

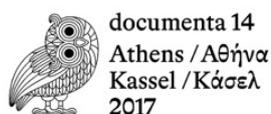


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AMOR  
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INTERNACIONAL  
DE CINE LGBT+



CICLO **Rosa**

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## THE WHISPER OF THE JAGUAR

Directed by Thais Guisasola and Simon(e) Jaikiriuma Paetau

Germany, Colombia and Brazil, 2017

Running time: 79 minutes

Format: HD

MPAA rating: 13+

Genre: Fiction/Experimental/Documentary

Shooting locations: Amazon and Goiás, Brazil

### LOGLINE

Sebastian\*e, a queer artist, penetrates herself with a cob in a transgenic cornfield, not knowing how close she is to death. Her sister Ana, a punk girl from the city, follows her steps carrying her ashes through the Amazon, on a journey which turns out to be a liberating spiritual search.

### SYNOPSIS

Sebastian\*e, a queer artist, penetrates herself with a cob in a transgenic cornfield, unaware that death is near. Her sister Ana, a punk girl from the city, follows her steps carrying her ashes through the Amazon on a quest that will become a spiritual and sexually liberating experience.

Her path is filled with intriguing encounters and challenges while her sister appears to her along the way amid inescapable stories of colonialism, modernization and the current political situation of Brazil and Latin America. Ana ends up being possessed by the journey: she does not access ayahuasca, ayahuasca accesses her; she does not cross the border, the border crosses her. A lesbian orgy culminates in the connection with ancestral pleasure while medicinal plants of the forest open the door for the underworld to manifest itself in performative visions of Sebastian\*e. This queer-punk road movie flows as freely between performance art, political comment, and fictional filmmaking as the bodies and identities of its characters in a tropical ambiance that sets the stage for game playing, protests, and metamorphoses.



## ABOUT THE DIRECTORS

Thais Guisasola is a Brazilian filmmaker, performer and awarded director and screenwriter, born in 1987. Featuring works at Documenta 14, FICCI 2018, Reykjavik Int'l Film Festival, Queens Museum of Art NYC, Sesc TV, Museum de Fundatie Zwolle, among others. In 2018 Thais was awarded the Prize of Best Director at the Int. Cartagena Film Festival, Colombia for "The Whisper of the Jaguar". Thais is a Candomblé practitioner, tropikuir, ecofeminist, and border-crosser, whose work is inspired by postcolonial theories, kuir feminism, and indigenous ancestral cultures.

Simon(e) Jaikiriuma Paetau's artistic projects are located between film and theater, dealing with postcolonial subjects and kuir (queer) cultures. Paetau's works have been featured at Festival de Cannes, Documenta 14, New Directors New Films - MoMA, Studio R of Maxim Gorki Theatre, among others. In 2018 Simon(e) was awarded the Prize of Best Director at the Int. Cartagena Film Festival, Colombia for "The Whisper of the Jaguar".

### **Thais Guisasola** (director and author)

REBELS ON HEELS, in development  
feature film  
FOXES, feature film in development  
The House Key, feature film in production  
Se Liga, 2015, 15 min.  
Pop Philosophy, 2015, 13 episodes, 52 min.  
Sundae, 2013, 12 min.  
Lua Verde, 2011, 20 min.  
Ventanas para tus Colores, 2010, 18 min.

### **Simon(e) J. Paetau** (director and author)

REBELS ON HEELS, in development  
feature film  
Frutas Afrodisíacas (theater), 2016, 72 min.  
Gritty Glamour (theater), 2015, 75 min.  
Cruising in High Heels, 2014, 48 min.  
Posh, 2012, 22. min.  
Mila Caos, 2011, 18. min.  
Lua Verde, 2011, 20 min.  
Oury Jalloh, 2008, 30 min.



## DIRECTOR'S NOTE

The *Whisper of the Jaguar* is a queer-punk road movie, taking place across the Amazon and investigating indigenous knowledges and the experience of trance states through medicinal plants. Queerness - beyond just a theme in our film - was for us a methodology and a cinematographical gaze, a perspective, a break with the dominant heteronormative narrative and linear process in cinema. By exercising a queer gaze, the film tackles themes beyond gender and sexual identities and focuses on the access of ancestral knowledge through medicinal plants, death, youth, and politics. The film establishes a dialogue between the stories of colonialism, modernization, environment destruction, jaguars and loss in the current Brazilian and Latin American political landscapes.

We wrote an open and associative script, that allowed us to shift and adapt scenes depending on the unexpected encounters and situations we would face while filming. As a consequence of this decision and creative impulse within this methodology, we're able to weave into the narrative what we encountered in our path: people, nature, medicinal plants and scenarios.

Thus, we allowed the journey to resonate as a self-experiment, transforming it into aesthetics and cinematographic language.

The film is in dialogue with references and influences which are not only cinematographical but as well belong to other artistic fields such as performance, political philosophy, literature, Sound art, techno and queer punk music.

The thematical core of the film is the question of how to connect with our queer and indigenous ancestors, to follow their legacy of resistance, struggle and the act of reimagining society. Ayahuasca and other medicinal plants like Rapé and Kambô gave us the access to work with lost and forgotten fragments of indigenous knowledges within us.

The human-jaguar figure symbolizes for us, the moment when the spiritual world also transforms the body and dissolves the material boundaries. We're interested in breaking the limits, the borders, approaching the fluidity of bodies and identities within a tropical nature, instigating the metamorphoses, the search for contradictions and superimpositions of sensations and realities.





## PRESS REVIEWS

The Whisper of the Jaguar, a Colombian/Brazilian/German co-production shot in the Amazon region, was the winner of one of the most anticipated awards at the 58th Cartagena International Film Festival. This is the first fiction feature film by Simon(è) Jaikiriuma Paetau from Germany(Colombia) and Thais Guisasola from Brazil, who carry out a research on colonialism, the relationship between the human being and nature, the decisions of wanting to be and the deviation of borders. With this film, they won Best Director in the Official Colombian Film Competition. (El Colombiano, 06. 3. 2018)

A strong contender for the most 'trans-genre' film of the year, The Whisper of the Jaguar (originally, O Sussurro do Jaguar) is, at its heart, a melancholic, punk-ish, neo-hippie road movie of the soul-undressing kind that flows like a mountain stream between queer performance, deadpan dramedy, spiritual adventure, satirical commentary, pseudo-documentary, sexual liberty and postcolonial theory, introducing its viewer to 'kambô' and 'ayahuasca' healing rituals, as well as shamanistic lesbian foursome (inter alia) via strikingly composed 'tableaux vivants' which capture all the beauty of Brazilian nature and lead to a trippy, candy-colored credits sequence you can't take your eyes off. (ngboart, 06. 3. 2018)

Best Director: Simon(è) Jaikiriuma Paetau and Thais Guisasola for O sussurro do jaguar (The Whisper of the Jaguar) Set in the Amazon, this road-movie is as sensitive to queer as it is to punk, tells the story of a young girl, Ana, who carries the ashes of her brother, an activist. Along the way, she faces her ego, death, the political and environmental landscape, the hybrid, the indigenous, the post-colonial, the loss and, of course, the Jaguars. (Arcadia, 05. 3. 2018)

'The Whisper of the Jaguar' was awarded Best Director in the Official Colombian Film Competition. The audience's award went to 'Amanecer'. A co-production between Colombia, Brazil, and Germany, shot in the Amazon region between Brazil and Colombia, 'The Whisper of the Jaguar', was the winner of one of the most anticipated awards at the 58th

## El festival y su postura incluyente

La película paraguaya *Las herederas*, sobre el ocaso de un amor entre dos mujeres, ganó el 58.º Festival de cine de Cartagena, que anoche dio a conocer sus galardonados.

SOFÍA GÓMEZ G. EL TIEMPO - CARTAGENA | @elocio

Cartagena acogió de nuevo a integrantes de la industria cinematográfica, periodistas, estudiantes, cinefilos, realizadores y estrellas de la gran pantalla.

La edición 58 del Festival de cine en La Heroica dejó postales para la memoria. Owen Wilson montando en bicicleta por la ciudad amurallada, Tilda Swinton estruendo sonreente y retrato al teatro Adolfo Mejía, el productor francés Bruno Dumont mirándose fotos en la plaza de Santo Domingo y Maribel Verdú compartiendo un coctel en la sede de la Cooperación Española. Ellos fueron los invitados principales y protagonistas de tributos y charlas con el público.

Pero, sobre todo, el balance es de buen cine, con unos galardones que sitúan una posición abierta e incluyente. Por ejemplo, el retrato íntimo del filme paraguayo ganador de la competencia de ficción iberoamericana, *Las herederas*, del director Marcelo Martinessi, o las apuestas arriesgadas de películas como la colombiana *El susurro del jaguar*, una autorealizada queer punk road movie premiada por su dirección (Simon(è) Jaikiriuma Paetau y Thais Guisasola).



50 películas en competencia

EL FESTIVAL  
FREEMIA  
FICCIÓN Y  
DOCUMENTAL  
IBERO-AMERICANOS

Con el eslogan 'Para volar' y con la idea de resaltar la monstruosidad en su programación, el FICCI entró anoche una edición más en el Centro de Convenciones de Cartagena con la entrega de los Indios Catalana, su máximo galardón. Otros de los triunfadores fueron Amasucor, de Carmen Torres (competencia de cine colombiano); *Assessoria las pléides*, producción costarricense dirigida por Álvaro Torres Campos (competencia oficial de documental) y la filipina *Season of the Devil*, de Lav Diaz que triunfó en Cannes.

En total, el festival exhibió más de un centenar de películas en unos 200 funciones. El lunes 30 de marzo.

One of the first images from the film *The Whisper of the Jaguar*, by Simon (è) Paetau and Thais Guisasola, is an invitation to this, to the mixture of natural kingdoms and species. A man who establishes a relation with a corn, who confronts the spectator with that monstrous nature that, in addition, is going to develop throughout the film and the journey that the protagonist makes, a journey that, like everyone else, is not just a spatial journey but a learning experience that passes through seasons. The search of the protagonist of the place to leave the ashes of her brother becomes the search of a space where to live and where to recognize a burden shared with the others. The film experiments with the form and the reencounter with the self, which insistently seeks to sustain itself, but which constantly sticks to other selves and mixes and dilutes with them. In ways like that, queer is recognized in the selection we are dealing with as a way of becoming monstrous and enhancing that monstrosity. This selection also calls into question the generic classifications of film discourse. Despite their insistent appeal to documentary discourse, films are known to be a source of fiction. And above all, there is a fiction of the genre, of the subject, of his identity, which does not fall apart just because he decides not to participate in the classic and conventional narrative genre of fiction.

(Arcadia, 19.02.2018)

But, above all, the balance is of good cinema, with awards that ratify an open and inclusive position. For example, the recognition as the best director in the Latin American fiction competition for Marcelo Martinessi, whose debut feature is a beautiful and intimate portrait of the decline of love between two women in *The Heiresses*; or the risky bet of films such as the Colombian-Brazilian film *El susurro del Jaguar*, a self-named queer punk road movie, also awarded for its direction (for Simon(è) Jaikiriuma Paetau and Thais Guisasola), in the Colombian film section. (El Tiempo, 06. 3. 2018)

Cartagena International Film Festival, which closed on Monday night. This is the first fiction feature film by Simon(è) Jaikiriuma Paetau from Germany and Thais Guisasola from Brazil, who carry out a research on colonialism, the relationship of the human being with nature, the decisions of wanting to be and the detour of borders. With it, they won Best Director in the Official Colombian Film Competition. (El Herald, 06. 3. 2018)

**Ngboo Art**

6 Mar 2018

**The Whisper of the Jaguar (Simon(è) Jaikiriuma Paetau & Thais Guisasola, 2017)**

☆☆☆☆☆ (4) out of 10

A strong contender for the most 'trans-genre' film of the year, *The Whisper of the Jaguar* (originally, *O Susurro do Jaguar*) is, at its heart, a melancholic, punk-ish, neo-hippie road movie of the soul-undressing kind that flows like a mountain stream between queer performance, deadpan dramedy, spiritual adventure, satirical commentary, pseudo-documentary, sexual liberty and postcolonial theory, introducing its viewer to 'kambô' and 'ayahuasca' healing rituals, as well as shamanistic lesbian foursome (inter alia) via strikingly composed 'tableaux vivants' which capture all the beauty of Brazilian nature and lead to a trippy, candy-colored credits sequence you can't take your eyes off.

(The film plays for free on FestivalScope until the 18th of March.)

Objavio Nikola Gocić y 18:37

Ознака: dugometražni igrani film, Južna Amerika

The winners of the Cartagena Film Festival

A co-production between Colombia, Brazil, and Germany, shot in the Amazon region between Brazil and Colombia, 'The Whisper of the Jaguar', was the winner of one of the most anticipated awards at the 58th Cartagena International Film Festival, which closed on Monday night. 'The Whisper of the Jaguar' is the fiction debut feature by Simon(è) Jaikiri-uma Paetau from Germany and Thais Guisasola from Brazil, who realize a search over colonialism, the relationship between human beings and nature, the decisions of wanting to be and the deviation of borders. With it, they won Best Director in the Official Colombian Film Competition.

(Vanguardia, 07. 3. 2018)



The feature film "The Whisper of the Jaguar", winner of the FICCI 2018 award for best director, represents the journey into the unknown, represents the continuous struggle of the "I" in the face of the internal feelings that are provoked by external sources. The trips, the solitary routes, the exploration are themes that attract me because they connect with my adventurous side and this touches my soul directly, by this I do not mean that I feel like Indiana Jones, but the fact of changing, of knowing yourself through a trip to the unknown, to discover your environment and from there to reflect on what you are, I find it very seductive. In this feature film also there is a sensitive component of sexuality in addition to having a punk theme in a political and environmental context.

(Santiagowrite, 15. 3. 2018)

The film is a film of women, from the conception and execution of the idea to its interpretation, because even the transformative role of the brother does not hide his "queer" militancy, and it is not surprising that love is lesbian in this female demand, or that the historicist discourse tries to give voice to generations of female ancestors subjugated, kidnapped, raped, subjected to the will of man and the European occupier; 500 years of suffocating the beauty of both nature and a culture that has been seeking particular refuges in which

to preserve its national identity. The greater the contact with that culture, with its ceremonies, with its initiatory rites, the greater Ana's capacity to feel part of a nature that surrounds but does not threaten, to overcome a border that kept her away from another obvious reality, entering into a way of internalizing nature until she became a jaguar without losing her human form. The physical journey ends up losing interest in favor of the spiritual journey, the one that makes you notice the trees that cover your head while you cross the river with a canoe, or that transform the landscape into a mantle of colored butterflies before which you are hypnotized, the angry noise of protest of punk gives way to the whisper of the jaguar, more powerful, more animal, more difficult to feel and hear.  
(Nos hacemos un cine, por Miguel Maestro, 25.03.2018)

The author cinema of the southern countries is often fed with colonial images. When we do not repeat this exotic image of Latin America our message is invalidated.  
(Friction Magazine, quote of an interview with directors by Julia Maura, France, 07.04.2018)

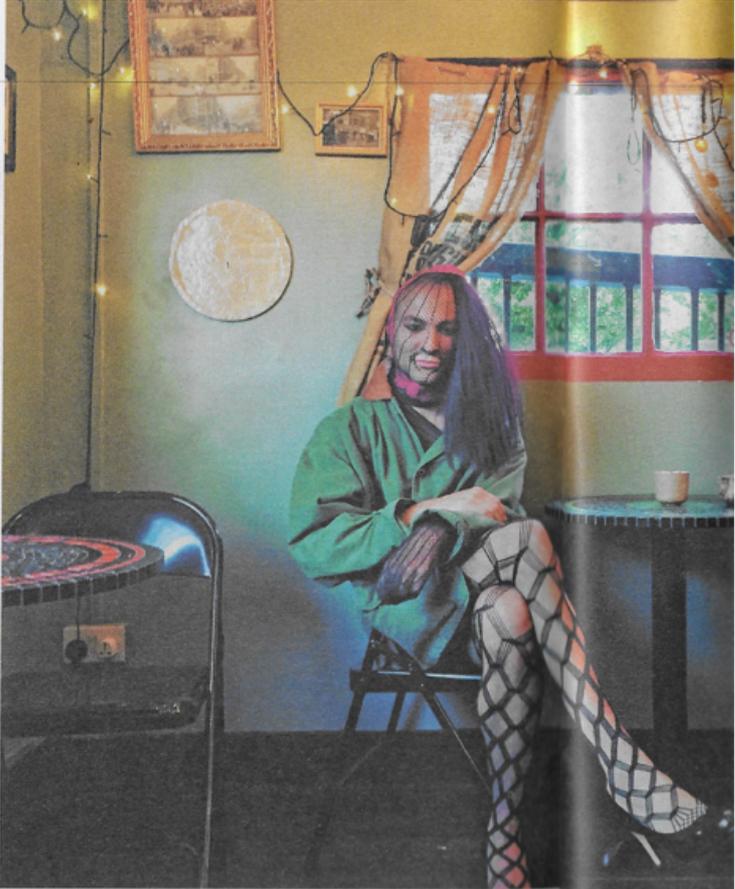
ESPECIAL FICCI

CINE BRASILEÑO

# QUEER ES EL NUEVO PUNK

*Seis películas muestran la identidad sexual como algo móvil y periférico. La insurgencia hoy es saberse híbrido y eso lo saben bien quienes quieren hacer pasar un mensaje: los seres humanos no somos uno, somos varios a la vez.*

Mario Henao\*  
Bogotá



Raulito, esa naturaleza mutante de Cachifaz, una de las últimas obras del dramaturgo se autor presenta un lado, su construcción formal no es convencional, pues todas se desvían de una narración lineal, el teatro que el otro, los personajes también aparecen en el corto *Estamos todos aquí*, de Rafael Mellini y Chico Santos, pues bas, en cada uno de los a la cámara exponen

## CREDITS LIST

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Direção de Arte Figurino	Alicia Arteaga
Som Direto Assistente de produção	Daniel Martins
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Trilha Sonora	Mad Kate   the Tide, Mercenárias, Aérea Negrot, Royal Dust, Peaches, The Cli- tor\$
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Produção Associada	Drama Filmes Lilit
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Sebastián*e	Simon(e) J. Paetau
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João	Daniel Martins
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Jurema - garota na festa	Renata Curan
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Xamã	Pré - Almério Almeida de Oliveira
Magdalena - Dona do barco	Alicia Arteaga

Figuração (em ordem de entrada)

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Moça no mercado	Maria da Conceição
Caminhoneiro 1	Leonardo da Silva
Caminhoneiro 2	Guilherme Moraes
Homem na rua escura	Paulo Oliveira Gav
Ayahuasca figurante	Dom Paulo Oliveira
Ayahuasca figurante	Hariston Natan Prestes
Ayahuasca figurante	Grecia Iguaro Villegas
Ayahuasca figurante	Ubirajara dos Santos
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Voz Rádio	Jean Wyllys
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	<i>Digital Age</i> Mad Kate   the Tide Álbum: ALIVEness
	<i>Me Perco nesse Tempo</i> Banda: As Mercenárias Rosália Munhoz - Voz Sandra Coutinho - baixo e vocal Ana Maria Machado - guitarra e vocal Lou Moreira - bateria Letra: Ciça Música: Sandra Coutinha e Ana Maria Machado Editora: Baratos e Afins

*Industrial intro Mad Kate | the Tide*  
Álbum: sexWORKperformanceART

*Dolphin Aérea Negrot*

*Mi mamá me botó el dildo The Clitor\$*

*Mono Royal Dust*

*Nichts ist schön Royal Dust feat. Aérea  
Negrot*

*Light in Places Peaches*