

SPLICE IN

Film Festival on Gender and Politics in Afghanistan,
the Neighbouring Countries and Europe

Opening - Wednesday 11/14 2007 - 17:00 - Bali 1



KABUL TRANSIT

Directors: David Edwards, Gregory Whitmore, Maliha Zulfacar

Camera, Editor: Gregory Whitmore

USA 2006

85'

Dari/with English subtitles

The directors show the contrasting perspectives and interests of local and international actors in Kabul in the year 2005. A technical adviser tries to convince a minister to purchase modern water cannons. In the NATO camp Julien, a commander explains how essential military routines are to ensure safety. A female student comments on the presence of the NATO troops: "As an Afghan, I accept that they are here for our security, but they shouldn't be so tense. Apparently they believe Afghans are wild animals."

Film talk with the director and the Afghan ambassador Maliha Zulfacar

Thursday - 11/15 2007 - 10:00-12:00 - Kleines BALi



3,2,1 ?

Script, Director, Camera: Alka Sadat & Research: Roya Sadat

Editor: Sayed Fahim, Hoshang Hashimy

Production: Roya Cinematic House Production, supported by: WASSA (Women Activities & Social Services Association), Christian Aid

Afghanistan 2005

29'

Dari/with English subtitles

Alka Sadat films maltreated women during their stay in hospital, a place where they feel secure. She is behind the camera herself and asks questions. The strict structure of the film juxtaposes the documentary questions posed to the women with an internal monologue.



SE NOQTA / Three Dots / Drei Punkte

Script, Director: Roya Sadat

Camera: Masoom Qismat, Sayed Fahim Hashimy

Editor: Sayed Fahim Hashimy & Sound: Shoiaib Sahil

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.

Film talk with Roya Sadat

Thursday - 11/15 2007 - 13:00-14:30 - Kleines BALi



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."



ENEMIES OF HAPPINESS

Script and Director: Eva Mulvad

Co-Director: Anja Al-Erhayem

Editor: Adam Nielsen

Denmark 2006

58'

Dari/ with English subtitles

The film accompanies 28-year-old Malalai Joya during her election campaign in the southern province of Farah. She wants to become a member of the national assembly in Kabul. These are the first democratic parliamentary elections in Afghanistan since more than 30 years. Surrounded by security guards, Malalai Joya articulates her political beliefs despite several murder threats. She uncompromisingly condemns the warlords and energetically crusades against corruption. In her office, she meets young girls who do not want to enter into forced marriages, discusses women's rights with a clan chief and plans her election campaign. In 2007, the parliament excludes Malalai Joya because of her remark that the parliament is worse than a stable.

Thursday - 11/15 2007 - 15:00-17:00 - Kleines BALi

Educational and commissioned works of international relief organizations shape the situation of current film and television production in Afghanistan. What is the relationship between international sponsors and local initiatives? What is the impact of the sponsors on content and form of the films? On the other hand, what liberties and opportunities do filmmakers gain through this funding? These issues will be discussed with a selection of short films together with the director Latif Ahmadi and extended by a following panel discussion.



MOBILE CINEMA IN AFGHANISTAN

Director, Camera: Aurélien Bras, Florent Milési, Habib Samim

Afghanistan 2002

7'

Dari/with English subtitles

In May of 2002, the mobile projectionists leave the grounds of Afghan Film for the first time in their jeeps to show re-education films in Afghanistan's provinces. "Afghan fiction films for free!"



RAY-E KHANEH / The way to home / Heimkehr

Director, Camera: Mirwais Rekab

Production: Kazim Farnud/Afghan Film

funded by: Omar Demining Program, AAR Japan, Unicef

Afghanistan 2005

8:30'

Dari/with English subtitles

This film was produced by the mine-clearing organization OMAR in cooperation with Unicef and the Association for Aid and Relief and is about a family returning from Pakistan. They cannot enter their house because it is still full of mines.



RUSCHANY / Klarblick

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.

DAHSHAT / Terror

Director: Azim Najim

Afghanistan 2006

12'

Dari/with English subtitles

Due to lack of money, a desperate boy lets himself be recruited by the Taliban for a suicide attack. The film was produced as an immediate response to a suicide bombing opposite a school in Kabul in October 2006

Talk with Ingenieur Latif Ahmadi



KHANEH SIAH AST / The house is black / Das Haus ist schwarz

Director, Script, Editor: Forugh Farrokhzad

Camera: Soleiman Minassian

Iran 1962

22'

Farsi/with French subtitles/ German 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.

Thursday - 11/15 2007 - 19:30 - Offener Kanal

Panel discussion

Film and Television Production in Afghanistan

with Shakiba Adil, Ingenieur Latif Ahmadi, Roya Sadat, n.n.

Since 2001, women are for the first time behind the camera again and host television programmes. What themes do they address? What does it mean to them to assert this profession in their families, and how do they deal with daily threats? What role do private initiatives play next to state-run organisations such as Afghan Film or public television? And how do international relief organizations, who are among the most important financial backers, influence Afghan film production?

Friday - 11/16 2007 - 10:00-12:00 - Kleines BALi



ZANAN VA SINEMA / Women and cinema / Frauen und Kino

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.



WORK IN PROGRESS: PASSING THE RAINBOW

Director, Camera, Editor: Elfe Brandenburger, Sandra Schäfer

Germany 2002-2007

30'

Dari/with English subtitles

Clips

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.

Film talk with Elfe Brandenburger, Sandra Schäfer and Aiqela Rezaie

Friday - 11/16 2007 - 13:00-14:30 - Kleines BALi



DIVORCE IRANIAN STYLE / Scheidung auf iranisch

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."

Friday - 11/16 2007 - 15:00-17:00 - Kleines BALi



NARI ADALAT / Women courts / Frauengerichte

Script, Director: Deepa Dhanraj, Rupa Metha

Camera: Navroza Contractor

Editor: Anasuya Sengupta

India 2000

45'

In 1995, women of the lower caste, tired of the disinterest of the caste village councils and civil courts, organized their own jurisdiction and called it Nari adalat. This alternative legal procedure that predominantly supports women's causes has now been officially acknowledged and therefore also receives state funding.

Laxmi, for example, wants to leave her husband because he is often drunk and beats her. She loves her young son and wants to take him along, but her husband has hidden him. After failing to attend several hearings, the women of the Nari adalat visit the husband's family to call him to account. The film accompanies three such trials in an exemplary manner.

Film talk with Deepa Dhanraj

Friday - 11/16 2007 - 19:30 - Schlachthof

Project presentation

Between Written Law and Informal Practice:

Family Law in Afghanistan

with Kabeh Rastin-Tehrani, Deepa Dhanraj

In Afghan society, shattered by decades of civil war, the family is the most important social unit. What is the relation between written law, unwritten Islamic law and local customary law? Within the frame of her research, the jurist Kabeh Rastin-Tehrani has discussed these issues with other jurists, mullahs and representatives of local women's organizations. The Indian director and feminist Deepa Dhanraj presents the alternative legal form of women's courts in India and discusses the possibilities of informal legal practices with Rastin-Tehrani.

Saturday - 11/17 2007 - 10:00-12:00 - Kleines BALi



SAYA / Shadow / Schatten

Director: Nacir Alqas & Script: Siddiq Barmak (on a novel by Shalal Ahmad)

Actor: Yasemin Yarmal

Afghanistan 1990

23'

Dari/with German voice-over

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.

Film talk with Nacir Alqas



TALABGAR / The Marriage Candidate / Der Heiratskandidat

Director: Khaleq A'lil

Actors: Kahn Aqasorur, Rasol Maimuna, 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.

Saturday - 11/17 2007 - 13:00-14:30 - Kleines BALi



POSTCARDS FROM TORA BORA

Script: Wazmah Osman

Director: Kelly Dolak, Wazmah Osman

Camera: Kelly Dolak

Editor: Stephen Jablonsky

USA 2007

85'

Dari, Paschtu/with English subtitles

Wazmah 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 Wazmah remembered it anymore.

Saturday - 11/17 2007 - 15:00-17:00 - Kleines BALi



11.000 KM FROM NEW YORK

Director, Script: Orzu Sharipov

Camera: Georgiy Dzalaev

Editor: Muborak Sharipova

Tajikistan 2005

20'

Dari, Paschtu, Uzbek/with English subtitles

A barren landscape in northern Afghanistan. Fighting is going on. What remains are charred landscapes and people fleeing to the most remote areas of the steppe. In November 2001, the bloody battles of the Taliban force thousands of Afghans to seek refuge near the border to Tajikistan. Orzu Sharipov documents everyday life in the refugee camps. Children are born, they play and go to makeshift schools. A performance takes place in a community square: An actor rehearses different ways of crying together with the audience. A high-rise is built using a tarpaulin. With flying cloths, two boys re-enact the airliners that then destroyed the towers.



UNGEDULDIG / Impatient

made in the media educational project mokala/basis&woge e.V.

Germany 2007

28'

German

"I can control my dreams, but not my reality. But it should be the other way around." A group of six young people from Afghanistan, India, Iran, and Sierra Leone call themselves Ungeduldig (impatient). Impatient because they are only granted exceptional leave to remain, they all live with an unsecured residence permit status. They are at home in Hamburg. But how can one live with the constant fear of being deported? "Exceptional leave

to remain" means: no work, no education, not being able to do anything and not knowing what the future will bring. During the shooting, the right of residency was introduced, but under strict conditions. Chander and Sushil are now looking for a job in order to be able to apply for it. It will not be granted to Tanya.

Talk with filmgroup ungeduldig and Hephata living communities moderated by Ayşe Güleç

GUESTS

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 Film, 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 Film in 2004.

Nacir Alqas (Kassel)

The director, born in 1956 in Kabul, finished his studies to become a film director. He worked as a director and actor with Afghan Film and Afghan TV and additionally hosted and produced numerous television shows. After a murder attempt in Kabul, he emigrated with his family to Germany in 1996 and since then lives in Kassel. In 2006, he co-produced the film Zendan.

Deepa Dhanraj (Bangalore)

The filmmaker and feminist activist studied English literature at the University of Madras. In 1980, she founded the Yugantar Film Collective. She has since shot numerous short and documentary films. The documentary Taking Office, produced in 2004, documents and analyzes the consequences of an amendment in equal rights legislation passed in 1994 in India, according to which 33 percent of the seats in village councils must be granted to women.

Ayşe Güleç (Kassel)

Since 1998 the social pedagogue works for the non-profit organisation Kulturzentrum Schlachthof e.V. in the area of intercultural education. She is the director of afada, a consulting and educational project of migrants. Ayşe Güleç has set off self-organized initiatives focussing on women's and migration issues. Together with Christina Knüppel she initiated this year's documenta advisory committee. The aim of the project was to integrate the documenta locally.

Hephata Living Communities (Kassel)

Up to 34 so-called unaccompanied refugee minors live in the Hephata Living Communities in Kassel. Unaccompanied refugee minors are young people who flee to Germany without adults responsible for them, usually for the same reason as adults: persecution, war and desperateness. In the Living Communities they find a new temporary home and are looked after within the frame of youth welfare. They are given orientation and integration aids in daily life, language training, support in issues related to the right of asylum and right of residence, school support, and help in coping with flight-related traumata. Unaccompanied refugee minors seek protection in Germany and must be specially protected both as refugees and as children or youths

Kabeh Rastin-Tehrani (Berlin)

The jurist was born in 1977 in Tehran. She studied jurisprudence at the Humboldt University Berlin. Since 2005, she has been working at the Max-Planck-Institut in Hamburg as a research associate in the department of law in Islamic countries. Her main focus is on international and national law in Iran and Afghanistan. She is currently writing a textbook in Dari on Afghan family law and doing her doctorate on the theme of "International Civil Law of the Islamic Republic of Iran".

Aiqela Rezaie (Kabul)

The teacher and actress was born in Kabul. She studied geography. Her debut as an actress was the leading role in the feature film *Five in the afternoon* (2002) by the Iranian director Samira Makhmalbaf, in which she played a woman dreaming of becoming the future president of Afghanistan. In 2002, she assisted in producing the feature film *Osama*. From 2003-06, she participated in the production of *Passing the Rainbow* as co-director and actress.

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 and on her second feature film.

Film group ungeduldig (Hamburg)

The film *ungeduldig* ("impatient") was produced within the frame of the media project *mokala - medien von zwischen den kulturen*. The group of young refugees and film professionals from Hamburg worked together for six month on the film that premièred on Feb. 16, 2007. The aim was and is to draw public attention to the topic of exceptional leave to remain and to above all address a young audience. In 2007 *ungeduldig* was awarded the Dieter-Baacke Prize for Media Pedagogy. The members of the film group *ungeduldig* are: Aminatu Jalloh, Sushil Kahlon, Chander Bathija, Tanya Talreja, Nina Noverijan, Marily Stroux, Christina Witz, Thorsten Winsel, and Gesa Becher.

Maliha Zulfacar (Berlin)

The sociologist, who once worked at the University of Kabul, fled from Afghanistan in 1979. She studied in the United States and did her doctorate in Germany. She then taught at Polytechnic State University in San Luis Obispo, and since 2002 again at the University of

Kabul. Her thematic focus is on gender, international immigration and global ethnic conflicts. She produced her first film, *Guftago: Dialogue with an Afghan Village*, in 2001. Starting in 2002, she was the deputy minister for the system of higher education in the Afghan interim government, concerned with the reconstruction of the school system. Since 2007, she is the Afghan ambassador to Germany in Berlin.

Venues

Bali-Kino im Kulturbahnhof, Bahnhofplatz 1, 34117 Kassel

Kulturzentrum Schlachthof, Mombachstr. 12, 34127 Kassel

Offener Kanal im Kulturbahnhof, Studiobühne, Bahnhofplatz1, 34117 Kassel

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Curators

Sandra Schäfer

The filmmaker and curator of film programmes lives and works in Berlin. She studied art, politics and sociology in Kassel, London und 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-Verlag, Berlin.

Regine Dura

The filmmaker studied art education, theatre, film and television studies and German literature in Frankfurt/M, Germany. Since 1996, she has been working as a freelancer in the field of feature and documentary film (among others, for Wim Wenders Produktion) in Berlin and London. From 1999 to 2001, she was a freelancer at the European Film Academy (European Film Awards and European Pitch Point) and the Nipkow Programme. In 2006, she developed her documentary film project *White Blood* within the frame of the ARCHIDOC development programme at the film academy la fémis, Paris, and at the Discovery Campus Masterschool.

Elfe Brandenburger

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, including *Whitechapel Art Gallery London (2007)*, *Semanticas de la emancipación, La casa encendida, Madrid (2005)*, *shedhalle Zurich, Kunstverein Munich, KunstWerke Berlin (1997)*, *FrauenFilmFestival Munich(1993)*, *Werkstattkino Munich (1990)*, *Theaterfestival Munich, Städtische Galerie im Lenbachhaus Munich (1989)*, and *Les femmes cathotiques Paris (1988)*. The most recent film, *Passing the Rainbow*, is the result of Sandra Schäfer's participation in the short film, *The Making of a Demonstration*.

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

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