

Film Schedule

Session 7 Friday 3:40-5:00

Film: ***Latino: The Changing Face of America*** Duration: 60 mins

Latino: The Changing Face of America is a new documentary by Los Angeles-born filmmaker Roxanne Frias. It offers a glimpse into the future of the world's biggest economy, a future in which Latinos will form the largest demographic group. According to experts, the number of Hispanics in the United States will reach one hundred million in the next thirty-five years. The documentary discusses how this growing Hispanic population will influence the country's political future. This moving and thought-provoking film strikes a balance between powerful stories of human endeavor that have been part of this process and expert analysis of the demographic revolution that is taking place in the United States. Offering a glimpse into the lives of communities that have been positively impacted by these changes, the film reflects on the not-too-distant future in which young Latinos can realize their dreams of becoming the country's opinion makers and political leaders.

Frias, Roxanne. Director.

Saturday, March 25, 2017

9:10-9:40 a.m.

Film: ***Temporary Shelters*** Duration: 15

This short documentary film follows Maiko, a genderqueer Chicanx activist, who navigates his gender identity through three spaces: their family home in Pomona, CA, where they feels loved, but constricted at times, the queer community in Tucson AZ, where they feel free to explore their identity, and a migrant camp on the AZ/MX border where they works with the nonprofit organization No Mas Muertes to help people survive the perilous desert border crossing. The film operates like a triptych offering three intimate portraits of one person navigating three distinct spaces, all while simultaneously reconciling gender expression and Chicanx identity.

Zambrano, Patricia E. University of California, San Diego.

9:50-10:15 a.m.

Film: ***Xican@ Books Pop Up!*** Duration: 10 min.

This short film surveys the recent history of the Xican@ Pop-Up Book Movement, a creative and pedagogical movement of teachers against Arizona's book ban on Chicano literature and the attack on Chican@ Studies. It locates the origin story of the XPUB in Arizona's struggle over the survival of the Mexican American Studies Department in Tucson and the colonial book burnings by Zumara and de Landa during the colonial era destruction of indigenous amoxtilis or codices. Comparing book banning to book burning, the Xican@ Pop-Up Book Movement utilizes paper engineering (pop-up techniques) allegorically to teach about Chicano literature - using the original 52 Chicano books banned by the state of Arizona - and decolonization, and to promote Ethnic Studies in high schools. The XPUB teachers also interact with other groups and unfolds Civil Rights "hidden histories," the 43 missing Ayotzinapa students, Black Lives Matter and contemporary youth identities.

Serna, Elias. The Xican@ Pop-Up Book Movement

10:25 – 11:10 a.m.

Film: ***Mi Familia 2: Class Order Family Tribe*** Duration: 26:04

Mi Familia 2 is a silent, experimental documentary by Queer/Latino/Native American filmmaker Rob Fatal. The film is comprised entirely of 60 year old 8mm footage created by the filmmaker's matrilineal Native American family as they struggled to survive poverty, racism, and boredom in 1960s Central California. Utilizing techniques of self authorship and camp pioneered by queer filmmaking pioneers like Marlon Riggs, Cheryl Dunye and Sadie Benning, Fatal inserts himself into the macabre and comedic film

as a textual narrator in an effort to examine his family and his overlapping and differing generational strategies for survival and identity.
Fatal, Rob. Sacramento City College.

11:20-11:50 a.m.

Film: *Dance Like Water* Duration: 10 min

This short film chronicles Danza groups from New Mexico, Colorado and Arizona that traveled to North Dakota to pray for sacred Water in October 2016. The current display of support is reminiscent of Wounded Knee when a Xican@ delegation stood on the front lines of the indigenous movement. The prayer for Water intersects with movements for justice, which becomes clear in the motions of each step and with each beat of the drum. Thousands of people have made the same journey and prayed in their own ways, this was one moment of many that communicated love and joy in a time of intense violence against Mother Earth. This film is intended to show that war against genocide is an act of peace and that the weapons for peace are dance, song, love and prayer.
deMaria, Jaelyn. University of New Mexico.

2:20-3:05 p.m. • **Hojas: Re/De-composing Correspondences** Duration: 30 mins

This short film focuses on hidden stories. For many Latinx and Latin American graduate students, the experience of higher education is one of disjointed isolation and reorientation towards the neoliberal Academy. It is a period of occupying intellectual and cultural borderlands in the hopes of emerging as a useful tool for their home communities. Driven by a desire to serve the communities they study, Latinx graduate students learn to count, to listen, to speak - but often at the cost of lost time with family, friends, and nations. *Hojas* is a collection of visual letters, digital channels re-opened if only briefly, sent towards home, towards elders distant or lost, questions for the earth mother. It focuses on a small community of Latinx students tucked away in the woods of the Connecticut River Valley (Massachusetts) - one of the epicenters of colonial destruction and genocide - where these mestizo learners become the leaves of knowledge. Who are the black and brown question marks, the faces tucked into the numbers and texts taught in our schools? What can the knowers never know?
Sanchez, Roman C. and Vasquez, Cecilia. University of Massachusetts, Amherst. Directors.

3:15-3:35 p.m.

Film: *Butch Coyolxauhqui* Duration: 4 min

In Aztec mythology, the goddess Coyolxauhqui was severed into pieces by her brother, the god of war. This film recounts the lessons learned by a queer daughter from her round mother's body, framed by the story of Coyolxauhqui. It opens with a bright gold and turquoise rendering of the goddess breaking apart and trailing off the screen. It is quickly replaced by black and white photos of Pendleton Jiménez as a child beside her mother. She describes the comfort of snuggling into her mother's big, soft body while recounting the hurtful comments about weight directed at this body. The daughter learns to take seriously her mother's warning, "not to ever say anything bad about a person's body." Through childhood stories and then erotic photos of herself as a butch lover, Pendleton Jiménez attempts to reconcile the ambivalence she experiences over her own body, where maleness and femaleness collide. Using stop-motion animation, she returns to Coyolxauhqui's story and image, looking for a way to feel beautiful. *Butch Coyolxauhqui* was produced as part of an LGBTQ health centre program to create films about queer women's bodies.
Pendleton Jiménez, Karleen. Trent University

3:45-5:10 p.m.

Film: *La Bamba 2: Hell Is A Drag* Duration: 1:09:21

La Bamba 2 is an all-drag, camp, parody sequel to the 1987 film *La Bamba* [the biopic of Chicano rock n' roll star Ritchie Valens]. The film is set in 2059, 100 years after the death of Ritchie Valens in the original *La Bamba*, and centers on the journey of wannabe celebrity Rob Fatal who is at the end of his rope in his quest for fame. On the Day of the Dead 2059, Fatal is pulled into the underworld by Donna, Ritchie's

girlfriend in life, who tells Fatal that Ritchie has been kidnapped by a band of rock stars [including Selena, Buddy Holly and Kurt Cobain] who are jealous of Ritchie's greatness and his legendary biopic film *La Bamba* which has immortalized him on earth as one of the greatest celebrities of all time. Donna makes a Faustian deal with the desperate protagonist: Fatal rescues Ritchie Valens from his netherworld captors in exchange for a one way ticket back to earth as the greatest celebrity of all time. But as Fatal journeys through the underworld he meets a host of demons, sirens and dead celebrities that transform the film from campy trash comedy to surreal, genre video art. This metamorphosis and blurring of genre and narrative become a meditation on the nature of celebrity, religion, mixed identity, desire and obsession. Fatal, Rob. Sacramento City College.