

stagings / Mobile Cinema

Sandra Schäfer with Nacir Alqas, Elfe Brandenburger, Aiqela Rezaie, Saba Sahar and Diana Saqeb

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Jet, Memhardstrasse 1, 10178 Berlin
www.j-e-t.org



25 DARSAD / 25 Percent

Director: Diana Saqeb

Afghanistan 2007; 35'; Dari/with English subtitles

According to the new Afghan constitution from 2004, twenty five percent of all members of parliament must be women. The director Diana Saqeb portrays six of them. They are engaged within and outside parliament. They additionally have numerous duties in their private lives as wives, mothers and daughters. Diana Saqeb shows their strategies of reconciling their professional with their private life, as well as asserting their political goals in a traditional, male-dominated society. In a pivotal scene, the female parliamentarians walk out of a session in protest at a colleague's misogynistic line of argument during a vote on an equality bill.



NEJAT / Rescue

Script, director, leading part: Saba Sahar

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. 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 works as a policewoman – tells the story in Pakistani “Lollywood-style”. She plays the leading role herself.

With her films, the director and policewoman Saba Sahar addresses a local – predominantly male – mainstream audience that she would like to 'educate'. She shoots action films because they are especially popular. Her principal actresses fight against corruption, sexual harassment and kidnapping of children.



PASSING THE RAINBOW / Gozar az zir-e kaman-e rostam

Director, camera, editor: Sandra Schäfer, Elfe Brandenburger
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 and corrective factor of Western perspectives.

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.



SAYEH / Shadow

Director: Nacir Alqas
Afghanistan 1990; 23'; Dari/with English subtitles

The film, which was finally shot in Kabul in 1990 after a two-year ban, is about a war widow whose new husband refuses to accept her son from her first marriage. With a heavy heart, the widow, played by Yasemin Jarmal, decides to abandon the boy at a busy bazaar. When she overhastily gets into a taxi, her chador gets caught in the door and is dragged along the ground as the car starts up.

The seemingly documentary setting and the lead actress's dramatic work recall the films of Italian neorealism. After a brief period of openness, Afghans found themselves

confronted not only with more civil wars, but also with a rigid conception of gender roles and the repression resulting from that conception.

The film addresses a typical phenomenon of those times, since many husbands died during the Soviet occupation and the subsequent civil wars. For widows living alone with their children, it was difficult to start a new life due to the strict social codex.