


# The 6th Festival Cinema Invisible

#FCI6

ششمین جشنواره  
سینمای پنهان

Contemporary films from the  
Middle East and North Africa

April 22-23, 2017

GE Theatre  PROCTORS

[CinemaInvisible.Org](http://CinemaInvisible.Org) | [Proctors.Org/Events/FCI](http://Proctors.Org/Events/FCI)

For tickets and information visit  
[www.cinemainvisible.org](http://www.cinemainvisible.org) or  
[www.proctors.org/events/FCI](http://www.proctors.org/events/FCI)  
or call: (518) 346-6204



## Screening Schedule

---

Saturday, April 22nd

10 AM Women In the Arts

12 PM Fighting The Patriarchy

2 PM Twists and Turns

4 PM Break

5 PM Rural Tales

7 PM Traditions and Transitions

Sunday, April 23rd

10 AM Visions and Voices

12 PM War Stories

2 PM Actions and Decisions

4 PM Break

5 PM Animation

## FCI

---

The Festival Poster was created by Farzad Golpayegani.

The 2017 Film Selection Committee was comprised of Candace Burnham, Scott Collins, Mike Daly, Sarah Dillon, Mahmood Karimi Hakak and Jessica Martin.

## Thanks

---

The FCI board of directors (**Mahmood Karimi Hakak**, Founder & President, **Candace Burnham**, Director of Public Affairs and Cultural Exchange and **Scott Collins**, Artistic and General Director) would like to thank everyone who made this event possible including the filmmakers, the volunteers on the selection committee, the administration, staff and volunteers at Proctor's Theater and The Creative Arts Department at Siena College.

# A Message From The President of FCI



Exactly 100 years ago, as the narrative style typified Hollywood, Woodrow Wilson refused to “debate the causes of the War,” the Balfour Declaration was issued in support of the establishment of a Jewish homeland in Palestine, and some 40% of the Iranian population died in a British caused famine, the most fascist leader of the Western world, Adolf Hitler, entered politics.

100 years is past, the question of Israeli-Palestinian coexistence is still on the table, more Iranian people have perished under the gripping power of theocracy, the “causes of the War” has not been debated, and another authoritarian leader has entered politics, yet “the eyes of camera” is still “more powerful than the eyes of men.”

If Shakespeare were here today, he might have asked if we indeed have forgotten that it is up to us, the “players” on this “stage,” to inspire a world where differences are accepted, compassion is respected and humanity is cherished. Or are we to allow self-righteous fanatics, hypocrite politicians, and indifferent academics shake the foundations of our commonalities? We think not!

That is why six years ago Festival Cinema Invisible (FCI) was established with one goal in mind; to use the Arts as Tools for engagement and dialogue. To create a platform where the artist and the public may exchange ideas and impressions, thereby help heighten personal and societal understanding and reconciliation.

FCI is a not-for-profit organization committed to facilitation a medium for artists from the Middle East and beyond to share their creative works with American and colleagues, while introducing the international community to the art and culture of a region they are less likely to be familiar with. Stressing human similarities and cultural congruencies, FCI aims to offer an environment conducive to understanding the self and the other within a shared personal and societal experience. We hope to make a contribution, however minimal, to tolerance, acceptance and appreciation among people that may otherwise be conflicted.

It is certain, however, that such ambition may not be realized without your assistance and collaboration. Thus, we are grateful to you, our audience, and to your enthusiasm and encouragement in fostering this much needed artistic dialogue. We hope that with your help Festival Cinema Invisible grows to a major platform for artistic and intellectual exchange.

Mahmood Karimi Hakak,  
President and Founder FCI

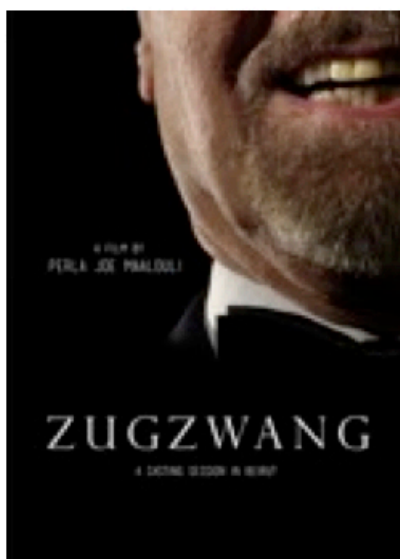
# Screening Schedule

Saturday, April 22

(10 AM - 9 PM)

Session 1: Women In The Arts (10 AM - 11:45 AM)

## NORTH AMERICAN PREMIER

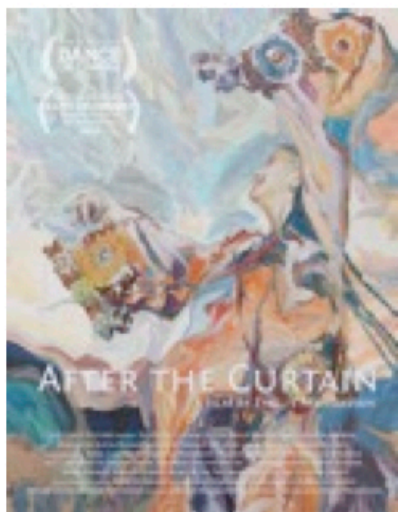


*Zugzwang* (7:00)

(2015, Perla Joe Maalouli, Lebanon)

This satirical journey takes us through the mind of Maria Sikias, a Lebanese woman who's going through a casting session with a German casting director. With each emotion requested from the director, her subconscious is revealed as her imagination take over.

## REGIONAL PREMIER



*After the Curtain* (1:10:00)

(2015, Emelie Mahdavian, USA/Tajikistan)

Four female dancers battle shifting cultural norms in the post-Soviet, predominantly Muslim nation of Tajikistan. This intimate portrait is seen through the performers' eyes as they weigh their love of art against economic hardship, loneliness, and social reproach. The film also celebrates the rich dance and music culture of the Central Asian country largely unknown in the West.

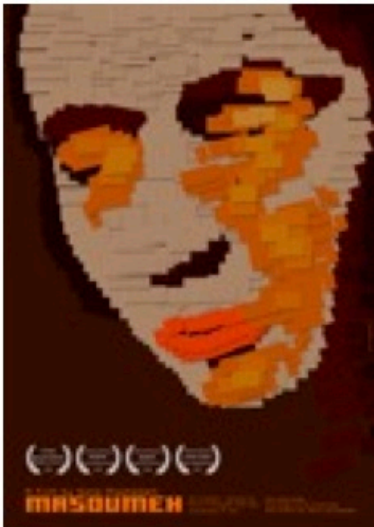
### REGIONAL PREMIER



*Zaina's Cake* (17:00)  
(2015, Nada Almojededi, Saudi Arabia)

Zaina, a new college graduate in Jeddah, Saudi Arabia, is struggling to start her own cake baking business without her father's approval. When she meets Ma'an, she jumps at the opportunity to change her life.

### REGIONAL PREMIER



*Masoumeh* (1:09:00)  
(2015, Sona Moghadam, Iran)

Masoumeh Atae is brutally attacked with acid by her ex-father-in-law a year and a half after her divorce. Despite losing her sight and suffering severe burns, she seeks custody of her son.

As the representative of other acid attack victims, Masoumeh tries to change the penal laws and to improve social conditions while trying to create a beautiful life with her son.

Session 3: Twists And Turns (2 PM – 3:45 PM)

**US PREMIER**



*Parasol* (5:48)  
(2016, Youssef Ksentini, Tunisia)

A failed businessman tries to find himself again in this “Wes Anderson”-style tragi-comedy.

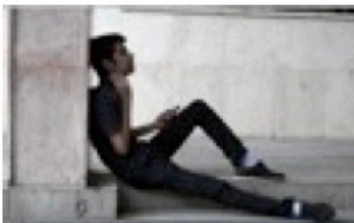
**REGIONAL PREMIER**



*Tomorrow After Yesterday* (12:25)  
(2014, Behzad Moloud, Iran)

Filmed in one take, “Tomorrow After Yesterday” is a dynamic, fast-paced action short that follows a car thief after a hit-and-run accident.

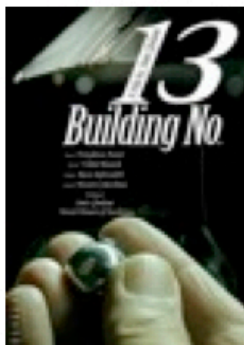
**NORTH AMERICAN PREMIER**



*Civil War* (1:00)  
(2016, Masih Salehi, Iran)

An extended metaphor on the heavy impact of a seemingly common occurrence.

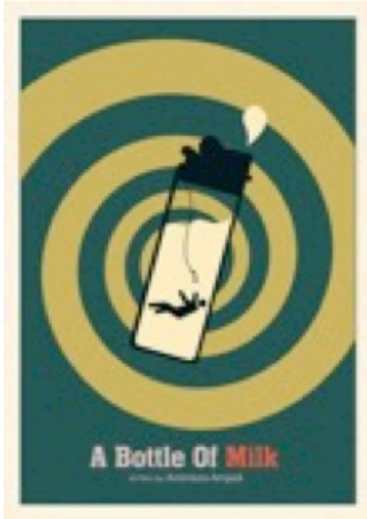
**REGIONAL PREMIER**



*Building No. 13* (11:00)  
(2016, Amir Gholami, Iran)

The denizens of an apartment building face a series of challenges in their day to day life.

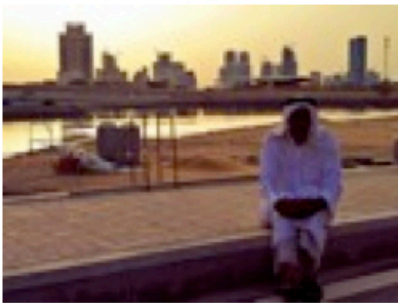
## WORLD PREMIER



*A Bottle of Milk* (25:00)  
(2016, Amirreza Amjadi, Iran)

Kianoosh is a twenty-seven year old author with suicidal thoughts. As he starts to put his plan in motion, he realizes that he has forgotten to write his last testament.

## REGIONAL PREMIER



*Caravan* (7:13)  
(2016, Suzannah Mirghani, Qatar)

The term “Caravan” comes from the ancient Persian to describe a procession of travelers on camel back. This idea has evolved into the present day with long lines of modern vehicles stranded in traffic jams of consciousness of a cross section of Qatari society.

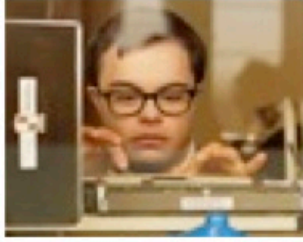
## NORTH AMERICAN PREMIER



*Lunar* (4:31)  
(2016, Alaa din Assem, Egypt)

The storm and sea have shipwrecked a sailor and his son in the darkest place on the planet, the lunar land.

## REGIONAL PREMIER



*About Arif* (12:00)  
(2016, Hasan Kalender, Turkey)

Arif, a man with Down Syndrome, has a very special relationship with his mother and an important goal: dancing with a woman.

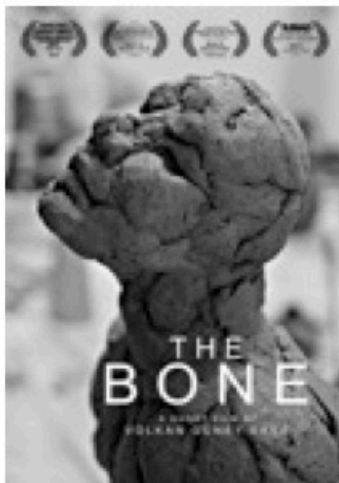
## NORTH AMERICAN PREMIER



*Maske (Mask)* (13:46)  
(2016, Özgür Can Uzunyaşa, Turkey)

A man receives a gift box with a mask and it has a surprising effect on him.

## NORTH AMERICAN PREMIER

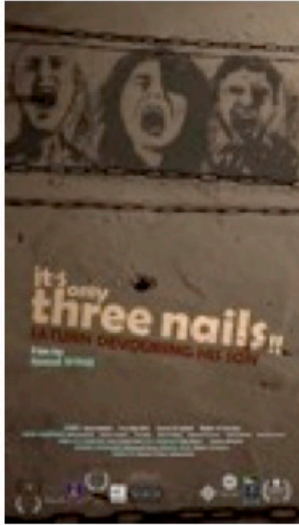


*The Bone* (5:24)  
(2016, Volkan Güney Eker, Turkey)

It's an ordinary day in Turkey. The media outlets, which have a direct impact on society, provide discourse on the equality of men and women; and yet they still deny many realities.



## REGIONAL PREMIER



*It's only three nails !! Saturn Devouring His Son*  
(6:50)  
(2015, Ahmad Al Hajj, Syria)

"It's only three nails !!" demonstrates the mechanism of transforming a man into an object, and how he is doomed by everlasting regulations that intersect with the values of social equity, injustice and tyranny.

## NORTH AMERICAN PREMIER



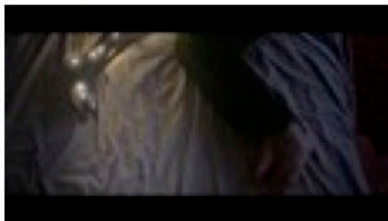
*Syria* (3:43)  
(2016, Halla Nejm, Belgium)

Through body language and dance, a young and isolated man who joins a war in the name of a god.

"They searched for heaven. They found hell."

"Syria," a film for peace.

## FESTIVAL PREMIER



*Benjamin's brother - Story about a broken heart*  
(3:36)

(2015, TSFM Noam Sharon/Tal Rosenthal, Israel)

A man struggles to cope with his lover's rare disease.

Break (4 PM-5 PM)

### NORTH AMERICAN PREMIER



*The Bridge* (10:53)  
(2016, Reza Jamali, Iran)

A young priest travels to an unusual and remote village to propagate Islam, but he encounters problems in the way.

### NORTH AMERICAN PREMIER

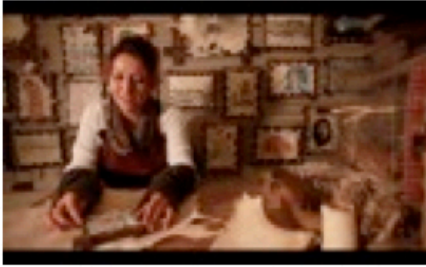


*Fairy Wellspring* (1:14:00)  
(2016, Jalal Nasiry Hanis, Iran)

A man moves to a small village to work as a teacher and becomes entangled in an obsession with a fairy.

In ancient Persian mythology, *Pari* (ie Faeries) are types of sorceresses or witches. In modern Persian epics (particularly seen in Ferdowsi's *Shanameh*), *Parī* are invariably represented as a benevolent or at least benign supernatural creature who sometimes visit the mortal realm.

**REGIONAL PREMIER**



*The Apprentice* (21:40)  
(2014, Tayfun Belet, Turkey)

Today there is only one master who can produce the parchment paper made from animal hides that was available in Bergama in 190 B.C.. Against tradition - his apprentice is a woman.

**US PREMIER**



*Meels and Felts* (20:20)  
(2015, Leila Khalilzadeh, Iran)

Welcome to the daily routine of Akbar Pir Ahmadi, one of the few masters of felt-making in Shiraz, Iran. He balances the intensely physical process of felting with Zurkhaneh (traditional Persian gymnastics).

**US PREMIER**



*Kayeh* (15:15)  
(2015, Keivan Mohseni, Iran)

Kayeh is a scarf traditionally worn by infants and small children. This documentary shows the painstaking process an old woman from Gerash, a small town southern Iran, engages in to make Kayeh.

## US PREMIER



Işıklık

*A Whistle Comes From Far Away* (16:20)  
(2016, Burak Dogan, Turkey)

The village of Kushkoy, which means "Bird Village", is situated in the Chanakchi district of Giresun province in northeastern Turkey. For centuries the people of this village and the surrounding areas have communicated by whistling. Unfortunately this custom, a true form of language, had started to die out. This documentary shows how "Uncle" Orhan, one of the villagers, has kept this age-old tradition alive by teaching it to the local children.

## US PREMIER



*Skipper Soleiman* (25:00)

(2016, Sa'adat ali Saeed Pour, Iran)

Lake Urmia in Iran was the largest lake in Middle East and the third largest saltwater lake on Earth. But it now holds only 5% of its original water and has turned into a vast salt land. The boats that had come and gone on Lake Urmia are stranded on the salt land. Soleiman is no longer able to work on a boat, and is now a farmer, but he still visits the salt land to reminisce.

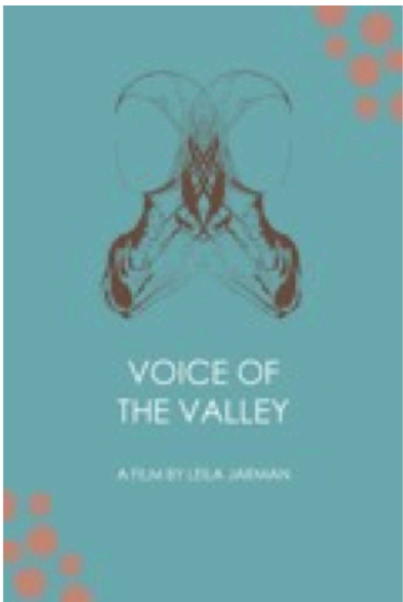
Skipper Soleiman portrays the landscape created by nature and human intervention, and people in it.

## Session 6: Visions and Voices (10 AM - 11:45 AM)

**REGIONAL PREMIER**

*Zainab* (19:14)  
(2016, Morad El-Sayed, Egypt)

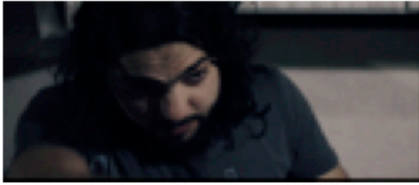
Zainab is an Egyptian girl from the village Esna in Upper Egypt. This village imposes specific restrictions on girls by virtue of customs and traditions. Zainab refused to accept these restrictions and decides to change her life by working outside her hometown.

**REGIONAL PREMIER**

*Voice of the Valley* (51:00)  
(2015, Leila Jarman, Jordan)

With no formal journalistic training, Asma and Munira produce and broadcast a groundbreaking socio-political radio program called “Voice of the Valley.” Their radio program calls attention to the issues facing this neglected area such as the water shortage, poverty, corruption within the local government, and neglect—problems which have not yet been addressed by governmental officials in Amman.

### REGIONAL PREMIER



*Siege* (1:19)  
(2016, Thaer Al Shamali, Turkey)

A short film based on the tragic reality lived by Syrians under siege.

### US PREMIER



*Eyes In Qaah* (26:26)  
(2015, Tamim Kalash, Syria)

This documentary follows the life of two young girls, Katia and Fatima living in “Qaah,” a refugee camps inside Syria near the Turkish border. Through the eyes and voices of Katia and Fatima, their heartbreaking story narrates the agony of the Syrians who were forced to leave, and the new way of life those who are displaced have to endure.

### WORLD PREMIER



*Dar Al-Harb* (5:25)  
(2016, Rene Colling / Jan Fabi, Germany)

After an Arabic father hosts a western journalist, a heavy fight between father and mother flares up when the mother discovers the intentions of her husband.

## US PREMIER



*Gaza. A Gaping Wound.* (13:57)  
(2016, Anne Paq, Poland / Palestine)

“Gaza: A Gaping Wound” tells the stories of families from the Gaza Strip whose lives were shattered during the Israeli military offensive in 2014. It stands as an intimate tale of sudden loss, pain, and the life in the aftermath. For the survivors, once the war ends, the struggle really begins. The film is part of a long-term project and web documentary “Obliterated Families”.

## REGIONAL PREMIER



*NGO* (5:25)  
(2016, Sam Christie, UK/Iraq)

NGOs, or Non Governmental Organizations take many forms, but the term NGO has recently come to mean groups such as the UNHCR that help the needy in troubled parts of the world.

Shot in both Iraq and the UK, "NGO" seeks to raise questions about who really helps who and more importantly how.

## REGIONAL PREMIER



*Dyab* (20:00)  
(2016, Mazin M Sherabayani, Iraq)

12-year-old Dyab is a Kurdish Yazidi boy living at Arbat refuge camp after the attacks by the Islamic States on their villages at Shingal Mountains (Sinjar). Dyab's dream is to become a filmmaker and actor and tell the stories and sufferings of his people to the outside world.

## WORLD PREMIER



صباح النور  
*Good Morning* (12:08)  
(2016, Alhasan Yousef, Syria)

Each ordinary Syrian family faces a series of daily dilemmas - the lack of gas, electricity, fuel, food and money.

And yet every new morning that comes is inherently a "good" morning.

## REGIONAL PREMIER



*Hope* (1:00)  
(2016, Salar Pashtoonyar, Afghanistan/  
Canada)

A Canadian soldier "B.Pos" and his friend "Faisal" an Afghan kid sit on a barren ground hopeful for a better future.



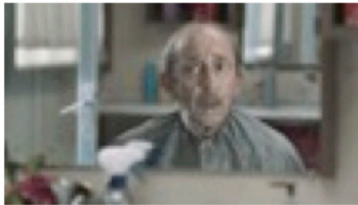
**REGIONAL PREMIER**



*Temptation* (3:33)  
(2016, Armin Mahmoudi, Iran)

What (or "who") tempts people to go too far?

**REGIONAL PREMIER**



*South Pole* (5:08)  
(2016, Emin Akpınar, Turkey)

Muhsin is a retired, simple man, but one day he sees a disturbing report on the television and his world is forever changed.

**REGIONAL PREMIER**



(Faili Meçhul) *Unidentified* (8:43)  
(2016, Vedat Oyan, Turkey)

In the 1990s, approximately 17,000 unsolved murders were committed in Turkey. The perpetrators of these murders were organizations called "JITEM" and counterinsurgency, whose existence was proven, but who were not recognized by the state. The murderers drove "Renault 12"s – also named Renault Toros in Turkey, which became a symbol for unidentified murders. The film compares the production purposes of the vehicle in France and its uses in Turkey.

## REGIONAL PREMIER



*Six O'Clock* (8:55)  
(2016, Keivan Mohseni, Iran)

In this action short, everything happens at six sharp.

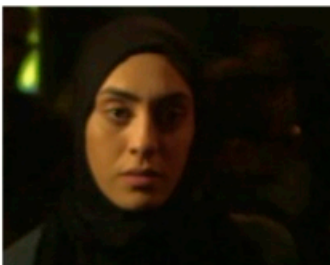
## WORLD PREMIER



*The Fountain Pen* (10:15)  
(2016, Armin Keshvaripour, Iran)

A girl has only a few hours left to buy the crucial drugs necessary for her father, but she faces a different bureaucracy with each step forward.

## REGIONAL PREMIER



*Let's Rock* (4:41)  
(2016, Younes Yousfi, Morocco)

Marya a young Muslim girl decides to attend a rock concert.

## NORTH AMERICAN PREMIER



*Stains* (31:00)  
(2016, Sara Koozehchian, Iran)

“Stains” is the story of a woman in her early thirties who has followed the expected path that has been set out for her as a woman in Iran. Stuck in a difficult situation, a common household problem provides an unlikely answer to her questions.

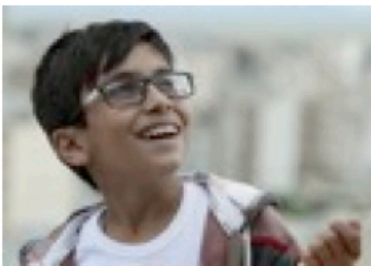
## WORLD PREMIER



*All The Things Father Had* (6:32)  
(2016, Vahid Alimardani Mahmoudi, Iran)

A wordless rumination on family, memory and the steps needed to move on.

## FESTIVAL PREMIER



*Kite* (1:00)  
(2016, Eiraj Afkar, Iran)

A boy flying a kite becomes an unlikely hero.

Break (4 PM–5 PM)

**FESTIVAL PREMIER**



*Genesis* (1:34)  
(2016, Onur Senturk, Turkey)

“Genesis” is about death and re-birth, exploring how both concepts are connected with one another.

**REGIONAL PREMIER**



*Little Thing* (5:00)  
(2016, Or Kan Tor, Israel)

A tiny creature searches for companionship in an empty city. His music transforms the space around him and calls to others.

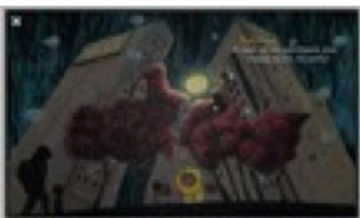
**REGIONAL PREMIER**



*The Empty Page* (13:00)  
(2016, Siavash Khodaei, Iran)

Writer’s block sends one man on a fantasy that quickly spins out of his control.

**REGIONAL PREMIER**



*The Suit* (3:03)  
(2016, Moreno Nour, USA/Iran)

The point-of-view of an outsider looking into a world he does not understand.

## WORLD PREMIER



*Fastaqim* (2:40)  
(2016, Abdullah Al Dasuki, Syria / Turkey)

This film deals with the issue of terrorism, and the radical and extremist groups that guide young people towards a path of fanaticism and terrorism.

*Fastaqim* means:

“Continue then in the right way as you are commanded”

Qur’an - Chapter (11) sūrat hūd (Hud)

## REGIONAL PREMIER



*Light Sight* (7:28)  
(2016, Seyed M. Tabatabaei, Iran)

M.E., a character imprisoned in a room is attracted to a hanging light. M.E. tries to catch it but the room itself becomes an obstacle in his way.

## REGIONAL PREMIER



*The Switchman* (9:51)  
(2016, Mehdi Khoramian, Iran)

An old man waits for his long-gone sweetheart in a train station.



## WORLD PREMIER



*Ardh Al-Sawad - The Black Land* (4:57)  
(2015, Daby-Zainab Faidhi, Iraq)

The city of Baghdad has long been referred to as Ardh Al Sawad (the Black Land) by Muslims. The dense palm trees that cover the city appear as black matter from above; since recent wars occupied the city the title has taken on a new meaning where “Black Land” refers to death, blood, religious flags and their Islamic enforcement on the people of Baghdad.

This fairy tale animation, is a metaphorical story. The beautiful woman has lost not only her children to the wars and destruction, but her soul. Starting in the present day, the woman, in black, attempts to find an answer for her future but revisits the past, told through coffee reading (a traditional fortune-telling method in the Middle East).

This classic love story also challenges stereotypical gender roles of the Middle East and shows the resemblance between the woman and the city of Baghdad in surrendering to the wrong powers.

## REGIONAL PREMIER



*Arkhe* (10:43)  
(2016, Batuhan Köksal, Turkey)

The bright light draws two spirits to a dystopian world. In this dark world, the spirits start to make a solid body for themselves with human parts they find.

## REGIONAL PREMIER



*Junk Girl* (15:22)  
(2015, Mohammad Zare, Iran)

“Junk Girl” is an adaptation of a poem found in Tim Burton’s 1997 book, The Melancholy Death Of Oyster Boy & Other Stories.

“There once was a girl  
who was made up of junk.  
She looked really dirty,  
and she smelled like a skunk.

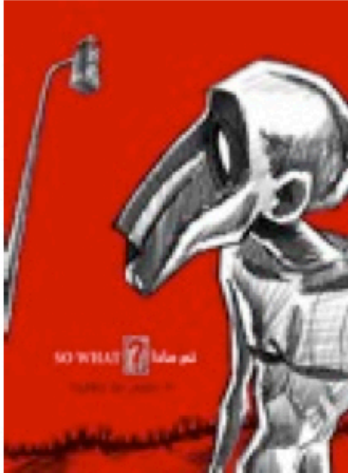
She was always unhappy,  
or in one of her slumps-

perhaps 'cause she spent  
so much time down in the dumps.

The only bright moment  
was from a guy named Stan.  
He was from the neighborhood  
garbage man.

He loved her a lot  
and made a marriage proposal,  
but she already thrown herself  
in the garbage disposal.”

## REGIONAL PREMIER



*So What* (2:52)  
(2010, Jasim Mohammed, Iraq)

When occupation becomes “freedom” and political corruption is called “democracy” there is only hope in finding a new home outside of the country’s borders.

## REGIONAL PREMIER

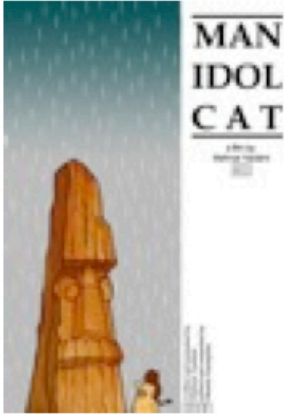


*For Freedom* (3:20)  
(2016, Ahmad Khoshniat, Iran)

“FOR FREEDOM” imagines the last moments in the life of Iranian poet and journalist Mohammad Farrokhi Yazdi. In the 1930s, he published the newspaper “Toufan” (Storm) and gained fame for both his poetry about freedom and his constant attacks against the government. He was arrested and eventually executed at Tehran's Qasr prison by Dr Ahmadi. (While employed at the prison, Ahmad Ahmadi was ordered to kill numerous political prisoners, typically by air injection. Ahmadi was eventually tried and executed in 1944.)



## FESTIVAL PREMIER



*Man Idol Cat* (1:40)  
(2013, Mahnaz Yazdani, Iran)

A man running away from a flood asks an idol to save his life, but his cat has another idea.

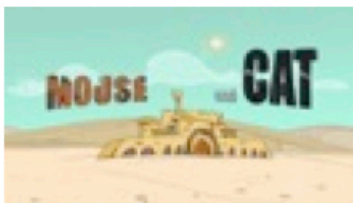
## REGIONAL PREMIER



*In Other Words* (5:55)  
(2015, Tal Kantor, Israel)

A man recalls a moment of a lost opportunity to communicate with his daughter. Their brief meeting after years undermines his world and renders his words meaningless.

## US PREMIER



*Mouse and Cat* (4:23)  
(2016, Ahura Shahbazi, Iran)

Based on a 14th-century political fable by the Persian poet Ubayd Zakani, this story highlights the moral dilemma of the oppressed who face the problem of their own powerlessness.

Closing Remarks

## The 6th Festival Cinema Invisible At Proctors GE Theater

This 6th edition of the FCI International Invisible Film Festival (FCI 2017) will present feature length documentaries, animated and short films selected from over 1,450 entries submitted by more than 80 different countries.

**Full festival passes are \$40 for all screenings on both days!**

**Single-day passes are \$25**

**Individual session tickets are \$10**

Tickets are available at the Proctor's Theater Box Office:

**432 State Street Schenectady, NY 12305**

Tickets are available on their website:

**<http://www.proctors.org/events/6th-annual-fci-international-film-festival>**

## About Festival Cinema Invisible (FCI)

Festival Cinema Invisible is an independent, not for profit venue that celebrates film, music and art of the Middle East that international audiences may not otherwise see.

FCI is committed to nurturing purposeful communication and meaningful cultural exchange. By introducing filmmakers and artists who may not have access to other mediums, the Festival provides a forum for dialogue and exchange of ideas. FCI offers filmmakers, musicians, and artists the opportunity to learn and grow by exhibiting their creative works, while encouraging the international public to expand their understanding and knowledge of the art and cinema of the region they may not be familiar with.

FCI, aspiring to entertain and move audiences, features documentaries, independent, narratives, animations, experimental, short and full length films as well as music and the arts.

For more information or to become involved with FCI please visit us online at:

**<http://CinemaInvisible.Org>**

**<https://www.facebook.com/FestivalCinemaInvisible/>**