

A woman with short reddish hair, wearing a pink one-piece swimsuit, stands on a white concrete ledge of a rooftop. She is looking out over a city with a grid of buildings. The scene is brightly lit, suggesting a sunny day. The text is overlaid on the image in a clean, white, sans-serif font.

NO
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DESDE
ACÁ

A SHORT FILM BY
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NO SE VE DESDE ACÁ (*You Can't See It From Here*)

A film by Enrique Pedr za-Botero

LOGLINE

A spatial exploration of Miami, and the endless pursuit of the American Dream in an era of immigrant mass mobilization, the absurd dominance of wealth and border securocracy.

SYNOPSIS

As major countries in Latin America shift to the left in reaction to vast inequality, uncertainty spreads across its immigrant population. The film begins with Gustavo Petro's appointment as the first leftist President in Colombian history, raising questions for immigrants about cultural identity, individualism and economic opportunity.

No se ve desde ac  aims to document the contrast held by communities arriving in the U.S. under starkly different circumstances. Much like the people it is about, the film is suspended in that stasis between arriving and finding belonging, moving associatively through observational vignettes in contemporary Miami, juxtaposed with a disruptive collection of video and sound archives that range as far back as the 1930's, revealing an obsession with American individualism and alluding to an immigrant population that is in constant flux.



DIRECTOR'S STATEMENT

Alternating between transient spaces, the film's narrative provides a kaleidoscopic view of people in the process of arrival. Upon Gustavo Petro's appointment as the first leftist President in Colombia's political history, the country was met with both hope and fear. Part of Petro's campaign focused on an anti-capitalist rhetoric that promised to fight against vast inequality, and work towards the largest tax reform the country had ever seen. This led the wealthier population to move their assets quickly and invest capital abroad, looking for new homes. At the same time, rural populations and low-income families in states haunted by residues of war, were hopeful that peace and protection would come to them. Today, hundreds of families are still being displaced by violence, and many are joining millions of other South and Central Americans as they risk their lives crossing over to the United States.

I was interested in examining spaces that welcomed immigrants to the city of Miami, visualizing a stark contrast marked by differences in class and economic opportunity. Rather than only focusing on the current border crisis, I wanted to highlight the process of arrival for immigrants and the bureaucracy of the country's legal system. I had been doing research about the real estate market in Florida, and the influence of the Latin American population in its massive growth, looking into people who could opt for quick investor visas if buying a house or creating a business, while the backlog of immigration cases pending at court for immigrants seeking asylum was at its highest – about two million cases in 2022.

Weaving through this spatial exploration, is the overwhelming desire to live some version of the American Dream, a path towards an economic prosperity that no longer exists. The camera moves through spaces such as storage units for new immigrants looking for donations, cargo shipping stations at the Miami Port, as well as empty, modern high-rise buildings in construction and lucrative real estate sales offices. We move between vignettes of landmark American traditions and video archives that emphasize a deep obsession with Americanism and the propagandist nature of the American Empire. Who is all of this for?

With a fragmented sonic landscape and interruptions of re-recorded political speeches, the film aims to play with pixelation to allude to the puzzling intensity of news media, bringing a sense of density and disorientation contrasted to the more calibrated way in which the rest of the contemporary spaces are shot. It was important to register the anxieties and political stress of the immigrant population, as well as the ways in which the immigrant population find community, while navigating processes of adaptability, solidarity and cultural assimilation.

DIRECTOR/PRODUCER



Enrique is a visual artist, filmmaker and media executive from Bogotá, Colombia. He was recently appointed to co-lead the **Documentary Film Initiative at the Shorenstein Center** at Harvard Kennedy School, working to support new research, analysis, innovation and provocation around core issues facing the documentary field.

His latest film, ***Alpha Kings***, premiered at International Film Festival Rotterdam in 2023 and was acquired for distribution by The New Yorker. His work has screened at the Festival de Cannes, True/False Film Fest, AFI Fest, SXSW, Festival de Nouveau Cinema, Museum of Moving Image, Camden International Film Festival, among others. Enrique is currently working on his first feature-length project.

He served as Senior Manager of **Sundance Institute's Documentary Film Program** for six years, running the Edit and Story Lab, Music and Sound Design Lab, Art of Editing Lab, and leading the program's international strategy in Latin America, and the Middle East. He also contributed to awarding \$2 million/year in unrestricted grants to documentary filmmakers globally. He was Director of Programming for **Ambulante Documentary Film Festival** in its California edition, and has served as consultant and Juror in numerous selection committees for nonprofit institutions and media funds, including Sundance's Documentary Fund, John Hopkins' Saul Zaentz Innovation Fund, Brown Girls Doc Mafia, Points North Institute, Proimagenes Colombia, IMCINE Mexico and Concordia's Fellowship Program. Enrique is currently part of the selection committee for the **Tribeca Film Festival**.

He holds a Bachelor of Fine Arts in Film & Television from the New York Film Academy and a Master of Fine Arts in Documentary Film & Video from Stanford University.

PRODUCER



Faye is a Greek-American filmmaker born in New York City, based between Los Angeles and New York. Her creative non-fiction work documents strains of contemporary American culture in the context of late-stage capitalism, looking at youth culture, excess, disparity and absurdity -- shifting away from the patriarchal gaze. She was named one of **Filmmaker Magazine's 25 New Faces of Independent Cinema in 2023**. Her latest film, ***Alpha Kings***, premiered at the International Film

Festival Rotterdam (IFFR) and was acquired for distribution by The New Yorker, published this October with a write up by Naomi Fry. Her work has screened at True/False Film Festival, AFI Fest, Camden Film Festival, Rooftop Films, AIFVF, Palm Springs International ShortFest, Maryland Film Festival, and DC/DOX, among others, and has been distributed and featured by Vimeo Staff Picks, Nowness, and Paper Magazine.

Faye has over a decade of experience in the film industry and is currently a Features Programmer for Big Sky Documentary Film Festival. She previously served as VP Development & Production for Los Angeles based Passage Pictures, overseeing development for the company alongside its CEO. She was Director of Acquisitions & Production for independent Film & Television distribution company FilmRise, where she sought to bring new and unique voices to the forefront; she championed the release of award winning documentary and narrative films, including Sundance Grand Jury Prize winner *The Miseducation of Cameron Post*. Faye has served on multiple juries and industry panels, including the jury of the Bushwick Film Festival 2019 -- she participated as an executive decision-maker in the IFP Project Forum, the Hot Docs Project Forum, and the Sheffield DocFest project MeetMarket for several consecutive years.

She received her BA in American Studies from Cornell University and her MFA in Documentary Film & Video at Stanford University. She is in post-production on her latest film, *Christmas, Every Day*.



CREDITS

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Made with the support of:

The Maiken Baird and Timothy Luke Fund

UFVA Carole Fielding Grant

Produced in the Documentary Film M.F.A. Program

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