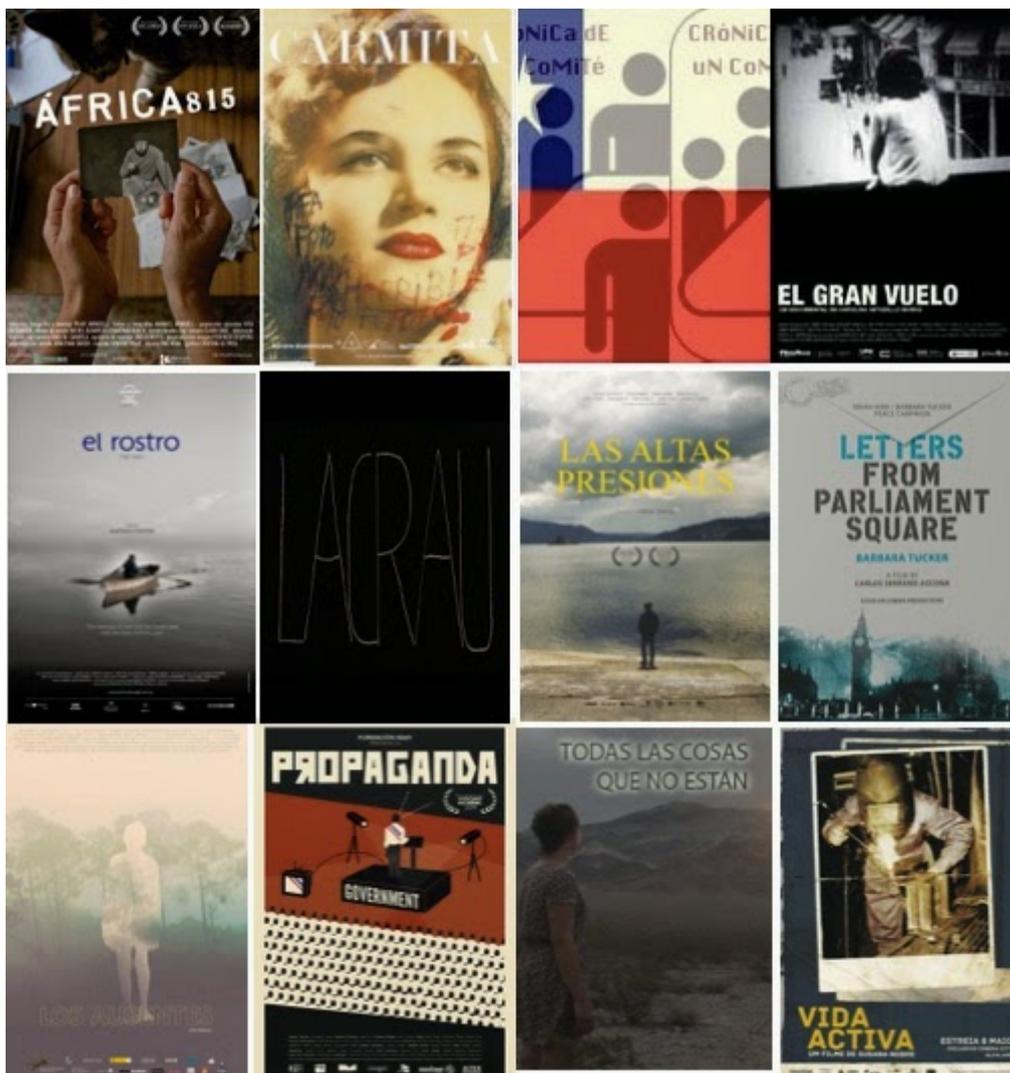


IV Festival Márgenes - free to view online (13th - 31st December)



Until the last day of 2014, the online platform [Márgenes](#) is making the twelve films that played in competition at its 4th Festival (and [one that played outside](#) of the official line-up) available to view for free. The online side of the festival started on the 13th December, but I didn't get a chance to take a look until I finished work for Christmas - I've only managed to watch a handful of the films so far, but I thought I should point it out on here before it ends.

The festival started as an exclusively online event but now organises screenings in Madrid, Córdoba, Barcelona, Montevideo, México DF, Monterrey and Bogotá, before putting the films online. The point of the festival is to highlight those films that have not had a commercial release or that otherwise fall outside of the normal distribution circuit. To be eligible, they need to be more than 40 minutes in duration and originate from Spain, Latin America, or Portugal (the countries included are: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, México, Nicaragua, Panamá, Paraguay, Perú, Portugal, Puerto Rico, Spain, Uruguay and Venezuela) - you can see the full list of criteria [here](#). Many of the films in the 2014 edition have played at other festivals and won multiple prizes - but the list of winners for the IV Festival Márgenes have also now [been announced](#).

The official selection of films streaming for free encompass documentary and narrative fiction (links take you to the film - I've indicated which ones have English subtitles):

she lived with three other women (to set out on her own), the day after the house was raided by the police (the film suggests that this timing may not have been entirely coincidental). She was the only one of the four sentenced to death, her letters proving incendiary in the eyes of the authorities. Through Jornet's own words (copies of her letters are seen on screen and read as a voiceover) and a series of photographs (including several group shots taken inside the prison), Carolina Astudillo manages to fleetingly reconstruct a woman who was forced into absence, and seemingly long forgotten.



África 815

Flight also occurs in *África 815* - Pilar Monsell's father, Manuel, made a bid for freedom via enlistment in 1964, leaving Madrid and heading to the exotic Saharan Spanish colony to carry out his military service. Reading aloud from her father's diaries (which he has since reconfigured as a three-volume memoir) and looking at his photo archive, Monsell compassionately explores her father's hidden life. Black and white stills change to moving colour images in conjunction with the collapse of Manuel's attempts at self denial - he got married in order to have a family - and his return to Morocco in the 1980s in a hopeful (but ultimately unsuccessful) quest to find his true Prince Charming. His sadness and loneliness (as recorded in his diary) as he realises that one man after another merely sees him as an escape route to Europe is palpable even all these years later and when read at one remove by his daughter. Perhaps someone less close to the subject would have asked more probing questions (this is straightforwardly her father's story - her mother is briefly seen in holiday film footage but not mentioned), but this melancholy film was made with love and acceptance - and it also feels like the director was genuinely interested in finding out more about her father. [The film's [official website](#)]

The sadly-defunct [Blogs&Docs](#) has been resurrected for a special issue on the films included in the festival (and their archive is well worth exploring too).