NC Latin American Film Festival | DIASPORAS & INDIGENEITY

September 16 to October 15, 2013

This year the festival featured a series focused on the life of diasporic communities, using films, documentaries, panel discussions, lectures, class visits and open forums, with a special attention to hemispheric Native and Indigenous audiovisual production.

The festival featured 27 films, from 11 countries, with the presence of 15 filmmakers. The festival includes feature length films, short films, and documentary films, grouped in three series:

1. **Spanish and Latin/o American Film Series (LFS):** Curated by Samuel Amago and Cristina Carrasco, Romance Languages and Literatures UNC-CH. Thanks to PRAGDA, an independent cultural initiative to promote Spanish and Latin American cinema and a film distribution company, through the Spanish Film Club, which offers to help universities bring the very best in contemporary Spanish and Latin American cinema to campuses to introduce students to the language and cultures of these territories.

   Film Screenings: 7.00 pm.

   Sponsored by: PRAGDA, Romance Languages UNC-CH, Center for Global Initiatives UNC-CH

2. **Native & Indigenous Film Series** | October 4, 5, 6, 7 & 9

   Sponsored by: Hemispheric Indigeneity in the Global Age, Mellon Foundation -Partnership in a Global Age grant; American Indian Center, UNC-CH; Native and Indigenous Studies, UNC-CH, Duke Center for Canadian Studies.

   Thanks to Native Networks, American Experience, Center for Latin American and Caribbean Studies at NYU

3. **Jews and Muslims in Latin/o America and the Caribbean Series** (JMS) | October, 1 & 2.

   Location: Bingham 103, UNC; John Hope Franklin Center at Duke; and the Griffith Film Theatre at Duke | Dates: October 1 & 2

   Film Screenings: 7.00 pm.

   These events were part of the Center for European Studies’ initiative, “Jews & Muslims: Histories, Diasporas, and the Meaning of the European,” funded through a Andrew W. Mellon Foundation grant and the Duke University Office of the Provost, and co-sponsored by the Center for Jewish Studies, and Duke Islamic Studies Center.
Monday Sep. 16 | Richard White. Duke. 7.00 pm.


A personal and vibrant coming of age story about a young artist’s determination never to surrender to the bleakness of her surroundings. At 15, Inocente refuses to let her dream of becoming an artist be caged by being an undocumented immigrant forced to live homeless for the last nine years. Color is her personal revolution and its sweep on her canvases creates a world that looks nothing like her own dark past. *Inocente* is both a timeless story about the transformative power of art and a timely snapshot of the new face of homelessness in America: children. The challenges are staggering, but the hope in her story proves that the hand she has been dealt does not define her, her dreams do. 40 min.

Followed by Q&A with Inocente. Reception and Print Sale. Fredric Jameson Gallery. Duke East Campus

Presented by the Program in Latino/a Studies in the Global South and co-sponsored by Duke Libraries, Mi Gente, Screen/Society, Two-Way Bridges/Puentes de Doble Via (Humanities Writ Large), and the the UNC-Duke Consortium in Latin American and Caribbean Studies

Tuesday Sep. 17 | Bingham 103, UNC. Chapel Hill. 7.00 pm.

**Here and There (Aquí y Allá)**. Antonio Méndez Esparza (Mexico. 2012) LFS

Winner of the top prize in the Critics’ Week section of Cannes, Antonio Méndez Esparza’s directorial debut radianty captures the complex homecoming of a loving father. After many years in New York, Pedro returns home to Guerrero, Mexico, to an overwhelmed wife and daughters he barely knows. Pedro struggles to secure a job in town and establish his place as the head of the household. Just as the family begins to regain their balance, Pedro and his wife Teresa are thrown into turmoil, facing a difficult pregnancy and the prospect of a new child. A rare and authentic look into the realities of Mexican life and bureaucracy, the untrained cast offer moving performances that capture the love, traditions and customs many must leave behind. Garnering universal relevance, *Here and There* explores the rebirth of a family’s relationship and a father’s sacrifice to give his family an opportunity to succeed in a society destined to fail. 110 min.

Introduced by Oswaldo Estrada. Romance Studies, UNC-CH
Tuesday Sep. 24 | Bingham 103, UNC. Chapel Hill. 7.00pm

**Clandestine Childhood (Infancia Clandestina).** Benjamin Ávila (Argentina, Spain, Brazil. 2012) 
LFS

Upon return to Buenos Aires Juan and his family take refuge with Juan’s uncle, whose chocolate peanut business provides a front for their anti-government action. Argentina under the brutal government of General Jorge Rafael Videla saw millions “disappear,” and Juan’s family struggles to escape unscathed. Mystified by his parents’ plight, Juan’s first budding romance sees him distracted by his dawning sexuality. As a heartbreaking series of events unfold, Juan observes life around himself – unsure of where he fits in or how to make his voice heard. 112 min

Wed. Sep. 25 | Franklin Center, 240. Durham

7.00 pm | Introduced by Andrea Woods, Dance Program. Duke

**La Salsa Cubana.** Joseph Johnson & Sarita Streng (Cuba. 2011)

A dance group from the outskirts of Havana strives to win the Cuban national dance competition. The group comes from the Guanabacoa neighborhood and their passion is Cuban salsa. Along with the group’s journey, we hear about the fabulous Cuban music, the ins and outs of the dancers’ personal lives, and the history of the dance as told by old school dancers who were there when it started. This is an authentic and rare view of Cuba today and the dancing that lifts the national spirit. 80min.

Sponsored by the Duke Dance Program.

Monday Sep. 30 | Carolina Theatre. Durham. 7.00 pm.

**NO.** Pablo Larraín (Chile) 2012

When Chilean military dictator Augusto Pinochet, facing international pressure, calls for a referendum on his presidency in 1988, opposition leaders persuade a brash young advertising executive, René Saavedra (Gaël García Bernal), to spearhead their campaign. With scant resources and constant scrutiny by the despot’s watchmen, Saavedra and his team devise an audacious plan to win the election and free their country from oppression. 118 min.

Introduced by Rodrigo Dorfman.
Tuesday Oct. 1 | Bingham 103, UNC. Chapel Hill. 7.00 pm.

Papirosen, Pablo Chernov (Argentina. 2011) LFS/JMS

Fashioning nearly 200 hours of footage shot over a decade into a family portrait at once epic and intimate, the young Argentinian filmmaker Solnicki (whose previous film was süden) elevates the home movie to an art. Four generations of his Buenos Aires clan are captured on vacations and at family gatherings, as well as in small everyday moments. Digging into the family archives and incorporating the musings of his grandmother, Pola, a Holocaust survivor, Solnicki crafts a deeply affecting meditation on the meaning of family and the weight of history. 74 min.

As part of the Jews and Muslim Series and the Spanish and Latin/o Film Series.

Wednesday Oct. 2 | Franklin Center (240). Durham. 12.00-1.00 pm.

Round table on Visual Cultures of Jews and Muslims in the Americas.

On Living In-Between Worlds: Diasporas and cultural expression in today’s Latino/a American Muslim and Jewish Culture

A panel discussion: Elizabeth Wright, University of Georgia; Rodrigo Dorfman, Independent filmmaker; and Jennifer Maytorena-Taylor, University of California Santa Cruz, Filmmaker and Scholar

The panel will introduce historically and in contemporary practices the presence of diasporas of Muslims and Jews in the Americas and their cultural expressions, which have been marginalized or silenced by hegemonic constructions of culture. In particular, traces and testimonies of the Jewish, Hispano-Muslim, black-African, and Amerindian communities and contemporary religious and cultural expressions of migrants and exile peoples.

Wednesday Oct. 2 | Griffith Film Theatre, Duke. 7.00 pm.

New Muslim Cool, Jennifer Maytorena Taylor (USA. 2011) JMS

Puerto Rican American rapper Hamza Pérez ended his life as a drug dealer 12 years ago, and started down a new path as a young Muslim.

Now he’s moved to Pittsburgh’s tough North Side to start a new religious community, rebuild his shattered family, and take his message of faith to other young people through his uncompromising music as part of the hip-hop duo M-Team. Raising his two kids as a single dad
and longing for companionship, Hamza finds love on a Muslim networking website and seizes the chance for happiness in a second marriage. But when the FBI raids his mosque, Hamza must confront the realities of the post-9/11 world, and challenge himself. He starts reaching for a deeper understanding of his faith, discovering new connections with people from Christian and Jewish communities.

It takes viewers on Hamza’s ride through the streets, from Puerto Rico to the projects and jail cells of urban America, from Christianity to Islam, following his spiritual journey to some surprising places — where we can all see ourselves reflected in a world that never stops changing. 83 min.

This screening is part of the Center for European Studies’ initiative, “Jews & Muslims: Histories, Diasporas, and the Meaning of the European,” funded through an Andrew W. Mellon Foundation grant and the Duke University Office of the Provost, and co-sponsored by the Center for Jewish Studies, and Duke Islamic Studies Center.

Followed by Q&A with the Director

Thursday Oct. 3 | Nelson Mandela Auditorium, GEC. UNC-CH. Chapel Hill. 7.00 pm.

Neighbouring Sounds | O Som ao Redor, Kleber Mendoça Filho (Brazil. 2012)

Life in a middle-class neighborhood in present day Recife, Brazil, takes an unexpected turn after the arrival of an independent private security firm. The presence of these men brings a sense of safety and a good deal of anxiety to a culture which runs on fear. Meanwhile, Bia, married and mother of two, must find a way to deal with the constant barking and howling of her neighbor’s dog. A slice of ‘Braziliana’, a reflection on history, violence and noise.

Introduced by Gustavo Furtado. Romance, Duke

Native & Indigenous Film Series | October 4, 5,6,7 & 9

As part of the “Hemispheric Indigeneity in the Global Age” project, the series explored in comparative/contextual fashion Native and Indigenous worldviews, in particular the ones related to self-representation and governability, health and environment, and the ontology of being Native/Indigenous in today’s global age. The series intends to bring together cultural producers, scholars, Native and Indigenous filmmakers, artists, and general public to explore, share, and act upon some of the most pressing issues First Nations and pueblos originarios faced today.

Friday, Oct. 4 | American Indian Center. UNC-CH. Chapel Hill.
10.00 am. Indian Circle: Filmmakers in attendance will join the American Indian Circle.

Noon. Working lunch: Meeting with Faculty and Graduate Students working on Native and Indigenous issues. (by invitation)

Friday, Oct. 4 | Richard White Auditorium. Duke. 4.00 pm.

Reel Injun. Neil Diamond (Canada-USA. 2010)

A feature-documentary takes an entertaining and insightful look at the Hollywood Indian, exploring the portrayal of North American Natives through the history of cinema. With candid interviews from directors, writers, actors and activists, including Clint Eastwood, Jim Jarmusch, Robbie Robertson, Sacheen Littlefeather, John Trudell and Russell Means, clips from hundreds of classic and recent films, Reel Injun traces the evolution of cinema’s depiction of Native people from the silent film era to today. 74 min.

Followed by a round table: Native & Indigenous Representation versus Self-representation: Forms of Action

With participation of guest filmmakers and scholars:

* David Hernández Palmar (Wayu, Venezuela)

* Mauricio Andrada Bilche (Uruguay-Mexico)

* Jeff Marley (Cherokee, NC)

* Ernest Webb (Cree, Canada)

* Jean Dennison (Osage)

* Ryan Confort (KBIC Ojibwe)

* Craig Howe (Ogala Sioux)

Moderated by: * Emilio del Valle (Maya, Guatemala)

7.30 pm.

In the Light of Reverence. Christopher McLeod & Malinda Maynor (USA. 2001)
The film tells the stories of three communities and places they care for: the Lakota at Devils Tower in Wyoming, the Hopi in the Four Corners area of the Southwest, and the Wintu at Mt. Shasta in California. The film documents obstacles to religious freedom for land-based practitioners, and impacts on sacred sites that range from mining and ski resorts to New Age practices and rock-climbing. All places of extraordinary beauty — and impassioned controversy — as Indians and non-Indians struggle to co-exist with very different ideas about how the land should be used. For Native Americans, the land is sacred and akin to the world’s greatest cathedrals. For others, the land should be used for industry and recreation. Narrated by Peter Coyote and Tantoo Cardinal (Metis), In the Light of Reverence is a beautifully rendered account of the struggles of the Lakota in the Black Hills, the Hopi in Arizona and the Wintu in California to protect their sacred sites. 52 min.

Saturday, Oct. 5 | Nelson Mandela Auditorium, GEC. UNC-CH. Chapel Hill.

10.00 am. Tecumseh’s Vision. Ric Burns & Chris Eyre (USA. 2009)

In the course of his brief and meteoric career, Tecumseh would become one of the greatest Native American leaders of all time, orchestrating the most ambitious pan-Indian resistance movement ever mounted on the North American continent. 54 min.

11.30 am. Camino de Serpiente | Serpent’s Path. Laura Magana (Mexico. 2012)

Recalling the steps of the ancient pilgrims, travellers of consciousness, we walk through an ancient legend told step by step in the Wirikuta desert, in Mexico. A journey is made to the mystery of the heart following the deer’s footprints and sheltered by the spirit of the fire.

2.00 pm. Cerro Rico Tierra Rica | Rich Hill Rich Land, Juan Vallejo (Colombia-Bolivia. 2012)

Cerro Rico, Tierra Rica is a detailed observational mosaic about two distinct mining communities in southwestern Bolivia – an elegy to the landscape of the altiplano (the high plateaus of the Andes mountains) and a valuable ethnographic record of manual labor in the region. Cerro Rico, Tierra Rica follows the aesthetic quests of early observational documentaries, producing a unique and carefully constructed visual portrait of Andean culture. Accuracy and honesty in the depiction of the miners’ lives were main goals during the making of the project, but digital technologies were also used, on occasion, to lyrically expand the realm of the Bolivian landscape. As a whole, the project offers a strong denunciation of the hardships of the working class, and of the alienation inherent in industrial work inside the mines. But it is also an act of nostalgia for
the loss of traditions and cultural legacies – the miners’ ways of life, unique customs, colorful garments and use of language – Quechua, in this particular instance. The indigenous culture of Bolivia has survived and maintained, if sometimes humbly, its sense of power, pride and self-knowledge, even after the ravages of colonialism and exploitation. Miners dig the tunnels of the Cerro, or extract the ever-abundant salt in the plains of the Salar de Uyuni, and their work, and these two stunning landscapes, represent both the past and the future of a mining nation. 90 min.

3.30 pm. **Viaje Intercultural | Intercultural Journey.** Collective creation (Colombia, 2013)

A group of Indigenous students from some of the 102 Indigenous nations in Colombia embarked on a journey of self-discovery. By sharing and writing their travels they find what is common to their past, present, and future. 24 min

Introduced by Miguel Rocha-Vivas, Romance Languages. UNC-CH

4.30 pm. **Trail of Tears.** Chris Eyre (USA. 2009)

The Cherokee would call it Nu-No-Du-Na Tlo-Hi-Lu, “The Trail Where They Cried.” On May 26, 1838, federal troops forced thousands of Cherokee from their homes in the Southeastern United States, driving them toward Indian Territory in Eastern Oklahoma. More than 4,000 died of disease and starvation along the way. For years the Cherokee had resisted removal from their land in every way they knew. Convinced that white America rejected Native Americans because they were “savages,” Cherokee leaders established a republic with a European-style legislature and legal system. Many Cherokee became Christian and adopted westernized education for their children. Their visionary principal chief, John Ross, would even take the Cherokee case to the Supreme Court, where he won a crucial recognition of tribal sovereignty that still resonates. The Supreme Court ruling proved no deterrent to President Andrew Jackson’s demands that the Cherokee leave their ancestral lands. A complex debate divided the Cherokee Nation, with Chief Ross urging the Cherokee to stay, and Major Ridge, a respected tribal leader, urging the tribe to move West and rebuild, going so far as to sign a removal treaty himself without the authority to do so. Though in the end the Cherokee embrace of “civilization” and their landmark legal victory proved no match for white land hunger and military power, the Cherokee people were able, with characteristic ingenuity, to build a new life in Oklahoma, far from the land that had sustained them for generations. 54 min.

6.00 pm. **Seed Spirits.** Altha Cravey & Elva Bishop (USA-MX. 2012)
Thousands of Otomí (Hnahnu, Indigenous peoples of Mexico) now live in Durham, NC. This film portrays their lives in San Pablito, Mexico and in Durham, NC. The Otomí are the 5th largest Indigenous population in Mexico, and like most other indigenous peoples, live in poverty and marginalization. It is common to find mostly women and children in their traditional lands (central altiplano of Mexico), while men had migrated to cities and the US. Durham has seen an increase of this community in the past 10 years. With them their language, traditions (fabric and paper making), and now families are coming with them. 30 min.

7.00 pm. Mesnak. Ives Sioui Durand. (Canada. 2012)

Dave, an urban aboriginal in his early twenties, is a Montreal actor. His adoption at the age of 3 has erased all memory of his Native culture. When he experiences his first-ever contact with his biological mother through a photo in the mail, Dave leaves for Kinogamish, the reserve where he was born and where his biological mother, Gertrude, lives. The reunion does not unfold as expected and Dave becomes disoriented, confronted with a world that seems hostile and foreign. Although alienated from his Native culture, can Dave find a home there? Like Hamlet, the Shakespearian hero who he is working on in theatre class, Dave starts to experience an identity crisis. His unplanned return to this desolate community causes upheavals and chain reactions, while dredging up a painful past scarred by secrets and lies. 90 min.

Introduced by Jane Moss, Canadian Studies. Duke

Sunday, Oct. 6 | Nelson Mandela Auditorium, GEC. UNC-CH. Chapel Hill.

10.00 am. Geronimo. Dustin Craig (USA. 2009)

Craig’s first feature-length documentary, Geronimo, a production of WGBH’s 2009 American Experience series, We Shall Remain, provides a skillful reconsideration of historical interpretation. To film the dramatic reenactments of 19th-century events, he developed a unit of community-based actors.

11.30 am. MAYAS U suútkaʼansah”| knowledge Cycle. Mauricio Andrada (Mexico. 2009)

Filmed in the states of Quintana Roo and Yucatán in Mexico and Made in Maya, the documentary is a journey into the Mayan culture allowing communities to present their ancestral knowledge in relationship to current thinking. As an insider’s work, the film offers an opportunity to know about customs, traditional
medicine, cultural identity and the description of Maya ancestral knowledge, actual and alive.

2.00 pm. **Paraiso for Sale.** Anayansi Pardo (Panama. 2011)

The pristine archipelago of Bocas del Toro, Panama attracts retirees and developers from the U.S. with its crystal-clear waters and its island culture. In the film, Prado returns to her homeland to document the effects the fast-growing migration is having on the local native (settlers) and Indigenous community. This engaging and revealing documentary tells the personal stories of the people who call this area home and would like to keep it that way. From an American couple who’ve invested not just in their home but in their Panamanian community to a local businessman turned political hopeful and an indigenous leader fighting for his land, the characters and stories in *Paraiso for Sale* speak to the larger global issue of communities, new and old, under siege from faceless corporations. PARAISO FOR SALE explores issues of modern day colonialism, residential tourism, global gentrification and reverse migration, by revealing that immigration between Latin America and the US is not just a one-way street.

3.30 pm. **Wounded Knee.** Stanley Nelson (USA. 2009)

One of the most infamous events in the battle for Native American right began on February 27, 1973, when over 200 armed activists from the Oglala Lakota tribe (many affiliated with the Native rights organization American Indian Movement, or AIM) took control of *Wounded Knee*, South Dakota, the town that was home to the Pine Ridge Reservation and the site of an infamous Indian massacre in 1890. The Oglala Lakota seized the town’s official buildings, blocked off roads leading in and out of the city, and prepared for a standoff against federal authorities. The Oglala Lakota and the AIM held control of *Wounded Knee* for seventy-one days as they demanded reparation for broken treaties, changes in discriminatory policies and the removal of corrupt tribal officials. Filmmaker Stanley Nelson combines newsreel footage of the 1973 siege and new interviews with many of the key participants in his documentary *Wounded Knee*, which tells the story of the rise of the AIM in the late 1960’s and early 1970’s as well as the real-life drama of their most famous action.

5.00 pm. **We Women Warriors | Tejiendo Sabiduría.** Nicole Karsin (Colombia. 2013)

*We Women Warriors* follows three native women caught in the crossfire of Colombia’s warfare who use nonviolent resistance to defend their peoples’ survival. Colombia has 102 aboriginal groups, one-third of which face extinction because of the conflict. Despite being trapped in a protracted predicament financed by the drug trade, indigenous women are resourcefully leading and
creating transformation imbued with hope. We Women Warriors bears witness to neglected human rights catastrophes and interweaves character-driven stories about female empowerment, unshakable courage, and faith in the endurance of indigenous culture.

7.00 pm. **Tava, A Stone House / Tava, A Casa De Pedra.** Vincent Carelli, Ernesto Ignacio De Carvalho, Patricia Ferreira (Keretxu), Ariel Duarte Ortega (Guarani-Mbya). (Brazil. 2013)

*Tava, A Stone House* deals with the mythic interpretation of religious Mbya-Guarani on the seventeenth-century Jesuit missions in Brazil, Paraguay and Argentina.

Introduced by the Filmmakers, Q&A to follow

**Monday, Oct. 7 | Richard White Auditorium. Duke.**

7.00 pm. Introduced by the Filmmakers, follow by Q&A

**The Master and Divino.** Tiago Campos Torres, with cinematography by Ernesto de Carvalho. (Brazil. 2013)

Two filmmakers portray life in the village and in the mission of *Santragouro*, Mato Grosso: Adalbert Heide, an eccentric German missionary, that soon after the contact with the Indians, in 1957, starts to film with his Super-8 camera; and Divino Tserewahú, a young Xavante filmmaker, that produces films for television and cinema festivals since the 90s. Shifting between complicity, competition, irony and affect, they give life to their historical records, revealing peculiar back stages of indigenous catechization in Brazil.

Filmmakers in attendance from VIDEO NAS ALDEIAS, Brazil
With guest filmmakers:

* Patricia Ferreira – Keretxu (Guarani)

* Ariel Duarte (Guarani)

* Divino Tserewahu (Xavante)

* Ernesto de Carvalho (Video nas Aldeias)

* Amalia Cordova, Native Networks, Smithsonian Institute, CLACS NYU.
Wednesday, Oct. 9 | Griffith Film Theatre. Duke.

7.00 pm.

Granito: how to nail a dictator. Pamela Yates (Guatemala. 2011)

In 2009, Yates became part of a team of expert witnesses brought together to provide collaborative evidence of the Mayan genocide for a Spanish court hearing. In lieu of the Guatemalan local courts’ reluctance to open up the case locally Yates’ previos film When the Mountains Tremble became part of the evidence and an internationally appointed judge reviewed in the process deciding whether top military leaders were responsible for committing these crimes against humanity would be extradited and tried in Spain. As Yates’ voiceover narration asserts, each participant became responsible for contributing their own granito de arena (grain of sand) to putting away those responsible for the murders of more than 200,000 Mayan people and desaparecidos (the disappeared) during this 36-year war (1960-1996). 91 min.

Introduced by Emilio del Valle Escalante, Romance Languages. UNC-CH

Sponsored by: Hemispheric Indigeneity in the Global Age, Mellon Foundation - Partnership in a Global Age grant; American Indian Center, UNC-CH; Native and Indigenous Studies, UNC-CH, Duke Center for Canadian Studies.

Thanks to Native Networks, American Experience, Center for Latin American and Caribbean Studies at NYU

Tuesday. October 8 | Nelson Mandela Auditorium, GEC. UNC-CH. Chapel Hill

7.00 pm.

After Lucía (Después de Lucía). Michel Franco (Mexico, 2012) LFS

Roberto and his daughter, Alejandra, travel to Mexico City to begin a new life after the death of his wife, Lucía. Unable to cope with their grief and the pace of the unfamiliar city, the two proceed with their new lives at work and school, communicating less and turning inward. When Alejandra becomes the center of repulsive taunting and bullying, she remains silent to protect her father from further pain. This sparks continuous cruel abuse and humiliation from her classmates. Roberto is pushed to his limit when Alejandra disappears and the truth of her mistreatment is revealed. Probing the causes of malice and violence, Michel Franco’s second feature brilliantly juxtaposes a steady reflexive camera with his protagonist’s passivity in the face of brutal torture. Winner of the Un Certain Regard Category at the 2012 Cannes Film
Festival, this exquisitely original story details the sorrow and distress that ultimately leads a heartbroken father to the edge. 102. MIN

**Tuesday. October 15 | Nelson Mandela Auditorium, GEC. UNC-CH. Chapel Hill**

7.00 pm.

**Wilaya.** Pedro Rosado (Spain, 2012) LFS

Fatimetu is born to a Sahrawi family in a Saharan refugee camp in Algeria and later sent to live with foster parents in Spain. After the death of her mother she returns to the camp. She has been absent for sixteen years. Her brother now expects her to stay and look after her sister Hayat, who has difficulty walking. Fatimetu, who unlike the other women can drive a car, finds work transporting animals, meat and bread from one administrative district to another. In time, the Sahrawi people become accustomed to the woman who tears about the desert without a hijab in her beaten up jeep. But Fatimetu is torn between life in the desert and her memories of her family and friends in Spain.

The Sahrawi are a Moorish ethnic group in Algeria that is still waiting for the referendum that will define their status under international law. Told in concentrated, poetic images, Pedro Pérez Rosado’s film does not only give us the story of two reunited sisters or the clash of two different cultures; he also allows his Saharan protagonists to describe in their own words their political and social predicament.

Introduced by Cristina Carrasco, Romance. UNC-CH

**FREE AND OPEN TO THE PUBLIC**

**NOTE.** Films in English, Spanish, Portuguese, Arabic, Native and Indigenous languages with English Subtitles

**2013 NC Latin American Film Festival Venues:**

In Durham: Holton Career and Resource Center, 401 North Driver Street; The Carolina Theatre of Durham, Cinema 1, 309 W Morgan St, Durham; at Duke University’s the Richard White Auditorium, East Campus; the Griffith Film Theater at the Bryan Center; and the John Hope Franklin Center, room 240. **In Chapel Hill:** at the University of North Carolina Binham Hall, 103; and the Nelson Mandela Auditorium at the FedEx Global Education Center, 301 Pittsboro St, Chapel Hill.
Organized by The Consortium in Latin American and Caribbean Studies at the University of North Carolina at Chapel Hill and Duke University.


Thanks to Center for Latin American and Caribbean Studies NYU.

Festival Director and Programer, Miguel Rojas-Sotelo