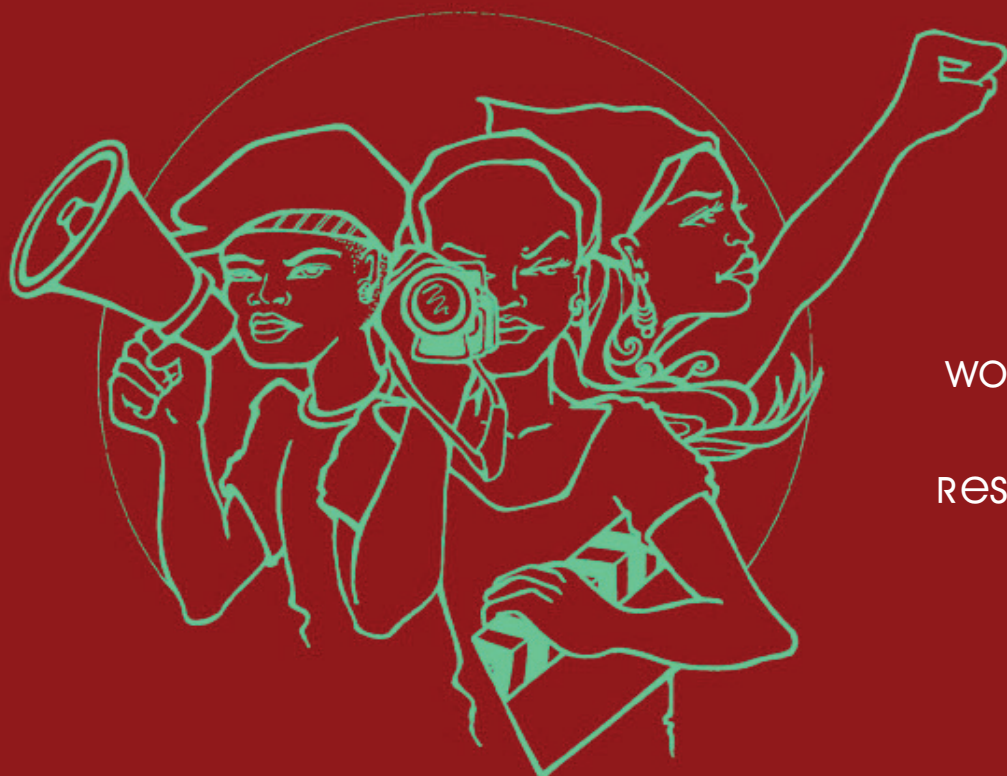


BODIES IN FLIGHT: MIGRATION + TRANSIT



THE UCSC

WOMEN OF COLOR

RESEARCH CLUSTER

PRESENTS

THE 14TH ANNUAL UCSC WOMEN OF COLOR FILM FESTIVAL

MARCH 14-15, 2008

KRESGE COLLEGE TOWN HALL

UNIVERSITY OF CALIFORNIA,

SANTA CRUZ

BODIES in flight:
MIGRATION AND TRANSIT
THE 14TH ANNUAL
WOMEN OF COLOR
FILM AND VIDEO
FESTIVAL

In its 14th year, the UCSC Women of Color Film and Video Festival brings together a multiplicity of voices and artistic genres; drawing linkages and forging alliances that push the boundaries of contemporary immigration rights discourses. Our theme “bodies in flight: migration and transit” asks us to think about the different types of migration, dislocation, and transit that communities of color, and marginalized communities experience in the face of exploitations wrought by globalization, imperialism, and neocolonialism. Through our curatorial practice, we aim to broaden conventional understandings of these experiences, inciting our viewers to consider migration through such contingent and inextricable frames as sexuality, transnational labor, global capitalism, and militarism.

“bodies in flight” examines the resistances intrinsic to deterritorialization. Foregrounding productions by activists, community organizers and marginalized subjects, this year’s festival attests to the power of the screen as a critical site where these multiple resistances coalesce, displacing the violence of stagnant media representations with images that capture the complexity and dynamism of the migrant experience. From *Lunas de Pasion* (2006), a binational documentary by the Mexico City collective Mujeres y Cultura Subterránea (Women and Underground Culture), to Emiliana Reynoso’s *Frozen Dreams* (2008), which depicts the organizing struggles of a group of Mayan women raided by INS while working at a food factory in Portland; these cultural productions represent creative processes of self-determination and empowerment, rewriting the scripts which have worked to constrain migrant communities.

The relationship between migration, memory, and affect is a common thread throughout our featured works, serving to weave together conversations – intimate and public, institutional and collective – that are often viewed as disparate. Providing a retrospective to work that has been screened in past festivals, we bring Veronica Majano’s *Calle Chula* (1999) back to the screen in an effort to consider how geographical and experiential memories get mapped and shaped over time. Illustrating the ways in which histories of multiple migrations converge upon the body, *Calle Chula* invites the audience to see the embodied labors of memory as political acts, the effects of which have implications far beyond the individual.

“bodies in flight” theorizes the entanglements of migrations both “large” and “small,” connecting movements of bodies across continents to the local migrations impelled by urban gentrification. Opening the stage to IGO, a youth of color performance troupe from the Bay Area, as well as UCSC spoken word collective S.I.N Vergüenza, this year’s festival looks at performance as a means of reclaiming public spaces – from the neighborhood to the university – that have been denied to communities at various crossroads of oppression. As these performers channel the pain of disenfranchisement and intergenerational trauma into acts of creation, they open new modalities of spectatorship that urge us to rethink boundaries of self, community, nation and “experience,” as well as reflect upon what it means to be an ethical witness to the struggles of others.

The process of organizing this festival has been rife with productive dialogues not only about films, videos, performances, but also about women of color politics, and what it means to create spaces, like this one, that are invested in enabling future collaborations by and about women of color. The 2008 festival has fostered an unprecedented undergraduate and graduate collaboration, which has been enriching and inspiring, breathing new life into what has typically been a graduate-student run event. We would like to extend our appreciation to everyone who has contributed their resources, time, energy, and creative gifts towards the realization of this space. Thank you for joining us in our celebration of the festival’s growth, and the vibrant sister community of creators without which it could not have been made possible.

BODIES IN FLIGHT: MIGRATION AND TRANSIT

FRIDAY, MARCH 14, 2008

5:00pm: DINNER RECEPTION FOR WOC FILM FEST PARTICIPANTS

Sponsored by the Kresge College Provosts

6:00pm: DOORS OPEN

6:30pm: INTRODUCTION TO THE WOMEN OF COLOR FILM FESTIVAL

Emcees: Cindy Bello and mónica enríquez-enríquez

6:40pm: OPENINGS REMARKS

Professor Angela Davis

6:55pm: INTRODUCTION TO THE OPENING NIGHTS SHORTS PROGRAM

Cindy Bello and mónica enríquez-enríquez

7:00pm: OPENING NIGHT SHORTS PROGRAM: IDENTITIES IN TRANSIT

24 Frames Per Day

Sonali Gulati

60 Years of the Same: Sister Unsilenced

Jolie Harris

Conversion

Nanobah Becker

Lágrimas de Café

Claudia Mercado

Pariah

Dee Rees

8:10pm: PERFORMANCE: S.I.N. VERGUENZA! (STUDENTS INFORMING NOW)

8:30pm: DIALOGUE WITH FILMMAKERS AND PERFORMERS

Moderated by Cindy Bello and mónica enríquez-enríquez

9:30pm: OPENING NIGHT RECEPTION/PARTY

At the Hide Gallery

131B Front Street, Santa Cruz, CA 95060

Downtown Santa Cruz

Featuring performances by:

Erica Benton

Las Krudas Cubensi

and DJing by Nick Mitchell

SATURDAY, MARCH 15, 2008

9:00am: **CONTINENTAL BREAKFAST**

10:00am: **MULTIPLE BORDERS**

(Curated by the Queer Women of Color Media Arts Project, San Francisco)

To Transgress: A Meditation

Maya Santos

Erzulie's Tears

Mary Ann Brooks

Fashion Resistance to Militarism

Kimberly Alvarenga

Fathers

Rachel Poulain

It Takes a Village

Kiki Zerrudo

That's Why I Hate Females

Vassilisa Johri

11:00am: **DIALOGUE**

with Madeleine Kim and Kebo Drew from the Queer Women of Color Media Arts Project

11:30am: **LABOR IN A TRANSNATIONAL FRAME**

19: Victoria, Texas

Dolissa Medina

Bad About Being Korean

Elissa Moon

Nalini by Day, Nancy by Night

Sonali Gulati

Frozen Dreams/Sueños Congelados

Emiliana Reynoso

12:40pm: **DIALOGUE WITH FILMMAKERS**

Moderated by Diana Wu and Karin T. Mak

1:00pm: **LUNCH BREAK**



Lágrimas de Café



- 2:30pm: QUEER MIGRATIONS**
bienvenida/welcome
Lunas de Pasión
intimate margins/márgenes íntimas
 yaya raíz
 Ines Morales and Susan Quiroz
 mónica enríquez-enríquez
- 3:30pm: DIALOGUE WITH FILMMAKERS**
 Moderated by mónica enríquez-enríquez
- 4:00pm: GEOGRAPHIES OF SPACE: EXPERIMENTAL SHORTS**
Bodies in Flight
Grounds
pray ting i fly
Untitled #1
I Reminisce
Two Four
Calle Chula
 T. Osa Hidalgo de la Riva
 Dolissa Medina
 Vanessa Huang
 Nao Bustamante
 Veronica Majano
 Veronica Majano
 Veronica Majano
- 4:40pm: DIALOGUE WITH FILMMAKERS**
 Moderated by Prof. Jennifer González
- 5:00pm: DINNER BREAK**
- 6:00pm: CLOSING NIGHT PERFORMANCE PROGRAM:
 BLOWING WORDS, SLIPPING SOUNDS, SPEAKING LOUD**
 Emceed by Angela Carroll, Tannia Esparza, and Laila Shereen Sakr, and Miki Foster
 Performances by IGO and Aimee Suzara
- 8:00pm: CLOSING REMARKS**
 Cindy Bello and mónica enríquez-enríquez (Co-Directors)

FEATURED FILMS, VIDEOS, AND PERFORMANCES

OPENING NIGHT SHORTS PROGRAM: IDENTITIES IN TRANSIT



24 Frames Per Day

24 FRAMES PER DAY

7 minutes

Director: Sonali Gulati

24 frames per day was conceived by combining 24 photographs captured each day over a period of 9 months. A daily meditation by the filmmaker photographing the front door of her "home" makes this a very personal and political film that raises important questions around immigration, cultural stereotypes, and diasporic identity.

60 YEARS OF THE SAME: SISTER UNSILENCED

2007, 11 minutes

Director: Jolie Harris

60 Years of the Same examines the legacy of racism in Education through the stories of early black educators and the voices of current students who drive home the lesson that resilience is a key strategy for resistance

CONVERSION

8 minutes, 2006

Director: Nanobah Becker

1950. Christian missionaries have a dubious influence on a family in the remote, Navajo desert.

LÁGRIMAS DE CAFÉ

10 minutes, 2008

Director: Claudia Mercado

A young woman's daily dose of coffee suddenly offers more than a tasty fix—fluidly defying time and space, she makes amends with her past.

PARIAH

28 minutes, 2007

Director: Dee Rees

A Bronx lesbian teenager unsuccessfully juggles multiple identities to avoid rejection from her friends and family. Mounting pressure from home, school, and within wears the line between her personas thin with explosive consequences.

PERFORMANCE: SIN VERGÜENZA!

Performance by S.I.N. Students Informing Now, Sin Vergüenza! S.I.N. is an action-based organization composed of AB 540 students and their allies. The group's activism is based on the education and promotion of immigrant rights. AB 540 is the non-resident tuition exemption law under which undocumented students and non-resident documented students qualify to pay in-state tuition at California universities after three years of attending a California high school or earning a California GED.

OPENING NIGHT RECEPTION/PARTY

Where: the Hide Gallery, 131B Front Street, Downtown Santa Cruz

When: 9:30pm - midnight

featuring performances by

Erica Benton and Las Krudas Cubensi

SATURDAY, 10:00AM: MULTIPLE BORDERS

Curated by the Queer Women of Color Media Arts Project (QWOCMAP) in San Francisco.

TO TRANSGRESS: A MEDITATION

Director: Maya Santos

This lyrical and beautiful experimental documentary explores the moment a Filipina leaves everything she knows.

ERZULIE'S TEARS

Director: Mary Ann Brooks

The spirit of the Haitian Voudoun goddess of love saturates this haunting and lyrical film.

FASHION RESISTANCE TO MILITARISM

Director: Kimberly Alvarenga

A provocative look at the military's influence on fashion and popular culture.



To Transgress: A Meditation

FATHERS

Director: Rachel Poulain

Three queer women depict how their fathers influenced them.

IT TAKES A VILLAGE

Director: Kiki Zerrudo

This compelling documentary examines the challenges of a single, queer, immigrant mum raising a male child.

THAT'S WHY I HATE FEMALES

Director: Vassilisa Johri

This insightful film confronts the myth of women's liberation and explores how women heal from internalized sexism.

SATURDAY, 11:30 am: LABOR in a TRANSNATIONAL FRAME

19: VICTORIA, TEXAS

4 minutes, 2006

Director: Dolissa Medina

"19: Victoria, Texas" is an experimental short about the worst case of human smuggling in U.S. history. Using light and abstracted news footage, the film functions as both memorial and journey into the dark, claustrophobic experience of a human tragedy.

BAD ABOUT BEING KOREAN

7 minutes, 2007

Elissa Moon)

Bad about being Korean reflects on the filmmaker's strange experience of growing up Korean-American in a white working class neighborhood and working at her single mother's dry cleaners.

NALINI BY DAY, NANCY BY NIGHT

26 minutes

Sonali Gulati

Nalini by Day, Nancy by Night is a documentary on outsourcing of American jobs to India. Told from the perspective of an Indian living in the U.S., the film journeys into India's call centers, where telemarketers acquire American names and accents to service the telephone-support industry of the U.S. The film incorporates animation, live action, and archival footage to explore the complexities of globalization, capitalism, and identity.

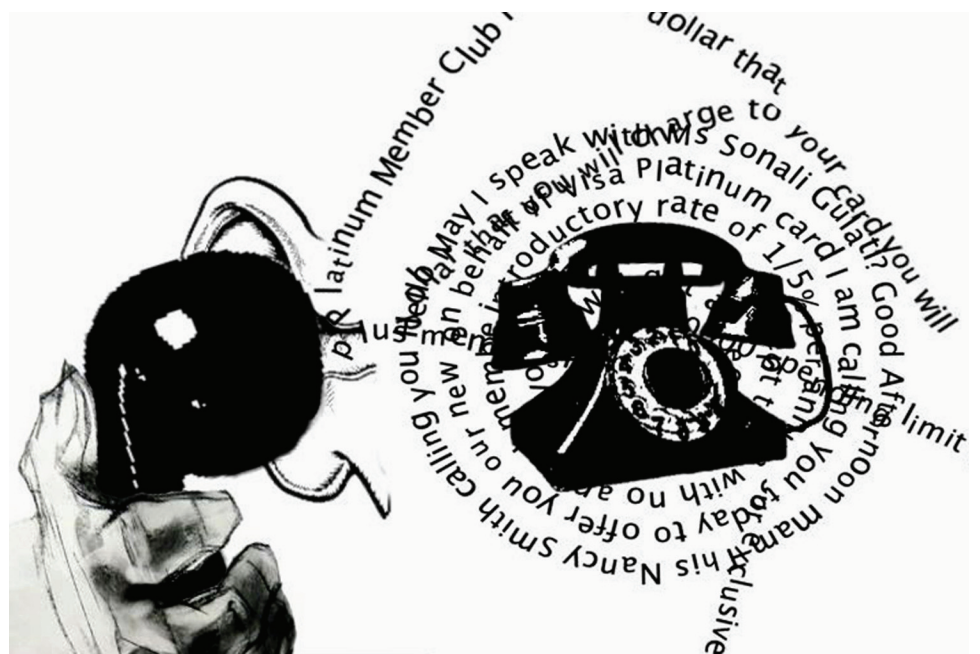
FROZEN DREAMS

30 minutes, 2008

Emiliana Reynoso

Frozen Dreams gathers feelings and thoughts of some mothers raided among 160 people at Del Monte food production plant on June 2007 in Portland, Oregon. These mother's experiences at the detention center encouraged them to form the Comité de Solidaridad de Apoyo Mutuo (Mutual Support Solidarity Committee) for leadership and organizing activities through Popular Education. The piece also speaks to world realities such as poverty and misery, while a minority takes advantage of a wealthy life.

Human Rights activists, teachers, illiterate people, students, community organizers, faith people, politicians, and the community at large will find FROZEN DREAMS a useful tool for furthering the migration debate. FROZEN DREAMS provides an educative, creative, and critical analysis around forced migration, which is based on profound poverty in the context of two worlds in tension: the north and the south.



Nalini by Day, Nancy by Night

SATURDAY, 2:30PM: QUEER MIGRATIONS

BIENVENIDA/WELCOME

7 minutes, 2007

Director: yaya raiz

Intimately portrays the experiences of queer Latin American women entering U.S. borders.

LUNAS DE PASIÓN

30 minutes, 2007

Ines Morales y Susana Quiroz)

Lunas de Pasión documents the voices of lesbians in Mexico City and in Santa Cruz, California. The protagonists show us part of their reality and the ways in which they live, work, dream, and create as well as the ways in which they deal with guilt and prejudices, always striving to learn how to love freely.

MÁRGENES ÍNTIMAS/INTIMATE MARGINS

20 minute, 2007

(mónica enríquez-enríquez)

By interweaving intimate conversations among lesbian migrant women, we reclaim political spaces in the margins.

bienvenida/welcome



SATURDAY, 4:00PM

GEOGRAPHIES OF SPACE: EXPERIMENTAL SHORTS

BODIES IN FLIGHT

3 minutes, 2008

Osa Hidalgo de la Riva

Another rasquache-mujerista-mixed-media- movie. Found footage of bodies in flight across matrilineal olmeca space-time transformations. With the help of a predominantly kids crew, this playful piece is made with the 14th annual women of color film and video fiesta in heart and mind.

GROUNDS

10 minutes, 2000

Dolissa Medina

"Grounds" is a personal experimental documentary that explores the scent of history and the organic texture of migratory memory. "Grounds" tells the story of the filmmaker's great-grandmother, who during the Mexican Revolution buried a coffee can with family treasures. The can was never found and became a lost ancestral time capsule. Drawing parallels to the past and present, the film explores how coffee grounds become a metaphor for the ancestral homeland of the immigrant.

PRAY TING I FLY

2 minutes, 2007

Vanessa Huang

pray ting ai fly is a meditation on borders, migration, memory, and survival; a love poem for family, earth, wind, and water; a prayer call for flight and transformation.

UNTITLED #1

4 minutes, 2008

Nao Bustamante

In the spirit of collage filmmaking, Untitled #1 (from the series Earth People 2507) is an enchanting mediation on an ancient species from the future. Bustamante uses found footage, cell phone video and crude chroma-key effects to create a coherent and petite spell. The hilarious rendition of buffalos made from a "herd" of toy poodles tweaks at our understanding of the symbolic world. This is the first iteration of a larger work, which will be stored in a high security mine. The video will be archived in successor technology into perpetuity and "screened" in the year 2507.

I REMINISCE

3 minutes, 2004

Veronica Majano

Using archival images and a golden oldie, I Reminiscence is a slow cruise through times, place and the people in San Francisco's Mission District.

TWO FOUR

2 minutes, 2002

Veronica Majano

As in 24th Street in San Francisco's Mission District, explores the fragile decay of memory.

CALLE CHULA

12 minutes, 1998

Veronica Majano

Veronica Majano depicts the character of a street in the Mission District of San Francisco. This street is personified as a fifteen year old Salvadoran/Ohlone girl on a search to understand the changes brought on by colonization, dislocation, and more recently, gentrification. Tracing the history of the Mission from its first residents, the Ohlone Indians, Chula explores the effects of re-colonization on memory and memory loss. For Chula, memory loss is a birthmark that was passed down to her from her ancestors. Calle Chula is Majano's way of addressing the causes and consequences of cultural amnesia.

Untitled #1





praying i fly

SATURDAY, 6:00PM:
CLOSING NIGHT PERFORMANCE PROGRAM

EMCEED BY:

Angela Carroll, Tannia Esparza, Miki Foster and Laila Shereen Sakr

PERFORMANCES BY:

IGO, A BAY AREA SPOKE WORD TROUPE:

"We will use our collective talents to solicit truth from the underrepresented. We are youth that open the eyes of society through poetry, by expressing our views of daily life, inspiring others to make a difference and preparing youth to perform in the real world. We will change the world one inspiration at a time, so listen."

and AIMEE SUZARA

Aimee Suzara is a Filipino-American writer/performer, cultural worker, educator Aimee's mission is to create, and help others create, work that builds community, fosters healing, and provokes important questions through poetry, song, movement and theatre. Recognizing her role on the continuum of Filipino, women of color, queer, activist and literary histories, she confronts racism, sexism, homophobia, and other forms of oppression through writing, performance, and workshops for youth and adults.

ARTISTS AND GUESTS

KIMBERLY ALVARENGA

Kimberly Alvarenga is a filmmaker whose films reflect her passion.

FASHION RESISTANCE TO MILITARISM

NANOBAH BECKER

Nanobah Becker, a member of the Navajo Nation from the Eastern Navajo Agency, was born and raised in Albuquerque, New Mexico. She has a BA from Brown University and an MFA from Columbia University. Nanobah was named a 2005 Sundance Ford Fellow for her feature narrative "Into the Ring" and received a 2006 Rockefeller/Renew Media Fellowship in support of her screenplay "Full." In 2006-2007 she was a Film: Independent, Project: Involve fellow mentored by Patricia Cardoso.

CONVERSION

"Flat," her first short film, screened at festivals in the U.S. and internationally. Her second short, "Conversion," was an official selection for the 2007 Sundance Film Festival and received Honorable Mention for Short Narrative at the ImagineNATIVE Film and Video festival, Best Short Film and Best Actress in a Short Film at the International Cherokee Film Festival, Best Short Film at the Winnipeg Aboriginal Film Festival, and was honored in Project: Involve's Directors Showcase.

In summer 2007 she was an instructor in the American Indian Film Institute's Tribal Touring Program. Currently, she is in development on her first feature.

ERICA NALINI BENTON

Erica Nalani Benton is the proud daughter of Oceania. She was raised in the bay area with roots in Guåhan (Guam), Hawaii, Europe, and probably dozens of other places. She has sung all over the bay area from SF Pride, to Chamorro Self-Determination Conferences, to Youth Empowerment summits and local open mics. From her bedroom to the stage, she uses music and creativity to inspire hearts and minds towards, love, healing, self-determination, and freedom. She loves eggs and rice for breakfast, and everyday peoples strugglin for dignity. Be her friend at myspace.com/ebadu. Hear her music at myspace.com/ericanalani

PERFORMANCE

NAO BUSTAMANTE

Nao Bustamante is an internationally known performance and video artist originating from the San Joaquin Valley of California. Her (often precarious) work encompasses performance art, sculpture, installation and video. Bustamante has presented in Galleries, Museums, Universities and underground sites all around the world. Her work has been exhibited, among other locales at, the Institute of Contemporary Arts in London, the San Francisco Museum of Modern Arts, and the Kiasma Museum of Helsinki. In 2001 she received the prestigious Anonymous Was a Woman fellowship and in 2007 named a New York Foundation for the Arts Fellow, as well as a Lambent Fellow. Most recently she was one of four winners of the Chase Legacy Film Challenge grant in partnership with HBO and Kodak, presented at the Sundance Film Festival 08. Currently Bustamante is on sabbatical as a visiting scholar at the UCLA Chicano Studies Research Center. She holds the position as Associate Professor of New Media and Live Art at Rensselaer Polytechnic Institute.

UNTITLED #1

MYRIAM LYNN MAKRAM SALIB BESTOWROUS

is/was/may be/is not/will be...
- a cynic posing as an optimist
- without a nation
- too sarcastic
- a closet artist.

ARTIST

Myriam has done:
- nothing of importance
- maybe saved the world once
- worked in museums and played in the dirt in Egypt.

MARY ANN BROOKS

ERZULIE'S TEARS

Mary Ann Brooks is a San Francisco-based dancer and performance artist fascinated with light.

ANGELA CARROLL

SPOKEN WORD PERFORMANCE

Angela N. Carroll is a spoken word artist and animator from chocolate city, Washington DC. Her films and poetry concern post-colonial critiques of history, culture, and identity formations. She is currently pursuing an MFA degree within the Digital Arts and New Media Program.

ANGELA DAVIS

SPEAKER

Through her activism and her scholarship over the last decades, Angela Davis has been deeply involved in our nation's quest for social justice. Her work as an educator – both at the university level and in the larger public sphere – has always emphasized the importance of building communities of struggle for economic, racial, and gender equality.

Professor Davis' teaching career has taken her to San Francisco State University, Mills College, and UC Berkeley. She has also taught at UCLA, Vassar, the Claremont Colleges, and Stanford University. She has spent the last fifteen years at the University of California Santa Cruz where she is Professor of History of Consciousness, an interdisciplinary Ph.D program, and Professor of Feminist Studies.

Angela Davis is the author of eight books and has lectured throughout the United States as well as in Europe, Africa, Asia, Australia, and South America. In recent years a persistent theme of her work has been the range of social problems associated with incarceration and the generalized criminalization of those communities that are most affected by poverty and racial discrimination. She draws upon her own experiences in the early seventies as a person who spent eighteen months in jail and on trial, after being placed on the FBI's "Ten Most Wanted List." She has also conducted extensive research on numerous issues related to race, gender and imprisonment. Her most recent books are *Abolition Democracy* and *Are Prisons Obsolete?* She is now completing a book on Prisons and American History.

Angela Davis is a member of the executive board of the Women of Color Resource Center, a San Francisco Bay Area organization that emphasizes popular education – of and about women who live in conditions of poverty. She also works with Justice Now, which provides legal assistance to women in prison and engages in advocacy for the abolition of imprisonment as the dominant strategy for addressing social problems. Internationally, she is affiliated with Sisters Inside, a similar organization based in Queensland, Australia.

Grounds

intimate margins/márgenes íntimas





Bienvenida/Welcome

Like many other educators, Professor Davis is especially concerned with the general tendency to devote more resources and attention to the prison system than to educational institutions. Having helped to popularize the notion of a “prison industrial complex,” she now urges her audiences to think seriously about the future possibility of a world without prisons and to help forge a 21st century abolitionist movement.

T. KEBO DREW

QWOC MAP PROGRAM CURATOR

Originally from Memphis, QWOCMAP Festival Manager Kebo Drew manages festival operations and logistics, engages Community Partner organizations and oversees sponsorships for our Film Festival. She has professionally managed events for corporations, festivals, non-profit community and arts organizations for 16 years. A 2nd generation activist, she is also an award-winning dancer, poet and writer, and has performed throughout the Americas and Europe. Kebo won the Irene Weed Dance Award and Robert Kuykendall Dance Scholarship. A Cave Canem Poetry Fellow, she also won the Audre Lorde/Pat Parker Award and the Astraea Emerging Lesbian Writers Award. She developed QWOCMAP’s panel presentation “Reels of Resistance: Film IS social justice activism for communities of color”.

MÓNICA ENRÍQUEZ-ENRÍQUEZ

MÁRGENES ÍNTIMAS/INTIMATE MARGINS

mónica enríquez is a 27 year old queer Latina, originally from Colombia. Currently she is an M.F.A candidate in the Digital Arts and New Media Program at UCSC. She is now focusing on a project dealing with asylum in the U.S. granted on the basis of persecution due to sexuality and sexual orientation. She is a video-maker and she is interested in searching solidarity and building community through art and activism.

TANNIA ESPARZA

SPOKEN WORD PERFORMANCE

Tannia Esparza les agradece a las cuatro MUJERES que han hecho a Santa Cruz el lugar de los sueños y la esperanza. Para la huella permanente que han dejado en mi ser. Jamas volveré a enamorare de la amistad con tanta fuerza! Esto y todos mis esfuerzos en el futuro olerán a ustedes!

MIKI FOSTER

SPOKEN WORD PERFORMANCE

Miki Foster is a queer hapa poet/artist/activist. She desires super powers but may already possess them. Miki's performed numerous spoken word pieces with her crew of QPOC folk up in Seattle. She hopes to one day return to them. She's a first year in the digital arts/new media MFA program where she creates humorous and thought provoking work on feminism, class, race and DIY culture.

CLAUDIA MARIA PALACIOS GUEVARA

ARTIST

4th Year: Neuroscience and Behavior. Nacida en mi hermoso y turbulento El Salvador, creada por las mujeres poderosas de mi familia, radicada en Los Angeles, estudiada en UC Santa Cruz, Rainbow baby for life. I continue growing and learning from and because of all the powerful women who surround me. Las amo.

SONALI GULATI

24 FRAMES PER DAY & NALINI BY DAY, NANCY BY NIGHT

Sonali Gulati is an Assistant Professor at Virginia Commonwealth University's Department of Photography & Film. She has an MFA in Film & Media Arts from Temple University and a BA in Critical Social Thought from Mount Holyoke College. Ms. Gulati has made several short films that have screened at over two hundred film festivals worldwide including Canada, United States, Europe, Australia, and Asia. She has won awards and grants from foundations such as the Third Wave Foundation and the World Studio Foundation.

JOLIE HARRIS

60 YEARS OF THE SAME

Jolie Harris is a first time filmmaker, artist, and social justice consultant who is committed to transforming oppressive frameworks and living the revolution. Contact: jolieharris@gmail.com.

T. OSA HIDALGO DE LA RIVA

BODIES IN FLIGHT

Osa Hidalgo de la Riva was a USC School of Cinema Television, Critical Studies Division Postdoctoral Teaching Fellow, where she taught "Erotic Women of Color: The Case of Hollywood" and the "Sexuality, Gender, and Media" course. Osa received three Masters Degrees; Film Production (San Francisco State University), History of Consciousness (University of California , Santa Cruz), and English/Creative Writing (San Francisco State University). As a Gates Millennium Scholar she received her PhD from the Film-TV School at the University of Southern California. Currently she has three mujerista movies; *The Olmeca Rap* (1991), *Primitive and Proud* (1992), and *Two Spirits: Native Lesbians and Gays*, co-produced by Deep Dish TV and Royal Eagle Bear Productions. Her films are distributed by Women Make Movies, Inc., New York and Third World Newsreel.

VANESSA HUANG

PRAY TING I FLY

Vanessa Huang is a queer Chinese-American writer, poet, filmmaker, cellist, and community organizer born in Berkeley to immigrants from Taipei. She grew up in the San Francisco Bay Area and has lived in Taipei and Providence, Rhode Island, and since 2006, Oakland. Vanessa is the campaign director for Justice Now, was a member of the organizing committee for Transforming Justice, and is a member of the Bay Area chapter of INCITE! Women of Color Against Violence. Contact: vanessa.y.huang@gmail.com

IGO

SPOKEN WORD PERFORMANCE TROUPE

Performers: Genivia Hicks, Jameelah Lane, Jakiah Lane, Jamiah Lane, Julian Kane, Shanisha Perkins, Tangi Gaddis, Lilla Carter, Shaniqua "Lady" Clayton, Rhonisha Victor, Tiffany Ramirez, Jameel Hunt, Jason Fluker, Mon'a Lewis.

"We will use our collective talents to solicit truth from the underrepresented. We are youth that open the eyes of society through poetry, by expressing our views of daily life, inspiring others to make a difference and preparing youth to perform in the real world. We will change the world one inspiration at a time, so listen."

VASSILISA JOHRI

THAT'S WHY I HATE FEMALES

Vassilisa Johri is a social justice worker, artist, and first-time filmmaker committed to fighting oppression.

JUSTICE NOW

COMMUNITY ORGANIZATION

Our mission is to end violence against women and stop their imprisonment. We believe that prisons and policing are not making our communities safe and whole but that, in fact, the current system severely damages the people it imprisons and the communities most affected by it. We promote alternatives to policing and prisons and challenge the prison industrial complex in all its forms.

Justice Now is the first teaching law clinic in the country solely focused on the needs of women prisoners. Interns and staff provide legal services in areas of need identified by women prisoners, including: compassionate release; healthcare access; defense of parental rights; sentencing mitigation; placement in community-based programs.

Visit: <http://www.jnow.org/home.html>

LAS KRUDAS CUBENSI

HIPHOP COLLECTIVE

Las Krudas Cubensi is a collective of women; a tribe who believes in woman's actions as a central part of world change. Krudas Cubensi are three artists who work in varied mediums such as Hip Hop, Visual Art, Street Theater and Poetry. From La Havana, Cuba, the group is composed of two sisters Odaymara y Odalys Cuesta and Olivia Prendes.

LYLYA

COMMUNITY ORGANIZATION

LyLyA stands for Latinas and Lesbians and Allies, and its a support network for Latina lesbians and Allies in Santa Cruz County. It is a safe, educational and social space. We offer support to women so they may develop their leadership skills through organizing workshops on relevant issues, passing out information to reduce homophobia, giving visibility to the Latino LGBT community and giving present and participation in the general community. In this way we build a bridge between the homosexual and heterosexual communities. Visit: <http://www.lylya.org/>

MADELEINE LIM

QWOCMAP PROGRAM CURATOR

Originally from Singapore, QWOCMAP founding Executive Director Madeleine Lim provides artistic direction to QWOCMAP and conducts our acclaimed Training Program. She is a long-time community organizer and an award-winning filmmaker with 20 years of experience. Her films have been featured at sold-out theaters at international film festivals around the world, museums, universities and broadcast on PBS. In 2005, Madeleine received the LGBT Local Hero Award from KQED-TV in recognition of her leadership of QWOCMAP and her dedicated service to queer women of color. She was the featured filmmaker at the 2006 APAture Asian American Arts Festival and was twice-awarded the highly competitive SFAC Individual Artist Commission for her new documentary.

VERONICA MAJANO

Veronica Majano is a San Francisco-based Experimental film and video maker whose short films include "Calle Chula," "Two-Four" and "I Reminisce." Her work has screened at the Guggenheim Museum in New York, the DeYoung Museum in San Francisco, and Numerous international film festivals, galleries, and community screenings. She is a recipient of a 2004 Rockefeller Foundation Media Fellowship and has also received grants from the Puffin Foundation, the Astraea Foundation and the Free History Project. Her current work in progress, is a 30 minute experimental documentary titled "Remember Los Siete." Veronica is also a co-founding member of Mission Media Archives, a collective of filmmakers Archiving Audio and films shot during the 1970's and 80's of The Mission, a period when the neighborhood was mostly working class and Latino. Mission Media Archives believes that by showing these films to contemporary audiences, we all collectively preserve a past Mission. Contact: vmajano@yahoo.com.

TWO FOUR, I REMINISCE & CALLE CHULA

JACKIE MARTINEZ

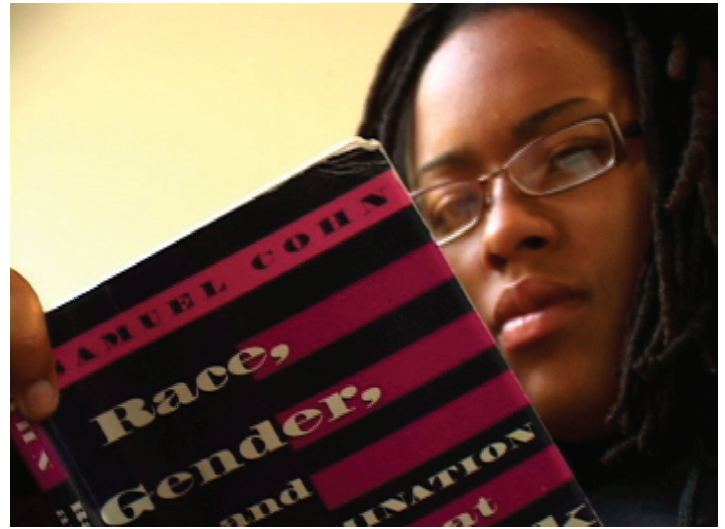
Jackie Martinez daughter of Zoila y Roberto Martinez. 3rd year, Theater Arts Major. Let me shake your hand while I elaborate my thoughts, interests, and possible goals and dreams. I've discovered over a thousand possibilities to achieve but have yet to find the one that fits my hand, so I'm in that place right now. As each piece of art work speaks colors to you, it tells the story of a young humans in hopes for future change. Change rides through each brush stroke, so embrace it. Paint. I'll end with a hug, because now your no stranger. Peace~inside and out~

praying ai fly





Erzulie's Tears



60 Years of the Same

DOLISSA MEDINA

Dolissa Medina is an experimental filmmaker whose seven films include "Grounds," "A Lineage of Kind Men," "Cartography of Ashes," and the award-winning "19: Victoria Texas." Her work has screened internationally at festivals including Rotterdam and Oberhausen, Germany. She has exhibited at the Royal Ontario Museum in Toronto and the Oakland Museum of California, as well as at site-specific outdoor venues such as the side of fire station for San Francisco's 1906 Earthquake Centennial. Medina is a recipient of a 2005 Bay Area Video Coalition Mediamaker Award and a 2005 Cultural Equity Grant from the San Francisco Arts Commission. She has also received grants from the Pacific Pioneer Fund, Film Arts Foundation, and LEF Foundation. She has lectured at the University of Michigan-Ann Arbor, UC-Davis, University of San Francisco, and San Francisco State University, and has been a guest speaker at the Commonwealth Club of California. She has also served as a curator, film journalist, festival publicist, and filmmaker mentor. In addition to exploring Latino, women's and LGBT experiences, Ms. Medina is interested in historical investigation and the mapping of urban space through mythologized storytelling. She holds journalism and history degrees from San Francisco State University, and is currently a first-year MFA student in the Visual Arts Department at UC-San Diego. Contact: dolissa@hotmail.com

19: VICTORIA TEXAS AND GROUNDS

CLAUDIA MERCADO

I am an experimental filmmaker and community cultural artist-activist, born and raised in Highland Park-Northeast Los Angeles... Feel like I am always digging, resisting, healing and dreaming of a better world, capturing those slice of life moments that will lift and connect us via Corazon words, the reel-moving image and prayer songs.

LÁGRIMAS DE CAFÉ

ELISSA MOON

Elissa Moon has been making video documentaries for the past two seconds. She has won so few awards that she can't keep track of them.

BAD ABOUT BEING KOREAN

INES MORALES AND SUSANA QUIROZ

are members of Mujeres y Cultura Subterránea [Women and Culture Underground] "For over 10 years we have worked with girls, youth and women of few resources that like us, are fighting for respect and a place in this world full of contradictions." Through documentary or fictional formats, they address themes such as the thoughts and lives of young women living on the street, the punk movement in Mexico City, AIDS, abortion and drug addiction. These videos have been presented at universities, youth centers, film festivals in Mexico and Argentina and on panels. Mujeres y Cultura Subterránea leads workshops for low-income women on self-esteem, sexuality, and capacity-building and publishes a magazine featuring young women's poetry and art.

LUNAS DE PASIÓN

RACHEL POULAIN

FATHERS

Rachel Poulain is an emerging documentary filmmaker that focuses on health and social justice issues.

DEE REES

PARIAH

Award-winning Writer/Director DEE REES is a recent alumna of New York University's graduate film program, a 2007 Sundance screenwriting fellow and a 2008 Rockefeller Grant Nominee. She has written and directed several short films, all of which have screened at festivals, including her film ORANGE BOW, which screened at the 2006 Tribeca Film Festival and on BET Jazz. Her most recent film, PARIAH won NYU's highest honor—the 1st Prize King Award for Excellence in Filmmaking and earned her the Future Filmmaker award at the 2007 Palm Springs International Festival of short films. Internationally, PARIAH won the inaugural IRIS Prize, an honor, which carries a £25,000 award to produce a short film in the UK. The IRIS prize is the largest prize ever awarded to an LGBT project.

PARIAH has shown universal appeal, winning both juried and audience awards at domestic and international film festivals across the spectrum. To name a few, PARIAH won the Audience Award for Best Short at the 2007 Los Angeles Film Festival; won 1st Place for Best Student Live Action Short at the Palm Springs Int'l. Festival of Short Films; won 1st place at the 2007 Urbanworld VIBE Film Festival; and won both the Audience Award and Grand Jury Prizes at the 2007 Outfest Los Angeles LGBT Film Festival. Most recently, PARIAH was selected to screen at the 2008 Sundance Film Festival. The feature script for PARIAH was developed at the June 2007 Sundance Screenwriting lab and was featured at the 2007 IFP Market. The project is currently seeking financing and slated for production in Spring 2008. Dee is also currently in post-production on a feature documentary titled EVENTUAL SALVATION, which was honored with a grant from the 2007 Sundance Documentary Fund in addition to winning the 2007 Tribeca All Access Creative Promise Award and an "I Believe In You" Grant from Chicken & Egg Pictures.

Dee worked as a script supervision intern on Spike Lee's films "When The Levees Broke" and "Inside Man" and also worked as a development intern with producer Barbara De Fina. Dee holds a Master's degree in Business Administration from Florida A&M University and slaved away at three different, successively more soul-crushing FORTUNE 500 companies in a far, far distant former life.

YAYA RAÍZ

BIENVENIDA/WELCOME

Mujer de la Mission with global visions of social justice. Contact: friscoyaya@yahoo.com

19: Victoria, Texas

That's Why I Hate Females





Conversion

EMILIANA AGUILAR REYNOSO

SUEÑOS CONGELADOS/ FROZEN DREAMS

My name is Emiliana Aguilar Reynoso, I was born in the city of Santa Cruz del Quiche. I am Maya K'iche from Guatemala. I come from a family of disappeared, product of the over 36 year armed civil conflict. I am a primary school teacher and I am the co-founder of the Center of Mayan Women and Communication (Centro de Mujeres Comunicadoras Mayas NUTZJ), which means "my word" in kiche located in Solola, Guatemala. I also co-founded The Center for Mayan Communication (Centro de Comunicación Maya "Ixim") based in Quetzaltenango, Guatemala. I was a member of the Office for Peace and Reconciliation that worked for several years locating the clandestine cemeteries that were common during the 80s, especially in the Santa Cruz del Quiche region, which was heavily impacted by the conflict. Previous to that, I worked with the Truth Commission also in Santa Cruz del Quiche, collecting testimonies by those who survived the civil war. Thanks to the work I have done, and the learning and sharing opportunities I have had, I realize that it is imperative to be both object and subject of our word and our voice, and to be the protagonists of alternative media. It is only from those who have experienced pain that we can learn of their truth; that is the importance of maintaining memory alive, so that future generations can learn too. To appropriate the media is a necessity so that we can preserve and pass on, to our children, our cultural values as peoples who have been in this continent for longer. To talk about cultural values is to talk about a culture of life.

Mi nombre es Emiliana Aguilar Reynoso, nacida en la ciudad de Santa Cruz del Quiche y soy Maya K'iche de Guatemala. Vengo de una familia de desplazados internos con dos familiares desaparecidos, producto de los más de 36 años de conflicto armado interno en el país guatemalteco. Soy maestra de educación primaria y co-fundadora del Centro de Mujeres Comunicadoras Mayas NUTZIJ (mi palabra, en el idioma kiche, el cual hablo) en Solola Guatemala. También fui miembro fundadora del Centro de Comunicación Maya "Ixim" en la ciudad de Quetzaltenango Guatemala. Fui miembro del equipo forense de exhumaciones,

de la Oficina Paz y Reconciliación que trabajo por muchos años desenterrando los restos humanos enterrados en cementerios clandestinos durante la década de los 80, en algunas de las comunidades que fueron las más golpeadas por el conflicto armado especialmente en las comunidades de Santa Cruz del Quiche. Anterior a ello trabajo con el equipo de investigación de la Comisión de la Verdad también en Santa Cruz del Quiche, tomando testimonios a los sobrevivientes de la guerra interna. Mediante los trabajos y las oportunidades de aportar y aprender me fui dando cuenta de la inmensa necesidad de tener que ser nosotras y nosotros los objetos y sujetos de nuestra palabra, de nuestra voz y las protagonistas de nuestras historias en los medios alternativos. Solo desde las víctimas de situaciones dolorosas se puede escuchar la verdad, de ahí la importancia de mantener viva la memoria para que de ella las futuras generaciones puedan aprender. Apropiarse de los medios es una necesidad para preservar de ahí transmitir a nuestros hijos nuestros valores culturales como pueblos originarios de este continente y al hablar de Valores culturales, es hablar de la cultura de la vida.

THE ROMERO SISTERS

ARTISTS

Stephanie Romero and Blanca Romero began creating art at a young age. They were both members of Pinta ChocoLatina!, a young women's art group in San Diego, where they participated in activities such as mural painting, street chalk painting and electricity box painting. Additionally, they facilitated art workshops and served as art mentors to other young Latinas in the group.

The Romero sisters were also participants of the San Diego Media Art Center's Teen Producers Project where they produced a short documentary on gentrification titled "Donde Yo Vivi", which was screened at the San Diego Latino Film Festival 2004.

Currently, Stephanie is a second year Pre-Art major at UCSC. She works as a math tutor and college adviser for a middle school in Watsonville. Blanca Romero is fourth year Film and Digital Media student at UCSC and currently works as a research assistant.

LAILA SHEREEN SAKR

SPOKEN WORD PERFORMANCE

Laila Shereen (MC Um Amel) is an Egyptian-American poet and emcee, vj, multimedia and digital artist, and activist. Formerly multimedia and publications editor at Georgetown University's Center for Contemporary Arab Studies, Laila is currently a graduate student in Digital Arts and New Media at the University of California at Santa Cruz. She co-founded the DC Guerrilla Poetry Insurgency, a collective of artists in Washington, DC organizing and performing politically progressive "lyrical ambushes". She also co-founded spoken word collective Word of Mouth, a six-year open mic providing a platform for creative expression. Laila's published poetry in print and online, and her visual portfolio includes print and web design, web development, as well as video remixing.

MAYA SANTOS

TO TRANSGRESS: A MEDITATION

Maya Santos is a queer, Filipina, poet, architect, multi-media artist, documentarian.

S.I.N

SPOKEN WORD PERFORMANCE

Students Informing Now, Sin Vergüenza! S.I.N. is an action-based organization composed of AB 540 students and their allies. The group's activism is based on the education and promotion of immigrant rights. AB 540 is the non-resident tuition exemption law under which undocumented students and non-resident documented students qualify to pay in-state tuition at California universities after three years of attending a California high school or earning a California GED.

AIMEE SUZARA

SPOKEN WORD PERFORMANCE

Oakland-based Filipino-American writer/performer/educator Aimee Suzara uses poetry, theatre and movement to explore themes of home, migration and the body. Her play, Pagbabalik (Return), was awarded the Zellerbach Community Arts Grant in 2006 and 2007 and she has been published in the NAACP-nominated Check the Rhyme: an Anthology of Female Poets and Emcees (Lit Noire, 2007) and in several journals. Her poetry chapbook, the space between, will be published by Finishing Line Press in 2008. She teaches English at several Bay Area colleges, and independently coaches in poetry and performance.

Recognizing her role on the continuum of Filipino-American, queer, women of color, and literary histories, Suzara aims to inspire current and future generations to tell their own stories. www.aimeesuzara.net

QUEER WOMEN OF COLOR MEDIA ARTS PROJECT

COMMUNITY ORGANIZATION

QWOCMAP promotes the creation, exhibition and distribution of new films and videos that increase the visibility of queer women of color, authentically reflect our life stories, and address the vital social justice issues that concern our communities.

DIAN PEI WU

COMMUNITY ORGANIZER

Diana Pei Wu started organizing in the late 1980s on environmental issues in her high school, and on human rights after the massacre in Tiananmen Square. Recently, she was the Program Director of Education & Capacity Building at the National Network for Immigrant and Refugee Rights and is now the Director of Community Planning at Asian Neighborhood Design in San Francisco. Diana also continues to support local organizations working at the intersection of justice, movement building, community organizing, and cultural activism, such as Chin Jurn Wor Ping. Diana has a Ph.D. from UC Berkeley, plays capoeira with Capoeira Sangue Forte and is learning to play tambourim with Grupo Samba Rio.

MARIA ZARAZUA

ARTIST

I guess I made an impression on a friend when she came over to my house and saw my artwork laid out in my room. She thought it would be a great idea if I displayed it during the Women of Color Film Festival, so I agreed! I'm not very good at expressing my thoughts or feelings through the written word, so I'm usually painting them on a canvas or drawing them on rough paper. As a philosophy major, I try to incorporate a lot of what I've learned into my artwork; sometimes coming up with many conflicting ideas that cross over to the realm of surrealism. -I love it when that happens. In general, however, I prefer painting about less abstract concepts in philosophy so people can easily relate to the theme of the work, rather than try to break it down to something that makes sense to them, losing a lot of the actual meaning of the work in the process. An issue that most interests me, is the commercialization of women's image, in this case the commercialization of women of color, in the media and in all societies. I believe, in general, that this is a crucial feature in our society that needs to be resolved immediately. By allowing the media to appropriate women's image and coercing women into idolizing a false image of themselves as women, is a crime against the natural essence of being a women, and ultimately a human being. My goal is to bring light to this issue in hopes that some day it would be overcome.

KIKI ZERRUDO

IT TAKES A VILLAGE

Kiki Zerrudo is a single mother who works for a global consulting firm.

60 Years of the Same



Fathers



FILM FEST ORGANIZING COMMITTEE

CINDY BELLO (CO-DIRECTOR)

Cindy Bello is a fourth year student in the History of Consciousness PhD Program at UCSC. Before coming to California, Cindy worked as a direct-action community organizer in her hometown of Chicago, mobilizing residents around issues of health care access and affordable housing. She is proud to be co-directing the film festival for a second consecutive year, and is genuinely grateful for the communities of hope and vision this experience has brought her way.

XÓCHITL CHÁVEZ

Xóchitl Chávez is a fourth year Cultural Anthropology graduate student. Her dissertation work focus on the production of an indigenous Oaxacan cultural performance called Guelaguetza Festival in California and Oaxaca City. This summer Xóchitl will begin a 16 month stint of fieldwork of in Los Angeles, CA and Oaxaca City, Oaxaca.

EMILY ENCINA

Emily Encina is a recent graduate from UCSC, where she majored in Feminist Studies and Community Studies with a focus in social documentation. In addition to working as a director, producer, and editor for community television, Emily has been active with the Center for Digital Storytelling, where she has trained organizations in the methods of direction, production, and editing of stories using digital media.

MÓNICA ENRÍQUEZ (CO-DIRECTOR)

mónica enríquez is a 27 year old queer Latina, originally from Colombia. Currently she is an M.F.A candidate in the Digital Arts and New Media Program at UCSC. She is now focusing on a project dealing with asylum in the U.S. granted on the basis of persecution due to sexuality and sexual orientation. She is a video-maker and she is interested in searching solidarity and building community through art and activism. Monica Enriquez is honored to have been able to organize this year's festival along such amazing, inspiring and powerful women.

TANNIA ESPARZA

Tannia Esparza is a fourth year Feminist Studies and Latin American Latina/o Studies double major. She is the president of Rainbow Theatre, a multicultural theatre troupe that focuses on producing plays around social justice and re-claiming histories. Through her involvement with Rainbow Theatre Tannia has been able to write, perform and direct her own stories.

MIKI FOSTER

Miki Foster organized a portion of the publicity for the film festival. She's a Seattelite and misses the rain. Miki is a performance and media artist/activist. Her art is focused on the intersections of identity, race, gender and sexuality. Her latest work was showcased at the Postcolonial Ninja Front gallery show this year in Porter. She is currently in the digital arts/new media MFA program.

KARIN MAK

Karin Mak is a graduate student at UCSC's Social Documentation program. She is completing a documentary film about Chinese factory workers poisoned by cadmium and fighting for compensation. Before coming to UCSC, Karin was a New Voices Fellow at Sweatshop Watch, where she worked on anti-sweatshop education.

LETICIA MIRANDA

Leticia Miranda was born December 8, 1985 but if you ask about her sign, she's a Scorpio. When she's not helping out with the film festival, she's busy making third-eye-opening sonic booms on the radio. She's inspired by her grandmas (Juanita Miranda and Consuelo Payan Romero) and blessed to have two amazing, patient and supportive number one fans.

SARAH RAQUEL RAMOS

Este esfuerzo es para mis hermanitas hermosas, para mi mama, y mis abuelitas, for the girl who gives me butterflies and who will always be a mariposa to me, for my albondigas who I will always love, for my Nina Pina, y para mi Chapulina querida. This is for Lily, Rosie, Elisa, Adrian, y El Centro. This is for Sandra y Aurora, and Alixa y Naima. This is for Cindy and Monica, and all the rest of the bad ass WOCAS who inspire me to continue to "rage against the dying of the light." I love you all with the deepest ocean currents of my heart.

Mil Gracias.

SHELIA TURNER

Shelia Turner is a photographer and visual researcher. Her most recent project, "Out My Window and Around My Door," involves a 16-year exploration of the everyday life within one urban neighborhood located in the U.S. South. Her photographs have been exhibited at the Museum of Contemporary Art of Georgia, Agnes Scott College, Clemson University, and The Museum of African American Art in Philadelphia, PA.

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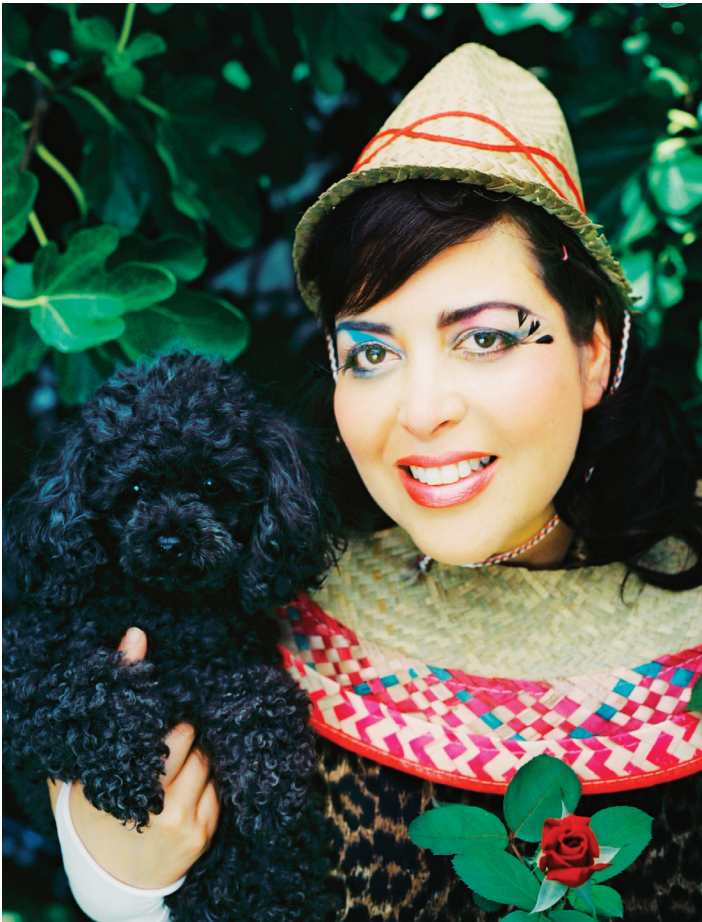
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ABOUT THE WOMEN OF COLOR RESEARCH CLUSTER

The University of California, Santa Cruz Research Cluster for the Study of Women of Color in Conflict and Collaboration researches, writes, and shares ideas concerning the conditions of women of color in the US and the “Third World.” Departing from critical perspectives surrounding the category “women of color,” the cluster’s mission involves the study of the complexities of multiple, dispersed, and conflicting identities.

Since the term “women of color” emerged as a political category about twenty-five years ago, its meanings and invocations have been repeatedly problematized. The cluster focuses its attention on the multiple interpretations and expressions of identities which this category both embraces and refuses. At the core of our work is an exploration of the ways in which we as women of color refigure cultural identity by resisting, reclaiming, and reinventing our collective selves.

Through critical engagement with these issues, we reclaim the right to self definition in order to understand how women of color reject forms of cultural hegemony that force objectification and invisibility. Acknowledging our strength and conviction gives impetus to the different forms of insurgence women of color deploy to gain insight into the realities of lived experience and political resistance. We work both in collaboration and conflict to reveal how the societies we inhabit are pervaded by race, gender, class, and sexual subordination.

In the past, our endeavors had been made possible by the generous funds from Professor Angela Y. Davis and the Center for Cultural Studies. These funds supported a variety of programs and events, including the Women of Color Film and Video Festival, conferences, pedagogy workshops, curriculum development, and presentations by guest speakers. The Cluster currently continues its work under the auspices of the Institute for Advanced Feminist Research, which has provided the administrative and financial support instrumental to making the 2008 Festival possible.

We encourage and welcome those interested in participating in this work to join the Research Cluster for the Study of Women of Color in Conflict and Collaboration.



