

# EL ÚLTIMO PAÍS

A FILM BY GRETEL MARÍN



VISUAL THINKER SOPHIA PINHEIRO

## TRAVELLING TO MY ISLAND

PHOTOGRAPHY CHARLES ALEXANDER UCHA JUNCAL EDITOR GRETEL MARÍN PALACIO SOUND DESIGNER BELÉM DE OLIVEIRA ORIGINAL SOUNDTRACK ROGÉRIO SOBREIRA  
EXECUTIVE PRODUCERS GRETEL MARÍN PALACIO, JORGE COHEN AND BELÉM DE OLIVEIRA WRITER AND DIRECTOR GRETEL MARÍN PALACIO

GERAÇÃO 80

f64 FILMES

WORLD CINEMA FESTIVAL AMSTERDAM GO CUBA!

Ministry of Foreign Affairs

SIERRA PRODUCTIONS

INSTITUTIONAL SUPPORT

Leis Goyazes

SEDUCE

GOIÁS ESTADO INOVADOR

GOIÁS



# EL ÚLTIMO PAÍS

(THE LAST COUNTRY)



*What seemed to be a return trip to my country at a time of changes, ends as a trip into myself between contradictions and questionings about my identity as a Cuban.*

**DOCUMENTARY FILM \* HD \* DOLBY 5.1 \* 70 MINUTES \* CUBA \* 2017  
COPRODUCTION \* CUBA, ANGOLA AND BRAZIL**

**Writer and Director**  
Gretel Marín

**Executive Producers**  
Gretel Marín Palacio  
Jorge Cohen  
Belém de Oliveira

**Director of Photography**  
Charles Alexander Ucha Juncal

**Editor**  
Gretel Marín Palacio

**Original Soundtrack**  
Rogério Sobreira

**Sound Designer**  
Belém de Oliveira

**Contacts**  
elultimo@gmail.com  
jcohen@geracao-80.com  
belemdeoliveira@gmail.com



## THE STORY

One day I came back to Cuba after some time, bringing questions latent inside me. **Where is my Island going to? What has really changed?** At home, in the streets, with my friends, I go deep into questioning myself about a country's hope, a country that has stopped being what it was. I also expect to find a space for me in this place. But changes in the Island are no more than appearances, a pretext to wait. **Everything moves imperceptibly.**

I start looking into myself, wondering how I came here, especially in a moment when we stop asking questions to ourselves. I need to start thinking again about the patriotism I was taught, about what is left of it. **The dialogue becomes a generational issue, between my grandparents, my parents, me and the people from my generation. There is an understanding in the final farewell, a need for reconciliation with the beloved homeland.** The one that is found beyond any physical territory, or political situation.

## TRAVELLING TO MY ISLAND

*El Último País* is a cathartic film.

Leaving outside Cuba didn't seem to be dramatic until I started to understand that the country was about to change and that I wouldn't be there to see it. I knew we needed to open to the world, to renovate, but **I was afraid that the best traits of a system full of contradictions and utopian ideas would also disappear with this renovation.** I wanted to film that change, I wanted to find Cubans, talk to them, and be one of them again. Things are seen in a different way from outside; you have the opportunity to look at them from different points of view. **But coming back to Cuba worried about the changes, instead of making me feel part of the Island's social life, made me feel more distant, more unfamiliar.**

Why should I become interested about things not even Cubans question? Why questioning precisely about this passiveness with which we learnt to wait for others decide for ourselves? Why feeling absurd when worried about my country?

**I had to go beyond and start questioning myself.** It was a painful journey, with few answers. My grandfather wanted me to return to Cuba. **But how could I face the frustration of a whole generation, the feeling of being isolated from the rest of the world?** During that trip I found out that belonging somewhere, beyond any national feeling learnt at school, means to reconcile myself to the Island, to the people, to me. *El Último País, even from melancholy, is a love song to my land.*

## A FILM TOLD IN FIRST PERSON

I wanted to talk about Cuban identity through my personal story. *El Último País* is a very private film. That's why, I decided to film in a subjective way, without the use of a tripod and with a hand-held camera, filming the immediacy almost all the time, as if it were a homemade film. **It's a film looking for something constantly, a film that discovers. It travels.** From the distant glance of almost a tourist, and at the same time, with all the affection from someone who feels nostalgic about their country.

**I decided to stop in order to observe and question everything that I already knew, sharing my thoughts and my deductions about the filmed images.** People who appear in the images are part of my journey, including both, those who I meet in the streets and those who are close to me. They help me to continue, they sometimes clear things up for me, but most of the time they increase my doubts. **From one person to another, I end up finding myself, in the observation of a reality that disturbs me.**

## THE DIRECTOR

Graduated in Film Making at the Higher Institute of Arts in Havana and with a Master's Degree in Documentary Film Making II at Paris Diderot VII University, I chose the documentary film as a means of expression because it allows me to observe deeply, to deconstruct realities. During the production stage of *El Último País*, I was inspired by films such as *Metal and Melancholy* by Heddy Honigmann, *Juventude em marcha* by Pedro Costa, *Face Value* by Johan van der Keuken and the documentaries by Eduardo Coutinho.



production

GERAÇÃO  
80

f64  
FILMES

postproduction

SIERRA  
POSTPRODUÇÃO

grants

WORLD  
CINEMA  
AMSTERDAM  
GO CUBA!

Ministry of Foreign Affairs

support

LEI 8242/2014 DE  
CULTURA E CREATIVIDADE

SEDUCE  
SECRETARIA DE ECONOMIA  
CULTURA E TURISMO

GOIÁS  
ESTADO INOVADOR

BRASIL