

# Persmap



# Ixcanul

Een film van Jayro Bustamante



Speelduur: 91 min. - Land: Guatemala - Jaar: 2015 - Genre: Drama  
Release datum bioscoop: **15 oktober 2015**  
Distributie: Cinéart

Aan de voet van een enorme vulkaan, de Ixcanul, woont de 17-jarige Maria samen met haar ouders. Zij behoren tot een kleine Maya-gemeenschap die leeft van de koffieteelt. Maria staat op het punt uitgehuwelijkt te worden aan Ignacio, de voorman op de plantage, maar heimelijk verlangt ze naar koffieplukker Pepe. Want hij droomt, net als zij, van een leven elders. Wil zij vooral naar de stad, hij heeft zijn blik op Amerika gericht dat immers 'aan de ander kant van de vulkaan' ligt. Voor een Maya is het echter moeilijk om toegang te krijgen tot de moderne wereld. Als Maria zwanger raakt en er complicaties optreden, moet ze naar de stad voor medische zorg. De wereld waar Maria van droomde redt haar leven, maar tegen welke prijs?

Regisseur Jayro Bustamante, die zelf in deze streek is opgegroeid, wilde met IXCANUL een stem geven aan een bevolkingsgroep die zich in alle opzichten in de marge van de Guatemalteekse samenleving bevindt. Hij doet dat met non-professionele acteurs, allen behorend tot een Maya-gemeenschap, én in een visueel overdonderende stijl. De film werd op het filmfestival van Berlijn 2015 bekroond met de prestigieuze Zilveren Beer Alfred Bauer Prijs.

Winnaar Zilveren Beer Alfred Bauer Prijs - Internationaal Filmfestival Berlijn 2015  
Winnaar Beste Film en Beste Regisseur - Guadalajara Internationaal Filmfestival 2015

Meer informatie over de film:

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*Persmap en foto's staan op: [www.cinéart.nl/pers](http://www.cinéart.nl/pers) - inlog: cinéart / wachtwoord: film*

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## Cast

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Maria	María Mercedes Coroy
Juana	María Telón
Manuel	Manuel Antún
Ignacio	Justo Lorenzo
El Pepe	Marvin Coroy

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## Crew

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Director	Jayro Bustamante
Screenplay	Jayro Bustamante
Cinematography	Luis Armando Arteaga
Music	Pascual Reyes
Sound	Eduardo Cáceres
Production Designer	Pilar Peredo
Editor	César Díaz
Line Producer	Inés Nofuentes
Produced by	Marina Peralta Pilar Peredo Edgard Tenenbaum Jayro Bustamante



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## Director's statement

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I spent my childhood in the Guatemalan highlands, land of the Maya, surrounded by volcanoes and ancient indigenous traditions. As a child, I crossed the mountains with my mother on her medical campaigns, which consisted of convincing Mayan mothers to vaccinate their children. It was hard work trying to create alliances between the Mayan and mestizo communities. In most cases, the Mayans didn't speak Spanish and the mountains were unsafe due to the armed conflict that was ravaging the country at the time.

Years later, my mother shared her outrage with me, when she found out that some public health employees had been involved in the abduction of Mayan children, contributing to the breakdown of the bonds they'd struggled so hard to create.

This was the jumping-off point for this story and it is where it will come full circle. Unfortunately, the Guatemalan highlands where I grew up always suffered from a high rate of discrimination and were deeply affected by the trafficking of children during and after the country's armed conflict (1960–1996). The abduction of children in my country is no secret. With only 14 million inhabitants, Guatemala became the first exporter of children in the world. The UN reported 400 abductions of minors each year, carried out with complete impunity. A very broad and dark issue, it brings together many guilty parties such as public notaries, judges, doctors, orphanage directors and so many more.

Despite the density and resonance of the subject, my interest focused on the mothers, victims of this aberration. Tackling it from the point of view of a mother and her environment, so far from modernity, allowed me to also talk about indigenous women in general: their life, their people and their position up against a westernized culture that would always dominate, and within a culture where they will always end up being the victim of abuse and injustice. Maria is a young character who belongs to this culture and who fights to create her own destiny, but isn't allowed to.

My work began at the heart of the Maya community, setting up workshops for people to discuss the social problems that concerned them. Drawing from these real-life stories, meetings and one testimony in particular, I wrote the narrative. Also during this process, I trained members of the community to be actors in the film. It was an eye-opening experience for me.

I want the story to build slowly. Starting within a naturalist world, from the nucleus of a Maya family. Discovering their everyday gestures, language, traditions and rites. Revealing their communion with the local volcano, Ixcanul, which acts as another character in the story. Human life and nature living as one. Finally, reaching the moment in which this idea of life and the world becomes fertile ground for the vultures who come to drink from the source, taking advantage of the abyss that separates two opposing conceptions, leaving impotence as the only possible answer.

Jayro Bustamante

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## Biography of Jayro Bustamante

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Born in Guatemala in 1977 and trained as a director in Guatemala, Paris and Rome, Bustamante's short films have been awarded prizes in several festivals. The most recent, *Cuando Sea Grande*, debuted at the Clermont Ferrand Festival where it won the CNC quality award, and was broadcast on French, Swedish and Dutch television. His script, *El Escuadrón De La Muerte* was selected in the San Sebastian, Guadalajara, Cartagena, Biarritz, Amiens and NALIP Film Festivals.

*IXCANUL* is his first feature film. It is a story that takes place in the heart of a Kaqchikel Mayan community.

