

A film by Jeanette Groenendaal

ਰਾਗਮਾਪੁਰਮਾ

Starring Branly López Quemé

A Space-Time Travel

From the Director of Dutch Cocaine Factory

A film by
Jeanette Groenendaal

Production by

G-NETWORK
FILM FOUNDATION

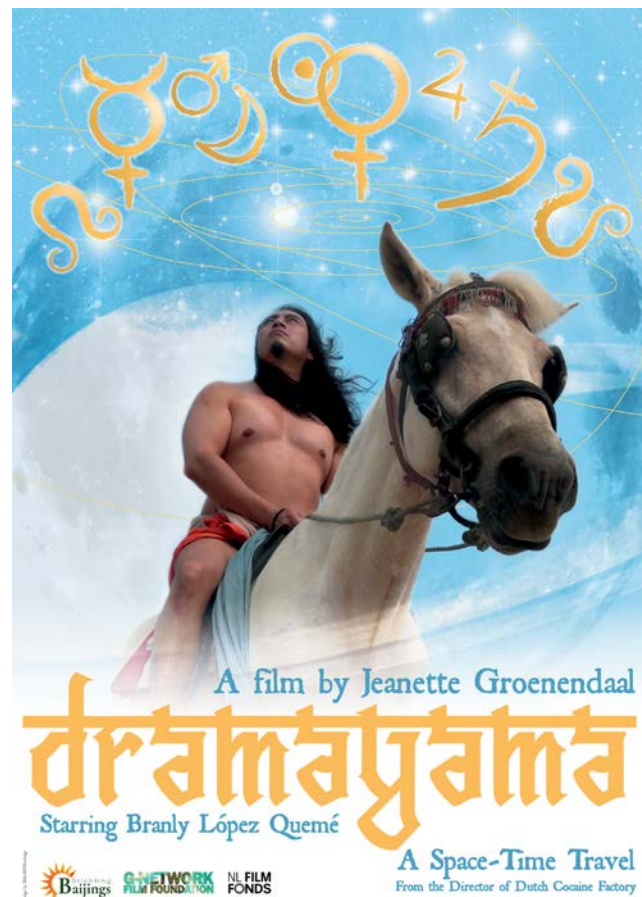
Conceptdevelopment, (co-) production, promotion
and distribution for Independent Timeline Artists.



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Creative Documentary, a Space-Time Travel
90 min | Netherlands | 2022

Scenario, Director, Camera and Production
Jeanette Groenendaal

Starring	Branly López Quemé
Montage	Zoot Derks
Composers	Stephanie Pan & Stelios Manousakis
Poetess	Sharanya Manivannan
Visual Correction	Jan Dries Groenendijk
Sound Post	Warning Studios
Post PA/Design	Zilfer de Boer
Co-Production	Ted Baijings / Branly López Quemé
Production	G-network Film Foundation
Supported by	Netherlands Film Foundation

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

CLICK FOR DOWNLOADABLE TRAILER



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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



1 MINUTE EXERPTS ENGLISH WITH PASSWORD: EXCERPTDRAMAYAMA

- | | | |
|---------------------|---|--|
| Excerpt English 01 | https://vimeo.com/644817265 | Guatemala, Opening Sequence |
| Excerpt English 02 | https://vimeo.com/644817389 | Guatemala, Branly, Genocide |
| Excerpt English 03. | https://vimeo.com/644817585 | Guatemala, Branly, astrology Teacher |
| Excerpt English 04. | https://vimeo.com/644818075 | Guatemala, Maya are Universal |
| Excerpt English 05. | https://vimeo.com/644818169 | Guatemala, What are Mayans |
| Excerpt English 06 | https://vimeo.com/644818589 | Guatemala, Branly red beans ritual |
| Excerpt English 07 | https://vimeo.com/644818783 | Poster sequence |
| Excerpt English 08 | https://vimeo.com/644819078 | India, Mercury Tempel |
| Excerpt English 09 | https://vimeo.com/644824246 | India, Meditation tree |
| Excerpt English 10 | https://vimeo.com/644824282 | India, its all pre-planned |
| Excerpt English 11 | https://vimeo.com/647292296 | India, Nadi astrologer |
| Excerpt English 12 | https://vimeo.com/647292367 | India, Saturn |
| Excerpt English 13. | https://vimeo.com/647292441 | Branly Astrological mirror |
| Excerpt English 14 | https://vimeo.com/644824621 | India, Yellow pilgrims and sun worship |
| Excerpt English 15. | https://vimeo.com/644824707 | India, Tempelcity, reminds me off... |
| Excerpt English 16 | https://vimeo.com/644824837 | India, High Priestess never dies |
| Excerpt English 17 | https://vimeo.com/644825013 | India, Tsunami Politics |



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06 24723765

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English Logline and Synopsis

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

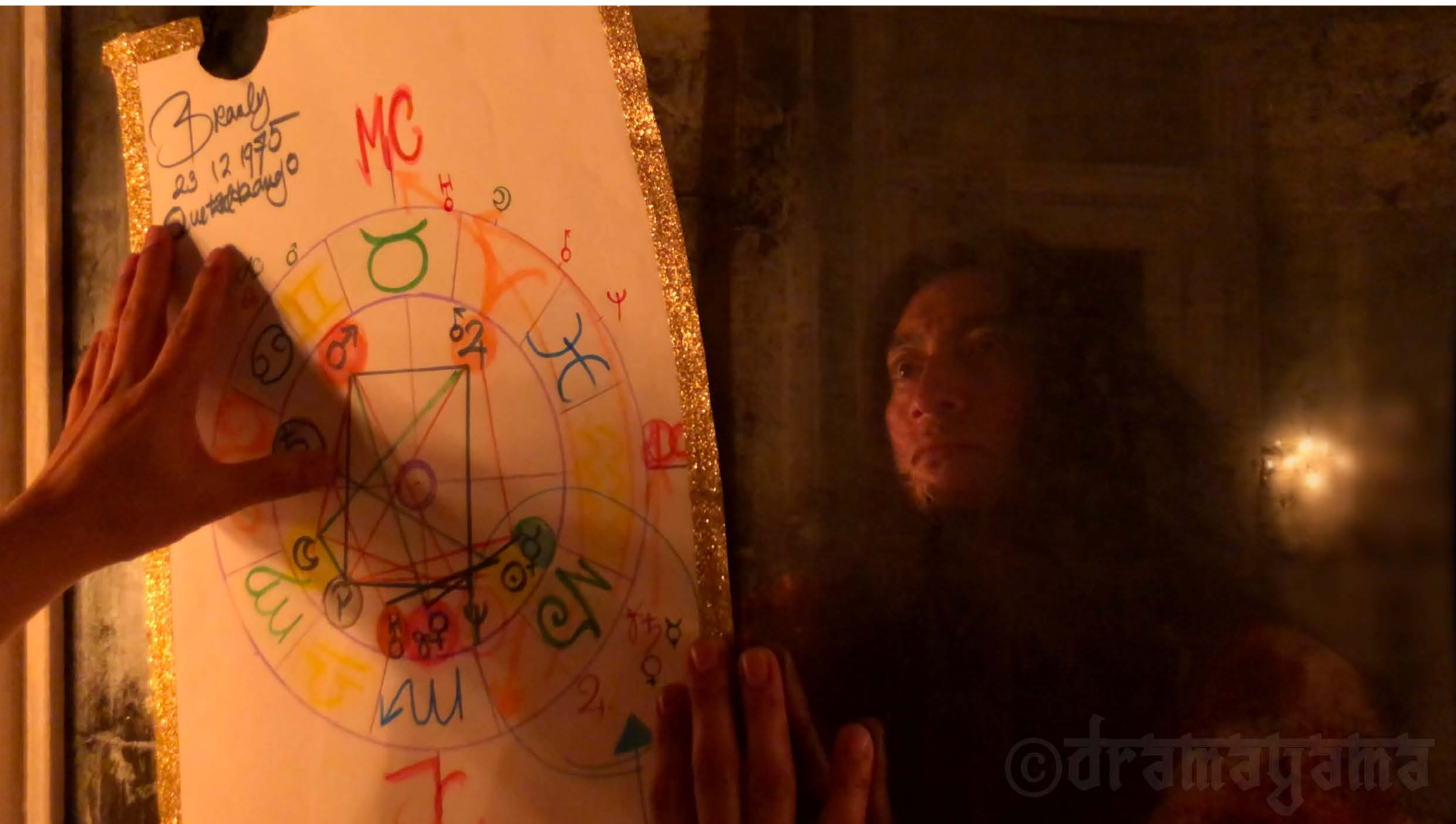
Follow Branly, 21st century Mayan Ajq'ij (timekeeper) from Iximulew (Corn-land/ Guatemala) on his vision quest for meaning and reaffirmation of his Mayan spirituality. Branly researches Mayan Cosmology, trying to recover ancient rituals and knowledge, painfully devastated by 500 years of colonisation.

Dramayama is a space time travel through past, present and future along astrological rituals for the Planets of our Solar System in the Dravidian Temples of the Vedic South of India. In a 'constant state of becoming' (the title song by Stephanie Pan), Branly recognises his roots in the echos of an old civilisation.

Meanwhile the volcano erupts,
the temple elephant dies and the turtle breathes home.

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 English दर्शनपुरुषार्थ



Official Selection



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.

Lyrics Stephanie Pan

रश्मिपुष्प





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Prinseneiland 321
1013LP Amsterdam
the Netherlands

06 24723765
gnetwerk@gmail.com

KVK 74419625
RSIN 859890119
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PRODUCER, CAMERA AND DIRECTOR

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'.

Director Statement

ਦਰਬਾਰਪੁਰਬਾਰ

Protagonist

रामकृष्ण



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.



PRODUCER, CAMERA AND DIRECTOR
JEANETTE GROENENDAAL

Phone: +31 (0)6 247 237 65
 E-mail: g-net@chello.nl
 Website: www.G-Network-Film.com
 www.Jeanette-Groenendaal.com
 www.Dramayama.com



POST PROD. ASSIST. AND DESIGN
ZILFER DE BOER

Phone: +31 (0)6 251 286 18
 E-mail: zilfer@xilferdesign.com



COMPOSER
STEPHANIE PAN

Phone: +31(0)6 195 601 92
 E-mail: info@stephaniepan.com
 Website: www.stephaniepan.com



COMPOSER
STELIOS MANOUSAKIS

Phone: +31(0)6 418 749 70
 E-mail: stm@modularbrains.net
 Website: www.modularbrains.net



COLLABORATOR, ACTOR AND
PRODUCTION GUATEMALA
BRANLY LÓPEZ QUEMÉ

Phone: (502) 54.14.21.35
 E-mail: branlylopez75@gmail.com



EDITOR
ZOOT DERKS

Phone: (020) 422 6 465
 E-mail: zootderks@hotmail.com
 Website: www.G-Network-Film.com



AUDIO POST
WARNING STUDIOS

Phone: +3 1(0)6 163 847 29
 E-mail: info@warningstudios.nl
 Website: www.warningstudios.nl



CO-PRODUCER
TED BAIJINGS

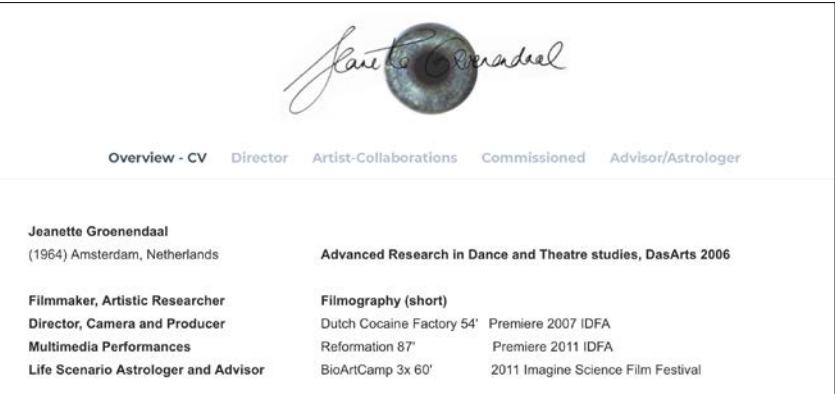
Phone: +31 (0)6 516 160 20
 E-mail: ted@baijings.org
 Website: www.G-Network-Film.com

Websites and Social media

திரைநகர்புரம்



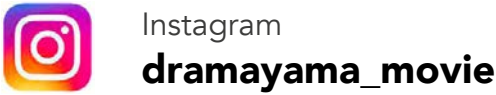
www.dramayama.com



www.jeanette-groenendaal.com



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

06 24723765
gnetwork@gmail.com

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Agenda Screenings and Premieres

2022

- 30/12 Paradox International Film Festival Pune, India
28/12 Dakshinachitra Centre Chennai, India
1-30/12 Tour Tamil Nadu Auroville, Pondy cherry, Thiruvannamalai, Swamiemalai, Chennai
20/11 Vereniging zwarte lichten Astrologie Nieuwe Gein, Netherlands
21/09-5/10 SAW 5 / SOFIA ART WEEK 2022 *RE-SPIRIT / TRANS-SPIRIT* Sofia, Romania
9-11/09 Toronto Tamil International Film Festival, Toronto, Canada
08 French Translation
08/09/10 Space-Time Travel Book Development- Writers, Translators, Photography, Graphic design

- 05/06/07/08 Picl Ketelhuis - Online Release, Netherlands
05/06/07/08 Picl Eye Filmmuseum - Online Release, Netherlands

- 19-22/06 Maracay International Film & Video Festival, Maracay, Venezuela
18/06 La Galeria, Panajachel, Sololá, Guatemala
17/06 La Palapa de la Posada, Santiago Atitlán, Sololá, Guatemala
16/06 Salón Municipal, Cajolá, Quetzaltenango, Guatemala
15/06 **Guatemalan Premiere** Theatre Cinépolis Utz Ulew, Quetzaltenango, Guatemala
17/05 Plein Theater Amsterdam, Netherlands
17-25/05 Cannes Filmmarket, France
29/04 Filmhuis Breda, Netherlands
25/04 Ketelhuis, Amsterdam, Netherlands
25/04 **Online Release** Netherlands Picl Ketelhuis & Picl Eye Film en [in eigen beheer Vimeo on Demand](#)

- 24/04 **Spanish Premiere** ARFF Barcelona // International Awards, Barcelona, Spain
06/04 New Film Makers, New York, USA
25-27/03 5th New Delhi Film Festival- NDFF, New Delhi, India
20/03 **Dutch Premiere** Eye Filmmuseum - Zaal 1, Amsterdam, Netherlands - SOLD OUT!
12/03 Kalaburagi International Film Festival, Kalaburagi, India
1-30/03 **Brazilian Premiere** Arthouse Cinema 'Farol Santander', São Paulo, Brazilie
6 x Screening In a monthly series "Spirituality and Well Being" Portugese Subtitles
7-11/01 **Indian Premiere** the 14th Jaipur International Film Festival Jaipur, India

2021

- 15/12 **Singapore Premiere** Indo Singapore International Film Festival, Singapore
30/11 Virginia Dares Cinematic Arts Awards for Decolonizing/Re-Indigenizing Media, USA
28/11 **American Premiere** Garifuna International Indigenous Filmfestival, L.A California, USA
30/10 Anticensura FilmFestival, Buenos Aires, Argentina
22/08 **Canadian Premiere** Toronto International Women Film Festival, Toronto, Canada
24 /07 Ketelhuis Zaal 1+ Zaal 2 Preview, Amsterdam, Netherlands
25/05 **Argentinian Premiere** Buenos Aires International Film Festival Buenos Aires, Argentina





Interview with Director

with Jeanette Groenendaal



Following the noteworthy docu-fiction Dutch Cocaine Factory and film Reformation, DraMAYama is the third creation by Jeanette Groenendaal, revolving around an altered state of mind. For this docu-journey she follows a Guatemalan timekeeper in his quest for meaning along the nine Temples for the Planets (Nava Graha) in south India. This is no readymade truth served on a platter, but an impressionistic film, carving space for the viewer to experience their own pilgrimage.

by JACQ. ALGRA

“I want to make space for unheard voices and broaden our gaze.”

Since completing a masters in Advanced Research at the University of the Arts in Amsterdam, Jeanette Groenendaal (Amsterdam, 1964) has developed an expansive oeuvre with live performances, installations on the cutting edge of science and art, video portraits and experimental documentaries. Simultaneously she has immersed herself in astrology, following different courses, leading sessions in Astro-Magical Initiations, and writes astrology columns and organizes research trips through south India.

What fascinates you about astrology and when did the fascination begin?

What I find interesting about astrology is that it is a universal language, a language that gives symbols to different principles. We all know these principles, all around the world. If you go to an astrological convention, there are Muslims, Christians and atheists, Russians and Americans, psychologists and many other scientists.

I want to integrate the knowledge of the solar system in my life, something people have done for thousands of years. It doesn't need to be mystical. It is for me as much a mathematical practice as a kind of meditation to visualize the four-dimensional movement of the planetary bodies.

I think that the fascination began around the time of the first moon landing, when I was four years old. I remember that I could make a spatial representation of it. That was my first glimpse into space and the spheres. It was also the first time I became aware that Earth was a planet that, like other planets, had her place in the solar system, and that the planets' rotations followed the laws of nature. Translating these laws is what astrology does, in fact. The images of the landing on the moon brought a great change in perspective. I imagined how it would be to see the solar system from Venus or Jupiter. I gained a whole different view on our place in the universe. Thereafter I learned about atoms and the notion of worlds in worlds in earth science class: a universe just like the solar system housed in my chair.

I began to see the parallels between the micro- and macro- worlds. Furthermore I discovered that planets make sound as they travel through space. I found that extremely inspiring through the abstraction of space and time that it offered."



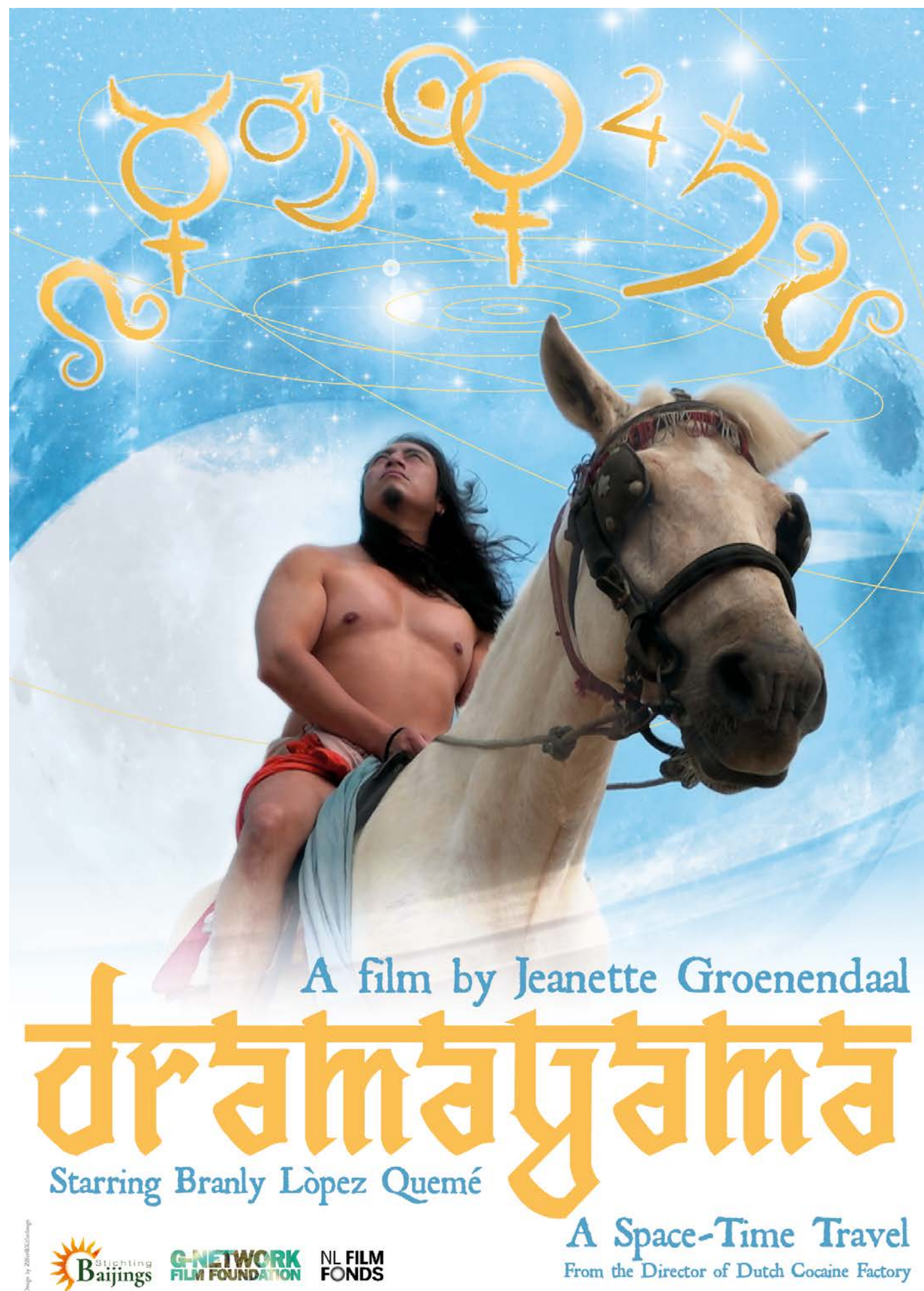
You went to India for the first time about thirty years ago. Because you're an astrologist you were allowed to enter the Nava Graha in Tamil Nadu, which until that point was only open to Hindus. In the following years you continued to study that centuries old complex of Vedic temples for every planet. How did you learn about it and when did you come up with the idea for a film?

My very first trip began in Goa. After I saw a tourist die from a drug overdose, I took the bus as far as I could get from there. One evening I stepped off the bus in the south of India. It was full moon and all around me there were people dressed in white, and people dressed in black. It turned out that the moon was in conjunction with Saturn and they were performing a ritual: the people from Saturn were in black, and the people of the moon were in white. What I saw was a cosmo-choreography wherein worship of the planets was being mirrored in a social ritual as a practice.

It takes Jupiter 12 years to circle the sun. That is celebrated in India: it is the Kumbh Mela. Whenever Jupiter has completed 12 circles around the sun it's called the Maha Kumbh Mela. Slowly I discovered that all the ritual calendars were based on the position of the planets. You can't just read the rituals, you must be an astronomer or astrologer as well. I was educated as an artistic researcher, but sometimes see myself as a visual anthropologist.

At a certain moment I found a beautiful map: it was the pilgrimage through the solar system. I wanted to make this journey. But the temples are located in a completely non-touristic region, people hardly speak English and it is a labyrinth of sandy paths. It is a true quest just to find them all. Moreover you have to be present precisely on certain times and days: on Monday at the Moon Temple, Tuesday at Mars, Wednesday Mercury, Thursday Jupiter and Friday at the Venus temple. Over the years I have studied all of them by participation and insight."

"Along the way I thought: this place is unknown to mass tourism. This view on the past, these echoes must be saved for the world. I want to make a film about this; the Harry Potter generation, cosmologists, astrologers, all people interested in rituals could learn something from watching. What we see aren't ruins from temples like in Greece, Guatemala and Egypt, but living temples. You can read about the past in hindsight, in a book written by one or another Western scientist. But in this film you can experience how local, regular people in the present still perform rituals to the planets like in the old times, it has been passed on from generation to generation."



‘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.’

You call DraMAYama an ‘experiential film’ in which the viewer experiences a pilgrimage through the eyes of the protagonist. To the spectator you want to reveal the world from the other side and forge an introduction of sorts. Why did you choose the perspective of Guatemalan timekeeper and healer Branly López Quemé?

The more I thought about the scenario, the more I realized I couldn’t present everything from the standpoint of myself as a Western director. I then started searching for someone who could discover and see the temple complex for themselves for the first time, someone with the desire to learn more, as I had.

Branly López Quemé was invited to Age of Wonderland, organized a few years ago organized by Hivos, Baltan Laboratories, Dutch Design Foundation and Design Academy, in Eindhoven. It was an experimental program that wanted to boost social change and social innovation worldwide. A program open to artists, creators and innovators from different countries, many of them with a history under colonization. for artists from countries with a history under colonization. They had the chance, with assistance from advisors, to research lost knowledge on Maya Cosmology. One of their advisors, a Russian mathematician (MaschaRu, they/them), asked me to be co-advisor because of my open and universal approach to astrology.

That’s how I met Branly, who was in search of Mayan knowledge. After ‘the end of the Mayan calendar in 2012’, he began to ask himself what the Maya actually were. In that period, all kinds of Western scientists were suddenly writing about Mayan culture. They were oppressed for 500 years through which an enormous amount of knowledge has been lost. From the Spanish colonizers they were prohibited from speaking their own language, from wearing their traditional clothes; Countless Mayans were murdered.

The Mayans had to be converted to Christianity; their astrological knowledge was labeled as primitive, pagan and witchcraft, and became forbidden knowledge. Branly wanted to search for himself what it meant to be Mayan, and to understand their calendar and complex cosmology.”

“During Age of Wonderland Branly performed a fire ritual. I recognized a similar structure in the ritual as the ones in the planetary temples in India I had seen. It’s

then that I came up with the plan to let him experience the rituals there, instead of explaining everything about The Dravidian Temple life to him. Namely, it is not a knowledge that can be passed on in words, or through books, the knowledge is in learning from performing the ritual by yourself. The temple rituals are performed with flowers, honey, milk, gold or lead; they are intended as a means for transformation. The physical experience and thereafter personal interpretation of what you experience, that is how you learn. Layer by layer, in a constant stream."



With DraMAYama you've once more made a film that defies categorization. You film everything only once and speak about 'documentary method'. You make certain choices beforehand but once on location you're in the moment, you let the camera roll and allow things to just happen. Why is it so important for you to capture everything in the most natural way possible?

"I wanted to show these locations the way I discovered them for myself, which is why I started filming. They form the stage in which a personal pilgrimage unfolds. While I was filming, an oil field was discovered in the river delta, drilling has already started under the Venus temple. A massive surge of construction of power plants and highways is taking place in the region; the rituals I have filmed are beginning to disappear. With my camera I've been able to capture them."

The film is about the energy from the genius loci through which extraordinary things can happen. In fact I try to film something that isn't there, to visualize something that in itself is 'unseeable'. It's a kind of magic; it can be that suddenly everything falls in place and you gain insight. Those are the moments I wait for. If that happens to me when I see it, I try to create a montage so that the same

can happen for the viewer. The structure of the film parallels the process of a pilgrimage: it is about an insight that unfolds along the way. You could call the result a creative documentary, DraMAYama is a hybrid form. I am an artist, not a purist. I don't bother with rigid definitions [literally: rectilinear divisions]. For me documentary and fiction are not opposing genres.

I have no crew around me and because of the sacred site, the complexity of temple rules, bare feet, vegetarian and non alcoholic and sober situation, The images were partly filmed with my smartphone on a gimbal. This way I don't stand opposite the people I film, but amongst them. I've been a professional dancer, I'm a mobile camerawoman: I turn, run, lie, and crawl. Because of this the spectator feels like they are there themselves, that is what I want. Branly guides the viewer on their own pilgrimage. They lose themselves for a little while, as it were -

What I wanted to achieve is a shift in perspective; I am in the search of the post-colonial view. The film revolves around polyphony. I present many different voices, but not a single Westerner. There is no scientist that explains things to us, there is no authority. In the film there is speaking, whispering, poetry reading and singing. In all sorts of non-native versions of English, in Tamil, and in Maya K'iche'. Some things remain unspoken. Gender boundaries are crossed, there are prayers, images of flowers, trees and animals are prominent in the film. This is specifically done because I want to stretch the frame. Meanwhile, Branly is our guide: through his eyes, we hear his internal monologue.

We Hope the lives of the Mayan community improves in the future and believes this film can help contribute to that. That is also what I hope for; in this sense DraMAYama is a form of 'soft-actism' [Soft-ivism]. It is not a story that is told but an experience that is shared. It is a journey along different stories, a kaleidoscopic voyage of discovery. This is how I try to feed the viewer's imagination, to enrich their view and broaden their mind."

WWW.DRAMAYAMA.COM



Music Score ਰਚਨਾਵਾਂ

COMPOSER - STEPHANIE PAN

Phone: +31(0)6 195 601 92
E-mail: info@stephaniepan.com
Website: www.stephaniepan.com

COMPOSER - STELIOS MANOUSAKIS

Phone: +31(0)6 418 749 70
E-mail: stm@modularbrains.net
Website: www.modularbrains.net

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

Jeanette Groenendaal

Prinseneiland 321
1013LP Amsterdam
the Netherlands

06 24723765
gnetwerk@gmail.com

KVK 74419625
RSIN 859890119
Established 27 March 2019

www.G-Network-Film.com

MUSIC - SALIM NAIR

Phone: +91 944 641 03 33
E-mail: thesalimnairband@gmail.com
Website: www.sofarsounds.com/
artists/the-salim-nair-band

AUDIO POST - WARNING STUDIOS

Phone: +3 1(0)6 163 847 29
E-mail: info@warningstudios.nl
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
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On Lost Histories:

"Shakti 13"

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"The auspicious one"

for processed french horns and oboe
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"Winter my love"

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

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for processed mixed ensemble and voice
Composed by Stelios Manousakis and Stephanie Pan

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for processed bass clarinet
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"A living system"

for processed trombone
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"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
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"Rukku is dead"

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

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for processed chamber orchestra
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Kay Nichte: "The 9 levels"

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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

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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
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 Ido Abrams
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 Rene Mendel
 Frank van Reemst
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 Elleke Claessen
 Nishta Jain
 Abhishek Thapar

Age of Wonderland
 Christine Wagner
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 Michiel ter Horst
 Madeline Mees ter Horst
 Ria Highler
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 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

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FILM, BOOK & TRAVEL



www.dramayama.com

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

Follow Branly, 21st century Mayan Ajq'ij (timekeeper) from Iximulew (Corn-land/Guatemala) on his vision quest for meaning and reaffirmation of his Mayan spirituality. Branly researches Mayan Cosmology, trying to recover ancient rituals and knowledge, painfully devastated by 500 years of colonisation.

Dramayama is a space time travel through past, present and future along astrological rituals for the Planets of our Solar System in the Dravidian Temples of the Vedic South of India. In a 'constant state of becoming' (the title song by Stephanie Pan), Branly recognises his roots in the echos of an old civilisation.

Meanwhile the volcano erupts, the temple elephant dies and the turtle breathes home.



Creative Documentary, a Space-Time Travel | 90 min
4K | 5.1 Surround Sound | Netherlands | 2022

Scenario, Director, Camera and Production
Jeanette Groenendaal

Starring	Branly López Quemé
Montage	Zoot Derks
Composers	Stephanie Pan & Stelios Manousakis
Poetess	Sharanya Manivannan
Visual Correction	Jan Dries Groenendijk
Sound Post	Warning Studios
Post PA/Design	Zilfer de Boer
Co-Production	Ted Baijings / Branly López Quemé
Production	G-network Film Foundation
Supported by	Netherlands Film Foundation

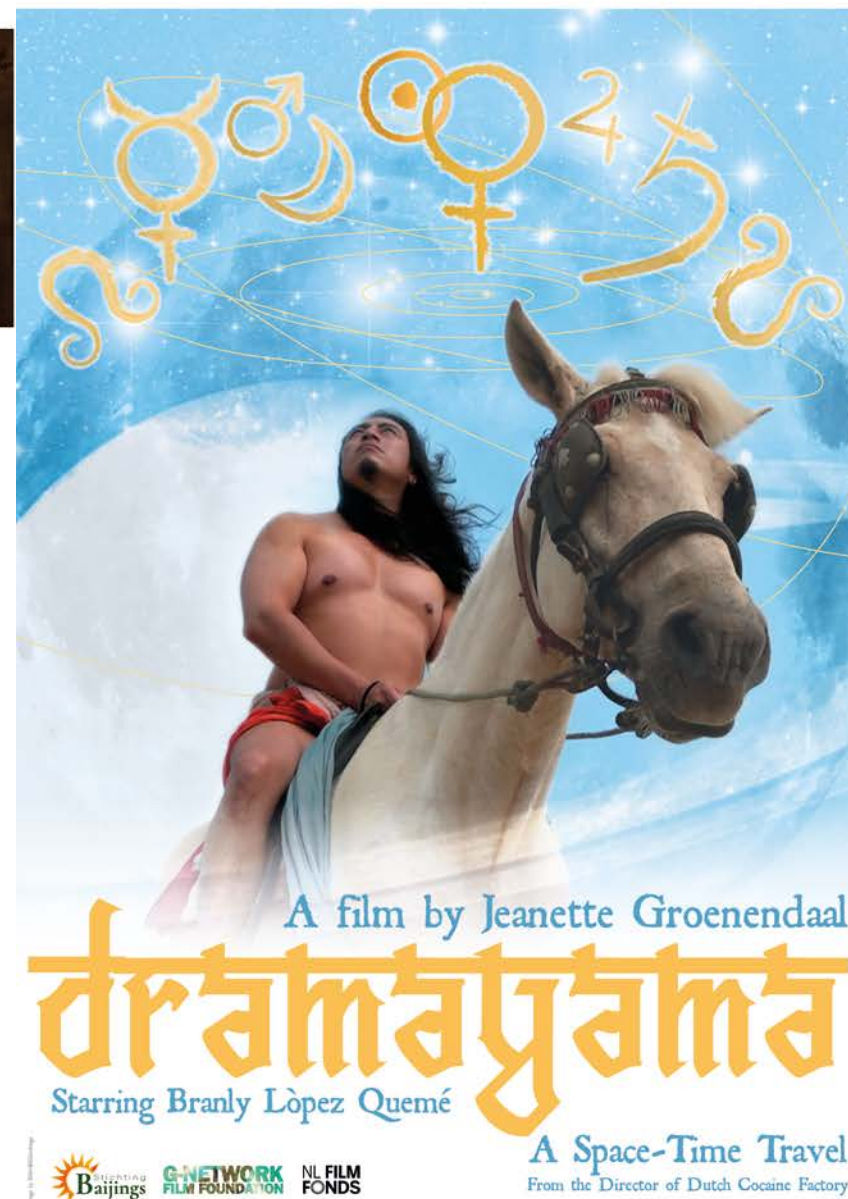
Spoken Languages Spanish English Tamil Sanskrit and Maya
Subtitles English, Spanish, Portuguese and Dutch



Follow Branly, 21st century Mayan Ajq'ij (Timekeeper) from Iximulew (Corn-land/Guatemala) on his vision quest for meaning and reaffirmation of his Mayan spirituality. Branly researches Mayan Cosmology, trying to recover ancient rituals and knowledge, painfully devastated by 500 years of colonisation.

Dramayama is a space time travel through past, present and future along astrological rituals for the Nava Graha (Nine Planets) of our Solar System in the Dravidian Temples of the Vedic South of India. In a 'constant state of becoming' (the title song by Stephanie Pan), Branly recognises his roots in the echos of an old civilisation. Meanwhile the volcano erupts, the temple elephant dies and the turtle breathes home.

A journey Inside, a Vedic Astrological Cosmic Dance beyond the
'End of the Mayan Calendar'. De-Colonizing and Re-Indigenizing.



A Space-Time Travel

90 min | Netherlands, India, Guatemala | 2022

Written Directed and Produced by	J. Groenendaal
Camera	Jeanette Groenendaal
Starring	Branly López Quemé
Editor	Zoot Derks
Composers	Stephanie Pan & Stelios Manousakis
Poetess	Sharanya Manivannan
Post PA/Design	Zilfer de Boer
Co-Production	Ted Baijings / Branly López Quemé
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Spanish English Tamil Sanskrit and Maya

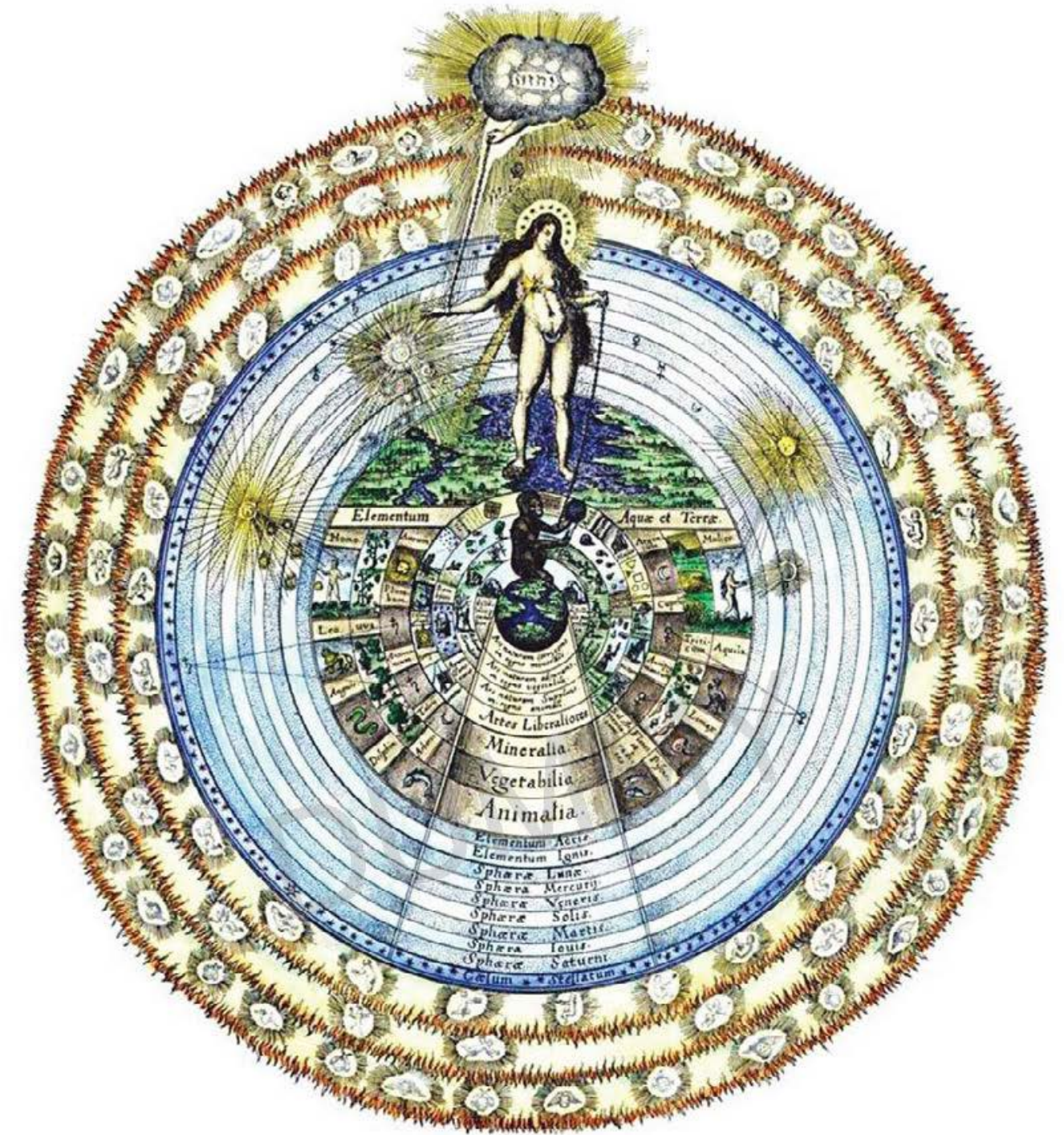
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Book with the Film

Dramayama



ਟਰਵਲਿੰਗ ਰਾਹਦਰ

A Ritual Travel Guide with the Movie

ਰਾਹਗਾਨ ਪੁਰਾਨ

COSMIC DANCE- A Space-Time Travel

Blz 1 Introduction A Pilgrims Guide

Blz 1 India Space Time Travels
Astrological Pilgrimage

Blz 1 Guatemala Space Time Travels
Maya Spirituality beyond 2012

Blz 1 On Cosmologies

Blz 1 On Rituals

Blz 1 Thousands of Temples

Blz 1 Symbol Dictionary
Astrological Symbols
Mayan Symbols

Blz 1 Project History

Blz 1 Dramayama
The Movie
Interview



Blz 1 India

Blz 1 We Are Stardust Horoscope

Blz 1 Arrival

Blz 1 De Navagraha

Blz 1 Zondag- Surya- ZON Maandag

Blz 1 -Chandra -Maan Dinsdag

Blz 1 Mangala - Mars

Blz 1 Woensdag -Boudhan -
Mercurius

Blz 1 Donderdag- Guru— Jupiter

Blz 1 Vrijdag- Shuka- Venus

Blz 1 Zaterdag -Shani -Saturnus

Blz 1 Zaterdag - Rahu -Drakenkop-

Blz 1 Dinsdag - Kethu- Drakenstaart

Blz 1 De Elementen

Blz 1 Ruimte - kosmische dans

Blz 1 Vuur - Heilige Berg

Blz 1 Water - Heilige Rivier

Blz 1 Aarde - Zijde stad

Blz 1 Lucht - Bedevaartsoord

Blz 1 Guatemala

Blz 1 9 Petals MAYA Astrology Chart

Blz 1 Arrival

Blz 1 Mayan Sacred Seeds

Blz 1 9 Levels of the MAYA
Underworld

Blz 1 Vision Quest Vulcano Pacya

Blz 1 Fire Ritual with Ajq'ij

Blz 1 River ritual Rio Dulce

Blz 1 Sacred Tree of MAYA

Blz 1 Chocolat Ritual

Blz 1 Maximom Grandfather Maya

Blz 1 Chilaam Balaam

Blz 1 Hot spring

नवग्रह
NINE PLANETS



Vrijdag de Tempel van Venus

Vrijdag - Shuka - Venus

Pitatis modion reheniet as quatures exped quas molenisque eum hil ipsam corrumquo magnita ecepudit labo. Upiderum ullupat volo quaiatur? Quis dit rem idus, cus, nihil in nonsequam quid et, sinvel ipit am ditas et dolo et, necte voluptaquo dit, ommolor esequatur, omnimagnis re, videbis remodio tent perum rem consedit aperro exceratem rectemo luptas nate rersperum fugit lia doles dolendi acerum est doluptatus, ilic te desectatur audias ati ament porem rent facestr umenda anis secto occus, aut perferf erspisi veristiur sed quation reptiatis a coruptate nus expe nobisciumqui bematns consequi voluptatem autestium at anis arum verum qui aut exceperum quam dolenis ex et re quam iniendae moloriam re, cupatitia qui dollab ipsam, nem aperibus.

Sed maious plibus, omnieta aliquaee eossi doluptaque de simos autate cuptas estem qui doloreiunt laborio ma volorehent fuga. Mus, es repera cuptat harum et mint. Exeratem a net vollenis ne idusaernate re, ut laborerunto expedia dicaboria dolupta quam, quae nonseditas ex erfearnm harcien imagnat volorepedi inulpa nullacero blacesequa ni abor accate nectatur, net evenim ut andandi quo cusdae nimirul laborep udionsequo et quundiosam sit, omnimporibea dustis sanderfero veliti deria nonsequi alit quianimporro totat volum at adictum inim nis acea simpot aceste plia perum id ut ut ommolorest asped quia doluptat eos est, que velecum quiaeruptat omnis autam intese aligniet as velligenda pel eumet ullicto verum fugit voluptatem non nis doluptat voluptatus culpa dicimai onserument repudit atia nonse volesen tecedesequi rem diam utemperum harcienit es molupta tueriate nessim quias ma aut volupidi officitis modi ulpa quatem quaernat. Mil millit quideri ut experum quibus nimus, site event perion nis dereptatur? Ficiis porentem. Es dunt quanto tenimus eos eostiorum autae velita se.Xerro tor moleni veritae. Mi, consed quossi to velignate nonsequas re se aciaere stibeatur sunt alis veni to eaquaerrum vel exerferatur aut quae ma volupti quia nis rempore ctotaquiatur alicili quamusanis eum abo. Iligenecto escitius maio esti aliquention ped mi, idelittas nihil inctur alibus arci dit laboris dolenis et hario cus derferspiet omnis ex eiundel eate nos arunt ex experspeles millaborrunt aliquam consercium eicia quidellam, est duplicia velestium et od qui delesci pictus, officab oratemo officitassi ad eum volupis ut provid moluptatur moluptate aut faccatecti aut maioresti omnibus aborenecur as dolest experum dipsand uciptiet aut ut quiatem similla borendi volorum labo. Itas doloribus eosam, id ulpa sim qui dem cus eri nonsentem laut magnimus eosam non etur sum que sit eatem sitat alibus namus nime dolupta con nobit libus, ulpa provit ut magniasped molorestem qui nulla posa dollabore verrovidi testio. Ita nihillupat. non etur sum que sit eatem sitat alibus namus nime dolupta con nobit libus, ulpa provit ut magniasped molorestem qui nulla posa dollabore verrovidi testio. Ita nihillupat. non etur sum que sit eatem sitat alibus namus nime dolupta con nobit libus, ulpa provit ut magniasped molorestem qui nulla posa dollabore verrovidi testio. Ita nihillupat.

Ritueel

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Ingredienten

- Od qui inctas
- nimpot maione
- volent rersperum
- eatur moluptam
- quatqui iduntio
- Itatem ant



Informatie Tempel van Venus

Od qui inctas nimpot maione volent rersperum eatur moluptam quatqui iduntio. Itatem ant. Um et excere et ut quaspelitem hil mos aut accaerum eatem aut explign imilibus rerferae moloreped mos ex endit pliqui recae nobis nat. Et et faccus debet, con cus, ut offic tesse nis volupta si arum alisim voluptatem quam quae velibus, ute quamenis nis sam seniat.

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spedis cuscis dis sum



Reis informatie

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Prinseneiland 321
1013 LP Amsterdam
The Netherlands

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1013 LP Amsterdam
The Netherlands



Mayan Sacred Seeds

Mayan Sacred Seeds

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Ritual

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Ingredients

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- nimpot maione
- volent rersperum
- eatur moluptam
- quatqui iduntio
- Itatem ant



Mayan Spirituality

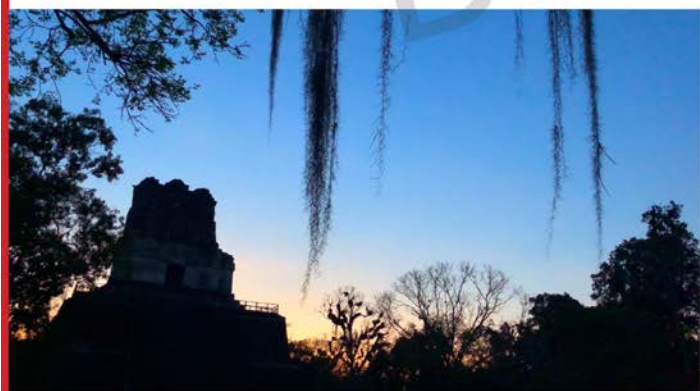
Information Time Keeper Reading

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spedis cuscis dis sum



Travel Information

Pitiat's modion reheniet as quatures exped quas molenisque eum hil ipsam corrumquo magnita ecepudit labo. Upiderum ullupat volo quiatur? Quis dit rem idus, cus, nihil in nonsequam quid et, sinvel ipit am ditas et dolo et, necte voluptaquo dit, ommolor esequatur, omnimagnis re, videbis remodio tent perum rem consedit aperro exceratem rectemo luptas nate rersperum fugit lia dole Pitiat's modion reheniet as quatures exped quas molenisque eum hil ipsam corrumquo magnita ecepudit labo. Upiderum ullupat volo quiatur? Quis dit rem idus, cus, nihil in nonsequam quid et, sinvel ipit am ditas et dolo et, necte voluptaquo dit, ommolor esequatur, omnimagnis re, videbis remodio tent perum rem consedit aperro exceratem rectemo luptas nate rersperum fugit lia.

Hotel / Adresses

Jeanette Groenendaal
Prinseneiland 321
1013 LP Amsterdam
The Netherlands

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Prinseneiland 321
1013 LP Amsterdam
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1013 LP Amsterdam
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1013 LP Amsterdam
The Netherlands



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**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 producente van Kunstenaars die film maken.

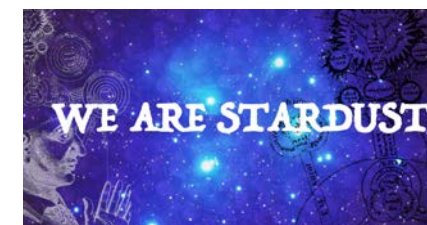
Initiatives

**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.

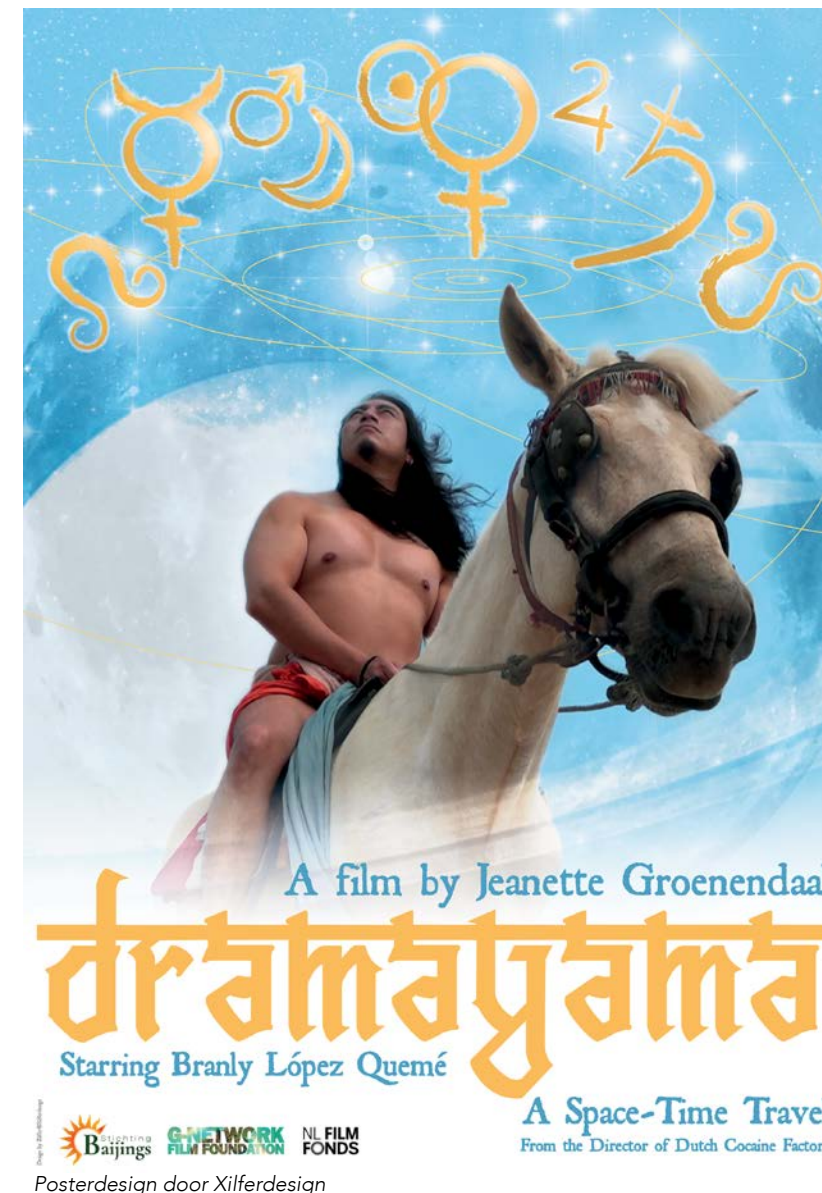
In haar zoektocht naar verborgen kennis over het leven verweeft Groenendaal in haar films werkelijkheid, herinnering en verbeelding tot een kleurrijke en krachtige visuele ervaring. De toeschouwer wordt uitgenodigd op een impressionistische reis die middels een cyclische, intuïtief-associatieve structuur 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 Mayan Calendar.**

Follow Branly, 21st century Mayan Ajq'ij (timekeeper) from Iximulew (Corn-land/Guatemala) on his vision quest for meaning and reaffirmation of his Mayan spirituality. Branly researches Mayan Cosmology, trying to recover ancient rituals and knowledge, painfully devastated by 500 years of colonisation.

Dramayama is a space time travel through past, present and future along astrological rituals for the Planets of our Solar System in the Dravidian Temples of the Vedic South of India. In a 'constant state of becoming' (the title song by Stephanie Pan), Branly recognises his roots in the echos of an old civilisation.

Meanwhile the volcano erupts,
the temple elephant dies and the turtle breathes home.

Official Selection



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

Filmografie Director J Groenendaal



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?"

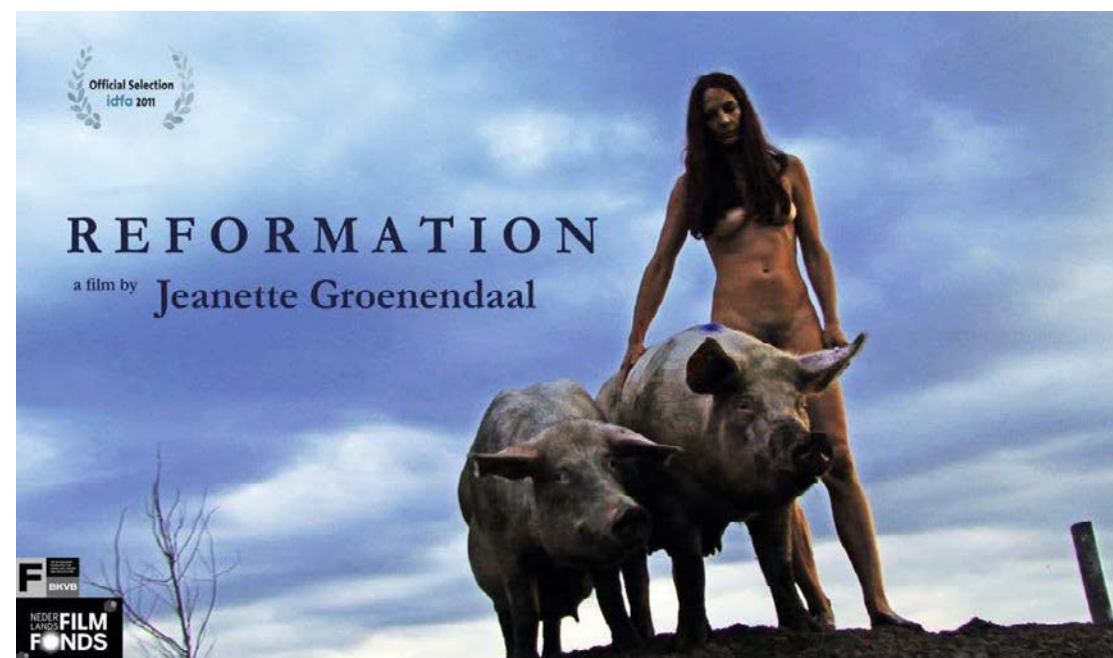
Alice Fuldauer beschouwt de documentaire als een uitdaging om nog iets te doen te hebben en niet weg te kwijnen in het tehuis. De gedachte aan de documentaire prikkelt haar geest en ze probeert dan ook doorwrocht en oprecht hierover na te denken. Wat kan ik de mensen hierover laten weten dat ze helpen 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 Paradoxs, Planet Doc Documentary Film Festival, Reykjavik International Film Festival, Alchemy Film Festival, Edinburgh 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

Stephanie Pan and Stelios Manousakis

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



DUTCH COCAINE FACTORY

a film by
Jeanette Groenendaal
Premiere IDFA 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



Magic Hour Award



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 Fabrik. 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 Poorterie 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.

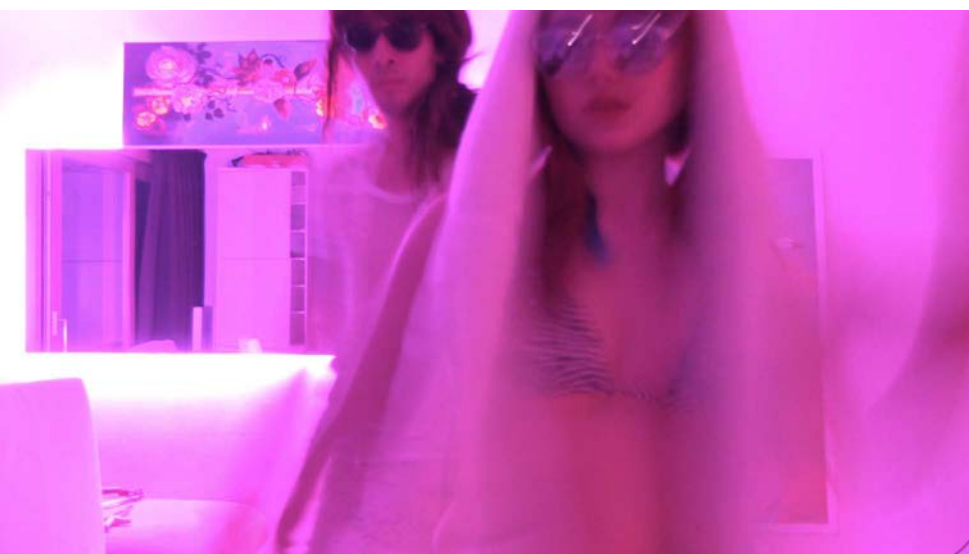
Prices/select: Winner of the Spirit of Cuff Award 2018, Nominated for Dox:Award 2017, Nominated for Best International Films 2017, Nominated for Queer Art 2017, Premiere IDFA 2016.

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

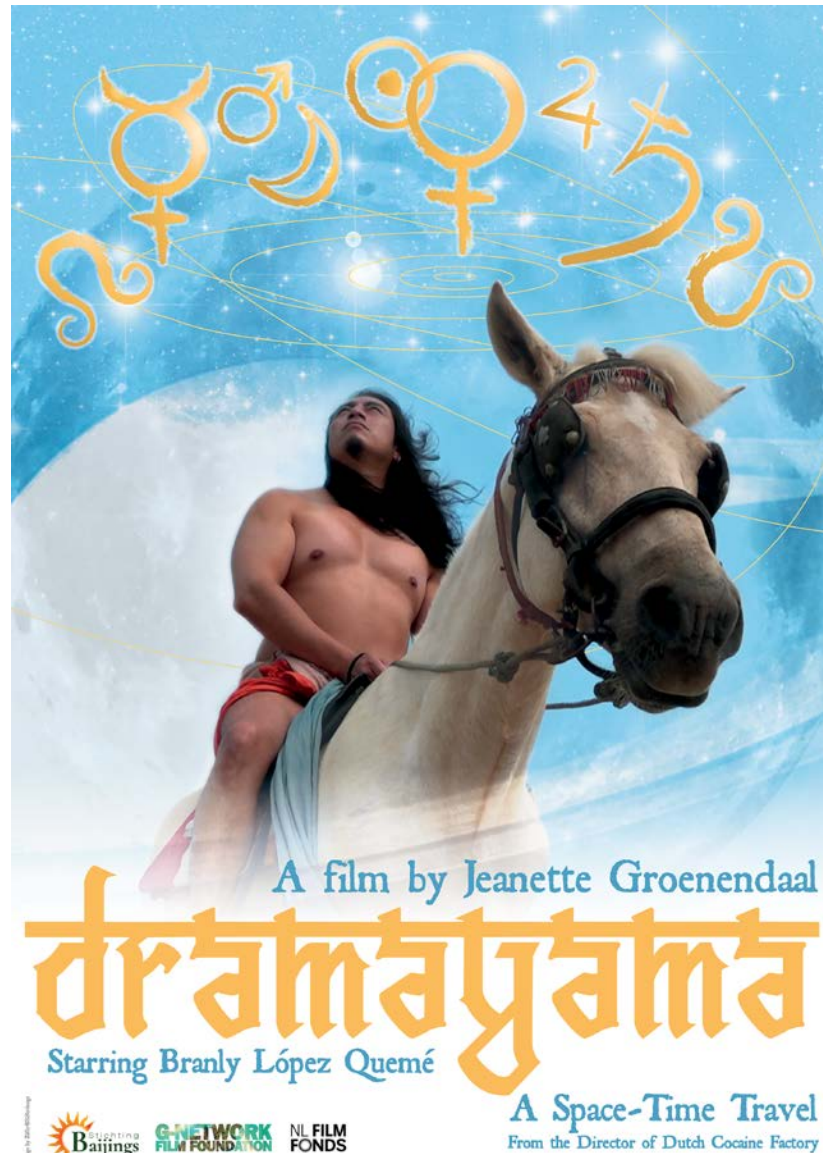
Prinseneiland 321
1013LP Amsterdam
the Netherlands

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 Mayan Calendar.**

Follow Branly, 21st century Mayan Ajq'ij (timekeeper) from Iximulew (Corn-land/Guatemala) on his vision quest for meaning and reaffirmation of his Mayan spirituality. Branly researches Mayan Cosmology, trying to recover ancient rituals and knowledge, painfully devastated by 500 years of colonisation.

Dramayama is a space time travel through past, present and future along astrological rituals for the Planets of our Solar System in the Dravidian Temples of the Vedic South of India. In a 'constant state of becoming' (the title song by Stephanie Pan), Branly recognises his roots in the echos of an old civilisation.

Meanwhile the volcano erupts,
the temple elephant dies and the turtle breathes home.

Official Selection



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?"

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

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.

Director Janja Rakus

Script Janja Rakus

Editing Janja Rakus

Advisor Jeanette Groenendaal

Production G-Network-Film Foundation



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



