

HAF 13 Made In Bangladesh



COUNTRY OF ORIGIN: Bangladesh

GENRE | FORMAT | LANGUAGE | RUNNING TIME: Drama | HD | English | 85 mins

DIRECTOR:

Rubaiyat HOSSAIN

PRODUCERS:

Rubaiyat HOSSAIN, François D'ARTEMARE

HAF GOALS:

Funds, Co-producers, Sales agents, Pre-sales

BUDGET:

US\$350,000

SECURED BUDGET:

US\$46,000

DIRECTOR'S FILMOGRAPHY

2015 *Under Construction*

2011 *Meherjaan*

ONE-SENTENCE SYNOPSIS

Shimu, a young ready-made-garment worker in Dhaka, gets involved with the workers' union and fights the sweatshop factory owner, while facing her husband's restrictive Islamist ideology at home.

SYNOPSIS

Shimu, a young factory worker in Dhaka, joins the workers' union after surviving a factory fire. Dozens of workers died since they were forced to work under lock and key. Sohel, Shimu's unemployed husband, spends his time at the mosque, praying and listening to sermons.

Shimu begins to recruit women from her factory to the worker's union and dreams about becoming union president at her factory. Yet, Sohel is not happy with Shimu's involvement in the union, and insists that she wears a hijab.

Shimu becomes the union president and files a case against the owner. The day she wins the case, Sohel discovers Shimu's birth control pills and suspects that she is having an affair. He beats her bloodily. Shimu walks out of her home into the street, wiping blood from her face.

DIRECTOR'S STATEMENT

Bangladesh provides one of the cheapest destinations for human labor in the world. We can buy a pair of stylish pants for 20 Euros at GAP because factory workers are paid minimally for their labor. In Bangladesh, the Ready Made Garment (RMG) industry employs over 3 million workers, 85 percent of whom are women. Over the last few years, accidents in ready-made garment factories have claimed thousands of workers' lives.

The theme of *Made in Bangladesh* is the resilience of a young factory worker named Shimu. *Made in Bangladesh* offers a portrait of her labour that is sold in exchange for her dreams, desires, bravery and resilience. In the face of capitalist exploitation at work and patriarchal exploitation at home, Shimu is not a passive victim, but very much an active agent. She is an individual in her own right, but she also represents the millions of women factory workers in Bangladesh's multi-billion dollar RMG industry.

The story is set in the urban slums of Dhaka, one of the most heavily populated and rapidly industrializing cities of the world. The ideological crisis between Shimu and her husband, Sohel, represents the two main counter currents in Bangladesh society.

In terms of cinematic style, I will use some of the formal elements of direct cinema; for example, use of real locations and real subjects whenever possible, the use of mostly non-stylized lensing, hand-held camera movement, and use of natural light.

Throughout all my work I have always been interested in exploring the realities of women. The silence of women's lives, the untold personal narratives of women, the relentless efforts on

women's part to carve out a space for themselves in patriarchal culture remain themes that I am deeply committed to exploring and expressing.

DIRECTOR

Rubaiyat HOSSAIN

Rubaiyat Hossain is one of Bangladesh's few female filmmakers, known for her critically acclaimed debut feature film *Meherjaan* (2011) which faced political and cultural wrath in Bangladesh for its anti-war narrative and its criticism of masculine nationalism from a feminine point of view. Rubaiyat completed her B.A. in Women Studies from Smith College, USA and her M.A. in South Asian Studies from University of Pennsylvania. Currently she lives between Dhaka and New York, making films and attending Tisch School of Arts at New York University in Cinema Studies.

PRODUCERS

Rubaiyat HOSSAIN (also director)

François D'ARTEMARE

François D'Artemare established the Portuguese film company Filmes do Tejo in 1996, nowadays running a library of more than 70 features, documentaries and shorts. In 2001 he founded the Paris-based company Les Films de l'Après-Midi and has produced films from all over the world. He is strongly committed to supporting young and diverse filmmakers as confirmed directors.

Filmography: *Drum/Tabl* (feature, 2016, Venice Film Festival); *São Jorge* (feature, 2016, Venice Film Festival); *Montana* (feature, 2015, Venice Film Festival, Rotterdam International Film Festival); *New Eyes* (short, 2015, Venice Film Festival); *L'étage du dessous* (feature, 2015, Cannes Film Festival); *Djeca - Enfants de Sarajevo* (feature, 2012, Cannes Film Festival); *Rafa* (short, 2012, Berlin International Film Festival); *L'étrange affaire Angelica* (feature, 2010, Cannes Film Festival); *Um Dia Frio* (short, 2009, Locarno Film Festival); *Arena* (short, 2009, Cannes Film Festival); *Premières Neiges* (feature, 2008, Cannes Film Festival); *The Hero* (feature, 2004, Sundance Film Festival)

PRODUCTION COMPANIES

Khona Talkies

Khona Talkies was established with the vision of using young Bangladeshi talent to produce films locally with foreign co-production. Khona Talkies has produced and acquired award-winning and internationally-acclaimed as well as locally significant independent films. Since its inception, Khona Talkies has produced critically-acclaimed films like *Meherjaan* (2011, Fribourg International Film Festival, Festival de Cine de Bogotá), *720 Degree* (2010, Venice Film Festival,

Rotterdam International Film Festival), *Poison Thorne* (2014, Asiatica Film Mediale, Film South Asia), *My Bicycle* (2015, Tallinn Black Nights Film Festival, Göteborg Film Festival) and *Under Construction* (2015, Seattle International Film Festival, Montreal World Film Festival, Locarno Film Festival - Open Doors). We seek for international co-production and distribution partnership.

Les Films de l'Après-Midi

A truly passionate society, aiming to produce beautiful and good movies. We develop different kinds of movies, and we think that what makes us a good production company is that we love cinema.