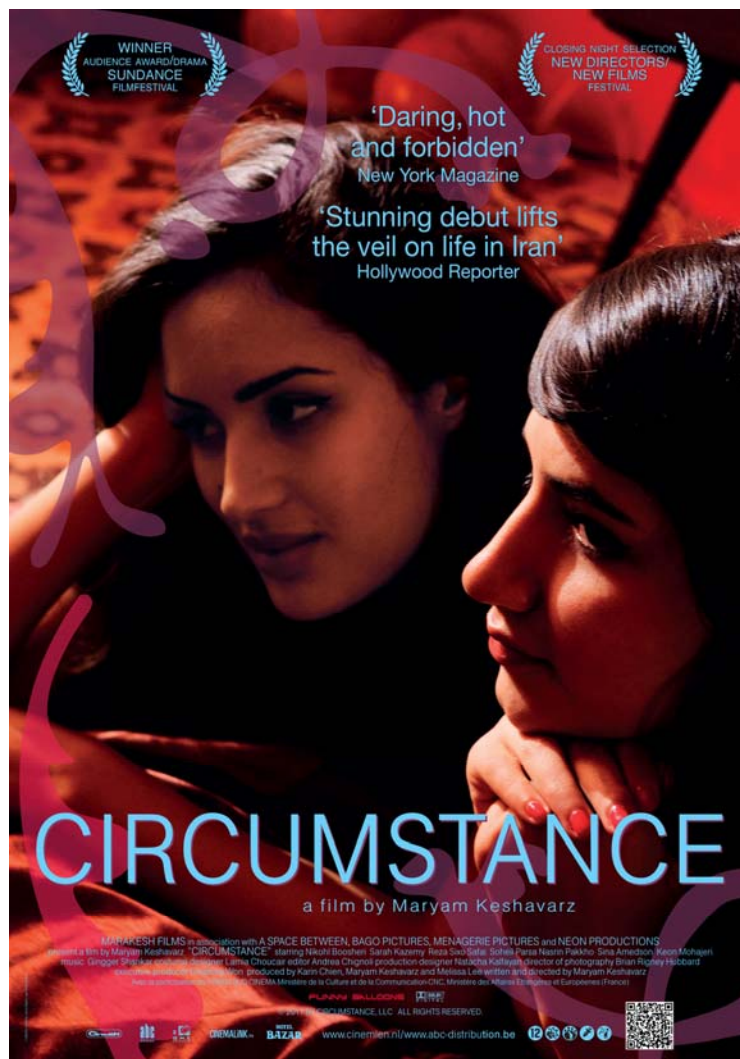


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CIRCUMSTANCE – synopsis nl + fr

In het taboedoorbrekende Circumstance stelt de Iraans-Amerikaanse regisseur Maryam Keshavarz een bijzonder complexe situatie in het huidige Iran aan de kaak. De film won dit jaar de Audience Award op Sundance Film Festival.

De 16-jarige Atafeh komt uit een welgesteld, liberaal gezin. Haar beste vriendin, Shireen, woont bij haar oom, haar overleden ouders waren ferme tegenstanders van het Iraanse regime. Samen doen ze hun best de wereld aan te gaan en zoeken ze de grenzen van de regels waaronder ze leven op: ze gaan uit in de ondergrondse clubscene van Teheran, dromen van een zorgeloos bestaan in het rijke Dubai en ontdekken de seksuele aantrekkingskracht die tussen hen heerst...

Wanneer de aan drugs verslaafde broer van Atafeh terugkeert uit de afkickkliniek, sluit hij zich aan bij de moraalpolitie. Hij wordt steeds extremer in zijn gedrag en geloof en is in het bijzonder gefixeerd op de relatie tussen zijn zusje en Shireen. In deze beklemmende omstandigheden probeert iedereen zich zo goed en zo kwaad mogelijk staande te houden, maar dat is makkelijker gezegd dan gedaan.

Regisseur Keshavarz zoekt met haar debuutfilm zoveel grenzen in de Iraanse maatschappij op, dat zij gedwongen was de film buiten Iran op te nemen.

Atafeh et Shireen, deux amies issues de familles privilégiées de Téhéran, se rebellent contre l'autorité conservatrice de la république islamiste. A travers l'exploration de leurs sentiments et de leur sexualité, elles défient la morale politique au nom de leur liberté. Enlevant leurs voiles en public, sortant dans des boîtes de nuit sans escorte masculine, elles explorent le monde secret et souterrain où se rejoint la jeunesse iranienne, loin des autorités. Le frère d'Atafeh, ancien drogué, se réfugie quant à lui dans le fondamentalisme islamique et regarde avec une grande méfiance la relation ambiguë des deux jeunes femmes. Panorama de la jeunesse iranienne d'aujourd'hui, Maryam Keshavarz signe un premier film sensuel et stylisé sur le thème difficile de la sexualité en territoire islamiste. Tourné au Liban avec un casting iranien, ce drame familial met en scène la passion amoureuse confrontée à la rigidité d'un gouvernement et à la morale religieuse dans un pays où le plaisir s'expérimente derrière des portes closes. Entre drame politique et histoire d'amour un film au regard singulier, engagé et prometteur.

Lengte 105min. / Taal: Farsi / Land: Iran

Durée 105min. / Langue: farsi / Pays: Iran



CIRCUMSTANCE – cast

AtafehNikohl Boosheri
Mehran.....Reza Six Safai
AzarNasrin Pakkho
JoeyKeon Mohajeri
ShireenSarah Kazemy
Firouz.....Soheil Parsa
HosseinSina Amedson



CIRCUMSTANCE – crew

regisseur / réalisateurMaryam Keshavarz
scenario / scénarioMaryam Keshavarz
muziek / compositeurGingger Shankar
art director / directeur de la photographieBrian Rigney Hubbard
montageAndrea Chignoli
décorsNatacha Kalfayan
kostuums / costumièreLamia Choucair
1ste camera-assistant / 1er assistant caméra ...Fernando Gayesky
montage-assistent / assistant monteurVincent Tsu
chef maquillage / chef maquilleurStéphanie Asnarez
algemene leiding / régisseur généralAbla Khoury
1ste regie-assistant / 1er assistant réalisateur ..Kit Bland
mixageMichael Gassert
kostuums / costumièreDanielle Gilbert
producent / productriceKarin Chien
associate producer / producteur associéMaryam Azadi
uitvoerend producent / producteur exécutifChristina Won
coproducent coproducteurAntonin Dedet
gedelegeerd producent / producteur déléguéPierre Sarraf
associate producer / producteur associéHossein Keshavarz
producent / productriceMaryam Keshavarz
producent / productriceMelissa M. Lee
associate producer / producteur associéCarla Roley



CIRCUMSTANCE – Maryam Keshavarz

Maryam Keshavarz (geboren in New York) is een Iraans-Amrikaanse filmmaakster. Iranian-American filmmaker.

Keshavarz studeerde Perzische literatuur aan de Universiteit van Shiraz voor ze zich toeleegde op het maken van films. Ze behaalde een B.A. in literature and women's studies aan de Northwestern University en een master in Near Eastern studies aan de University of Michigan.

Haar kortfilm, *The Day I Died* (*El Día que morí*) won de Teddy Award in de Competition Short Film section op het Filmfestival van Berlijn van 2006

Maryam Keshavarz (née à New York) est une réalisatrice de film Iranien-Américaine. Keshavarz a étudié la littérature persane à l'université de Shiraz avant de se tourner vers le cinéma. Elle a un B.A. dans la littérature et women's studies de l'Université Northwestern et un master Near Eastern studies de l'Université du Michigan.

Son court-métrage, *Le jour où je suis mort* (*El Día que morí*) a gagné le Teddy Award dans la section de court-métrage au Festival du film de Berlin en 2006.



THE *Hollywood* REPORTER

PARK CITY -- (U.S. Dramatic Competition) "Circumstance" is an amazingly accomplished and complex first feature from Iranian-American writer-director Maryam Keshavarz.

Drawing on some of her own experiences, she has created an insiders look at a world few of us will ever get to see. The political, sexual and religious labyrinth of Iran today feels at once contemporary and utterly foreign. Told with a modern rhythm and propulsive soundtrack, it's a compelling story that should attract both a young and older audience of culturally curious moviegoers.

Keshavarz's looking glass is a liberal, well-to-do family in Teheran, and in particular 16-year-old Atafeh (Nikohl Boosheri) and her less privileged friend Shireen (Sarah Kazemy), whose parents were likely executed as dissidents. As any girls their age, they are testing the bonds of friendship and their sexual attraction for each other, made even more complicated by a repressive society that has little regard for women. They act out their rebellion by taking drugs and partying in hip-looking underground clubs, but their only real escape is through their imagination. Life is so stifling in Iran that they picture themselves running off to the relative freedom of Dubai.

All of Atafeh's family has been affected by the totalitarian regime. Her once progressive, Berkeley-educated father Firouz (Soheil Parsa) is nostalgic for his glory days while compromising in the present. Her mother Azar (Nasrin Pakkho) is a successful surgeon but nonetheless reminds her daughter that we have to accept the reality we live in. Most damaged of all is her brother Mehran (Reza Sixo Safai). A crack addict recently released from jail, he is desperately looking for a way to fit in to society and not surprisingly turns to religion.

His twisted sense of holiness leads him to become a member of the morality police and from his lofty perch puts his whole family under surveillance. Atafeh's vitality and especially her life-affirming relationship with Shireen is more than he can stand, and he sets out to crush it in a series of actions that irrevocably alters the close and loving ties that once bound the family members as allies, not adversaries. It's within these crushing circumstances that people like Atafeh and Shireen do their best to find a modicum of peace and hope, but it doesn't work for all of them.

For obvious reasons, Keshavarz shot the film in Lebanon, and even there she had to stretch the bounds of what was acceptable. Having grown up in the U.S. and Iran, she is able to look at the culture from the inside and has a keen eye for the telling image or subtle gesture, ably assisted by cinematographer Brian Rigney Hubbard. In one striking scene at the seaside, she frames a group of men lounging in bathing suits seated next to women in their black hijabs. On the other hand, scenes of the girls buoyantly bounding down the street and partying in the clubs are shot in saturated colors, contrasting with the drabness of everyday life.

Drawing on relatives from her extended family, Keshavarz clearly knows these people well and has managed to create distinct and individual characters on both sides of the political spectrum. In this she is aided by fine performances from relative newcomers Boosheri and Kazemy as the teenage girls, and the sympathetic grace of Iranian stage veterans Parsa and Pakkho as the parents. Together the director and her cast have managed to give the film a sense of complete authenticity.

At times, however, Keshavarz may have been too close too to these people and occasionally it feels like she is trying to squeeze in too much detail. Particularly in the early going, the film seems like it's simmering rather than gaining momentum. Some judicious trims would help that. But overall this is an impressive debut from a filmmaker with something to say and the talent to say it.

by James Greenberg