

The film is a thought-provoking and tense drama, with moments of comedic relief. Even through the clouds of the film's ambiguity, the goal of *Mother, Couch* is clear. A family who once had no interest in truly knowing each other is forced to see things through a new lens.

Amid the chaos was a story that brought witty metaphors to life. Larsson's successful experimentation and execution showcased in *Mother, Couch* proves he is a director to keep an eye out for.

— *Angela Nell-Tascon*

## Determination and resilience on display in “La Suprema” film



*Courtesy of TIFF*

***La Suprema*** immerses its audience into a rural village where gender parity and respect are as rare as the internet and electricity. The movie follows the life of Laureana (Elizabeth Martínez) and her community in the Colombian countryside. Director Felipe Holguín Caro explores the impact negligence has on this town while celebrating the power of unity.

Laureana aspires to follow in the footsteps of her uncle, a professional boxer who in his fame has distanced himself from the town, never acknowledging where he came from. In the rural town with little access to education, training, and Cartagena, Laureana finds a potential mentor, Efrain (Antonio Jiménez). Efrain, once a trainer for Laureana's uncle until a falling out, refuses to work with her. While the town rallies to find electricity to view her uncle's fight, Efrain witnesses Laureana's unwavering determination and resilience, eventually agreeing to train her.

Set in a predominantly Afro-Latino village facing erasure by the Colombian government, *La Suprema* introduces Laureana as a teenager who continuously challenges gender norms. She rejects the dresses inherited from her late mother, often opting for basketball shorts, sweats, and oversized T-shirts. Her grandmother, who is her primary caretaker, refuses to allow her to box and continuously questions her urge to be different.

The residents of the town also question her choices regarding fashion and boxing, and often patronize her identity by referring to her as "girl." Throughout the film, the intolerance for Laureana's difference causes her to assert her distaste for the word, often repeating "Don't call me girl!" The repetition symbolizes her resistance, as she holds tight to her identity, refusing to conform to societal expectations.



*Courtesy of TIFF*

The residents of *La Suprema* also display resilience as they discover their home is not present on the map of Colombia. Despite the country's refusal to acknowledge

their existence, the film emphasizes themes of community. Caro shifts the focus away from what they lack and highlights the benefit of the tight-knit bonds in the town.

When it's time to come together and support one another, these residents hold an abundant ability. *La Suprema* embraces the small town, portraying hardworking people who find pride in the lives they have built for themselves.

Caro shines a light on the joys and struggles of life in this countryside while preserving the authenticity of the stories and characters. He builds trust within the town he is filming in and features real residents.

While not based on a true story, *La Suprema* serves as a tribute to Afro-Latino and Latine communities. The ongoing erasure faced by communities throughout Latin America and South America is cut by this portrayal of a community that perseveres with courage and pride.

— *Gloria Rivera*



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