

## INTRO

00:02.450 --> 00:32.090

**Jess Brough:** Welcome to Before the Applause - an audio programme for hybrid arts festival Fringe of Colour Films. We are going to be hearing from the filmmakers and artists who are behind the films in this year's festival programme. Some of these films will make you laugh, many will challenge you, and others will be thoroughly dismantling in their ability to find their way straight to your heart. Please enjoy hearing from the people behind these remarkable films and this continuation of their stories.

## DIALOGUE

00:32.090 --> 00:40.922

**Noah Berhиту:** I'm Noah. Noah Berhиту and I made a film called Violeta and Sophia, together with my dear friend.

00:41.056 --> 00:50.130

**Alejandra Rogghé Pérez:** I'm Alejandra, and indeed, I co-directed together with Noah, Violeta & Sofia, a short film about our grandmothers.

00:50.130 --> 01:06.686

**NB:** So I guess the film opens with a map, and I think we see either Indonesia or Venezuela. And we follow a rice trail all the way to Europe from both ends of the world.

01:06.868 --> 01:41.774

**ARP:** Yeah. In this shot, we only see our hands and we don't know which are from Noah and which are from me. But we try to make it clear that there's some movement or some migration story that we're about to tell. We show it through circle frame, uh, not the standard aspect ratio. So we play with the form of the planet, but also the stories of when people come in boats and look to the land, because it has.

01:41.812 --> 01:49.486

**NB:** Something to do with an explorer view.

**ARP:** Yeah, indeed, it's a little wink, but It has also something to do with the colonial past that our countries have. So, yeah, we try to give some different layers, but to leave it playful.

01:59.290 --> 02:24.794

**NB:** Violeta and Sophia are the names of our grandmothers. Sophia was my grandmother. And I think we also tried to explore the differences between our relationships to our grandmothers, because I actually never knew her, and she was from the first generation of, uh, Molacan people in the Netherlands. Whereas your grandmother...

02:24.832 --> 03:16.350

**ARP:** Yeah, I grew up. Very close to her because I grew up in Venezuela. So I have many memories about her. And, for me, my link has nothing to do with stories, the stories I will tell. But both of her grandmothers are our connection also with our second countries, I guess.

**[FILM CLIP]**

03:16.350 --> 03:41.538

**NB:** What was very interesting for us is that actually the questions I had to my grandmother, or I would have liked to ask her as a first generation migrant. I could ask you, because you actually came, uh, to Belgium from Venezuela. In a way, you had similar questions.

03:41.704 --> 04:46.890

**ARP:** My grandmother would maybe ask herself, yeah, there's for sure a role changing there also because I have questions. What will happen if I stay there in Belgium and I have children and grandchildren? Will the state feel connected to the country I was born at? And I see it in Noah what she's going through, or the questions she has. So we find there something to compliment each other. And there's also, of course, the link that both of her grandmothers cooked rice and that these are typical plates, uh, in Indonesia and in Venezuela, being so far in the loop. It started also with the question, like, where do our grandmothers resemble? It led towards food, but also we don't have also a connection towards food. We used to live in the same streets a year ago, and we used to eat a lot. And Noah cooks delicious Maluku dishes.

04:46.890 --> 05:23.906

**NB:** I think we also wanted to centre around food because it's also a way of connection and, um, a way of keeping our heritage close as well. And especially for me and for my family, it's almost the only thing that is still very present in our daily lives. It's always very community based. It's there to be shared. One of the most important moments in a day, I think, from this.

05:23.928 --> 05:58.398

**ARP:** It's also interesting that foods or the recipes are trespassed from generation to generation, uh, through the mother to the daughter mostly, of course, because we are talking about very patriarchal cultures. But there's something very magical, sacred, beautiful about this. And food is a straight connection together with the mother of the mother. So it felt also right to take it that way.

05:58.564 --> 06:11.054

**NB:** Yeah, it felt actually very empowering to cook those dishes. And we felt very close to our grandmothers and to ourselves.

06:11.182 --> 07:08.390

**ARP:** Absolutely, yes. I think this film was a, ah, great excuse to come closer to you. It has done a lot for our development in film. We had already worked together, but this made it more solid. And every time Noah starts a new project...

**NB:** You're involved.

**ARP:** Yeah, on one or another way. And she too, like my short films. She helped me edit them. So it was a great experience to co-direct. It gives new dimensions to the project. I can recommend it to people. I think it's very nice.

## OUTRO

07:08.390 --> 07:11.542

**Jess Brough:** Fringe of Colour Films 2023 takes place from the 23rd to the 29th June, but this audio programme will be available in perpetuity. If you are listening to this before the festival, we hope you can join us either online or in-person in Edinburgh, and if you are listening after the festival, you can stay up-to-date with our work at [fringeofcolour.co.uk](https://fringeofcolour.co.uk). This podcast was brought to you by Fringe of Colour Films, a hybrid arts festival for Black people and People of Colour. This series is presented by me Jess Brough, produced by Halina Rifai and Fringe of Colour, theme music by Xavier LaCroix and is supported by Creative Scotland. Thank you for listening.