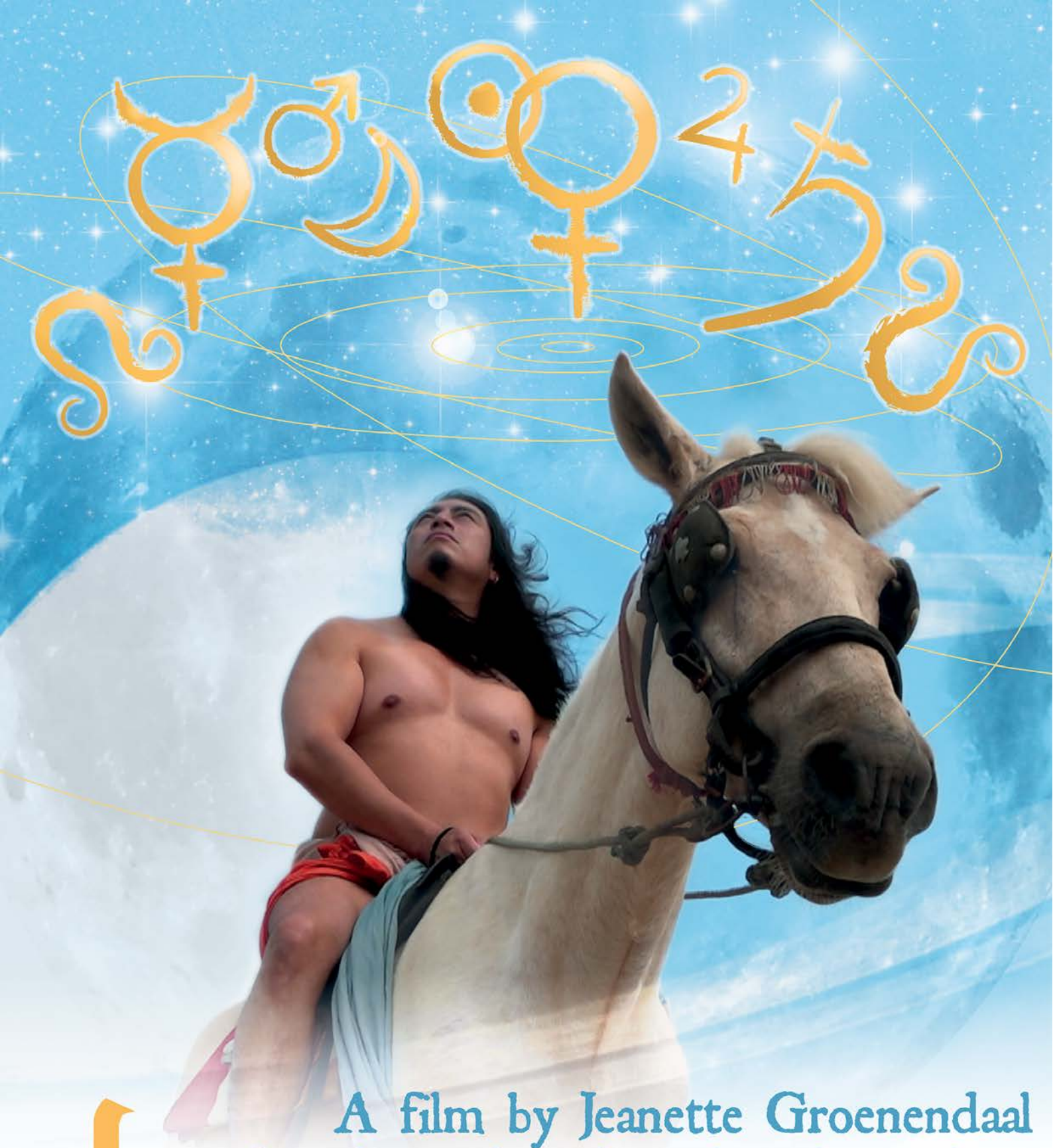




A film by Jeanette Groenendaal

ਰਾਗਮਾਪੁਰਾਨ

Starring Branly López Quemé

A Space-Time Travel

From the Director of Dutch Cocaine Factory



G-NETWORK
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A film by
Jeanette Groenendaal

Production by

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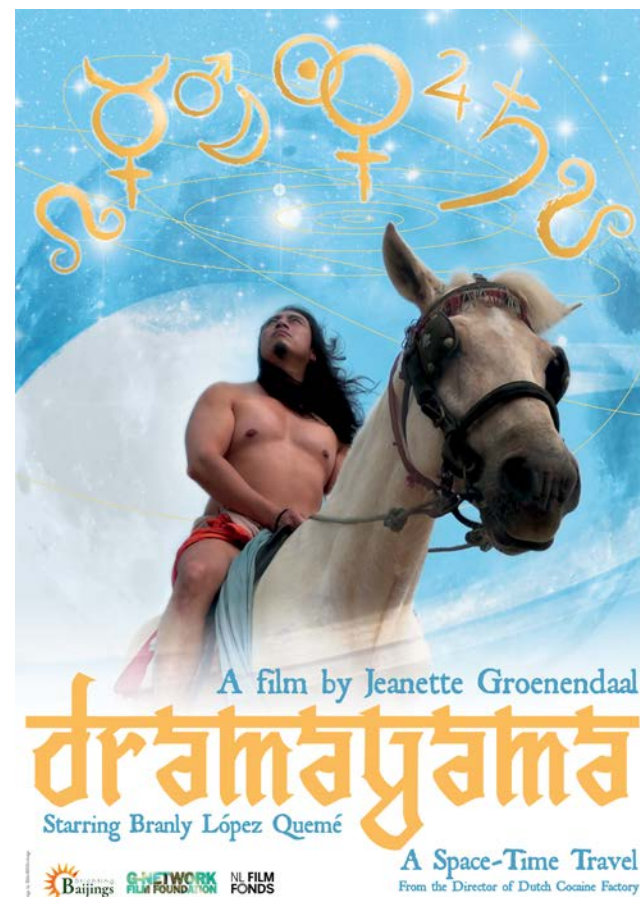
Dutch Premiere

दरबारपुर्वा

EYE Film Institute Amsterdam
20 march 2022 • 21:00 • Salon 1

Exclusive Dutch Premiere + Bubbles
Q&A with J. Groenendaal en Main role Branly

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Director	Jeanette Groenendaal
Producer	Jeanette Groenendaal
Scenario	Jeanette Groenendaal
Camera	Jeanette Groenendaal
Starring	Branly López Quemé
Editing	Zoot Derks and Jeanette Groenendaal
Composers	Stephanie Pan and Stelios Manousakis
Color Correct.	Jeroen Weeda
Sound Post	Warning Studios
Post PA/Design	Zilfer de Boer
Co-Production	Ted Baijings
Production Supported by	G-network Film Foundation NL Film Foundation
Spoken Languages	Spanish English Tamil Sanskrit and Maya
Subtitles	English, Spanish, Portuguese and Dutch

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Established 27 March 2019

www.G-Network-Film.com

www.dramayama.com

Preview for press only!

CLICK FOR THE PREVIEW OF THE MOVIE DRAMAYAMA

PASSWORD: DramayamaNederlands

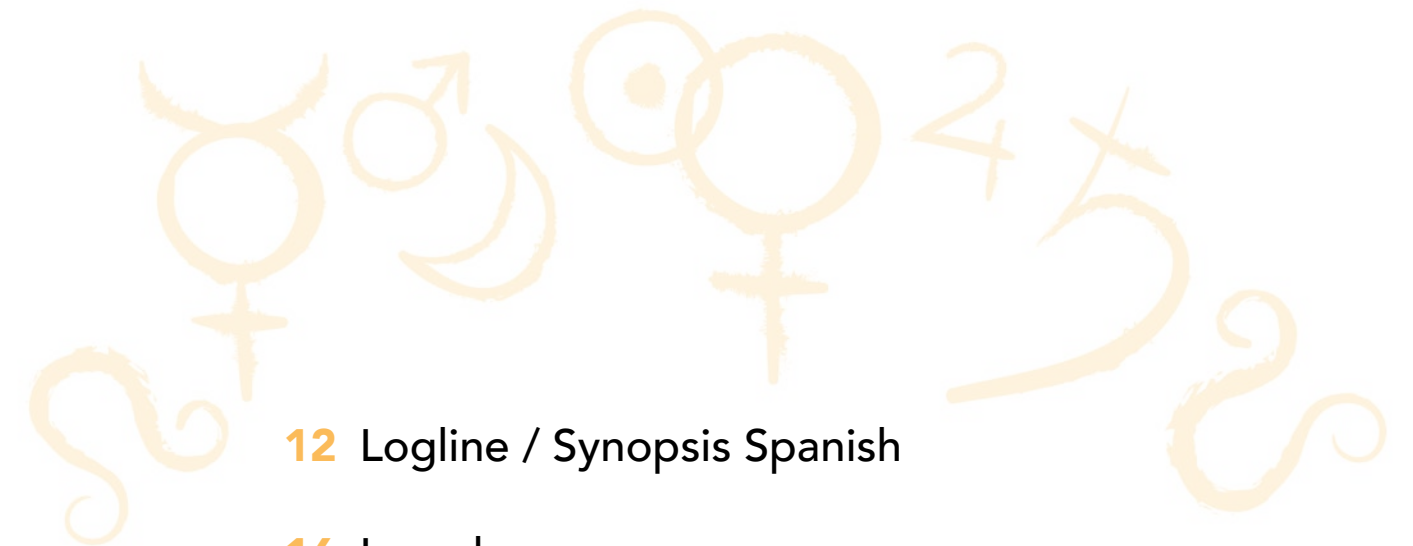
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Spanish Logline y Synopsis

**Un viaje interior,
una Danza Cósmica Astrológica más allá del Fin del Calendario Maya.**

Logline:

Acompaña a Branly, guardián del tiempo en Iximulew -Tierra del Maíz/ Guatemala- un Maya del siglo 21, en su búsqueda cósmica de significados y de reafirmación de su espiritualidad Maya a través de los ecos de una antigua civilización en el Sur Védico de India.

Synopsis

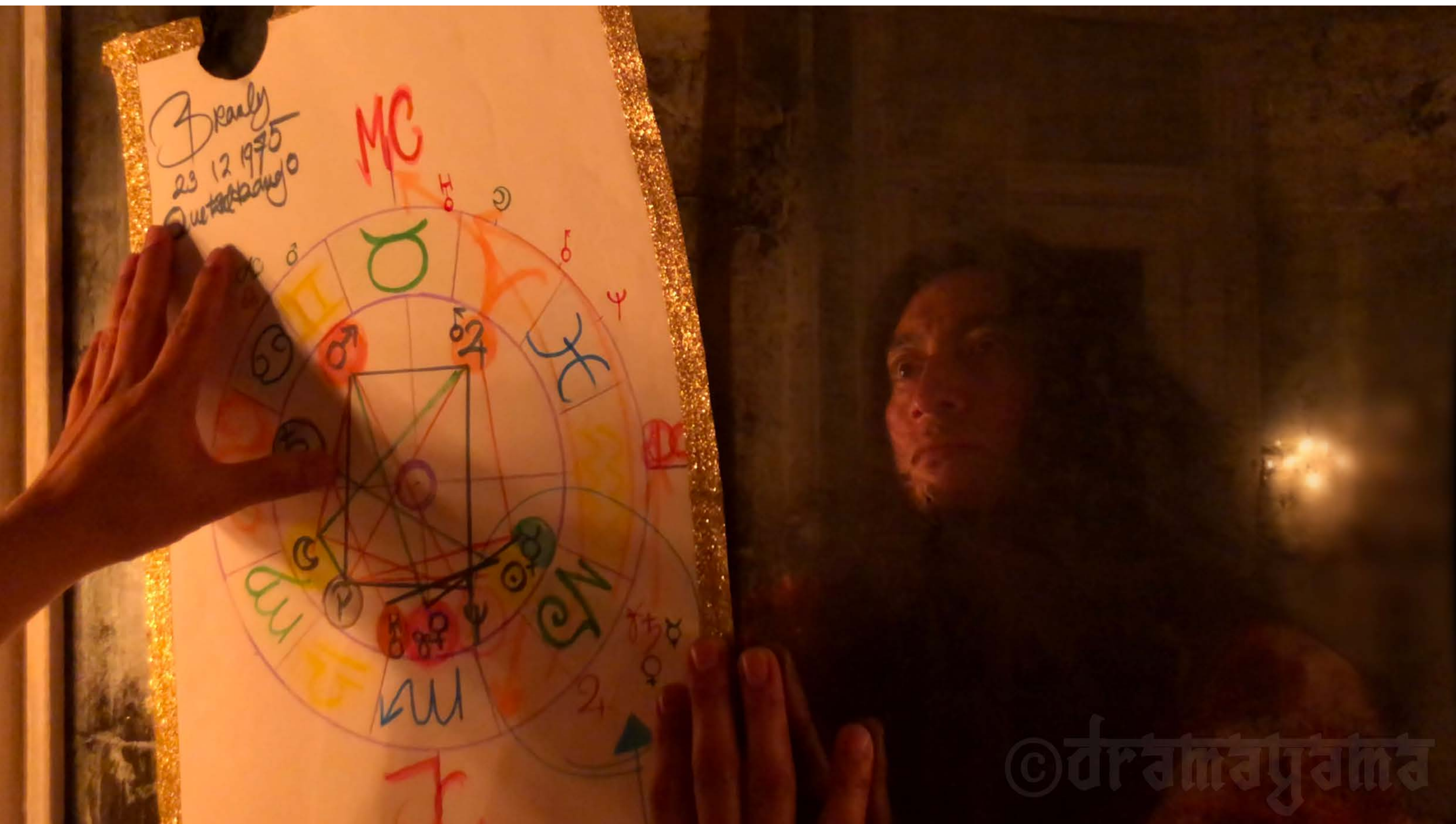
Vive un viaje en el espacio tiempo al pasado, presente y futuro, a través de la mirada de Branly Gio López, guardián del tiempo en Iximulew -Tierra del Maíz/ Guatemala- a lo largo de rituales a los Planetas de nuestro Sistema Solar, vivos aún en los Templos Dravidianos del Sur Védico de India.

Desde el 'Final del Calendario Maya' Branly ha investigado técnicas y significados de la Cosmología Maya, tratando de recuperar antiguos rituales y conocimientos dolorosamente destruidos en más de 500 años de colonización. En la búsqueda de su visión reconoce, paulatinamente, raíces profundas en los ecos de una antigua civilización. Mientras el volcán entra en erupción, el elefante del templo muere y la tortuga respira de vuelta a casa.

Dramayama has been screened on Garifuna International Indigenous Filmfestival Los Angeles, Virginia Dare- Cinematic Arts Awards for Decolonizing Re-Indigenizing Media in the USA and has its Indian premiere on Jaipur International FilmFestival in Rajasthan.

Logline Spanish

दर्शनपुरातन



ਰਚਨਾਵਾਂ



On Lost Histories

Rooted in a routeless path
Where does one begin again
Hear the sadness and the anger
Whispering secrets you no longer understand

A lost love, a lost identity
Becoming an outsider
Of your own history

But let's come together
and rediscover
Our ownness, our oneness

We'll almost weightless
Draw a path in the sand
We'll almost freely
Find the depths that only we could know

We'll be in a constant state of becoming

Opening Chant FLOWER SONG

The most alluring moon
has risen over the forest;
it is going to burn
suspended in the center
of the sky to lighten
all the earth, all the woods,
shining its light on all.



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PRODUCTORA, CÁMARA Y DIRECTORA JEANETTE GROENENDAAL

Since I first learned about astrological rituals for the Planets of our Solar system in the Dravidian Temples of Tamil Nadu, India, in 1988, I knew I wanted to share this ancient colorful cosmic choreography with the world, and that the best way was through film. As artist, astrologer and performer I therefore had to become filmmaker (Dutch Cocaine Factory 2007, Reformation 2011).

To realise Dramayama I was looking for the right perspective to share this world. As a Western woman I was deeply conscious of casting a superior or touristic gaze upon a subject so widely repressed by our cultural and religious politics. It needed to be addressed with beauty, not in the least because filming in those religious places was prohibited for non-Hindus.

Branly López Quemé, an artist who came to The Netherlands as part of the post-colonial program 'Age of Wonderland' was researching lost knowledge, Mayan cosmology. As filmmaker and astrologist, he found in me his adviser of choice. And I immediately understood him as the perfect protagonist for my film Dramayama.

Branly Gio López, timekeeper in Iximulew-Corn Land/Guatemala-, environmental activist, urban planner and director of Ciudad de la Imagination (City of Imagination), Lab for Maya Philosophy and Art, in Quetzaltenango.

Around the 'End of the Maya Calendar' in 2012, Branly experienced an identity crisis. Who are the Mayas? Who am I? To find answers to these questions he looked for the origin of the complex systems of time calculations and cosmological rituals. However, in his own land no knowledge was left, because of the oppressive practices of the colonial rulers.

I started filming Branly during his quest along the Temples for the Nine Planets in Tamil Nadu. He re-discovered rituals and the resulting acquired knowledge, showing the relation of the planets with human life on earth.

I wanted to capture these Genius Loci before they are absorbed? subsumed? in capitalist/neo-colonialist tendencies and disappear forever because of the oil field that is currently being developed in the Tamil Nadu river delta.

During the space-time-travel in the movie Dramayama we listen to a variety of voices, whispers and poetry in unique languages such as Mayan language K'iche, Tamil and Sanskrit, confluenting with the captivating hypnotic music of Stephanie Pan and Stelios Manousakis. This polyphony invites the spectator to embark upon their own pilgrimage.

It honors me greatly that the film has been screened at 'Garifuna International Indigenous Film Festival' and 'Virginia Dares Cinematic Arts Awards for Decolonizing/Re-Indigenizing Media'.

Declaración de la Directora

ਦਰਬਾਨਪੁਰਬਾਨ

Main Role

ਰਚਨਾਤਮਕ ਪ੍ਰਭਾਵ



Branly López Quemé
(1975) Xelajuj N'oj (Xela), Guatemala

Back in time in the present

For centuries, on the heights of the farthest mountains, the wisdom behind the Mayan spirituality has been transmitted orally, and embraced in secret, from one Mayan generation to another. This spirituality has been the flame that keeps the Mayan culture resisting the violence of a discriminatory, racist, exclusionary and genocidal system since the fifteen century until nowadays.

In this century, the Spanish invasion took place in the Mesoamerican country –South Mexico, Guatemala, Honduras and El Salvador- where many people from different cultures, including the Mayas, were killed or enslaved. Their libraries, with thousands of books, were set on fire; the smoke coming from this infamous bonfire was seen from a place as far as Ecuador. Centuries of historic, scientific, artistic, astronomic, political, economical, environmental and spiritual knowledge disappeared in the hands of ignorance and religious radicalism of the Spanish.

Before the coming of the Spanish, some Mayan cities were abandoned for different political, environmental and economic circumstances but the invasion made that many others cities were desolated. Most of the Mayan temples,

during the Spanish colony in the Mesoamerican country were either destroyed and their stones used to build catholic churches or used as structural platforms for those churches. The sacred places in the ancient cities for more than five hundreds years never felt again the warm of Mayan ceremonies with fire.

Despite this, our ancestors kept alive our calendars and spirituality, having learned by heart, in the heights of the farthest mountains and volcanoes, and in the deepest caves and rivers or in the silence of their cellular memory. Nonetheless, many astrological, scientific... knowledge did not survived to this day. Motivated to get to know more about my own culture and its spirituality, I started a spiritual path in Guatemala, where I am from. For some years, I have been embracing this spirituality and searching for information that can help us to unfold that “lost” knowledge.

I was really wishing to go back in time in the present, which means going to those temples in India as If I was in the ancient temples when they were also alive, but now they are empty. And there for sure, I would find much alive scientific and spiritual knowledge that can help me to find the “lost” astronomic knowledge of the Maya.

The Mayan calendars were created according to the planets, to the constellations, according to the Universe; nonetheless we just know a little of this vast knowledge behind them. But beyond, I have been wishing to go there in a sort of pilgrimage to find my spiritual brothers and sisters, to find my spiritual masters from former lives.

However, it is expensive to go there from Guatemala, but I knew that the right time would come. In the 2014, people from Hivos in Guatemala asked me to share the Age of Wonderland open call with the artistic community in Guatemala. At the same time, they asked me if I could ask some artists, that I consider could be really interested, to send an application. Fortunately, one of the artists that I recommended was chosen.

The destiny made me to meet Jeannette Groenendaal, an astrologist and filmmaker that has been several times, since fifteen years ago, in Tamil Nadu and who has a film project related to Astrological Rituals for the Planets of the Solar System in the of South India. We went together to the Theosophical library in Amsterdam to see if I could find more about the connections I was interested on. And then, she kindly asked me if I wanted to be part of her film project.



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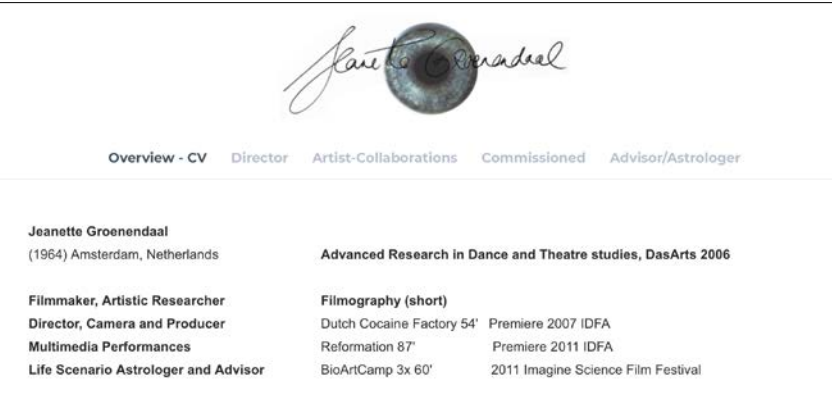
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Websites and Social media

ਦਰਬਾਰਪੁਰਬਾਰ



www.dramayama.com



www.jeanette-groenendaal.com



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DraMAYamaTheMovie

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Agenda Screenings and Premieres

ਦਰਬਾਰਪੁਰਬਾਰ

2022

- 7-11/01 Indian Premiere the 14th Jaipur International Film Festival Jaipur, India
1-30/03 Brazilian Premiere Arthouse Cinema 'Farol Santander' São Paolo, Brazilie
6 x Screening In a monthly series "Spirituality and Well Being" Portugese Sub.
12/03 Kalaburagi International Film Festival Kalaburagi, India
20/03 Dutch Premiere Eye Film Institute - Zaal 1: 21:00 Amsterdam, Netherlands
25-27/03 5th New Delhi Film Festival-NDFF New Delhi, India
06/04 Newfilmmakers New York, USA
24/04 Spanish Premiere ARFF Barcelona // International Awards Barcelona, Spain
7-8/05 Guatemalan Premiere FUNBA foundation Antigua, Guatemala
14/05 Quetzaltenango Cinema Guatemala
20/05 Dakshinachitra Centre Chennai, India
20/11 Vereniging zwarte lichten Astrologie Nieuwe Gein, Netherlands

2021

- 15/12 Singapore Premiere Indo Singapore International Film Festival Singapore
30/11 Virginia Dares Cinematic Arts Awards for Decolonizing / Re-Indigenizing Media
28/11 American Premiere Garifuna International Indigenous Filmfestival LA CA, USA
30/10 Anticensura FilmFestival Buenos Aires Argentina
22/08 Canadian Premiere Toronto International Women Film Festival Toronto
25/05 Argentinian Premiere Buenos Aires International Film Festival Buenos Aires





Interview by Jacq Algra

with Jeanette Groenendaal



Tras el notable docu-ficción Dutch Cocaine Factory (La Fábrica Holandesa de Cocaína) y la película Reformation (Reforma), DraMAYama es la tercera creación de Jeanette Groenendaal, que gira alrededor de un estado mental alterado. Para este docu-viaje, ella acompaña a un guardián del tiempo de Guatemala en su búsqueda de significados a lo largo de los nueve Templos de los Planetas (Nava Graha) en el sur de India. Esta no es una verdad elaborada, ni servida en bandeja, sino una película impresionista, que abre un espacio para que el espectador viva su propio peregrinaje.

by JACQ. ALGRA

“Quiero dar espacio a voces no escuchadas y así ampliar nuestra mirada.”

Desde que culminó la maestría en Investigación Avanzada en la Universidad de las Artes de Ámsterdam, Jeanette Groenendaal (Ámsterdam, 1964) ha desarrollado una obra expansiva con performances en vivo, instalaciones de vanguardia en ciencia y arte, retratos en video y documentales experimentales. Se ha sumergido, simultáneamente, en la astrología, tomando diferentes cursos, impartiendo sesiones de Iniciación Astro-Mágicas, y escribiendo columnas de astrología; además de organizar viajes de investigación por el sur de la India.

¿Qué es lo que te fascina de la astrología y cuándo comenzó esta fascinación?

Lo interesante de la astrología es que es un lenguaje universal, un lenguaje que da símbolos a diferentes principios. Todos conocemos estos principios alrededor mundo. Si vas a una convención astrológica, hay musulmanes, cristianos y ateos;

rusos y estadounidenses, psicólogos y muchos otros científicos. Quiero integrar el conocimiento del sistema solar a mi vida, algo que la gente ha hecho durante miles de años. No tiene por qué ser místico. Para mí es a la vez una práctica matemática como una especie de meditación para visualizar el movimiento, en cuatro dimensiones, de los cuerpos planetarios. Creo que la fascinación comenzó cuando tenía cuatro años, en la época del primer aterrizaje a la luna. Recuerdo que podía hacer una representación espacial de ello. Ese fue mi primer vistazo al espacio y a las esferas. Por primera vez, me di cuenta de que la Tierra era un planeta que, como otros planetas, tenía su lugar en el sistema solar; y que los planetas rotaban según las leyes de la naturaleza.

De hecho, lo que hace la astrología es traducir esas leyes. Las imágenes de la llegada a la luna trajeron un gran cambio de perspectiva. Imaginé cómo sería ver el sistema solar desde Venus o Júpiter. Obtuve una mirada completamente diferente de nuestro lugar en el Universo. A partir de entonces, aprendí sobre los átomos y la noción de mundos en mundos en la clase de ciencias de la Tierra: Un Universo tal como el sistema solar alojado en mi silla. Empecé a ver los paralelismos entre los micro y macro mundos. Además, descubrí que los planetas emiten sonidos cuando viajan por el espacio. Eso me pareció extremadamente inspirador; la abstracción del espacio y el tiempo que estos ofrecían.

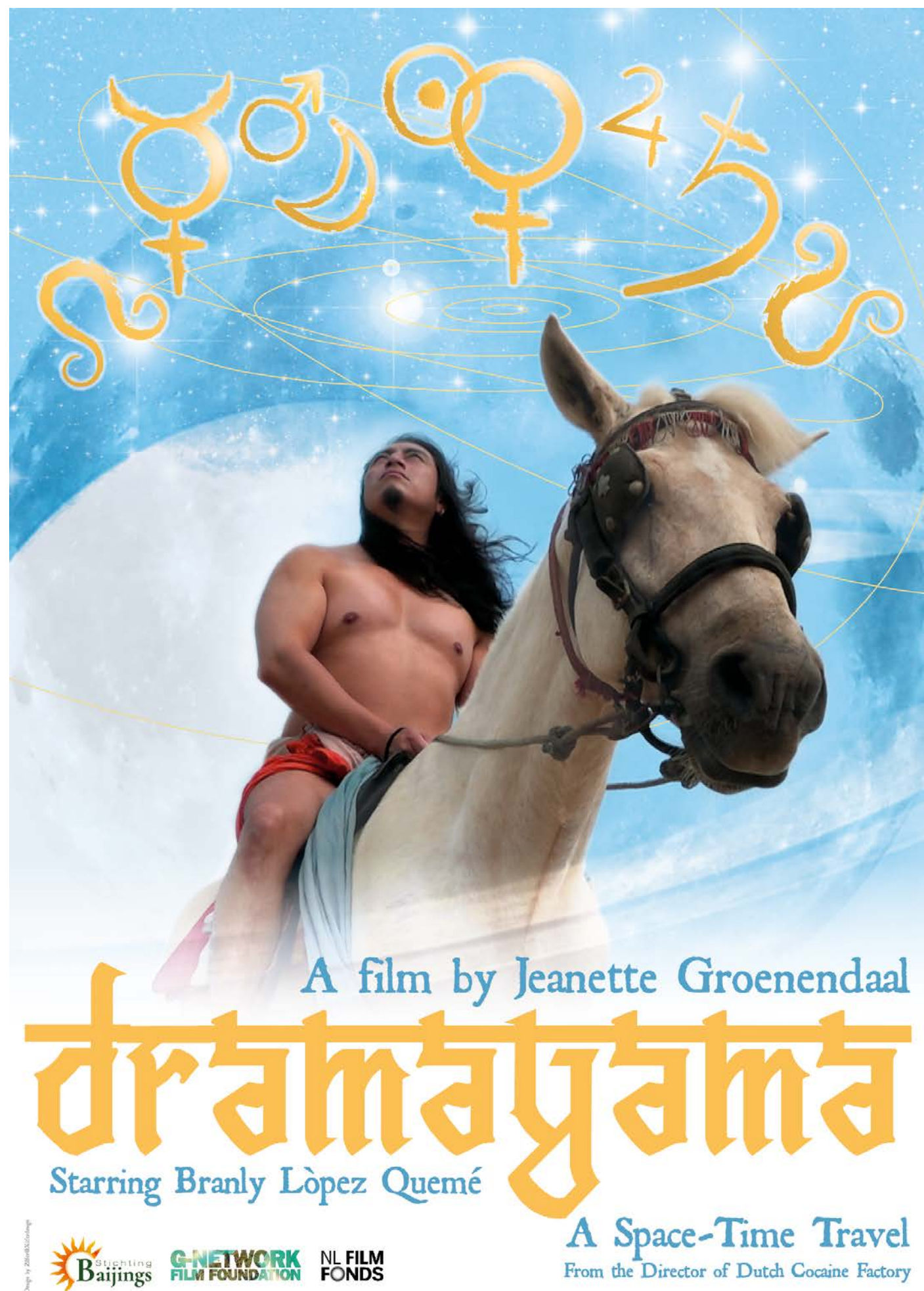


Hace treinta años aproximadamente, fuiste a la India por primera vez. Como astróloga, se te permitió ingresar al Nava Graha en Tamil Nadu, que hasta entonces solo estaba abierto a los hindúes. En los años siguientes, continuaste estudiando ese centenario complejo de templos védicos dedicados a cada planeta. ¿Cómo te enteraste de ese lugar y cuándo se te ocurrió la idea de hacer una película?

Mi primer viaje empezó en Goa. Después de ver morir a un turista por una sobredosis de drogas, tomé el autobús lo más lejos que pude. Una noche bajé del autobús en el sur de la India. Era luna llena y a mi alrededor había gente vestida de blanco y otros vestidos de negro. Resulta que la luna estaba en conjunción con Saturno y por ello estaban realizando un ritual: la gente de Saturno vestía de negro y la gente de la Luna de blanco. Lo que vi fue una cosmo-coreografía en la que la adoración a los planetas se reflejaba en una práctica, en un ritual social. Júpiter tarda 12 años en dar la vuelta al Sol. Esto se celebra en la India; es el Kumbh Mela. Cuando Júpiter completa 12 círculos alrededor del sol, a eso se le llama Maha Kumbh Mela. Poco a poco descubrí que todos los calendarios rituales se basaban en la posición de los planetas. No puedes simplemente leer los rituales, también debes ser astrónomo o astrólogo. Fui educada como investigadora artística, pero a veces me veo como una antropóloga visual.

En cierto momento encontré un hermoso mapa: era la peregrinación al sistema solar. Quería hacer ese viaje. Los templos están ubicados en una región no turística, la gente casi no habla inglés y es un laberinto de caminos arenosos. Es una verdadera búsqueda el hecho de encontrarlos a todos. Además, hay que estar presente en determinados momentos y días: el lunes en el templo de la Luna, el martes en Marte, el miércoles en Mercurio, el jueves en Júpiter y el viernes en el templo de Venus. A lo largo de los años, los he estudiado todos a través de la participación y la introspección.

“En el camino pensé: este lugar no es conocido por el turismo de masas. Esta vista del pasado, estos ecos deben guardarse para el mundo. Quiero hacer una película sobre esto; la generación de Harry Potter, cosmólogos, astrólogos, todas las personas interesadas en los rituales podrían aprender observando. Lo que vemos no son ruinas de templos como en Grecia, Guatemala y Egipto, sino templos vivientes. Puedes leer sobre el pasado, en retrospectiva, en un libro escrito por uno u otro científico occidental. Pero en esta película puedes experimentar cómo la gente común y local del presente todavía realiza rituales en los planetas como en los viejos tiempos, y cómo se ha transmitido de generación en generación ”.



‘Rooted in a rootless path / Where does one begin again / Let’s come together and rediscover / Our ownness, our oneness / We’ll almost weightless / Draw a path in the sand / We’ll almost freely / Find the depths that only we could know / We’ll be in a constant state of becoming.’

Tú dices que DraMAYama es una ‘película vivencial’, en la que el espectador experimenta un peregrinaje a través de los ojos del protagonista. Quieres revelarle, al espectador, el mundo desde el otro lado, y fraguar un tipo de inducción. ¿Por qué elegiste la perspectiva de Branly López Quemé, guardián del tiempo y sanador de Guatemala?

Cuanto más pensaba en el escenario, más me di cuenta de que no podía presentar todo desde mi punto de vista como directora occidental. Entonces comencé a buscar a alguien que pudiera descubrir por sí mismo, y ver por primera vez el complejo de templos; alguien con el deseo de aprender más, como yo lo había hecho.

Branly López Quémé fue invitado a Age of Wonderland, organizado de manera conjunta desde hace algunos años por Hivos, Laboratorios Baltan, la Fundación para el Diseño Holandés y la Academia de Diseño en Eindhoven. Fue un programa experimental que buscaba potencializar el cambio y la innovación social alrededor del mundo. Un programa abierto a artistas, creadores e innovadores provenientes de diferentes países, muchos de ellos con una historia de colonización. Branly tuvo la oportunidad, con la ayuda de asesores, de investigar los conocimientos perdidos sobre la cosmología maya. Uno de sus asesores fue la matemática rusa Masha Ru, quien me pidió que fuera co-asesora debido a mi enfoque abierto y universal de la astrología. Fue así como conocí a Branly, quien estaba en busca de ampliar sus conocimientos en torno a la astrología maya. Después del “final del calendario maya en 2012”, comenzó a preguntarse quiénes eran realmente los mayas. En ese tiempo, de repente todo tipo de científicos occidentales escribieron sobre la cultura maya. Los mayas han sido oprimidos por más de 500 años, tiempo en el cual se ha perdido una cantidad enorme de conocimientos. En el tiempo de los colonizadores españoles, se les prohibió hablar su propio idioma, vestir su indumentaria tradicional; muchos mayas fueron asesinados. Los mayas tuvieron que convertirse al cristianismo; su conocimiento astrológico fue etiquetado como primitivo, pagano y como brujería, y se convirtió en un conocimiento prohibido. Branly quería buscar por sí mismo qué significaba ser maya y comprender su calendario y su compleja cosmología.



Con DraMAYama has vuelto a hacer una película que desafía las categorías. Filmas todo de una sola vez; y hablas de un 'método documental'. Tomas de antemano ciertas decisiones, pero una vez que estás en el lugar; y que estás en el momento preciso, dejas que la cámara grabe, permitiendo que las cosas simplemente sucedan. ¿Por qué es tan importante para ti capturar todo de la forma más natural posible?

"Quería mostrar estos lugares de la forma que los descubrí por mí misma, por eso comencé a filmar. Forman el escenario en el que se despliega una peregrinación personal. Mientras filmaba, se descubrió un campo petrolífero en el delta del río, la perforación ya comenzó debajo del templo de Venus. En la región se está produciendo un aumento masivo de la construcción de centrales eléctricas y carreteras; los rituales que he filmado están comenzando a desaparecer. Con mi cámara he podido capturarlos "

La película trata sobre la energía del genius loci a través de la cual pueden pasar cosas extraordinarias. De hecho, trato de filmar algo que no está ahí, de visualizar algo que en sí mismo es invisible, [¿'no visible'?]. Es un tipo de magia; puede ser que, de repente, todo encaje y obtengas información. Esos son los momentos que espero. Si sucede y lo veo, trato de crear un montaje para que le pase lo mismo al espectador. La estructura de la película es semejante al proceso de una peregrinación: es la introspección que se desenvuelve a lo largo del camino. Podrías decir que el resultado es un documental creativo, DraMAYama es una forma híbrida. Soy una artista, no una purista. No me preocupo por definiciones rígidas [literalmente: divisiones rectilíneas]. Para mí, el documental y la ficción no son géneros opuestos.

No tenía un grupo de filmación a mi alrededor debido a lo sagrado del sitio y

a la complejidad de las reglas del templo: los pies descalzos, lo vegetariano, lo no alcohólico, la sobriedad. Las imágenes fueron filmadas, en parte, desde mi teléfono, usando un cardán. De esta manera no me paro frente a la gente que filmo, sino entre ellos. He sido bailarina profesional, soy una camarógrafa móvil: giro, corro, me acuesto y gateo. Por eso el espectador se siente como si estuviera allí, eso es lo que quiero. Branly guía al espectador con su propio peregrinaje. Los espectadores se dejan llevar por un rato, por así decirlo.

Un cambio de perspectiva era lo que quería lograr; estoy en la búsqueda de una visión poscolonial. La película gira en torno a la polifonía. Presento muchas voces diferentes, pero ni una sola occidental. No hay un científico que nos explique las cosas, no hay una autoridad. En la película se habla, se susurra, se lee poesía y se canta en todo tipo de versiones no nativas del inglés, en tamil y en maya k'iche'. Algunas cosas permanecen tácitas. Se traspasan los límites de género. Las oraciones, las imágenes de flores, los árboles y los animales son prominentes en la película. Esto lo hice específicamente porque quiero estirar el cuadro. Branly es nuestro guía: vemos a través de sus ojos, escuchamos su monólogo interno.

Esperamos que la vida de la comunidad maya mejore en el futuro y creo que esta película puede contribuir a ello. En este sentido DraMAYama es una forma de 'activismo ligero' [Soft-ivismo]. No es una historia que se cuenta sino una experiencia que se comparte. Es un viaje a lo largo de diferentes historias, un viaje caleidoscópico, lleno de descubrimientos. De esta forma es como trato de alimentar la imaginación del espectador, para enriquecer su mirada y ampliar su mente.

WWW.DRAMAYAMA.COM



Music Score

ਰਚਨਾਵਾਂ ਪ੍ਰਕਾਸ਼

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COMPOSER - STELIOS MANOUSAKIS

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Kay Nichte

Composed and performed by Stephanie Pan
Translated from the Mayan poem Kay Nichte

"The city was burned"

for processed voice
Composed by Stelios Manousakis and Stephanie Pan

"They are the time and space guardians"

for processed vibraphone
Composed by Stelios Manousakis

G-Network-Film

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Website: www.warningstudios.nl

"Follow the same traditions"

for processed french horns
Composed by Stelios Manousakis

"This planet above the earth"

for processed bass recorder and cello
Composed by Stelios Manousakis

On Lost Histories:

"Guardians of time and space"

Composed and performed by Stephanie Pan

On Lost Histories:

"Descend the 9 levels, return into te sky"

Composed by Stephanie Pan and Stelios Manousakis

"Welcome" / "I came to open the eyes"

for processed bassoon
Composed by Stelios Manousakis

Kay Nichte: "Cosmic Dance"

Composed and performed by Stephanie Pan
Translated from the Mayan poem Kay Nichte

"We are here, no?"

for processed fujara and bells
Composed by Stelios Manousakis

On Lost Histories:

"Maya or not Maya"

Composed and performed by Stephanie Pan

"Now and then I walk backwards"

for processed bass clarinet
Composed by Stelios Manousakis

"All your problems will be settled"

for processed bass trombone and oboe
Composed by Stelios Manousakis

"An inner wakefulness directs this waking dream"

for processed cymbals
Composed by Stelios Manousakis

"Look into your inner journey"

for processed prayer bells and voice
Composed by Stelios Manousakis and Stephanie Pan

On Lost Histories:

"Shakti 13"

Composed and performed by Stephanie Pan

"The auspicious one"

for processed french horns and oboe
Composed by Stelios Manousakis

"Winter my love"

Composed and performed by Salim Nair
The Salim Nair Band Winter my love (studio live)

"Am I a healer?"

for processed mixed ensemble and voice
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"They see through the mirror"

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"A living system"

for processed trombone
Composed by Stelios Manousakis

"The milky way that dwells in me"

for processed bassoon, clarinet, oboe and violins
Composed by Stelios Manousakis

"Flowing"

Music and lyrics

Composed and performed by Stephanie Pan

"I was not born knowing the language of trees"

for processed bass clarinet and voice
Composed by Stelios Manousakis and Stephanie Pan

"Rukku is dead"

Composed by Stelios Manousakis,
Indian violin player / band and Stephanie Pan

On Lost Histories:

"They are in silence"

Composed by Stephanie Pan

On Lost Histories:

"Turtle-like"

Composed by Stephanie Pan

"The ones who keep history"

for processed chamber orchestra
Composed by Stelios Manousakis

Kay Nichte: "The 9 levels"

Composed and performed by Stephanie Pan
Translated from the Mayan poem Kay Nichte

Violin

Ms. Dwaram Mangathayaru
at Nadopasana Music Trust

"On Lost Histories"

Music and text written by Stephanie Pan
Performed by Stephanie Pan



රුක්මවුරු

Written, Directed and Filmed by
Jeanette Groenendaal

Branly López Quemé
Space Time Traveller

Zoot Derks
Editor

Ted Baijings
Associate Producer

Stelios Manousakis & Stephanie Pan
Music

Second Editor	Jeanette Groenendaal
Additional Editor	Jan Dries Groenendijk
Audio Post-production	Warning Studios
Sound Design & Foley	Bjørn Warning
Music Mix & Master	Stelios Manousakis
Colour Correction	Jeroen Weeda
Post-Production Assistant	Zilfer de Boer
Production Guatemala	Branly López Quemé Ted Baijings
Executive Production Guatemala	Branly López Quemé Jeanette Groenendaal
Production India	Ted Baijings G-Netwerk
Excecutive Production India	Jeanette Groenendaal
Scenario	Jeanette Groenendaal
Text Editors	Ted Baijings Lucienne van Eck
Translators	
Spanish	Branly López Quemé
Maya	Paloma Calvo
Dutch	Zoot Derks
English	Ted Baijings
Tamil	Levanya Ashwathy
Typography	Rajendra Bitling
Promotional Text	Jacq. Algra
Graphic Design	Xilferdesign

Additional Camera

Tikal Drone	Jean Claude Audet
Elephant Celebration	Gajaveeran
Female Guru	Janneke Raaphorst
Death of Rukku	Arunachala Shiva

Poetry Performance

High Priestess	Sharanya Manivannan
Life Poetry	From the Book 'The High Priestess Never Marries' by Sharanya Manivannan

Visuals from YouTube / TV

TV Is Maya an Illusion	JKYog The Trap of Maya By Swami Mukundananda
TV Arrival of Rukku	ARN media Thechikottukavu Ramachandran Mass Entry at Thrissur Pooram
YT The Death of Rukku	Sara Vanan Thiruvannamalai Arunachaleswarar Elephant Rukku
YT The Death of Rukku	The Rubie Verse "RIP" Temple Elephant Rukku Dies Rukku Body is Buried near Anjeneyar Temple
YT The Death of Rukku	Thiruvannamalai Puthiyathalaimurai TV Tiruvannamalai Temple elephant died Taken into rally for Tribute before funeral
Solar Walk	Solar Walk Software, Vito Technology Inc.

Guatemala

Timekeeper	Zully Escobar
Weaver	Herminia Ramos
Artist	José Chavajay
Maya k'iche' Poet	Humberto Ak'abal
Poems	'Walking Backwards' 'The Altar' 'Prayer'
Poems Recited by	Cat Monzón
Human Rights Activists	María Cedillo Juan Velasco Jacinto Brito
Timekeeper	Tomasa Morales
Timekeeper	Xwan Pixcar
Guide in Antigua	Geovany Mendoza
Guide Copán	Yobani Peraza
Guide Tikal	Israel Segura
Guide in Rio Dulce	Edvin Arita
Grandfather Maya	Rilaj Maam
Passing Character	Guide in Santiago Priestess at Grandfather Maya
Location Manager	Henry Ramírez

India	
White Spectrum Wizard	Rumio Ramone
Recited Poetry	'The Dream That Must Be Interpreted' By Rumi the Essential Rumi
Spiritual Teacher	Muktiswari Mayi
Astrology Guide	Sindhu Priyadharshini
Shakti Sannyasins	Sarvamsivam Kailayine Amma SivaNandhe Kailayine Madalayam
Mountain Sculptor	Sunlil Kumar Raghavan
Journalist	Mani Chitoor
Taxi Driver	Thilip Jayakumar
Brahmin of Nataraja Temple	Ganesh Deekshitar
Astrology Translator	Nadi Jyotish, Vaitheeswaran Koil
Astrologer #1	Sri Agasthya Nadi, Vaitheeswaran Koil
Astrologer #2	Sri Nadi Bhava, Vaitheeswaran Kovil
Astrologer #3	A. Sivasami, Kapaleeswarar Temple
Brahmin as female Akilandeswari	Archakar Jambukeswarar, Thirunnaivakal
Teacher	Ganesh Mahabateshwara Bhat
Guru	Ganapathy Guruswamy
Brahmin School Students	Arjun Abinav Chandra Sekar Krishnan (Big Student) Krishnan (Small Student) Manoj
School Manager	Srinivasan Murali
Brahmin	Sst Rajesj Bala Krishnan Mahabhaleshwar Raja Gopal Venkatraman Bala Krishnan Pattabi Vignesh Bhat Gurudoss
Passing Characters	Fortune Teller with Parrot Rock Tapping Girl Rolling Pelgrim Crawling Pelgrim Praying Passenger Ritual Family Arunachala Dancing Balloon Girl Sadhu's of Arunachala

Locations	
Guatemala	Mayan ancient sites in Guatemala Gumarcaj, Quiriguá and Tikal Mayan Ancient city of Copán, Honduras Pacaya Volcano, Amatitlán Antigua, Guatemala San Pedro la Laguna, Sololá San Juan la Laguna, Sololá Santiago Atitlán, Sololá Atitlán Lake, Sololá Río Dulce, Izabal Zacapa Pocohil mountain, Quiché Chichicastenango, Quiché Ixil Area, Quiché Nebaj, Quiché Santo Tomás Brotherhood, Chichicastenango Georginas hotsprings, Xelajú N'oj
India	Space, Nataraja Temple, Chidabaram Mars, Vaitheeswarankoil Temple Saturn, Tirunallar Dharbaranyeswarar Temple Jupiter, Apatsahayesvarar Temple Sun, Suryanar Kovil Mercury, Swetharanyeswarar Temple Venus, Agniswarar Temple Moon, Kailasanathar Temple Snake Head Rahu, Stalam Temple Snake Tail Kethu, Nagannathaswamy Temple Solar System, Rangannathaswamy Temple City Water Jambukeswarar Temple, Srirangam Holy River, Kaveri Ritual River place Amma Mandapam Fire, Arunachalaveswara Temple, Thiruvannamalai Holy Mountain, Arunachala Astrology-Village, Vaitheeswarankoil Brahmin School Sri Kanchi Madam, Thiruvengkadu Theosophical Society Adyar HQ, Chennai Indeco Hotels, Swamimalai Hotel Broadlands, Chennai

Music	
Kay Nichte	"Follow the same traditions"
Composed and performed by Stephanie Pan	for processed french horns
Translated from the Mayan poem Kay Nichte	Composed by Stelios Manousakis
"The city was burned"	"This planet above the earth"
for processed voice	for processed bass recorder and cello
Composed by Stelios Manousakis and Stephanie Pan	Composed by Stelios Manousakis
"They are the time and space guardians"	On Lost Histories:
for processed vibraphone	"Guardians of time and space"
Composed by Stelios Manousakis	Composed and performed by Stephanie Pan

On Lost Histories:
"Descend the 9 levels, return into te sky"
 Composed by Stephanie Pan and Stelios Manousakis

"Welcome" / "I came to open the eyes"
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Violin
 Ms. Dwaram Mangathayaru
 at Nadopasana Music Trust

"On Lost Histories"
 Music and text written by Stephanie Pan
 Performed by Stephanie Pan

Special thanks to

Angel Tejeda
 Masha Ru
 Arne Hendriks
 Louwrien Wijers
 Bärbel Welligmann
 Jan Wouter van Reijen
 Rene van de Grinten
 Dorien van de Pas
 Dick Tuinder
 Anna Abrahams
 Ido Abrams
 Daya de Jong
 Mirjam Bal
 Nienke Doekes
 Ingrid van der Tol
 Dirk Vermeulen
 Rolf Orthel
 Rene Mendel
 Frank van Reemst
 Joost Verheij
 Elleke Claessen
 Nishta Jain
 Abhishek Thapar

Age of Wonderland
 Christine Wagner
 Carla Schröder
 Michiel ter Horst
 Madeline Mees ter Horst
 Ria Highler
 Sonja Snoek
 Addie Schulte
 Marije Vlaskamp
 Janneke Raaphorst
 Maartje Nevejan
 Janja Rakus
 Tjitse Boerma
 Olga Mink
 Dick Rijken
 Jasper Baijings
 Jan Willem van Dam
 Ruud and Marga Lapré
 Raymond v d Boogaard
 Hans Groenendaal
 Marion Groenendaal
 ShivaThiruvannamalai
 R.Phanush Kodi Raja
 Gandhi Rajan

Mv. Bhaksar
 Gita Hudson
 Syed Amjath
 Selvam
 Poonam
 Madhukar
 Tara Sapru
 Steve Borgia
 Kannan
 Ramu
 Arumugam
 Rizvan
 DasArts
 Indeco Hotels
 Broadlands
 Theosophical Library
 Bungalow at the Beach
 Testportal Festival
 Tropenmuseum
 Wereldmuseum
 Gallery de Praktijk
 Centrum de Roos
 EYE Film Institute

*** In Loving Memory ***

Sanjay Gangpad Brouwer
 Wendela Ter Horst
 Selma Schepel

Production*
 G-network Film Foundation
www.G-Network-Film.com

This Production was made Possible by

NL FILM
 FONDS

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 FILM FOUNDATION

Stichting
 Baijings

Stichting
 Groenendaal



**Space-Time Travel yourself Through the Rituals of DraMAYama
with Filmmaker and Astrologer Jeanette Groenendaal.**



Astrological Pilgrimage India

Inner Space-Time Travel through the Solar System

Jeanette Groenendaal takes Horoscope as map to guide you through the rituals for the Nava Graha (The Nine Planets). An Astrological Pilgrimage in the Ancient Living Temples of Tamil Nadu, South India.

Bring your offer to Altars of Past Life and Destiny. Walk bare feet through the Temples for the Solar System Sun, Moon, Venus, Mars, Jupiter, Saturn, Rahu and Kethu. Witness the Cosmic Dance in the Temple of Space, of Earth Wind, Fire and Water. We will visit the International New Age Auroville and the Ramana Caves on the Holy Mountain, an Astrologers Village and the biggest Tempelcity on Earth!

Travel 10 -14 days with local transport and taxi. Hotels range from price winning Eco Villages to modest Pilgrims Palaces. We will be in a green fertile rural river delta Pure Vegetarian, Non Alcoholic.

Jeanette Groenendaal travels to the Temples for the Nine Planets in Tamil Nadu since 1987 and developed a scenario for the Movie DraMAYama starring Branly López. You can now experience your own astrological pilgrimage!

Timing will be perfect as long as you do not watch your watch impatiently.

Join us to this Inner Space-Time travel in Tamil Nadu.

Official website for more information and contact:
www.we-are-stardust.nl

**Follow The Path of the Feathered Serpent in Guatemala
with DraMAYama Protagonist and Time-Keeper Branly López Quemé.**



Spiritual Pilgrimage Guatemala

Travel through Fire, Water, Earth, Wind and Space-Time

Would you like to feel the millenary Mayan spirituality and culture, in a deep travel to time-space embracing the Cholq'ij or Mayan Sacred Calendar in Guatemala and feeling how it connects to your spirit through the Mayan spiritual elements?

Join us to this spiritual journey to space-time in Mayan land in Guatemala. A deep travel into the ancient and actual Mayan sacred places through different spiritual practices, that go beyond rituals, guided by Ajq'ijab' -Mayan Time-keepers and Shamans that will guide us to connect with the Universe's inner energy that lives inside of us.

During this twenty-day travel, we will go through the secrets of ancient and actual Mayan people and places. We will experience how the Maya have kept their spirituality and knowledge alive through symbols immersed in the Mayan traditional cloth, rituals, traditional markets and pyramids, and in a "hidden" way in the facades of colonial structures.

Sacred places like caves, hot springs, volcanoes, lakes, mountains, forests... will be embraced while we share fire, water, wind, earth and time-space ceremonies with weavers, herbalists, time-keepers, healers, artists and historians that contribute to keep alive the Mayan Cosmo-vision.

Join us to this mystical Mayan Space-Time travel.

Official website for more information and contact:
www.we-are-stardust.nl



Filmografie Director Jeanette Groenendaal



Jeanette Groenendaal
G-Network-Film Foundation
Prinseneiland 321
1031 LP Amsterdam
The Netherlands

Contact: 06 24723765
g-net@chello.nl

Advanced Research in Dance and Theatre studies, DasArts 2006

Artistic Researcher Independant Filmmaker
Director, Camera and Producer
Multimedia Performances
Life Scenario Astrologer and Advisor

Filmography (short)

Dramayama 90'	2022
Ik weet wie ik ben 90'	2022
Soulscape 60'	2022
Reformation 87'	Premiere 2011 IDFA
BioArtCamp 3x 60'	2011 Imagine Science Film Festival
Dutch Cocaine Factory 54'	Premiere 2007 IDFA

Jeanette Groenendaal (1964) Amsterdam, is artistic researcher, onafhankelijk filmmaker, performance-kunstenaar en astroloog. Haar experimentele documentaire films Dutch Cocaine Factory (2007; 54') en Reformation (2011; 87') gingen in première in het IDFA (Paradocs/Expanded Cinema) en werden vertoond op Internationala filmfestivals. Daarnaast maakt ze zowel video-installaties op het snijvlak van wetenschap en kunst, waaronder BioArtCamp (2013; 177'), als persoonlijke video-portretten over het leven van bijzondere vrouwen en is ze adviseur van jonge makers. Als initiatiefnemer van de Stichting G-Network-Film treed ze op als producent van Kunstenaars die film maken.

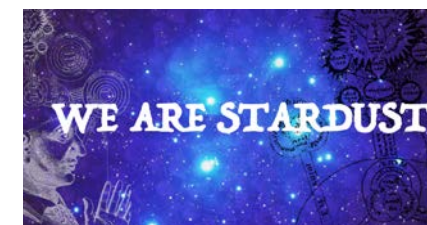
Initiatives

**G-NETWORK
FILM FOUNDATION**

G-Network-Film Foundation
Concept development,
(Co-) production, promotion
and distribution for
Independent Timeline Artists.



G-Network
Independent Video-Artists,
Media collaborations at the
intersection of Arts, Science
and Philosophy.



We-Are-Stardust
Astrology for Transits in Life
Scenario, Space Time Travels,
Consultancy, Workshops,
Columns & Astro Party's.

JEANETTE GROENENDAAL

Jeanette Groenendaal (Amsterdam, 1964) is onafhankelijk filmmaker, performance-kunstenaar en astroloog. Ze studeerde af als Master in Advanced Research in Dance and Theatre aan DasArts, University of the Arts in Amsterdam. Haar oeuvre bestaat uit live performances, experimentele documentaires, installaties op het snijvlak van wetenschap en kunst en videoportretten. Haar werkzaamheden bestrijken het complete palet van scenarioschrijven, camera, regie en montage tot en met productie en distributie.

Met haar experimentele films focust Groenendaal op het grensgebied tussen feit en fictie, waan en werkelijkheid, fysica en metafysica, bewust- en onderbewustzijn. De films Dutch Cocaine Factory (2007/54'; nominatie The Magic Hour Award 2008) en Reformation (2011/87'; winnaar IndieFest Film Award 2021) gingen in première tijdens het IDFA (Paradocs/Expanded Cinema) en zijn nog regelmatig te zien in kunstgaleries en op internationale festivals.

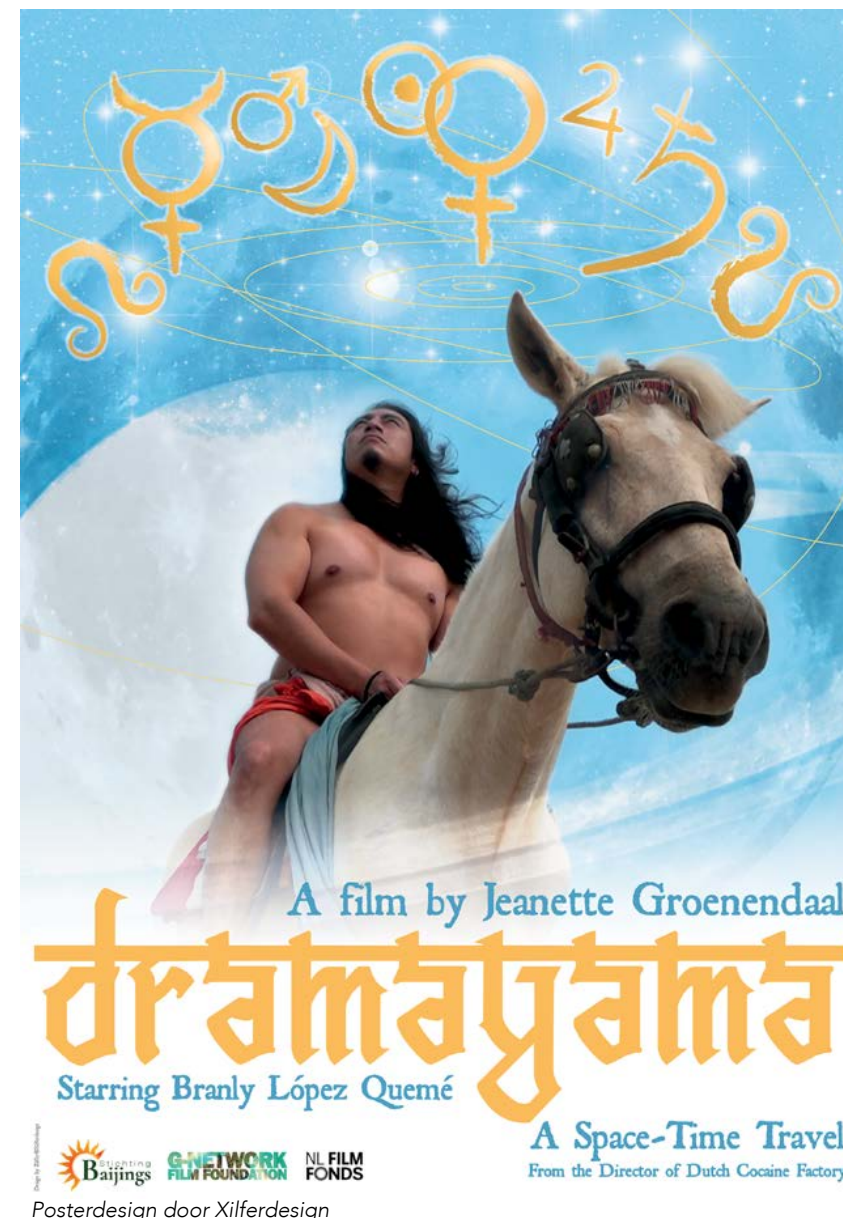
In haar zoektocht naar verborgen kennis over het leven verweeft Groenendaal in haar films werkelijkheid, herinnering en verbeelding tot een kleurrijke en krachtige visuele ervaring. De toeschouwer wordt uitgenodigd op een impressionistische reis die middels een cyclische, intuïtief-associatieve structuur leidt naar het onderbewuste van de protagonist. Dit resulteert in experimentele documentaires die geen ready-made waarheden presenteren, maar ruimte bieden aan meerstemmigheid en subjectieve ervaringen. De betekenis van haar films is te vinden in de ruimte tussen en achter de beelden.

In het voorjaar van 2022 gaat DraMAYaMa in première, een 'extatische docutrip' over het vinden van je eigen roots in een andere cultuur. In deze documentair gedraaide film volgen we de zoektocht van een Guatemalteekse time keeper langs de Negen Tempels voor de Planeten in Tamil India, op zoek naar kennis over de kosmologie van de Maya.

In hetzelfde jaar verschijnt Groenendaals videoportret over het leven van een jonge vrouw met de ziekte van Alzheimer: Ik weet wie ik ben. Laatste regie van schrijfster Alice Fuldauer. Met choreograaf Yuri Bongers werkt ze aan de dansfilm Soulscape. Daarnaast is ze actief als adviseur/producent voor projecten van onafhankelijke jonge filmmakers, waaronder Samira Elagoz, Janja Rakus en Abhishek Thapar.

Sinds 1988 volgt Groenendaal opleidingen in astrologie in Nederland, Frankrijk, de Verenigde Staten en India. Ze leidt regelmatig sessies Astro-Magische Inwijding, schrijft columns over astrologie voor diverse tijdschriften en organiseert sinds een aantal jaar astrologische onderzoeksreizen door het zuiden van India.

INDEPENDENT FILMMAKER



DRAMAYAMA A film by Jeanette Groenendaal

A Space-Time Travel, Experimental | 90 min |
DCP 2K/4K, 5.1 Surround Sound | Netherlands | 2022

A journey Inside, an Astrological Cosmic Dance beyond the End of the Maya Calendar.

Follow Branly, Guatemalan timekeeper, 21st century Mayan, on his cosmic quest for meaning and reaffirmation of his Mayan spirituality through the echoes of an ancient civilization in the Vedic South of India.

Short Synopsis

Experience a space time travel through past, present and future through the eyes of Guatemalan timekeeper Branly Gio Lopez, along rituals for the Planets of our Solar System still alive in the Dravidian Temples in the Vedic South of India. Ever since the 'End of the Mayan calendar' Branly has researched techniques and the meaning of Mayan Cosmology, trying to recover ancient rituals and knowledge painfully devastated by 500 years of colonization. During his vision quest he slowly recognizes deep roots in the echos of an old civilisation. Meanwhile the volcano erupts, the temple elephant dies and the turtle breathes home.



Info www.dramayama.com

Director	Jeanette Groenendaal
Producer	Jeanette Groenendaal
Scenario	Jeanette Groenendaal
Camera	Jeanette Groenendaal
Starring	Branly López Quemé
Editing	Zoot Derks and Jeanette Groenendaal
Composers	Stephanie Pan and Stelios Manousakis
Color Correct.	Jeroen Weeda
Sound Post	Warning Studios
Post PA/Design	Zilfer de Boer
Co-Production	Ted Baijings
Production	G-network Film Foundation
Supported by	NL Film Foundation

Spoken Languages

Spanish English Tamil Sanskrit and Maya

Subtitles English, Spanish, Portuguese and Dutch



Foto door Jan Willem Steenmeijer

IK WEET WIE IK BEN A film by Jeanette Groenendaal

Video diary for Alice Fuldauer | 90 min | Netherlands | 2022

Synopsis

Alice Fuldauer is 55 jaar, journalist en schrijfster. Ze publiceerde voor Vrij Nederland, Nieuwe Revue, Elle, Opzij, De Tijd en NRC Handelsblad. Van haar hand verscheen het veelbesproken boek Fatale Liefde, dat ook in Duitsland uitkwam: veertien indringende portretten van mannen en vrouwen die hun partner doodden of daartoe een poging deden. Een aantal verfilmde ze in de documentairereeks Het liefdesdelict, dat hoge kijkcijfers haalde. Ze schreef de verhalenbundel Huwelijks Voorwaarden en ander Ongerief, achtien zwart-humoristische verhalen over de nachtzijde van ons liefdes- en familieleven. In haar bloemlezing Gevaarlijke Vrouwen verzamelde ze twintig schitterende verhalen uit de wereldliteratuur over vamps, feeksen en femmes fatales. In 2007 verscheen haar nieuwste boek "Hoe overleef ik de zorg?"

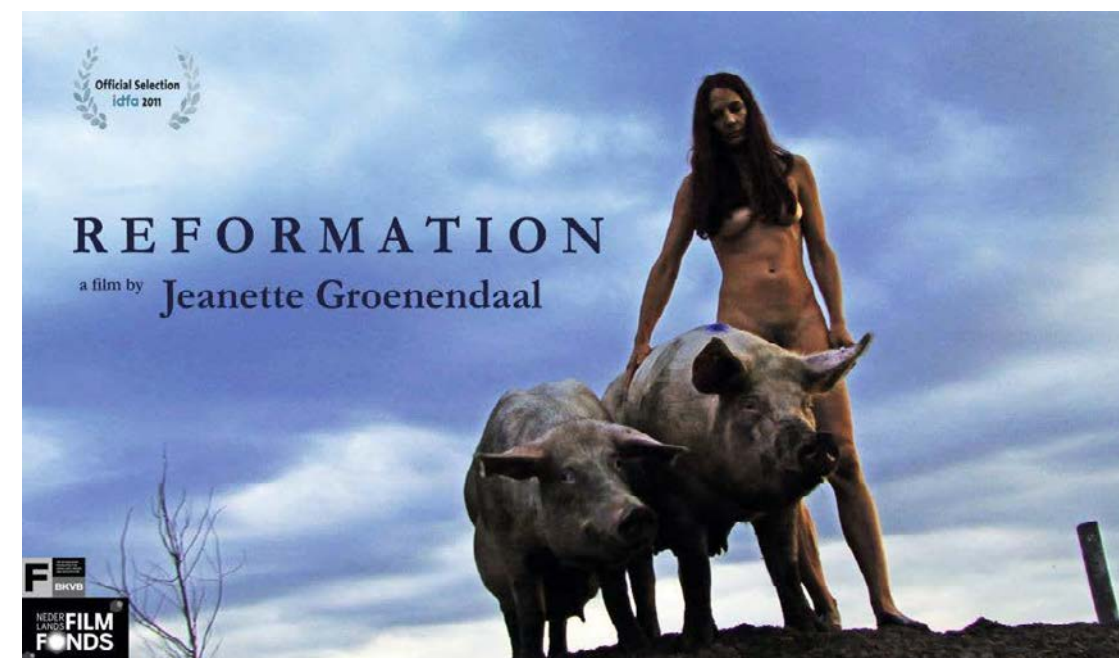
Alice Fuldauer beschouwt de documentaire als een uitdaging om nog iets te doen te hebben en niet weg te kwijnen in het tehuis. De gedachte aan de documentaire prikkelt haar geest en ze probeert dan ook doorwrocht en oprecht hierover na te denken. Wat kan ik de mensen hierover laten weten dat ze helpen kan? Ik heb het gevoel dat de film inzet als haar intellectuele wapen tegen haar onvermogen om te accepteren dat ze daar zit. Deze documentaire wil een beeld geven over de implicaties van Alzheimer op het leven van een jong mens met een sterke geest die in een bejaarden verzorgingstehuis moet worden opgenomen. Over intellect en het verlies daarvan. Over de kafkaïaanse situatie als je literair bewust bent en 55 jaar, en opgesloten wordt in een tehuis met demente bejaarden, over het proces van een geestelijke aftakeling die desalniettemin poëtisch ontroerend en bezielend kan zijn.

Director Jeanette Groenendaal
Producer Jeanette Groenendaal
Scenario Jeanette Groenendaal
Camera Jeanette Groenendaal
Starring Alice Fuldauer
Editing Zoot Derks and Jeanette Groenendaal
Color correct. Jeroen Weeda
Sound Post Warning Studios
Post PA/Design Zilfer de Boer
Subtitles Zoot Derks

Special Thanks to Doc Eye, Pieter van Huystee, Judith Fuldauer, Marion Bloem, Theo van Gogh, Tim Krabbé

Production G-Network-Film Foundation

With the Support off Judith en Jan Dirk den Hollander, Frank van Reemst, Stichting Baijings, G-Netwerk



REFORMATION A film by Jeanette Groenendaal

Perform a Doc, Movie, Experimental | 82 min | Netherlands | 2011

Synopsis

Jeanette Groenendaal verhuisde op zevenjarige leeftijd naar een strenggelovige dorp. In dit gehucht langs de rivier in de Hollandse Bible Belt werd zij in de jaren zeventig als importkind uit Utrecht aangesproken en gevreesd als 'vreemde buitenlander' en als 'stadse hoer'. Op de zwaar gere-formeerde lagere school werd door de schoolmeester voor haar voorgebeden; zij was dochter van de Duivel en de klas dreunde hem massaal na. Groenendaal keert 38 jaar later terug om er een persoonlijk onderzoek naar het zondebok mechanisme te filmen. Deze gestileerde autobiografie is meer dan een persoonlijke therapie of een documentaire over een fundamentalistische gemeenschap. Ze keert niet terug naar het verleden uit wraak of om te veroordelen maar om de wortels te onderzoeken van een verleden dat nu weer terugkomt: religie, conservatisme, vreemdelingenhaat, het opgeheven vingertje. 'How does one group of people who think that they know the truth, what is right and wrong, decide if somebody else is going to hell?'

Prices/select

IDFA 2011 Premiere Paradocs, Planet Doc Documentary Film Festival, Reykjavik International Film Festival, Alchemy Film Festival, Edinburg film festival, Bogota Film Festival, Buenos Aires, Guanajuato International Film Festival, EYE Film Institute, Somnio Film Festival, Art house Tour Holland, De Balie Amsterdam, Nutshuis Den Haag.

More information

www.jeanette-groenendaal.com

Watch Now On Demand

www.Vimeo.com

Director Jeanette Groenendaal
Producer Jeanette Groenendaal
Scenario Jeanette Groenendaal
Camera Jeanette Groenendaal
Starring Voin de Voin

Sarah Many
 Jochen Stechmann
 Susanne Ohmann
 Jihyun Youn
 Otobong Nkanga
 Stephanie Pan
 Manah Depauw
 Cille Lansade
 Lotte Duncker
 Eva van Kleef
 Zoot Derks and Jeanette Groenendaal

Editing

Composers

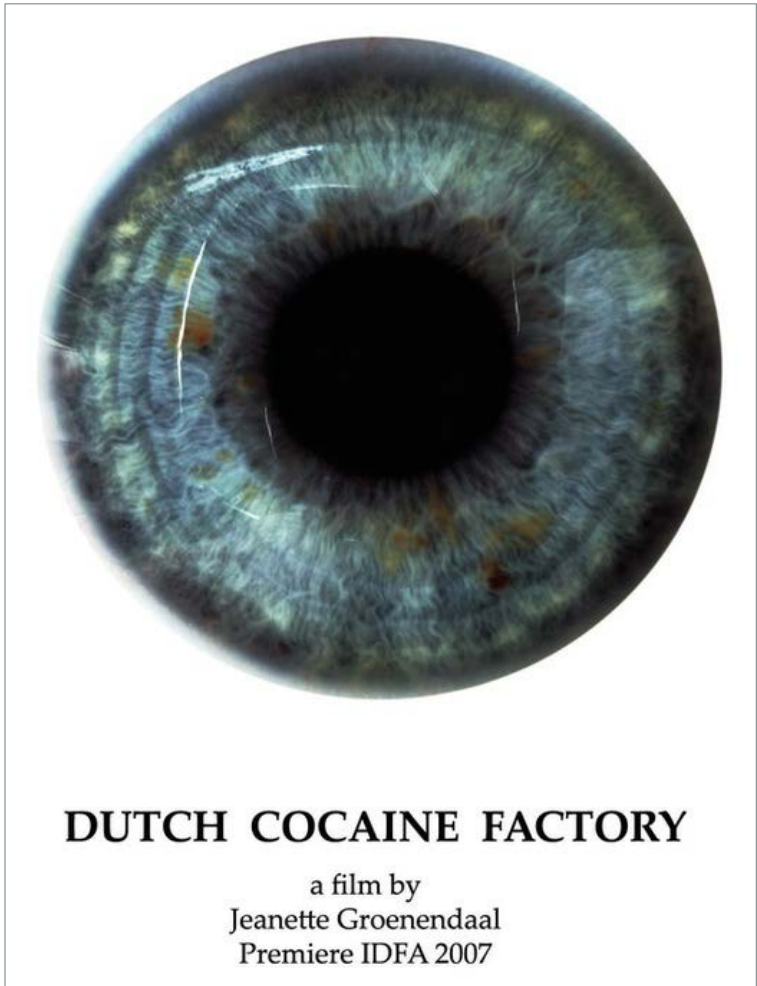
Color Correct. Jeroen Weeda
Sound Post Warning Studios
Production G-netwerk
Supported by NL Film Foundation

Spoken Languages Dutch
Subtitles English

INDEPENDENT FILMMAKER

DUTCH COCAINE FACTORY A film by Jeanette Groenendaal

A Docu-Tective, Documentary, Experimental | 55 min | Netherlands | 2007



Director Jeanette Groenendaal
Producer Jeanette Groenendaal
Scenario Jeanette Groenendaal
Starring Dr. Ton Nabben
Dr. Damien Zaitch
Leon van Kleef
Arend ter Horst
Camera Jeanette Groenendaal
Assist Camera Martin Hansen
Editing Zoot Derks and
Jandries Groenendijk
Composers Jandries Groenendijk
Color Correct. Jeroen Weeda
Sound Post Warning Studios
Production G-netwerk
Supported by NL Film Foundation

Spoken Languages Dutch
Subtitles English

More information
www.jeanette-groenendaal.com

Watch Now On Demand
www.Vimeo.com



Synopsis

Aan de hand van een videodagboek worden we meegesleept in het pro-paranoia wereldbeeld van Dutch Cocaine Factory. Superieur coke gebruiker Arend, een strafpleiter en een drugswetenschapper onderzoeken de verzwegen geschiedenis van de Nederlandse Cocaïne Fabriek. Wat als de productieprijs van cocaïne gelijk zou zijn aan die van koffie? Wie bewaakt de bewaker? Arend zoekt "Solutions", terwijl het decadente coke festijn doordanst.

De kracht van de beelden, de structuur van de film en de onwaarschijnlijkheid van de gebeurtenissen doen denken aan fictie. Maar het documentaire- debuut van performance-kunstenares Jeanette Groenendaal vertelt de waarheid en niets dan de waarheid.

Prices/select

IDFA 2007 Premiere Paradocs, Transvizualia Polish Documentary channel, Somnio Filmfestival Bergen, PAFID Patagonia De Balie Amsterdam, Theater Kikker preview 't Hooft Utrecht, Focus Film theater Arnhem, Vera Zienema Groningen. Plaza Futura Eindhoven, Planet Doc Review Warsaw, Filmhuis Lumière Maastricht, Cinekarree Aken, Filmhuis Den Haag, Seoul Independent Documentary Film & video Festival Korea, Illuseum Amsterdam, Planet Doc Review Warsaw, De Brakke Grond Amsterdam, De Poorteriej Zaltbommel, Filmhuis Lumen Delft, HOTDOCS DOC SHOP Toronto- Canada, TEK filmfestival Rome, Verkadefabriek Den Bosch, Film Museum Amsterdam, DOCUFEST Kosovo, Ketelhuis Amsterdam, Bogota Colombia, Dockanema festival Maputo Mozambique, Kassel Film en documentary festival, "Under Influence" Kunsthaus Dresden Germany, Nationale Wetenschapsdag Leiden, "All about Freedom" Gdansk, Women's Art Festival Le Pont Gallery Aleppo Syria, "Strikt Vertrouwelijk" Leiden Scheltema complex, De Nieuwe Anita Amsterdam, Dasha Cinema Amsterdam, Artisterium New Art Café Tbilisi Georgie, Villa Garigula Georgie, Patagonia experimental filmfestival South America.

COLLABORATION

SOULSCAPE A film by Yuri Bongers and Jeanette Groenendaal

A Dance film | 30min | Netherlands | 2022



Director Jeanette Groenendaal
Producer Jeanette Groenendaal
Scenario Yuri Bongers
Starring Yuri Bongers
Dancers Anja Reinhardt
Andrea Beugger
Luc van Esch
Radislav Semenov
Camera Jeanette Groenendaal
2e Camera Maia Sørensen
Advisor Jeanette Groenendaal
Editing Zoot Derks and
Jeanette Groenendaal
Post PA Zilfer de Boer

Production Vloeistof Dans
Co-Production G-Network-Film Foundation

With the Support off
PRINS BERNHARD CULTUURFONDS

LABYRINTH PSYCHOTICA Written Directed and Produced by Jennifer Kanary

Jeanette Groenendaal en Zoot Derks: Locatie advies, Camera, Edit, Promotie clips
VR Experience | 20min | Netherlands | 2014



MAKING SENSE OF PSYCHOSIS
PSYCHOSIS SIMULATION WORKSHOPS

Supported by

Johnson&Johnson, Janssen, MIND, The Mondriaan Fund, Creative Industries Fund, THNK, STICHTING DOEN, de Waag Society Institute for Art, Science and Technology, Amsterdam, Fonds Psychische Gezondheid, TU Delft, Plymouth University, Planetary Collegium.

We don't understand what we don't know

Recent research suggests that 1 in 13 people may have a psychotic experience before the age of 75. Psychosis is described as a set of symptoms in which thoughts and emotions become so impaired that one loses contact with reality, usually described as 'hallucinations' and 'delusions'. Labels give a name to the experience but tell us nothing about the experience.

Soft skill development

A lack of understanding is a lack of effective action, affecting early detection and the time window for voluntary prevention. Nor does it provide insights as to why it arises in the first place. This leads to much unnecessary emotional suffering, loss of work, network and life. The history of how we have dealt with psychosis has been turbulent. Labyrinth psychotica seeks to build bridges of empathy where storytelling is incomplete or failing.

Do-it-yourself psychosis

Labyrinth psychotica has dedicated the last 15 years to researching, developing, building, and helping people learn about psychosis in the most direct way: through the senses. Labyrinth psychotica forms a bridge between theoretical knowledge and practical experience of psychosis. We not only inform and educate about psychosis we also stimulate individual imagination by our unique 'do-it-yourself' workshop design.

COLLABORATION

BioARTCAMP Written, Directed and Produced

A collaboration with Jeanette Groenendaal, Zoot Derks en Jennifer Willet

Documentary, 3 Screen Video Installation and 8 Artists Portret | 177 min | Netherlands | 2011



BioARTCAMP is a two-week residency program at The Banff Centre directed by Dr. Jennifer Willet.

BioARTCAMP is a hybrid workshop / conference / performance event where 20 national and international artists, scientists, filmmakers, and university students will work for two weeks to build a portable biology laboratory in Banff National Park.

BioARTCAMP will serve as a "field research station" housing a functional biological sciences lab and a variety of art/science projects.

Prices/select

IDFA Expended Documentary 2011, A Modern Body Festival Den Haag, Waag Society Amsterdam, University of Windsor, Banff Center for Arts and Creativity Alberta, Imagine Science Film Festival in Dubai, Moscow Melbourne, NYC and London.

More information

<http://bioartcamp.blogspot.com/>

TIMELINE CRITICISM / MONT AGE

Written, Directed and Produced by Jeroen Derks

Jeanette Groenendaal Production

+Location manager, Costumes, Grime, Catering and Additional Camera

Video Installation, Experimental, Performance | 130min | Netherlands | 2009 - 2011



9 Screen Video Installation

For a period of one year, I observed my front view, the street view, in a surveillance perspective. Direct 'counter-video' observations, and 'surveillances' from my studio window; capturing the world as it appeared every three minutes in stop motion style, every day.

Not without alienation I monitored through time an ongoing over budgeted city work in front of my door; the sewerage disposal service was intensively renovated for protection immediate flooding in the near future, physically connecting to the waterworks of the Flevopolder of my study. Producing a

personal surveillance archive, to reflect on its meaning. The final installment of the trilogy Archival Fields, in which experimental filmmaker and researcher Zoot Derks questions the use of technological timelines in a philosophical and artistic way. What kind of consequences does the use of such programmed timelines have, which place video images in a historical context and in doing so create an instant past, or "pastness"? Derks invites the audience to participate in his performative video installation, which will stretch out through the staircases, hallways and side rooms of the Flemish art center De Brakke Grond, questioning the editing of video images. Together with the audience, Derks will walk the tightrope between these various meanings and the dividing line between word and image.

Prices/select

IDFA Expended Cinema Amsterdam, W139 Amsterdam, Gerrit Rietveld Academy Amsterdam, Insomnia Experimental Film Festival Netherlands, KASK Gent, de Brakke Grond Amsterdam.

PRODUCTION

VLIEGENPIJN

THE FLY MISERY OF QUAME NYANTAKYI

Written, Directed and Produced by Jan Willem van Dam

Jeanette Groenendaal Production and Additional Camera

+ Acting, Location manager, Costumes, Catering

Movie, Experimental | 180 min | Netherlands | 2016



Psychiatric patient - and small time crook - Freddy Inderson is advised to take a role in a fiction film. Will this give him back a place in society or will his demons follow him throughout his life? And what will be the opinion of his fellow actors about the way he tried to solve a murder case?

Are his ghosts real or is reality his ghost?

A therapy in a therapy. A film in a film. A different view of documentary and fiction filmmaking.

How does a man in problems survive a fictional environment? Does it help him to understand the world that surrounds him, and if so will he be able to adjust to society, or will it in the contrary be a major setback? After 10 years of homelessness, drug-addiction, some years in prison and the last years living in a psychiatric ward Mr Inderson aka Quame Nyantakyi was advised to accept a role in a movie. We follow his struggle with a murdercase, the visits to his therapists and his housing in a Witness protection program and his contact with other patients. An experiment full of questions about film and real life. For a big part the story is based on thoughts and adventures experienced by Mr Inderson. Sometimes he wants to improvise more but that seems to be a part of his problem in a world where (t)his kind of behaviour is not appreciated. Thereby as soon as he thinks he's adjusted to the mishaps (morals and values) of the country he lives in there is still the cultural luggage that will make's it hard for him. Hearing voices can be nice if they come by as beautiful songs but normally this is not the case. Instead they are generally here to cause problems and and they make it difficult for you to control your own life.

Prices/select:

Arkipel award 2018, Filmhuis Den Haag, Stroomhuis.

Written, Directed and Produced by Samira Elagoz
Jeanette Groenendaal Advisor



CRAIGSLIST ALLSTARS

Documentary | 65 min | 2016

Through Craigslist, an internationally active internet network, Elagoz arranges one-on-one first encounters with a wide variety of men in three cities and explores how the camera influences intimacy between two strangers: The documentarian and the subject. The set up is simple - she brings a camera, and films how they get to know each other. Every encounter is real and unscripted. She weaves her own presence in and out, and becomes part of the narrative. Instead of making a film she enters one. And shares something oddly real with them.

Prices/select: Winner of the Spirit of Cuff Award 2018, Nominated for Dox:Award 2017, Nominated for Best International Films 2017, Nominated for Queer Art 2017, Premiere IDFA 2016.

FOUR KINGS

Short Film | 25 min | 2014

Four Kings is my first short film, and also works as a pre-version for Craigslist Allstars. It is a non-budget documentation of what I experienced with 4 strangers who answered my ad online: "READ ME! I'm a 24 year-old girl making a short documentary film. I'm looking for strangers. The concept is that I meet you at your place and film how we get to know each other. We handshake and the camera is on the table for both of us to use. Msg me if you want to meet :)"

Prices/select: Winner of visual art competition Bloom Awards 2014 Nominated for Doc Outlook International Marker Visions de Réel 2015

section



MY HOME AT THE INTERSECTION

Written, Directed and Produced by Abhishek Thapar
Jeanette Groenendaal Advisor and Second Editor

Documentaire, Performance | 60 min | Netherlands | 2017

In this intimate and charming performance Abhishek Thapar takes us back to the conflict in the Indian province of Punjab, where his family lost their house. In the performance personal memories of three generations in his family collide with the many official versions of this piece of history. It starts with a reminder of how his family helped him as a little boy to make a play with him as a local superhero in the lead. On the basis of this innocent act he shows us a bloody reality.

The past comes to life through his use of video, stories and the flavors he has brought with him from the kitchen of his grandfather.

COCK COCK WHO IS THERE

Theater Documentary | 65 min | 2017

Cock, Cock... Who's There? is not your average show about rape, female bodies, online dating, feminism or the male gaze. Samira Elagoz takes us along on her personal research project across three continents. From online platforms, like Tinder and Chatroulette, to close encounters, she showcases gender relations in their brutal and wonderful ambivalence, and takes the audience on her journey of regaining power and attempts to relate to men. She explores desire, the power of femininity and the female gaze in a world in which the virtual and the real are inextricably intertwined.

Prices/select: Winner of the Total Theatre Awards 2018, Winner of the Prix Jardin D'Europe 2017, Winner of the André Veltkamp Award 2017, Nominated for the BNG Bank New Theatermaker Award 2017, Nominated for The Judges Choice Award 2018. Winner Edinburgh Festival.



Filmografie Producer G-Network-Film

G-NETWORK FILM FOUNDATION

Conceptdevelopment, (co-) production, promotion
and distribution for Independent Timeline Artists.



Mrs J. Groenendaal, Chairwoman



Drs Th.C.F.J. Baijings CA, Treasurer



Mr Hieronymus Derks, Secretary

G-Network-Film Foundation is stimulating and developing art film activities for movie artists that have a personal way of communication, through producing, facilitating and advising movie artist and writers for international film projects.

G-Network Film covers different aspects in the current need for artists to produce independent films, researching its communication powers by developing a personal or universal, symbolical visual language. The aim is to combine different art forms in non linear storytelling, through cinematic experiences, embracing altered state realities with topics like Alzheimer, Transgender, Epilepsy, Brain cancer, Psychotica and Paranoia.

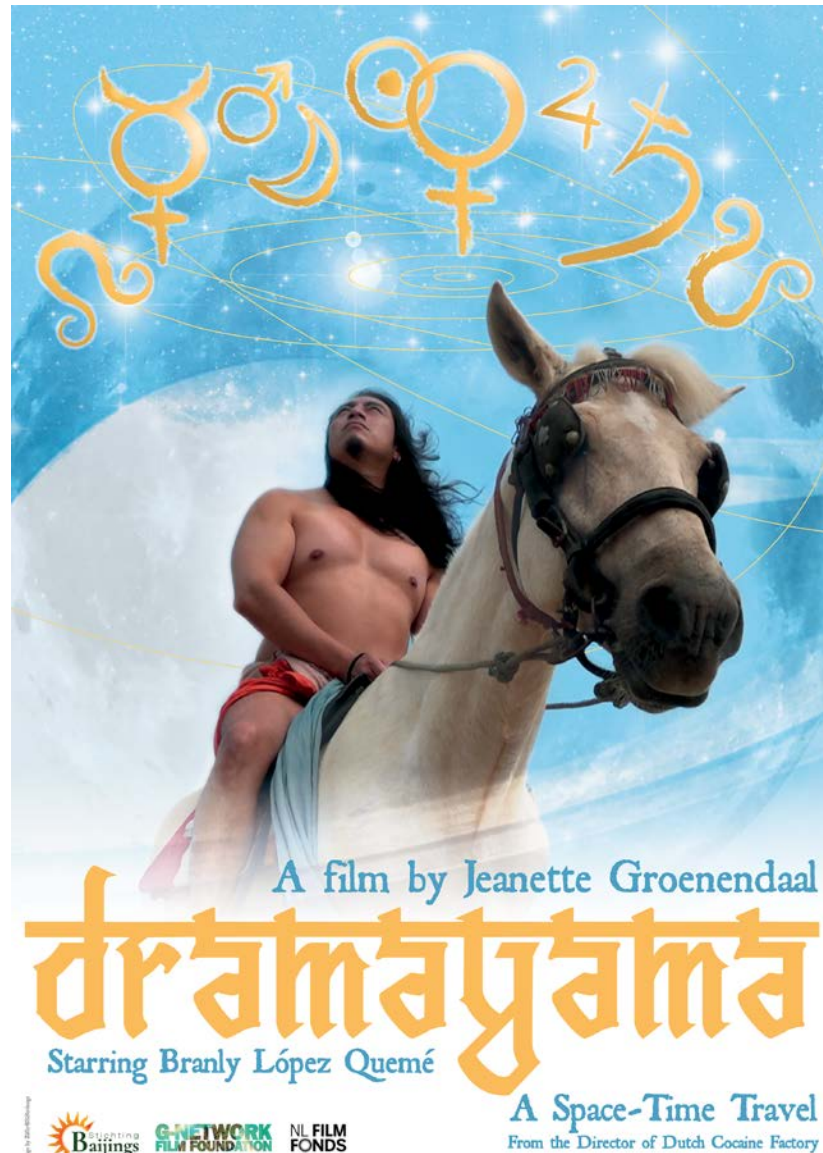
G-Network-Film
Jeanette Groenendaal
Prinseneiland 321
1013LP Amsterdam
the Netherlands

06 24723765
gnetwork@gmail.com

KVK 74419625
RSIN 859890119
Established 27 March 2019

www.G-Network-Film.com





Posterdesign door Xilferdesign

DRAMAYAMA A film by Jeanette Groenendaal

A Space-Time Travel, Experimental | 90 min |
DCP 2K/4K, 5.1 Surround Sound | Netherlands | 2022

A journey Inside, an Astrological Cosmic Dance beyond the End of the Maya Calendar.

Follow Branly, Guatemalan timekeeper, 21st century Mayan, on his cosmic quest for meaning and reaffirmation of his Mayan spirituality through the echoes of an ancient civilization in the Vedic South of India.

Short Synopsis

Experience a space time travel through past, present and future through the eyes of Guatemalan timekeeper Branly Gio Lopez, along rituals for the Planets of our Solar System still alive in the Dravidian Temples in the Vedic South of India. Ever since the 'End of the Mayan calendar' Branly has researched techniques and the meaning of Mayan Cosmology, trying to recover ancient rituals and knowledge painfully devastated by 500 years of colonization. During his vision quest he slowly recognizes deep roots in the echos of an old civilisation. Meanwhile the volcano erupts, the temple elephant dies and the turtle breathes home.



Info www.dramayama.com

Director Jeanette Groenendaal
Producer Jeanette Groenendaal
Scenario Jeanette Groenendaal
Camera Jeanette Groenendaal
Starring Branly López Quemé
Editing Zoot Derks and Jeanette Groenendaal
Composers Stephanie Pan and Stelios Manousakis
Color Correct. Jeroen Weeda
Sound Post Warning Studios
Post PA/Design Zilfer de Boer
Co-Production Ted Baijings
Production G-network Film Foundation
Supported by NL Film Foundation

Spoken Languages

Spanish English Tamil Sanskrit and Maya
Subtitles English, Spanish, Portuguese and Dutch



Foto door Jan Willem Steenmeijer

IK WEET WIE IK BEN A film by Jeanette Groenendaal

Video diary for Alice Fuldauer | 90 min | Netherlands | 2022

Synopsis

Alice Fuldauer is 55 jaar, journalist en schrijfster. Ze publiceerde voor Vrij Nederland, Nieuwe Revue, Elle, Opzij, De Tijd en NRC Handelsblad. Van haar hand verscheen het veelbesproken boek Fatale Liefde, dat ook in Duitsland uitkwam: veertien indringende portretten van mannen en vrouwen die hun partner doodden of daartoe een poging deden. Een aantal verfilmde ze in de documentairereeks Het liefdesdelict, dat hoge kijkcijfers haalde. Ze schreef de verhalenbundel Huwelijkse Voorwaarden en ander Ongerief, achttien zwart- humoristische verhalen over de nachtzijde van ons liefdes- en familieleven. In haar bloemlezing Gevaarlijke Vrouwen verzamelde ze twintig schitterende verhalen uit de wereldliteratuur over vamps, feeksen en femmes fatales. In 2007 verscheen haar nieuwste boek "Hoe overleef ik de zorg?"

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Starring Alice Fuldauer
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Color correct. Jeroen Weeda
Sound Post Warning Studios
Post PA/Design Zilfer de Boer
Subtitles Zoot Derks

Special Thanks to Doc Eye, Pieter van Huystee, Judith Fuldauer, Marion Bloem, Theo van Gogh, Tim Krabbé

Production G-Network-Film Foundation

With the Support off Judith en Jan Dirk den Hollander, Frank van Reemst, Stichting Baijings, G-Netwerk

SOULSCAPE A film by Yuri Bongers and Jeanette Groenendaal

A Dance film | 30min | Netherlands | 2022



Director Jeanette Groenendaal
Producer Jeanette Groenendaal
Scenario Yuri Bongers
Starring Yuri Bongers
Dancers Anja Reinhardt
 Andrea Beugger
 Luc van Esch
 Radislav Semenov
Camera Jeanette Groenendaal
2e Camera Maia Sørensen
Advisor Jeanette Groenendaal
Editing Zoot Derks and Jeanette Groenendaal
Post PA Zilfer de Boer
Production Vloeistof Dans
Co-Production G-Network-Film Foundation
With the Support off PRINS BERNHARD CULTUURFONDS

SEEK BROMANCE A Theater Documentary by Samira Elagoz

Theater Documentary | 225 min | 2022



Director Samira Elagoz
Producer Samira Elagoz
Scenario Samira Elagoz
Starring Cade and Sam
Camera Samira Elagoz
Advisor Jeanette Groenendaal
Editing Samira Elagoz
Sound Post Warning Studios

With the Support off SPRING Festival

De afgelopen zes jaar heeft Samira Elagoz hun artistieke praktijk gewijd aan onderzoek naar cis-mannen en eerste ontmoetingen. Vijf jaar lang reisde Elagoz met hun performance over seksueel geweld, Cock, Cock, Who's There? (SPRING 2017) non-stop de wereld rond, voor en na #MeToo. Na zoveel jaar op tournee begon Sam een zoektocht naar intimiteit en realiseerde zich dat de voorstelling die begon als een oprechte ode aan het vrouw-zijn, uitmondde in een afscheid daarvan.

SEEK BROMANCE begon met een bericht dat Elagoz op Facebook ontving van een mysterieus, zich als man presenterend profiel met de naam Aris. In deze filmperformance wordt het publiek uitgenodigd om de relatie te volgen tussen twee mensen die elkaar op een extreem punt in hun bestaan ontmoetten; de wereldwijde pandemie. Van dagelijkse routines tijdens een lockdown tot een woestijn ver afgezonderd van de rest van de wereld. Met niets meer dan een auto, wat geld en een voorraad testosteron leggen de twee de dynamieken van mannelijkheid en vrouwelijkheid bloot.

I AM NOT AFRAID OF BEAUTY

Written, Directed by Janja Rakus

Jeanette Groenendaal Advisor

Experimental movie | 90 min | Netherlands | 2022

Book: Voodoo Waltz for Epileptics by Janja Rakus

As can be glimpsed from the subtitle, Hypergraphic Pilgrimage in 36 Hours, voodoo waltz for epileptics is a conceptual literary work. It is a multi-layered cross-section of transgressive, satirical minimalism and alchemical distillation of a word. The (in)visible thread that binds the whole text into a unified novel is the question of radical freedom revealed through epileptic seizures. In the work, epilepsy is sketched out as the transparency of being, and is examined as a medicinal, historical and artistic phenomenon; even as an excess. And, of course, as a borderline condition of the human existence. Voodoo Waltz is also, and primarily, a story about four epileptics whose fateful encounter brings about the end of the Old World and the birth of a New One. Chapters are linked with what the author calls hypergraphic images or multiplicities of a digital Self, which the author drew herself using a computer mouse.

Film I am not afraid of Beauty is based on my last book Voodoo Waltz for Epileptics, Voo- doo Waltz is also about inventing and creating, designing and redesigning of human beings and of what they have in common, And that is spirit. It's not insane, it is written in an insane world, however, inside this world, inside the neoliberal insanity, in a time Bauman named liquid, it can be read as an on-line-diary or guideline through iOccupy. It is a mythological and sacral text and linguistic eroticism with a drop of noir. A panoply of images and text are lying some- where between lineated and concrete poetry, shaped with pictograms and strings of URL-s.

One of the key-interests in the film is to experiment with narrative, pushing to its limits, disinte- grating and subverting it, yet it remains present.

ARIAH LESTER

Script, Director, Camera & Sound Arian Lester

Jeanette Groenendaal Advisor

Experimental Art and Music Documentary

| 60 min | Netherlands | 2022

With the Support off

Productiehuis Theater Rotterdam

Director Janja Rakus

Script Janja Rakus

Editing Janja Rakus

Advisor Jeanette Groenendaal

Production G-Network-Film Foundation



