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## Huella

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## Huella

### Abstract

This is a film review of *Huella* (2022), directed by Gabriela Ortega.

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### Author Notes

William Blizek is the Founding Editor of the Journal of Religion and Film, and is Emeritus Professor of Philosophy and Religion at the University of Nebraska at Omaha. He is also the editor of the *Continuum Companion to Religion and Film* (2009).



**Huella (“Footprint”) (2022), dir. Gabriela Ortega**

When Dani Garcia’s grandmother dies, her world turns upside down. Strange things begin to happen. Water in the sink begins to boil. Dani is given a knife and told to defend herself. Her doll house burns up. She is mistaken for her grandmother by a nun. All of these strange things ask Dani to examine herself and her rather ordinary life. She is being asked to decide what footprint she wants to leave behind. Death is often the impetus for looking back on and evaluating one’s life.

In the end, she decides to be her own person. She cannot be her grandmother, she cannot follow in the footsteps of her ancestors, she cannot accept the obligations of her religion. But neither can she continue simply going to work as a travel insurance agent. The movie shows us that Dani will leave her own footprint. At the end of the film Dani and other women are shown dancing together. The dancers are both literally and metaphorically leaving their own footprints.