Celebrating Diversity with Ibero-American Cinema

Joukowsky Forum, Watson Institute
111 Thayer Street

Wednesday, March 22 @ 5pm:
The Facilitator (El Facilitador) Victor Arreguil/ Chile, Ecuador/ 2014/ 83 min.
A political thriller about human rights, The Facilitator is one of the most successful films to come out of Ecuador in the last few years. When Miguel, a 38-year-old journalist, learns his estranged daughter has come back to找作者。 She agrees out of frustration a cold and distant relationship with him, opting to spend most of her time with friends using drugs and alcohol. After a close call with the law, Miguel sends her to spend some time with her grandfather at the family’s estate. In this nostalgic house that bring up so many memories and nightmares, Elena meets her childhood friend Galo, who now promotes water access rights for the indigenous community. Elena is compelled by their way of life and gets involved with the political organization of the community. When her nightmares intensify, Elena starts digging behind the reports of the car accident that supposedly killed her mother. Elena will gradually understand that among family secrets, crimes, corruption, and dark perversions, commitment and beauty can emerge.

Tuesday, April 4 @ 7pm:
Ixcanul, Volcano (Ixcanul, Volcán) Jayro Bustamante/ Guatemala, France/ 2015/ 62 min.
Maria, a 17-year-old Mayan girl, lives and works with her parents on a coffee plantation in the foothills of an active volcano in Guatemala. An arranged marriage awaits her: her parents have promised her to Ignacio, the plantation overseer. But Maria doesn’t sit back and accept her destiny. Pepe, a young coffee cutter who plans to migrate to the USA becomes her possible way out. Maria seduces Pepe in order to run away with him, but after promises and clandestine meetings, Pepe takes off, leaving her pregnant, alone and in disgrace. There’s no time to lose for Maria’s mother, who thinks abortion is the only solution. Yet despite her mother’s ancestral knowledge, the baby remains, “destined to live.” But destiny has more in store for Maria: a snakebite forces them to leave immediately in search of a hospital. The modern world Maria has so dreamt about will save her life, but at what price?

Monday, April 10 @ 7pm:
From the country that boasts over 600 beauty pageants each year comes 3 Beauties, a scathing satire of Venezuela’s fixation with beauty and its relation to social status. Perla is the single mother of two competitive daughters, products of her own unfilled childhood obsession to become a beauty queen, and a son who she completely ignores. As the years pass, Perla’s unlimited efforts to achieve her dream through her “two princesses” transforms everyone’s lives into a nightmare. Toddlers & Tiaras meets Pedro Almodovar in this frantic, devious comedy.

Tuesday, April 11 @ 7pm:
The Travel Agent (Pequeñas mentiras piadosas) Niccoló Bruna/ Cuba, Spain, Italy/ 2015/ 87 min.
Havana, Cuba. 54th year of the United States embargo against Cuba. From her tiny office overlooking the U.S. Interests Section, 58-year-old Lourdes counsels thousands of Cubans seeking a U.S. travel visa. She coaches them on answering tricky questions, fine-tuning their stories so they have a better chance of succeeding. They come from every walk of life and from all over Cuba to unveil their own life stories at the “Oficina del amor” (Office of Love), as she’s baptized it. Despite helping others to travel, she has never been able to visit her own mother, son, brothers, grandsons, and nephews in Florida. “I quench the thirst of others every day, yet there is not a drop of water for me,” she says sadly. After a long wait, Lourdes’ time has finally come: her interview is set. Her dream to visit her dying mother, who emigrated during the sixties, has never been so close. Will she be able to travel and finally overturn her destiny of forced separation?

Monday, April 17 @ 7pm:
Wilaya Pedro Pérez Rosado/ Spain/ 2012/ 97 min.
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.