



PA VA HÊNG

DUST OF MODERN LIFE

a film by
FRANZISKA VON STENGLIN

with **A LIÊM,
A DUN, A SANG, A GIẢO, Y SUỐT,
A KIÊN, A QUANG, A DUM, A QUYỀN**

produced by **FRANZISKA VON STENGLIN**
and **LUCAS TOTHE & SYLVAIN LAGRILLÈRE, PUNCHLINE CINÉMA**
associate producers **CINEGRELL, UMLAUTFILMS**
director of photography **LUCIE BAUDINAUD**
editor **MARYLOU VERGEZ & ZUNIEL KIM**
sound recordist **NGUYỄN NGỌC TÂN**
assistant camera **NGUYỄN THỊ XUÂN TRANG**
production managers **NGUYỄN THỊ XUÂN TRANG,**
production assistants **TRƯỜNG MINH QUÝ, BÙI HOÀNG NGA**
sound design **CHRISTIAN WITTMOSER**
composition **THOMAS HÖHL**

with the support of
**HESSISCHE KULTUR STIFTUNG,
KULTURAUSTAUSSCHSSTIPENDIUM DES BERLINER SENAT,
GRENZGÄNGER PROGRAMM DER ROBERT BOSCH STIFTUNG UND DES LITERARISCHEN COLLOQUIUMS BERLIN,
HESSEN FILM**

shot on **KODAK**

THE DUST OF MODERN LIFE

Ein Film von FRANZISKA VON STENGLIN



Kinostart: 12.1.2023

déjà-vu  FILM

SYNOPSIS

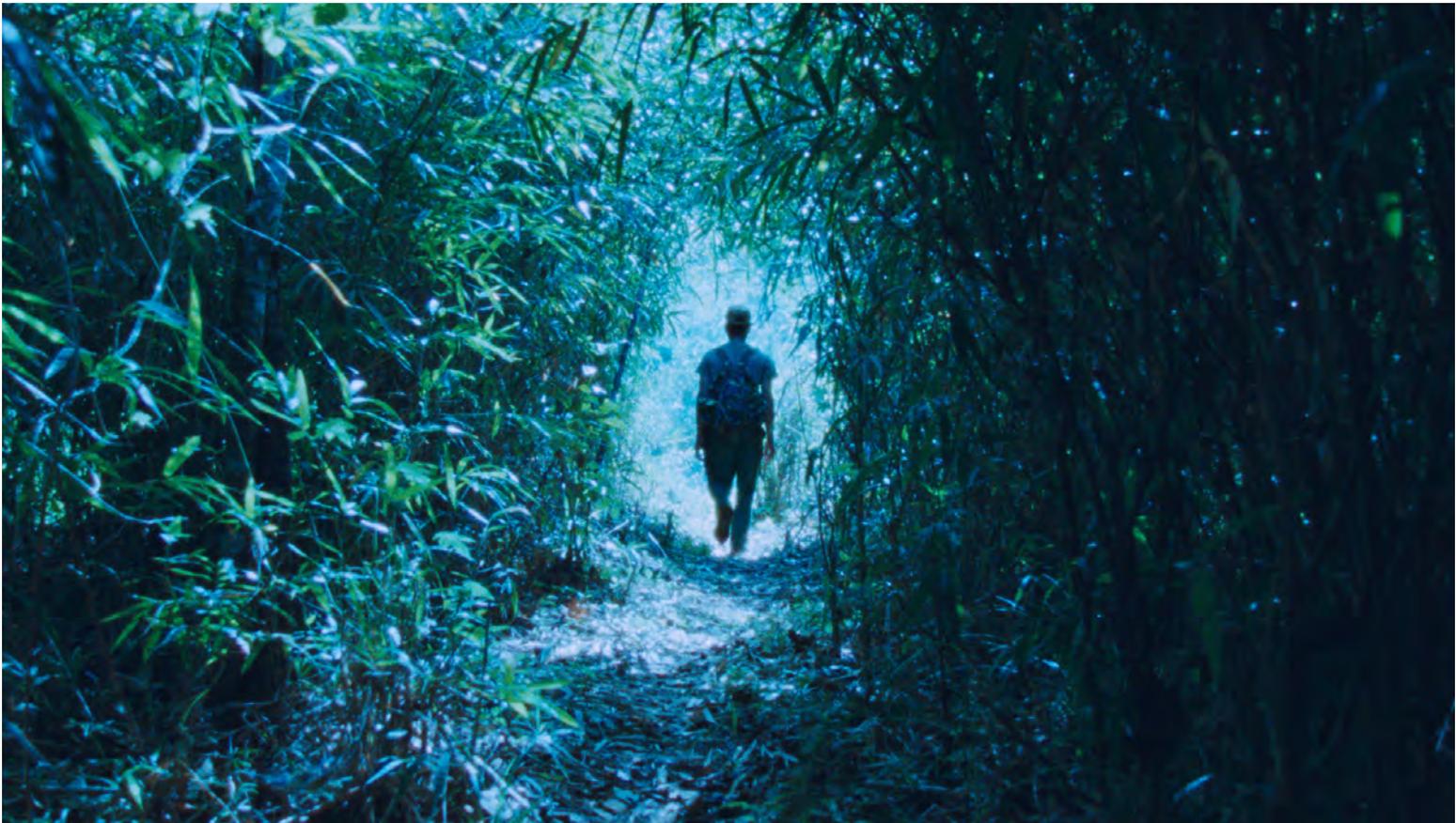
Liem, ein Sedang, eine ethnische Minderheit in Vietnam, kocht für die Familie und arbeitet auf dem Feld. Aber bald wird er, wie jedes Jahr, die Familie für einige Tage verlassen. Gemeinsam mit anderen Männern geht er in den Dschungel, um an archaische Lebensweisen zu erinnern und sich von dem zu ernähren, was die Natur ihm bietet. Eine spirituelle Reinigung und eine Tradition, die ebenso gefährdet ist wie der Dschungel.



FESTIVALS und AUSZEICHNUNGEN



DOK Leipzig 2021
FID Marseille 2021
Frauenfilmfest 2022
Provinziale – Filmfest Eberswalde 2022
Weltfilmtage Thuis 2022



CAST & CREW

Mit

A Liem, A Dun, A Sang, A Giáo, Y Suốt, A Quang, A Kiên, A Dum.

Buch/Regie FRANZISKA VON STENGLIN

Produzenten FRANZISKA VON STENGLIN, LUCAS TO THE & SYLVAIN LAGRILLÈRE (

Kamera LUCIE BAUDINAUD

Ton NGUYEN NGOC TÂN

Schnitt ZUNIEL KIM & MARYLOU VERGEZ

Sounddesign CHRISTIAN WITTMOSER

Förderungen

HESSISCHE KULTUR STIFTUNG

KULTURAUSTAUSCH STIPENDIUM DES BERLINER SENAT

GRENZGÄNGER-PROGRAMM DER ROBERT BOSCH STIFTUNG UND DES

LITERARISCHEN COLLOQUIUMS BERLIN

HESSEN FILM



REGIE – FRANZISKA VON STENGLIN



Franziska von Stenglin (geb.1984 in München) wuchs in der Tschechischen Republik, im Senegal, in Indien und Deutschland auf. Sie hat ihre künstlerische Ausbildung an der London University of the Arts (Fine Arts Photography, BA) und an der Frankfurter Städelschule 2013 als Meisterschülerin bei Prof. Simon Starling abgeschlossen.

Sie arbeitet vor allem mit Fotografie und Video, aber auch mit Installationen und Skulpturen. Seit einigen Jahren beschäftigt sie sich mit der Bedeutung von lokalen Mythen und Überlieferungen für gegenwärtige soziale Beziehungen in verschiedenen Kulturen und Gesellschaften. Sie hat unter anderem in Mexiko, Brasilien und Vietnam gearbeitet und dort insbesondere Formen des Rückzugs aus den Anforderungen des Alltags untersucht.

2016 hat sie ihren ersten Kurzfilm "I'm A Stranger Here Myself" gedreht. Der Dokumentarfilm "Pa Va Heng" ("The Dust Of Modern Life") ist ihr erster Langfilm. Er feierte im Juli 2021 auf dem Internationalen Film Festival Marseille im Wettbewerb seine Weltpremiere.

INTERVIEW - FRANZISKA VON STENGLIN

The dust of the film's title is what is discarded by men within the Vietnamese Sedang community when they retreat to the jungle during their annual process of spiritual cleansing. Director Franziska von Stenglin tells Business Doc Europe about this odyssey, as undertaken by main character Liêm and his three companions, that she recorded on 16mm.

When describing Franziska von Stenglin's documentary, which screened in DOK Leipzig German Competition, it is tempting, if maybe a little crass/obvious, to reference the likes of Conrad's 'Heart of Darkness' or even John Boorman's Deliverance, given her protagonists' (all male) decision to journey into the deepest corners of the Vietnamese jungle.

But the story is nevertheless fascinating (and very entertaining) as Liêm, a man of Sedang ethnicity, leaves his family behind (he promises his son that next year they will go together) and determines, together with three friends, to live off their wits and whatever nature provides. In the past, when he undertook the voyage with his father, sustenance would come in the form of wild game, whether monkeys, wild cats or deer. These days, deforestation has driven away such beasts, and so Liêm is forced to catch rats and frogs, which the troupe (and the film crew) consume.

The village he leaves behind is equally fascinating, one in which the spirit of Ho Chi Minh is continually invoked and where loudspeakers report on world news, instruct on the pros and cons of internet use or call on the villagers to engage in their morning exercises. The successful outcome of the Vietnamese War is a source of pride (although Liêm and his companions are barely old enough to remember it) and many of the men wear military uniforms and sing battle hymns. The village dwellings are simple and during a festival we see the slaughter of a pig, a scene that is certainly not for the squeamish.

But most of the time it is Liêm whom we follow, a man of extreme diligence, industry and sobriety who takes the business of family and community seriously, and who we see at the beginning of the film cooking and cleaning with a baby child strapped to his back. And he is equally serious about the odyssey that he is about to undertake, an ancient tradition that goes back countless generations.

Director Franziska von Stenglin heard of the Sedang people and the ritual back in 2013 when on a study trip to Vietnam as part of her art studies in Frankfurt. "It stuck in my head because the notion of retreat or trying to escape from your daily life is something that is a totally universal desire or need that humans have," she explains.

She adds how the country's relatively recent history of conflict was of particular resonance. "It's totally part of their identity and it's more or less everywhere because you see, when you go into the houses, old photos of war heroes and there are photographs of Ho Chi Minh everywhere." This was even more evident when Von Stenglin had all of her recordings translated in post-production when the loudspeaker pronouncements and songs became clearer. "The more I dug into it, the more I understood what a big part of their identity [the war] actually is," she adds.

Another thing she discovered on hearing the recordings in post-production was the extent to which the men in the jungle were talking about her and her unmarried status. “It was fantastic. They were curious about what the hell we’re doing with our lives. And I’m curious about what they’re doing – and it was really nice,” she says.

The establishing scenes, which present a fascinating ethnographic study of life in the village, comprise the first third of the film, but it’s the journey into the jungle that is its heart, and is accompanied throughout by a mesmeric and escalating soundscape. One night-time sequence is particularly alluring as Liêm, with a torch strapped to his head, catches frogs in the river.

“It felt very meditative, because he was so calm doing it,” says Von Stenglin of the nocturnal expedition. “We didn’t know he was going to do it. He just said, ‘I’ll do this, film me.’ And then we did.” She likens the meditative experience with that of the film’s audience in the auditorium. “Going to the cinema is also of some form of retreat because you kind of get catapulted into another reality and sit in this sort of soundproof room and are taken out of your daily life for two hours.”

(For the record, while the frogs were delicious, the rat meat that Liêm cooked was “really disgusting.”)

Shooting on 16mm must have been, I suggest, an editor’s dream as the 80-minute film was cut from only 3 hours 50 minutes of material. Von Stenglin points out that such a limitation (if indeed that is what it is) served to clarify her decision-making processes before shooting, and that the end result remained very similar to the work described in her initial funding proposals.

“It doesn’t mean that one way is better than the other,” she says of having a lot less footage to edit than if she had shot digitally. “It’s just I prefer that way of working. We had a lot of time to edit because we didn’t have any money for a while, and so it really helped to sort of understand what this film could be...I mean, even with just 3 hours, 50 minutes, you still have a lot of opportunities.”

Interview: Nick Cunningham, Business Doc Europe

TECHNISCHE ANGABEN

DE/FR 2021
Vorführrformate: DCP, BluRay, MP4
Originalsprache: Vietnamesisch
 Fassungen: OmU (DE, EN, FR)
 Filmlänge: 82 Minuten
 Format: 1,85:1
 Farbe



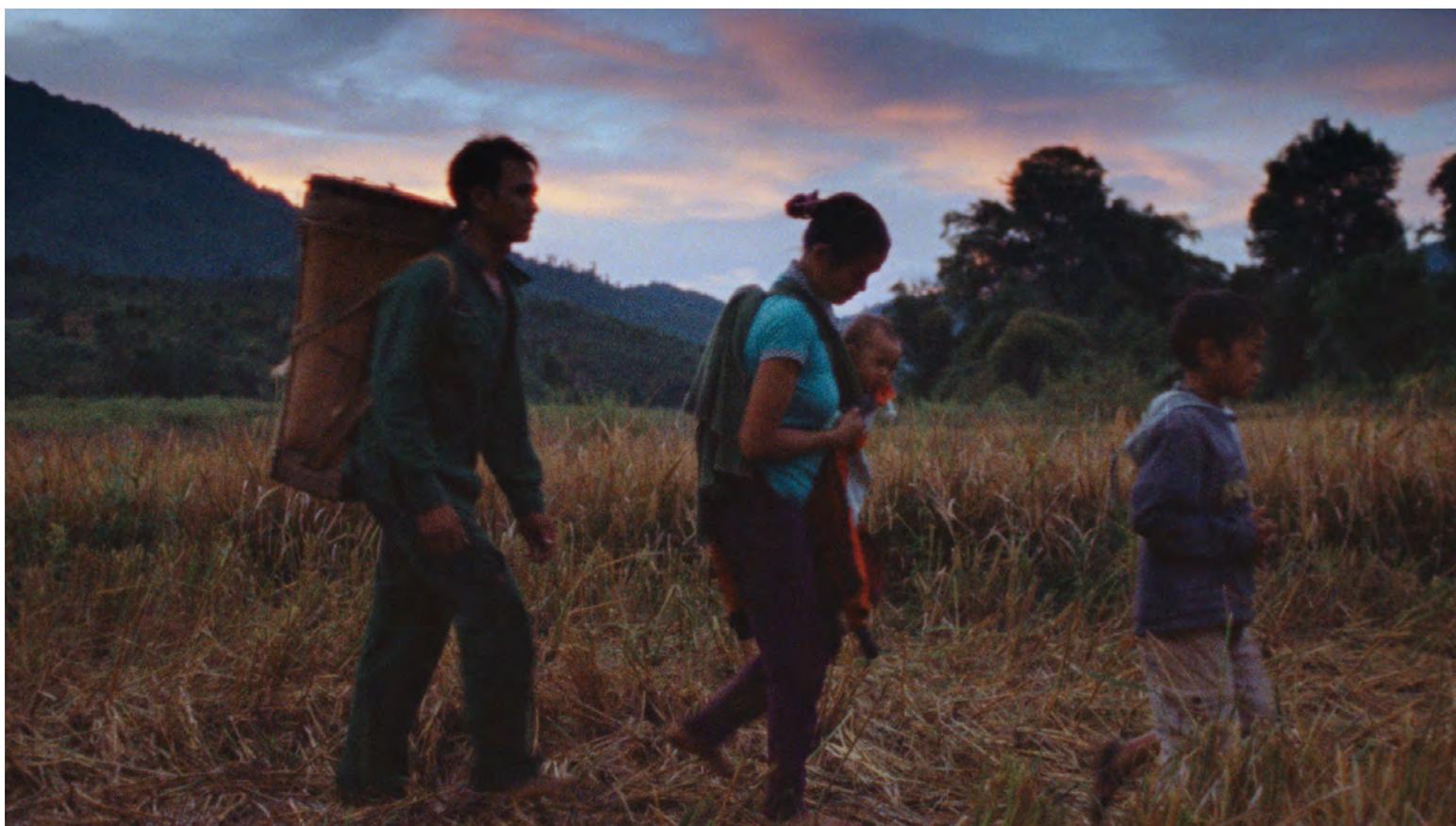
VERLEIH und PRESSEBETREUUNG

Einen Screener erhalten Sie auf Anfrage bei

dispo@dejavu-film.de

Weitere Materialien
(Presseheft, Fotos, Plakat, Trailer, Trailer-DCP)
finden Sie auf

www.dejavu-film.de



déjà-vu  FILM

déjà-vu film UG – Stresemannstrasse 216 – 22769 Hamburg
www.dejavu-film.de
dispo@dejavu-film.de
Telefon 040-22852744