, and in this town, there is a little rural school. At the school there is a swimming professor who prepares five children for a competition. The only pool in the town is empty. To keep their hope of winning alive, the professor takes his students to the surrounding towns in search of a full pool. Since he can't find one, he will just have to invent a solution.

**12'53 – 13'05 - *deMoler / Demolishing the Mill* (Alejandro Ramírez Anderson, 2004, 12' min)**

A brief look at the feelings of sugar workers as they see their factory dismantled.

**13'05 – 14'25 - *Melaza / Molasses* (Carlos Lechuga, 2012, 80' min)**

When the sugar mill closes, the town of Melaza is devastated, left lifeless. Mónica and Aldo, a young couple, fight for their survival in an attempt to save their world without losing their faith.

**14'25 – 14'40 - *La profesora de inglés / The English Teacher* (Alán González, 2015, 15' min)**

Tired of caring for her dying husband, Sonia, a former English teacher, decides to give classes out of her home. But if she wants to be free, she must confront her guilt.

**14'40 – 14'55 - *El hormiguero / Anthill* (Alán González, 2017, 15' min)**

In an aggressive, hostile neighborhood, a young girl is robbed once again. One more act of abuse that will awaken in her all of the violence that she has rejected.

**14'55 – 16'00 - *El último país / The Last Country* (Gretel Marín, 2018, 65' min)**

What she thought was a trip back to her country in a time of irreversible change becomes a trip inward amidst contradictions and questions about her identity.

**16'00 – 16'15 - *El niño de goma / The Rubber Boy* (Marcos Díaz, 2020, 15' min)**

An adolescent is run over by a luxury car and left unscathed. The people who hit him won't confess, but offer to help him out.

**16'15 – 17'46 - *Quiero hacer una película / I Want to Make a Movie* (Yimit Ramírez, 2020, 91' min)**

Tony (26) becomes obsessed with Neisy (28) at the Rolling Stones concert in Havana. He follows her everywhere and decides to make a secret documentary about her life. That's how he finds out about the generational conflicts between Neisy and her mother, about her bisexuality and how she makes a living. This privileged position makes Tony fall in love with her. But one day he will be found out and the story will change radically.

**17'46 – 18'16 - *El rodeo / The Rodeo* (Carlos Melián, 2021, 30' min)**

At the center of a dam there is a little island where a single family lives. At a party to dance *changüí*, the early morning fog brings a strange visitor carrying a cage in which there is hidden a magical, freeing animal.

**18'16 – 19'16 - *¿Qué remedio? La parranda / The Parrandas* (Daniela Muñoz, 2017, 60' min)**

A traditional popular festival in a small Cuban city is the center of its inhabitants' lives. But the party goers must face strange adversities in order to keep their tradition alive.

**19'16 – 19'46 - *Abisal / Abyssal* (Alejandro Alonso, 2021, 30' min)**

Raudel lives and works in a shipyard in western Cuba. Haunted by a strange childhood memory, he begins searching for ghosts. This film poetically narrates the territory that emerges from this limbo in which manual labor, failed dreams and the traces of another time mix together.

**Estimated time: 586' min**



**17-07-2022**

**10'00 – 10'19 - *Molina's Culpa* (Jorge Molina, 1993, 19' min)**

In a town ravaged by the serial killer known as the “killer of the seven hides”, a young religious man meets a prostitute. The meeting unleashes a torturous relationship of fatal consequences.

**10'19 – 10'46 - *Molina's Test* (Jorge Molina, 2001, 27' min)**

A young couple about to marry goes for a trip to the outskirts of Havana. They get lost and their car breaks down in the mountains. When the sun sets, they find the strange mansion of a Chinese couple, Madame Tsu and Mr. Wong...

**10'46 – 10'52 - *Clase Z Tropical* (Miguel Coyula, 2000, 6' min)**

Reappropriating the language of a movie trailer, the promotional tactics of commercial films are parodied and subverted.

**10'52 – 10'55 - *Carniçeiro* (Terence Piard, 2002, 3' min)**

Thriller mixed with absurd, splatter and kabuki.

**10'55 – 12'17 - *Red Cockroaches* (Miguel Coyula, 2004, 82' min)**

In a New York battered by acid rain, a young introvert meets a mysterious but familiar girl who alters the banality of his existence. Together they embark on a surrealist journey with a devastating climax.

**12'17 – 12'42 - *Molina's Solarix* (Jorge Molina, 2007, 25' min)**

Two strangers meet in a refuge where they take up coitus as a strategy for repopulating a world threatened by aliens.

**12'42 – 13'22 - *Molina's Mofo* (Jorge Molina, 2008, 40' min)**

Hast Du is released from prison in Havana in 2027. Mourning the death of his girlfriend, he returns to the city determined to end his life. A clown and television show host, Mofo, makes him an offer to die in a grandiose way: find a woman, have sex, and in the moment of orgasm, a Harryhausen of Sumatra will kill him in the act...

**13'22 – 13'51 - *Molina's El hombre que hablaba con Marte* (Jorge Molina, 2009, 29' min)**

Claudio Franco is obsessed with Aurora Invencible Estelar, the protagonist of a science-fiction series.

**13'51 – 15'10 - *Molina's Ferozz* (Jorge Molina, 2010, 79' min)**

Version of Little Red Riding Hood set in the Cuban countryside. Miranda, a beautiful teenage girl, lives with her mother Dolores, a forty-year-old woman and attractive widow, in the far reaches of the mountains. There they are helped by Inocencio, a strapping lumberjack, middle-aged man and Miranda's uncle. In the solitude of night, the "cagüeiro" (a sort of werewolf from Cuban folklore) lies in wait, but so do the disturbing memories of her wicked grandmother; Miranda and her mother compete for the attention of Inocencio.

**15'10 – 15'30 - *El regreso de la Mujer de Onán / The Return of Onan's Wife* (Magdiel Aspillaga, 2006, 20' min)**

In the Cuba of the 1930s, a rural guard threatens to evict a farmer if he doesn't pay his tribute to the landowner. But there is a drought and the farmer doesn't have a harvest. His nymphomaniac wife is waiting for him, in want of constant sex. The farmer, following the advice of a mysterious female python, decides to spill his semen on the earth to fertilize it again...

**15'30 – 17'02 - *Juan de los Muertos / Juan of the Dead* (Alejandro Brugués, 2011, 92' min)**

A hoard of zombies hungry for flesh stalk the streets of Havana. The rumor spreads that the people responsible are groups of dissidents working for the United States. Panic ensues. In the midst of the confusion, a sort of hero emerges: Juan of the Dead. With the slogan "we kill your loved ones," he offers to eliminate infected family members for a small sum.

**17'02 – 17'17 - *Molina's Borealis* (Jorge Molina, 2013, 15' min)**

Her, a beautiful young woman living life to the fullest with no responsibilities. Him, a disillusioned forty-something in delicate health who works as a film projector. Neither one knows the other, but they develop a sick attraction.

**17'17 – 17'37 - *Sarima a.k.a. Molina's Borealis II* (Jorge Molina, 2014, 20' min)**

Prequel to *Molina's Borealis*. Walking one morning through the Gibrara wind farm in east Cuba, Raúl Capote, an invited actor at the Festival de Cine Pobre, sees a beautiful woman emerge from the ocean with her hair covered in algae...

**17'37 – 17'56 - *Molina's Rebecca* (Jorge Molina, 2016, 19' min)**

Josefa and Abelardo are an old couple with a monotonous routine. The arrival of young Rebecca unleashes a whirlwind of passions.

**17'56 – 18'11 - *Fenómenos naturales / Natural Phenomena* (Marcos Díaz, 2016, 15' min)**

In a skeet shooting tournament in 1988, a mysterious newcomer with supernatural aim beats all of the men in the competition, but doesn't make it to the end.

**18'11 – 18'56 - *Molina's Margarita* (Jorge Molina, 2018, 45' min)**

The day of the Rolling Stones concert in Havana, Molina, a former professor of Marxism and fan of the band, must choose between Margarita, an old love who has come back, or Mick Jagger.

**18'56 – 19'23 - *El Secadero / Dryland* (José Luis Aparicio, 2019, 27' min)**

Havana, 1993. A serial killer is decapitating police officers. Mario, a disillusioned cop, finds the head of the seventh victim.

**19'23 – 19'53 - *Tundra* (José Luis Aparicio, 2021, 30' min)**

Walfrido, a solitary electrical inspector, dreams of the Red Woman, whose image persists becoming an obsession. Something tells him she is close by. Over the course of the day, Walfrido will follow her trail through the suburbs of an infested city.

**Estimated time: 593' min**