

Danzak, a film by Gabriela Yepes



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Synopsis

Danzak tells the story of Nina, a ten year old girl whose father and Master Dancer asks her to fulfill her last wish. It is a 19 minute short film inspired on "The Agony of Rasu Niti", a short story by famous Peruvian writer Jose Maria Arguedas.

Production Notes

The cast of Danzak is composed by mostly by non-professional actors, who happen to be in real life the character they played in the film. That includes the leading actress, female Scissor Dancer Hellen Sly Sanchez, aka "Torbellina de Mayo Luren".

"Danzak" was shot on location, in the city of Lima and the Peruvian Andes, at 20,000 feet above sea level. It was the sum of efforts of an extraordinary, international crew: Cuban-American cinematographer Naiti Gamez, production designers Peruvian Giuliana Torres and Iranian-American Nazanin Shirazi, Mexican-American gaffer Miguel Alvarez... just to name a few. The story was written and directed by Gabriela Yepes and edited by Laura Kincaid and Gabriela Yepes. Production manager was producer Jesus Alvarez and Executive Producers were Mauricio Melzi, Gabriela Yepes and Maria Cristina Rossel.

The score is performed by Scissor Dancer "Apu Misti de Mayobamba" Frank Aroni (who plays Father/Rasu Niti in the film), and Scissor Dance musicians "Ceviche de Apongo" and "Weqocho de Chipao" (both playing themselves in the film). A number of talented artists and technicians did a great job in the sound department: Peruvian musician Daniel Pacheco Willis was field mixer and score recordist, American composer Jack completed additional sound composing, Travis Benn and Mike Ricks worked as sound designers and Award-winning Brad Engleking was Re-recording sound mixer.

TECHNICAL INFORMATION

Shooting format: s16mm

Projection format: Dvcam, Digibeta, Beta SP (NTSC/PAL), HDCam

Projection sound: Stereo, 5.1 Surround

TRT: 20 min

Production notes (longer version)

A writer that immerses himself in a community, or an anthropologist doing participant observation on the field, only have to worry about the little chaos they create. But what about a whole film crew? How could we proclaim to construct a “non-discriminative, 'from' the inside' representation” and at the same time claim neutrality in one of the most non-neutral activities- a film shoot? A movie completely disrupts the daily routine of everybody, from the first star in the cast to the last person on the crew. The only way of creating a not-so-intrusive shoot was to get involved with our actors as soon as the script was ready for rehearsals. That happened in April 2007.

Our initial idea was to create the most horizontal relationship between the crew and the cast (most of them artists from Ayacucho) that we could get. Of course, there were many disadvantages: most crew members were not familiar at all with the Scissor Dance; there were many *whiter*, single women in the crew's top positions (director, director of photography, art directors), who, although fluent in Spanish, would communicate among themselves in English. Furthermore, we were also working with an expensive, delicate format (s16mm film) that required careful rehearsals and lots of planning. Most musicians, singers and dancers had worked on low-budget music/dance video clips but never within a disciplined schedule, rehearsals and production conditions that apply to fiction films. For the cast and the crew, the film would be an unfamiliar territory.

Looking back, however, we can say we did great. We managed to create the horizontal workflow we were looking for. We approached the Scissor Dance community, looking for people who resembled the characters in the script, and managed to incorporate their life experiences in the story. We designed rehearsals that lasted a full month. Our intention was never to make them *act*, but to get them to *know* us, and vice versa. On time, they would feel more comfortable and less afraid of the camera. It also helped the director to understand the motivation and feelings of each person involved.

This *horizontality* between filmmakers-those who are filmed was applied to every step of the pre-production and production process. After nine months of script's rewrites, the main storyline was already established, but it suffered changes until the very beginning of the shoot. Final dialogs were developed and re-written collectively. Minimum crew was always a must. Minimum lighting and audio equipment was available at all times.

Real locations were also preferred. We used locations in the area where most Ayacuchan migrants live (Villa Maria del Triunfo district, Tablada de Lurín sector, South of

Danzak, a film by Gabriela Yepes

Lima), which added a very realistic atmosphere to the set. It was our intention to shoot the mountain part of the film in Ayacucho, but the August earthquake destroyed several villages in the Peruvian Southern coast, making any travel virtually impossible. However, we were able to find *punas* and lakes at La Cordillera de la Viuda (4500 meters above sea level) a mountainous landscape right off the limits of the Department of Lima.

By following those steps, we consider that we built a relationship of trust and engagement with the cast, the *horizontalidad* we were yearning for. After a period of mistrust and insecurity, our actors/artists became really excited with the film, putting their professional and familiar obligations aside. There is one event that might show their commitment: the night of the earthquake the crew was stationed in Canta, a small village three hours away from Lima. The cast (two musicians and one dancer) was supposed to arrive the following morning. After the earthquake hit (18:30pm), communications shut down, lights went off and the news on the radio revealed the magnitude of the tragedy (five hundred deaths and thousands of people homeless). We thought that the actors wouldn't like to come and leave their families alone. But in a stroke of luck, we managed to contact them and, to our amazement, they promised us to come as long as there were buses still running between Lima and Canta (which happened to be on the northeast of Lima, further away from the epicenter). The following morning just three buses left for Canta, and one of them was carrying our actors. In the middle of national turmoil and total chaos, we were able to continue with our shooting plan.

Director's statement

Indigenous people account for a significant proportion of Peruvian population. However, Peruvian movies and mainstream media tend to depict Indigenous culture in racist and discriminative stereotypes. This short film and thesis project follows the logic of an intercultural dialog, using the methodology of American independent and Iranian films to update an ancient Andean myth. Using Jose Maria Arguedas' story "The Agony of Rasu Niti" as a starting point, this film aims to create a non-stereotypical representation of the daily life and cultural practices inside a community of Indigenous artists who migrated from the countryside of Southern Peru to the shantytowns around Peru's capital city, Lima. This film explores how and why a specific Andean cultural manifestation -the Scissor Dance- is passed on younger generations in urban environments. Based on the principle that film (as well as any other art form) can change the way issues are perceived and thought, this film intends to acknowledge one of many Indigenous traditions Peruvian society can not and should not be conceived without.

Director's statement (longer version)

The idea of making this film came after been involved on two documentaries in Peru in 2003 and 2004. The first, "My Destiny's Road", followed the struggles of a twelve-year old gang member living in one of the many shantytowns surrounding the city of Lima. It was a rather pessimistic portrait of a group of impoverished, lonely teenagers, victims and victimizers of all imaginable forms of structural violence. The second documentary was a moving report of the village of Paucartambo and its famous *fiesta de la Virgen*, one of the largest of its kind in the Southern Peruvian Andes. There, the story was quite the opposite: an uplifting, get-together-once-a-year tale of a community celebrating the beginning of the agricultural year in an open display of joy.

How, you may ask, could those different, almost opposite two stories be possibly related? Youth gang activity was born out of government neglect and discrimination, along with rising rates of malnutrition, domestic violence, and underemployment. The atmosphere in those shantytowns stood at the opposite of what I saw in the Paucartambo *fiesta*. Teenagers, young adults, even kids were visibly thrilled, excited, eager to join and rejoicing in the traditions (music, dances, songs) their parents and grandparents had been performing over decades. I found there a sense of hope that was missing among urban teenagers, a strong sense of placement and security invading most participant's eyes, an ecstatic feeling in the air. Where did that spirit come from?

Thinking about it many years later, I think that both social groups could share many things in common (same cultural and geographic origin, same age group, etc.) but their perception of themselves, their sense of identity, was different. In the city, beyond rampant poverty, youth breaths historic amnesia in powerful doses. Urban teenagers are mostly second-generation Andean migrants, whose parents fled from the misery of the countryside and the bloody war between Maoist guerrilla organization Shining Path and the Peruvian Army. Usually illiterate, migrant's economic situation would in most cases not improve, but get worse. In those cases, children would experience first-hand and at a very early age high amounts of emotional abandonment and domestic violence. Growing up virtually alone, their connection with their parents' history and cultural identity would be therefore rather weak. School would not help them either. With the quality of Peruvian education dropping dangerously over the last decades, public curricula would depict Indigenous culture as less worthy (analphabet), less developed, and subordinated to the Western, white civilization. When such an essential institution reinforces historic amnesia and blurs the present, identity also becomes a problem. *Without a notion of who you are, where do you come from, it is hard to see were you are actually standing, and where you can*

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go from there. Living without a past, surviving by the minute, those kids were so incapable to explain their present as they were to define any possible future. Add the lack of opportunities for social mobility, and the discrimination and racism of a society that does not need, like, or does know what to do with poorly trained, emotionally disturbed teenagers, and you could easily imagine the frustration and pain those kids are coping with.

Why, then, make a film like this one?

Over the years, I came to believe that in order to create social change I needed to look into who we are as a country, where do we come from, what is our place in the world. In a way, those two emotional extremes (loneliness vs. deep sense of placement) could and should to be combined into a single narration, because that is part of our experience as a society. I believe cinema could potentially fill our memory gaps, the amnesia suffered by all of us. On the other hand, when I make films I try to base my work on the principle that any art form film can change the way issues are perceived and thought. This film intends to acknowledge one of many Indigenous traditions Peruvian society cannot and should not be conceived without.



Danzak

From the mountains comes the story of the scissor dance

BY KEVIN DUNCAN

IN JUST 18 MINUTES, the film *Danzak* tells the intimate story of a deathbed wish, and the larger story of the tension between Indigenous mountain customs and urban life in 21st century Peru.

Danzak follows 10-year-old Nina, whose father Padre's dying wish is to dress in his colourful and handmade velvet costume, clutch two unhinged metal blades in one hand, and dance until "his breath returns to the Earth."

A migrant who moved from a village in the southern Peruvian Andes to the shantytowns of Lima, Padre has never lost his passion for the scissor dance, one of his hometown's oldest traditions. Determined to dance until his death, Padre is at odds with his wife who insists he go to the hospital and take medications to defeat the illness that threatens his life. Nina, who is drawn to the scissor dance, is forced to fight for her father's beliefs on his behalf.

"I believe cinema could potentially fill our memory gaps, the amnesia suffered by all of us"

"This film explores how and why a specific Andean culture manifestation – the scissor dance – is passed on to younger generations in urban environments," says *Danzak* writer and director Gabriela Yepes.

This physically demanding dance involves a series of steps and leaps during which the dancer creates an intricate rhythm using two independent blades shaped like a pair of scissors. Anthropologists believe the scissor dance evolved from a 16th century Indigenous movement in the southern Peruvian Andes that resisted the Catholic faith imposed by Spanish invaders. Although the

rebellion was unsuccessful, the idea of resistance survived concealed in songs, dances, and music.

"Indigenous people account for a significant proportion of the Peruvian population," says Yepes. "However, Peruvian movies and mainstream media tend to depict Indigenous culture in racist and discriminative stereotypes. This film aims to create a non-stereotypical representation of the daily life and cultural practices inside a community of Indigenous artists."

Inspired by the story *The Agony of Rasu Niti* by Peruvian writer José María Arguedas, the film was shot in Peruvian



“This film aims to create a non-stereotypical representation of the daily life and cultural practices inside a community of Indigenous artists”

neighbourhoods and highlands during the summer of 2007, following a year of preproduction, rehearsals, writing, and rewriting. Yepes used non-professional actors and incorporated the life experiences of the scissor dance community into the story.

“Over the years, I came to believe that in order to create social change I needed to look into who we are as a county, where we come from, and what our place is in the world,” says Yepes.

“I believe cinema could potentially fill our memory gaps, the amnesia suffered by all of us. On the other hand, when I make films I try to base my work on the principle that any art form can change the way issues are perceived and thought. This film intends to acknowledge one of the many Indigenous traditions Peruvian society cannot and should not be conceived without.”



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DC Shorts Blog

Review: "DANZAK"



Director: Gabriela Yepes
Running Time: 20 minutes
Genre: Drama
[IMDB Entry](#)

It's a shame that I don't speak Spanish because if I did I think I'd appreciate the visually beautiful and emotionally compelling *Danzak*, directed by Gabriela Yepes, even more. A wonderful blend of tradition and modern life, *Danzak* tells the story of Nina, a young girl living in the mountains of Peru with her mother and dying father. Nina's father is accomplished in an ancient traditional Peruvian style of dance that he has passed on to his daughter, a dance which is used to incredible effect to tell a story that is at once laced with sorrow over the father's fragile heart yet brimming with the power of faith and respect to ways that predate our own lives by centuries and will outlast us by just as long.

Limited by the necessity of reading the subtitles, *Danzak* nevertheless conveys an incredible level of emotional depth through the beautiful scenery of Peru and the blatant desperation that young Nina projects. Not yet ready to mourn, she is a little girl desperate to hold onto her father and so she grasps at what he has taught her, holding on as tight as she can to his costume and the dance he has taught her. The dialogue, actors and setting all make for a world that as far away from our own homes and lives as it may be, nevertheless unfolds before us as though a portal to Peru and a beautiful part of its culture were opened up.

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THE AUSTIN CHRONICLE



Gabriela Yepes and filmmaker Danny Boyle during the 2008 Austin Film Festival Awards Luncheon

Austin Film Festival 2008 Jury award Winners

Narrative Student Short

Winner: "Danzak" (writer/director: Gabriela Yepes)

Narrative Short

Winner: "Sikumi" (writer/director: Andrew Okpeaha MacLean)

Special Award for Ryan Andrews' Performance: "Frankie" (writer/director: Darren Thornton)

Special Jury Award: "Megatron" (writer/director: Marian Crisan)

Documentary Feature

Winner: *Les Ninjas du Japon* (director: Giommi Giovanni)

Narrative Feature

Winner: *Lost & Found* (writer: Maki Arai, writer/director: Nobuyuki Miyake)

Special Jury Award: *Left* (writer/director: Froukje Tan)

Danzak, a film by Gabriela Yepes



Alumna Wins Austin Film Festival Award
Peruvian film "Danzak" named Best Narrative Student Short

AUSTIN, Texas -Oct. 24, 2008- Gabriela Yepes (M.F.A. Radio-Television-Film, '08) earned the Narrative Student Short Film Award for writing and directing "Danzak" Oct. 18 at the 2008 Austin Film Festival.

The film tells the story of Nina, a 10-year-old girl whose life dramatically changes when she is asked to fulfill her dying father's last wish.

Yepes produced the film as her thesis, which was inspired by "The Agony of Rasu Ñiti," a short story by Peruvian writer José María Arguedas. The film also earned the "Some Farmers" TVR Craiova Award at the 10th Slatioara Film Festival in Romania.

Yepes and Naiti Gamez (M.A. Radio-Television-Film, '07), director of photography, earned two 2007 Teresa Lozano Long Graduate Study Abroad Travel Grants to produce the film in Peru.

Yepes, who minored in Latin American studies, recently earned another grant to start research and development on a documentary film about the impact of global warming on indigenous communities in the southern Peruvian Andes.

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cinelasamericas

[2009 Festival Awards](#)

The 12th Cine Las Americas International Film Festival announces the winners of the five categories of its jury competition: Best First or Second Narrative Feature, Best Narrative Short, Best Documentary Feature, Best Documentary Short, and Best Youth Film.

The Festival also recognizes the winners of Audience Awards.

Jury Award for Best Narrative Feature:

[El truco del manco \(*The Handless Trick*\)](#)

Dir. Santiago Zannou, Spain, 2008

Jury Award for Best Documentary Feature:

[Intimidaciones de Shakespeare y Víctor Hugo
\(*Shakespeare and Victor Hugo's Intimacies*\)](#)

Dir. Yulene Olaizola, Mexico, 2008

Special Jury Award for Documentary Feature:

[Unidad 25 \(*Unit 25*\)](#)

Dir. Alejo Hoijman, Argentina / Spain, 2008

Jury Award for Best Narrative Short Film:

[Danzak](#) – Dir. Gabriela Yepes, Peru / USA, 2008

Special Jury Award for Narrative Short Film:

[Saliva](#)

Dir. Esmir Filho, Brazil, 2007

Jury Award for Best Documentary Short Film:

[Conversations II](#)

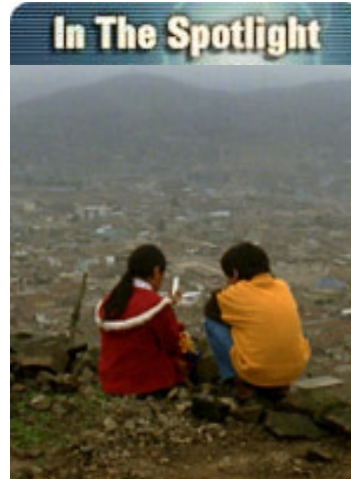
Dir. Marianela Vega Oroza, Peru / USA, 2007

Audience Award for Best Narrative Feature:

[Cinco días sin Nora \(*Nora's Will*\)](#)

Dir. Mariana Chenillo, Mexico, 2008

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Gabriela Yepes

NALIPster's film winnes at American Pavilion in Cannes

Danzak, a film written and directed by NALIP member Gabriela Yepes, won the Best Student Short Film category at the Emerging Filmmakers Showcase at the [American Pavilion](#) at the Cannes Film Festival yesterday, Saturday May 17th. *Danzak* was selected among 400 other shorts from all over the world.

The American Pavilion Emerging Filmmaker Showcase at Cannes supports upcoming filmmakers by screening their films at ThePavilion during the Festival while providing an opportunity for thesefilmmakers to connect with the global audience at Cannes.

Danzak is about Nina, a 10 year old girl whose life dramatically changes when her father and Scissor Dancer master asks her to fulfill his last wish. Inspired on a short story by Peruvian writer Jose Maria Arguedas, the "Agony of Rasu Niti."

http://www.nalip.org/LITI/2009/09_0519.html

Danzak, a film by Gabriela Yepes

RADIO TELEVISION FILM

RTF alum Yepes shines at local and international festivals

Austin, TX — Oct. 22, 2008 — RTF alumnus Gabriela Yepes' thesis film "Danzak" won the Best Student Short Film competition at the 2008 Austin Film Festival. The jury included the Director of the AFI Dallas Film Festival, James Faust, and writer/actor Johnathon Schaech.

In September, "Danzak" won the Craiova Rumanian Television Award and the *Medal Niste Tarani* in the X Slatolara Flim Festival in Romania. Organized by the Romanian National Foundation of Rural Civilization, the festival selected "Danzak" over 200 other short films.

Also one of the seven RTF films screened at the 2008 Hollywood Showcase in Hollywood, CA, on Sept. 25, 2008, "Danzak" tells the story a young Peruvian girl who must carry out her dying father's last wish.

Stills from Gabriela Yepes' "Danzak"



http://rtf.utexas.edu/news/PROD75_020695.html

39th Annual Marin County Festival of Short Film & Video



Escape to an exotic locale, meet a fascinating character or drift into a fantasy world at the 39th Annual Marin County Festival of Short Film and Video – a truly international experience in 2009. The Fair will feature films from 5 continents, 10 different countries and our own backyard. The Grand Prize winner **A'MARE** is a simply gorgeous film from Italy. It screened at this year's Sundance Film Festival and tells the story of two young boys whose lives revolve around the sea. Filmed in an original Sicilian dialect (with subtitles), we journey with the boys on a fishing trip as they make an unexpected discovery.

The Best Documentary film will make audiences feel like an insider. **Hidden Bounty of Marin** is narrated by Peter Coyote and reveals the passionate work of cattle ranchers, oyster farmers and cheese makers right here in Marin County. And our Best Animation winner **Horn Dog** will spark knowing laughter from festival devotees – Bill Plympton returns with the latest adventures of his hilarious dog in this follow-up to the Oscar-nominated film *Guard Dog*.

Used Matters won the Best Environmental category and profiles a recycling artist, a couple who collect and repair clocks in their antique shop, and an environmental activist who is determined to spend a year without purchasing anything new. Created in the Stanford University Documentary Film Program, this well crafted film may inspire some green changes in your own life.

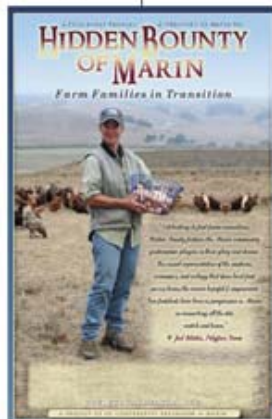
For the super short attention span, the festival features a wistful alu-



minum can, a snail that collects secrets, and a sculpture garden on the loose in **Sad Can**, **The Inquisitive Snail** and **Terminus** – all 3 films are under 3 minutes. And if you're looking to be engrossed in a compelling story, be sure to check out **Pickin' and Trimmin'** – a documentary about a small town barbershop with an extraordinary back room. Or watch our Best Narrative winner **Danzak**, a story inspired by Andean mythology about a young Peruvian girl and her ailing father and the scissor dance.

If you'd like some star power, check out our narrative films produced in Los Angeles. You'll recognize Jenna Elfman, Kelly Preston, Erika Christensen and Ethan Suplee (from television's *My Name Is Earl*) in the love story **Struck**. And you may know the mom who gives out apples in **Alex's**

Halloween as actress Jane Lynch of *Talladega Nights* and television's *Two and a Half Men*. Did we mention Peter Coyote narrates **Hidden Bounty of Marin**? So, come out to the 39th Annual Marin County Festival of Short Film and Video and see the stars, the secret stories and the sensational places you'd love to visit!



Winning Films:

Grand Prize

A'MARE

Martina Amati
Italy / United Kingdom
Narrative 15 min.

A simply gorgeous film, official selection of the 2009 Sundance Film Festival and shot in an original Sicilian dialect. Two young friends whose lives center around the sea make an unexpected discovery.

Best Narrative

Danzak

Gabriela Yepes
Peru / United States
Narrative 17 min.

An intoxicating tale of a young girl and her ailing father and the scissor dance.

Best Environmental

USED MATTERS

Matthew Harnack
Palo Alto, California
Documentary / Environmental 7:14 min.
Meet a recycling artist, antique shop owners, and an environmental activist determined to NOT buy anything new. Created in the Stanford University Documentary Film Program.

Best Animation

Horn Dog

Bill Plympton
New York, New York
Animation 5 min.

Remember *Guard Dog*? Oscar-nominated animator Bill Plympton returns with a hilarious new tale of his hero dog.

Best Documentary

The Hidden Bounty of Marin

David Fix
Novato, California
Documentary 27 min.

Narrated by Peter Coyote, this documentary reveals the passionate work of cattle ranchers, oyster farmers and cheese makers right here in Marin.



NEWS

from Central Connecticut State University

Honored as a "Leadership Institution" by the Association of American Colleges & Universities

CCSU to Host *Contribuciones* Latino Film Festival 2009, May 7-9

NEW BRITAIN – (April 22, 2009) – CCSU will hold three days of celebrating Latino cultural diversity in cinematography with keynote speakers, short films, and feature films. The festival is aimed both at nurturing and encouraging Latino artists and introducing the Latino film-making culture to local audiences. The festival will also challenge cultural stereotypes while endorsing diversity and integration among members of the community. Film screenings and presentations will be held on CCSU's campus, with Camila Guzman Arzu's "The Sugar Curtain" screened at the New Britain Museum of American Art, located at 56 Lexington Street, New Britain.

The three-day festival will open on May 7 at 9:30 in CCSU's Torp Theatre with Luz Ramos's presentation "Latinas in the Film Industry." Ramos has incorporated her love of broadcasting into a successful career of acting and broadcasting for over two decades. She has served as a news anchor, has worked with ESPN on the domestic and international level, and is the first Puerto Rican woman in the history of sports to broadcast an NFL game for ESPN Deportes.

Following her lecture will be a short film screening in Torp Theatre, including "The Gift Wrapper" by Daniela de Carlo, "La Casita" by Perla De Leon, "Little Courage" by Veronica Caidcedo, "The Lesson Plan" by Eddy Duran, "Secret Angel" by Kelsie Morales, "Tu Pirata Soy Yo" by Guillermo A. Vazquez, "Danzak" by Gabriela Yepes, and "El Ragalo" by Luis Deveze.

The event is sponsored by the Office of Diversity and Equity and the Center for Caribbean and Latin American Studies at Central Connecticut State University in association with the New Britain Museum of American Art.

For information on the festival, please visit www.contribucionesfestival.org. For further information, contact Dr. Moises Salinas at 860-832-3104.

<http://web.ccsu.edu/ccsunews/Contribuciones09.htm>

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Slatioara, Sep. 20 (ANDINA).- The Peruvian movie "Danzak", directed by the film maker Gabriela Yepes, won the award "Some Farmers" TVR Craiova, in the 10th Film Festival of Slatioara city in Romania, reported the Ministry of Foreign Affairs.

The event, where the Peruvian movie received an award was organized by the National Foundation for Rural Civilization.

Peru's embassy in Romania reported that more than 200 short films will participate in the festival to be held between September 2 and 7.

The Peruvian film director, well-known by her works on Andean topics, was awarded with a honors diploma, a medal, and money prize.

(END) CCR/MCS/GCJ



Película peruana 'Danzak' obtuvo premio en festival de cine en Rumania

(Andina).- La película peruana "Danzak", dirigida por la cineasta Gabriela Yepes, obtuvo el premio "Algunos Campesinos" TRV Craiova, en el X Festival de Cine de la ciudad de Slatioara en Rumania, informó el Ministerio de Relaciones Exteriores.

El evento en el que resultó triunfante la película peruana fue organizado por la Fundación Nacional para la Civilización Rural.

La embajada peruana en Rumania informó que el festival se desarrolló entre el martes 2 y el domingo 7 de setiembre y que participaron más de 200 cortometrajes de diferentes países.

La directora peruana, conocida por sus trabajos en temas andinos, ganó una diploma de honor, una medalla y un incentivo económico.

Nota Informativa 911 - 08

El 18 de octubre pasado el cortometraje “Danzak”, escrito y dirigido por la cineasta peruana Gabriela Yepes, recibió su segundo reconocimiento en un evento internacional, al ser seleccionado como mejor cortometraje estudiantil en el Festival Internacional de Cine en Austin, Texas, Estados Unidos.

En dicho festival participaron un total de 190 películas, entre largometrajes y cortometrajes de diversos países del mundo. El premio, que fue entregado en una ceremonia en el Austin City Club, incluyó entre los miembros del jurado al Director del Festival de Cine AFI-Dallas, James Faust, y al actor escritor norteamericano Johnathon Schaech.

“Danzak” narra la historia de Nina, una niña de diez años, cuya vida cambia cuando su padre y maestro danzante de tijeras le pide cumplir su último deseo. El corto está inspirado en el conocido cuento de José María Arguedas “La agonía de Rasu Ñiti”, y cuenta entre sus actores con Lilian Trujillo, Frank Aarón, Hellen Sly Sánchez, Jordán Segura, además de un elenco de músicos y danzantes de tijeras de Ayacucho.

Este es el segundo premio internacional que recibe “Danzak”. El primero fue el Premio “Algunos campesinos” TRV Craiova, durante el X Festival de Cine de la ciudad de Slatioara, en Rumania, organizado por la Fundación Nacional para la Civilización Rural, y la Medalla Nieste Tirani.

Lima, 31 de Octubre de 2008

MUJERES de película

Nueva generación de cineastas peruanos es liderada por 10 jóvenes especializadas en el extranjero. CARAS habló con ellas

Por Diana Kisner

Gaby Yepes

"Viví rodeada de libros y hago cine porque de pequeña vi la serie *Cosmos* (de la BBC) y *2001 Odisea del espacio* (de Stanley Kubrick), con lo cual descubrí el poder de la música y la imagen para escapar de este mundo. Pero también porque quisiera ser una especie de amplificador capaz de compartir aquello de lo que soy testigo y que mucha gente no conoce o no quiere conocer".

Gaby ganó la beca Fulbright el 2004 y se fue a estudiar una maestría en Dirección de Cine a la Universidad de Texas (Austin). Su corto documental de pre-tesis *Vivir es una obra maestra* (sobre la vida y obra del poeta peruano Jorge Eduardo Eielson) fue premiado en el Festival de Lima 2007. Luego se inspiraría en el cuento de José María Arguedas "La agonía de Rasu Ñiti" para realizar su corto de tesis *Danzak*, el cual no solo ganó el premio Conacine sino que será proyectado en el Emerging Filmmakers Showcase en el Pabellón Americano del Festival de Cine de Cannes 2009. "Mi actual proyecto es un largometraje documental sobre los pastores y agricultores que viven al pie de los glaciares del sur de los Andes peruanos, los cuales se están derritiendo como consecuencia del calentamiento global".



Foto: danzak.wordpress.com



Foto: Alejandra Benítezconi

GABY YEPES

Su cortometraje 'Danzak' será exhibido en el Festival de Cannes 2009



[\[10 directoras peruanas\] Gabriela Yepes](#)

A riesgo de sonar sobón, debo aclarar que a **Gabriela** la conocí en la niñez, y recuerdo vagamente haber jugado juntos en casa mientras nuestros padres tomaban lonche. Si bien la dejé de ver más de 20 años, uno nunca olvida esas cosas, especialmente cuando te enteras que esa persona decidió estudiar lo mismo que tú. Gaby se encontraba en plenos exámenes cuando la ubiqué para esta entrevista, y aunque se disculpó por su poca disposición, rápidamente me di cuenta que sus excusas eran infundadas, pues dio una de las entrevistas más claras y fluidas del grupo.

“Creo que un director de cine es un mecanismo de comunicación entre su sociedad y su mundo interior. Es pura ósmosis, con un pie afuera, en la realidad, y con los ojos bien clavados, lo más honestamente posible, en sus revoltijos interiores. Debe ser capaz de conocer la sociedad, ciencia y arte de su mundo, y a la vez seguir la intuición, la vocecita, que lo impulsó alguna vez a querer meterse en este oficio. Viajando en la máquina del tiempo, creo que lo que me impulsó y todavía me impulsa a hacer cine es la necesidad urgente que tengo de transmitir a otros lo grandioso, bello y magnífico que yo veo en este mundo. Es como si no me bastara saberlo, tengo que contárselo a otra gente, para actualizar ese sentimiento, hacerlo real. La primera vez que sentí esa necesidad fue al ver la serie de la BBC “Cosmos”. Ver así el universo desplegado frente a mí, y entender los sutiles mecanismos que lo forman y unen fue algo tan fuerte, tan intenso, que inclusive pensé en dedicarme a la ciencia. Mi lentitud y torpeza con las matemáticas fueron un baño de agua fría, pero luego pensé que si no podía estar delante de la cámara podría estar detrás de ella. Por ahí empezó la cosa. En **1991**, cuando salí del colegio, no conocía a nadie en el medio del cine o la tele, así que empecé por donde empiezan muchos, la universidad. Escogí la Universidad de Lima porque era la única que enseñaba cine, y porque mi mamá trabajaba ahí, y yo tenía beca completa (qué práctica, ¿no?). Yo ya venía de completar Estudios Generales en la Católica, me había independizado de mis padres, era mayor que el resto de mis compañeros de clase. No sabía entonces, pero estaba tratando de encontrar mi voz, lo que yo en verdad quería y podía contar. Pero esas respuestas no las encontraría en la universidad, sino muchos años después, cuando trabajé bajo la tutela de **José Watanabe** en Canal 7. Tener a un poeta y cineasta como mentor sustituye cualquier defecto que tu formación académica pueda tener. Ahí tuve la oportunidad de buscar mi propia voz, mi propio estilo, mientras hacía producción, dirección, guión y edición de documentales.”

Durante tres años y medio de trabajo en el Instituto Peruano de Televisión – Canal 7, Gabriela coescribió, codirigió y produjo once documentales de una hora de duración para la serie ‘La Buena Tierra’, conducida por el hoy ministro Antonio Brack. Y en el 2002, junto a Antonio Rodríguez, dirigió el corto documental **El camino de mi destino**, auspiciado por la Fundación Ford.

Danzak, a film by Gabriela Yepes

“Algo esencial que me ocurrió durante y después de trabajar en el Canal 7 fue redescubrir el área andina del sur del Perú como muy próxima a mi biografía. A partir del **2004** he intentado cambiar mi punto de vista, tanto a nivel personal como a nivel creativo, incorporando lo que los antropólogos llaman ‘cultura andina’ pero que para mí es simplemente una manera alterna de ver y concebir el mundo – tal vez una de las muchas visiones que considero tenemos que incorporar para enfrentar las condiciones de pobreza e injusticia que imperan en nuestro país. Sin embargo, en ese tiempo también sentí que ya había aprendido lo máximo que podía aprender en la posición en la que me encontraba. Sentía que había más que aprender en términos de forma (cinematografía, guión, edición) y fondo (política, economía, historia del Perú). Para eso me fui, para actualizarme, y para seguir aprendiendo. El Perú es demasiado complejo como para aprehenderlo sólo con nuestro pobre y desviado sentido común. Y a veces, un poco de distancia ayuda a objetivizar ‘el objeto de estudio’.”



Tras obtener la [beca Fulbright](#) en el 2004, Gabriela empezó estudios de maestría en Dirección de Cine en la [Universidad de Texas en Austin](#), Estados Unidos. Los siguientes cuatro años realizaría los cortos **A normal life** y **The Booth**, su corto documental de pre-tesis **Vivir es una obra maestra**, basado en la vida y obra del poeta peruano Jorge Eduardo Eielson, elegido Mejor Corto Documental en el Festival de Cine de Lima, 2007 y finalmente su tesis de maestría, **Danzak**, inspirado en el cuento de José María Arguedas “[La agonía de Rasu Ñiti](#)”, el cual ganó el Premio CONACINE a Mejor Cortometraje en categoría celuloide, y fue seleccionado para los festivales de Sao Paulo y [Austin](#).

Danzak, a film by Gabriela Yepes

“Tengo ganas de escribir sobre mis experiencias en Canal 7 durante el gobierno de Valentín Paniagua, cuando el Canal se convirtió en un lugar sumamente creativo e inspirador para muchos, mientras el país redescubría la corrupción y el miedo generados durante la dictadura de Fujimori. También quiero contar cómo todo lo que habíamos hecho se fue por la borda cuando los toledistas tomaron el canal. Otro proyecto que tengo es un **documental sobre ciertas comunidades altoandinas** en el sur del Perú y norte de Bolivia que miran las estrellas para predecir el clima y la llegada de las lluvias – una práctica que data desde antes de los Incas, y que ahora está en peligro de desaparecer por la altísima variabilidad climática y el derretimiento de los glaciares, producto del calentamiento global.”

Mientras Gabriela le da forma a estos proyectos, trabaja principalmente como **asistente de cátedra** en la Universidad de Texas, en los Departamentos de Español y de Radio, Cine y Televisión. “Quisiera seguir haciendo lo que estoy haciendo ahora, que es trabajar pocas horas, ganar lo suficiente para sobrevivir y tener tiempo para escribir, dirigir, editar, etc. He encontrado un cierto balance entre trabajo y creación en los últimos cuatro años estando aquí. Sin embargo, no tengo la menor intención de quedarme aquí y luchar por mi pedacito de cielo en la jungla de Hollywood. Espero volver al Perú en dos meses y ver la manera de conseguir ese balance sin tener que dedicarme a la publicidad.”

(Este artículo forma parte del especial [“Diez directoras para el Nuevo Cine Peruano”](#))

Por [Josué Méndez](#)  Martes, 28 Abril 2009, 6:54 pm

Categorías: [Artículos](#), [Cine peruano](#), [Directores](#)

Etiquetas: [Gabriela Yepes](#), [Nuevo Cine Peruano](#)

<http://www.cinencuentro.com/2009/04/28/10-directoras-peruanas-gabriela-yepes/>

BIOS



Gabriela Yepes (director) started as a television producer for the Peruvian National Broadcast Service (the Peruvian equivalent of American PBS). In 2004, she received a Fulbright Fellowship and moved to the United States to attend graduate film school. Her pre-thesis and thesis short films have screened in film festivals in Europe, Asia and the Americas. Gabriela has worked also as assistant director and production manager in films in America and Eastern Europe. She holds a B.A. from the Communications School at the University of Lima, Peru, and an MFA in Film and Video Production from the University of Texas at Austin, USA.

Naiti Gámez (cinematographer) is a Cuban-born, Miami-raised, filmmaker. She has worked as a cinematographer, director and editor on award-winning films and television series. Her latest film, *Love, Sadie*, was a semi-finalist at the 2008 Student Academy Awards. As a cinematographer, her film credits have screened at dozens of festivals worldwide. Her film and TV credits have aired on television networks such as *Showtime*, *MTV/MTV2*, & *tuTV*. Naiti has also worked at various non-profit organizations in the U.S. and abroad. She holds a B.A. in Latin American Studies from Smith College, and an M.F.A. in Film Production (Cinematography concentration) from the University of Texas at Austin.



Daniel Pacheco Willis (Composer). Talented musician, born and raised in a family of artists, Daniel works in Peru as a music producer, engineer and performer, as well as composer for Latino rock bands and Grammy-winner Susana Baca. He has also composed music scores for documentary series, short films and TV series since 2001.

Danzak, a film by Gabriela Yepes

Brad Engleking (re-recording sound mixer) has been a freelance mixer, sound editor, and audio engineer for Troublemaker Studios since 2002. His works include *Sin City*, *The Adventures of Sharkboy and Lavagirl in 3-D*, *Once Upon a Time in Mexico*, *Spy Kids 3-D: Game Over*, and *Spy Kids 2: The Island of Lost Dreams*.



CAST

Hellen Sly Sanchez, "Torbellina de Mayo Luren": **Nina**
Frank Aroni, "Apu Misti de Mayobamba": **Father/Rasu Ñiti**
Liliana Trujillo: **Mother**
Severiano Flores, "Ceviche de Apongo": **Severiano**
Mercedario Basilio, "Weqocho de Chipao": **Basilio**
Jhordan Segura: **Kid**
Anabella Bellota: **Nurse**
Susy Díaz: **Lady at the market**

CREW

Directed and produced by **Gabriela Yepes**
Executive Producers **Mauricio Melzi, María Cristina Rossel, Gabriela Yepes**

Unit Production Manager **Jesús Alvarez**
1st Assistant Director **Jano Burmester**
Acting coach **Edward Llungo**
Casting extras **Marita Beingolea**
Production Assistants **Cynthia Flores, Martín Yorgues**

Director of Photography **Naiti Gámez**
Gaffer **Miguel Alvarez**
1st Assistant Camera and Steadicam Operator **Raul Erivez**
2nd Assistant Camera **Jhon Martínez**
Key Grip **Antonio Rodríguez**
Grips
Darío Rodríguez
Jimmy Rodríguez
Marianela Vega
Daniel Gonzales

Production Designers **Nazanin Shirazi, Giuliana Torres**
Art Director **Livia Rodríguez**
Scissor Dance Costume Designer
Pachakchaki de Coracora

Location Sound Mixer **Daniel Pacheco Willis**
Sound Assistant **Daniel Gonzales**

Music Performed by:
Scissors **Apu Misti de Mayobamba**
Violin **Ceviche de Apongo**
Andean harp **Weqocho de Chipao**
Music recordist and mixer **Daniel Willis**
Additional music editing and sound effects
Jack Stamps
Sound editors and Foley **Michael Ricks, Travis Benn**
Sound Re-Recording Mixer **Brad Engleking**

Editors **Gabriela Yepes, Laura Kincaid**
Post Production Sup (USA) **Susanne Kraft**
Post Production Sup (Peru) **Rommel Comeca**
Visual effects & animation **Colin Crump**
Film & HD Transfer **Video Post (& Transfer)**
Color Timing **Steve Franko**

Additional Video Footage **Tony Rodríguez, Gabriela Yepes**
"Odiosas" footage courtesy of Media Networks Peru SAC (PlusTV)

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Cristina Trevejo
Luisa Ninamaque
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Familiar Torres
Familia Sanchez Yañez
Haydee Atiaja Alvarez
Alonso Gamarra
Soledad Mujica
Asociación de Danzantes y Músicos de Tijeras
Máximo Damián
Pachakchaki de Coracora
Hermanos Raúl y John
Mercado Virgen Inmaculada
AAHH Santa Cruz y AAHH María de los Angeles, Tablada de Lurín.
Mitko Panov

Danzak, a film by Gabriela Yepes

Keefe Boerner
Ellen Spiro
Nancy Schiesari
Charles Ramírez Berg
Susan Dirks
Gloria Holder
Susanne Kraft
Jeremy Gruy
Andy Garrison
Lozano Long Institute of Latin American
Studies
The Kearn Family

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Aluzcine

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