

MITOSIS

Director:
Raha Hajizeinal

Cast:
Mehdi Aboohamzeh, Farid Zangi

Producer: **Soran Karimi , Anahita Mougouei** | Screenwriter: **Ali Safari** Together by: **Raha Hajizeinal**

Director of Photography: **Hanif Parandeh**

Sound Recorder: **Mehsan Motamedi, Soheil Hosein Khani** | Sound Designer: **Ehsan Afsharian** | Editor, Colorist, Music: **Hanif Parandeh**
Set Designer: **Ali Safari** | Set Decorator: **Amin Honarmand** | Costume Designer: **Morteza Maleknia** | Make-up Artist: **Raha Hajizeinal**
Camera first Assistant: **Ali Mohammadi** | Camera second assistant: **Navid Panahi** | Best Boy: **Javad Taghizadeh** | First Director Assistant:
Farid Zangi | Script Supervisor: **Ghazal Gholamali** | Stagehand: **Alireza Salmaman** | Photographer: **Reza Javidi, Parisa Tavakoli**
Behind the Scenes: **Amir hossein Yaghypouri** | Graphic Designer: **Amin Ghanbari** | Unit Production Manager: **Saeed Zamani**
The Production Assistant: **Aul Ghaseni** | Produced By: **Seganeh Art Company** | Distributed by: **Large Format Studio**

MITOSIS 2024

BY RAHA HAJIZEINAL

LOGLINE

An LGBT sculptor seeks to find his true love

English Title	Mitosis
Original Title	Mitosis
Duration	19 Min, 59 Sec
Project completion	Oct, 2023
Language	Without Dialogue
Production Country	Iran
Genre	Drama, Thriller
Film Category	Short, Fiction, Live Action
Screening Format	4k, Scope, 4.2.2 Mp4
Screen Ratio	2.35:1
Shooting Format	Digital, X-Avcl
Camera	Sony FX3

Official Website

www.seganeh.com

Production And Fund

Anahita Mougouie

Soran Karimi

International Sale

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Short Fiction

INTERNATIONAL PRESS-KIT



MITOSIS_FILM



MITOSIS IMDB



MITOSIS_SHORTFILM

SYNOPSIS

Kaveh is an LGBT sculptor. He lives in Iran and lives in isolation because of his sexual orientation. He has a lover named Farhad. Their relationship is not very good. It is Kaveh who is not happy with this relationship, he lives in his workshop because of the repression of LGBTs in Iran. He is making a statue when he suddenly realizes that this statue is talking to him. The words of the statue are not clear and are more like chatter. He breaks up his relationship with Farhad like his previous relationships, because something more than sex requires a relationship. He enjoys being alone more, but now he realizes that Farhad has destroyed the only statue they made together. The whispering sound of the statue increases and every moment Kaveh's mental state is more disturbed, to the point that he works day and night to build that statue. The statue is completed as if the statue is the lost lover of Kaveh. By completing the statue of Kaveh, he himself becomes a statue.

SHORT SYNOPSIS

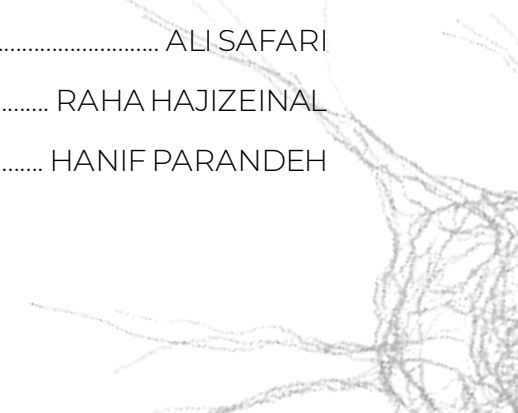
Kaveh is an LGBT sculptor who has been rejected from Iranian society. He lives in isolation; on the one hand, he seeks to find true love. But isolation makes him connect with one of his sculptures in the midst of reality and illusion.

KEY CAST

KAVEH MEHDI ABOOHAMZEH
FARHAD FARID ZANGI

Crew

SCRIPTWRITER..... ALI SAFARI
DIRECTOR RAHA HAJIZEINAL
CINEMATOGRAPHER HANIF PARANDEH
SOUND DESIGN EHSAN AFSHARIAN
SOUND MIXER MEISAM MOTAMEDI
EDIT AND MUSIC HANIF PARANDEH
PRODUCTION DESIGN ALI SAFARI
MAKE UP RAHA HAJIZEINAL
COLOR GRADING HANIF PARANDEH



Director's Biography

Raha Hajzeinal was born in Tehran on May 26, 1987. She graduated in cinema from the Tehran University of Cinema and Theater. She is also a theater director and acting teacher. She has the Best Director award from the Golden Lion Theatre Festival in Ukraine 2021. She is the best scriptwriter of the National Iranian Youth Festival for writing the screenplay "Adalan".

Filmography

2017 - NEED, SHORT, FICTION
DIRECTOR / PRODUCER

2018 - ME? YOU? SHORT, FICTION
DIRECTOR

2019 - BLOCKED CAFE, SHORT, FICTION
AUTHOR AND DIRECTOR

2022 - CORAL BLUE, SHORT, FICTION
PRODUCTION DESIGNER

2022 - NO.9. SHORT, FICTION
ACTRESS / PRODUCTION MANAGER

2023 - BLACK FOREST, SHORT, FICTION
ACTRESS / PRODUCER

DIRECTOR'S NOTE

As an Iranian woman, I have no dreams. Isn't it strange? It means that it is too late for me to dream. Despite all the efforts I have always made, I am always late for my wishes. This is not just for me and every woman experiences this. I believe, as a woman, you can achieve anything you want anywhere in the world by persevering. We women got used to suffering, that's why we learned to survive. But when you don't get what you want at a time when you are passionate, the amount of pain becomes more than you can bear. This is where you sink into your loneliness, to the point where you experience an absolute stillness. Although the story of the film Mitosis is about a man, it is about the minorities who drowned in their loneliness due to being ignored.





DIRECTOR'S STATEMENT

I live in a society where good and evil are very bold, everything is either completely accepted or completely rejected. Unfortunately, minorities are often rejected or rejected. If you have a desire against the general society, you will be humiliated or rejected. People in my country pay a high price for what they want. Of course, there are these problems at different levels in every society, but in my society, this is very prominent. There are many don'ts for us. We have to give up our demands as a woman, as a sexual minority, as an artist, or as other minorities. The fact that I consider women a minority in my country shows the depth of the tragedy. Kaveh's character in the movie, Mitosis, is rejected from society because of his demands as a LGBT. In these dos and don'ts, I have gone to the life of an artist who is involved in the hatred of his life's dos and don'ts. I wanted to show the extent of this person's emotions. Although these feelings may be considered wrong in my society. Kaveh is the story of Mitosis, our fellow citizen. I want my people to see this fellow citizen. The main character of my film, Kaveh, is a sculptor, someone who creates his desires and maybe his dreams in his sculptures. He thinks about more than his sexual desires. He seeks to assert his identity. The identity that society has taken away from him. He seeks his purest image as an artist. I want to say in this film that we should respect the interests and desires of all people, we should consider them as members of our society. We should not be judged by our choices, even if that choice is to create a work of art. I want the film Mitosis to be a representative of the people who have been living in secret for years in my country. In this film, I want to show the private face of an artist who is only looking for a normal life. I want to show the life of a person who may be ridiculed for his choices in my society, but when we go into his daily life, we see how pure his feelings are, how beautifully he can fall in love, and how far he can go. Burn in this love. I want the audience of the film Mitosis to associate with this person as a representative of the artists. Maybe this movie can change the view of my society and the world society towards artists. I want the audience of Mitosis, especially other artists in Iran and the world, to identify with the characters of the film. This is my main goal in making the Mitosis film. The respect and identity of the artists are completely preserved with every choice and attitude.

Key Cast

MEHDI ABOOHAMZEH

Mehdi Aboohamzeh was born in October 1990 in Iran. He studied English translation at university. Mehdi started acting and directing at the age of 19. He plays different roles on the stage and in front of the camera, works in the kitchen, our city, Holodomor, the invasion, the horse, Miremad's death ceremony, etc. In the film industry, he played in movies like Master, Close but Impossible, Misked, and How Many Springs We Can See. Mehdi also directed Dead End, Kalaf, and Cafe Polsheri in a theater. Mehdi has been invited to the Golden Lion Festival with the Seganeh theatre group in Ukraine in 2021 and won the group work prize for best work at the festival. Aboohamzeh joined the international leev theatre group headed by Hasan Madjoooni in 2018 and has been one of the lead actors of the leev theater group for 8 years.



FILMOGRAPHY

2014 - **Which came first, the chicken or the Egg**

Directed by Alireza Safadel

2015 - **Life**

Directed by Morad Eskandari

2016 - **The Polish Chair**

Directed by Morad Eskandari

2017 - **Close impossible**

Directed by Masoud Asgari

2018 - **Misunderstanding**

Directed by Masoud Asgari

2019 - **Ushid**

Directed by Sahar Khoshcheshman

2019 - **Mama's charity**

Directed By Hadi Rahimi Khavas

2020 - **Self Harm**

Directed by Hossein Saeedi

2022 - **The Master**

Directed by Seyed Emad Hosseini

2023 - **You only go around Once**

Directed by Soroush Sehat



Character and cast

MEHDI ABOOHAMZEH AS KAVEH

FARID ZANGI AS FARHAD





HANIF PARANDEH

Director of Photography

BIOGRAPHY

Hanif Parandeh was born in August 1989 in Tehran. He started working in the field of editing, filming, and directing in 2013. He started filming movies in 2013 with the short film Marshall, directed by Rasool Kahani. He has shot 10 short films so far. He has also shot more than 100 promotional teasers. Making theater and cinema teasers is one of his other activities. So far, he has won the best cinematography award at the Sine Film Festival of India and the Creative Arts Festival in Rome, Italy in 2023 for the filming of the short film No.9.

FILMOGRAPHY

2013 - Marshal Mat Weaver, SHORT, DRAMA
Director of Photography

2014 - Payam Ghorbani video art 2014
Director of Photography

2015 - Star, SHORT, DRAMA
Director of Photography

2020 - Kids, SHORT, DRAMA
Director of Photography

2022 - NO.9, SHORT, DRAMA
Director of Photography

2023 - Avonex, SHORT, DRAMA
Director of Photography

Cinematographer's Note

Making performative works has always been interesting to me, to make a film that is a combination of cinema, music, visual arts and theater. This is an interesting challenge for me, Mitosis is a border between drama and experimental film. It was a challenge for me to move on this border while filming it. That's why we were able to reach a common language for shooting the film through numerous conversations with the director. I tried to capture the feelings of the mold on the character while filming Mitosis, and at the same time follow the director's form along with it. It was thought-provoking for me that a female director has dealt with a completely different and bold topic.

Scriptwriter's note

Writing in Iran in the past years is like writing during the Cold War as if the author should think about what price he has to pay for each line rather than focus on his writing. At the same time, writing about minorities makes it much more difficult for the writer. Religious, sexual, and national minorities always live in very difficult conditions. I always believe that the appearance of minorities in a society is a sign of that society's culture. The fact that we do not see disabled people in the city in our country, that religious minorities have difficult conditions for work and life, and that sexual minorities are restricted and humiliated, always reminds me that I should write something in this field so that maybe I can let me introduce my community and the world community to this problem.

Biography

Ali Safari was born in January 1987 in Iran. He started writing plays at the age of 22. Works such as Auschwitz Women, Square, Holodomor, Invasion, Chronos, Joystick, Prize, Berlin at 10:10, Kebab, and The Last Battle are among his plays that have been performed. Six of her plays have been published in Iran, and the play Auschwitz by Women has been published in English and Ukrainian. NO.9, Natural Selection, Circus, Operating System, and Artificial Respiration are some of the screenplays written by Ali Safari. In September 2021, she staged two plays, Holodomor and Auschwitz, by women in Kyiv, Ukraine, and at the Lviv Theater Festival in Ukraine. He won the Special Jury Prize for the LVIV Festival in Ukraine.

Filmography

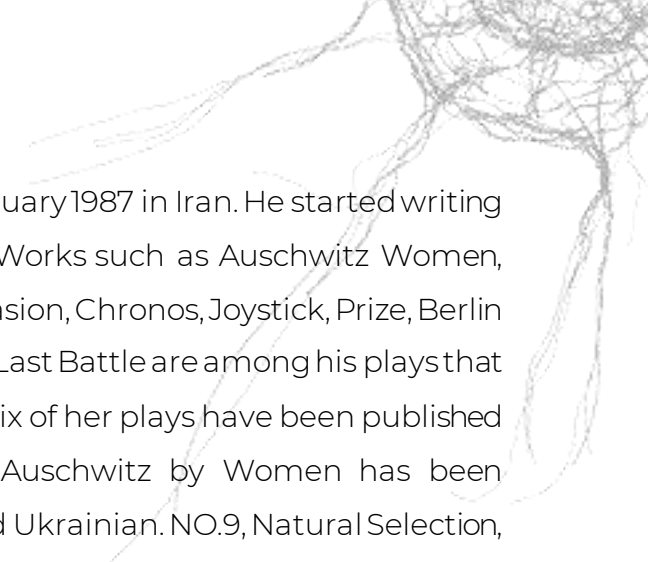
2021 - Coral Blue, SHORT, DRAMA
Production Manager

2021 - Brunt Ink, SHORT, DRAMA
Actor/Production Manager

2022 - No.9, SHORT, DRAMA
Scriptwriter & Director

2023 - Tehran Kiev, Documentary
Scriptwriter & Director

2023 - Dark Forest, SHORT, DRAMA
Scriptwriter





Scriptwriter's Statement

Mitosis is one of my three scripts about LGBT people. In the first film called No. 9, I dealt with the life of a lesbian painting teacher. A person who has suffered from mental problems due to isolation in society and rejection by his family. In Mitosis, we see a sculpture that is LGBT. Like the painting teacher in the movie Number 9, he has been rejected from his society. He wants to find true love. Maybe he is looking more to prove his identity as a LGBT. He is in the minority, he doesn't have many choices and, therefore, he seeks to discover what he is in the limitation. By writing this script, I tried to show another side of a LGBT's life. A person who lives in Iran is forced to imprison himself in a sculpture workshop due to restrictions. I want people to believe in the existence of this person and these people. Know that they also have the right to live. Unfortunately, in Iran and many developed and first-world countries, the problem of LGBT people is still not solved. A problem that will become a big problem if it is not addressed properly. In my opinion, momentary encounters have little effect, but cinema can create culture in this field in the long term. I want to be the language of Kaveh and Farhad, the characters who have been rejected and, due to the lack of proper education, they have encountered problems in understanding their position in society. Mitosis's short film is my tribute to my LGBT friends, those who I know love life but are deprived of it in Iran.

Anahita Mougouie

Producer

BIOGRAPHY

Anahita Mougouie was born in February 1989 in Tehran, Mougouie is a cinema graduate from Tehran. She first experienced directing a movie in 2017. Before producing the short film Mitosis, Mougouie experienced cinema production with the movie Sonata directed by Milad Farajzadeh. In addition to producing and directing movies, he has also worked as a producer in theater.

Producer' s Note

After the suggestion of Mitosis's script, the courage of a female director to deal with this subject was extremely attractive to me. The most important reason for me to participate in this project was that this film dealt with a social issue from a different perspective. After talking with Raha Hajzeinal, the director of this work, I realized that her directorial approach is also virgin and has a special courage among female directors. I hope that this film can convey the concerns of the production team to the audience with its global release.

FILMOGRAPHY

2017 – Third Sense, SHORT, DRAMA

Director, Producer, Scriptwriter

2017 - Cymatic, SHORT, DRAMA

Director Assistant

2022 – No.9, SHORT, DRAMA

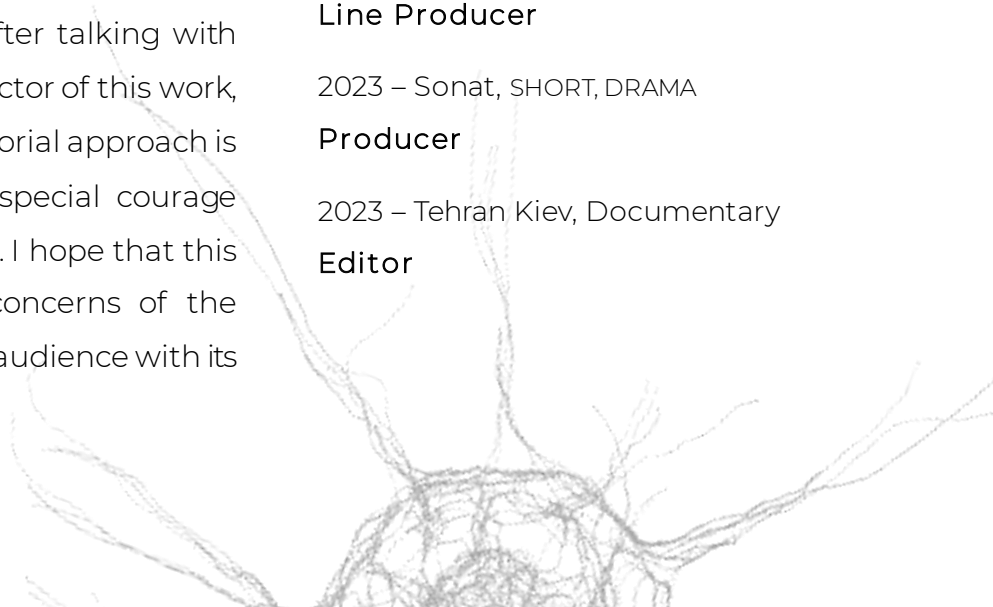
Line Producer

2023 – Sonat, SHORT, DRAMA

Producer

2023 – Tehran Kiev, Documentary

Editor



DIRECTOR'S INTERVIEW

Why did you choose the name "Mitosis"?

Mitosis means the division of the cell nucleus into two equal cells, and since the main character of the film seeks to share a part of his existence with another person or a statue, we named it mitosis.

Does the story of Mitosis also happen in real life?

Emotionally and because I talked to many sculptors, what happened to this artist was understandable for many. From the artistic point of view and what happens to an artist in isolation, it can be said that there are many of us in my society. This lostness existed in the majority of these artists, the fact that the majority of sculptors reflected their lostness in their works was a common occurrence in most of them.

This film includes various elements of art such as theater, cinema, music, and sculpture. Did you plan to make a performative film?

Undoubtedly, my experience in the field of music as a female singer, my presence in the theater as a director and director of more than 10 shows, as well as acting and directing in the cinema field, have not been without influence in the direction of Mitosis. The traces of all these arts can be seen everywhere in this film, and these traces have been my experiences in my artistic life. The combination of three elements of music, cinema, and theater has always existed in my cinema and theater works. On the other hand, sculpture is my personal interest, maybe I have never pursued this art professionally, but I have always been and am a

special audience for sculpture. For this reason, I was no stranger to this art, and when I wanted to show the life of an artist in this film, I went to a sculptor. But in general, if I want to say that I wanted to make a performance film, it was not like that. I went along with the drama. I wanted to make a dramatic film using the above elements. The choice of the sculptor was in a way that could advance the drama and the story. Mitosis's short film is a very dramatic film about the daily life of a sculptor.

Normally, Iranian films that are shown in international festivals are about Iran's social problems. Why didn't you go for making such a work that usually wins awards?

First of all, let me say that by the way, this movie is completely social. However, I looked at the hidden part of Iranian society. The part that always lives in secret. A part of society that maybe we don't see in the streets and they are always isolated. Therefore, dealing with the life of an artist who is LGBT is completely social. However, I went to the isolation of this person. I didn't want to repeat making social films. I was looking for the truth in this film and addressing this issue is the same as the truth. What problems does a LGBT artist face? Unfortunately, being an artist alone in my society has many difficulties. Now imagine that you are a LGBT artist. I wanted to be the language of many people who do not talk about this issue. I can honestly say that I did not make my film to win an award. This was my concern and that's why I made this film.





DIRECTOR'S INTERVIEW

What were your selection criteria for choosing the actors? As a female director, how did you direct your actors to play the roles of two LGBT people?

Unfortunately, the issue of homosexuals is taboo in my society, it is very difficult to approach this issue, and on the one hand, if you want to make an honest and maybe bold work on this issue, it makes it more difficult. For this reason, it was very difficult for me, the director, as well as the actors, to deal with this issue. In Iranian cinema, you can't even make a movie about the relationship between a man and a woman, let alone make a movie about LGBT people. I tried to show the feelings of these two characters honestly, without exaggeration, and completely real. These feelings are sometimes misunderstood in my society, but it is a sincere and normal relationship. I had many conversations with the actors of this film and we tried our best to make both actors express their emotions completely naturally. Understand your personality and portray this relationship realistically with all the challenges of a natural relationship. My actors tried to overcome existing taboos and present a real view of their characters.

Tell us about the filmmaking style of the film and how you work with Hanif Parandeh as the director of photography.

I have a history of long-term cooperation with Hanif Parandeh, always after the completion of the script, my first action is long-term discussions with Hanif. He has a lot of intelligence, he always helps me in the important parts of the film, and his view of cinema is close to mine. We tried to choose a kind of style in

filming to be close to the character and his mental and personal space. The fiery personal atmosphere of the first character of this film defines the camera's gaze. I was looking for a kind of chaos in the filming, a chaos that comes from the character's core identity. For this reason, we avoided any arrangement space. We wanted to constantly look for the subject in the filming, and for this reason, all the decoupages were formed based on this look. Fortunately, Hanif Parandeh is a knowledgeable cinematographer, and with his taste, he completely completed my vision as a director.

The closeness of my mind with the cameraman made me not to give an additional explanation, as if Hanif understood with the very first sentence what kind of image I was looking for in each shot. Fortunately, this familiarity and awareness and good relationship between me and my cameraman made the space I wanted in the decoupages to be done well.

The issue of women has always been a big challenge in Iran. We are faced with very few Iranian female directors. What is the challenge of being a female director in Iran?

Iranian women are being banned from the day they are born; from the day they learn to walk and talk. We have always been limited. Women in Iran are prohibited from freedom, and as they grow, the obstacles in front of them become bigger. We are separated from men in all moments of life. In childhood, during education, and during work, we have many restrictions compared to men. Unfortunately, there are these limitations in

DIRECTOR'S INTERVIEW



art and in directing. Everyone believes that women are not capable of doing hard work and since directing is a tough profession, it is not easily left to women. If every time an Iranian woman has been praised, she has done things that maybe no one believed. Unfortunately, when these restrictions are imposed on women from childhood when they want to do something important, this weakness affects their subconscious. For this reason, women must first break the strong fence that society has built for them and then start working.

As an Iranian female director, I believe that we must be bold. We may lose many things along the way, but we must believe that we will also gain many unique things. Based on this point of view, I stood strong and chose a subject for my film that many cinematographers may not go for. I want to tell all the women of my country that with courage and courage, we can be in the best position.

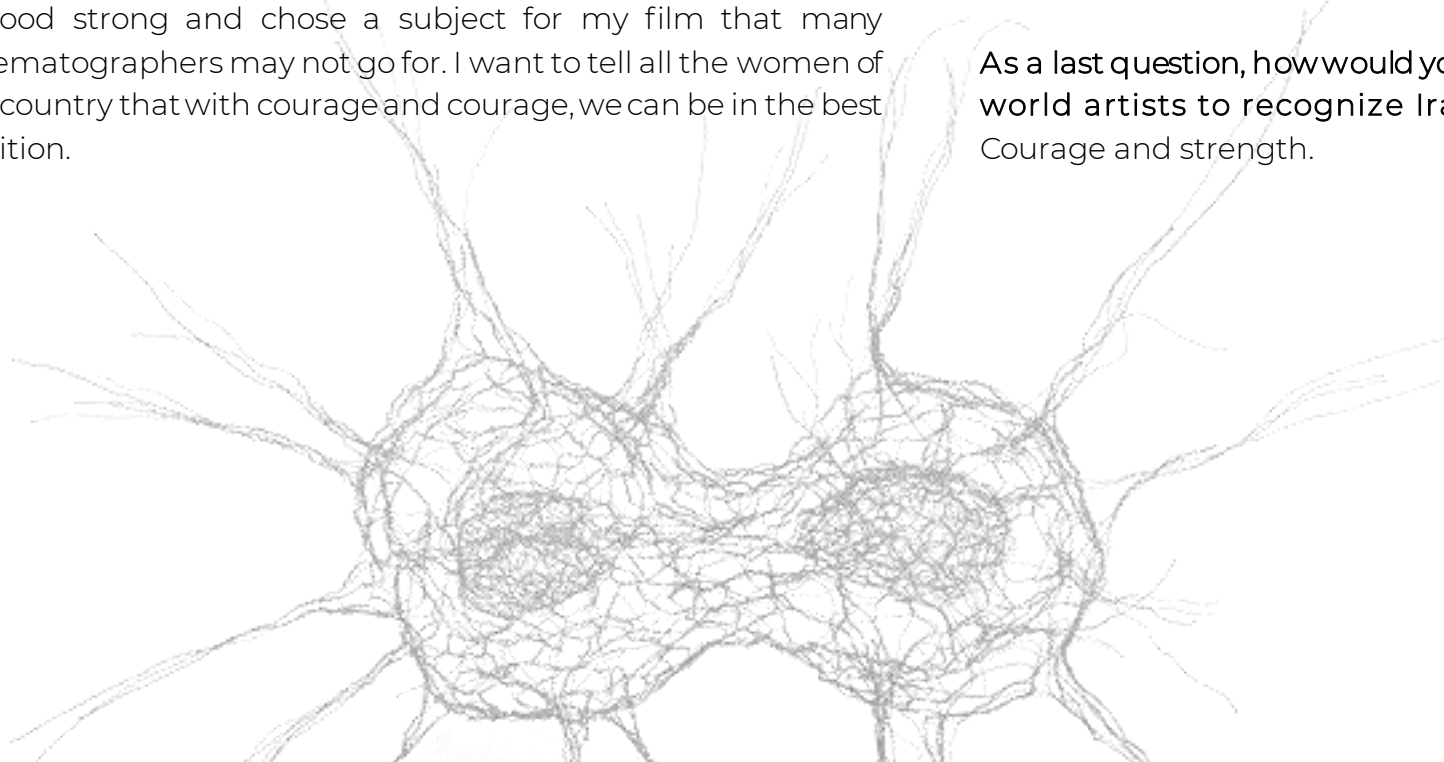
The fact that Iranian women filmmakers are underemployed is not due to the lack of awareness, literacy, and courage, sometimes obstacles are put in the way of women that do not allow them to breathe.

A mitosis short film has been made. Of course, there will be different opinions after the screening. As a director, what impression do you want the audience to have of this film?

I would like every viewer who saw this movie to think about himself and his emotions. I would like the audience of this film to face LGBT artists and the community with a better and more open view.

As a last question, how would you like the world community and world artists to recognize Iranian women?

Courage and strength.







RAHA HAJIZEINAL - DIRECTOR

ALI SAFARI - SCRIPTWRITER

EDIT DEPARTMENT

HANIF PARANDEH - EDITOR & COLOR GRADING

PRODUCTION DEPARTMENT

ANAHITA MOUGOUEI - PRODUCER & FUND

SORAN KARIMI - PRODUCER & FUND

ALI SAFARI - INVESTOR REPRESENTATIVE

CINEMATOGRAPHY DEPARTMENT

HANIF PARANDEH - DP

ALI MOHAMMADI - 1st ASSISTANT

NAVID PANAHI - 2nd ASSISTANT & CAMERA SETUP

JAVAD TAGHIZADEH - RIGGING BEST BOY

SOUND DEPARTMENT

EHSAN AFSHARIAN - SOUND DESIGN

MEISAM MOTAMDEI - SOUND RECORDER

SOHEIL HOSEIN KHANI - SOUND RECORDER

DIRECTING DEPARTMENT

FARID ZANGI - 1ST ASSISTANT

GHAZAAL GHOLAMI - SCRIPT SUPERVISOR

ALI SAFARI - CALENDAR PLANNING

AMIN HONARMAND - LOCATION PLANNING

Cast & crew full credits

CAST

MEHDI ABOOHAMZEH

FARID ZANGI

ART DEPARTMENT

ALI SAFARI - PRODUCTION DESIGN

RAHA HAJIZEINAL - MAKEUP ARTIST

AMIN GHANBARI - POSTER DESIGN

ALI SAFARI - SET DESIGNER

AMIN HONARMAND - SET DECORATOR

MORTEZA MALEKNIA - SET DRESSER

FARSHAD HASSANI - PRODUCTION IT SUPPORT

BEHIND THE SCENE

AMIRHOSSEIN YAGHMOURI - CINEMATOGRAPHER

REZA JAVIDI - PHOTOGRAPHER

PARISA TAVAKOLI - PHOTOGRAPHER

LOGESTIC DEPARTMENT

SAEED ZAMANI - PROCUREMENT MANAGER

ASIF GHASEMI - PROCUREMENT ASSISTANT

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DIRECTOR PHOTOS



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