

# SPLICE IN

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

## FILM PROGRAMME

**Opening - Thursday 11/22 2007 - 19:00 - Arsenal 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

Friday - 11/23 2007 - 19:30 - Arsenal 2



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

Friday - 11/23 2007 - 21:30 - Arsenal 2



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.

**Saturday - 11/24 2007 - 19:30 - Arsenal 2**



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



Documentary scenes alternate with staged sequences. The collaboration 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

**Saturday - 11/24 2007 - 21:30 - Arsenal 2**



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.



POSTCARDS FROM TORA BORA

Script: Wazmah Osman

Director: Kelly Dolak, Wazmah Osman

Camera: Kelly Dolak

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.

Sunday - 11/25 2007 - 19:30 - Arsenal 2



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

Sunday - 11/25 2007 - 21:00 - Arsenal 1



LE MOUVEMENT DE LIBÉRATION DES FEMMES IRANIENNES - ANNÉE ZÉRO /  
Befreiungsbewegung der iranischen Frauen - Im Jahre Null

Director: Groupe Politique et Psychoanalyse

Iran/France 1979

10'

Farsi with French Voice-over/ with German subtitles

On the evening of March 7, 1979, Khomeini's decree on the compulsory headscarf was announced. On the morning of March 8, 5,000 women gathered at the Tehran University to protest against it. The women of the French Politics and Psychoanalysis group documented the protests and conducted interviews with the demonstrators. Old and young, secular and a very few religious women are among the protesters.

"SUCH A STRANGE TIME IT IS, MY DEAR ..."

Director: Mira Habibi

Germany 2007

79'

Dari/with English subtitles

"..we must hide our lights in dark closets.", Ahmad Shamloo wrote this line in July 1979 as part of a poem from which the film title was taken. During the revolution in Iran all protagonists of the film were involved with feminist and left wing politics. After the prohibition of many political opposition groups they were forced to keep their gatherings secret and continue working underground. In the 80s during the brutal cleanup by the Islamists all of them fled to West-Berlin. The director Mira Habibi builds a non-historical film narrative, she follows fragmentary lines. The interviewees talk about their idea of political work, the revolution, sexuality or migration.

Talk with the protagonists and the director Mira Habibi

**Monday - 11/26 2007 - 19:30 - Arsenal 2**



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.

MAN AGAR BARKHEZAM / If I stand up

Script, Director: Shakiba Adil, Halima Hussaini, Kristina Tikke Tuura  
Camera: Shakiba Adil, Halima Hussaini, Habib Samin  
Editor: Silje Vik Pedersen, Suliman Radmanish  
Afghanistan 2004;  
Parts 13 Min; Dari/with English subtitles

The film portrays four Afghan women who run for parliament in Afghanistan in 2004. We will show the portrait of Zakia Zaki, one of the few women who worked as a journalist during the times of the Taliban regime. She managed the radio station sadaye solh (voice of freedom) where she staunchly defended women's rights and the freedom of speech. After anonymous threats she was shot in her sleep on June 5.

Panel discussion

Film and Television Production in Afghanistan

Shakiba Adil, Ingenieur Latif Ahmadi, Roya Sadat  
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?

## **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.

### **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.

### **Mira Habibi (Berlin)**

The independent filmmaker and artist was born in Berlin in 1980. She was co-organiser of the exhibition /our style /that took place in Berlin in 2004. She finished her MA on /Gender, Ethnic Studies and Sexualities /at the University of East London in 2006. /Such a strange time it is, my dear/ (2007) is her first feature documentary film.

### **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.

### **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.

**Venue:** Arsenal 1+2, Potsdamer Straße 2, 10785 Berlin

**Artistic direction:** Sandra Schäfer, Regina Dura, Elfe Brandenburger **Production management:** DepArtment / Harriet Lesch

**Print coordination:** Tanja C. Horstmann

**Public relations:** Christine Sievers **Editors:** Sandra Schäfer, Regine Dura, Harriet Lesch, Elfe Brandenburger, Kati Michalk **Translations:** Karl Hoffmann, Massum Faryar

a **mazefilm** Production

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### **Curators**

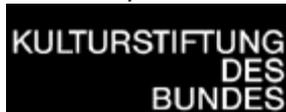
**Sandra Schäfer** The filmmaker and curator of film programmes lives and works in Berlin. She studied art, politics and sociology in Kassel, London und Karlsruhe. She has made repeated visits to Kabul and Tehran since 2007 to work together with Elfe Brandenburger on the documentary film *Passing the 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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