



THE WIND BLOWS THE BORDER

*a dive into both sides of a brutal land conflict
at the heart of Brazilian agribusiness*

CONTENTS

Technical Information / Contacts - 03

Logline / Synopsis - 04

Main Characters - 07, 08

About the Directors / About Cisco Lab / Credits - 09, 10,11

Documentary Trailer Link / FAQ - 14,15

Technical Information

English Title: The Wind Blows the Border

Original Title: Vento Na Fronteira

Runtime: 1h17m

Country of Filming: Brazil

Language: Guarani, Portuguese

Completion Year: 2022

Contacts

Laura Faerman (director)

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Logline

At the heart of Brazilian agribusiness, Indigenous teacher Alenir Aquino fights for her community's right to their ancestral lands. On the opposite side of this dispute is the heiress of these lands - Luana Ruiz, a powerful anti-indigenous lawyer.

SYNOPSIS

This story takes place on the violent and devastated border between Brazil and Paraguay, in the Ñande Ru Marangatu Indigenous Territory - land disputed by Guarani-Kaiowá Indigenous people, who have inhabited the region for thousands of years, and farmers who arrived there in the 1940s. Starting from this dispute, the film closely follows the growth of ruralist political power and its ties to the president of Brazil, Jair Bolsonaro. At the same time, it portrays the intimacy of Indigenous female resistance with their community ideals and their struggle for the planet. The process recorded by the documentary culminates now, with the possible loss of Indigenous constitutional rights, thanks to the political power of agribusiness.



Surroundings of Nhande Ru Marangatu Indigenous Territory

Antônio João, Mato Grosso do Sul, Brazil





Alenir Aquino Ximendes

Teacher, Guarani-Kaiowá leader

as definições a seguir discriminadas:

1 - Índio ou Silvícola - É todo indivíduo de

origem e ascendência pré-colombiana que se

identifica e é identificado como pertencente a um

grupo étnico cujas características culturais mais o

distinguem da sociedade

Luana Ruiz Silva

Lawyer, land heiress

About director Laura Faerman



Independent filmmaker Laura Faerman has been working as a documentarist, researcher and curator for the past 20 years in her country. Her work looks at social conflicts in a country marked by all kinds of injustices. "The Wind Blows the Border" is her ninth film as director, first feature film.

In 2014 Laura worked as an audiovisual researcher at the National Truth Commission, which investigated for the first time the violations of rights committed against native populations during the 1964-1985 military dictatorship in Brazil. She traveled around the country, listening to stories of violence that were unknown to Brazilians until then: enslavement, forced removal, rape, murder, torture, illegal imprisonment, among others crimes.

From this research, she co directed, with Marina Weis, the television series "Dangerous Memory", with six 26-minute episodes, with recordings in dozens of Indigenous villages across the country, extensive archival material and testimonies from those who survived those years.

She currently works at "The Agribusiness Watch", a main reference in the Brazilian independent media on the political power of agribusiness. Her next documentary, "Locusts, The Political and Economic Destroyers of the Planet" is in pre-production.

About director Marina Weis



Marina Weis has a degree in sociology from the University of São Paulo and in Direction of Photography from the International School of Cinema and Television of San Antonio de los Baños, in Cuba.

She has directed five short films and as a photographer, producer and editor has participated in numerous others.

In 2012 she co directed, with Laura Faerman, the documentary "Vlado and Birri - Encounters", with filmmaker Fernando Birri recalling the trajectory of his friend Vladimir Herzog, a Brazilian journalist tortured and murdered in 1975 by the military dictatorship (1964-1885). Fernando Birri was one of the founders of the New Latin American Cinema and Vladimir Herzog is a symbol of the struggle for freedom in Brazil.

"We Others" (2014) is her first documentary long length film. She also co directed and photographed the series "The Dangerous Memory".

"The Wind Blows the Border" (2021) is her second feature-length documentary work. She currently lives in Berlin, Germany, where she interweaves film work, education and urban permaculture into her daily practice.

About Cisco Lab

The Cisco Lab is a producer company dedicated to making documentaries and TV series. Among them are the feature film "Letters to Angola" (2012), awarded in Brazil, Angola, Portugal and Belgium; "Limiar" (2020), awarded in Brazil and Italy; "Here is so far" (2013), which received seven awards, among them the Best Film Award of Mostra Novos Rumos at the Rio Festival in 2014; "Happenings" (2009), selected at the International Documentary Film Festival Amsterdam (IDFA) and "It's All True", with an honorable mention in the 37th. International Film Festival of Bahia; "Nostalgia, video-letters to Cuba" (2005), Best Brazilian Independent Documentary in the 14th Gramado Cine Vídeo.

Credits

Directors / Editors: Laura Faerman and Marina Weis

Cinematographer: Alziro Barbosa (ABC)

Editing consultant: Karen Akerman

Executive producer: Julio Matos Lima, Marcelo Félix and Marcinho Zolà

Controller: Marcelo Félix and Marcinho Zolà

Production: Rodrigo Díaz Díaz and Luís Ludmer

Filming in Germany: Marina Weis

Drone: Julio Matos

Camera Assistents: Leandro Lamezi and Vinicius Angotti Guissoni

Sound: Fernando Cavalcante, Paulo Seabra and Ubiratan Guidio

Base Production: Bruna Schroeder Araujo, Carol Alberini and Jean Fichfeux

Brasilia Local Production: Gustavo Vieira and Bruna Prado

Editing Assistant: Augusta Gui

Finalization Coordinator: Lucas Lazarini

Color Correction: Leandro Lamezi

Sound Editing and Mixing: Estúdio Effects Films (Miriam Biderman and Ricardo Reis)

Finalization Producer: Bárbara Sodré

Transcription: Julia Mattos

Guaraní Translation: Maria E. Avalos, Leidy Recalde e Derlis Cañiza

Libras translator and interpreter: Rafaella Sessenta

Audio description: Bell Machado (roteiro e narração) e Emmanuelle Alkmin (consultoria)

Graphic art and design: Lokomotiv Studio e Victor Gorino



National Congress of Brazil - Brasília - FD - 2017

Politicians watch police repress Indigenous Demonstration



Free Land Indigenous Demonstration- Brasília - FD -2017

Alenir Aquino protests

Documentary Trailer

https://drive.google.com/file/d/1-gKrhu51XJPDm3_b-4J2_1RSaRQGpBET/view?usp=sharing

Frequently Asked Questions

How did you come up with the idea for the movie?

In 2016, we researched agrarian conflicts in Mato Grosso do Sul. We interviewed Indigenous elders and leaders, anthropologists, prosecutors from the Federal Public Ministry, church members and farmers who had land overlapping Indigenous Territories (already demarcated) and were in judicial conflict. At that time we interviewed the Silva family for the first time. And little by little the idea of making a documentary that had both points of view emerged. So, in addition to accompanying the Guarani-Kaiowá leadership Alenir Aquino, we recorded the lawyer and heiress Luana Ruiz.

Why did you choose to work with the Guarani-Kaiowá Indigenous People?

The Guarani Kaiowá are the second largest Indigenous population in Brazil and live in the state with the worst distribution of Indigenous lands in the country. Due to massive deforestation and evictions, they live in areas very close to urban centers, sometimes camped on roadsides that flank their ancestral lands. Thus, they assimilated habits and use products from capitalist society, without feeling less Indigenous. They are frequent targets of prejudice both because they are Indigenous and because they do not correspond to the image of the idealized Indigenous, having their identity, as well as their rights, constantly questioned. We chose to work with them to question the stereotype that Indigenous peoples are only found in the Brazilian forests. More than a half of the approximately 1 million Brazilian Indigenous peoples inhabit areas close to urban centers.

How was your relationship with Indigenous characters and farmers?

Over the course of the years, we built a close relationship with the protagonist Alenir Aquino, her family and community. This allowed an intimate portrait of her life and her struggle for the ancestral lands of her people. In a less intimate and more formal way, over the years our team has gained ground with the family of non-indigenous landowners. This allowed us to record testimonials that go beyond what they often say to the cameras.

Why two women as main characters?

This is a story that features two central female characters, who lead the narrative and confront their worldviews. With two female directors, this choice is not casual: We intend to take a different look at this universe often portrayed by men and about men.

What is at stake in the film?

The film clearly opposes the points of view of the two characters: More than a land in conflict, what is in dispute are two opposing proposals for the world. On the one hand, the idea of life in community, of the common good and respect for all beings. On the other hand, the right to private property above all other rights, and the use of land in the service of profit, even if it means destroying nature.

