

Under the Flags, the Sun

Bajo las banderas, el sol

A film by Juanjo Pereira

Paraguay / Argentina / USA / France / Germany, 2025, 90'

PRESS NOTES

Further press materials

available [HERE](#)



Contacts

Production

Cine Mío

Ivana Urízar

ivana@cinemiofilms.com

MaravillaCine

Paula Zyngierman

paulazyn@gmail.com

Leandro Listorti

leandro.listorti@gmail.com

maravillacine.com.ar

Production

Sabaté Films

Gabriela Sabaté

sabatefilms@gmail.com

sabatefilms.com

Juanjo Pereira

bajolasbanderas@gmail.com

World Sales & Festival

Cinephil

Shoshi Korman

shoshi@cinephil.com

+972 50 282 7955

Suzanne Nodale

suzanne@cinephil.com

+33 6 81 70 18 90

cinephil.com

Publicist

NOISE Film & TV

Kai Hermann

+49 152 53450955

kai@noisefilmpr.com

noisefilmpr.com

Key Facts

Original title: Bajo las banderas, el sol

International title: Under the Flags, the Sun

Year: 2025

Documentary

Length: 90'

Countries of production: Paraguay, Argentina, USA, France, Germany

Short Synopsis

Through rare and long-forgotten footage, this documentary uncovers the hidden machinery of Alfredo Stroessner's dictatorship in Paraguay—one of history's longest-running regimes. From propaganda to international broadcasts, the film exposes how media shaped power, controlled memory, and built a legacy that still lingers today.

Long Synopsis

In 1989, the fall of Alfredo Stroessner's 35-year dictatorship in Paraguay marked the end of one of the world's longest authoritarian regimes, but also the abandonment of the audiovisual archives that had cemented its power. This footage, crafted to shape a national identity and celebrate the regime, was left to fade from memory.

Decades later, a trove of unseen and long forgotten footage—as newsreels, public television broadcasts, propaganda films, and declassified documents —has been recovered from Paraguay and abroad, revealing the hidden mechanisms of power behind Stroessner's rule.

A visual experience through the history of the media, covering all the supports that have been able to store pieces of memory during the 20th century. The found paraguayan footage reflects the appropriation of the past to indoctrinate, the construction of a national imaginary, and the cult of Stroessner. The foreign archives narrate the Cold War, international alliances and the power game that allowed the dictatorship to prosper, in addition to denouncing propaganda and oppression.

It is an archeology of the present, in a country where the descendants of the regime's leaders still rule.



Director's statement

I was born in Asunción and I speak Guaraní because my family is from the countryside. In primary and secondary school in Paraguay, they don't teach about that period or the many other dictatorships that occurred in the country. Since I was very young I was interested in putting into action a poetic-narrative structure by doing a memory exercise about the dictatorship in Paraguay. Today I am making this documentary to join fragments of found archives and discover how this period affected the formation of a society, my contemporaneity and how it has forged my thoughts and feelings. That is why I chose to investigate the different filmic representations that have taken place in Paraguay throughout the twentieth century, finding in them, traces of enunciation that question me. I choose to take these traces to collect events that have forged the memory of a country and reflect with archival material, while trying to elucidate the present from these representations. All the events that I present in this project I did not live, however I feel that they accompany me, that they shape my worldview and permeate my strongest emotions. In a rural country that does not speak out for fear of being displaced, of losing a piece of land, of losing its daily bread, a country isolated in the regional press, where its people hide a somber silence. A silence rooted in the veins of a society that sees its effects in the natural forms that adorn it, in its language and customs. Paraguay is a country that did not make an exercise of memory after the last fall of the dictatorship. The silences are very large in relation to its Latin American neighbors.

Facts on the topic of the film

Alfredo Stroessner's dictatorship lasted from **1954** to **1989**. A coup propelled him to power and during his first years in office he began to demonstrate that he would not share power with anyone.

He changed the Constitution to be reelected indefinitely and began what could be called systematized state terrorism. The dictatorship grows and becomes stronger with the direct support of the United States, which praises Stroessner as the best anti-communist government in America. During those years, Paraguay received many Nazi criminals, among them Dr. Josef Mengele, who became a Paraguayan citizen by presidential order. Monumental works such as the Itaipu hydroelectric power plant were consolidated. At the time, the local media published documents demonstrating the fraud of the largest work in the world and the Stroessner government suspended the entire opposition press. At the end of the Cold War in the world, Stroessner's government is brought to an end by a fake military coup d'état, led by the dictator's father-in-law. Stroessner dies in Brazil in exile, his family being one of the wealthiest in the world, without ever having been tried for the crimes against humanity of his regime. This film is a compilation never made before, not only because it seeks to articulate from its own images a collective memory, but also because it proposes to reinstate to a country its own history and its own struggle.

About the director

Juanjo Pereira is a filmmaker, researcher and producer whose work highlights interdisciplinary research through the creation of essay films and video installations. He is dedicated to researching the Paraguayan film archive, and his projects also use the *dérive* to examine modern infrastructures and everyday built landscapes. He serves as the artistic director and co-founder of the Asunción International Contemporary Film Festival. He has participated and won awards at festivals and markets such as: Hot Docs Forum, IDFA Bertha Fund, ARCHÉ, among others.

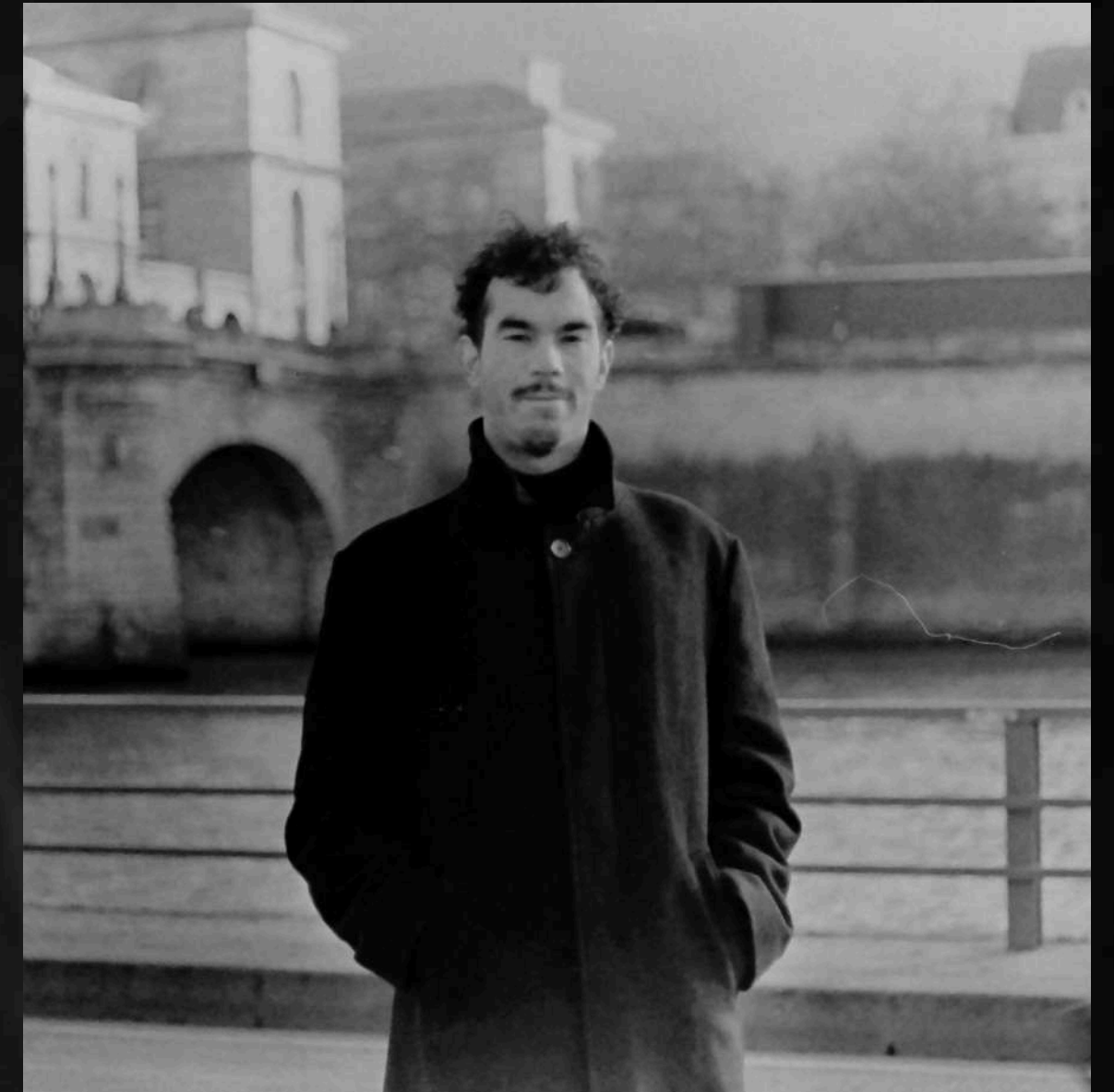
Filmography

‘The Impossible future’ (United Arab Emirates - Short Film - 2021)

‘Witnesses in tension’ (Paraguay - Video installation - 2020)

‘Small events in medium gray’ (France - Short Film- 2019)

‘Pokhot’ (Argentina - Short Film 2017)





About the production companies

Cine Mío is a production company based in Asunción, Paraguay, funded by Ivana Urizar. It believes in experimenting with language and forms of narratives on behalf of stories that dig on identity, memory, time and roots, through the development and production of short and feature films, both fiction and documentary.

One of its main challenges is to achieve an emotional impact that allows us to reflect on humanity, from the great historical events to the small but universal personal stories that mark our journey.

Its filmography includes the films 'Bajo las banderas, el sol' (Juanjo Pereira, 2025), which has its World Premiere at Berlinale 2025. Urizar has been part of the production team in Paraguay for the documentary 'Green is the new red' (Anna Recalde Miranda, 2024), which had its premiere in the official competition at IDFA.

The company is currently developing the documentaries 'Los silencios de mi nombre' (Paz Encina and Oli Ruiz), 'Fuegas' (Arami Ullón), 'El Santito' (Fernando Allen and Fredi Casco), 'Camino al Pueblo' (Javier Arroyo) and the feature film 'La guerra de las Mujeres' (Anna Recalde Miranda).

About the production companies

MaravillaCine is an Argentinian production company created in 2016 by Paula Zyngierman and Leandro Listorti, who have extensive experience in the areas of film and TV production, as well as archiving and film programming, respectively.

The company's primary focus is on developing, producing, and co-producing author-driven and risk-taking feature films and documentaries, characterized by their high artistic value and visually cinematic style. MaravillaCine places a strong emphasis on international co-productions and has shown a particular preference for debut films and female directors.

Their films have been showcased and their projects presented at prestigious festivals and markets such as Cannes, Berlinale, San Sebastián, Rotterdam, Locarno, Visions du Réel, Viennale, IDFA, FIDMarseille, Toulouse, Sundance, Zinebi, Málaga, BAFICI, Mar del Plata, RIDM, Jeonju, Dok Leipzig, etc.

MaravillaCine is currently developing 'Los días libres' (Lucila Mariani), 'Cuerpo criminal' (Martín Boulocq) and 'Una cierta civilización' (Leandro Listorti)

About the production companies

Sabaté Films is an independent production company, based in Asunción - Paraguay, created in 2009 by Gabriela Sabaté, with the aim of contributing to the development of the Paraguayan film industry, through short, feature and documentary film projects of high artistic quality and international projection. .

Gabriela Sabaté worked in different roles in films by prestigious Latin American directors, among them Paz Encina, Marcelo Martinessi, Lucrecia Martel, Lucía Puenzo, Juan Carlos Maneglia and Tana Schembori. She is a founding member of the Paraguayan Film Academy.

Sabaté Films' filmography includes “Under the Flags, the Sun” which will premiere in 2025 in the Panorama section of the Berlinale. “EAMI” by Paz Encina, winner of the Tiger Award at the IFFR 2022, “Killing the dead” by Hugo Giménez, “Karai Norte” by Marcelo Martinessi, among others.

Currently in development are the documentaries “The Silence in My Name” by Paz Encina and Olinda Ruiz, “The Unique Time” by Paz Encina, “Remanso” by Pablo Lamar, and “Last Night I Believed I Swam” by Catalina Torres, in co-production with Monarca Films.

About the co-production companies

Bird Street Productions is a Los Angeles based production company. It supports the production of documentaries, and their filmmakers, but also facilitates critical call-to-actions and audience engagement. It focuses on justice, climate change, LGBTQ rights, and social issues throughout the world.

Lardux Films was created in 1992 from the desire of a group of filmmakers motivated by non-academic cinema to control all stages of production of their films. It has become a kind of label for engaged and poetic cinema, animation, research and documentary. Based in Montreuil, Lardux Films has produced 95 shorts and 20 features, the latest of which, 'Green is the new red' (Anna Recalde Miranda, 2024), had its world premiere in the international competition at IDFA.

Lardux has several international projects under development, including : 'Fighting a Pink Plague' (Pablo Rivas), 'Le Roman de Renart' (Anne Laure Daffis and Léo Marchand), 'Detroit, city of gods and machines' (Florent Tillon), 'El Santito' (Fernando Allen and Fredi Casco), 'Camino al Pueblo' (Javier Arroyo)

About the associate producer

weltpilm GmbH (Kristina Konrad, Christian Frosch) was founded in 2002 in Berlin. It is focusing on the production of European Arthouse movies and creative documentaries with theatrical release and co-productions with Latin America, Africa, Asia. weltpilm has been awarded several grants from different German's Film Funds and several films were screened at important international festivals.

Recent projects include:

'BAJO LAS BANDERAS, EL SOL (UNDER THE FLAGS, THE SUN)' by Juanjo Pereira, 2025

'MAIA - A PORTRAIT WITH HANDS' by Alexandra Gulea, 2024

'DEVASTATED' by Ashish Avikunthak, 2024

'RAMBA ZAMBA' by Sobo Swobodnik, 90 min., Germany 2023

'LE GOÛT DU VIN DE PALME' by Jean-Pierre Bekolo, 2024

Credits

Director

Juanjo Pereira

Assistant Director

Sofía Lena Monardo

Cinematography

Francisco Bouzas

Editing

Manuel Embalse

Music

Julián Galay

Andrés Montero Bustamante

Sound Design

Julián Galay

Produced by

Cine Mío

MaravillaCine

Sabaté Films

Juanjo Pereira

Executive Producers

Ivana Urizar

Gabriela Sabaté

Paula Zyngierman

Leandro Listorti

Juanjo Pereira

James Costa

Trevor Burgess

Hernán Mazzeo

Daniela Martinez Nannini

Sofía Lena Monardo

Credits

Co-Production

Bird Street Production

Lardux Films

Associate Producer

Welt Film

With the support of

Programa Ibermedia

INAP Instituto Nacional del Audiovisual Paraguayo

INCAA Instituto Nacional de Cine y Artes Audiovisuales (Argentina)

IDFA Bertha Fund (Netherlands)

Aide aux Cinemas du Monde (France)

FONDEC Fondo Nacional de la Cultura y las Artes (Paraguay)

