

Seminar  
***HERNÁN CORTÉS OR WAKANDA FOREVER:  
TRANSNATIONAL MEXICAN FILMMAKERS***

Dr. Francisco López-Ruiz  
October 2023

<https://franciscolopezruiz.com/>



Óscar Jaenada in *Hernán* (Dopamine/Onza, 2019)m



Óscar Jaenada in *Hernán* (Dopamine/Onza, 2019)



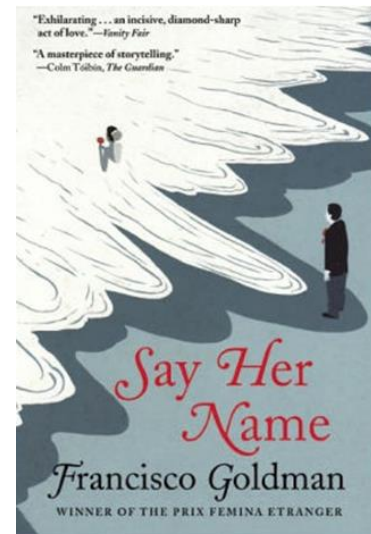
Tenoch Huerta and Mabel Cadena in *Wakanda Forever*



Lupita Nyong'o in *Black Panther: Wakanda Forever* (Ryan Coogler, 2022)

### **PREMISE**

In recent years more than a hundred Mexican filmmakers have emerged as global auteurs consolidating their careers abroad. These creators master global film languages due to narrative innovation and outstanding technical craftsmanship. They promote their audiovisual products through prestigious film festivals and win important international awards. These Mexican filmmakers often perform multiple functions to realize their projects: they write, direct, produce, even play their stories; others are cinematographers or art directors, but many of them mobilize their worldwide prestige in favor of Mexico. Without being a homogeneous group, most of these cosmopolitan Mexicans carefully plan their media agenda defending human rights, migration, gender equity, and looking for social justice for ethnic groups and victims of violence, crossing borders and promoting mutual understanding of the countries where they work.

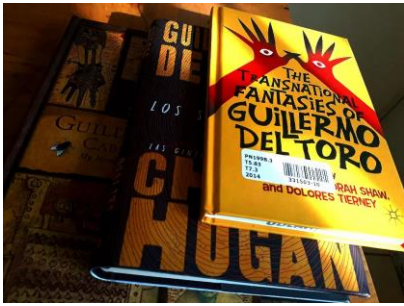


## **COSMOPOLITAN FILMMAKERS**

Three decades ago it was unthinkable that a Mexican filmmaker would be nominated for an Oscar. At present, Del Toro, Iñárritu and Cuarón are the only Latin American directors receiving a US Academy Award. The seminar *Hernán Cortés or Wakanda Forever* reviews some important contributions of the «pioneers» in transnational Mexican filmmaking in the last four decades: Salma Hayek Pinault, Brigitte Broch, Guillermo del Toro, Eugenio Caballero, Daniel Giménez Cacho, Alejandro G. Iñárritu, Guillermo Arriaga, Eugenio Derbez, Alfonso Cuarón, Rodrigo Prieto, and Emmanuel Lubezki, among others. The seminar also discusses the contributions of Mexican filmmakers who have recently entered the international scene revealing the vitality of the Mexican presence in diverse audiovisual media. We will analyze how these creators impact film production industries in different countries creating transnational cultural contexts: documentary filmmakers Tatiana Huezo, Rodrigo Reyes, Carlos Hagerman, and Jorge Villalobos; feature film directors such as Alejandra Márquez Abella, Alonso Ruizpalacios, Michel Franco, and Alejandro Monteverde; cinematographers and art directors such as Dariela Ludlow, Damián García, Alisarine Ducolomb, and Daniela Schneider; actresses Mabel Cadena, Stephanie Sigman, Melissa Barrera, Lupita Nyong'o, Mayra Hermsillo, and Paulina Gaitán, and actors Diego Luna, Gael García Bernal, Tenoch Huerta, and Diego Calva, among many others. A list of transnational Mexican creators is shown below.







### **PROGRAM GOALS & APPROACH**

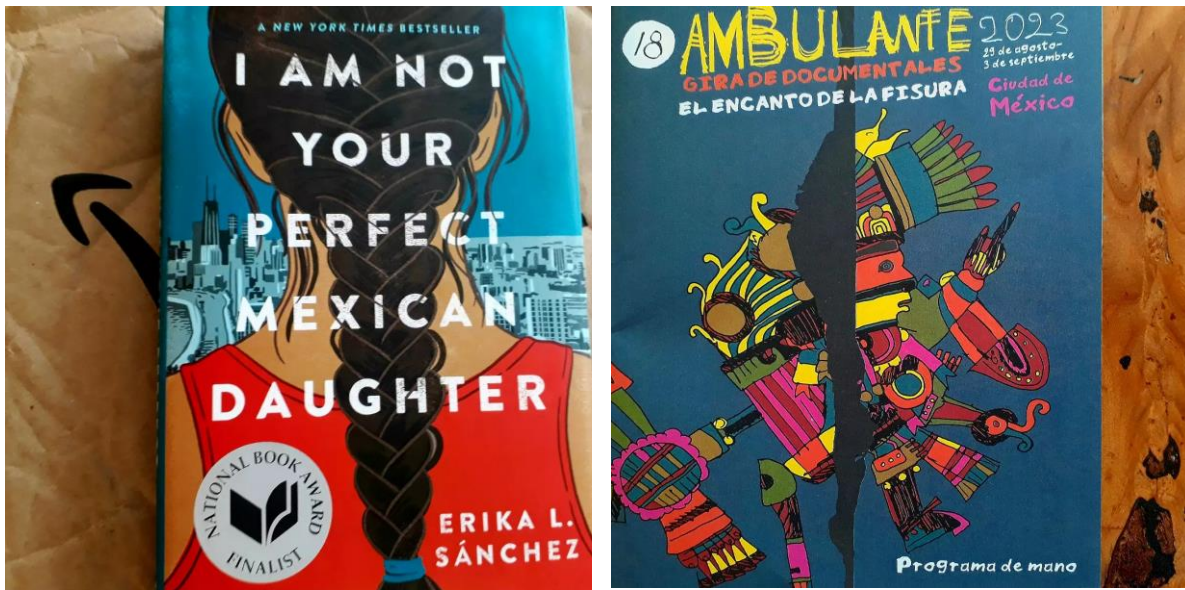
The seminar *Hernán Cortés to Wakanda Forever: Transnational Mexican Filmmakers* starts from the production of one hundred Mexican filmmakers and more than 500 features and TV shows in order to study, discuss, and problematize transnational Mexican audiovisual production, both at home and abroad.

For achieving that goal, we will implement analytical tools to delve deeper into the way films and television series are conceptualized, designed, and produced by Mexican filmmakers, evaluating the unprecedented role of these creators on the global scene. It will be agreed to watch the films or series episodes before the face-to-face sessions; there will also be a weekly schedule of theoretical readings, critiques, reviews and studies on the audiovisual products analyzed in each session.

Each student will be encouraged to mature and express their own visions of transnational film production by Mexican creators. Every session will analyze technical elements such as script, framing and camera movements, production design and colorimetry, direction of actors and actresses, as well as sound and lighting design. On the other hand, we will analyze the cultural, social, and political contexts and repercussions of these audiovisuals produced in transnational frameworks. The processes of exhibition and distribution of audiovisual products will also be discussed, as well as the media agenda of each filmmaker.

Eventually we will have a virtual meeting with some young Mexican filmmakers.

The final project of the seminar is the production of a short documentary, made by each student, about a Mexican filmmaker—or a US filmmaker of Mexican descent—, their cinematographic proposals and their positions regarding the binational relationship between the United States and Mexico.



### STUDENTS LEARNING OUTCOMS

At the end of the seminar *Hernán Cortés* or *Wakanda Forever*, each student will:

**SLO1** Argue theoretical definitions for «transnational/regional/diasporic» cinemas.

**SLO 2** Analyze the way films and television series produced by Mexican filmmakers are conceptualized, designed and crafted, identifying technical elements such as screenplay, framing and camera movements, production design and colorimetry, direction of actors and actresses, as well as sound and lighting design.

**SLO3** Discuss cultural, social, and political contexts and repercussions of pictures and TV shows produced in transnational frameworks, as well as he processes of exhibition and distribution of these audiovisual products.

**SLO4** Compare adaptation strategies and screenwriting from different texts (novels, biographies, cinematographic versions) and communication channels (literature, stage, film, television).

**SLO5** Argue the cinematographic influences, social and cultural approaches, aesthetic and political proposals of a corpus of outstanding global Mexican filmmakers.

**SLO6** Explain the transnational role of Mexican creators on the global scene, mainly in the United States and Mexico, but also in Argentina, Brazil, Canada, Chile, Colombia, Costa Rica, Ecuador, France, Germany, Italy, Spain, and the United Kingdom.

**SLO7** Identify the communication strategies (traditional press, digital media, social networks) used by some Mexican filmmakers to present a distinctive image of Mexico abroad, evaluating the social, cultural and political impact of these creators on the global scene and regional contexts.

**SLO8** Describe some actions of Mexican emigrant filmmakers that have influenced the audiovisual industry, cultural life and political perspectives in Mexico.

**SLO9** Make a documentary shortfilm about a Mexican filmmaker, their cinematic proposals and their positions regarding the binational relationship between the United States and Mexico.



**SEMINAR LECTURER**

**Dr. Francisco López-Ruiz**

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PhD in Criticism, Theory and History of Literature and the Arts (Università Cattolica del Sacro Cuore, Milan). Graduate of the 2023 generation of the Diploma in Audiovisual Distribution and Exhibition (Universidad Nacional de Villa María, Argentina). Member of the International Documentary Association –Doc Maker Membership–. Researcher of the North American Cultural Diplomacy Initiative (NACDI): my current research deals with the transnational production of more than a hundred Mexican filmmakers. My latest essays are *Mexicanidad cosmopolita en los Premios Oscar* (2022) on Cuarón, Iñárritu and Del Toro, and *Señalética del transporte público en la Ciudad de México* (2022), both available on my website, along with my portfolio:

<https://franciscolopezruiz.com/>





Blue Beetle and Chapulín Colorado (2023)



Adriana Barraza in *Blue Beetle* (Ángel Manuel Soto, 2023)

## SEMINAR QUESTIONS

David Ehrlich affirms that *Blue Beetle* (Ángel Manuel Soto, 2023) is the first Latino-led superhero outing from a major studio: an effort to compensate «a long-overdue lifeline to a woefully underrepresented community of loyal moviegoers. Latinos make up 19 percent of America's population, but accounted for 29 percent of [tickets sold](#) in 2020». However, with a pre-marketing expense of US \$120 million, and high hopes for spotlight a Latino storm and creative team, *Blue Beetle's* box office was [disappointing](#). In Ehrlich's opinion, the Latino team that created *Blue Beetle*—with twice the budget of *The Woman King*—also failed to deliver a memorable product:

The specifics of [villain Victoria Kord's] plan are best left unspoiled, if not re-written, but it's safe to say that *Blue Beetle* doesn't exactly earn the allusions it draws to America's violent history of intervening in Latin American politics. Not that it earns any other kind of context, either. Victoria [Susan Sarandon] is a power-mad racist whose pathology is never clearly sub-divided between money and resentment—a character so thinly sketched that her Marvel equivalent, Jeff Bridges' Obadiah Stane, seems like he was written by Robert Caro by comparison. At least Carapax [Raoul Max Trujillo] gets a backstory, which is more than you can say for Jaime Reyes himself [Xolo Maridueña], an ever-grinning reminder that guilelessness isn't enough to carry an 127-minute movie, even if the hero has a pair of robotic alien wings.

Too many fart jokes: bean farts, a farting giant beetle and a maid who loses her job for going to the rich—«white»—people's restroom. Latinos are always good (even the villains) and imagine themselves as victims (*poor* but *uncontaminatedly happy* because family is *everything*): they are authentic because they use profusely nicknames like *Flaco* or *Cabezón*. Susan Sarandon is the only non-Latina actress and she fails to portray a credible point of view. *Blue Beetle* furiously mixes references that theoretically should satisfy everyone: the telenovela *Marimar*, Vicente Fernandez's *El Rey*, the trio *Los Panchos*, Luis Miguel's ballads—even references to Guillermo del Toro's *Cronos* and... Virgin of Guadalupe. There is a character named Ignacio who continually invokes the attainment of the «greater good», however this Jesuit quote does not sound ironic but ignorant. That said: HBO Max used *Blue Beetle* as product placement to announce the upcoming bioseries about Roberto Gómez Bolaños: one of the major three projects of the streamer for Latin America in 2024. After the final credits, a stop motion of *Chapulín Colorado* appears—emotionally and impeccably crafted—functioning like a trailer for the imminent bioseries about *Chespirito*.

This is not the first case in which a film «intended for Latino audiences» has failed to connect emotionally, also crashing at the box office. *In the Heights* (Jon M. Chu, 2021) was [criticized](#) for not being *Afro-Latino enough*, failing (again) to include Latin American immigrant communities in the United States. These symptoms are evidence of broader and more complex tensions. Janet Escobar—an American author and daughter of Mexicans—describes the first experience America Ferrera had auditioning for the role of a «Latina»

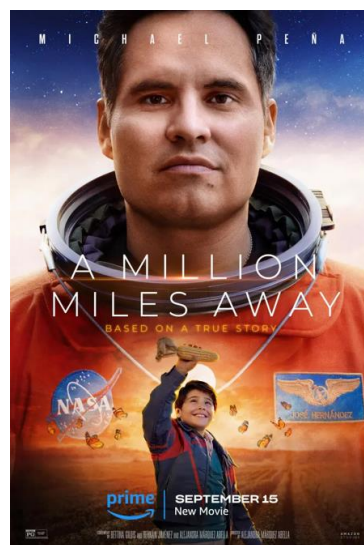
She thought, *Perfect! I'm Latina. I should be able to get this gig!* However, during the audition, the director asked, “Can you sound more Mexican?” Eager to get the part, she replied, “More Mexican? Would you like me to read the lines in Spanish?” The casting directors grew increasingly irritated and flustered with disappointment when America didn’t deliver their perception of what a “true Mexican” sounded like. The director looked at her in annoyance and said, “Thank you for coming”. [...]

Audition after audition, America noticed the senseless parts available for Latinas: the pregnant chola, the poor housekeeper, the overly sexualized Latina, the women with the funny Spanglish accent. It didn’t matter that she was born in America, spoke perfect English, or that her name is (ironically) America! She was given these roles time and time again. [Ten years later, America Ferrera] uses her identity as a superpower and has directed shows that depict the true representation of Latinx communities, stories, and lives (Escobar, 2021, 26-27).

At the beginning of September 2023 Alejandra Márquez Abella won the Ariel for Best Picture directing *El norte sobre el vacío* (2022). This fictional feature is all but nationalistic: is a kind of *Mexican Western* (if that thing can ever exist) that reflects the tensions in large parts of the country, where Mexican State has failed to enforce the law, leaving citizens helpless. *Northern Skies Over Empty Space* is a painfully inexorable linear thriller, whose distress reflects the way many Mexicans feel.



Gerardo Trejoluna and Paloma Petra in *El norte sobre el vacío* (Alejandra Márquez Abella, 2023)



Michael Peña in *A Million Miles Away* (2023)

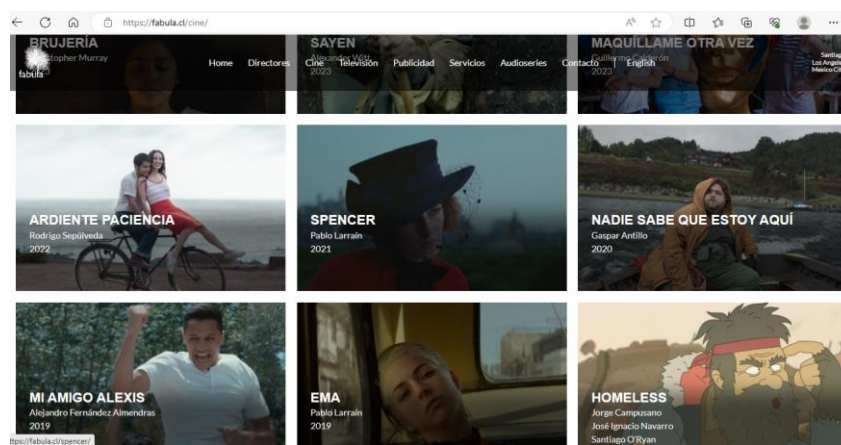


In a striking contrast, two weeks later Amazon Prime Video released a completely different beast: another film directed and co-written by Alejandra Márquez, *A Million Miles Away* (2023), starring Michael Peña as engineer José Hernández, who in 2009 was «the first migrant farmworker to be an astronaut». The first half of *A Million Miles Away* punctuates the difficulties of those who emigrate, while the second half visually contrasts NASA's state-of-the-art technology and the astronauts' high-level training in the realization of the American dream (but with music by Juan Gabriel, Cuco Sánchez, Los Tigres del Norte, Joan Sebastian, and José Alfredo Jiménez).

Almost as exciting as the story of engineer José Hernández, Alejandra Márquez Abella shot *A Million Miles Away* in Mexico—especially in San Luis Potosí, her hometown, but also in Mexico City and Texcoco. The director avoids referring to agricultural work as inferior to other occupations and takes care to emphasize that solidarity offers a fulfillment that rugged individualism can never achieve.

Mexicanness, emigration, cultural diversity and the construction of viable shared futures are topics shared by many Mexican filmmakers, although their treatment is completely heterogeneous. These Mexican/Latin American stories need to be told, not (just) as an exercise in film criticism, but because dozens of valuable filmmakers in the US, Mexico and other countries are building a new, productive sensibility in times of huge polarization, both in Mexico and in the United States.

On the other hand, Mexico is increasingly taking on the role of gateway to the US Hispanic market. After their merger TelevisaUnivision is already the world's leading broadcaster in Spanish-language audiovisual content. In the last year, immediately following the pandemic, Latin American production houses have opened new offices in Mexico City as a strategy that bets on the largest Spanish-speaking market in the world—there are 130 million Mexicans living in the country—but also on the huge Hispanic market in the United States. Producers such as Argentina's [K&S](#), Brazil's [Cospiração](#), Chile's [Fabula](#), Colombia's [Caracol TV](#) and [Jaguar Bite](#), and Israel's [Dori Media](#) International have recently expanded their operations to Mexico. Joshua Mintz, Chief Content Officer of Dori Media, says: «If you conquer the Hispanic market and you have the Mexican market, the rest is a natural cascade of revenue».



Website of Chilean producer house *Fabula* (2023)



Showrunner and screenwriter Linda Yvette Chávez wrote *Gentefied* (2020-2021) and adapted the novel *I Am Not Your Perfect Mexican Daughter* (in production).

Perhaps the most interesting results are found at the crossroads of linguistic and conceptual frontiers, far from immovable truths—zones with blurred, complex, vibrant borders—in the search for new aesthetic and cultural possibilities. [Linda Ivette Chávez](#) was born in Norwalk, California, but her parents are Mexican emigrants. Chávez studied an undergrad in writing at Stanford; then she went on to study Writing for Cinema and Television at USC, earning her MFA and receiving the Jack Nicholson Award for merit in writing. Chávez created, wrote and produced the TV bilingual dramedy *Gentefied*, streamed by Netflix, and with America Ferrera attached as executive producer. Judy Berman wrote for [Time](#):

Gentrification, as depicted in pop culture, tends to be a conflict between strangers. There are the original occupants of a suddenly desirable urban neighborhood, usually working-class immigrants and people of color. And then there are the relatively rich, young, college-educated white people who move in seeking cheaper housing or just the cachet of living somewhere “authentic,” only to drive up rents and displace the families and businesses that settled there long before the newcomers were born. But what if the line between gentrifiers and gentrified isn’t so clear? What happens when—due to differences in education, language, dreams, experience and responsibilities, as well as the complexity of hybrid identities—second- and third-generation immigrants end up in the middle of a war between their elder relatives and their white peers?

Hybridization, complexity and contradiction are present in *Gentefied*: a play on the words *gente*—meaning «people» in Spanish—and *gentrified*. For example: a character wishes to validate himself as a Mexican, and the TV series offers a sequence about a [test](#) that evaluates that hypothetical *Mexicanness*: from the (uncertain) knowledge of Mexican States—Is Durango a truck?—to the proper identification of candies that every Mexican may have tasted since childhood. In any case, «identity» seems to be changing rapidly and it is uncertain to anticipate the outcome, for individuals and human groups alike.



Una película de policías (Alonso Ruizpalacios, 2021)



Raúl Briones in A Cop Movie (Alonso Ruizpalacios, 2021)

A growing number of filmmakers are creatively and competently addressing questions about «Mexican national identity»: from Alonso Ruizpalacios with his hybrid *A Cop Movie* (2021), which has competed in film festivals as both documentary and fiction feature, to the *Three Amigos*, who have been living outside Mexico for the past twenty years. In an [interview](#) Eric Kohn refers Alejandro G. Iñárritu's opinions about filming *Bardo* in Mexico City:

“Obviously, I have the right to talk about things that I know have affected me as a citizen of the world and as a Mexican” [...] The production of *Bardo* found Iñárritu returning to Mexico for the first time since his 2000 breakout *Amores Perros*, filtering his own experiences into a broader interrogation of Latin American identity. Proud of his heritage in America but uneasy with it when he returns home, Iñárritu's onscreen alter ego taps into a phenomenon unique to the immigrant experience. “I think the ones who feel displaced will understand it,” Iñárritu said. “Distance and time can make you feel that way. Your roots and your identity start to get dissolved. It's a feeling that's almost impossible to grasp if you haven't been through it.” [...] He felt a queasy disconnect between his Mexican heritage and growing Hollywood stature. “I may be too American for the Mexicans and too Mexican for the Americans,” Iñárritu said (Kohn, 2022).

There are some facts related to storytelling and audiovisual content. Mexico is today the third largest recipient of remittances in the world—after China and India. Remittances are Mexico's main source of foreign exchange (followed by oil, foreign direct investment and tourism). Mexico is the top tourist destination for Americans. There are nine million US citizens living abroad: one-sixth (1.5 million) live in Mexico—a trend that has been steadily increasing for more than a decade. The 2,000-mile border between the United States and Mexico represents a combined population of 15 million people—three times the population of Norway. Mexico is already the United States' largest trading partner.

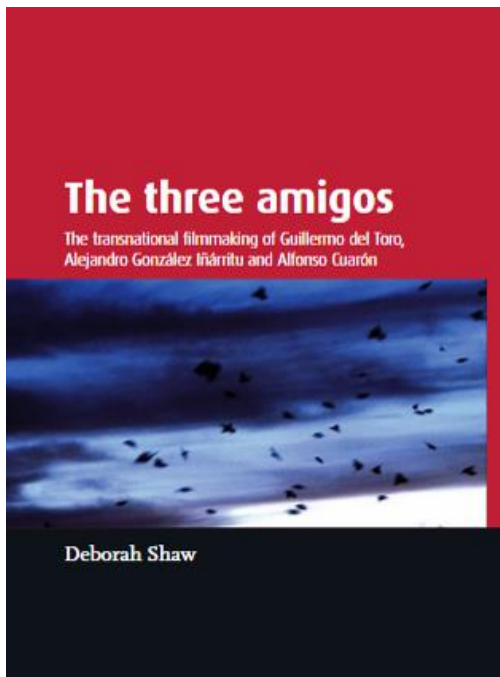
In absolute terms, Mexico is now the second largest migrant-sending country in the world after India, but the huge Asian nation has 1.4 billion inhabitants: its diaspora of 18 million represents only a tiny fraction of the population. By contrast, 13 million Mexicans—11% of the total population—currently live abroad... but 98% of all Mexican emigrants live in *one* country: the United States of America.



In 2020, for the first time in history, the working-age population—the demographic segment between the ages of 20 and 60—in China and the United States declined. Moreover, the US Census Bureau estimates that by 2050, *one-third* of the US population will speak Spanish as their *mother tongue*. By that time—it may seem distant today, but it is only a fraction of a human lifetime—the United States will be the country with the largest number of Spanish speakers in the world, surpassing Mexico. The United States will be a bilingual country and the Anglo-Saxon and Protestant population will be a minority. By 2050 there will be more Mexicans living in the United States (66 million) than Canadians living in Canada (47 million) —150 million Mexicans will be *still* living in Mexico. The complexity of these interactions is already happening now, and Latin American filmmakers are spearheading these new North American cultural visions.

Faced with the complex implications of these near futures—which today we can only glimpse—the evocative narrative power of film and television might establish new possibilities for North America: a new cultural horizon for Mexicans, but also for Americans—and surely for Canadians as well.

- It is possible to identify specific identity and cultural proposals about *Mexicanness* in some audiovisual products produced by Mexican emigrants who have settled professionally in the United States?
- Is it possible to delineate flows of ideas between audiovisual products filmed by Mexicans in the United States and first-generation Mexican-Americans?
- Is it possible to consider that the consolidation of Mexican creators filming blockbusters and creating TV shows from the US for global audiences will be taken up by other Latin American filmmakers, embracing English and the «Hollywood star system»?
- What are the main positions regarding the cultural identities and possible futures of Mexican emigrants living in the United States, and assuming themselves *as well* as US citizens?
- What strategies are being developed in the configuration of Spanish-language content for Latin American immigrant audiences living in the United States?

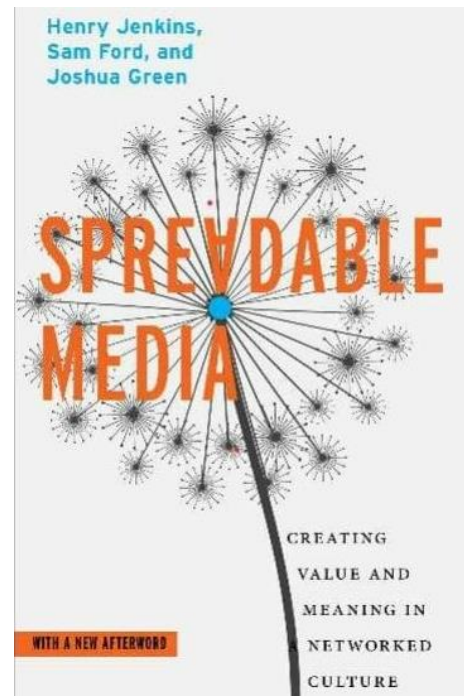


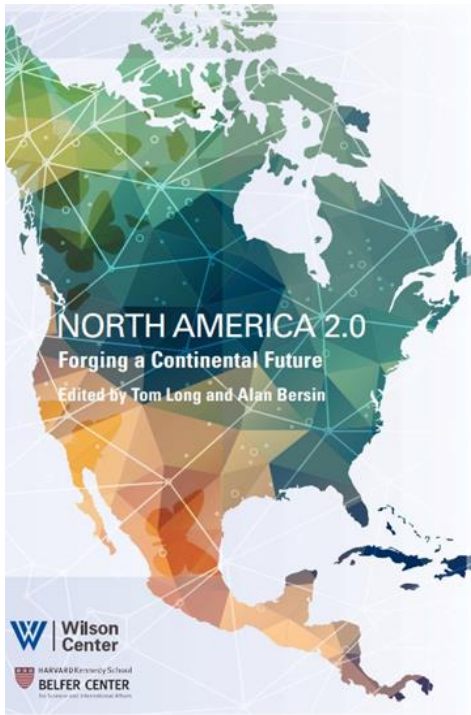
«Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón have made films that have been taken as **Mexican, mainstream Hollywood, US independent, British, and Spanish**. They have disregarded established borders of genres and classifications, creating **hybrid forms** which are often branded through the **auteurist names** of the directors. Their films have caused critics to rethink other classificatory borders, such as those which separate **art cinema** and **independent cinema** from commercial mainstream filmmaking, and those which separate **world cinema** from **US cinema**.»

Deborah Shaw (2013). *The three amigos*, p 225.

«The relationship between **diasporic audiences** and content from their countries of origin is complex and intricate, with the flow of media content **across national borders** serving as a reminder of the differences within **immigrant communities**, of the gaps between the lived experience of those who remain in the motherland and the perceptions of those who have sought a **nostalgic return** after extended stays overseas, and of the role of the local in shaping our engagement with **transnational content**.»

Jenkins, Ford & Green (2018). *Spreadable Media*, p. 278.



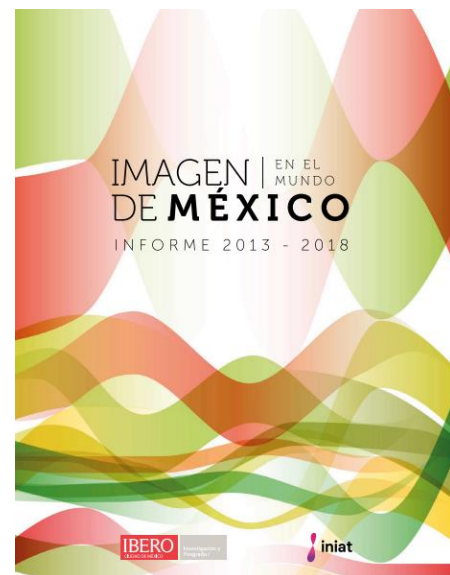


«North America has experienced extensive, if uneven, social **integration**, occurring for the most part outside of a clear institutional structure. **People have relocated**, north and south, snowbirds and migrants alike, to their **neighboring country**, voting for the region with their feet. **Forging a continental future** should start with **building on this foundation**, not looking to replace it by replicating other models.»

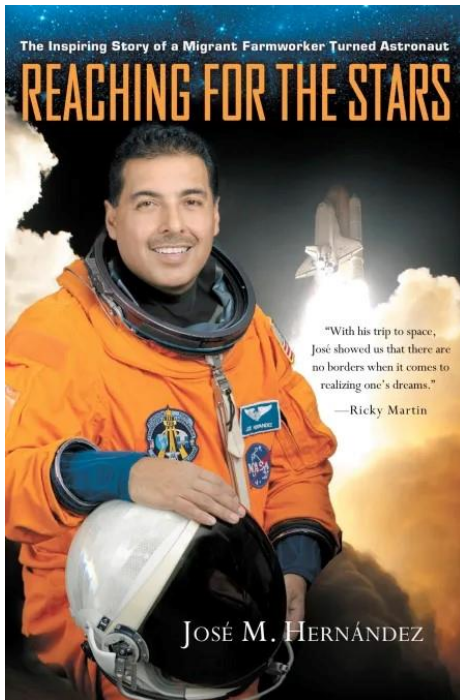
Tom Long & Alan Bersin (2022)  
*North America 2.0*, p. 339.

«Hasta hace poco, los peores aspectos del **intelectual mexicano** consideraban necesario distanciarse del *sucio imperialismo yankee*, como si no hablar inglés fuera un síntoma de **pureza ideológica**. Sin complejos y sin alardes, los *Three Amigos* establecen un **compromiso cosmopolita** con lo mejor de los mundos que conocen. Esta perspectiva instaure **nuevas posibilidades para América del Norte**: un nuevo horizonte cultural para los mexicanos, pero también para los estadounidenses.»

Francisco López-Ruiz. *Imagen de México* (2022) in *La imagen de México en el mundo* (p. 254).





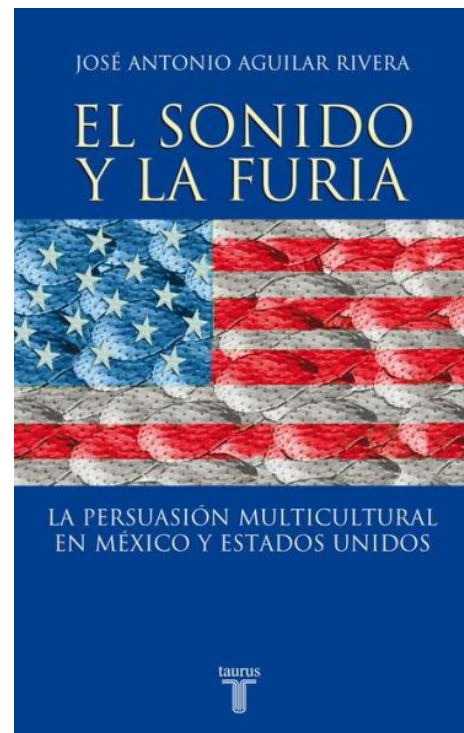


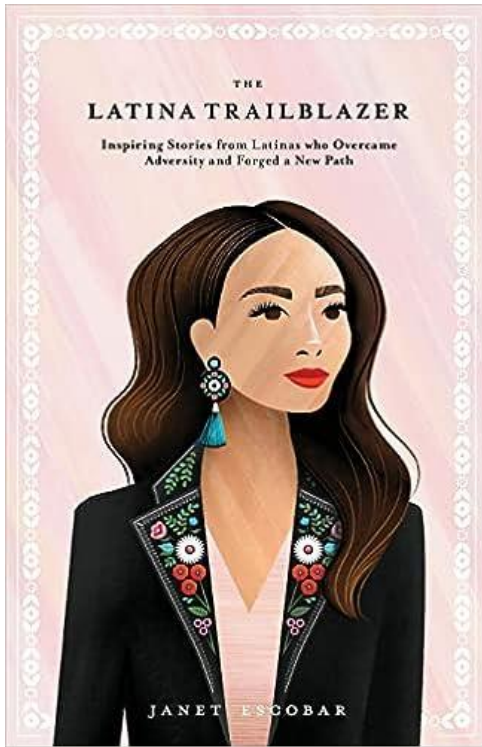
«“La señorita Young said that it’s important that we stop traveling back and forth from California to Mexico because she does not want it to continue to hurt my education,” I said to my father. “She said that you have to view us—your children—like trees. In other words, think about what happens when you keep transplanting trees. They don’t grow big and strong because they don’t have a chance to grow deep roots. Kids are like trees, and this is why you need to stay in one place if you want to give us a chance to do well in school and make something of ourselves”.»»

José Hernández (2011). *Reaching for the Stars. The Inspiring Story of a Migrant Farmworker Turned Astronaut* (pp. 48-49).

«A principios del siglo XXI sólo contamos con algunos indicios para imaginar las posibles fisonomías de las futuras identidades nacionales en México y Estados Unidos. No sabemos, en pocas palabras, qué hay después de la raza cósmica y del *melting pot*. ¿Estados Unidos se mueve realmente hacia una composición “de mosaico” como la canadiense? ¿Qué unirá a los mexicanos en medio de una enorme desigualdad étnica, regional y económica? [...] Estados Unidos es un país culturalmente uniforme que se cree diverso, mientras que México es un país multicultural que se presume uniforme.»»

José Antonio Aguilar Rivera (2004). *El sonido y la furia* (pp. 16; 18)





«Life is a series of paths. Some are given clear paths forged by their ancestors. Some of us have to forge new paths and blaze new trails for ourselves and the next generation. We might feel like imposters, we might not have great connections, and we might lack the same resources as our counterparts. However, this adversity becomes our strength and the source that fuels us to succeed. We may feel like imposters, but the truth is we are trailblazers. We may not have great connections, but we have community. We may lack resources, but we are resourceful.»

Janet Escobar (2021). *The Latina Trailblazer*, p. 5.

«El mexicano desapareció porque en su definición clásica (el *mestizo*) irrumpió, al menos, un tercer elemento. Hablo de lo norteamericano.

A grandes rasgos, el mexicano se ha vuelto un ser tripartita. Postindígena, postespañol y hoy americanizado.

No sólo el mundo entero se ha *americanizado* sino que quizá el país más *americanizado* del mundo es México.

De acuerdo con sus propias aspiraciones, el mexicano fue sólo una utopía. Una promesa irrealizada. Podríamos llamar a esa ilusión el *sueño mexicano*.

Ésta es nuestra paradoja actual: hasta ayer fuimos pre-mexicanos y hoy ya somos ex-mexicanos.»

Heriberto Yépez (2010). *La increíble hazaña de ser mexicano*, p. 227.



## TRANSNATIONAL MEXICAN FILMMAKERS



*Romeo+Juliet* (Baz Luhrmann, 1996)



*Babel* (Iñárritu, 2006)

### **Brigitte Broch** (Köslin, 1943)

In the last quarter of the past century few Mexican filmmakers stood out on the international scene. Movies such as *Los albañiles* (Jorge Fons, 1976, Silver Bear at Berlinale), *Como agua para chocolate* (Alfonso Arau, 1992), or *Midaq Alley* (Jorge Fons, with the screenplay by Leñero from the novel by Naguib Mafhouz, 1995) were the exception. Mexican audiovisual decadence was to be found in the State as the arbiter of national cinema, plus the systematic exclusion of young filmmakers implemented by unions. Those circumstances triggered a specialized emigration.

Australian director Baz Luhrmann chose Mexico City to film his [Romeo+Juliet](#) (1996) due to the ambiguous look of this enigmatic megalopolis. Very young Mexican creators participated in this US\$46 million movie: production designer Eugenio Caballero, cinematographers Everardo Gout and Luis Sansans, and art directors Alisarine Ducolomb and Brigitte Broch, among others. In 1996 20th Century Fox released the picture, demonstrating that the shortcomings of Mexican filmmaking were not due to the technical limitations of national workforce. In this symbolic awakening of a new Mexican cinema —global, innovative, transnational— the influence of German-Mexican art designer [Brigitte Broch](#) is essential. Broch was nominated for an US Academy Award for *Romeo+Juliet*, and won the Oscar for *Moulin Rouge*.

### **Selected filmography**

*Romeo+Juliet* (Baz Luhrmann, 1996)  
*Amores perros* (Alejandro G. Iñárritu, 2000)  
*Moulin Rouge* (Baz Luhrmann, 2001)  
*Real Women Have Curves* (Patricia Cardozo, 2002)  
*21 grams* (Alejandro G. Iñárritu, 2003)  
*Babel* (Alejandro G. Iñárritu, 2006)  
*The Reader* (Stephen Daldry, 2008)  
*Vantage Point* (Pete Travis, 2008)  
*Beautiful* (Alejandro G. Iñárritu, 2010)  
*Safe House* (Daniel Espinosa, 2012)





Salma Hayek in *The Late Late Show* (2017)



Salma Hayek in *Black Mirror: Joan is Awful* (2023)

### **Salma Hayek Pinault** (Coatzacoalcos, 1966)

In June 2023 Netflix aired the sixth season of *Black Mirror* premiering the episode *Joan is Awful*. Joan (Annie Murphy), an average woman, discovers that Streamberry—a global streaming platform—has launched a pathetic version of Joan, portrayed by Hollywood A-lister Salma Hayek. In a combination of metatextual references, Salma Hayek plays with her own image—and Netflix's image—when the famous actress realizes that Streamberry had used a tricky contract to film the story using without her consent a digital replica: «I am a dislexic, talented actress with questionable English». The entire episode anticipates the strike in which SAG-AFTRA actresses and actors fight for the IP of their work in the face of AI—and major studios.

Over three decades Salma Hayek has built a global career but has also become a social activist, fighting for immigrant rights, as she did on [The Late Late Show](#) with James Corden (2017), or calling attention to the employment disparity between women and men, talking about the exclusion of leading actresses when they turn 30, as she stated in her [speech](#) upon receiving the award given to her by Vanity Fair (2018). And if you want to learn some Mexican slang, Salma Hayek gives free lessons [here](#).

#### **Selected filmography**

*Midaq Alley* (Jorge Fons, 1995)

*Tale of Tales* (Matteo Garrone, 2015)

*Bliss* (Mike Cahill, 2021)

*Eternals* (Chloé Zhao, 2021)

*House of Gucci* (Ridley Scott, 2021)

*Without Blood* (Angelina Jolie, 2022)

TV series *Black Mirror*: episode *Joan is Awful* (Ally Pankiw, 2023)

*Magic Mike's Last Dance* (Steven Soderbergh, 2023)



Jason Statham in *The Beekeeper* (David Ayer, scheduled for 2024)



Poster for the TV show *Monarch* (Fox, 2022)

## **Gabriel Beristain** | (Mexico City, 1955)

Hugo Lara Chávez (2013) studies the *generation of change* in Mexican filmmaking in the 1970s. Young cinematographers, despite their excellent training at the Centro Universitario de Estudios Cinematográficos (UNAM) and the recently created Centro de Capacitación Cinematográfica (CCC), could not work due to the exclusion exercised by the unions dominated by filmmakers of the *Golden Age*. Víctor Ugalde specifies:

One of the most famous cases in the 1980s was Gabriel Beristain, who had studied at the CCC and from there went on to the National Film and Television School [in the UK...]. He later returned to Mexico and tried to work in our industry, but the union lockout prevented him from doing so and he only managed to photograph *El cometa* (José Buil and Marisa Sistach, 1999). Desperate, he had to work in the US, where since then he has developed an outstanding career in which he has been in charge of the direction of photography of almost fifty films (Ugalde, 2013, 63).

Thus, Gabriel Beristain, after filming several documentaries in Mexico, founded a small commercial production company before moving to Italy in 1977. On the recommendation of director Sergio Leone, he moved to the UK. There he photographed *Caravaggio* (Derek Jarman, 1986) in abandoned warehouses along the Thames. The film won the Silver Bear in Berlin. Today, at 68, Gabriel Beristain is very active, with three completed productions scheduled for release in 2024, and the pre-production of another feature film.

### **Selected filmography**

*Carne de tu carne* (Carlos Mayolo, 1983)

*Caravaggio* (Derek Jarman, 1986)

*K2* (Franc Roddam, 1991)

*The Spanish Prisoner* (David Mamet, 1997)

*Blade II* (Guillermo del Toro, 2002)

*Princess Kaiulani* (Marc Forby, 2009)

*And Soon the Darkness* (Marcos Efron, 2010)

TV series *The Strain* (Guillermo del Toro, 2014)

*The Caddy* (Gabriel Beristain, 2021)

TV series *Monarch* (Fox, 2022)

*The Beekeeper* (David Ayer, scheduled for 2024)

*Harold and the Purple Crayon* (Carlos Saldanha, scheduled for 2024)

TV series *Washington Black* (Hulu, post-production)

*Spacer Racer: Illuminance* (Erik Bernard, pre-production)



Rodrigo Prieto (*Killers of the Flower Moon* (Scorsese, 2023))



Rodrigo Prieto (*Barbie*, Greta Gerwig, 2023)

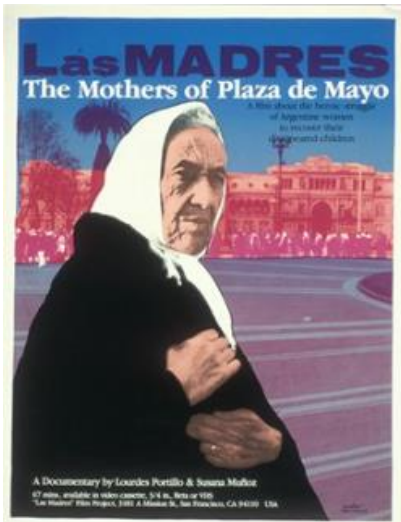
## Rodrigo Prieto (Mexico City, 1965)

As early as August 2023 Rodrigo Prieto is emerging as an [Oscar contender](#) in 2024 for his work in *Killers of the Flower Moon*, according to Bill Dewowitz: «Shooting in 35mm, Rodrigo Prieto, three-time Oscar nominee (*The Irishman*, *Silence*, *Brokeback Mountain*) captures the beauty of the Indigenous culture and spirit (personified by Lily Gladstone’s Mollie Burkhardt) with appropriate naturalistic colors and lighting. By contrast, the corrupt, evil world of Robert De Niro’s wealthy rancher is shot with a darker, moodier look». In *Barbie*—another possible Oscar contender— Prieto «creates a visual dichotomy between the surreal innocence of Barbie Land and the real world of L.A.’s Century City. He’s at his best creating simple, complementary lighting to play off the director’s “[TechnoBarbie](#)” pink palette to go along with the cartoon-like lateral camera movement for Barbie». Rodrigo Prieto proposed Greta Gerwig the *Rosa Mexicano* tone and, apparently, he had a [lot of fun](#) during the filming. Now Rodrigo Prieto is preparing his directing debut adapting a fundamental novel by Juan Rulfo, *Pedro Páramo*, starring Manuel García-Rulfo, Tenoch Huerta, Ilse Salas, Mayra Batalla, and Dolores Heredia.

### Selected filmography

*Amores perros* (Alejandro G. Iñárritu, 2000)  
*Frida* (Julie Taymor, 2002)  
*Alexander* (Oliver Stone, 2004)  
*Brokeback Mountain* (Ang Lee, 2005)  
*Babel* (Alejandro G. Iñárritu, 2006)  
*Lust, Caution* (Ang Lee, 2007)  
*The Wolf of Wall Street* (Scorsese, 2013)  
*The Homesman* (Tommy Lee Jones, 2014)  
*Passengers* (Mortem Tyldum, 2016)  
*Silence* (Martin Scorsese, 2016)  
*The Irishman* (Martin Scorsese, 2019)  
*The Glorias* (Julie Taymor, 2020)  
*Barbie* (Greta Gerwig, 2023)  
*Killers of the Flower Moon* (Martin Scorsese, 2023)  
*Pedro Páramo* (Rodrigo Prieto, production)





Poster for *Las madres de la Plaza de Mayo* (1985)



Still of *Señorita extraviada* (Lourdes Portillo, 2001)

## **Lourdes Portillo** (Chihuahua, 1944)

Documentary filmmaker, activist, producer, screenwriter, journalist and visual artist Lourdes Portillo is a pioneer in the discussion of Mexican and Chicana/o identities, as well as the vision of gender from her Latin American, immigrant and lesbian stance. Portillo was born in northern Mexico and grew up in Los Angeles. In 1986 she documented with Susana Blaustein Muñoz the struggle of Argentine women searching for their children murdered by the military regime; *Las madres de la Plaza de Mayo* received an Oscar nomination for Best Documentary.

*Señorita extraviada* (Lourdes Portillo, 2001) presented the alarming and systematic progression of murders of young women in Ciudad Juárez. The film won the Special Jury Prize at Sundance, the Néstor Almendros Award at the Human Rights Watch Film Festival, and the Ariel for Best Documentary Feature, among other awards.

### **Selected filmography**

*After the Earthquake* [27min] (Lourdes Portillo, Nina Serrano, 1979)

*Las madres de la Plaza de Mayo* [Doc] (Susana Blaustein Muñoz, Lourdes Portillo, 1985)

*La ofrenda: The Days of the Dead* [Doc] (Susana Blaustein Muñoz, Lourdes Portillo, 1989)

*El diablo nunca duerme* [Doc] (Lourdes Portillo, 1994)

*Corpus: una película casera para Selena* [Doc] (Lourdes Portillo, 1999)

*Conversations With Intellectuals About Selena* [Doc] (Lourdes Portillo, 1999)

*Señorita extraviada* [Doc] (Lourdes Portillo, 2001)



Daniel Jiménez Cacho and Alejandro González Iñárritu filming *Bardo* (2022)

### **Alejandro González Iñárritu** (Mexico City, 1963)

Already in 2013 Australian scholar Dr Deborah Shaw had analyzed the strategies implemented by the *Three Amigos* during their first two decades of creation. The first feature film shot in Mexico by each of these filmmakers was a kind of global presentation: *Sólo con tu pareja* (Alfonso Cuarón, 1991), *Cronos* (Guillermo del Toro, 1993) and [Amores perros](#) (Alejandro González Iñárritu, 2000: nominated for an Oscar as an Foreign Picture).

In 2006 the three Mexican directors gained international visibility with the releases of *Pan's Labyrinth* (Guillermo del Toro from Spain), *Children of Men* (Alfonso Cuarón in the UK) and [Babel](#): the latter, in Shaw's words, «an American independent film made by Mexicans», with the Iñárritu—Guillermo Arriaga duo writing the screenplay, cinematography by Rodrigo Prieto and performances by Gael García Bernal and Adriana Barraza alternating with a multinational cast.

For twenty years, the three directors perfected innovative cinematographic languages that allowed them to enter global production, distribution and exhibition channels. The consolidation of their careers allowed them to establish themselves on the international scene with an author's stamp, states Professor Shaw.

Iñárritu has won five Oscar Awards for [Birdman](#) (2014), [The Revenant](#) (2015) and the immersive reality installation [Carne y arena](#) (2017). His latest film, [Bardo](#) (2022) signified returning to Mexico after two decades working abroad. In 2022, in an [interview](#) for IndieWire, Iñárritu said: «I may be too Mexican for Americans, and too American for Mexicans».

#### **Selected filmography**

*Amores perros* (Alejandro G. Iñárritu, 2000)

*21 grams* (Alejandro G. Iñárritu, 2003)

*Babel* (Alejandro G. Iñárritu, 2006)

*Beautiful* (Alejandro G. Iñárritu, 2010)

*Birdman* (Alejandro G. Iñárritu, 2014)

*The Revenant* (Alejandro G. Iñárritu, 2015)

*Bardo* (Alejandro G. Iñárritu, 2022)



Adriana Barraza in *Babel* (Alejandro G. Iñárritu, 2006)



Adriana Barraza in *Bingo Hell* (Gigi Saul Guerrero, 2021)

## **Adriana Barraza** (Toluca, 1956)

The highlight of Adriana Barrera's 50-year career was her Oscar nomination for Best Supporting Actress in *Babel* (Alejandro G. Iñárritu, 2006). In her latest Mexican release for Netflix, [El último vagón](#) (Ernesto Contreras, 2023), Barraza plays a remarkable teacher in rural Mexico. Her most recent global feature is *Blue Beetle* (Ángel Manuel Soto, 2023), which was scheduled to premiere on Max, but was finally released theatrically. Adriana Barraza told MUBI: «I have been a producer and director for many years, and I can say it's really difficult for women, although the women in Mexico suffer as much as other women in the world. The first thing is to get respect for the work you do. Then it is about getting the money. And this respect comes little by little over the years». Barraza currently runs her own acting school in Miami.

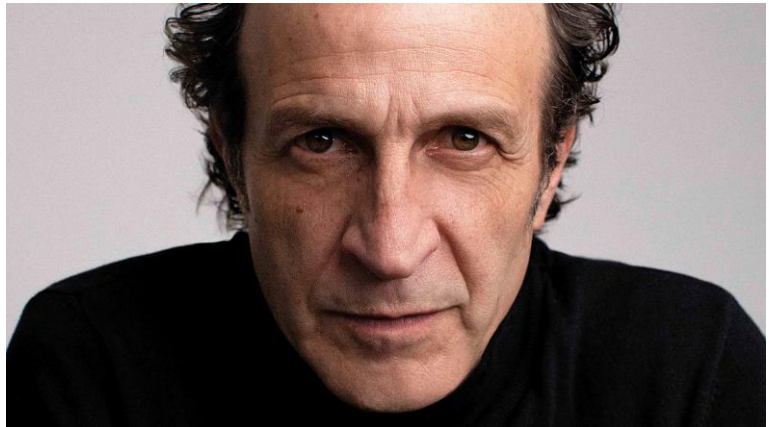
### **Selected filmography**

*Amores perros* (Alejandro G. Iñárritu, 2000)  
*Babel* (Alejandro G. Iñárritu, 2006)  
*Burning Palms* (Christopher Landon, 2010)  
*Te presento a Laura* (Martha Higareda, 2010)  
*Wild Horses* (Robert Duvall, 2015)  
*Todo lo demás* (Natalia Almada, 2016)  
*Coyote Lake* (Sara Seligman, 2019)  
*Rambo: Last Blood* (Adrian Grünberg, 2019)  
TV series *Penny Dreadful: City of Angels* (Showtime, 2020)  
*Bingo Hell* (Gigi Saul Guerrero, 2021)  
*El último vagón* (Ernesto Contreras, 2023)  
*Blue Beetle* (Ángel Manuel Soto, 2023)





Director Mitre instructs stars Darín and Giménez Cacho



Daniel Giménez Cacho

### **Daniel Giménez Cacho** (Madrid, 1961)

The most complex sequence in *The Summit* (Santiago Mitre, 2017) is the «photo of the presidents» in Valle Nevado at 3,030 meters above sea level, in the Chilean Andes. The twelve actor-presidents performed in front of (real) photographers who [simulated](#) the press stand. The aforementioned summit frames different geopolitical convictions before an oil negotiation: Brazil (Leonardo Franco) imposes continental ambitions; Mexico (Daniel Giménez Cacho) seeks hemispheric integration –with the United States– while Argentina (Ricardo Darín) restores a longed-for Hispano-American vocation. *The Summit* symbolizes contemporary Argentine cinema tendencies, but it also masterfully represents different ways of feeling and thinking (and of representing the *Other-Different*) in Latin America.

Daniel Giménez Cacho's international breakthrough came with *Midaq Alley* (Jorge Fons, 1995). The actor has since collaborated with Argentinean, Chilean, Colombian, Mexican, Spanish, Thai and US creators. The actor displays numerous variations of an easy-going, self-confident and humorous male archetype. In *The Summit*, his appropriations of the script are amusing, coloring almost every line with elements of Mexican mischief.

#### **Selected filmography**

*Arráncame la vida* (Roberto Sneider, 2008)  
*Un monstruo de mil cabezas* (Rodrigo Plá, 2015)  
*The Promise* (Terry George, 2016)  
*La cordillera* (Santiago Mitre, 2017)  
*Chicuarotes* (Gael García Bernal, 2019)  
*Memoria* (A. Weerasethakul, 2021)  
*Bardo* (Alejandro G. Iñárritu, 2022)



Novel *Salvar el fuego* (2020)



Guillermo Arriaga, in the center, in the production of *A cielo abierto* (2023)

### **Guillermo Arriaga Jordán** (Mexico City, 1958)

Screenwriter, novelist and film director Guillermo Arriaga is part of the global talent of the first part of Alejandro G. Iñárritu's career. Arriaga's narratives, fragmented, non-linear, traced from different points of view and linked more by emotional elements than by an orthodox chronological sequences, precede at the beginning of the 21st century the writing that today is known as *hyperlink cinema*. After the «trilogy of death» (*Amores perros*, *21 Grams*, and *Babel*), Arriaga and Iñárritu suspended their collaboration due to authorial conflicts.

In 2020 Guillermo Arriaga won Latin America's most prestigious novel prize with *Salvar el fuego*: a story about a parricide sentenced to 50 years in prison who falls in love with a high-society choreographer in Mexico City.

*A Cielo Abierto* (2023) would have been the fourth and last film related to the Iñárritu era. It is a road trip about two teenage brothers who travel by car on the US-Mexico border to track down the man responsible for the car accident that caused the death of their father. Directed by his children, Mariana Arriaga and Santiago Arriaga, the film has received two nominations for Best Picture, at the Venice International Film Festival and the Morelia International Film Festival.

#### **Selected work**

Novel *El búfalo de la noche* (Norma Editorial: 1999)

*Amores perros* (Alejandro G. Iñárritu, 2000)

*21 grams* (Alejandro G. Iñárritu, 2003)

*The Three Burials of Melquiades Estrada* (Tommy Lee Jones, 2005)

*Babel* (Alejandro G. Iñárritu, 2006)

*The Burning Plain* (Guillermo Arriaga, 2008)

*Desde allá* (Lorenzo Vigas, 2015)

Novel *Salvar el fuego* (Premio Alfaguara, 2020)

*A cielo abierto* (Mariana & Santiago Arriaga, scheduled for 2023)

Novel *Extrañas* (Alfaguara: 2023)



Production design of Costa Rican feature *Dos Fridas* (Ishtar Yasin, 2018)



Production design of Ecuadorian film *La piel pulpo* (Ana Cristina Barragán, 2022)

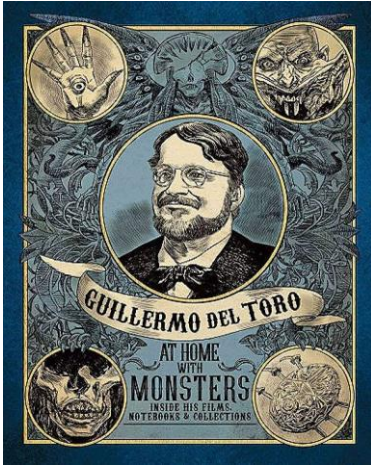
## Alisarine Ducolomb

Alisarine Ducolomb is a graduate of UNAM's Centro Universitario de Estudios Cinematográficos, and has worked as art coordinator and supervisor, costume designer and actress in the United States, Mexico, France, Costa Rica and Ecuador. Ducolomb's versatility has allowed her to successfully take on the art coordination of *Titanic* (James Cameron, 1997) and feature films with a very small budget, such as *Epitafio* (Yulene Olaizola, Rubén Imaz, 2015). The latter film narrates the ascent of the Popocatepetl volcano by Spanish captain Diego de Ordaz in 1519. Ducolomb was nominated for an Ariel Award for her costume design in *Epitafio*, and also for her art design in *Las tinieblas* (Daniel Castro Zimbrón, 2017) and *Restos de viento* (Jimena Montemayor, 2019).

### Selected filmography

*Romeo+Juliet* (Baz Luhrmann, 1996)  
*Titanic* (James Cameron, 1997)  
*The Mask of Zorro* (Martin Campbell, 1998)  
*Amores perros* (Alejandro G. Iñárritu, 2000)  
*Original Sin* (Michael Christofer, 2001)  
*Collateral Damage* (Andrew Davis, 2002)  
*Babel* (Alejandro G. Iñárritu, 2006)  
*Che* (Steven Soderbergh, 2008)  
*La danza de la realidad* (Alejandro Jodorowsky, 2013)  
*Epitafio* (Yulene Olaizola, Rubén Imaz, 2015)  
*Las tinieblas* (Daniel Castro Zimbrón, 2017)  
*Restos de viento* (Jimena Montemayor, 2017)  
*Dos Fridas* (Ishtar Yasin Gutiérrez, 2018)  
*Sanctorum* (Joshua Gil, 2019)  
*La piel pulpo* (Ana Cristina Barragán, 2022)  
*Jíkuri* (Federico Cecchetti, completed)  
*Casi el paraíso* (Edgar San Juan, pre-production)





Catalogue of *At Home With Monsters*



Still *El laberinto del fauno* (Guillermo del Toro, 2006)

## Guillermo del Toro (Guadalajara, 1964)

Film director, producer, screenwriter, and novelist, Guillermo del Toro is the only person winning the US Academy Awards for Director, Best Picture and Animation Picture. *The Shape of Water* is the only movie winning both the Best Picture Oscar, and the Golden Lion at the Venice Film Festival. In [The Shape of Water](#) the real monster is the powerful, arrogant, violent alpha male—the US colonel Strickland, played by Michael Shannon. Guillermo Del Toro and Shannon had early conversations about the notion that Col. Strickland would have been the hero of the film if it had been made in the 1950s, something that fascinated the actor. And that is true, indeed: [Creature from the Black Lagoon](#) (Jack Arnold, 1954)—one of the many films and stories that inspired Guillermo Del Toro—ends the with the killing of «the monster».

In *The Shape of Water*, magic happens thanks to «insignificant» characters—smashed and rejected, broken and scorn by «society»: the humble, mute, tender female protagonist (Elisa-Sally Hawkins); a black, frustrated cleaner unhappily married (Zelda-Olivia Spencer), the homosexual former-alcoholic artist (Giles-Richard Jenkins) and, of course, the Amphibian Man (Doug Jones) referred as *the asset* by both Soviet and US secret services. Before Guillermo del Toro’s filmography, a regular horror film meant the extermination of *The Other* (alien, different and, therefore, necessarily dangerous). For the Mexican director, this way of thinking is a pamphlet, and he fights against it even in his stop motion movie [Pinocchio](#). At present the Mexican director work on his animated adaptation of Kazuo Ishiguro’s fantasy novel, [The Buried Giant](#).

### Selected filmography

*Cronos* (Guillermo del Toro, 1993)  
*El laberinto del fauno* (Guillermo del Toro, 2006)  
*Pacific Rim* (Guillermo del Toro, 2013)  
TV series *The Strain* (20<sup>th</sup> Century Fox Television, 2014-2017)  
*The Shape of Water* (Guillermo del Toro, 2017)  
Novel *The Hollow Ones* (co-authored with Chuck Hogan)  
*Nightmare Alley* (Guillermo del Toro, 2021)  
*Guillermo del Toro’s Pinocchio* (2022)



*El laberinto del fauno* (Guillermo del Toro, 2006)

### **Eugenio Caballero** (Mexico City, 1972)

Eugenio Caballero studied art history and film history in Florence. At the age of 24 he participated in the production of *Romeo+Juliet* (Baz Luhrmann, 1996) filmed in Mexico City. Ten years later Caballero won an Oscar for the production design of *Pan's Labyrinth* (Guillermo del Toro, 2006) and has worked with all the *Three Amigos*—(*Roma*, Cuarón, 2018; and *Bardo*, Iñárritu, 2022)—as well as Jim Jarmusch, J.A. Bayona, Sebastián Cordero, and Claudia Llosa, among other directors. In 2014 Caballero designed the Paralympic Opening Ceremony of the 2014 Winter Olympics, for director Daniele Finzi, with whom he had also collaborated with the Cirque du Soleil in the show *Luzia* in 2016.

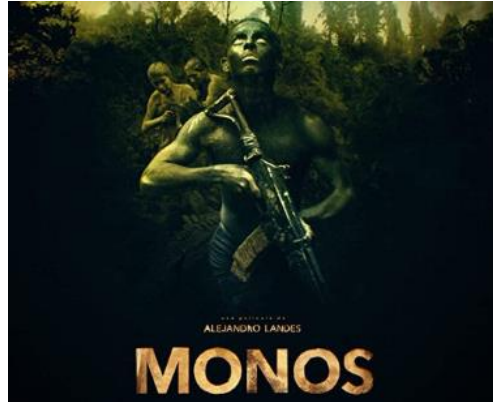
Eugenio Caballero's second Oscar nomination was for *Roma*. Faced with the impossibility of filming on the actual location of the demolished Cine de las Américas, with a subway station and numerous urban changes in Mexico City, Caballero designed a set 250 meters long. Each façade was reconstructed based on photographic records; depth of field was elaborated with VFX. Cuarón and Caballero first thought of the Azteca Stadium parking lot to build the set, but the spot was not big enough. They searched for satellite images until they found a lot in the Industrial Vallejo neighborhood.

### **Selected filmography**

*Romeo+Juliet* (Baz Luhrmann, 1996)  
*El laberinto del fauno* (Guillermo del Toro, 2006)  
*Rabia* (Sebastián Cordero, 2009)  
*The Limits of Control* (Jim Jarmusch, 2009)  
*The Impossible* (Juan Antonio Bayona, 2012)  
*Europa One* (Sebastián Cordero, 2013)  
*Aloft* (Claudia Llosa, 2014)  
*Me estás matando, Susana* (Roberto Sneider, 2016)  
*A Monster Calls* (Juan Antonio Bayona, 2016)  
*Roma* (Alfonso Cuarón, 2018)  
*Bardo* (Alejandro G. Iñárritu, 2022)



Sketch for *Perdidos en la noche* (Amat Escalante, 2023)



Poster for *Monos* (Alejandro Landes, 2019)

## **Daniela Schneider** (Mexico City)

Production designer, art director, screenwriter, costume designer, and director Daniela Schneider has been working for twenty years with Alejandro Landes, Lorenzo Vigas, Lucía Puenzo, Pablo Cruz, Jaime Romandía, Nicolas Celis, Yorgos Lanthimos, Amat Escalante, and David Pablos, among other directors and producers. Now is into advertising both in Mexico and in the United States.

In her [website](#) Daniela Schneider points out that she studied painting with Catalanian sculptor Gabriel Sanz in La Massana, Barcelona. On her return to Mexico, whilst still continuing to paint, she met Jaime Romandía, producer and director of Mantarraya Producciones, who invited her to work on Carlos Reygadas' second feature film, *Batalla en el cielo*. During the shooting Schneider met Amat Escalante, who asked her to work as art director on his first project, *Sangre* (2005).

*Monos* (Alejandro Landes, 2019) tells the story of eight young Colombian victims of violence and recruited by an illegal armed group that kidnaps a US young woman. The film won the Sundance International Film Award, and Daniela Schneider received two Macondo nominations for her art direction and costume design on *Monos*. She also has another Macondo nomination for *Porfirio* (Alejandro Landes, 2011). Schneider won an Ariel for her art design in *El baile de los 41* (David Pablos, 2020) and she has four other Ariel Award nominations.

### **Selected filmography**

*Porfirio* (Alejandro Landes, 2011)  
*Cesado* (Daniela Schneider, 2012)  
*Heli* (Amat Escalante, 2013)  
*Las elegidas* (David Pablos, 2015)  
*La región salvaje* (Amat Escalante, 2016)  
*Monos* (Alejandro Landes, 2019)  
*Nimic* (Yorgos Lanthimos, 2019)  
*El baile de los 41* (David Pablos, 2020)  
*La caja* (Lorenzo Vigas, 2021)  
TV series *Señorita 89* (Starzplay, 2022)  
*Perdidos en la noche* (Amat Escalante, 2023)



**Alonso Ruizpalacios**  
(Mexico City, 1978)

Film director Alonso Ruizpalacios studied stage directing with Ludwig Margules in the Foro Teatro Contemporáneo in Mexico City, before moving to London where he trained as an actor at the Royal Academy of Dramatic Art (RADA). His debut feature *Güeros*—starring Tenoch Huerta and Ilse Salas—won five Ariel Awards in 2015, including Best Picture, Best First Film and Best Director.

In *Museo* (2018)—starring Gael García Bernal— Ruizpalacios reconstructs a historic heist in the National Museum of Anthropology in 1985, along with the return of the archaeological pieces by the thieves when it was impossible to sell the loot. Ruizpalacios co-wrote the screenplay with Manuel Alcalá: *Museo* won the best script award at the Berlin International Film Festival.

Alonso Ruizpalacios' *A Cop Movie* (2021) competed as a documentary at the Ariel awards and as a fiction feature at the Morelia International Film Festival. The picture won the Silver Bear for Outstanding Artistic Contribution, and received six Ariel Awards, including Best Director, Best Original Script—for David Gaytán y Alonso Ruizpalacios—and Best Documentary. Carlos Aguilar [wrote](#):

With feature films *Güeros* and *Museo*, director Alonso Ruizpalacios established himself as one of the most innovative voices in Mexican cinema today. Pushing narrative form further into unexpected directions, his latest project — and first documentary effort — *A Cop Movie* blends performance and nonfiction to observe the daily ordeals facing police officers in Mexico City.

Ruizpalacios' most recent work, *La cocina*, follows life in the kitchen of a restaurant in Times Square, New York, where undocumented Mexican and other nationalities work. Anne Thompson [reports](#) that Ruizpalacios has been working in this project since 2010:

[*La cocina*] is an adaptation of a British play set in the '50s, *The Kitchen*, which he mounted as a theatrical production of about 5 years ago. It's one day in a big industrial kitchen, exploring the lives and relationships of the cooks. "It's such a powerful play," he said. "It's about capitalism and all these big issues, but placed so simply and effortlessly." (Ruizpalacios in Thompson, 2015).

*La cocina* will star Rooney Mara, Oded Fehr, Finnerty Steeves, Laura Gómez and Raúl Briones, among others.

**Selected filmography**

*Güeros* (Alonso Ruizpalacios, 2014)

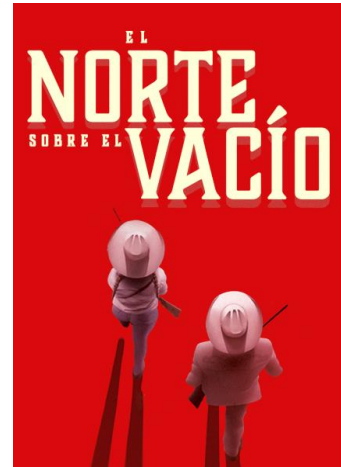
*Verde* (Alonso Ruizpalacios, 2016)

*Museo* (Alonso Ruizpalacios, 2018)

*Una película de policías* (Alonso Ruizpalacios, 2021)

*La cocina* (Alonso Ruizpalacios, post-production)

TV series *Andor* (Alonso Ruizpalacios, four episodes, scheduled for 2024)



Michael Peña in *A Million Miles Away* (Alejandra Márquez Abella, 2023) and poster for *Northern Skies Over Empty Space* (AMA, 2022)

### **Alejandra Márquez Abella** (San Luis Potosí, 1982)

In September 2023 director Alejandra Márquez Abella won the Ariel for Best Picture for *El norte sobre el vacío* (2022) even before *Bardo* (Alejandro G. Iñárritu, 2022), and two weeks later Amazon Prime Video released her first feature in English, *A Million Miles Away*.

The film tells the true story of José Hernández, who is the son of Mexican immigrants and became an engineer and one of the few Latino astronauts at NASA. The film is based on his book *Reaching for the Stars: The Inspiring Story of a Migrant Farmworker Turned Astronaut* (2012). In an [interview](#) for “Instyle.mx”, the Mexican director says:

At my initiative we decided to shoot the film entirely in Mexico. We were going to do it in a remote place in the United States, but I thought that the industry here could take advantage of having a super Hollywood production and I think the most difficult part was recreating NASA and filming the training sessions, which of course had to look like real events and were complicated (Márquez Abella, 2023).

*A Million Miles Away*, starring Michael Peña as engineer José Hernández, was filmed in Mexico City, San Luis Potosí (hometown of filmmaker Alejandra Márquez Abella) and Texcoco.

### **Selected filmography**

*Semana santa* (Alejandra Márquez Abella, 2015)

*Las niñas bien* (Alejandra Márquez Abella, 2018)

*El norte sobre el vacío* (Alejandra Márquez Abella, 2022)

*A Million Miles Away* (Alejandra Márquez Abella, 2023)

TV series *Sierra Madre: prohibido pasar* (completed)

TV series *La liberación* (Alejandra Márquez Abella, production)



Dariela Ludlow ("Produ", 2021)



Still from *Noche de fuego* (Tatiana Huezo, 2021)

## **Dariela Ludlow Deloya** (Mexico City, 1976)

Cinematographer, director and screenwriter Dariela Ludlow was nominated for an Ariel for her first feature film, the documentary *Un día menos* (Ludlow, 2009), which deals with the loneliness of an elderly couple living in an apartment in Acapulco that they built with their own hands. All the people who appear in the documentary are relatives of the director. Ludlow subsequently received four Ariel nominations for her cinematography, winning with *Noche de fuego* (Tatiana Huezo, 2021). Ludlow [says](#) of this latest film:

There are different lines where violence is perceived, one is the universe of the girls and the narcos who appear and disappear, the other is the army, and the third is the violence that is experienced through the mine, that is, in nature. As a spectator you see a mountain being destroyed and that form of violence is so strong that to feel it you have to live it. Just as we see the girls playing, being cornered and then hiding, it is also very important to show the natural universe where they live, so when you see the mountain explode, you also understand that it is suffering violence and that it is everywhere (Ludlow in Reyes, 2021).

In an [interview](#) for "Elle" (2020), Ludlow stated that for women filmmakers is very natural to build horizontally and not vertically: «We build together and that's how we all grow. We have people around us from whom we learn and not only command. It has to do with solidarity».

### **Selected filmography**

*Un día menos* [Doc] (Dariela Ludlow, 2009)  
*No quiero dormir sola* (Natalia Beristain, 2012)  
*El hombre detrás de la máscara* [Doc] (Gabriela Obregón, 2013)  
*Los bañistas* (Max Zunino, 2014)  
*Esa era Dania* (Dariela Ludlow, 2016)  
*Los adioses* (Natalia Beristain, 2017)  
*Las niñas bien* (Alejandra Márquez Abella, 2018)  
*Noche de fuego* (Tatiana Huezo, 2021)  
*Ruido* (Natalia Beristain, 2022)  
*Donde los pájaros van a morir* (Analeine Cal y Mayor, 2022)  
*Stane* [23min] (Antoneta Alamat Kusijanović, 2023)  
*A Million Miles Away* (Alejandra Márquez Abella, 2023)  
TV series *La liberación* (Alejandra Márquez Abella, production)





Sandra Bullock in *Gravity* (Cuarón, 2013)



Yalitza Aparicio in *Roma* (Cuarón, 2018)

### **Alfonso Cuarón** (Mexico City, 1961)

Film director, screenwriter, producer, cinematographer, and editor, Alfonso Cuarón keeps a balance between major studio productions and independent authorial works. His road movie [Y tu mamá también](#) (2001) was presented at the Venice International Film Festival and won the Best Screenplay Award and the Marcello Mastroianni Award for best new actors —Diego Luna and Gael García Bernal—. Writer JK Rowling, an admirer of Cuarón's work, suggested that Warner Bros. hire Cuarón to direct [Harry Potter and the Prisoner of Azkaban](#) (2004). The filmmaker has innovated spectacularly with new technologies. Continuous shots are part of his cinematic language, as in [Children of Men](#) (2006), [Gravity](#) (2013), and [Roma](#) (2018).

Alfonso Cuarón was the first Mexican director winning a US Academy Award; *Gravity* (2013) took the Oscars for seven of the 10 categories for which it received nominations. Cuarón has five Oscars —Director (2), Cinematography, Editing and Foreign Film— and other seven nominations—Original Screenplay (2), Best Picture (2), Adapted Screenplay, Editing, and Live Action Short—. In total, Alfonso Cuarón has been nominated in eight different Oscar categories. *Gravity* is the biggest box office hit of both Sandra Bullock's and George Clooney's careers, after *Speed* (Bullock) and *Ocean's Eleven* (Clooney)—. *Roma* won the Golden Lion for Best Film in its premiere at the Venice International Film Festival and received the biggest promotional Oscars campaign in Netflix's history until then—*Roma* was, in fact, the first Netflix production winning a US Academy Award.

#### **Selected filmography**

*Sólo con tu pareja* (Alfonso Cuarón, 1991)

*Great Expectations* (Alfonso Cuarón, 1998)

*Y tu mamá también* (Alfonso Cuarón, 2001)

*Harry Potter and the Prisoner of Azkaban* (Alfonso Cuarón, 2004)

*Children of Men* (Alfonso Cuarón, 2006)

*Gravity* (Alfonso Cuarón, 2013)

*Roma* (Alfonso Cuarón, 2018)



Leonardo di Caprio in *The Revenant* (Alejandro G. Iñárritu)



Emmanuel Lubezki (2015)

### **Emmanuel Lubezki** (Mexico City, 1964)

Emmanuel Lubezki has been nominated for eight Academy Awards for Best Cinematography, winning three, for *Gravity* (Alfonso Cuarón, 2013), *Birdman or (The Unexpected Virtue of Ignorance)* (Alejandro G. 2014), and *The Revenant* (Alejandro G. Iñárritu, 2015). He is the first cinematographer in history to win three consecutive Oscars.

Lubezki and Alfonso Cuarón have been friends since they were teenagers and attended the the Centro Universitario de Estudios Cinematográficos at National Autonomous University of Mexico. Together they worked on *Children of Men* (Cuarón, 2006) a dystopian novel by English writer P.D. James. Lubezki implemented an impressive series of long shots inspired by war journalism.

A constant in the last decades of his work is the use of natural sources of lighting, as in his collaborations with Terrence Malick, and in *The Revenant*, filmed in Montana, Canada and Argentina.

#### **Selected filmography**

*Como agua para chocolate* (Alfonso Arau, 1992)  
*A Little Princess* (Alfonso Cuarón, 1995)  
*Sleepy Hollow* (Tim Burton, 1999)  
*The New World* (Terrence Malick, 2005)  
*Children of Men* (Alfonso Cuarón, 2006)  
*The Tree of Life* (Terrence Malick, 2011)  
*Gravity* (Alfonso Cuarón, 2013)  
*Birdman* (Alejandro G. Iñárritu, 2014)  
*The Revenant* (Alejandro G. Iñárritu, 2015)  
*Last Days in the Desert* (Rodrigo García, 2015)  
*Song to Song* (Terrence Malick, 2017)  
*The Devil's Teeth* (Paul Atkins, 2021)  
*Amsterdam* (David O. Russell, 2022)



**Yalitza Aparicio**  
(Tlaxiaco, 1993)

It took Alfonso Cuarón more than a year to decide who would be the leading actress in his autobiographical *Roma*. He chose beginner Yalitza Aparicio, with no previous acting training. The filming was done in chronological order so the actresses did not know what the end of the film would be, until they finally found themselves on the beaches of Veracruz. Janet Escobar—a US writer author and daughter of Mexicans— writes:

Yalitza Aparicio, a Mexican actress and first indigenous woman to be nominated for an Oscar for best actress, explained in an interview why it is important to keep our culture’s stories alive. “We should not deny who we are in order to be accepted by society because society must adapt to our diversity.”

Yalitza Aparicio’s own indigenous roots opened the door to the possibility of becoming an actress in the first place. Yalitza grew up in Tlaxiaco, Mexico, where she hoped to become a preschool teacher in her hometown. When the casting crew of an upcoming film called *Roma* appeared in her community, she spontaneously auditioned. Her pride for her community, her language, and the culture that made her who she was contributed to the reason why she was chosen to play Cleo. Once she got to Hollywood, she made it a point to speak on her experiences and handled every question with honesty and grace (Escobar, 2021, 25-26).

Yalitza Aparicio's emerging career has shown the worst reactions of Mexican racism, but also discusses the inequality of opportunities for the country's indigenous inhabitants, proposing important transformations in Mexico.

**Selected filmography**

- Roma* (Alfonso Cuarón, 2018)
- TV series *Los Espookys* (HBO, 2018-2022)
- Presencias* (Luis Mandoki, 2022)
- TV series *Mujeres asesinas* (Alicia Luna, 2022)
- La gran seducción* (Celso R. García, 2023)
- TV series *Midnight Family* (AppleTV+/Fabula/Fremantle, 2023)



Jim Caveziel in stills from *Sound of Freedom* (Alejandro Monteverde, 2023)



## Alejandro Gómez Monteverde (Tampico, 1977)

The Mexico-born, Los Angeles-based director Alejandro Monteverde directed *Bella* (2006). Set on New York City, the film tells the story of Nina (Tammy Blanchard), who decides to have an abortion because she is not prepared to be a single mother. The film narrates a day in the life of Nina, who meets José (Eduardo Verástegui) and suggests that she have her child and give it up for adoption. The last sequence of the film, several years later, shows Nina meeting her daughter, Bella, who was adopted by José. *Bella* won the top prize at the Toronto Film Festival and received honors from the White House and the Smithsonian Latino Center, that honored Monteverde with their Legacy Award. The filmmaker was also given the Outstanding American by Choice Award for *Bella's* positive contribution to Latino art and culture in the United States.

In an [interview](#) for “Variety” Monteverde declares that he dedicated eight years to his most recent feature, *Sound of Freedom* (2023). The director says he was unaware of the scourge of child sex trafficking until he watched a network news segment on the subject. Tatiana Sieger states that *Sound of Freedom* is the highest-grossing indie film since *Parasite* (Bong Joon Ho, 2019):

Since its July 4 release, *Sound of Freedom* has earned \$173 million in the US and Canada—a staggering figure that has already eclipsed the domestic haul of *Mission: Impossible-Dead Reckoning*. *Sound of Freedom's* \$14.5 million budget is roughly one-twentieth of *Mission: Impossible's* \$291 million. And that \$173 million tally will only grow as a robust international release kicks off in the coming days (Sieger, 2023).

A month and a half later, Tom Brueggemann [wrote](#) for “Indiwire”: «The industry watched in shock as Angel Studios’ summer hit *Sound of Freedom* grossed \$183 million in North American theaters—but certainly a major streamer would nab the lucrative indie drama. Now, after much consideration, Angel chose... Angel Studios» (Brueggemann, 2023).

### Selected filmography

*Bella* (Alejandro Monteverde, 2006)

*Little Boy* (Alejandro Monteverde, 2015)

*Sound of Freedom* (Alejandro Monteverde, 2023)

*Cabrini* (Alejandro Monteverde, scheduled for 2024)





*Tempestad* (Tatiana Huezo, 2016)

**Tatiana Huezo Sánchez**  
(San Salvador, 1972)

*El lugar más pequeño* (2011) is the directorial debut of Tatiana Huezo; the documentary narrates the return of the inhabitants to their hometown, Cinquera, a village destroyed during the civil war in El Salvador. Later Huezo filmed *Tempestad* (2016) interviewing Miriam Carvajal, her friend of 20 years, who was arrested without evidence in Cancún for human trafficking and sent without trial to a very dangerous prison in Matamoros. The director's strategy was to structure the story based on the protagonist's voice-over, but constructing a 2,000-kilometer road move across the Gulf of Mexico:

The work of the image in this film is its subjective side. The image stays with you, just like the voice, it transports you to an atmosphere in which the colors and the frame make you feel things, it transports you to a sensation. Cinematographer Ernesto Pardo had a very big challenge: to look through her eyes, the one she is returning from. I told him: you are Miriam, her heart, her spirit, who is broken, who is coming out of hell, out of the war, and who returns home in pieces, with her life disrupted. She is someone else now” (CineToma no. 51, July–September 2017, p. 121).

Her first fiction feature, *Prayers for the Stolen* (2021), won at Cannes the Prize *A certain regard*. Arturo Magaña Arce refers in an [interview](#) how Tatiana Huezo compares her work processes in documentary and fiction: «Tatiana laughingly recalls the way she worked on the shooting of *Tempestad*: “There I had meteorologists and a whole crew helping me chase the storms. In fiction you have to create everything! Rain is a whole apparatus; fire and bullets too”». With her latest feature, *El eco* (2023), Tatiana Huezo won [two prizes](#) at Berlinale: Best Director and Best Documentary.

**Selected filmography**

- El lugar más pequeño* [Doc] (Tatiana Huezo, 2011)
- Ausencias* [Doc] (Tatiana Huezo, 2015)
- Tempestad* [Doc] (Tatiana Huezo, 2016)
- Noche de fuego* (Tatiana Huezo, 2021)
- El eco* [Doc] (Tatiana Huezo, 2023)



Gael García Bernal in *Cassandra* (Roger Ross Williams, 2023)



Gael García Bernal in *Werewolf by Night* (Michael Giacchino, 2022)

## **Gael García Bernal** (Guadalajara, 1978)

Actor, producer and director Gael García Bernal has worked with filmmakers such as Alejandro G. Iñárritu, Pedro Almodóvar, Werner Herzog, Pablo Larraín, and M. Night Shyamalan. He has starred films in Argentina, Bolivia, Brazil, Chile, France, Mexico, Spain, and the United States. A total of seven of his films have been nominated for Oscars. He received a Golden Globe for his performance in the TV sit com *Mozart in the Jungle* (2016), where he plays a Mexican conductor in a prestigious New York orchestra. Anne Thompson [considers](#) Gael García Bernal's latest release, *Cassandra* (Roger Ross Williams, 2023) to be one of his best performances; a biopic about an iconic gay amateur wrestler, luchador Saúl Armendáriz. In Marcus Jones' [opinion](#), *Cassandra* could make Gael García Bernal an Oscar contender in 2024.

### **Selected filmography**

*Amores perros* (Alejandro G. Iñárritu, 2000)

*Diarios de motocicleta* (Walter Salles, 2004)

*Mala educación* (Pedro Almodóvar, 2004)

*Déficit* (Gael García Bernal, 2007)

TV series *Mozart in the Jungle* (Amazon Studios, 2014-2018)

*Desierto* (Jonás Cuarón, 2015)

*Me estás matando, Susana* (Roberto Sneider, 2016)

*Salt and Fire* (Werner Herzog, 2016)

*Neruda* (Pablo Larraín 2017)

*Coco* (Lee Unkrich, 2017)

*Birders/Pajareros* (Otilia Portillo Padua, 2019)

*It Must Be Heaven* (Elia Suleiman, 2019)

*Old* (M. Night Shyamalan, 2021)

*Werewolf by Night* (Michael Giacchino, 2022)

*The Mother* (Niki Caro, 2023)

*Cassandra* (Roger Ross Williams, 2023)

*Holland, Michigan* (Mimi Cave, production)



Diego Luna in *Andor* (Toni Gilroy, 2022)



Diego Luna and Faye Marsay in *Andor* (Toni Gilroy, 2022)

## Diego Luna (Toluca, 1979)

When childhood friends Gael García Bernal and Diego Luna starred in the steamy Mexican drama *Y tu mamá también* in 2002, they spent a year traveling the globe, attracting Hollywood attention and dreaming of the future: «We were always fantasizing about what's next» said Luna, now 43, in a Zoom [interview](#) from his home in Madrid. «We hoped one day we could own a soccer team. That hasn't happened. But everything else, we managed to achieve» (2023). Those plans included starting their own production company (they co-founded Canana Films in 2004, then Las Corrientes del Golfo in 2018) and a film festival (the itinerant documentary festival [Ambulante](#)).

Actor, producer and director Diego Luna starred *Rogue One* (Gareth Edwards, 2015). From that point he committed five years to the production of [Andor](#), a prequel to the whole Star Wars narrative. Working with showrunner Tony Gilroy gave *Andor* an unprecedented level of detail in the franchise, with the construction of the entire Ferrix village at Pinewood Studios in London, and other different locations in the UK. Among the virtues pointed out by [critics](#) and [fans](#), *Andor* stands out for proposing a narrative far from idealized heroes and the show is more focused on current problems at the beginning of the 21st century, as well as impeccable technical outcomes. Among *Andor's* “Mexican” easter eggs are the reproduction of the [two-headed serpent](#) that is the main piece in the Mexica Room of the [British Museum](#), as well as the reference to the [Sun Stone](#) of Museo Nacional de Antropología, whose iconography lives on in all Mexican coins.

### Selected filmography

*Elysium* (Neill Blomkamp, 2013)

*César Chávez* (Diego Luna, 2014)

*Mr. Pig* (Diego Luna, 2016)

*A Rainy Day in New York* (Woody Allen, 2019)

*Berlin, I Love You* (Fernando Eimbcke *et al*, 2019)

*Wander Darkly* (Tara Miele, 2020)

TV series *Todo va a estar bien* (Diego Luna, 2021)

*No voy a pedirle a nadie que me crea* (Fernando Frías de la Parra, 2023)

TV series *Andor* (Tony Gilroy, 2022)



Andy Serkis and Diego Luna in TV series *Andor* (Tony Gilroy, 2022)



Cinematographer Damián García

**Damián García**  
(Mexico City, 1979)

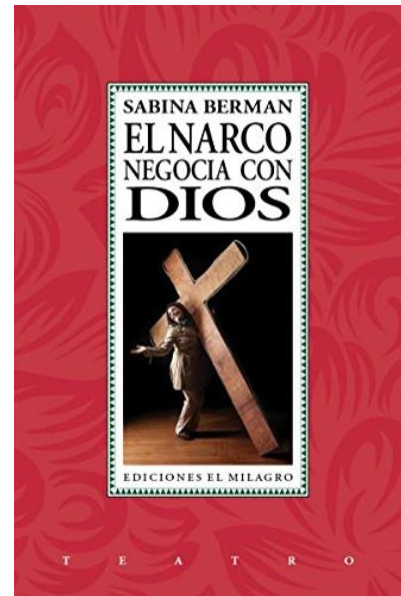
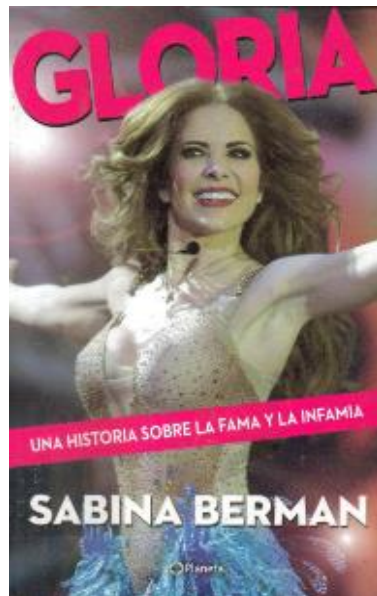
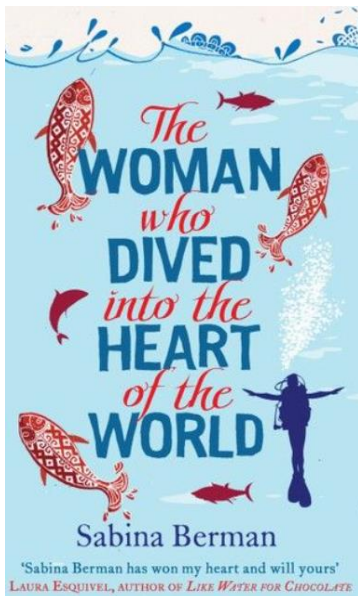
Cinematographer Damián García studied at the Centro de Capacitación Cinematográfica (CCC) in Mexico City and specialized in Cinematography at the ESCAC in Barcelona. He has won the Ariel twice: for *Güeros* (Alonso Ruizpalacios, 2014) and *Ya no estoy aquí* (Fernando Frías de la Parra, 2019). García was the cinematographer on National Geographic's hybrid documentary *Mars*, and currently has an Emmy Award nomination for *Andor*: his work on the episode *Rix Road*, which is the season finale of the series and episode number 12. In an [interview](#), Damián García comments:

When I read the scripts for the first six episodes I thought 'wow this really is like spy movies, but in Star Wars' and that's what I had in mind when filming it [...]. We all made it as if it was an adult film that happens in the *Star Wars* universe, but it can happen on Earth as well. And to me that's one of the strengths of the series, you can see it as a thriller, as a spy movie. Something that happens in that universe, but it can happen anywhere (García, 2023).

**Selected filmography**

- Güeros* (Alonso Ruizpalacios, 2014)
- Mr. Pig* (Diego Luna, 2016)
- TV series *Mars* (National Geographic, 2016-2018)
- Museo* (Alonso Ruizpalacios, 2018)
- Ya no estoy aquí* (Fernando Frías de la Parra, 2019)
- Jungleland* (Max Winkler, 2019)
- TV series *Andor* (Tony Gilroy, 2022)
- Blade* (Bassam Tariq, production)





Covers of Sabina Berman's publications.

**Sabina Berman**  
(Mexico City, 1955)

Playwriter, novelist, screenwriter and director Sabina Berman studied Psychology and Mexican Literature at Universidad Iberoamericana in Mexico City. The author has won the Mexican National Theatre Prize an unprecedented four times and has written film scripts, poetry, prose, and journalism in addition to her work for the stage. Her collection of interviews with Mexican women in positions of power, *Mujeres y poder*, won the 2000 National Journalism Award. Her novel, *The Woman Who Dived into the Heart of the World* has been published in 13 languages and 35 countries. In 1980 Berman won the Ariel for Best Original Plot for *La tía Alejandra* (Arturo Ripstein 1980). In her directorial debut Sabina Berman had an Ariel nomination for *Entre Pancho Villa y una mujer desnuda* (1995). *Gloria* (Christian Keller, 2014), a Mexico-Brazil co-production, is a biopic of controversial Mexican pop singer Gloria Trevi: Berman earned an Ariel nomination for the screenplay.

**Selected works**

*La tía Alejandra* (Arturo Ripstein, 1980)

*Entre Pancho Villa y una mujer desnuda*

(Sabina Berman, Isabelle Tardán, 1995)

*Backyard: El traspatio* (Carlos Carrera, 2009)

Novel *La mujer que buceó dentro del corazón del mundo* (2010)

Novel *El dios de Darwin* (2014)

*Gloria* (Christian Keller, 2014)



Kali Reis and Jodie Foster in *True Detective: Night Country* (Issa López, 2024)

**Issa López Lozano**  
(Mexico City, 1971)

Screenwriter, producer, director and novelist Issa López has won several literary awards, including the National Novel Award granted by Mexico's Institute of Fine Arts and Literature in 2007. López also wrote and directed the feature films *Efectos secundarios* (2006), the first picture produced by Warner Brothers in Mexico, and *Casi divas* (2008), the second movie produced by Columbia Pictures Mexico. Issa López was nominated for an Ariel in 2016 for co-writing the screenplay of *600 Miles* starring Tim Roth; director Gabriel Ripstein awarded at the Berlinale as Best First Film. Later Issa López won Best Horror Director at Fantastic Fest for *Vuelven* (*Tigers Are Not Afraid*, 2017), becoming the first woman to receive that award in the festival's history. *In Something in the Dirt* (2022) Issa López is part of the cast.

The most recent HBO Max season of *True Detective: Night Country* starts with with Det. Lin Danvers (Jodie Foster) saying: «This is Alaska. Nobody really leaves». Ryan Lattanzio [reports](#) that Issa López serves as showrunner, writer, and director of all episodes: «When the long winter night falls in Ennis, Alaska, the eight men who operate the Tsalal Arctic Research Station vanish without a trace. To solve the case, Detectives Liz Danvers (Foster) and Evangeline Navarro (Kali Reis) will have to confront the darkness they carry in themselves and dig into the haunted truths that lie buried under the eternal ice». *True Detective: Night Country* debuts January 14, 2024.

**Selected work**

*Efectos secundarios* (Issa López, 2006)

Novel *Lengua muerta* (2007), Premio Nacional de Novela José Rubén Romero

*Casi divas* (Issa López, 2008)

*600 millas* (Gabriel Ripstein, 2015)

*Vuelven* (Issa López, 2017)

*Something in the Dark* (Justin Benson, Aaron Moorhead, 2022)

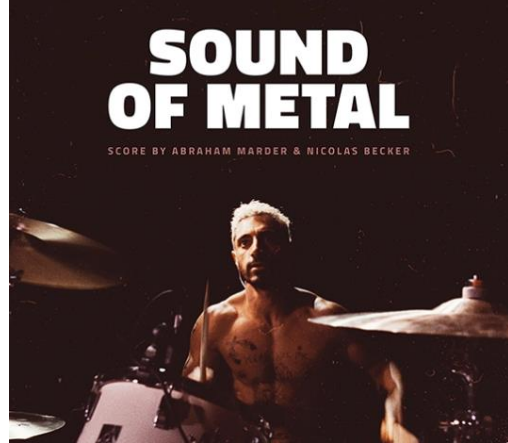
TV series *True Detective: Night Country* (Issa López, 2024)

*Three Sundays* (Issa López, production)

*Untitled Werewolf Western Project* (Issa López, in development)



Michelle Couttolenc at the Oscars 2021



Poster for *Sound of Metal* (Darius Marder, 2019)

## **Michelle Couttolenc** (Mexico City, 1974)

Michelle Couttolenc is a sound engineer: the first Mexican woman to win the Oscar for Best Sound. She studied sound for cinema in France with a specialization in textures to enhance the emotion of cinematic sound. Couttolenc has worked in the film industry since 2006; she has participated in 156 productions.

The Mexicans Michelle Couttolenc, Carlos Cortés and Jaime Baksht won the Oscar for Best Sound as part of the team of Frenchman Nicolas Becker and American Phillip Bladh in *Sound of Metal* (Darius Marden, 2019). The feature, starring British actor Riz Ahmed, tells the story of a drummer in a metal band who begins to go deaf. Part of the sound mixing was done in Morelos, in Astro XL, the studio co-founded by Michelle Couttolenc.

### **Selected filmography**

*El laberinto del fauno* (Guillermo del Toro, 2006)

*Apocalypto* (Mel Gibson, 2006)

*Luz silenciosa* (Carlos Reygadas, 2007)

*Arráncame la vida* (Roberto Sneider, 2008)

*Sound of Metal* (Darius Marder, 2019)

*Latido* (Katina Medina Mora, 2023)

*At Midnight* (Jonah Feingold, 2023)

*Do Not Expect Too Much of the End of the World* (Radu Jude, 2023)

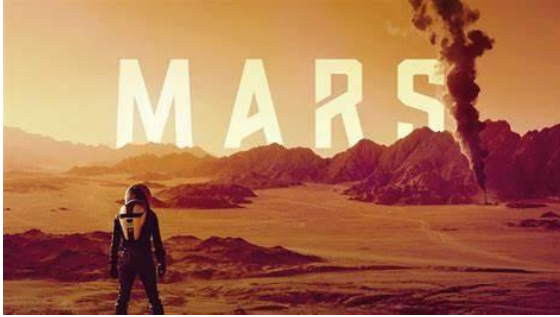
*Canción que quema* [Doc] (Rubén Imaz, Yulene Olaizola, Luis Flores Rábago, 2023)

*No voy a pedirle a nadie que me crea* (Fernando Frías de la Parra, 2023)

*El eco* [Doc] (Tatiana Huezo, 2023)

*Cassandra* (Roger Ross Williams, 2023)

*Memory* (Michel Franco, 2023)



Poster for TV documentary series *Mars* (National Geographic, 2016)



Still from *The Forever Purge* (Everardo Gout, 2021)

## Everardo Valerio Gout

In his directorial debut, *Días de gracia* (2011), Everardo Gout won the Ariel for Opera Prima. In this crime film Gout stood out for his handling of the action scenes (sometimes with spectacular sequence shots elaborated by his cinematographer, Luis Sansans). Later Gout directed the hybrid documentary series *Mars* for National Geographic, produced by Ron Howard and Brian Glazer. In an [interview](#) for “Los Angeles Times”, Everardo Gout says:

It was a pretty straightforward and enjoyable process. I got the treatment for the movie, and the first thing I thought was, "Why are they calling me to do *The Purge*? What's going on?" Then I started reading it, and I realized the way James [DeMonaco] wanted to break all the rules, as well as the intentions he had. We met, and he told me that he wanted this to be the last movie [of the saga]. He also told me that he wanted to go back to the basics of the franchise, because with the success it had, it started to become more Hollywood and less what he wanted [...].

I loved the idea of having Mexican protagonists, and then I wanted to find out if we were watching the same movie, because I didn't want to make the Hollywood version, but the real version. James and Jason accompanied me very well on that journey and gave me a lot of liberties to be able to achieve it, like imposing Tenoch [Huerta] as an actor.

I told the studio, “When you show me a better actor, I'll watch the tape”; but no one else ever came and I never saw anyone else. I told James that [Tenoch] had an accent, sure, but that it was going to generate empathy, that I was going to show him speaking the way we really speak, not the way they think we speak. And I said, "On the contrary, let's do a scene that deals with that," because it's happened to me that I start talking for fifteen minutes to try to explain something and the *gringo* answers me: “Can you say that again? But in English?” [laughs] (Gout, 2021).

### Selected filmography

- Días de gracia* (Everardo Gout, 2011)
- TV series *Mars* [Doc] (National Geographic, 2016)
- TV series *Sacred Lies* (Blumhouse Television, 2018)
- TV series *Aquí en la Tierra* (Netflix, 2018)
- TV series *Snowpiercer* (Netflix, 2020)
- TV series *Joe Pickett* (Paramount, 2021)
- The Forever Purge* (Everardo Gout, 2021)
- TV series *Kaleidoscope* (Netflix, 2023)
- TV series *The Chosen One* (Everardo Gout, 2023)





Tenoch Huerta in *Wakanda Forever* (Ryan Coogler, 2022)



Tenoch Huerta in *Son of Monarchs* (Alexis Gambis, 2021)

## Tenoch Huerta Mejía (Ecatepec, 1981)

Actor, author, and social activist Tenoch Huerta lived his youth in a poor neighborhood in the outskirts of Mexico City. He studied film and journalism at UNAM; before becoming an actor he worked as a cameraman at TV Azteca. His first co-starring role in film was in [Déficit](#) (Gael García Bernal, 2007) playing the role of a gardener who opposes the junior played by Gael García. *Déficit* gained notoriety at the Cannes Film Festival.

Huerta founded the *Poder prieto* collective to denounce racism in the film and television industry (and in Mexico as a whole). In [Hijo de monarcas](#) (Alexis Gambis, 2021), Huerta plays a Mexican biologist working in New York and researching the colorful monarch butterflies; a metaphor for Mexican migrants living in the United States as opposed to those who choose to live in rural Mexico. *Son of Monarchs* premiered at Sundance in January 2021 and won the [Alfred P. Sloan Prize](#).

After 60 films shot, Tenoch Huerta gained international fame playing Namor in the *Black Panther* sequel, [Wakanda Forever](#) (Ryan Coogler, 2022). In the US Tenoch Huerta is promoted as a new sex symbol, while some voices in Mexico criticize the actor for *racializing* himself against the anti-racism ideas he had promoted for a decade. With this worldwide celebrity, Huerta published the book [Orgullo prieto](#), turning the actor into an uncomfortable agent for much of the Mexican audiovisual media. The prestigious Spanish newspaper “El País” published an audiovisual with Tenoch Huerta’s proposals: *The racism that Mexico does not want to see*. This is the [story](#).

### Selected filmography

*Déficit* (Gael García Bernal, 2007)  
*Sin nombre* (Cari Joji Fukunaga, 2009)  
*El infierno* (Luis Estrada, 2010)  
*Días de gracia* (Everardo Gout, 2011)  
*Semana santa* (Alejandra Márquez Abella, 2015)  
TV series *Blue Demon* (Televisa, 2015-2017)  
*The Forever Purge* (Everardo Gout, 2021)  
*Hijo de monarcas* (Alexis Gambis, 2021)  
*Madres* (Ryan Zaragoza, 2021)  
*Wakanda Forever* (Ryan Coogler, 2022)  
Book *Orgullo Prieto* (2022)  
*Pedro Páramo* (Rodrigo Prieto, production)



Mabel Cadena in *Hernán* (Dopamine/Onza, 2020)



Mabel Cadena in *Wakanda Forever* (Ryan Coogler, 2022)

## **Mabel Cadena** (Atizapán, 1990)

The TV series [Hernán](#) begins with the Spanish *conquistadores* barricaded in the palace of Moctezuma, in November 1519, after Hernán Cortés repelled Pánfilo de Narvaez—who intended to take him back to Cuba. With this dramatic tension, the narrative unfolds progressively, showing flashbacks to establish the history of the characters and the historical context. Another important narrative decision is that a different historical character provides the narrative point of view in each episode.

*Hernán* touches on a taboo subject in Mexico: the arrival of the Spanish in Mesoamerica and the defeat of Tenochtitlan in 1521. *Hernán* is so far the most expensive television production ever made in Mexico, produced by Dopamine in collaboration with Onza Entertainment of Spain, and released simultaneously by streamer Amazon Prime Video, broadcaster TV Azteca and pay television network History.

Mabel Cadena plays the Tlaxcalan princess Tecuelhuetzin, baptized as Doña Luisa. Her character manifests the hatred that many Mesoamerican peoples felt towards the Mexica. Learning Nahuatl for *Hernán* was fundamental for Mabel Cadena to obtain the role of Namora in *Wakanda Forever*, where she speaks in Mayan and learned to hold her breath underwater for five minutes.

### **Selected filmography**

- TV series *Capadocia* (HBO, 2012)
- TV series *Hernán* (Amazon Studios, 2018)
- El baile de los 41* (David Pablos, 2020)
- TV series *Señorita 89* (Starzplay, 2022)
- Black Panther: Wakanda Forever* (Ryan Coogler, 2022)



Lupita Nyong'o in *Wakanda Forever*

**Lupita Nyong'o**  
(Mexico City, 1983)

*In My Genes* is a Kenyan 2009 documentary feature film directed, written, produced and edited by Lupita Nyong'o in her feature directing debut. *In My Genes* bears witness to the lives of eight people who suffer discrimination due to a genetic anomaly.

Another documentary film premiered by British Channel 4, [Warrior Women With Lupita Nyong'o](#) (2019), explores the historical events of the Agoji warrior women in the present-day territory of Benin, called by 19th century European historians the «Amazons of Dahomey». Nyong'o was disenchanted by the perception that the Agoji were linked to the slave trade, and possibly for this reason turned down a starring role in Viola Davis's Agoji-inspired [The Woman King](#) (Gina Prince-Bythewood, 2022).

Lupita Nyong'o won an Oscar for her role in *12 Years a Slave* (Steve McQueen, 2013). She is fluent in English, Spanish, Luo, and Swahili. In the most beautiful sequence of *Wakanda Forever*, Lupita Nyong'o speaks in Spanish and Mayan. Preparing this scene was [important](#) to her, and the actress is convinced that preserving the diversity of accents in Hollywood is important to affirm the [self-esteem](#) of most viewers.

**Selected filmography**

- In My Genes* (Lupita Nyong'o, 2009)
- 12 Years a Slave* (Steve McQueen, 2013)
- Black Panther* (Ryan Coogler, 2018)
- Warrior Women With Lupita Nyong'o* (Anna Cox, 2019)
- Black Panther: Wakanda Forever* (Ryan Coogler, 2022)



Peter Saarsgard and Jessica Chastain in *Memory* (Michel Franco, 2023) and poster for *Nuevo orden* (Franco, 2020)

## Michel Franco (Mexico City, 1979)

*Nuevo orden* (Michel Franco, 2020) received the Grand Jury Prize at the Venice International Film Festival. This recognition joins other European awards won at Cannes, Berlin and San Sebastián over the last decade. About the Mexican director's latest release, Ryan Lattanzio [reports](#) that Franco was warned about the supposed demands of Jessica Chastain, seen by some as a diva:

“Because I have been doing bigger things sometimes and have gotten a lot of attention as of late, [there’s been the idea] that I would not be interested in being on a set without a trailer,” Chastain said in an interview out of Toronto. “We had the Oscars, and I won for *Tammy Faye*, and then right after that, I showed up on set to do *Memory*. Michel said that a lot of people told him, ‘Oh Jessica is going to leave your film because she just won an Oscar.’”

Instead, Chastain and her co-star, Peter Saarsgard, conducted an intimate filming process, which reminded the actress of her beginnings in theater and indie cinema. *Memory* had an emotional [premiere](#) at the Venice International Film Festival and could be a contender for the Oscars 2024.

### Selected filmography

*Daniel y Ana* (Michel Franco, 2009)  
*Después de Lucía* (Michel Franco, 2012)  
*A los ojos* (Michel Franco, 2013)  
*Chronic* (Michel Franco, 2015)  
*Las hijas de Abril* (Michel Franco, 2017)  
*Nuevo orden* (Michel Franco, 2020)  
*Sundown* (Michel Franco, 2022)  
*Memory* (Michel Franco, 2023)





Still from the final sequence of *Manto de gemas* (Natalia López Gallardo, 2022)

**Natalia López Gallardo**  
(La Paz, Bolivia, 1980)

Director, producer, screenwriter and editor Natalia López Gallardo has worked on coproductions from Argentina, France, Mexico and the US. The filmmaker was born in La Paz and studied architecture in Bolivia; she later graduated from the Centro de Capacitación Cinematográfica in Mexico City.

Her feature film debut, *Manto de gemas* (Natalia López Gallardo, 2022) interweaves three stories related to the violence generated by organized crime. The screenplay rejects linear chronological narration: at times, the audio of the sequences corresponds to a different visual narrative and many of the shots evade the speaking characters. Within the framework of these aesthetic decisions, three women live the oppression of the drug trafficking institutions in a rural area in the north of Mexico. *Manto de gemas* is inspired by the situation of people living in the state of Morelos, where López Gallardo lives. Within this broad framework of ambiguity, viewers struggle—as do the characters—with the lack of certainties related to kidnappings, disappearances and police inefficiency. *Manto de gemas* won the Jury Prize at the Berlinale and was nominated for the Ariel Award for Best First Film.

**Selected filmography**

*En el cielo como en la tierra* (20min) (Natalia López Gallardo, 2006)  
*Luz silenciosa* (Carlos Reygadas, 2007)  
*Havanyork* (Luciano Larobina, 2009)  
*Post-Tenebras Lux* (Carlos Reygadas, 2012)  
*Heli* (Amat Escalante, 2013)  
*Jauja* (Lisandro Alonso, 2014)  
*Tenemos la carne* (Emiliano Rocha Minter, 2016)  
*Las tinieblas* (Daniel Castro Zimbrón, 2016)  
*Nuestro tiempo* (Carlos Reygadas, 2018)  
*Madeline's Madeline* (Josephine Decker, 2018)  
*Manto de gemas* (Natalia López Gallardo, 2022)



Poster for *Luz silenciosa* (Carlos Reygadas, 2007)

### **Carlos Reygadas** (Mexico City, 1971)

Director, producer and screenwriter Carlos Reygadas won the Jury Prize and the Best Director Award at the 2007 Cannes Film Festival for *Luz silenciosa* (*Stellet licht*, 2007). The picture, filmed in plautdiesch in a Mennonite community in Chihuahua, tells the story of a farmer's infidelity. The director worked with non-professional actors, except for the Kazakh-German actress Maria Pankratz, in the role of the mistress. *Silent Light* won five Ariel Awards—Best Picture, Directing, Original Screenplay for Reygadas, Female Co-Acting for Pankratz, and Film Photography.

Eliza Lozano (2013) explains that cinematographer Alexis Zabé filmed only with natural light, and art director Nohemí González did not design sets but worked on the actual houses of the Mennonites: «I didn't build anything, but I decorated the scenes and painted a lot. The absence of artificial lights forced a careful planning of the light, of how it was going to be filmed according to the precise descriptions in the storyboard drawn by Reygadas himself» (González in Lozano, 2013, 42).

Carlos Reygadas won the Palme d'Or for Best Film at Cannes with *Battle in Heaven* (2005), was again awarded the Palme d'Or for *Post-Tenebras Lux* (2012) and was nominated for the Golden Lion at the Venice International Film Festival for *Our Time* (2018).

#### **Selected filmography**

*Japón* (Carlos Reygadas, 2002)  
*Batalla en el cielo* (Carlos Reygadas, 2005)  
*Luz silenciosa* (Carlos Reygadas, 2007)  
*Éste es mi reino* (Carlos Reygadas, 2010)  
*Post Tenebras Lux* (Carlos Reygadas, 2012)  
*Nuestro tiempo* (Carlos Reygadas, 2018)



Poster for *Heli* (Amat Escalante, 2013)



Simone Bucio in *La región salvaje* (Amat Escalante, 2016)

## Amat Escalante (Barcelona, 1979)

Director, screenwriter and producer Amat Escalante won the *Un Certain Régard* prize at Cannes for *Sangre* (2005). Later the director won the Best Director Award at Cannes for *Heli* (2013) with a jury chaired by Steven Spielberg. With his next feature, *La región salvaje* (2016) Escalante received the Silver Lion for Best Director. In Michael Nordine's [review](#), the film critic comments that

though *La región salvaje* translates literally as *The Wilds*, one struggles to imagine a more fitting title for this surreal erotic thriller than *The Untamed*. The Mexican auteur, who last divided audiences with the punishing *Heli* (for which he won Best Director at Cannes), takes a cue from Andrzej Żuławski's *Possession* in his tentacled pulse-pounder about the pain and pleasure of love in all its forms.

*The Untamed* is frequently beautiful, too, with cinematographer Manuel Alberto Claro (who also lensed *Nymphomaniac*) capturing the strange goings on and foggy environs in all their alien glory. *The Untamed* opens on a meteor in space before cutting to the naked body of a young woman who appears to have just finished copulating with a rather large tentacle. Say hello to Verónica (Simone Bucio), whose intergalactic love affair somehow isn't the most bizarre romantic entanglement in the film (Nordine, 2017).

### Selected filmography

- Sangre* (Amat Escalante, 2005)
- Los bastardos* (Amat Escalante, 2008)
- Heli* (Amat Escalante, 2013)
- La región salvaje* (Amat Escalante, 2016)
- Perdidos en la noche* (Amat Escalante, 2023)



Posters for US *The Mosquito Coast* (2021) and Chilean *El presidente* (2020)

**Natalia Beristain**  
(Mexico City, 1981)

Director and producer Natalia Beristain founded Chamaca Films in 2009. Her feature directorial debut, *No quiero dormir sola* (2012) won the Opera Prima Award at the Morelia International Film Festival. Her biopic *Los adioses* (2018) takes up the marriage of writer Rosario Castellanos, in apparent contradiction with her literary aspirations due to her husband's envy in the 1950s. Later Natalia Beristain directed his parents, Julieta Egurrola and Arturo Beristain, in *Ruido* (2022): a film created with the collaboration of collectives of family members searching for their missing relatives in San Luis Potosí. *Ruido* received three nominations in the Ariel awards. Natalia Beristain also has directed TV series in Chile, Mexico and the United States.

**Selected filmography**

- No quiero dormir sola* (Natalia Beristain, 2012)
- Los adioses* (Natalia Beristain, 2018)
- TV series *El secreto de Selena* (Telemundo/TV Azteca, 2018)
- El día después: nosotras* (Natalia Beristain, 2019)
- TV series *El presidente* (Natalia Beristain, 2020)
- TV series *The Mosquito Coast* (Natalia Beristain et al, 2021)
- Ruido* (Natalia Beristain, 2022)
- Midnight Family* (Apple Studios, Fabula, Fremantle, 2023)





Karla Souza in *La caída* (Lucía Puenzo, 2022)



Viola Davis & Karla Souza in the backstage of *How to Get Away with Murder*

### **Karla Souza** (Mexico City, 1985)

In 2017, while playing a Latina in the TV series *How to get away with murder*, Karla Souza received the award from the National Hispanic Media Coalition of the United States for her work on behalf of immigrants, women and other vulnerable groups. In her bilingual [speech](#), Souza stressed the importance of Latin American immigrants appearing on US screens and being valued and recognized for their economic and cultural contributions. Then Souza starred the Chilean TV series [El presidente](#), addressing corruption scandals in FIFA—the world soccer association.

In a [review](#), Karla Souza states that she herself denounced in 2018 the [rape](#) she suffered at the hands of a film director. *La caída* (Lucía Puenzo, 2022) is based on sexual [abuse](#) committed against Olympic divers in the Mexican Swimming Federation. Karla Souza read a newspaper report in 2011; she rewrote a potential film script eight times and trained for three years at UCLA to dive off the ten-meter platform as an Olympic athlete, but the project did not mature. Finally, after seven years of searching, Souza teamed up with producers [Ana Laura Rascón](#) (Mexican) and Axel Kuschevatsky (Argentine). They chose director Lucía Puenzo, who assembled an Argentine crew. Nicolás Puenzo's [photography](#) balanced the beauty of the dives with narrative density. The final sequence was filmed in Athens (recreating the 2004 Olympic Games) to link the cinematic fiction with the real [events](#). The fall was premiered at the Morelia International Film Festival (home of the Ramírez family, owners of Cinépolis, the world's second largest movie theater chain), negotiating a brief window for Amazon Prime Video to distribute a global product.

### **Selected filmography**

*Nosotros los nobles* (Gary Alazraki, 2013)  
*No se aceptan devoluciones* (Eugenio Derbez, 2013)  
TV series *El presidente* (Fabula, 2020)  
*La caída* (Lucía Puenzo, 2022)  
TV series *Home Economics* (ABC, 2021–present)



**Mayra Hermosillo**  
(Torreón, 1987)

Actress, director and screenwriter Mayra Hermosillo studied Communication Sciences at the Universidad del Valle de México (UVM) in Torreón. In 2018, the actress made her TV debut in Amazon/Telemundo drama series *Falco*, which won an International Emmy Award for Best Non-English Language US Primetime Program. Later that year, Mayra Hermosillo also guest-starred in an episode of the biographical crime drama series *El secreto de Selena*. Fluent in Italian, Hermosillo had a support role as Commissario Mónica Carvajal in the Italian action TV miniseries *Ultimo*, filmed in Tijuana.

In an [interview](#) for “El Heraldó”, Mayra Hermosillo says that she started her own projects to tell major conflicts lived in Mexico: «I started writing because I couldn't find the characters I wanted, I questioned whether I wanted to be an actress just for recognition or to leave a mark, and I decided it was the latter, I wanted to participate in stories that transcended in people» (2020).

Since 2018 Hermosillo has been working on her directorial feature debut, *Vainilla*, about seven women of different generations, ages, ideologies and traditions that live together in Torreón in the 1980s and 1990s.

**Selected filmography**

*En la piel de Lucía* [13min] (Mayra Hermosillo, Ángel de Guillermo García, 2018)

TV series *Falco* (Amazon Studios/Telemundo, 2018)

TV series *El secreto de Selena* (Telemundo/TV Azteca, 2018)

TV series *Ultimo: caccia ai narco* (Mediaset Italia2018)

*El norte sobre el vacío* (Alejandra Márquez Abella, 2022)

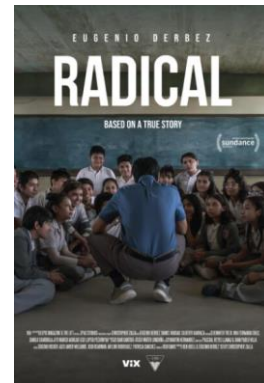
TV series *Las viudas de los jueves* (Netflix, 2023)

*Perdidos en la noche* (Amat Escalante, 2023)

TV series *Sierra Madre: prohibido pasar* (completed)

*Until the End* (Adriana Ledesma, pre-production)

*Vainilla* (Mayra Hermosillo, pre-production)



## Eugenio Derbez | (Mexico City, 1961)

Actor, screenwriter, producer, director, and comedian Eugenio Derbez has a degree in Film Directing from the Instituto Mexicano de Cinematografía, as well as a degree in Acting from Televisa's Acting School. Derbez has participated in 51 films; *No se aceptan devoluciones* (Eugenio Derbez, 2013) became the most successful Spanish-language film ever in Mexico and the US, earning over US \$100M. The script, wrote by Guillermo Ríos, Leticia López Margalli, and Eugenio Derbez, had a French version, *Demain tout commence*—starring Omar Sy— which was the most watched film in France in 2017.

*CODA* (Sian Heder, 2021), in turn, is a new version of *La famille Bélier*. Heder was originally going to be in charge of adapting the French script, but she championed the idea of having the deaf actors in the cast, and ended up directing the film. In *CODA* Eugenio Derbez plays an empathetic music teacher. The movie triumphed at Sundance; Apple bought it for ten million dollars and then catapulted it to the Oscars. *CODA* won three US Academy Awards, including the coveted Oscar for Best Picture.

At the age of 52, Eugenio Derbez decided to close his offices in Mexico City and move to Los Angeles. With the prestige gained with *CODA*, he premiered *Radical* (Christopher Zalla, 2023) at Sundance; the film is based on the true story of unorthodox rural teacher Sergio Chávez in northern Mexico. In a [review](#) of *Radical*, Carlos Aguilar writes:

Although *Radical* isn't in the same league as the 2008 French title *The Class* by Laurent Cantet, a stellar entry in this sub-genre, one can't help to smile at Derbez's endearingly amusing rendition of a man driven by vocation. A project produced partially through the actor's own company, 3Pas (co-owned with Ben Odell), *Radical* continues Derbez's dedicated efforts to create his own opportunities in front of the camera, this time as the lead in a substantially more dramatic film than his usual, broader fare (Aguilar, 2023).

### Selected filmography

*No se aceptan devoluciones* (Eugenio Derbez, 2013)

*Demain tout commence* (Hugo Gélin, 2016)

*The Nutcracker and the Four Realms* (Lasse Hällström, Joe Johnston, 2018)

*CODA* (Sian Heder, 2021)

TV series *Acapulco* (Apple TV+, 2021-present)

*Aristotle and Dante Discover the Secrets of the Universe* (Aitch Alberto, 2023)

*Radical* (Christopher Zalla, 2023)



Xabier Coronado in *Epitafio* (Olaizola/Imaz, 2015)



*Epitafio* (Olaizola/Imaz, 2015)

## **Yulene Olaizola** (Mexico City, 1983)

Yulene Olaizola is a film director, editor and producer. She studied at the Centro de Capacitación Cinematográfica; her graduation work in 2008 was a feature-length documentary, *Intimidades de Shakespeare and Víctor Hugo*, that won the Ariel for Opera Prima, as well as the Horizontes Award at the San Sebastian International Film Festival. Olaizola was chosen to participate in the Cinefondation's *L'atelier*, designed to help filmmakers make contact with producers, obtain international financing and take part in the Cannes Film Festival.

**Epitafio** (Yulene Olaizola and Rubén Imaz, 2015) is an atypical picture, without scenery, filmed in the high mountains for a month, only on location. More of a documentary than an action film, *Epitafio* narrates the ascent of Captain Diego de Ordaz and two *conquistadores* to the Popocatepetl volcano in 1519. This historical event, unknown to many Mexicans, allowed Cortés' army to obtain sulfur, necessary to make gunpowder. With creativity and mastership, filmmakers Yulene Olaizola and Rubén Imaz tell the birth of Mexico from a new and refreshing perspective. In *Epitafio*, Popocatepetl is not a pintoresque or nationalistic element, but a formidable adversary: the wild and powerful god that must be dominated.

Her next feature, *Selva trágica* (2021), addresses the fictional story of an African-American woman who flees male violence in Belize only to find herself under siege by men in Mexican territory. Olaizola explains that her work process is very much like a documentary, and that she first chooses a location and then develops the fiction accordingly. *Selva trágica*, as well as *Epitafio*, is a feature completely shot on location, but in the Mayan jungle.

### **Selected filmography**

*Intimidades de Shakespeare y Víctor Hugo* [Doc] (Yulene Olaizola, 2008)

*Paraísos artificiales* (Yulene Olaizola, 2011)

*Fogo* [Doc] (Yulene Olaizola, 2012)

*Epitafio* (Yulene Olaizola, Rubén Imaz, 2015)

*Selva trágica* (Yulene Olaizola, Rubén Imaz, 2021)

*Interactions. When Cinema Looks to Nature* (Doc: Yulene Olaizola et al, 2022)

*Canción que quema* [Doc] (Rubén Imaz, Yulene Olaizola, Luis Flores Rábago, 2023)





Poster for *Miss Bala* (Gerardo Naranjo, 2015)



Stephanie Sigman in TV series *SWAT* (CBS, 2019)

## Stephanie Sigman (Ciudad Obregón, 1987)

*Miss Bala* –Spanish for «Miss Bullet»– is an action thriller feature directed by Gerardo Naranjo and produced by Gael García Bernal and Diego Luna. [Miss Bala](#) premiered in the *Un Certain Regard* section at the 2011 Cannes Film Festival and was selected as the Mexican entry for the Oscars. The picture launched Stephanie Sigman to global visibility. The screenplay is vaguely based on a real incident, in which 2008's Miss Sinaloa, Laura Zúñiga, was arrested with suspected narco members in a truck filled with munitions outside Guadalajara. In an [interview](#) Naranjo said: «I met the girl and I met some of the criminals, and I also talked to many other criminals who didn't have anything to do with that story. We did extensive and long research. We got to know these guys, but I really didn't want to go into their psyches». Stephanie Sigman succeeded giving the film a strong point-of-view from the perspective of an innocent person.

Sigman was the first Mexican *Bond girl* in 60 years: she appears in the spectacular [long shot](#) filmed in Mexico City for the opening sequence of *Spectre* (Sam Mendes, 2015). The actress [says](#) she enjoyed this complex process involving 2,000 people on location. Stephanie Sigman has participated in British, Canadian, Mexican, Norwegian, and US productions.

### Selected filmography

*Miss Bala* (Gerardo Naranjo, 2011)  
*Fligh of the Butterflies* (Mike Slee, 2012)  
*Pioneer* (Erik Skjoldbjærg, 2013)  
*Spectre* (Sam Mendes, 2015)  
*Shimmer Lake* (Oren Uziel, 2017)  
*Annabelle: Creation* (David F. Sandberg, 2017)  
TV series *SWAT* (CBS, 2019)



Poster for *East Side Shushi*

**Diana Elizabeth Torres**  
(Culiacán)

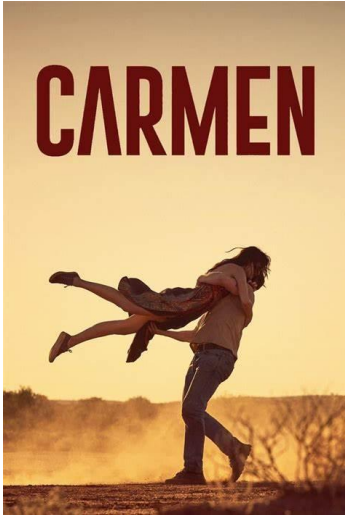
In *East Side Sushi* (Anthony Lucero, 2014), Juana (Diana Elizabeth Torres) is a Mexican-American single mom living in East Oakland, California. The protagonist must oppose two orthodox systems ruled by men: her father would prefer that she did Mexican cuisine and not Japanese; her Japanese boss denies her equal job opportunities and would prefer her to follow the rules in instead of making sushi creatively. For [Kevin Jagernauth](#), these two different sets of cultures colliding tells the kind of story which could only happen in the United States.

*East Side Sushi* won awards at Cinequest, Center for Asian American Media Film Festival (CAAM), Naples International Film Festival, Heartland, Cine+Mas Latino Film Festival, Napa Valley Film Festival, San Francisco Indie Film Fest, Beloit International Film Festival, Arizona International Film Festival, Black Hills Film Festival, Cinetopia International Film Festival, and Prescott International Film Festival.

Diana Elizabeth Torres is dedicated to social causes that include women, education, indigenous communities, and volunteering, previously at UNFPA (United Nations) and was named an Art and Culture Ambassador by the government in Culiacán, Sinaloa. In addition to supporting non-profits that builds sustainable homes for low-income communities.

**Selected filmography**

- El Efecto Tequila* (León Serment, 2010)
- TV series *Bienes Raíces* (Canal Once, 2010)
- East Side Sushi* (Anthony Lucero, 2014)
- Labor* (Cecilia Albertini, 2018)



Poster for *Carmen* (Benjamin Millepied, 2022)



Melissa Barrera and Paul Mescal in *Carmen* (Millepied, 2022)

### **Melissa Barrera** (Monterrey, 1990)

French choreographer and dancer Benjamin Millepied's directorial feature debut is a version inspired by his favorite childhood opera: George Bizet's *Carmen*. However, with original music composed by Nicholas Britell, Millepied breeds a completely different beast. Filmed in Australia with French financing, Millepied's *Mexican Carmen* is populated by omens and nightmares and ghosts. More than Bizet's love triangle, Millepied relies on the charisma of his stars: Melissa Barrera and Paul Mescal, both acting, singing and dancing. In this film of tragic love, the violence in northern Mexico, the vulnerability of migrants and the suburban setting of Los Angeles merge to offer an [unclassifiable](#) *Carmen*, with Melissa Barrera «more than cementing» her star appeal, constructed over more than a decade since she studied musical theater at New York University Tisch School of the Arts.

### **Selected filmography**

TV series *Club de cuervos* (Netflix, 2015-2019)

TV series *Vida* (Starz, 2018-2020)

*In the Heights* (Jon M. Chu, 2021)

TV series *Keep Breathing* (Netflix, 2022)

*Carmen* (Benjamin Millepied, 2022)

*The Collaboration* (Kwame Kwei-Armah, 2023)



*Home is Somewhere Else* (Carlos Hagerman & Jorge Villalobos, 2022)

### **Carlos Hagerman & Jorge Villalobos**

[Home is Somewhere Else](#) (2022) is a documentary narrated by three Mexican immigrant families in the United States. The testimonies address the realities in both countries; Carlos Hagerman worked with people interviewed for a previous documentary directed by him, *Los que se quedan* (2008), while Jorge Villalobos provided the innovative voice-over animation in three different styles. The intention was to preserve the anonymity of the participants, but at the end of the film their faces appear to emphasize the real character of the documentary.

In an audiovisual report made for the premiere of the documentary at the Annecy Animation Festival, the filmmakers [commented](#) that their animation company, Brinca, joined other small Mexican production houses to make the feature film. Distribution of the documentary included an impact campaign that toured the US-Mexico border to share the final result on screen.

*Home is Somewhere Else* was nominated for two Ariel Awards—Best Documentary Feature and Best Animated Feature—winning the latter.

### **Selected filmography**

*Los que se quedan* (Juan Carlos Rulfo & Carlos Hagerman, 2008)

*Vuelve a la vida* (Carlos Hagerman, 2010)

*El patio de mi casa* (Carlos Hagerman, 2015)

*Home is Somewhere Else* (Carlos Hagerman & Jorge Villalobos, 2022)





499 (Rodrigo Reyes, 2020)



Eduardo San Juan in 499 (Rodrigo Reyes, 2020)

## Rodrigo Reyes (Mexico City, 1983)

Rodrigo Reyes is a recipient of the prestigious Sundance Documentary Fund and the Tribeca Film Institute Documentary Fund; Reyes also has won the Guggenheim and Creative Capital Awards. His film [499](#) is a creative documentary that mixes fictional and non-fictional elements: a Spanish *conquistador* returns to Mexico almost half a millennium after the defeat of Tenochtitlan. With this premise the filmmaker presents the testimonies of recent victims of violence in Mexico. Rodrigo Reyes explains his search for innovative cinematographic resources on the filming of *499* in this [storytelling](#).

In 2022, Rodrigo won the Best Film Award at Sheffield DocFest with his latest feature, [Sansón and Me](#). The documentary tells the story of Reyes' encounter with a Mexican migrant sentenced to life imprisonment in the United States. In an [interview](#) with Andrea Granera of the International Documentary Association (IDA), Rodrigo Reyes stated:

As a documentary filmmaker, I ground my work in my identity as a Latinx immigrant, crafting cinema rooted in the margins of Mexico and the United States. I am interested in how systems of control and power interact with reality and impact the lives of individuals whose voices have been erased. [...] I always build my stories on a deep bond with real people. I engage their lives with active listening and respect, helping to construct bonds of deep trust and collaboration that aim for artistic excellence. My goal is for audiences to feel moved, outraged and empowered to reimagine our world (2023).

### Selected filmography

*Memories of the Future* (Rodrigo Reyes 2012)

*Purgatorio: A Journey Into the Heart of the Border* (Rodrigo Reyes, 2013)

*Lupe Under the Sun* (Rodrigo Reyes, 2016)

*499* (Rodrigo Reyes, 2020)

*Sansón y yo* (Rodrigo Reyes, 2022)



Shows produced by *Luchagore*, owned by Gigi Saul Guerrero

## Gigi Saul Guerrero (Mexico City, 1990)

Gigi Saul Guerrero is a Mexican director, screenwriter, showrunner and actress that emigrated to Vancouver at the age of 13. Guerrero started her career with several genre short films including gore-fest *El Gigante*. In 2014 Guerrero participated in the Mexican horror anthology *México Bárbaro* with its Day of the Dead segment while still in film school. Her series with Warner Brothers/Stage 13, *La Quinceañera*, won the Audience Award at the 2017 *Morbido Film Festival*. Guerrero also directed an action-packed episode for *The Purge*. Her feature debut *Culture Shock*—starring Martha Higuera— won Best Primetime Movie at the *Imagen Awards*. Guerrero is currently directing a big-budget biopic feature about iconic singer Jenni Rivera. Guerrero co-founded [Luchagore](#), her production house specialized in horror films and Latino viewers.

### Selected filmography

*México Bárbaro* (Gigi Saul Guerrero *et al*, 2014)  
 TV series *La Quinceañera* (Gigi Saul Guerrero, 2017)  
*Into the Dark: Culture Shock* (Gigi Saul Guerrero, 2019)  
 TV series *The Purge* (Gigi Saul Guerrero, 2019)  
*Culture Shock* (Gigi Saul Guerrero, 2019)  
*Bingo Hell* (Gigi Saul Guerrero, 2021)



Karrie Martin in *Gentefied* (Linda Yvette Chávez & Marvin Lemus, 2020-2021)

**Linda Yvette Chávez**  
(Norwalk, CA)

Named one of the Top Latinas Changing the Game for Representation by Glamour Magazine, creator, director, writer, showrunner, and producer [Linda Yvette Chávez](#) has emerged in the entertainment industry as a powerful voice.

Chávez wrote the TV series *Gentefied*, which she co-created and helmed as co-showrunner, director, and executive producer. Produced by America Ferrera and MACRO, the show follows three cousins who band together to keep their grandfather's popular Los Angeles taco shop in business as the neighborhood becomes more gentrified. *Gentefied*, streamed by Netflix, was praised for navigating larger themes of gentrification and the marginalization of Latinxs in America, and during its run was nominated for a Peabody Award, ten Imagen Foundation Awards including Best Comedy Series and Best Directing for Chávez, and a GLAAD Media Award nomination for Outstanding Comedy Series.

Linda Yvette Chávez wrote the Searchlight Pictures film *Flamin' Hot* (2023)—feature-length directorial debut of Eva Longoria. The movie is based on the memoir *A Boy, a Burrito and a Cookie: From Janitor to Executive* by Richard Montañez, who invented Flamin' Hot Cheetos. *Flamin' Hot* premiered at the 2023 SXSW Film Festival, winning the Audience Award. The film is streaming on Disney+ and Hulu and marks the first time a feature film has been made available on both platforms at the same time.

**Selected filmography**

TV series *Gente-fied: The Digital Series* (Marvin Lemus, 2017)

*Gentefied* (Linda Yvette Chávez & Marvin Lemus, 2020-2021)

*Flamin' Hot* (Eva Longoria, 2023)

*I Am Not Your Perfect Mexican Daughter* (America Ferrera, production)



Website *El tren y la península* (Sky Richards & Andreas Kruger, 2023)

### **Sky Richards & Andreas Kruger Foncerrada**

Instead of being a technical documentary that analyzes the execution of a megaproject without environmental and economic studies, *El tren y la península* offers an anthropological vision based on interviews with the population of Yucatán. The [trailer](#) shows some of the feature's achievements: its tour of 30 communities in three Mexican states; the use of drones to show the extent of the destruction of the second largest jungle on the continent, as well as interviews with Mayan-speaking people who resent another historic imposition by the federal government, on a train that they will not use because they cannot afford to pay for it.

In congruence with their intentions, the directors exhibited the finished work in the same communities they visited to film the documentary. *El tren y la península* was selected at the Guanajuato International Film Festival and won the prize for best feature at the Environmental Film Festival of Patagonia. Through a strategy that explores multiple resources—via its [website](#), for instance—in September 2023, *El tren y la península* was presented on the *Ambulante* documentary tour in five Mexican cities.

Besides denouncing some of the effects of the current authoritarian administration, *El tren y la península* is a delicate exercise about identity tensions in contemporary Mexico.

### **Selected filmography**

*El tren y la península* (Sky Richards & Andreas Kruger , 2023)





*Obāchan* (Nicolasa Ruiz, 2017)

**Nicolasa Ruiz**  
(Mexicali)

In 1941 Fuyu Kiyota—Obāchan—arrived in Mexico to marry a man she did not know: she never returned to Japan. Eight decades later, Mexican director Nicolasa Ruiz made the reverse journey to film a documentary. Through archival footage, anime sequences and an editing inspired by the anime *Serial Experiments Lain* (TV Tokyo, 1998), [Obāchan](#) (2020) is a delicate short film about memory, migration and becoming.

**Selected filmography**

*Obāchan* (Nicolasa Ruiz, 2017)

*JR* (Nicolasa Ruiz, 2019)

*Obāchan* (Nicolasa Ruiz, 2020)

*Extinción de la especie* (Matthew Porterfield & Nicolasa Ruiz, 2023)

## OTHER MEXICAN TRANSNATIONAL FILMMAKERS

**Gary Gaz Alazraki** | (Mexico City, 1983)

**Director, producer, showrunner**

*Nosotros, los Nobles* (dir. Gary Alazraki, 2013)

TV series *Club de cuervos* (Gaz Alazraki, 2015-2019)

TV series *Acapulco* (Apple TV+, 2021-present)

*Father of the Bride* (dir. Gary Alazraki, HBO, 2022)

**Damián Alcázar** | (Jiquilpan, 1953)

**Actor, politician**

*La ley de Herodes* (Luis Estrada, 1999)

*El crimen del Padre Amaro* (Carlos Carrera, 2002)

*The Chronicles of Narnia: Prince Caspian* (Andrew Adamson, 2008)

TV series *Las Aparicio* (Argos, 2010)

*Magallanes* (Salvador del Solar, 2015)

*Miss Bala* (Catherine Hardwicke, 2019)

TV series *Asesino del olvido* (Argos, 2021)

*¡Que viva México!* (Luis Estrada, 2023)

*Blue Beetle* (Ángel Manuel Soto, 2023)

**Natalia Almada** | (Mexico City, 1974)

**Director, photographer**

*El general* (Natalia Almada, 2009)

*El velador* (Natalia Almada, 2011)

*Todo lo demás* (Natalia Almada, 2016)

*Users* (Natalia Almada, 2021)

**Sofía Auza**

**Director**

*Adolfo* (Sofía Auza, 2023)

**Lila Avilés** | (Mexico City, 1982)

**Director, actress**

*Tótem* (Lila Avilés, 2022)

**Jaime Baksht** | (Mexico City, 1969)

**Sound designer, music department, producer**

*El laberinto del fauno* (Guillermo del Toro, 2006)

*Apocalypto* (Mel Gibson, 2006)

*Sound of Metal* (Darius Marder, 2019)

**Demián Bichir** | (Torreón, 1963)

**Actor**

*Rojo amanecer* (Jorge Fons, 1989)

*Cilantro y perejil* (Rafael Montero, 1995)

*Che* (Steven Soderbergh, 2008)

*Alien: Covenant* (Ridley Scot, 2017)

*Chaos Walking* (Doug Liman, 2021)

**René Bueno**

**Director**

*7 mujeres, 1 homosexual y Carlos* (René Bueno, 2004)

*Tijuana I Love You* (René Bueno, 2021)

*Born Again* (René Bueno, post-production)

**Diego Calva** | (Mexico City, 1992)

**Actor, director, screenwriter**

*Te prometo anarquía* (Julio Hernández Cordón, 2015)

*Desenfrenadas* (Diego Martínez Ulanovsky *et al*, 2020)

*Babylon* (Damien Chazelle, 2022)

*Bird Box: Barcelona* (Álex & David Pastor, 2023)

**Jaime Camil** | (Mexico City, 1973)

**Actor, singer**

TV series *Jane The Virgin* (CBS, 2014-2019)

TV series *Broke* (CBS, 2021)

TV series *Schmigadoon!* (Apple TV+, 2021)

*Kimi* (Steven Soderbergh, 2022)

*El rey: Vicente Fernández* (Caracol/Netflix, 2022)

*Snag* (Ben Milliken, 2023)

**Carlos Carrera** | (Mexico City, 1962)

**Director**

*La mujer de Benjamín* (Carlos Carrera, 1991)

*El héroe* (Carlos Carrera, 1994)

*El crimen del Padre Amaro* (Carlos Carrera, 2002)

*Backyard: El traspatio* (Carlos Carrera, 2009)

*Ana y Bruno* (Carlos Carrera, 2017)

**Elpidia Carrillo** | (Parácuaro, 1961)

**Actress, director**

*Bread and Roses* (Ken Loach, 2000)

*Nine Lives* (Rodrigo García, 2005)

*Song Bird* (Adam Mason, 2020)

*Blue Beetle* (Ángel Manuel Soto, 2023)

TV series *Euphoria* (HBO Max, 2019 to present)

**Julio César Cedillo** | (Durango, 1970)

**Actor, producer, screenwriter**

*A Million Miles Away* (Alejandra Márquez Abella, 2023)

*The Black Demon* (Adrian Grunberg, 2023)

*Deadland* (Lance Larson 2023)

**Cruz Antonio Contreras**

**Digital animator**

*Spider-Man: Into the Spider-Verse*

(Shameik Moore & Jake Johnson, 2018)

**Carlos Cortés Navarrete**

**Sound designer**

*Fantastic Mr. Fox* (Wes Anderson, 2006)

*Tempestad* [Doc] (Tatiana Huezo, 2016)

*Sound of Metal* (Darius Marder, 2019)

*Manto de gemas* (Natalia López Gallardo, 2022)

**Joaquín Cosío** | (Tepic, 1962)

**Actor**

*Matando cabos* (Alejandro Lozano, 2004)

*Cinderelo* (Beto Gómez, 2017)

*Rambo: Last Blood* (Adrian Grünberg, 2019)

TV series *Gentefied* (Netflix, 2020)

*The Suicide Squad* (James Gunn, 2021)

*Cassandra* (Roger Ross Williams, 2023)

**Ángeles Cruz** | (Villa Guadalupe Victoria, Oaxaca, 1969)

**Actress, director**

*Pumaens datter* (Åsa Faringer, Ulf Hultberg, 1994)

*Cenizas eternas* (Margarita Cadenas, 2011)

*Para armar un helicóptero* [35min] (Izabel Acevedo, 2012)

*The Girl* (David Riker, 2012)

*Nudo mixteco* (Ángeles Cruz, 2021)

*Valentina o la serenidad* (Ángeles Cruz, 2023)

**Jonás Cuarón** | (Mexico City, 1981)

**Screenwriter, director**

*Año uña* (Jonás Cuarón, 2007)

*Gravity* (Alfonso Cuarón, 2013)

*Desierto* (Jonás Cuarón, 2015)

*El muerto* (Jonás Cuarón, pre-production)

**Tony Dalton** | (Laredo, 1975)

**Actor, producer and screenwriter**

*Matando cabos* (Alejandro Lozano, 2004)

*Colombiana* (Olivier Megaton, 2011)

*La vida precoz y breve de Sabina Rivas* (Luis Mandoki, 2012)

*Guten Tag, Ramón* (Jorge Ramírez Suárez, 2013)

TV series *Dueños del paraíso* (Telemundo, 2015)

TV series *Better Call Saul* (Vince Gilligan & Peter Gould, 2018-2022)

TV series *Hawkeye* (Marvel Studios, 2021)

**Ana de la Reguera** | (Veracruz, 1977)

**Actress, showrunner, screenwriter**

*Everything, Everything* (Stella Meghie, 2017)

*Collisions* (Richard Levien, 2018)

*The Forever Purge* (Everardo Gout, 2021)

*El rey de todo el mundo* (Carlos Saura, 2021)

TV series *Leopard Skin* (Sebastián Gutiérrez, 2022)

**Kate del Castillo** | (Mexico City, 1972)

**Actress**

*All About Nina* (Eva Vives, 2018)

*Mr Trump, disculpe las molestias* (Jordi Évole, 2019)

*Bad Boys for Life* (Bilall Fallah & Adil El Arbi, 2020)

*Hunting Ava Bravo* (Gary Auerbach, 2022)

*A Cuban Girl's Guide to Tea and Tomorrow*

(Katherine Fairfax Wright, 2023)

**Gareth Dunnet-Alcocer**

**Writer, director, producer**

*Contrapelo* (2014)

*Miss Bala* (Catherine Hardwicke, 2019)

*Blue Beetle* (Ángel Manuel Soto, 2023)

*El muerto* (Jonás Cuarón, pre-production)

**Fausto Estrada Guerrero** | (Querétaro, 1987)

**Visual Effects, cinematographer, editor**

*Spider-Man: Into the Spider-Verse* (Moore & Johnson, 2018)

*The Mitchells vs the Machines* (Michael Rianda & Jeff Rowe, 2021)

*Spider-Man: Across the Spider-Verse* (Joaquim Dos Santos, Kemp Powers & Justin K. Thompson, 2023)

**Verónica Falcón** | (Mexico City, 1966)

**Actress, choreographer**

*Not Forgotten* (Dror Soref, 2009)

*The Forever Purge* (Everardo Gout, 2021)

TV series *Ozark* (Netflix, 2022)

*A Million Miles Away* (Alejandra Márquez Abella, 2023)

**Jorge Fons** | (Tuxpan 1939 – CDMX 2022)

**Director**

*Los albañiles* (Jorge Fons, 1976)

*Rojo amanecer* (Jorge Fons, 1989)

*El callejón de los milagros* (Jorge Fons, 1995)

**Paulina Gaitán** | (Villahermosa, 1991)

**Actress**

*Días de gracia* (Everardo Gout, 2011)

TV series *Capadocia* (HBO, 2012)

TV series *Las Aparicio* (Argos, 2010)

TV series *Diablo Guardián* (Amazon Studios, 2017)

TV series *El presidente* (Fabula, 2020)

TV series *Asesino del olvido* (HBO Max, 2021)

TV series *Belascoarán* (Netflix, 2022)

**Manuel García-Rulfo** | (Guadalajara 1981)

**Actor, model**

*Greyhound* (dir. Aaron Schneider, 2020)

*Sweet Girl* (Brian Andrew Mendoza, 2021)

TV series *The Lincoln Lawyer* (Netflix, 2022)

*A man called Otto* (dir. Marc Forster, 2022)

*Pedro Páramo* (Rodrigo Prieto, production)

**Michelle Garza Cervera** | (Mexico City, 1987)

**Director, screenwriter**

*Huesera* (Michel Garza Cervera, 2022)

TV series *Marea alta* (ViX+, 2022)

*The Original* (Michelle Garza Cervera, 2018)

*México Bárbaro II* (Michelle Garza et al, 2017)

**Iria Gómez Concheiro** | (Mexico City, 1979)

**Director, screenwriter**

*Antes del olvido* (Iria Gómez Concheiro, 2018)



**Martín Hernández** | (Mexico City, 1964)

**Sound designer**

*Amores perros* (Alejandro G. Iñárritu, 2000)

*Cidade de Deus* (Fernando Meirelles & Kátia Lund, 2002)

*El laberinto del fauno* (Guillermo del Toro, 2006)

*Birdman* (Alejandro G. Iñárritu, 2014)

*The Revenant* (Alejandro G. Iñárritu, 2015)

TV series *Hernán* (Dopamine/Onza Entertainment, 2019)

**Mayra Hernández**

**Digital animator**

*Loving Vincent* (Douglas Booth & Jerome Flynn, 2017)

**Martha Higuera** | (Villahermosa, 1983)

**Actress**

TV series *Lies in Plain Sight* (Patricia Cardoso, 2010)

*Go For Sisters* (John Sayles, 2013)

TV series *El mariachi* (Chava Cartas, Mauricio Cruz, 2014)

*MacFarland, USA* (Niki Caro, 2015)

*Deadtectives* (Tony West, 2018)

*Into the Dark: Culture Shock* (Gigi Saul Guerrero, 2019)

**Ana Layevska** | (Kiev, 1982)

*Cantinflas* (Sebastián del Amo, 2014)

*The Internationals* (JoJo Henrikson, 2018)

*Dopamine* (Guillermo Iván, in production)

**Vicente Leñero** | (Guadalajara 1933 – CDMX 2014)

**Screenwriter**

*Los albañiles* (Jorge Fons, 1976)

*Misterio* (Marcela Fernández Violante, 1977)

*El callejón de los milagros* (Jorge Fons, 1995)

*El crimen del Padre Amaro* (Carlos Carrera, 2002)

**Carlos López Estrada** | (Mexico City, 1988)

**Director**

*Blindspotting* (Carlos López Estrada, 2018)

*Summertime* (Carlos López Estrada, 2020)

*Raya and the Last Dragon* (Carlos López Estrada, 2021)

**Luna Marán** | (Guelatao, 1986)

**Director**

*Tío Yim* (Luna Marán, 2019)

*Chirrarras* (Luna Marán, 2021)

**Gabriel Mariño** | (Puebla)

**Director**

*Un mundo secreto* (Gabriel Mariño, 2012)

*Ayer maravilla fui* (2017)

*Balón al aire* (Gabriel Mariño, 2018)

*The #FIFAWWC Effect* (Gabriel Mariño & Anthony Molina, 2019)

**Luis Gerardo Méndez** | (Aguascalientes, 1982)

**Actor, producer**

*Nosotros, los Nobles* (dir. Gary Alazraki, 2013)

TV series *Club de cuervos* (Netflix, 2015-2019)

*Charlie's Angels* (Elizabeth Banks, 2019)

*Murder Mystery* (Kyle Newachek, 2019)

TV series *Belascoarán* (Netflix, 2022)

*Me Time* (John Hamburg, 2022)

*Skincare* (Austin Peters, post-production)

*Leonora in the Morning Ligth* (Thor Klein, production)

**Rubén J. Méndez**

**Director, producer, screenwriter, actor**

*Los honorables* (Rubén J. Méndez, 2021)

*Merequetengue* (Rubén J. Méndez, 2022)

*Vivoló* (Rubén J. Méndez, 2023)

**Elisa Miller** | (Mexico City, 1982)

**Director**

*Temporada de huracanes* (Elisa Miller, 2023)

*El placer es mío* (Elisa Miller, 2015)

*About Sara* (Elisa Miller, 2013)

*Vete más lejos, Alicia* (Elisa Miller, 2010)

*Roma* (Elisa Miller, 2008)

*Ver llover* (Elisa Miller, 2006)

**Mineko Mori** | (Tokyo)

**Actress, producer, writer**

*McHale's Navy* (Bryan Spicer, 1997)

*Naked Lies* (Ralph. E. Portillo, 1998)

*#Lady Rancho* (Rafael Montero, 2018)

**Gerardo Naranjo** | (Mexico City, 1975)

**Director, producer, screenwriter**

*Miss Bala* (Gerardo Naranjo, 2011)

*Kokoloko* (Gerardo Naranjo, 2020).

TV documentary series *A Kidnapping Scandal:*

*The Florence Cassez Affair* (Netflix, Gerardo Naranjo, 2022).

*Say Her Name* (Gerardo Naranjo, pre-production)

**Fidela Navarro**

**Producer, journalist, CEO Dopamine**

TV series *Hernán* (Dopamine/Amazon, 2019)

TV series *Amarres* (HBO Max, 2021)

TV series *Close to Me* (TENT, 2021)

TV series *Bunker* (HBO Max, 2022)

**Guillermo Navarro** | (Mexico City, 1955)

**Cinematographer**

*El laberinto del fauno* (Guillermo del Toro, 2006)

*Pacific Rim* (Guillermo del Toro, 2013)

*The Unforgivable* (Nora Fingscheidt, 2021)

TV series *The Last Days of Ptolemy Gray* (Walter Mosley, 2022)

*A Christmas Story Christmas* (Clay Kaytis, 2022)

**Sofía Niño de Rivera** | (Mexico City, 1981)

TV series *Club de cuervos* (Netflix, 2015-2019)

TV series *Libre de reír* (Maite Alberdi, 2023)

**Carlos Pérez Osorio**

*Las tres muertes de Marisela Escobedo* (CP Osorio, 2020)

*Tenemos que hablar de Honduras* (CP Osorio, 2021)

*La oscuridad en La Luz del Mundo* (CP Osorio, 2023)

**Eugenio Polgovsky** | (1977-2017)

**Director, cinematographer**

*Trópico de cáncer* (Eugenio Polgovsky, 2004)

*Los herederos* (Eugenio Polgovsky, 2008)

*Mitote* (Eugenio Polgovsky, 2012)

*Un salto de vida* (Eugenio Polgovsky, 2014)

*Resurrección* (Eugenio Polgovsky, 2016)

**Mayes Castellero Rubeo** | (Mexico City, 1962)

**Costume designer**

*Apocalypto* (Mel Gibson, 2006)

*Avatar* (James Cameron, 2009)

*Thor: Ragnarok* (Taika Waititi, 2017)

*Jojo Rabbit* (2019)

*Werewolf by Night* (Michael Giacchino, 2022)

*Blue Beetle* (Ángel Manuel Soto, 2023)

*Deadpool 3* (Shawn Levy, postproduction)

**Juan Carlos Rulfo** | (Mexico City, 1964)

**Director**

*En el hoyo* (Juan Carlos Rulfo, 2006)

*¡De panzazo!* (Juan Carlos Rulfo, Carlos Loret de Mola, 2012)

*Érase una vez* (Juan Carlos Rulfo, 2018)

*Lorena, la de pies ligeros* (Juan Carlos Rulfo, 2021)

*Cartas a distancia* (Juan Carlos Rulfo, 2021)

**Luis Sansans**

**Cinematographer**

*Días de gracia* (Everardo Gout, 2011)

*The Forever Purge* (Everardo Gout, 2021)

TV series *Abraham Lincoln* (Malcolm Venville, 2022)

**Roberto Sneider** | (Mexico City, 1960)

**Director, producer, cinematographer, screenwriter**

*Dos crímenes* (Roberto Sneider, 1993)

*Arráncame la vida* (Roberto Sneider, 2008)

*Me estás matando, Susana* (Roberto Sneider, 2016)

**Mariana Treviño** | (Monterrey, 1976)

**Actress**

TV series *Club de cuervos* (Netflix, 2015-2019)

*A man called Otto* (Marc Forster, 2022)

**Fernanda Valadez** | (Guanajuato, 1981)

**Director, screenwriter**

*Sin señas particulares* (Fernanda Valadez, 2020)

**Eduardo Verástegui** | (Mante, Tamaulipas, 1974)

*Bella* (Alejandro Monteverde, 2004)

*Little Boy* (Alejandro Monteverde, 2015)

*Paul Blart: Mall Cop 2* (Andy Fickman, 2015)

*Sound of Freedom* (Alejandro Monteverde, 2023)

**Trisha Ziff** | (Yorkshire, 1956)

**Director, producer, photographer, writer**

*Chevolution* (Trisha Ziff, 2008)

*La maleta mexicana* (Trisha Ziff, 2012)

*El hombre que vio demasiado* (Trisha Ziff, 2015)

*Oaxacalifornia* (Trisha Ziff, 2021)

*Pirate Copy* (Trisha Ziff, postproduction)

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