

GM

SEBASTIÁNE
25

SARIAK AWARDS PREMIOS
IRAILAK 20-27 SEPTIEMBRE



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Que entren.

Que entren los raros.

Que entren los gays. Las lesbianas. Los bisexuales. Que entren los discretos y los indiscretos. Que entren los poliamorosos. Los pervertidos... que entren también. Que entren las personas trans. Les no binaries. Que entren los desplazados. Los racializados. Los afeminados. Que entren.

Que entren los curiosos. Los gordos, los mayores, los peludos... que entren las reinas. Que entren todes y que se mezclen. Sin complejos. Pero que dejen los prejuicios en la puerta. Estamos construyendo un espacio por encima de las etiquetas.

*Somewhere
over the
labels*

Axel Hotels es un espacio Good Vibes Only.
Quien no respete la diferencia, *que no entre.*

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EDITORIAL

25 YEARS OF SEBASTIANE, "IT WAS THE DEATH OF US"

In the 80s, homosexuality was considered an illness and even a crime in most of the European countries. The term LGTBIQ+ didn't exist, anyone and everyone was either a fag or a butch. Television hosted debates about whether we were "normal" or not. In May 17th 1990 the World Health Organization (WHO) retired homosexuality from the mental illness list. The Sebastian Award was founded in 2000 when most of the countries in Europe and all over the world started decriminalizing homosexuality.

In the San Sebastian International Film Festival's long queues people would recognize each other and share information about the films that could contain any sort of tiny mention about gay themes.

Soon enough the right to get a civil union would arise in Europe in order to "please" the gay community. In 1987, Pedro Almodóvar's Law of Desire won the first Teddy at the Berlinale before the award and the German LGTBIQ+ community itself would achieve their main goal: making the German Parliament to make an official and public apology to the homosexuals that were prosecuted by the Nazi regime

and all the damage caused to the community up until 1969. The apology was released later on in the year 2000.

In the country where Almodóvar belongs the situation wasn't any different. In 2000 the Sebastian Award was founded, becoming the second LGTBIQ+ award that was granted in a Category A festival around the world, The San Sebastian International Film Festival. The next year, in 2001, The Netherlands legalized the same-sex marriage.

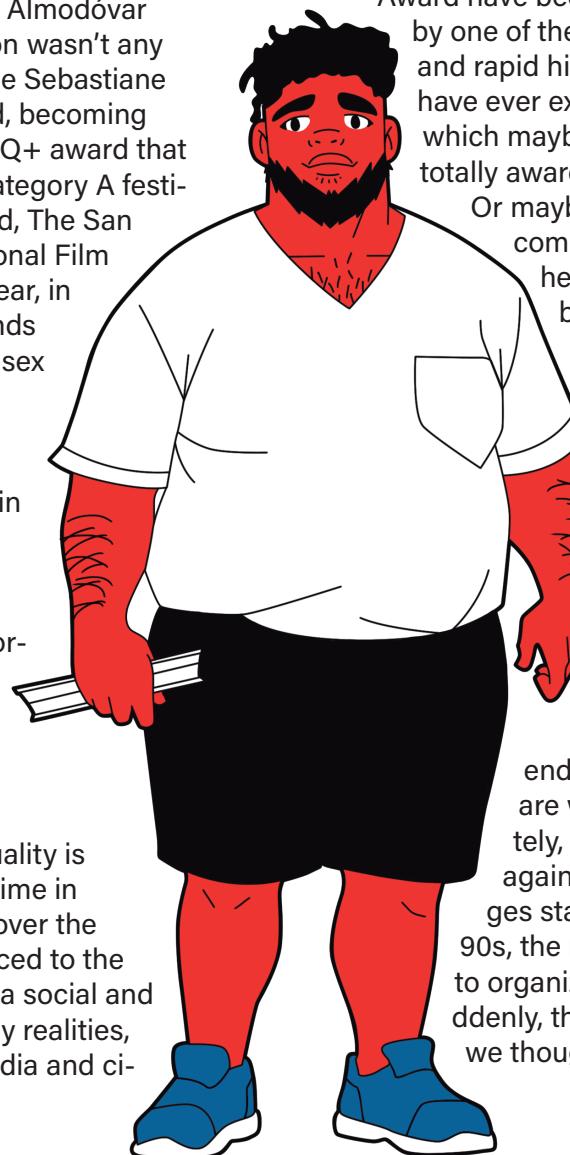
It wasn't until 2005 that, after a political power change, Spain would become the third country in the world to meet The Netherlands and Portugal in legalizing same-sex marriage. After us, many more would come.

Even though homosexuality is still considered a crime in many countries all over the world (even sentenced to the death penalty) and a social and work barrier in many realities, thanks to social media and ci-

nema we no longer feel abnormal or alone. **In our queues we now even see non binary people that relate to other genderqueers.**

Femicides are incomprehensible and the hate crimes common in other places are not tolerated here. The 25 years of the Sebastian Award have been accompanied by one of the most profound and rapid historic changes we have ever experienced and of which maybe we are not even totally aware of as a society yet.

Or maybe the LGTBIQ+ community is. Unlike heterosexuals, being born in the 70s, 80s or even 2000s have defined a very different path for the different generations in terms of life expectancies. The closest group that might come close to share the same generational gap by the end of the 20th century are women. Unfortunately, as demonstrations against same-sex marriages started to arise in the 90s, the reactionists started to organize themselves. Suddenly, the hate groups that we thought were in the past



are back and using social media to organize themselves once again as it has been proved by the discourse generated by the latest Trans Law in Spain and France. The LGTBIQ+ community is once again a target: sometimes the reactionists will state that they are trying to protect the society from the "perverted immigrant", other times they will protect the children from the "perverted fags" and their corrupted values. These hate groups are assaulting our already damaged democracy in order to gain the power.

25 years of cinema just in time to see how our background gay character that only appears in the story as a contribution to the LGTBIQ+ subplot now becomes a bisexual heroine in space with its own story to tell. We are not background characters anymore. Cause cinema and the modern concept of homosexuality share birthday and life path. When the dark times killed the LGTBIQ+ in the 20th century, the censorship was implemented in cinema. From the 90s onward, many cinematographies around the world started having their own "Almodóvar's, LGTBIQ+ festivals and awards. To the slamming on of the brakes the reactionaries are trying to impose in our society, let's not find ourselves just saying: "It was the death of us".

25 YEARS OF CINEMA QUEUE, A RUBÉN B. CABALLERO DESIGN.

This year the Sebastiane Award celebrates its 25th anniversary and we could not think about a better graphic representation of the long journey we have on our backs than a long cinema queue. The queue has always been a meeting point where the mouth to mouth experience would create the LGBTIAQ+ film lists way before the Sebastiane Award even existed. From the year 2000 up until now, the queues have been witnesses of the historic changes the LGBTIAQ+ community has achieved that now are the target of the "new reactionary" groups that want to stop us.

That's why we have asked for help to one of the graphic designers that has accompanied us in this journey for the past 23 years and so here he introduces himself:



Hello. I'm Rubén B. Caballero, an illustrator and graphic designer from Donosti. I worked as a freelance for multiple international companies such as Disney, Warner, Fox, etc, and as a collaborator in the videogame world. I am also the official illustrator of the Saint Petersburg State University of Film and Television.

For the past two years I've been focusing on marketing and publicity work for cultural events and, after many personal exhibitions, I have decided to shift my career and work full time in design and the creation of new communication methods.

Illustrations, posters, logo designs. anything and everything is a source of inspiration for me. A few years ago my partner and I launched our brand Makina-Fascista and since then we've worked with Sebastiane, a partnership we expect will translate into new ideas and new projects from now on.

FOURTEEN FILMS WILL FIGHT FOR THE XXV SEBASTIANE AWARD IN A VERY SPECIAL ANNIVERSARY

The Gehitu association will be celebrating with the 2024 Sebastiane Award the film that better represents the different realities, liberties and social progresses of the LGTBIAQ+ community in the San Sebastian International Film Festival.

The award that celebrates its 25th anniversary this year will be decided between thirteen candidates from different sections of the festival: two of New Directors, five of Horizontes Latinos, three in Zabaltegi-tabakalera, one Perlak and three Made in Spain productions. Additionally, two out-of-competition shows will be fighting for the award this year.

The donostiarra designer **Ruben B. Caballero** is once again the artist behind the official image for the 25th Sebastiane Award.

Twenty-five years ago the LGTBIAQ+ award would feel its first spark lighting in the queues of the festival. People of the community would gather to try and discover the films that thought better represent their realities between all the candidates of the festival. Little by little, this group of cinema fanatics would be witnesses of the social evolution, both legal and in cinema, and the perspective change that would occur in the incoming years.

The 72th San Sebastian International Film Festival alongside the Gehitu association will be celebrating the 10th anniversary of the Meeting of Ibero-American LGTBIAQ+ Festivals and the 25th anniversary of the LGTBIAQ+ Sebastiane Award with a very special screening.

The 18th winner of the Sebastiane Award **120 Battements par minute** will be screened next Sunday September 22nd with the presentation of the director **Robin Campillo** and the lead actor **Nahuel Pérez Biscayart**.

GEHITU's Sebastiane award wants to highlight the participation of 24 festivals from 9 different countries in the 10th Meeting of Ibero-American LGTBIAQ+ Festivals.

The event will take place between September 23rd and 25th in collaboration with the San Sebastian International Film Festival and the support of the Spanish Ministry of Equality, eLankidetza-Basque Agency of Cooperation and Solidarity, MUGEN GAINETIK and Acción Cultural Española (AC/E).

This year, festivals from Argentina, Brasil, Colombia, Cuba, Guatemala, Spain, Mexico, Peru and Uruguay will participate in the event. In the case of Spain, it means the presence of almost all the LGTBIAQ+ festivals of the country.

The meeting will have the transmasc realities in the ibero-american cinema as theme in the **main panel discussion**.

A workshop centering the creation of festivals with diversity as the key goal will be held by ODA (Observatorio de las Diversidades en los Medios Audiovisuales): from the programm to the prejudice.

And the opportunity to reflect on and give an answer to the question: ¿what is a diverse culture? 25 years of LGTBIQA+ festivals.

ODA will also **host an analysis** of the LGTBIAQ+ diversity in the Spanish film industry.



Once again, Gehitu in collaboration with Mugen Gainetik will work to **bring the latinoamerican reality closer to the people of Guipuzcoa with the help of cinema**. This year, the winner of the 11th Sebastiane Latino award Joris Lachaisse's **Transfariana** will be screened in Deba, Irun and Urnieta in collaboration with **Ciclo Rosa de Bogotá**.

While the 10th Meeting of Ibero-American LGTBIAQ+ Festivals takes place, additional activities will be open to participate in to the public, the industry and the press of the 72nd San Sebastian International Film Festival.

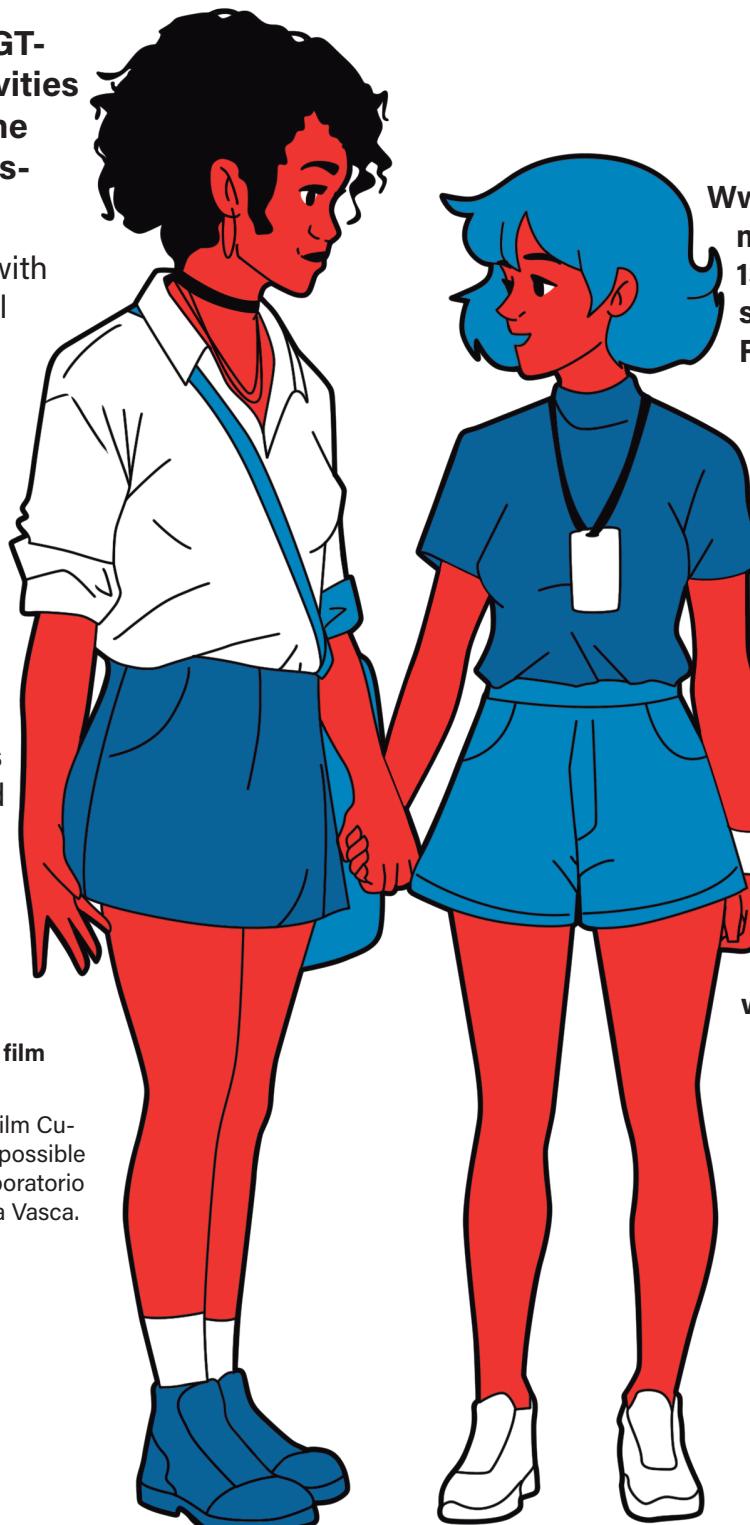
Starting on **monday September 23rd**, a meeting with the representatives of all the festivals attending will be hosted at the **Gehitu** headquarters (Paseo Colón, 50).

Continuing on **tuesday September 26th** with an international **MEETING LGTBIAQ+** in collaboration with Tabakalera and Kutxa Kultur. This meeting wants to provide the industry professionals and the press present in the festival of an space share experiences.

Additionally, it will also host **the celebration of the 10 years of Meeting of Ibero-American LGTBIAQ+ Festivals** with the presence of the three selected projects by the spanish LGTBIAQ+ LABS.

Finally, on **wednesday September 27th** a workshop about the re-apropiation of our queer memory will be hosted in 2DEO (Tabakalera) with **the premiere of the short film Memorias Sinvergüenzas**.

This workshop is part of the master's thesis of the Film Curing Studies of Elias Querejeta Zine Eskola and is possible thanks to the collaboration between the school, Laboratorio Audiovisual de Tabakalera and the help of Filmoteca Vasca.



www.premiosebastiane.com and the social media accounts of Sebastiane will host the 13 candidates to the award during the course of the 72nd San Sebastian International Film Festival.

It is a pleasure to announce that the winner of the 12nd Sebastiane Latino Award is **Marcelo Caetano's Baby**, a coproduction between Brasil, France and the Netherlands. The award ceremony will take place next November at the Ibero-American Huelva Film Festival. The Sebastiane Latino Award celebrates the best latino-american LGTBIAQ+ film of 2024.

The San Sebastian International Film Festival and the Sebastiane Award aspire to be a force that inspires to work together to ensure that the past social and political conquests don't get mitigated. Starting with the queues to enter the theater.

THE 25TH SEBASTIANE AWARD JURY CONTINUES TO BE MIXED.

As in previous years, the jury consist of two young industry professionals and the members of Gehitu association. This year, Anna Castillo and Eneko Sagardoy will accompany the members in a festival that honors itself for being open, tolerant and sensitive to diversity.

ANNA CASTILLO

1993. Barcelona, Spain.
Cinema, Television and Theater
actress.

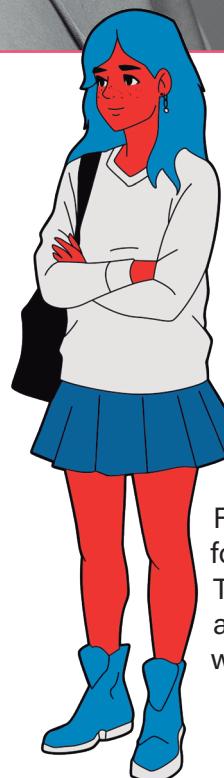
She started her acting formation at the young age of 7. Six years later she enters the music band SP3 that will be active for five years before getting her first major cast in the Televisió de Catalunya's Club Super at the age of 15.

Her character "Anna" put her in the spotlight for the years to come. Two years later in 2010 her opportunity to breakthrough into the film and theater industry would arise with the casting in Elena Trapé's Blog film and Nacho Cano's A



musical. The same year she joined the cast of Antena 3's Doctor Mateo TV show where she would be for the next two years and her second feature film, Javier Ruiz Caldera's Promoción Fantasma. In 2013 she joined the cast of the popular Antena 3's soap opera Amar es para siempre.

But it would not be until a year later that her career would rise up thanks to Javier Ambrossi and Javier Calvo. In 2014 the press and audience hit Holy Camp! theater play was released and with it a new chapter began.



In 2015 she got her Rising Star Award nomination at the Goya Awards thanks to Icíar Bollaín's The Olive Tree. Up until 2017 she joined the cast of TVE's The Ministry of Time and Estoy vivo, Agustín Díaz Yanes's Oro film, the cinema adaptation of Javier Ambrossi and Jaciver Calvo's Holy Camp! and Celia Rico's directorial debut Journey to a Mother's Room. In 2018 she starred in Movistar+'s Arde Madrid TV show with Paco León as the showrunner, in 2019 in Salvador Calvo's Adú and David Martín de los Santos' That was life and Movistar+'s La Línea Invisible created by Mariano Barroso. In 2020 she came back to comedy with the film Donde Caben Dos directed by Paco Caballero. By the same time she would also join the cast of Jaime Rosales' Wild Flowers, Cesc Gay's Stories Not to Be Told, Movistar+'s Fácil and her first TV show for Netflix: A Perfect Story. That same year she would also jump into Prime Video with two TV shows: Su

Majestad and Cites Barcelona. Her last works include Fernando Frias' I Don't Expect Anyone to Believe Me, Burnin' Percebe's syfy comedy Golem, Albert Pintó's drama Nowhere (a young mother that tries to survive a shipwreck with her newborn) and Rodrigo Cortés' action comedy Escape that premieres in October 2024 (a young man wants to enter prison and will do whatever it takes to get there).

Her latest work is Javier Ruiz Caldera's Wolfgang.

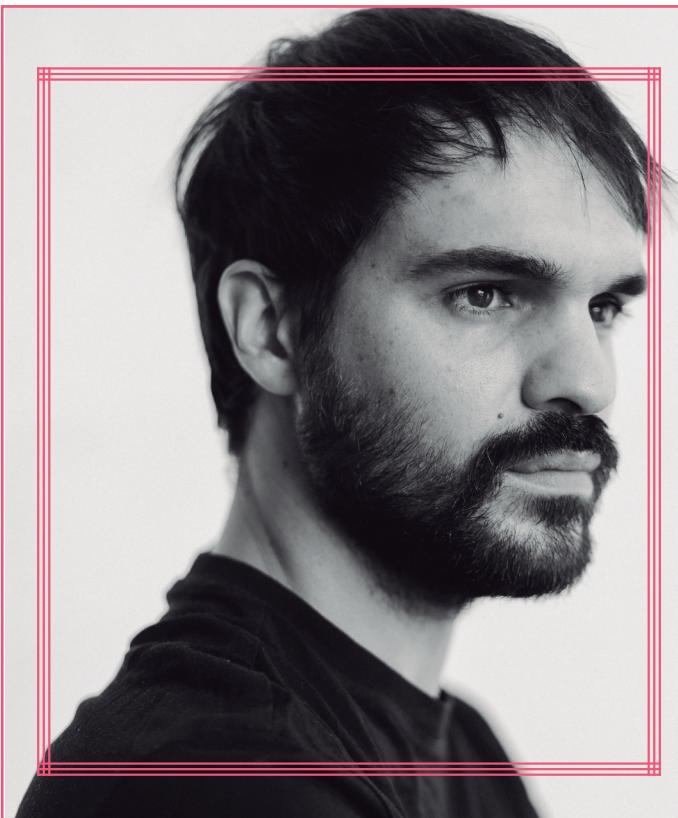
ENEKO SAGARDOY

1994. Durango, Spain.
Cinema, Television and Theater
actor.

His name got into the public space in 2017 as the lead actor in Jon Garaño and Aitor Arregi's Giant and for which he got awarded in many festivals, included the Goya Award's Rising Star Award.

In 2018 he starred in Paul Urkijo's Errementari: The Blacksmith and the Devil produced by Alex de la Iglesia and in Igor Legarreta's When You No Longer Love Me. He was also casted in Ana Murugarren's The Bastards Fig Tree and Fernando Bernués's The Accordionist's Son.

That same year he starred in the theater play Fedra that got premiered in Merida Festival and in Calixto Bieito's Obabakoak. Other plays he has participated on are Patxo Tellería's ¿Por qué Jamil? and Último tren a Treblinka and Jon Ander Alonso's Heriotza Bikoitza that got him a nomination for Best Lead Actor in the Basque Actor and Actress Union Awards. His most recent plays



are Pascal's Rambert's Maitasunaren Itxiera and Calixto Bieito's Erresuma/ Kingdom / Reino.

His first job in television was in the EITB1 show "Goenkale". He is also in Canal+ France's Sanctuary and most recently in HBO's Patria and EITB's Hondar Ahoak. His part in Patria got him the nomination for Best Actor in the Feroz Awards.

His last works are Paul Urkijo's Iratzi, Borja de la Vega's Mía y Moi, Imanol Rayo's Death Knell and Jose Corral's Counting Sheep.

HAUTAGAIAK

NEW DIRECTORS



BAGGER DRAMA - PIET BAUMGARTNER
SWITZERLAND
2024 | 94'

A family finds it difficult to talk about feelings, love or intimacy. The family business demands their full attention: renting, selling and repairing excavators. Everyone has to pitch in. When the daughter has a fatal accident, the family stops functioning. The son would rather go to the USA than take over the company. The father takes a liking to the new choir director and the mother suddenly finds herself alone.



**POR DONDE PASA EL SILENCIO / AS SILENCE
PASS BY - SANDRA ROMERO**
SPAIN
2024 | 98'

HORIZONTES LATINOS



CIDADE; CAMPO - JULIANA ROJAS
BRASIL-GERMANY-FRANCE
2024 | 119'

Two tales of migration between city and countryside. In the first part, after a tailings dam disaster floods her hometown, rural worker Joana moves to São Paulo to find her sister Tania, who lives with her grandson Jaime. Joana struggles to thrive in the working city. In the second part, after the death of her estranged father, Flavia moves to his farm with her wife Mara. The nature forces the two women to face frustrations and cope with old memories and ghosts.

David returns to his home in Buenos Aires only to learn that his mother has decided to pull the plug on Bernardo, his father lying in coma. He oscillates between the intimate coexistence with his mother, alienated by the pain of the imminent loss of her husband, and a ravenous desire to fill his existential anguish. He spends his days learning how to drive, oscillating between the past and the present and trying to have sex with anyone showing him the least bit of attention.



LOS DOMINGOS MUEREN MÁS PERSONAS |
MOST PEOPLE DIE ON SUNDAYS - IAIR SAID
ARGENTINA-ITALY-SPAIN
2024 | 75'



EL JOCKEY I KILL THE JOCKEY - LUIS
ORTEGA
ARGENTINA-MÉXICO-SPAIN-DENMARK-USA
2024 | 96'

Having received the ashes of his father, with whom he had no more than a distant relationship, Ramón meets Mateo during lockdown. Despite their differences, a profound connection grows between them, prompting them to question themselves. Mateo decides to accompany Ramón on the journey to scatter the ashes in Huancayo. On the way, Ramón will realise that he was looking for answers to the wrong questions, and that he must heal from within in order to move on.



RAMÓN Y RAMÓN - SALVADOR DEL SOLAR
PERÚ-SPAIN-URUGUAY
2024 | 100'



REAS - LOLA ARIAS
ARGENTINA-GERMANY-SWITZERLAND
2024 | 82'

Remo Manfredini is a legendary jockey, but his self-destructive behavior is beginning to outshine his talent and threaten his relationship with his girlfriend Abril. On the day of the most important race of his career that will clear him of his debts from his mobster boss Sirena, he has a severe accident, disappears from the hospital and wanders the streets of Buenos Aires. Free from his identity, he starts to discover who he is truly meant to be. But Sirena wants him found, dead or alive.

ZABALTEGI

Teenager Owen is just trying to make it through life in the suburbs when his classmate introduces him to a mysterious late-night TV show - a vision of a supernatural world beneath their own. In the pale glow of the television, Owen's view of reality begins to crack.



I SAW THE TV GLOW - JANE SCHOENBRUN
USA
2024 | 100'



MY BOKU NO OHISAMA I MY SUNSHINE
HIROSHI OKUYAMA
JAPAN-FRANCE
2024 | 100'

A few years ago a man appeared, claiming to speak an ostensibly lost language: Chaná. In only a short time dictionaries were published and the language was completely recovered. This man also situated the Chaná people in the same place where the descendants of the Volga Germans, in the Entre Ríos province, are today inexorably losing their dialect.



SOMBRA GRANDE I BIG SHADOW
MAXIMILIANO SCHONFELD
ARGENTINA
2024 | 83'

PERLAK



EMILIA PÉREZ - JACQUES AUDIARD
FRANCE
2024 | 130'

On a small Japanese island, life revolves around the changing seasons. Winter is time for ice hockey at school, but Takuya isn't too thrilled about it. His real interest lies in Sakura, a figure skating rising star from Tokyo, for whom he starts to develop a genuine fascination. Coach and former champion Arakawa, spots potential in Takuya, and decides to mentor him to form a duo with Sakura for an upcoming competition.

Norberto has spent his entire life with María. They live in a humble neighborhood and have known their neighbors for decades, but they both have a secret that few know: from time to time when, they dock. With this they supplement their pension and help the occasional friend. But Norberto needs to take a turn to feel alive, free, to feel like SHE herself. An unexpected confession that will put his entire life and that of those around him in check.



NORBERTA - SONIA ESCOLANO, BELÉN LÓPEZ ALBERT
SPAIN
2024 | 89'

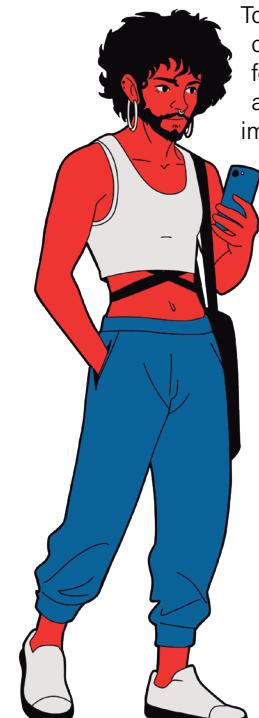


ORGULLO VIEJA - CHEMA RODRÍGUEZ
SPAIN
2024 | 104'

Pepa, Antoñita, Pepi, Esperanza, Remedios, Kiska, Catalina and Rafaela are women between the ages of 68 and 97 from Seville's Triana district. All share a dream: they want to be monologuists, to enjoy success in the world of showbusiness and to defend the right of older women to respect and visibility. They have therefore created a show entitled Orgullo vieja. The film follows the process of creating the company, the rehearsals, the premiere in Seville and their travels throughout Andalusia.



REIR, CANTAR, TAL VEZ LLORAR I TO LAUGH, TO SING, PERHAPS TO CRY - MARC FERRER
SPAIN
2024 | 75'



10TH MEETING OF IBERO-AMERICAN LGTBAQ+ FESTIVALS

In 2024 we do not only celebrate Sebastiane Award's 25th anniversary, we also celebrate one of our most proud achievements: the Meeting of Ibero-American LGTBAQ+ Festivals. This event is the result of the collaboration between Gehitu's LGTBAQ+ award, Acción Cultural Española (AC/E) and the industry of the San Sebastian International Film Festival.

This collaboration started with the main goal of being a meeting point for all the LGTBAQ+ festivals to meet, first and foremost the ones taking place in the iberian peninsula and later on with Latin America. After the second year, that addition was possible. From that moment on, the goal changed to help latino Festivals to have a place at the Industry in San Sebastian. Step by step, the dream of being a meeting point to exchange, reflect, learn, produce and even present new projects to other institutions has come true. The Meeting organized by Gehitu's Sebastiane has become a diverse meeting point where no one is left behind, a much needed LGTBAQ+ space in an still LGTBIphobic world.

Ten years have passed since and Sebastiane continues making the Meeting possible with the collaboration of the San Sebastian International Film Festival, the spanish Ministry of Equality, eLankidetza-Basque Agency of Cooperation and Solidarity, MUGEN GAINETIK and Acción Cultural Española (AC/E).



GEHITU's Sebastiane award wants to highlight the participation of 24 festivals from 9 different countries in the 10th Meeting of Ibero-American LGTBAQ+ Festivals. This year, festivals from Argentina, Brasil, Colombia, Cuba, Guatemala, Spain, Mexico, Peru and Uruguay will take participate in the event. In the case of Spain, it means the presence of almost all the LGTBAQ+ festivals of the country. This year we highlight the presence of argentinian festivals and filmmakers, a country that has shown that the LGTBAQ+ community and the arts are once again the target of the "new reactionist" wave of hate that want to gain politic power.

Nothing like the program to show us the power of this historic cross collaboration

Exchange, learn and reflect:

The meeting will have the transmasc realities in the ibero-american cinema as theme in the main panel discussion.

There will also be a workshop centering the creation of festivals with diversity as the key goal will be held by ODA (Observatorio de las Diversidades en los Medios Audiovisuales): from the programm to the prejudice. There will also be time to reflect on giving an answer to the question: ¿what is a diverse culture? 25 years of LGBTIQA+ festivals.

Share:

Once again, Gehitu in collaboration with Mugen Gainetik will work to bring the latinoamerican reality closer to the people of Guipuzcoa with the help of cinema. This year, the winner of the 11th Sebastiane Latino award Joris Lachaisse's Transfariana will be screened in Deba, Irun and Urnieta in collaboration with Ciclo Rosa de Bogotá.

Present:

Gehitu headquarters (Paseo Colón, 50) will be the main meeting point for all the representatives of the festivals attending to share their work and connect with each other. ODA will also host an analysis of the LGBTIAQ+ diversity in the spanish film industry.

Additional activities open to the public, the industry and the press of the 72nd San Sebastian International Film Festival to attend:



On tuesday September 26th an international MEETING LGTBIQA+ in collaboration with Tabakalera and Kutxa Kultur will take place. This meeting wants to provide the industry professionals and the press present in the festival of an space share experiences.



On wednesday September 27th a workshop about the re-apropriation of our queer memory will be hosted in **2DEO** (Tabakalera) **with the premiere of the short film *Memorias Sinvergüenzas***. This workshop is part of the master's thesis of the Film Curating Studies of Elias Querejeta Zine Eskola and is possible thanks to the collaboration between the school, Laboratorio Audiovisual de Tabakalera and the help of Filmoteca Vasca.

It will also host **the celebration of the 10 years of Meeting of Ibero-American LGTBIQA+ Festivals** with the presence of the three selected projects by the spanish LGBTIAQ+ LABS.

The collaboration between the 24 Ibero-American LGBTIAQ+ festivals, The San Sebastian International Film Festival and the Sebastiane Award aspire to be a force that inspires to work together to ensure that the past social and political conquests don't get mitigated. Starting with the queues to enter the theater.

The common work of the 24 Ibero-American LGBTIAQ+ festivals, the 72 San Sebastián Festival and the 25 Sebastiane Awards wants to be a stimulus that gives us all strength to counteract the attempts to roll back the advanced paths in the achievement of civil rights and in the social conquests of places like movie theater queues.

QUEER SPACE INTRODUCTION (ARGENTINA)

BY ANTONELLA LAROCCA

QUEER SPACE was founded in 2009 in La Plata, Argentina, as a meeting space to reflect and debate about sexual, cultural and social diversity in any and every context and reality. In 2015 it became an international film festival that welcomes short and feature films, workshops, masterclasses, photography exhibitions and many more cultural activities. Year by year the event has gotten bigger and now also host other disciplines like theater, dance, literature and photography, all within queer perspective.

Since its creation the festival has been hosted in many cities all around the country such as Bariloche, Tandil, Godoy Cruz and San Miguel de Tucumán. Moreover, it has also participated in many national and international



events such as the 5th Meeting of Ibero-American LGTBIAQ+ Festivals organized by Gehitu and the San Sebastian Internacional Film Festival, the 2QAR2019 (The Second fortnight of Rosario art) and La Casa Que Elegimos, an event in collaboration with the Recoleta Cultur Center in 2020. Additionally, a travelling exhibition was organized in 2009 in Mexico in collaboration with the Cuórum Morelia A.C cinema foundation and it also participated in Chile's Locarno Industry Academy the same year.

Celebrating the 15th anniversary of its creation and the 10th anniversary as a festival, it released its very first self edited and published graphic publication this past June: a Queer Space book that contains unique chapters from many dissident argentinian artists such as La Chola Poblete, Selva Almada, Franco Torchia and Tini Cartoon Marica.

Year after year the festival only grows in audience, making it a key space for the local, national and international LGTBIAQ+ community to meet and debate.

12 SEBASTIANE LATINO – 2024

CANDIDATES 2023

REAS - Lola Arias

Argentina, Germany, Switzerland
2024 | 79'



With "Reas", directed by Lola Arias, we find ourselves facing what we could define as a kind of "happening or film performance." It is not a typical film, nor is it a typical documentary, nor a musical to use, although it is presented as all three things at the same time.

Here the narrative script is secondary, the musical numbers are totally amateur and the women who involved are not professional actresses.

Despite all this, this film catches us and fascinates us for its originality, its bravery, and the way it Lola Arias has to tell us some stories that, by bordering on parody, force us not to get absorbed in what we are seeing, since at all times we are aware that we are facing fictional realities and not real fictions.

In this film, the director's commitment to society, to us viewers, is very valuable. It puts before us a group of women who have been imprisoned in real life and whose conviction criminal activity is often dragged by the marginalization caused by the place in which they feel their sexuality, their gender, their orientation or their sexual attraction and creates with them a kind of liberating introspection through the musical numbers that they themselves create.

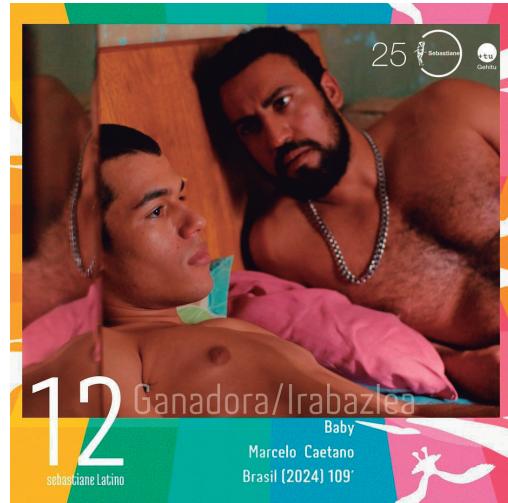
Another interesting fact is that it is not filmed in the prison where the same people have served their sentence.

Protagonists, but in an abandoned prison, which was emblematic of the struggle of the neighborhood that surrounded it so that it could become a cultural center that would revert its benefits to the neighborhood itself and not to the real estate speculation.

BABY - Marcelo Caetano

Brasil

2024 | 107'



This Brazilian film, directed by Marcelo Caetano, tells us about a minor who, upon reaching the age of majority, must leave the juvenile center in which he was found and is abandoned without any type of resources, neither economic nor emotional, in the urban jungle.

It shows the paths of the underworld that our parents' gay generation have had to travel, not to survive economically and emotionally as the protagonist, but emotionally, in a society marginalizing in the face of pieces that did not fit into its prevailing norm.

The protagonist tries to survive by looking for a place, a person, a tribe that will welcome him. And in these, we see the dance between the hard and the tender, the candid and the sibylline, the safe and the dangerous, trust and deception, generosity and selfishness, hope and disappointment.

But here, although the film does not talk about it, it gives us a reflection of all those children who are in our country, suns and deserts, without any type of resources, neither economic nor emotional and to whom our society marginalizes and despises.



"Vera y el placer de los otros" is a fresh, fun film in which we accompany a teenager in the discovery of his sexuality.

The novel approach is that it shows us the pleasure of looking at others sexually, known as voyeurism (a sexual practice that is usually tinged with negativity and mostly associated with adult men), from the perspective of a teenager who is beginning to discover her sexuality.

The young protagonist who takes advantage of her mother's job in a real es-

tate agency to rent through subterfuges an apartment for couples to make love and spy on them, after discovering the pleasure that sex gives him fetishism of the objects used in these sexual practices, he ends up discovering his bisexuality.

The morbidity, the fetishism, the voyeurism, the forbidden, the risk, in the hands of the protagonist, becomes youthful, fresh, innocent and fun.

VERA Y EL PLACER DE LOS OTROS
Federico Actis, Romina Tamburello
Argentina
2023 | 103'



LOS AMANTES ASTRONAUTAS

Marco Berger

Argentina, Spain

2024 | 116'

More than one gay man has met a "straight" friend as a teenager who let himself be loved and who with his half-truths he dragged him into an impossible infatuation that made him suffer enormously.

He knew perfectly well that it was impossible and he tried to put up all the barriers he could think of but he ended up falling into that well that the insinuations opened before his feet.

This is how the plot of "The Astronaut Lovers" could be summarized, with some fabulous actors, a very good direction and a story that can remind you of those youthful experiences, which on rare occasions, they usually end with a twist. A story that has certain parallels with that of the first Prize Sebastiáne that Cesc Gay won with "Krámpack" (2000), but with an unexpected ending, also for the Marco Berger filmography.

RAINBOW SHOWS

OUR SHOWS BY JOAQUÍN GARRIDO



PAST LIES

SPAIN. 2024

DISNEY+

Past Lies is a female directed-female casted TV show with Clara Roquet and Julia de Paz as showrunners and Belén Rueda, Elena Anaya, Irene Escolar, Itziar Atienza, Marta Etura and Ana Rayo as the main cast.

This thriller follows Rita, a well known filmmaker that comes back to her hometown with her girl-



friend to sell the house of her recently deceased mother. There she will meet her childhood friends after 25 years of silence, including her first love, Candela, a relationship that wasn't fulfilled in fear of coming out in a tiny village in the 90s.

But not all of them are there. In Mallorca, the corpse of the friend that disappeared in a school trip is finally found. His sister, now the subinspector of the local police, reopens the case altering the

WE ARE LADY PARTS.

UNITED KINGDOM. 2021.

FILMIN

A punk group of muslim women are in search of a new guitarist and end up meeting Amina, a shy and discrete girl that only dreams of getting married and being a good traditional muslim woman.

This wonderful story of only six episodes of about 25 minutes each achieves to contain more activism in its footage than many decalogues and manifests in the past years.



Not only one of the members is a lesbian, the show's whole aesthetic resembles a butch *The Adventures of Priscilla, Queen of the Desert* as it shows the profound contradictions we encounter in life and how we need to embrace them to be able to continue on: the love for punk music but being an active muslim; being a communist but wanting to create a traditional family; being a loud feminist but still loving the man that financially supports you for you to be able to create your unpopular comic books; wanting to be pure, alternative, marginal but having to sell their soul to social media in order to be known.

This show may feel dull and overly simplistic but: how has ever been a problem for a queer person to be exaggerated, extrambotic, abnormal, no conventional, tacky, kitsch, folk or demodé?

We are Lady Parts is a TV show that anyone and everyone should enjoy and elevate to the Olympus of the queer icons.



SPECIAL.

UNITED STATES. 2019.

NETFLIX

Special follows a young gay with cerebral palsy from birth. This semi-autobiographic comedy is produced, written and played by Ryan O'conner, a disabled gay that got more trouble to come out from their disability than their own queerness (they even lied about the cerebral palsy being from an accident to justify their visible disability).



In order to accept their disfunctionality they wrote the book: *I'm Special: And Other Lies We Tell Ourselves*. The show got four Emmy Award nominations including Outstanding Short Form Comedy or Drama Series.

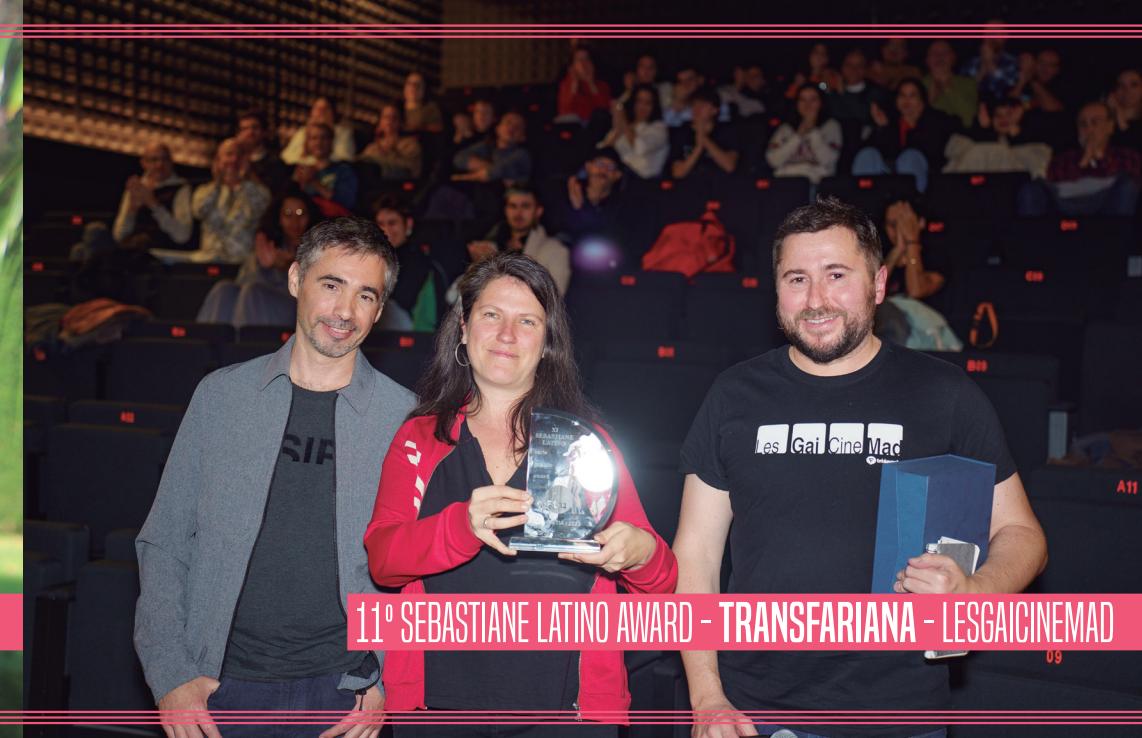
Their partner is a racialized, poor woman with a non conforming body type. The show only got two seasons of significantly short episodes: 15 minutes in the first season and 30 minutes in the second one.

Even tho anyone could possibly think being gay makes you special, it is indeed their disability what makes the main character of this show special. Maybe this could allow us to reflect on how we understand our sexuality and what comes from it. Ryan is so focused on their cerebral palsy that they never paid attention to their sexuality and, so, one day they realized they are a complete amateur when it comes to sex.





ESTIBALIZ URRESOLA - 20.000 ESPECIES DE ABEJAS



11º SEBASTIANE LATINO AWARD - TRANSFARIANA - LESGAI CINEMA MAD



9º MEETING OF IBERO-AMERICAN LGTBIA+ FESTIVALS



WELCOME TO 9º EMEETING OF IBERO-AMERICAN LGTBIA+ FESTIVALS



ESTIBALIZ URRESOLA - JOSE MARI GOENAGA



24º SEBASTIANE AWARD - ESTIBALIZ URRESOLA - 20.000 ESPECIES DE ABEJAS



INCLUSION OF THE SHOWS IN THE LGTBIAO+ FESTIVALS



JOSE MARI GOENAGA - ARANTXA ECHEVARRIA



MYKEL N. MCFIT - DRAG KING



SELF-IDENTIFICATION QUESTIONS CAACI (AUTORIDADES AUDIOVISUALES Y CINEMATOGRAFICAS DE IBEROAMERICA)



WORKSHOP - PRACTICAL CASE OF HOW TO EVOLVE FROM A FILM FESTIVAL TO A CULTURAL EVENT



CAROLINA MARKOWICZ - MAEVE JINKINGS KUAN ALVARENGA - PEDAGIO



CHRISTIAN PETZOL - ROTER HIMMEL



ISABEL HERGUERA - GIANFRANCO SERRA - EL SUEÑO DE LA SULTANA



MARTIN BENCHIMOL - EL CASTILLO



25 SEBASTIANE

10 Encuentro festivales
LGBTIAQ+ iberoamericanos

babesleak | patrocinan



ONGD
de Cooperación
con el Sur
DE UTILIDAD PÚBLICA



GARAPENERAKO
LANKIDETZAREN
EUSKAL AGENTZIA
AGENCIA VASCA DE
COOPERACIÓN PARA
EL DESARROLLO



GOBIERNO
DE ESPAÑA

MINISTERIO
DE IGUALDAD

SECRETARÍA DE ESTADO
DE IGUALDAD
Y PARA LA ERRADICACIÓN
DE LA VIOLENCIA CONTRA LAS MUJERES

DIRECCIÓN GENERAL
PARA LA IGUALDAD REAL Y EFECTIVA
DE LAS PERSONAS LGTBI+

AC/E
ACCIÓN CULTURAL
ESPAÑOLA

queer destinations
COMMITTED **Donostia
San Sebastián**

laguntzaileak | colaboran



KUTXA
FUNDA
ZIOA



BIDASSOA
TAP ROOM

HOTEL ★★★
AVENIDA

emaús



FACTORÍA DE
COMUNICACIÓN
CULTURAL

ODA OBSERVATORIO DE LA
DIVERSIDAD EN LOS
MEDIOS AUDIOVISUALES

Óna
catering

EUSKADIKO FILMATEGIA
FILMOTECAS VASCA

**ELIAS QUEREJETA
ZINE ESKOLA**

Euskadi, auzolana, bien común
EUSKO JAURITARITZA GOBIERNO VASCO

Gipuzkoako
Foru Aldundia
Diputación Foral de Gipuzkoa



**ETORKIZUNA
ORAIN**
Es futuro

**DONOSTIA
SAN SEBASTIÁN**



+tu
Gehitu

SSIFF