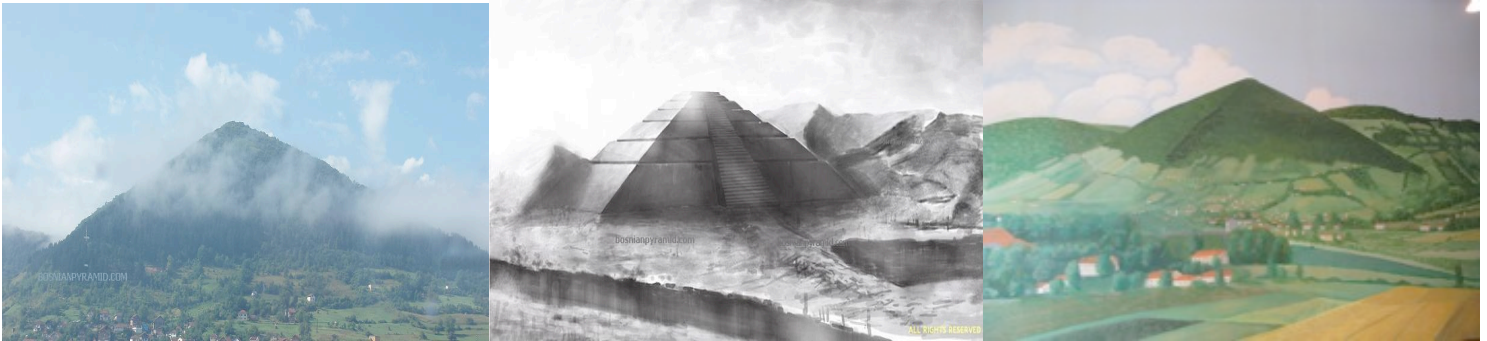


BURIED LAND
(Zatrpna Zemlja')

a GARhodes—Paradogs film



Visocica Hill, real and as imagined in Visoko, Bosnia

Written & Directed by Steven Eastwood & Geoffrey Alan Rhodes

HD CAM 86:00 16.9 Colour Stereo UK/USA/Bosnia 2010

A Paradogs / GARhodes Production 2010

www.buriedland.com / info@buriedland.com

In 2006, the world media announced the discovery of ancient pyramids in Bosnia and the claims caused an international stir. Combining documentary methods with a dramatic narrative, *Buried Land* is a fictional film set in a real community. Emir, a Bosnian removed during the war, has returned to his homeland to make a film about Visoko, the ordinary community at the centre of the claims. Visoko has reinvented itself around an imagined history, but how can Emir make a film about a pyramid that can't be seen?

SYNOPSIS

Emir, a Bosnian émigré removed during the war, returns to his homeland to assist an American filmmaker in the making of a film. Caught between states of patriotism and cynicism, he sets out to discover the truth behind the pyramidal claims. Harnessing the passionate hopes and imagination of the town, the pair begin casting for their proposed film; but Semir Osmanagic, the man at the centre of the contentious pyramidal claims, remains an elusive figure. When Emir begins a relationship with a beautiful tour guide, Avdija, it is soon clear that he is out of his depth and his ego attracts attention. Accused of making fun of the community, Emir's outlandish behaviour grows more and more confused and a grandiose shoot at the summit of the Moon Pyramid descends into chaos. Rejected by Avdija, Emir stumbles, desolate, to the *Pyramid of the Sun*. Here, at last, he finds Osmanagic and he is forced to confront both his expatriate identity and his skeptical beliefs towards the town.

THE BACKGROUND

In 2005, Semir Osmanagic, an amateur archeologist, had a vision about the highly symmetrical hills surrounding Visoko, a town north of Sarajevo which was on the frontline during the war. Measuring the angles of the three hills and finding them to have an exact Cartesian orientation, he claimed that beneath were huge pre-history constructions. Osmanagic declared that Visoko is a valley comprising four pyramids, a temple and a network of underground tunnels stretching 2.5 kilometres. He has since led a movement, complete with pictures, postulated histories and partisan politics, that believes in an ancient civilization centered in Bosnia and exemplified by the only European pyramids. At 700 feet, these pyramids, if they exist, would be the largest in the world.

The world's archeological community has, for the most part, scoffed at Semir Osmanagic's claims, attributing the hills to geologic shifts. Yet, the religious, secular, cultural, economic and political groups of Visoko have galvanized around his ideas and have come together to hold up the pyramids as a vision for the post-war Bosnian identity. Osmanagic has garnered particular support from the Bosnian Islamic community (including its leadership in the Bosnian government) and from the inhabitants of Visoko who have come to re-imagine their town, not as a small outpost in an infamous European country, but as a privileged cradle of civilization.

Since 2006, when excavation began in earnest, Visoko has become a Brigadoon, embracing the pyramid theory with gusto and transforming itself economically through new enterprise. It has seen the formation of an archeological park, local alliances with national government and a tourist agency based on the pyramids. The only hotel in town, (previously named the *Hollywood Hotel*), has changed its name to the *Pyramid of the Sun Hotel*. Models of the pyramid, still only visible in the imagination, are sold in shops and illustrations of the vision have been created in number. Behind the Mayor's desk is a picture of a sphinx and *Pyramid Pizzas* are sold in an Aztec styled restaurant.

Osmanagic, the proclaimed "*Indiana Jones of Bosnia*," is now the director of *The Bosnian Pyramid of the Sun Foundation*. A Bosnian himself, he divides his time between Sarajevo, Visoko and Houston, Texas. He has published books on the Mayan civilizations and now proposes a new academic discipline: *Bosniology*. His foundation has recently announced a sixth pyramid and speculates that three more might soon be found.

To date, all efforts by media to represent the pyramids fall short, and the majestic landscape appears inscrutable. From the ABC and CNN broadcasts, it is clear that the standard fact-finding format has failed to capture the faith-based narrative of the community. Instead, the news media has become part of the story, another character in the set of diverse players that add to the continuing event.

It could take many more years of excavation to either prove or disprove the veracity of this community's collective imagination, but a transformation has already taken place in their minds. With the sudden influx of international people, a city that was, until now, off the world map is now being given full attention. If the discovery of the pyramids is true, it will fundamentally change the way we understand history. And, even if it isn't, the mere idea of pyramids in Bosnia could change the fortunes of a small town struggling to recover from a decade of war.

The events on the ground in Visoko are always changing. Over the past three years the Pyramid Foundation has made a conscious effort to keep a regular stream of press events, infuriating western science and academia who have comprehensively disputed the foundation's methods and results.

Yet, there is no certainty that the Visokon dream will survive. The scientists and archaeologists who came to the town in 2006 have all but gone, though none have actually disproved the existence of the pyramids. The Bosnian Ministry of Culture has withdrawn its support, the town museum has disassociated itself and, in nearby Sarajevo, the locals are making Visokon jokes. Today, the archeological digs continue, albeit diminished. The future of Visoko might be one of fame, ignominy, or a quiet descent back to obscurity.

Aware that they are dependent on a stream of proclamations to the international media, Visoko knows that the funds might dry up, the digs may come to a standstill and that the discoveries, therefore, will cease to exist. Yet despite the odds being stacked against them, there is a glowing energy and courage to this community and many of its inhabitants continue to donate their entire time and energy to realizing their dream: a vision of a gleaming future where Bosnia is the root of the entire world.

Yet, the real story has yet to be told, not of the pyramids but of Visoko, a community that has come together and pushed itself onto the world stage by claiming that a new truth lies buried under their hills. This vision of a valley and a history exists, as yet, only in their minds... but it changes everything.

THE FILM



SYNOPSIS

Short Synopsis

In 2006, CNN announced the discovery of ancient pyramids in Bosnia. A fictional film in a real community, *Buried Land* is the story of one man's return to his homeland to find the truth behind the pyramidal claims. But will he come to believe? And where does fact end and fiction begin?

Medium Synopsis

Emir, a Bosnian émigré removed during the war, returns to his homeland to assist an American filmmaker in the making of a film. Caught between states of patriotism and cynicism, he sets out to discover the truth behind the pyramidal claims. Harnessing the passionate hopes and imagination of the town, the pair begin casting for their proposed film; but Semir Osmanagic, the man at the centre of the contentious pyramidal claims, remains an elusive figure. When Emir begins a relationship with a beautiful tour guide, Avdija, it is soon clear that he is out of his depth and his ego attracts attention. Accused of making fun of the community, Emir's outlandish behavior grows more confused and a grandiose shoot at the summit of the *Moon Pyramid* descends into chaos. Rejected by Avdija, Emir stumbles, desolate, to the *Pyramid of the Sun*. Here, at last, he finds Osmanagic and he is forced to confront both his expatriate identity and his skeptical beliefs towards the town. Using factual encounters, real interviews, staged situations and scripted scenes, *Buried Land* is a fictional film set in a real community.

Long synopsis

In 2006, CNN announced the discovery of ancient pyramids in Visoko, Bosnia. The discovery caused an international stir but the man at the centre of the claim, Semir Osmanagic, has been largely rejected by the world's academia.

Emir is an émigré from the years of the Bosnian war, returning to Visoko to assist in the making of a film. Working as a production fixer for American filmmaker Adam (Alan Rhodes), the pair have come to make a film about the tiny Bosnian town at the centre of the pyramidal claims. But Emir returns to find a much-changed Visoko - a community that has pushed itself onto the world stage by claiming that this new truth lies buried underneath their hills. The Visokon vision of their history exists, as yet, only in their minds but it changes everything. Caught between states of patriotism and cynicism, Emir embarks on a journey of new discovery, about the town and about himself.

Adam and Emir set about casting for their proposed film, inviting all the locals to play a part and, helped by the beautiful tour guide, Avdija, the pair begin their research. They seek out the key players in the town, including an Iman and Zombi, the man who oversees the digging of a labyrinth of tunnels beneath the pyramid valley; but Semir Osmanagic himself remains an elusive figure. Probing the community for its mythology, its intrigue and for its version of events, Emir discovers the ways that the Visokon community has engaged with its strange new history: the true believers, the profiteers, the Bosnian youth that look to horizons beyond both war and the Bosnian borders.

What the filmmakers find is that Visoko is a place where the line between reality and the fantastical '*buried lands*' is continually blurred. Underneath the surface, there are divisions but, to the outside world, the town is living a united pyramid dream; and, for once, it has a future: selling the dream to tourists from around the world.

As the filmmakers continue their search for Osmanagic, Emir develops a relationship with Avdija. But Emir hovers between two worlds and it is soon apparent that he is out of his depth. As his affections for Avdija grow stronger, his relationship with Adam becomes estranged. Emir's ego grows stronger by the day and he begins to attract attention. Suspicions are raised even further when the Bosnian media accuse the filmmakers of seeking to mock the town's believers, donning the pair the '*Borats of Bosnia*'.

As Emir's outlandish behavior grows more and more excessive and confused, a grandiose shoot at the summit of the *Pyramid of the Moon* descends into chaos. Rejected by Avdija, Emir wanders, desolate, into the cave that is the *Pyramid of the Sun*. Here, at last, he finds Osmanagic and he is forced to confront both his expatriate identity and his skeptical beliefs towards the town.

Examining the complexities of faith, conflict, science, culture and tourism in Bosnia and the Balkan region, *Buried Land* is the tale of an ordinary town reinventing itself around a set of extraordinary events. Underneath the surface there are divisions but, to the outside world, the town is living a united pyramid dream; and, for once, it has a future: selling the dream to tourists from around the world.

What emerges is the story of passionate hope and visionary imagination, a cult story of many personalities. In Visoko, faith, imagination and force of will have transformed the identity of the individuals. This is the story of what lies beneath, of how and why the people of Visoko believe and of what Bosnia might now become in the minds of this war shattered town's inhabitants.

Using factual encounters, real interviews, staged situations and scripted scenes, *Buried Land* unites documentary methods with dramatic fiction. As the story unfolds, it becomes increasingly difficult to know where reality ends and fiction begins.

THE CHARACTERS

Actors

Emir: a cynical Bosnian returnee who, as a teenager, fled Bosnia with his family during the war.

Geoffrey Alan Rhodes: playing New York filmmaker, Adam, whose high-minded concepts of filmmaking both inspire and confuse.

Non-actors

Semir Osmanagic: the archeologist and national hero. His picture now hangs on the kitchen wall of every housewife in Bosnia. Dressed like a star from *Indiana Jones*, Semir's hypnotic voice could persuade the most ardent disbeliever.

Avdija Buhic: the attractive volunteer at the new tourism office. For her, the pyramids represent a chance for a new revitalized Visoko and a unified Bosnia. Having survived the war, she has joined the *Pyramid of the Sun Foundation* with dedication, and she guides Emir through its fascinating characters and artifacts.

Goran: the head archeologist of the Pyramid of the Sun Foundation. He exemplifies the combination of faith and science that makes the foundation so infuriating yet intriguing to western academics.

Zombi: the eccentric right-hand-man of Semir Osmanagich. For Zombi, the pyramid is his heart. It is also where he works seven days a week, mining, logging lumber for the tunnels and giving tours in exchange for enough money to keep him with gas and food.

Haris: the exceedingly earnest tour guide and information officer of the Pyramid Foundation. His loyalty to the foundation is borne out of adulation for Semir Osmanagic and the knowledge that he will go far.

Seid: the iman who says the pyramid is a hill.

Ekrem: the aged farmer whose property lies at the top of the Pyramid of the Moon. It is now a site for tourists although it rests on the border of Serbian mine fields laid 15 years ago. Ekrem cleared the mines from his farm by hand and now excavates the unusual sandstone tiles from the hill.

Emina, Emina, Tarik, Zlatan: the teenagers who are part of the Bosnian new generation. They barely remember the war but are very conscious of Bosnia's new branding and the possibilities this may create for them to escape

PRODUCTION NOTES

Buried Land is a collaborative effort between two filmmakers: Geoffrey Alan Rhodes (USA) and Steven Eastwood (UK). The pair produce two streams of work: films designed for the art gallery and for the cinema. *Buried Land* represents their first feature-film collaboration. Based around the events in Visoko, they imagined a film approach that united Steven's techniques of engaging non-actors within a community with Alan's artistic combination of the 'actual' with 'fantasy' and it was one of those brainstorming sessions that continued to bloom.

Eastwood and Rhodes raised production funds for principle photography during Aug-Sept 2008 from *The Princess Grace Foundation USA* and the *Arts and Humanities Research Council* in the UK. Using a small crew - half from the UK/USA and half drawn from the local community - and an extraordinary Sarajevo actor, they created the film based on anecdotes and narrative fragments from the people of Visoko. They returned with some 70 hours of exceptional material.

Steven and Alan's desire was not to re-hash the scientific details of the debate but to tell the story of transformation that has undeniably occurred. They both practice filmmaking as part of a larger artistic practice and they have approached the Visoko story from a unique perspective. By incorporating fictional elements and the presence of a Bosnian actor playing a role, they seek to challenge the boundaries between documentary and fiction, question the nature of representation of a people and to ask the question of the pyramids: 'what is truth' and 'what is belief'?

They approached the process of documenting a situation as 'the combining of' real events, situations and people with fictional cinema. This approach is in perfect tune with the indeterminacy between fact, fiction and the fantastical at the heart of Visoko and the Pyramid Foundation. The pair have brought to Visoko another event that garners international attention, money and spectacle, and which draws on three film communities: external producers from the UK and the US, Sarajevo filmmakers and the people of Visoko.

Q & A with the Directors

How or what prompted the idea for your film and how did it evolve?

The idea for *Buried Land* came through Alan (Rhodes) who heard a news piece about the Bosnian pyramids on the BBC radio slot within NPR and Alan then called up Steven to suggest they collaborate.

The project passed through a number of incarnations before it settled on the feature narrative format. After the first research trip, we toyed with the idea of a gigantic film action, a land art piece involving the passing of a camera from the town to the *Sun Pyramid* summit. Subsequently, we joined forces with a London-

based production company called *Faction* and pitched the project to broadcasters as TV documentary, one that would tamper reflexively with its subject. There was some interest in this, but no commission.

As we both teach film and exhibit our work in galleries, we made an approach for arts and academic funding. This secured production funding from the *Princess Grace Fund* and the *UK Arts & Humanities Research Council* for a film which would introduce fictional and subjective devices to a factual subject. Free to make the film we wanted, we regarded *Buried Land* as the perfect opportunity to make a crossover project, one that satisfied our conceptual and academic sensibilities but that might play to a popular audience.

Elaborate a bit on your approach to making the film...

As a collaborative project, we had to work out our roles. We developed it together and first went out to Visoko in 2008. Eventually, we settled on the idea of a fictional feature and scripted up a rough treatment based on the people we'd met. Splitting our roles for the production weeks, Steven played the role of director and Alan the producer (both behind and in front of the camera) and we kept our eyes on what the other was doing.

We concocted three camera modes with our cinematographer: direct cinema (which quickly became grubby documentary), neorealist and wholly cinematic. In other words, hand held, observational photography; reflexive/self-conscious documentary, where the image appears objective but takes on subjective attributes; and overtly fictional, where the camera glides and pans, the shot is composed and the performer's movements are blocked for dramatic purpose. We worked from an extremely loose script, shooting more or less sequentially. We used what was, in essence, a dialogue-free script, mapping our characters' movements from place to place, person to person, and featuring dramatic guides, such as '*Emir meets the Imam and talks about leaving his country*'.

Shoot days and scenes were highly improvised. Steven did most of the direction with a translator whispering in his ear, telling him what the people on camera were saying. Often he would walk into the shot while the camera was turning over and whisper to the performers. It wasn't always clear when we were shooting or not.

We developed a highly responsive way of working. The scenes moved through three acts, so that what appeared at the beginning to be a documentary has become a complete fiction by the last act, although, of course, actual people playing themselves span these modes and acts.

What were your biggest challenges in developing the project?

Our biggest challenge was dealing with the national newspaper campaign that accused us of planning to make '*Borat in Bosnia*' the weekend before we flew out to begin principal photography. This was based on one line on our website announcing we would be bringing an actor playing a fictional character to the town of Visoko. All of the relationships and trust we had built up over two extensive research trips and innumerable emails, letters and phone calls, collapsed in a matter of days. Our line producer had to reschedule the shoot to make time for us to convince the people of the town that we had no intention of making fun of them.

Ultimately, the article was a gift because we opted to steer this accusation and the responses to it back into our narrative. That said, for some people, including members of our crew, the slur never fully went away. In the pivotal scene where Avdija is telling Emir that she fears he came to her town to make fun of it, she is in fact speaking to Steven. We cut Emir's reaction shot in.

I think we were both surprised that the language barrier (neither of us speaks Serbo-Croatian) wasn't such an issue. However, culturally, our understanding was a challenge. We didn't understand the difficulties of

shooting a film in a country 15 years out of war, without a large film industry. For example, we couldn't find a boom pole to rent, borrow, buy, or steal so we built one out of a rake and mic stand.

Why do you think audiences will enjoy the film?

This is a curious window onto contemporary Bosnia but also onto one style of western filmmaking. For people who often feel that documentaries are pedantic and dramas predictable, I think it can really satisfy.

Are there any films that you consider inspirational to you as you made your film and how?

We looked at Kiarostami (*Taste of Cherry*, *The Wind Will Carry Us*, *Close-Up*) and some Neo Realism and other Italian cinema of that period or later (Rossellini's *Stromboli*, Fellini's *8 1/2*, Antonioni's *The Red Desert*). I often referred to a seldom seen film by Paul Berczeller and Gregory Luchford called *Here to Where*, ostensibly about Alfred Merhan who has lived in Charles De Gaulle airport for 15 years. We looked at Bresson, Tarkovsky, Bella Tarr, Nuri Bilge Ceylan, Ben Hopkins (*37 Uses of a Dead Sheep*, *The Market*), Chris Smith's *American Movie*, Andrew Kotting's *Gallivant*, there are many more... Shortly before leaving for Bosnia, Alan watched Jia Zhang Che's *Unknown Pleasures* and had this in his mind much of the time we were shooting, in particular the way it portrays people and situations in a space, tied together with these emotional narrative threads, but so much of the time just moving...

What are your future projects in the pipeline?

STEVEN

I'm about to begin research on two film projects, one set in the Russian Ural mountains to do with the annual occurrence of people going missing and in some cases never returning, and the other located in the UK but concerning a community given over to experimental societal structures. I'm very keen to develop this way of working, where non-actors perform an aspect of their own experience, but this becomes extended into a space of artifice where I can deploy some cinematic ideas and styles. I like this tension, between plan and contingency, between real people and actual events and what I might come up with in a notebook or in dialogue with a DOP or art director or composer. I'm most attentive and exhilarated as a filmmaker when my ideas are running away from me into something I can't fully control or foresee. So, basically, I'm looking for more pyramids.

ALAN

Ever since I moved to Buffalo, I've been fascinated by the American Rustbelt. I know much of the UK is now fascinated because of *The Wire*. I'm working with a writer to script a feature set in Buffalo, New York, that tries to capture that bitter-sweet melancholy of a city where everyone is always leaving. I think of it as a sort of *Paris J'aime* (or *New York, I Love You*) made about a real city that's not on the media map. It's split into four pieces and four seasons (two of the seasons are, appropriately enough, snow covered). In summer, we follow a Chinese exchange student who comes to Buffalo and rents a house on the dividing line between white and black neighborhoods; she dates between them, and discovers the America that is not on TV. In fall, we follow two urban planners, one who promotes returning the decaying urban center to a state of prairie, raising buildings in favor of grassland, and the other who is a preservationist. Their romantically tense battles come to nothing against a city council in political stasis. In winter, it's Christmas and we follow an aging party girl as she confronts all the old friends and lovers that have since moved away and return for the holiday to visit their families in the old immigrant neighborhood. In spring, we follow a poor high school graduate who lives by the husk of the deserted central train station and finally succeeds in leaving the city, like she always planned. Like *Buried Land*, the film will be based on real communities within the city using mostly non-actors but in the performance of a structured fiction. If you've ever seen the last few minutes of Fellini's *Il Vitelloni*— that's what I want to capture.

THE FILMMAKERS

Lead Actor:

Emir Z. Kapetanovic is an up and rising star in the Sarajevo film community. A graduate of Sarajevo University's renowned drama school, Emir keeps up a constant stream of work in theatre and film in Sarajevo. The lightness of his performances, his ability to gather those around him into the play and his astonishing skill with improvisation tactics are proof of his undying love of archetypical Comedi'arte.

Writer, Director, Producer:

Steven Eastwood is an award winning filmmaker whose work spans documentary, fiction and artists' moving image. His films have been broadcast and screened internationally to acclaim. He has taught film & video production in the UK and USA, has published numerous articles and chapters on cinema and he regularly curates screenings. In 1997, he formed the production company Paradogs Films. Paradogs' second documentary, *Those Who Are Jesus* (2001), was nominated for best documentary newcomer in the prestigious Grierson Award at BAFTA. Eastwood gained a theory-practice PhD through UCL, The Slade in 2007.

Steven's work currently deals with the 'event' of filmmaking as a site for performing difference. His films veer between genres, embrace awkwardness and lack of conclusion and delight in the free-play between fact and 'fabula'. He is currently Programme Leader in Film & Video at the University of East London. Recent films include: *A Seminar in Film Sound* (UK/USA 2008); *Hearsay* (CAN/UK 2007); *The Film We Didn't Make*, (UK 2006); *Different Systems of Chaos* (UK 2003); *Of Camera* (UK 2003).

Writer, Director, Producer:

Geoffrey Alan Rhodes is a filmmaker and installation artist working in upstate New York. His work seeks to open up new ground for cinema, challenging barriers between the real and the imaginary, the actual and the fiction, the documentary and the narrative. His current art gallery work plays with the boundaries between photo, film, and installation, and has been previewed at the International Society for Electronic Arts in Singapore and the European Media Arts Festival in Germany.

His last documentary, *Made Over In America* (2007, 64 minutes, distributed by *First Run/ Icarus Films*), takes the audience into the land of Los Angeles makeover television, combining the points of view of cultural theorists with LA producers and makeover show contestants. Like *Buried Land*, the film was a breakthrough collaboration between art filmmakers and communities that had a story to tell, and represented Rhodes' first move from the art gallery into mainstream film. He is currently a member of the faculty of the School of Film and Animation at the Rochester Institute of Technology.

Co-Writer

Dzenan Medanovic was born in Visoko and spent much of his childhood there. A graduate of the Academy of Performing Arts at Sarajevo University, he has written and directed three documentaries and has been working with Bosnian PBS (BHT) on another. Dzenan's latest film, directed by Albania's Kelmend Karuni, will premiere at the 16th Sarajevo International Film Festival this year. He is currently writing his first solo feature screenplay.

Director of Photography:

Christopher Ernst is an American filmmaker and video artist whose practice stretches across several genres of moving image media, integrating divergent aesthetics and exhibition strategies as a means to explore the influence of cinema on how we arrange and navigate everyday spaces. Christopher's film work and video art have been screened and exhibited internationally at a number of notable venues. Christopher currently works as a producer for MTV films and teaches at the *New School Department of Media Studies* in New York.

Editor:

Alice Powell is a 2007 editing graduate from the *National Film and Television School*, UK (NFTS). She currently works as a freelance film editor on a diverse range of projects. Alice has edited numerous short films, including a fiction film *Cowboys* for *Film London*, UK in 2009. She also works with documentary and other film forms. In 2009, she was editor on *Rude Boy Food*, a cookery series from Jamie Oliver's production company *Fresh one*. *Buried Land* is her first feature.

Composers:

Chris Branch and **Tom Haines** are British composers who work together under the name **Brains and Hunch**. They met at the Guildhall School of Music and Drama, London, where they were studying electronic music and they have since written music for a wide range of genres in theatre, television and film, as well as working on other musical projects and sound art commissions. Recent music projects include co-founding, writing and performing with *The London Snorkelling Team*, performing John Cages' *Cartridge Music* on BBC Radio 3, remixing Bjork's *Army of Me* and writing music for the *International Olympic Committee*. Chris and Tom are also associate artists of *Filter Theatre* who have recently performed new work at the *National Theatre* and at *The Lyric*, London and the *RSC*, UK.

Sound Designer:

Doug Haywood is a London based sound designer, Doug Haywood, has been creating bespoke soundtracks for over a decade with an extensive folio of award-winning short films, promos, theatre performances, installations, fashion shows and high profile special events. With an aptitude for interpretation of concepts and innovative briefs, Doug's fine art background informs his eclectic direction. Recent film projects include 35mm short 'K' for Hector Films, several music promos plus an in-game movie for 'DJ-Hero' with Warp Films. He has also collaborated on *Beck's Futures*, prize-winner Matt Stokes' latest film work, *The Gainsborough Packet & C*, along with two new installations for Rosalind Nashashibi's upcoming show at the ICA, London.

Shot on location in the Valley of the Pyramids, Visoko, Bosnia

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Contact: info@buriedland.com