acted in her first feature, *20 Fingers* (*Beest Angosht*), exploring cinéma-vérité style, seven revealing interactions between a man and a woman (each time in a different situation) that mostly take place in a moving vehicle. The film won a prize for best film and best director in the digital cinema competition at the Venice Film Festival in 2004 and has been screened in more than 40 festivals around the world.

Before and after working on *20 Fingers*, Akbari completed the six episode of *Six Video Arts* (2003-2005). In these reflexive, experimental short pieces (*Self, Repression, Sin, Escape, Fear and Devastation*), she reveals the complex layers of a contemporary Iranian woman’s psyche and explores the formal possibilities of video art – variations on form, shape, color, movement, rhythm, sound-track and multi-screen image – to express the tension between tradition and desire, rituals and self-expression. *Six Video Arts* was shown in Locarno in 2005, and US premiered at REDCAT in January 2006.

The title *10 + 4* is an allusion to the number of years (four) separating *Ten* from its sequel. In-between, there was the fight with cancer. *10 + 4* was internationally premiered at the San Sebastian International Film Festival last September and has received awards in several international festivals (such as Nantes and Kerala). The same year, Akbari made two additions to her *Video Arts: Erosion and Humiliation*.

REDCAT is located in downtown Los Angeles at the corner of W. 2nd St. and S. Hope St., inside the Walt Disney Concert Hall complex. Tickets are $9 for the general public, $7 for students with valid ID. Tickets may be purchased by calling 213.237.2800 or at www.redcat.org or in person at the REDCAT Box Office on the corner of 2nd and Hope Streets (30 minutes free parking with validation).

The Jack H. Skirball Screening Series is curated by Steve Anker and Bérénice Reynaud

MANIA AKBARI:
10 + 4 (*Dah be alaveh Chahar*)

May 5, 2008
8:00 pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts
After casting painter and video artist Mania Akbari as the central figure of his groundbreaking Ten (2002), and then witnessing her outstanding debut as a feature film director in 20 Fingers (2004), Abbas Kiarostami urged her to direct a sequel to the film. In Dah be alaveh Chahar (10 + 4), though, circumstances are different: Mania is fighting cancer. She has undergone surgery; she has lost her hair following chemotherapy and no longer wears the compulsory headscarf; and sometimes she is too weak to drive. So the camera follows her to record conversations with friends and family in different spaces, from the gondola she had famously used in her first feature to a hospital bed. Yet, while he body shows the effects of the disease, Akbari is as tough, charismatic, and argumentative as in her previous screen appearances – her luminous presence all the more alluring and precious as it becomes a sign of how fragile life itself is. Her cinematic language has been expanded and refined from the rigorous explorations of 20 Fingers, to take into account the unexpected aspects of facing simultaneously death and survival, social stigma and sympathy. Treading an elegant line between documentary and fiction, Akbari takes a daring look at complex social situations that arise in the face of mortality—and emerges with a new zest for life.

**Presented in collaboration with the Levantine Cultural Center.**