



Gender and Society in Cinema

**Opening - Monday 28th of April 2008 - 13:00 - 15:00 CCF / French Cultural Center**

OPENING CEREMONY



25 DARSAD / 25 Percent

Director: Diana Saqeb

Camera: Malek Shafi'i

Production: CACA-Kabul

Afghanistan 2007;

35 ';

Dari/ with English subtitles

Followed by: Talk with Diana Saqeb

Despite their many duties, which each of the six female Afghan members of parliament have in their private lives as wives, mothers and daughters, they do attempt to live up to their responsibility for society both within and outside of parliament in a traditional and male-dominated environment. Since the women are not acknowledged a position in society, they must first assert it.

**Monday 28th of April 2008 - 15:30 - 17:30 CCF / French Cultural Center**



**DIVORCE IRANIAN STYLE / Talaq be Sabk-e Irani**

Director: Kim Longinotto, Ziba Mir-Hosseini

Iran/Great Britain 1998

80'

Farsi/with English subtitles

A confined room in a family courthouse in Tehran. Most petitions for divorce are submitted by women, although only reasons such as impotence, the use of force, drug addiction, or insanity of the husband allow them to do so. The discussions are held vehemently and with the support of the respective family members in the small courtroom.

Maryam is before court to gain custody of her four-year-old daughter. During a hearing break, she tells the film crew in front of the running camera that she tore her husband's "decree" to pieces. Back in the courtroom, she calls the "ladies from the film" as witnesses. Even judge Deldar turns to the camera in a friendly, paternalistic tone: "When the final decision is made, we shall see if she's learnt her lesson."

Tuesday 29th of April 2008 - 13:00 - 15:00 CCF / French Cultural Center



ZANAN VA SINEMA / Women and Cinema

Director: Amina Jafari

Camera: Parwin Ayubi

Afghanistan 2004

20'

Dari/with English subtitles

Searching for an actress, the director Amina Jafari rummages through the archive of the state film institute Afghan Film. A time journey through the history of Afghan cinema commences.

Followed by: Talk with Amina Jafari



SAYEH / Shadow

Director: Nacir Alqas

Script: Siddiq Barmak (on a novel by Jalal Al Ahmad)

Actor: Yasemin Yarmal

Afghanistan 1990

23'

Dari/with English hand-outs

A young woman has to decide between her new husband and the child from her first marriage, since the man cannot endure the child's presence. The female neighbours advise her to abandon the child. With a heavy heart, she leaves the boy behind, alone in a lively bazaar.



TALABGAR / The Marriage Candidate / Der Heiratskandidat

Director: Khaleq A'lil

Actors: Khanaqa Sorur, Ghazal Ebrahimi, Rafiq Sadek, Habiba Askar

Afghanistan 1969

40'

Dari/with English subtitles

Nasser, a confidence trickster and crook, wants to marry the student Sima, who comes from a middle-class family in Kabul. With his affected prestigious behaviour, he succeeds in impressing Sima's father. For Sima, however, happiness lies neither in wealth nor marriage but in education, and she rebels against the values of her parents. In the end, Nasser's swindle is revealed.

**Tuesday 29th of April 2008 - 15:30 - 17:30 CCF / French Cultural Center**



EDAME RAH / The Path to follow / Fortsetzung des Weges

Director: Nazifa Zakizada

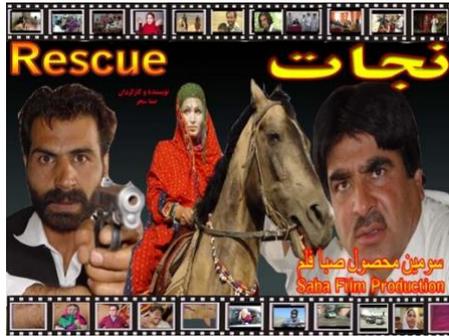
Afghanistan 2006

11'

Dari/with English subtitles

In a large hall, girls are practicing martial art. "It is difficult to perform taekwondo as a girl here," says Chafikha. On her way home, another girl defended herself against a boy who molested her. "The boys who are now opposed to our training will later understand it, once they are fathers and want their daughters to be happy."

Followed by: Talk with Nazifa Zakizada



## NEJAT / Rescue

Director: Saba Sahar

Camera, Editing: Emal Zaki

Production: Saba Film

Afghanistan 2007

90 '

Dari/with English subtitles

A gang of criminals is doing lucrative business kidnapping children. The undercover policewoman Nelofar is trying to apprehend the gang. She pretends she is the lost daughter of a couple, whose son is kidnapped during the course of the story by the same gang. Underway incognito at the beginning, the super-heroine becomes increasingly involved in precarious situations in which she has to use her skills in martial art.

In her second own film production after Qanun ("The Law"), the director Saba Sahar - who in her main profession is a policewoman - tells the story of a super-heroine in Pakistani "Lollywood-style" with polished martial arts scenes. She plays the leading role herself.

Followed by: Talk with Saba Sahar

Wednesday 30th of April 2008 - 13:00 - 15:00 CCF / French Cultural Center



RUSHANY / Lightness

Director: Ingenieur Latif Ahmadi

Afghanistan 2004

20'

Dari/with English subtitles

This amusing short feature tells of an illiterate village woman who uses various tricks to convince her husband that she ought to learn to read and write.

Followed by: Talk with Latif Ahmadi



SE NOQTA / Three Dots

Script, Director: Roya Sadat

Camera: Masoom Qismat, Sayed Fahim Hashimy

Editor: Sayed Fahim Hashimy

Sound: Shoiaib Sahil

Production: Roya Cinematic House Production

Afghanistan 2004

51'

Dari/with English subtitles

The film portrays the difficulties of a young woman and her three children who are forced to survive without a husband and father in the border area between Iran and Afghanistan. Living in this way, she breaks the traditional family rules according to which she should marry the brother of her missing husband. To prevent her children and herself from dying of starvation, all she can do is work as a drug courier for wealthy Khan. Roya Sadat uses this dramatic scenario to analyze traditional family structures, feudalism and forced marriage.

Followed by: Talk with Roya Sadat

Wednesday 30th of April 2008 - 15:30 - 17:30 CCF / French Cultural Center



RUZEGAR-E MA / Our Times

Director: Rakhshan Bani-Etemad

Iran 2002;

75 '

Farsi/ with English subtitles

This documentary film by one of the most famous Iranian directors analyses the parliamentary elections in 2001, from which 48 female candidates were officially excluded. At the beginning of the film, Rakhshan Bani-Etemad accompanies a group of young girls who opened an election campaign office for the reformist candidate Mohammad Khatami. Then she directs her attention to the life of a female candidate, Arezoo Bayat, who without the prospect of success has herself nominated for the elections. The 25-year-old with high ambitions is twice divorced, takes care of her blind mother and nine-year-old daughter, while rushing between two tiring jobs and searching for a flat.

Followed by: Talk with Rakhshan Bani-Etemad

Thursday 1st of May 2008 - 13:00 - 15:00 CCF / French Cultural Center



NIIN LÄKELLÄ, NIIN KAUKANA / Na kheili door, wa na nadzik / Not far, not near

Script, director, camera, editing: Shakiba Adil

Finland 2007

17 '

Dari/with English subtitles

Shakiba Adils' film shows the filmmaker, script writer and poet Hakima Alemi, who emigrated from Afghanistan to Finland, with her husband and their 3-year-old son. Adil accompanies her and her husband Abdul Rahman Alemi during the preparation and shooting of one of their films. She reveals the typical difficulties of a low-budget production that has to rely on the voluntary commitment of everyone involved.

Followed by: Talk with Shakiba Adil



POSTCARDS FROM TORA BORA / Postcard-ha az Tora Bora

Script: Wazhmah Osman

Director: Kelly Dolak, Wazhmah Osman

Camera: Kelly Dolak

Editor: Stephen Jablonsky

USA 2007

85'

Dari, Paschtu/Dari voice-over

Wazhmah Osman returns to Kabul for the first time after 20 years. Fearing purges after the invasion of the Soviet troops in 1979, she fled with her mother and sisters via Peshawar to the United States. Her father joined the Afghan resistance. Super 8 recordings from the

1970s show men and women in western-style suits and costumes celebrating lively garden parties in Kabul. But nothing is the way Wazhmah remembered it anymore.

Followed by: Talk with Wazhmah Osman

**Thursday 1st of May 2008 - 15:30 - 17:30 CCF / French Cultural Center**



LA PROMESSE / Qawl / The Promise

Director: Jean-Pierre Dardenne, Luc Dardenne

Script: Jean-Pierre Dardenne, Luc Dardenne, Léon Michaux, Alphonso Badolo

Camera: Alain Marcoen, Benoît Dervaux

Belgium 1996

93'

French/with English subtitles/Dari voice-over

15-year-old Igor and his father Roger live in a settlement of prefabricated high-rises on the outskirts of Liège in Belgium. They earn their living by renting out flats to refugees, who work for them illegally. Always ready at any time, Igor speeds through the city with his moped between empty lots and construction sites. When one of the refugees, Hamidou, falls from the scaffolding, the situation abruptly changes. Igor is forced to decide between his father and his promise to stand by Hamidou's wife Assita.

**Friday 2nd of May 2008 - 13:00 - 15:00 CCF / French Cultural Center**

Iranian 1960s Documentary styles

In 1960s Iran, numerous documentary films commissioned by the state were produced. Young filmmakers grasped the opportunity to produce auteur films that often extended into the realm of fiction. Kamran Shirdel's trilogy, for example, was commissioned by the state-run women's organization of the Shah's sister, Ashraf, and was meant to advertise for its rehabilitation and education program. Due to the social-critical montage of Tehran, Paytakht-e Iran, he was ultimately refused access to the editing suite. He was only able to complete his trilogy in the 1980s. For many, the film *Khaneh siah ast* counts as the beginning of a new Iranian cinema on account of the special mixture of documentary and fictional scenes, the camera work and the editing technique, as well as its social content. It was directed by the famous poet Forugh Farrokhzad, who is known throughout the world for her modern style of writing. She breaks with the strict conventions of Iranian poetry by addressing individual desires in an open and direct manner.



KHANEH SIAH AST / The House is black

Director, script, editing: Forugh Farrokhzad

Camera: Soleiman Minassian

Iran 1962

22 '

Farsi/with French subtitles/ English voice-over

A voice-over formulates the hope of the famous poet and director Farrokhzad, that with this film she will succeed in breaking with the despair that has been created by turning one back to what is deemed ugly. She carefully approaches the ill persons in a leprosy ward in Aserbeidschan. Staged scenes alternate with documentary shots. The camera observes a leper looking at herself in the mirror. The male voice soberly describes leprosy and then gives way to Farrokhzad's voice telling her own poems and citing passages from the Koran.



NEDAMATGAH / Women's Prison

Script, director: Kamran Shirdel

Camera: Mazyar Partow

Editing: Kamran Shirdel, Kazem Raji'Nia

IR 1965

12'

Farsi/with English subtitles



TEHRAN, PAYTAKHT-E IRAN / Tehran, Capital of Iran

Script, director: Kamran Shirdel

Camera: Kamran Shirdel, Mansoor Yazdi

Editing: Kamran Shirdel, Kazem Raji'Nia

IR 1966

18'

Farsi/with English subtitles

Homeless people camp in subterranean caves and on the bare ground in the south of Tehran. They donate blood for 15 to 20 tomans (around 3 to 4 dollars at the time). The director Shirdel juxtaposes them with state-organized literacy courses: Women sit crowded together with their children on wooden banks in school. They chant repeatedly the official school text: "Tehran is the capital of Iran. (...) The Iranians are Aryans. The Shah is the sun of his race. The Shah lives in Tehran."



QAL'EH / Women's Quarter

Script, director: Kamran Shirdel

Camera: Kamran Shirdel, Mansoor Yazdi

Editing: Kamran Shirdel

IR 1966,

18'

Farsi/with English subtitles

During the period of the Shah, prostitutes lived in Qal'eh, the women's quarter. The women talk about themselves and their perspectives beyond prostitution. They are further trained in a school for women. In the film, a photo sequence of the Iranian photographer Kaveh Golestan replaces lost footage. The interviews are heard as voice-over.

**Friday 2nd of May 2008 - 15:30 - 17:30 CCF / French Cultural Center**



PASSING THE RAINBOW / Gozar az zir-e Kaman-e Rostam

Director, Camera, Editor: Elfe Brandenburger, Sandra Schäfer

Germany 2007

71'

Dari/with English subtitles

A teacher who is also an actress, a girls' theatre group in Kabul, a policewoman who as a second job works as an action film director, and Malek\_a, who lives as a boy in order to be able to work - these are the protagonists of Passing the Rainbow.

Documentary scenes alternate with staged sequences. The cooperation in Afghanistan was a decisive factor: the female protagonists are a clear corrective of the Western gaze. At issue is the exchange of roles and the assertion of scopes of action.

The references to films of Afghan cinematographic history, which appear as mirages, visualise the interactions and contradictions between images and the actual living

conditions. This simultaneously reveals a further level: the process through which representation is developed. *Passing the Rainbow* is a film that stages the everyday life of the protagonists, reflects gender relations and opens scopes of action in fiction.

Followed by: Talk with Elfe Brandenburger and Sandra Schäfer

## **SEMINAR**

**Strengthening Women's Movements: National and Transnational Experiences**

A one-day seminar entitled *Strengthening the Women's Movement: National and Transnational Experiences* bringing together women's rights activists from Afghanistan, India, Tajikistan and Iran will be held on 26th April 2008.

The seminar will be the occasion not only to learn about the specificities of the women's movement in Afghanistan and in neighbouring countries but also a space for exchange of experience laying grounds for common action between women activists, female politicians, journalists, lawyers, artists and filmmakers in the region.

The first part of the day includes panels on the role of civil society and women's groups in the creation of a movement, the women's movement in Afghanistan between NGOism and political action, linking local issues to global concerns in the case of Tajikistan, Muslim women's rights movement in India and current women's rights campaigns in Iran.

During the second part of the day the documentary film *Nari Adalat* ("Women's Courts") by Deepa Dhanraj (India) will be screened. The film documents an alternative self-initiated legal practice which intervenes in the existing hierarchical legal structures in India. The seminar will privilege group discussion and exchange.

## **GUESTS & DIRECTORS**

**Shakiba Adil** (Kabul/Outokumpu)

The filmmaker was born in Kabul in 1975. She graduated from the Malalai School. After 2001, she hosted a children's programme on Kabul TV and worked as a camerawoman with the media organization AINA. In 2004, she emigrated to Finland, where she completed training in the multicultural programme *Basaari* of the YLE television station. She is currently studying radio, television and documentary film production at North Carelian College.

**Latif Ahmadi** (Kabul)

The director born in 1950 in Kabul finished his studies to become a certified engineer in 1975 and founded the film production firm *Ariana* in the same year. He has since then produced a number of advertising films and worked as a cameraman. In the early 1980s, he worked for Afghan television. In 1982 he produced the feature film *Farar* ("Escape") and in 1986 *Parandaha-ye Mohajer* ("Birds of Passage"). From 1986 to 1992 he was the director of the state-run film production company *Afghan Films*, and from 1992 to 1994 the cultural attaché to Tajikistan. He has been living in Afghanistan again since 2002 and was again appointed the director of *Afghan Films* in 2004.

**Alema (Kabul)**

The philosopher was born in Kabul in 1964, and lived in Leipzig (Germany) between 1983 and 1994 where she studied philosophy. 1994 she received a PhD in Philosophy on The relationship between Afghanistan and Germany between 1919 and 1929. In 1988 she joined the Committee for Women's Political Participation. Between 1995 and 1996 she conducted scientific research on Afghanistan between the two World Wars 1914-1945, based on archive material at the institute Zentrum Moderner Orient in Munich/Berlin. Since 2002 she works with the Deutscher Entwicklungsdienst (DED) in Kabul as a consultant to further democracy and since 2008 as coordinator for peace building (ziviler Friedensdienst).

**Khaleq Alil (Kabul)**

He completed his studies in religious law at the University of Kabul at the beginning of the 1970s and then studied to become a film director at the state film academy in Moscow (WIGK). For five years he was president of the state film institute Afghan Films and shot a number of documentary films and three feature films in Afghanistan. He is currently living in the Ukraine.

**Nacir Alqas (Kassel)**

The director, who was born in Kabul in 1956, completed his studies to become a film director. He worked as a director and actor with Afghan Films and Afghan TV. He also hosted and produced numerous television shows. After an assassination attempt on him he emigrated with his family to Germany in 1996 and has been living in Kassel since then. In 2006 he co-produced the film Zendan.

**Manizha Bakhtari (Kabul)**

The writer was born in Afghanistan. She spent many years in exile in Pakistan alongside her well-known poet and writer father. She has a degree in literature and journalism and teaches at the University of Kabul. She has published extensively and is now head of the administrative department of the Ministry of Foreign Affairs.

**Rakhshan Bani-Etemad (Tehran)**

The director was born in 1954 in Tehran, she studied to become a film director at the University of Dramatic Arts (FDA) in Tehran and worked from 1973 on as assistant director, reporter and manager for Iranian television. From 1979 to 1986 she shot a series of short documentary films. In 1988 she completed her first feature film Kharej az Mahdudeh ("Off the Limits") - a satire on Iranian bureaucracy. For Nargess she received the award for best director at the Fajr Film Festival 1992 as the first woman ever. In her films, Bani-Etemad repeatedly deals with tabooed topics such as poverty, crime, impossible love, and social repression. Her film Rusari abi ("The Blue-veiled") from 1995 was awarded the Bronze Leopard at the film festival in Locarno. Among her further films are Banoo-ye Ordibehesht ("May Lady") 1998, Zir-e Poost-e Shahr ("Under the Skin of the City") 2000 and Ruzegar-e ma ("Our Times") 2002.

She is currently working on a new feature film in the border region between Afghanistan and Iran.

**Elfe Brandenburger (Berlin)**

The filmmaker participated in the artists' group minimal club, which produced theatre and video projects as well as books and magazines. Since 1985, she has also been working as a

film editor. Her video works, which were in part produced in cooperation projects with Mano Wittmann, were shown at various venues and in different contexts. She co-directed *Passing the Rainbow* which evolved out of the collaboration with Sandra Schäfer on the short film *The Making of a Demonstration*.

### **Jean-Pierre and Luc Dardenne (Liège)**

The two brothers were both born in the 1950s in Liège, Belgium. They studied drama and philosophy at the Art Academy Brussels, and write, produce and direct their films together. The Dardennes achieved their first major success with *La Promesse* ("The Promise") in 1996. As creators of intensely naturalistic films about lower class life in Belgium, Jean-Pierre and Luc Dardenne have created a body of work since then which places them clearly at the fore of contemporary Belgian cinema and among the world's most critically respected filmmakers as well. With *La Promesse* (1996), *Rosetta* (1999), *Le Fils* ("The Son"/ 2002), and *L'Enfant* ("The Child"/ 2005), the Dardennes' films are stark but modest portrayals of young people at the fringes of society - migrants, the unemployed, the inhabitants of shelters.

Both *Rosetta* and *L'Enfant* were awarded the *Palme d'Or* at the Cannes Film Festival, the only two Belgian films ever to earn the honor.

### **Kelly Dolak (New York)**

The independent documentary filmmaker teaches at Ramapo College in New Jersey. She has produced three short films: *You make me* (1998), *Bound rewound* (1998) and *Purse* (2000). She started her cinematographic work with the show *Behind the screen*, which was broadcast on AMC.

### **Forugh Farrokhzad (Tehran)**

The poetess was born 1935 into a middle-class family in Tehran. She married at sixteen, gave birth to a son at eighteen, and was divorced before her twentieth birthday. Farrokhzad relinquished her son to her ex-husband's family in order to focus on her poetry and to follow her independent life style.

The modern Iranian poetess Forugh Farrokhzad virtually "opened the windows" of Iranian poetry to real relationships and the real world. Her frank presentation of feelings about loving, sexual relationships was revolutionary. 1959 Farrokhzad went to England to study film production. Back in Iran, she had her first experiences in editing a film called *Yek Atash* ("A Fire"), photographed by Golestan's brother Shahrokh.

In 1962, Farrokhzad and three colleagues from Golestan Films travelled to Tabriz and in twelve days filmed *Khaneh siah ast* ("The House is black"). In the age of 32 she died during a car accident.

### **Gulaley Habib (Kabul)**

The journalist was born in Kabul. She worked for three decades as a history teacher. She has been a journalist with many publications and headed the *Shafagh* journal for six years. She wrote a column named *Women the real losers of war* in the magazine *Kabulistan*. She has authored *Women on the path towards freedom*. She is editor-in-chief of the bi-monthly *Dunya-e zan* (World of women) and deputy of the party *Taraghi Vatan*.

### **Shafiqa Habibi (Kabul)**

The journalist has a B.A. in journalism from the University of Kabul and is a well-known news journalist at the national Radio and Television of Afghanistan (RTA). She has been awarded

national and international prizes for courage in journalism during the Taleban regime. She co-founded the New Afghanistan Women's Association and the Association for Women Journalists. She has also headed the Committee for Women's Political Participation and is member of the Commission for Information and Communications of UNESCO Afghanistan.

**Nooria Haqnigar (Kabul)**

The engineer with a degree from the Kabul Polytechnic started political activities at a very young age and spent three years in prison during the rule of the Democratic People's Party. She headed the education and dissemination department of the Ministry of Women's Affairs. She is now deputy of the Party for Liberty and the Committee for Women's Political Participation.

**Mina Hosseini (Kabul)**

The student is finishing her studies in high school and is one of the most active members of the younger generation involved in social and cultural activities in Kabul. Born in Iran where her parents relocated themselves as refugees, Hosseini has been working with the Friedrich Ebert Stiftung and has worked as a journalist in Kabul.

**Amina Jafari (Kabul)**

In 2004 the actress and director participated in the girls' theatre group in Kabul that performed didactical plays calling for women and men to vote. She plays the leading part in Rushany ("Lightness") and in 2004 she shot her documentary Zanan va Sinema ("Women and Cinema").

**Azra Jafari (Nili)**

The women activist was born 1978 in Mashhad (Iran) where her Afghan parents relocated themselves as refugees. She established and managed an elementary school for the Afghan refugees in a refugees' cultural center in Mashhad. From 1998 to 2000 she was editor in chief of the cultural social magazine Farhang. 2001 she joined the Emergency Loya Jirga in Kabul. She worked from 2002 to 2003 for the Equal Rights Association in Kabul. In 2007 she graduated at IHS (Institute of Health Science in Kabul) in midwifery. In January 2008 she joined the organization Armanshahr/OPEN ASIA as head of the section Gender and Rights. Since November 2008 Azra Jafari is mayor of Nili in Daikundi Province and the first women mayor in Afghanistan. Also in 2008 she published the handbook I am a working woman on the rights of Afghan women in the labor market and labor laws.

**Guissou Jahangiri (Paris/Kabul)**

The women's activist was born in Tehran and raised in France. She has a doctoral degree (DEA) in political sociology and strategic studies and worked as a journalist with the Courier International and as a consultant with the UN. She co-founded OPEN ASIA/Armanshahr in 1995, an organization working towards democracy and peace building and a culture of human rights in Central Asia. She has headed OPEN ASIA/Armanshahr since then.

**Sharifa Khanam (Pudukkottai)**

The women activist lives and works in the Tamil city of Pudukkottai in India. In 1987 she founded STEPS. Sharifa Khanam has made it her task to build up a Muslim community center for women that includes a prayer room, a research and training center dedicated to Muslim law, and an office coordinating educational issues and jobs. STEPS offers a full-time center

dealing with violence, work with women, the right to health and public security. Sharifa Khanam was a member of various initiatives such as the Tamil Nadu Women's Network and the Tamil Nadu Women's Coordination Committee. Today, Sharifa Khanam coordinates a large network of Muslim women in the state of Tamil Nadu.

**Marzieh Mortazi Langroudi (Tehran)**

The activist is an expert in the field of women's studies in Iran. She holds a doctoral degree (DEA) in political sociology and strategic studies and worked as a journalist with the Courrier International and as a consultant with the UN. She is one of the founders of Mothers for peace and also a member of the management committee of the Society for Protecting Prisoner's Rights in Iran. Mortazi Langroudi's activities center around removing all sorts of discrimination against women in Iran. She has published several articles on the subject of women's rights in Iran. Mortazi Langroudi belongs to the progressive religious intellectual movement in Iran.

**Kim Longinotto (London)**

The British documentary filmmaker studies camera and direction at the national film and television academy Beaconsfield, where she shot, among others, the film Theatre Girls about a hostel for homeless women. In 1986 she founded the production firm Twentieth Century Vixen together with Claire Hunt. Among the films she produced is Hidden Faces with and about women in Egypt. Together with Jano Williams she shot the film Shinjuku Boys in 1995 on three women in Tokyo living as men. With Ziba Mir-Hosseini she made the two films Divorce Iranian Style (1998) and Runaway (2001). Her latest film Sisters in Law (2005) deals with two female judges in Cameroon and received several awards at the Film Festival in Cannes.

**Ziba Mir-Hosseini (London/Tehran)**

The Iranian anthropologist examines gender issues in rural and urban Iran as well as in Morocco. Since the revolution in 1979, she has done research on family courts in Tehran and followed debates on family law related to themes of gender. This led to the book Marriage on trial; a study of family law in Iran and Morocco, which in turn resulted in the film Divorce Iranian Style, produced with Kim Longinotto in 1998. In 2001 she again shot a film together with Longinotto titled Runaway. The film is about young girls in a Tehran children's home which temporarily serves as a refuge from domestic abuse, forced marriages and other conflicts. Further publications include: Feminism and the Islamic Republic: Dialogues with the Ulema (1999), Islam and Democracy in Iran: Eshkevari and the Quest for Reform (2006, with Richard Tapper).

**Wazhmah Osman (New York)**

The independent documentary filmmaker did her master's degree in Middle East Studies at New York University. She worked as a film technician, film advisor and curator at the Millennium Film Workshops and at Cooper Union. In 2002 she shot her film Buried alive: Women of Afghanistan under Taliban and in 1999 In the I's. She is currently writing her doctoral thesis.

**Roya Sadat (Herat)**

The director was born in 1981 and studied politics in Herat. She is the author of two short films and hosted several contributions to the public television programme Woman and

Society. *Se Noqta* is the first longer feature film she has directed. She is currently working in Kabul with Tolo TV on the serial *Razhaie en Khaneh* ("The secrets of this house") and on her second feature film.

#### **Saba Sahar** (Kabul)

The actress, filmmaker and policewoman stood on the stage of the Kabul theatre for the first time in 1986. In 1989 she was trained to become a director at the production firm *Shafaq Film*. She later studied at the art faculty of Kabul University. Saba Sahar has performed as an actress in numerous artistic film productions and plays. During the time of the Taliban reign, she lived in Pakistan. After the Taliban regime was toppled, she returned to Kabul and was trained to become a policewoman. In 2002 she founded her own production firm *Saba Film*. She shot her first film in 2004 with Ghafar Zalan: the action feature *Qanun* ("The Law"). Two years later she produced her new film *Nejat* ("Rescue").

#### **Diana Saqeb** (Kabul)

The young Afghan filmmaker spent 26 years of her life in Tehran and has now been living in Kabul again for a year. She is a member of the artists' group *CACA-Kabul*. She had previously completed her studies to become a film director at the art academy in Tehran. Her first documentary film *25 Darsad* ("25 Percent") deals with six female members of parliament and their difficulties and efforts in everyday life.

#### **Sandra Schäfer** (Berlin)

The filmmaker and curator of film programmes lives and works in Berlin. She studied art, politics and sociology in Kassel, London and Karlsruhe. She has made repeated visits to Kabul and Tehran since 2007 to work together with Elfe Brandenburger on the documentary film *Passing the Rainbow* and do research for the film festival *Kabul/Teheran: 1979ff*. She curated film series on Afghanistan and Tehran in Belfast, Lüneburg, Karlsruhe, and Berlin, and is co-editor of the book *Kabul/ Teheran 1979ff: Filmlandschaften, Städte unter Stress und Migration*, published in 2006 by *b\_books*, Berlin. Videos, films and video installations (choice): *The Making of a Demonstration* (2004), *A Country's new Dawn* (2001) and *The invisible Services* (2000).

#### **Kamran Shirdel** (Tehran)

The documentary filmmaker studied architecture and film in Rome. His work was strongly influenced by the Italian neorealists. After returning to Iran in 1965, he founded the first film club allowed by the state together with other filmmakers. That same year he shot his first documentary film. It was followed by a social-critical trilogy, which he was only able to complete in the 1980s. In 2000 he founded the *Kish Documentary Film Festival*, which since 2006 has a new director due to political disputes on the island of Kish. He is currently preparing his new film *Solitude Opus No2*.

#### **Nazifa Zakizada** (Kabul)

The filmmaker was born in Afghanistan in 1984. She left her country due to the civil wars and lived in Tehran for 20 years. After taking her school-leaving exam, she returned to Afghanistan in 2003 and worked together with her brother *Sayed Mussa Zakizada* as a set-assistance for the *Royan Artistic Center*. Her film *Edame Rah* ("Continuing the way") was made in 2006 during a documentary film workshop organised by the French film initiative *Atelier Varan* in Kabul.

**Venue:**

French Cultural Center (Esteqlal High School), Kabul

**Artistic direction:**

Sandra Schäfer, Elfe Brandenburger

**Artistic Programming:**

Elfe Brandenburger, Diana Saqeb, Sandra Schäfer, Malek Shafi'i, Zara Zandieh

**Production Management:**

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**Print Coordination:**

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**Editorial:**

Harriet Lesch, Diana Saqeb, Sandra Schäfer, Malek Shafi'i, Zara Zandieh

**Translations:**

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Produced by **mazefilm** in co-operation with CACA-Kabul [www.cacakabul.org](http://www.cacakabul.org)

**Seminar:**

A cooperation between mazefilm, Armanshahr Foundation/Open Asia and CACA-Kabul

**Curators****Sandra Schäfer** (Berlin)

The filmmaker and curator of film programmes lives and works in Berlin. She studied art, politics and sociology in Kassel, London and Karlsruhe. She has made repeated visits to Kabul and Tehran since 2007 to work together with Elfe Brandenburger on the documentary film *Passing the Rainbow* and do research for the film festival *Kabul/Teheran: 1979ff*. She curated film series on Afghanistan and Tehran in Belfast, Lüneburg, Karlsruhe, and Berlin, and is co-editor of the book *Kabul/ Teheran 1979ff: Filmlandschaften, Städte unter Stress und Migration*, published in 2006 by *b\_books*, Berlin. Videos, films and video installations (choice): *The Making of a Demonstration* (2004), *A Country's new Dawn* (2001) and *The invisible Services* (2000).

**Elfe Brandenburger** (Berlin)

The filmmaker participated in the artists' group *minimal club*, which produced theatre and video projects as well as books and magazines. Since 1985, she has also been working as a film editor. Her video works, which were in part produced in cooperation projects with *Mano Wittmann*, were shown at various venues and in different contexts. She co-directed *Passing the Rainbow* which evolved out of the collaboration with *Sandra Schäfer* on the short film *The Making of a Demonstration*.

The SPLICE IN film programme evolved out of the collaboration of Sandra Schäfer and Elfe Brandenburger on the film Passing the Rainbow

**Diana Saqeb (Kabul)**

The young Afghan filmmaker spent 26 years of her life in Tehran and has now been living in Kabul again for a year. She is a member of the artists' group CACA-Kabul. She had previously completed her studies to become a film director at the art academy in Tehran.

Her first documentary film 25 Darsad ("25 Percent") deals with five female members of parliament and their difficulties and efforts in everyday life.

**Malek Shafi'i (Kabul)**

Born in 1974, Shafi'i has been making documentary films in and outside of Afghanistan for the last 8 years. He completed his education at Baagh Ferdaws Islamic Filmmaking Center in 1999 in Iran, and additionally attended a film production course in the Netherlands.

Coming back to Afghanistan after 20 years of exile, it is five years he has been living in Kabul, where he launched the Center of Art and Culture of Afghanistan (CACA-KABUL). He also worked as a senior advisor for the Radio Television Afghanistan.

He has made about 30 films; some of them received international film awards from different countries. Up to the parliament (2005), Drought in Hazarajat (2003), Pamir Territory (2003), End of the Earth (2001) are the filmmaker's most renowned works.

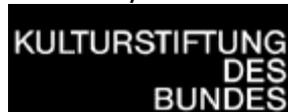
**Zara Zandieh (Berlin)**

Zara Zandieh works as a video artist and filmmaker in Berlin. She was involved in various art-projects questioning issues of feminism and gender, migration, racism, and postcolonialism in Germany.

She has been living in London for two years and finished her MA in Gender, Ethnic Studies and Sexualities at the University of East London in 2006. Her recent films are: close-distance (2006), Such a strange time it is, my dear... (2007), Meine Geschwister und Ich. ("My Siblings and Me"; 2008)

In her work she traces ties between people and their (hi)stories by focusing aspects of memory and history, inclusion and exclusion, space and belonging.

funded by: The German Federal Cultural Foundation



supported by:

Mama-Cash, Afghanistan Independent Human Rights Commission, GTZ, Federal Ministry of Economic Cooperation and Development, DED, Heinrich Boell Foundation;



in cooperation with:

Afghan Films, French Cultural Center, Goethe-Institute Kabul, Armanshahr; Donya-ye zan, Mosharekat-e siassi;



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