



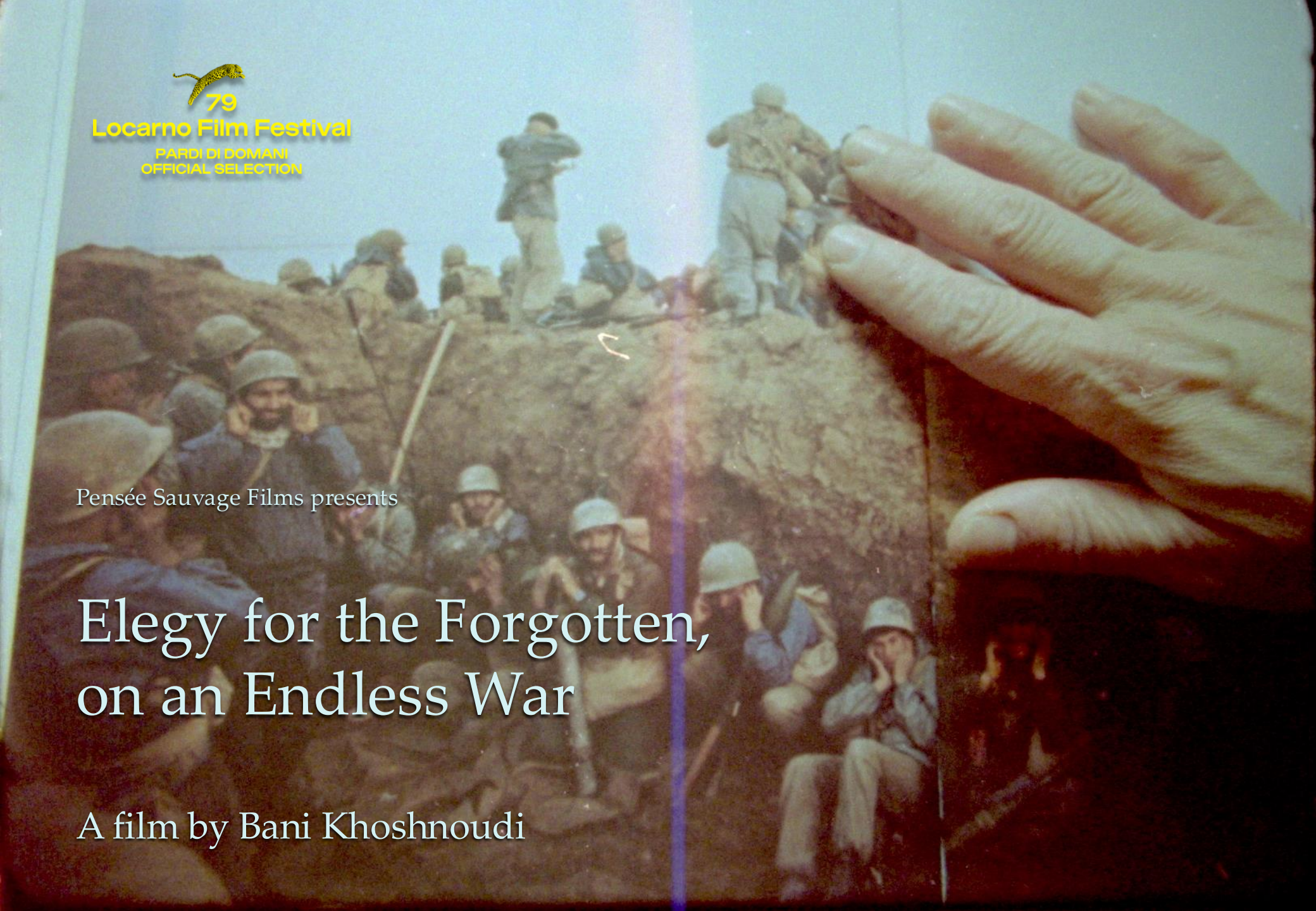
Locarno Film Festival

PARDI DI DOMANI
OFFICIAL SELECTION

Pensée Sauvage Films presents

Elegy for the Forgotten, on an Endless War

A film by Bani Khoshnoudi



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Synopsis

Almost 40 years since the Iran-Iraq War, destruction has come back to Iran, on the heels of an unprecedented revolt in January 2026, which ended with the government killing thousands of Iranians on the streets. As Israeli and American bombs began falling, images of the war were tightly controlled by the regime. Who produces the images and who controls the narrative in a complex political game that seems to never end? What do archives tell us about the present, about those bodies mobilized, about the children and workers, about endless wars?

With music by Charles Curtis, Atena Eshtiaghi, Ricardo Martínez Leal

In Farsi with English subtitles / 22 min. / Iran – France

Shot on 16mm, HD and DV video / Screening copy : DCP / 1.85:1 / Dolby 5.1

Contact: info@penseesauvagefilms.com

مرثیه‌ای برای
فراموش‌شدگان،
در باب جنگی بی‌پایان

Director's intentions

Resulting from the urgency I felt by the sudden and invasive war begun by the USA and Israel on February 28, and as communication was cut with our families and friends in Iran because of the government black-out imposed on them following the January 2026 massacre, and then the beginning of the war, this film became a way to think through the images and communication war that was taking place simultaneously. Living outside of Iran, confounded by the diverse extremisms within the diasporic landscape— those giving their support and will to the monarchist revisionists, and those giving discourse to apologize for the Islamic Republic's lies and crimes— I found it a necessary exercise to think about the repetitions and the repercussions of the current war, and how these resonate with those from 40 years ago in the wake of the Iran-Iraq war, which lasted 8 long years.

As we sat in our homes, in exile, excruciatingly trying to figure out what was happening in Iran, while the bombs relentlessly continued to drop on our peoples, it was important also to try to fathom and come to terms with the extent of violence that had just taken place weeks before with the brutal massacre of thousands of protestors on the streets, on January 8 and 9. While grappling with the images of black body bags, the regime did not stop producing and circulating its own images and narratives, of the protests of January and of the war that became a focus and spectacle for them to play with as well. Once again, images, archives, gestures and symbols would become the official line, the single perspective we are allowed to take away from the atrocities, while simple citizens are banned from communicating, threatened to silence. Once again, and since the mid 2000s, I became witness through my phone and the flow of images being produced, re-enacted, fabricated and circulated by the regime each day, to a battle over the narrative, using images that would ultimately become the official documents of this war and how it played out. Of course, all of this, despite ordinary people's experience of the situation. At the same time, backlash and hate abounds when we question nationalism and the image it creates for itself. Who benefits from war? Who makes the images and why? This elegy is for those voices that are forgotten, especially the children, the youth, and the workers.

Producer / Director

Bani Khoshnoudi is an Iranian filmmaker and visual artist whose work explores exile and modernity, as well as image and archive, the memory of antifascist struggles. She has shown her films, photography and installation work internationally in festivals and museums including the 60th Venice Biennale, the Centre Pompidou, MoMA, Fondation Cartier, Fundación PROA, BOZAR and Fundação de Serralves, Museo El Eco and MUAC. In 2022, she won the prestigious Herb Alpert Award for the Arts in Film/Video. Her latest film, *The Vanishing Point*, won Jury Prize in the Burning Lights Competition at Visions du Réel, Best Director's Prize at Ficunam (Mexico City), the Youth Jury Prize at Filmmaker Fest (Milan), and the Grand Jury Prize at the Athens Avant-Garde Film Festival. She splits her time between Mexico City and Paris.

Filmography:

- 2026 – **ELEGY FOR THE FORGOTTEN, ON AN ENDLESS WAR** (experimental essay, 22 min.)
- 2025 - **THE VANISHING POINT** (documentary essay, 104 min.)
- 2023 - **EL CHINERO, A PHANTOM HILL** (experimental, 11 min.)
- 2022 - **SAP** (experimental, 18 min.)
- 2019 - **BENIZIT** (37 min., medium length, fiction/experimental)
- 2018 - **FIREFLIES** (86 min., feature fiction)
- 2016 - **TRANSIT(S) : OUR TRACES, OUR RUIN** (40 min., essay)
- 2010-14 - **THE SILENT MAJORITY SPEAKS** (94 min., documentary essay),
- 2013 - **CEM** (4 min., experimental)
- 2012 - **ZIBA** (82 min., feature fiction)
- 2008 - **A PEOPLE IN THE SHADOWS** (90 min., documentary)
- 2005 - **TRANSIT** (34 min., short fiction)

Producer / Director / Camera / Editing / Voice

Bani Khoshnoudi

With archival images from

Bashu (Bahram Beyzaï), *The Runner* (Amir Naderi), Anonymous sources from the Internet

With music by

Charles Curtis (USA), Atena Eshtiaghi (IRAN-GERMANY), Ricardo Martínez Leal (MEXICO)

Post production and Sound Mix

Clovis Stocchetti, Light Cone, Paris (FRANCE)









