

RADIOGRAPH OF A FAMILY

Written & directed by Firouzeh Khosrovani

Produced by Fabien Greenberg & Bård Kjøge Rønning (Antipode Films, Norway)

Co-produced by Rainy Pictures (Iran), Majid Barzegar & Firrouzeh Khosrovani | DV Films, Joël Jent (Switzerland) | Storyline, Janne Hjeltnes (Norway)

Logline

A love story, two different beliefs, a family in the turmoil of Iran's modern history.

Logline (100 words)

I am the product of Iran's struggle between secularism and the Islamic ideology. My parents' love story takes us from the Shah era to the Islamic Revolution and the hardships during the Iran-Iraq War, up to the present day – all in our home in Tehran. In my childhood, I was constantly forced to choose between my parents; each day, I endured imposition from one side and acceptance from the other.

Synopsis (300 words)

My mother married my father's photograph in Tehran. He was studying radiology in Switzerland, and for mother to come and live with him, marriage was obligatory. For my mother, with her religious background, living in Europe was a challenge. Sin was everywhere. My father came from a liberal and secular family. He was a lover of culture, fine arts, classical music. My mother never understood how he for example could treasure a painting depicting nude bodies.

After I was born, we moved from Switzerland back to Tehran. Shortly after, the Revolution happened and changed everything upside down. My mother found new reason and new identity, an important space for herself: She became a religious activist, school principal and did military training. My father sat quietly in his favorite chair at home and listened to Bach. In our house, there were no more card playing or red wine. My mother's prayer mat, and my prayer mat, were placed next to each other in the living room, by the window.

Photographs of women without hijab, were ripped apart. My mother censored the past - while my father dreamt of a different future.

I was torn between my two parents. Our family was split. For a little girl, it was difficult and painful. As my identity developed, I carried both of them inside me. I still do, till this day. I am the result of Iran's struggle between tradition and modernization.

My story is told through photographs, archive footage, letters and voices. Our home in Tehran becomes a metaphor of the shifts in our family, hence in modern Iranian society.

Director's notes

A revolution took place in my home. It affected every corner of our domestic life. My father and mother each represented one side. I drew neutral borders for myself within their zones of control; unclear borders which were never recognized!

Religion began to creep in through the cracks. Wine, music and dance, as ordered by Fatwa, were forbidden. The framed copy of Venus by Velazquez was taken down from the walls for the crime of nakedness. Fatwas became the orders of the day.

The revolution gave my mother the role of an Islamic combatant. She tried to convert me. This frightened my father. Religion became a nightmare for me.

Islamic iconography replaced all the impure objects my mother removed from our home. These new images that filled our walls were the verses from the Quran, the icon of Imam Ali and a painting of headless Imam Hossein riding his horse.

This film is a narrative of the covert and overt conflicts that affect our lives. Forbidden images become the pivotal point of the story. Velázquez's nude painting of Venus at her Mirror was now considered profanity and had to be taken down from the wall.

My mother, struggling with images of herself unveiled, rips up the photographs from our family albums. I imaginatively piece them back together and draw in the missing parts of the headless torsos and armless bodies.

My childhood passed between these two poles. I was constantly forced to choose between the two. Each day I endured imposition from one side and acceptance from the other.

The revolution had played its role and taken its toll.

Firouzeh Khosrovani

Biography / Filmography

Born in Tehran, Firouzeh Khosrovani settled in Italy to pursue her artistic studies at the Accademia di Belle Arti di Brera. After graduating in 2002 she returned to Iran and acquired her Master's degree in Journalism. She now lives between Tehran and Rome.

Her debut film, *Life Train* (2004), is a documentary on the 'play' therapy provided for the traumatized children of the earthquake in Bam.

In 2007, she directed *Rough Cut*, a film about mutilated plastic mannequins in the shop windows of Tehran, which won thirteen international film festival awards.

Her last work, *Fest of Duty*, follows two adolescent girls as they transition into adulthood, eight years after their official Fest of Duty. The film won the OXFAM award at IDFA in 2014.

2014 ***Fest of Duty***, 55 min.

2014 ***Profession: Documentarist***, A collective doc. Made by seven Iranian women filmmakers in 7 episodes.

2012 ***Iran, Unveiled and veiled Again***, 50 min.

2011 ***Espelho meu***, 55 min.

2010 ***A thousand and one Irans***, 29 min.

2007 ***Rough Cut***, 22 min.

2004 ***Life Train***, 30 min.

Antipode Films

www.antipodefilms.com

Founded in 2013 by Fabien Greenberg and Bård Kjøge Rønning, Norway-based production company. Antipode Films write and produce independent and creative documentary films, as well as works of fiction. Rooted in the human experience and raising social or political awareness, Antipode's films look for a sensitive and pertinent proximity to their subjects and audiences, seeking those magic moments that bless cinema with its subtle power.

CREDITS

Title	Radiograph of a Family
Type	Documentary
Duration	81 min 60 min
World Premiere	IDFA Competition for feature length documentary, 2020
Image Format	DCP PRORES
Screen ratio	16:9
Sound Format	5.1 surround Stereo
Languages	Farsi & French
Subtitles	English, Norwegian, French
Director Writer	Firouzeh Khosrovani
Producers	Fabien Greenberg & Bård Kjølge Rønning
Co-producers	Majid Barzegar, Firouzeh Khosrovani, Joël Jent & Janne Hjeltnes
Editors	Farahnaz Sharifi (Iran) & Rainer Maria Trinkler (Switzerland)
Art Director	Morteza Ahmadvand
Photography	Mohammad Reza Jahanpanah
Sound Designers	Ensieh Maliki (Iran) & Hugo Ekornes (Norway)
Production Designer	Iraj Raminfar
Music	Peyman Yazdanian
Production Company	Antipode Films (Norway)
Co-Production	Rainy Pictures (Iran) DV Films (Switzerland) Storyline (Norway)
Production Countries	Norway Iran Switzerland
Audience Development	Kouzi Productions, Dimira Kouzi
Financed by	Fritt Ord Arts Council Norway Viken filmsenter IDFA Bertha Fund
Broadcasters	ZDF/ARTE (German Television) RTS (Swiss Television)
Contact Person	Fabien Greenberg, Antipode Films
Address	Torggata 33, 0183 Oslo, Norway
Mobile & Email	+4798679746 mail@antipodefilms.com

FESTIVAL DISTRIBUTION & SALE AGENT

Festival Distribution	Norwegian Film Institute & Taskovski Films
Distribution Services	Taskovski Films
Distribution Contact	Irena Taskovski
Email	irena@taskovskifilms.com
Telephone	+44 75 62 977 143
Festival Contact	Norwegian Film Festival (NFI), Toril Simonsen
Email	Toril.Simonsen@nfi.no
Audience Development	Kouzi Productions
Contact Person	Dimitra Kouzi
Email	dimitra@kouziproductions.com
Mobile	+30 694 6060 862