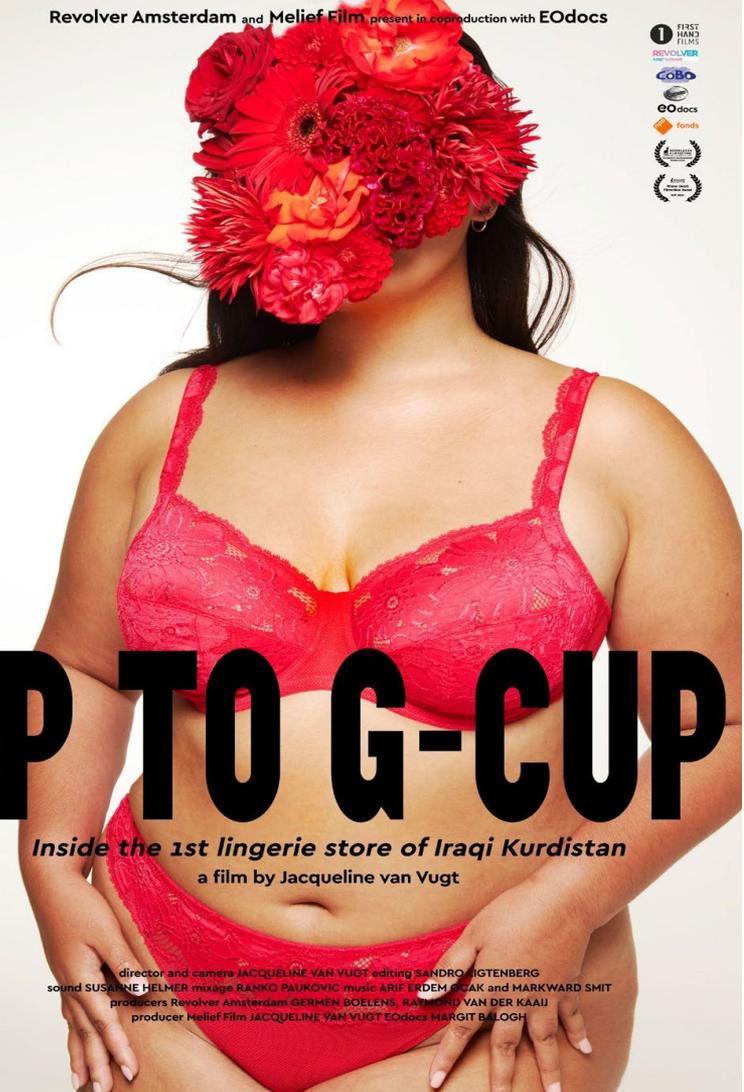


Revolver Amsterdam and Melief Film present in coproduction with EODOCS



photography: Catherine Kruzevic hair and make-up: Susan Kosterpelt & Nico Bredius production: melief film & revolver Amsterdam



# Press kit

Documentary  
Up to G-Cup a film by  
Jacqueline van Vugt

# UP TO G-CUP

*Inside the 1st lingerie store of Iraqi Kurdistan*  
a film by Jacqueline van Vugt

director and camera JACQUELINE VAN VUGT editing SANDRO RIGTENBERG  
sound SUSANNE HELMER mixage RANKO PAUKOVIC music ARIF ERDEM OCAK and MARKWARD SMIT  
producers Revolver Amsterdam GERMEN BOELENS, RAYMOND VAN DER KAAU  
producer Melief Film JACQUELINE VAN VUGT EODOCS MARGIT BALOGH

# Up to G-Cup Short synopsis

In the documentary film, UP TO G-CUP, filmmaker Jacqueline van Vugt portrays intimate stories and emotional outpourings within Kurdistan's first lingerie store.

An honest film in which women are portrayed in a world dominated by war, faith, men and mothers. The film powerfully demonstrates self-determination, sensitivity, sensuality and sexuality.



# Up to G-Cup Synopsis

Northern Iraq's first lingerie store not only sells bras, but also acts as a hang out where women share stories. In the film **Up to G-Cup**, these 'ordinary women' tell their story to director Jacqueline van Vugt; about love, sex, shame and war.

The film was shot in the lingerie shop of the Dutch-Kurdish entrepreneur Shapol Majid; the first in northern Iraq. The store is located in Suleimaniyah, a city in the Kurdish Autonomous Region of Iraq. Women who have become alienated from their own bodies through oppression, war wounds and a conservative morality, find their sensuality again in her fitting rooms.

Right at the start of the film, it appears that female sexuality in public is still exciting for many Kurds. "A billboard of a woman in lingerie is not possible," say the owners of the mall, "a woman in bra and thong but without a head could do it again."

Yet the women in the film are remarkably open. You can see in these women the need to be among each other, away from the all-important family. The women expose themselves in several ways, and tell what they have experienced 'firsthand'; Rozhan talks about her hymen and the fear that it would be elastic, Shiaw about her forced marriage and Tara about her circumcision. At the same time, war and oppression are never far away, not even in the lingerie business. The women have so many scars on their souls because of this.

Shapol Majid has started a sewing workshop next to the shop. This also includes Nasrine and Medina, two women from a Yezhidi refugee camp. They too tell from their own experience what happened to them during the recent attacks by ISIS. Their relatives are still missing.

In **Up to G Cup** you see women who have lost relatives, who experienced war and have to live with the trauma's, women who are oppressed by men and by their own mothers, etc. In the lingerie-shop we meet these women who are not yet allowed to show a bare leg. And yet they go on, and they still have fun together."

# Directors statement

Whether I am among soldiers with a camera, or want to spoil myself with lingerie, both are genuine expressions of my true self. I value my self-determination and wish that every person, regardless of gender or sexuality everywhere in the world, had the same freedom to express their own individuality.

Because I grew up in West Africa I feel a deep and abiding connection with this area. As a result of civil war in Chad during my childhood, my family and I were repatriated to the Netherlands where for a long time I felt disconnected and unsettled, and this, has inspired therefore a certain curiosity in me about life outside my Dutch culture.

I, like Shapol Majid, -the owner of the lingerie shop-, have a second heart that lies elsewhere. In my case it is in the scent and color of the red earth and among the people of West Africa. For Shapol it's in the mountains and valleys of Kurdistan.

I sense the unrest ingrained in these women from northern Iraq. War, gas attacks, repression, clan structure, strict religion and pollution cloud the atmosphere and control the bodies and minds of these Arab and Kurdish mothers and grandmothers. I want to show the external and internal chaos these women deal with on a daily basis, by making a film in which something very personal is central.

The lingerie in the film brings us close to characters who are restless, sometimes moralistic, unpredictable but also innovative, surprising and charming. In the film I show how Iraqi-Kurdish women are finding the strength to carry on despite constant war and oppression in a complex society. This allows me to paint an intimate picture of the pain and sadness and vulnerability but also of their resilience and perseverance of these women.

Surrounded by lingerie, negligees and garter belts there is laughter about sexuality that can help the wounds to heal or the alienation to lessen.

The women we meet through the lingerie shop have all experienced deep social and personal trauma, yet they are bravely moving forward though their path is uncertain.

I hope to show this courage in the film, Up to G-Cup.

# Biography Jacqueline van Vugt

Jacqueline van Vugt studied architecture at TU Delft followed by camera at the Dutch Film and Television Academy in 1991. She graduated as Director of Photography with the award-winning documentary ***Snow White***, directed by Jelka Anhalt (1995). Ever since she has developed her own films in addition to her work for National television as a cinematographer or director of various short fiction and documentary-series.

In 1995 Jacqueline van Vugt directed and produced her first independent documentary with her company Melief Film; ***KPL 70-11-12-078*** (16 mm) on Dutch soldiers in Bosnia-Herzegovina. The Dutch National Television VPRO bought the film. Her next film was the feature length documentary ***Ofrenda de Primavera*** produced by JURA Film in 1998. Awards for the film include amongst others the ***Amsterdam Arts Foundation Talent Award***.

For her documentary ***Two Loves*** (2001), on Bosie, the poet and boyfriend of Oscar Wilde, she won a Dutch Academy Award. Her short fiction ***Tomorrow*** won ***Best Short*** at the Mannheim-Heidelberg Festival. ***Toda una Vida*** and ***Bambara Blues*** were her next feature-length documentaries. With her company Melief Film, Jacqueline van Vugt independently produced and filmed the documentary ***Mama don't like no guitar pickers 'round here***, released by Cinema Delicatessen for cinema. Her documentary ***BORDERS*** was produced by PVH-film. And directed and filmed by Jacqueline herself. Cinema Delicatessen released the film. ***BORDERS*** has won several awards including ***FIPRESCI Award 2014***, Krakow International Festival. It was especially mentioned for the camerawork with the CIVIS and SIMA-awards. Apart from directing and shooting the artists portraits of Toon Verhoef and Cornelius Rogge for the Dutch Masters, INTERAKT, she directed and filmed the documentary ***Refuge***, produced in cooperation with Rosan Boersman from CTM/Nuts and Bolts, in 2017-2018. With her documentary ***Up to G-Cup***, 2020-2021 which she shot in Northern Iraq Jacqueline has won the ***Dutch Filmcritics Award, KNF***.

Jacqueline van Vugt now shot her first feature film ***CROSSING*** with producer Revolver Film in co-production with A Private View and Nukleus Film Croatia.



# Stills Up to G-Cup



# Trailer Up to G-Cup



# Winner KNF Press Critic Award

In the documentary film, *UP TO G-CUP*, filmmaker Jacqueline van Vugt portrays intimate stories and emotional outpourings within Kurdistan's first lingerie store.

Up to G-Cup is an honest and compelling film in which women are portrayed in a world dominated by war, faith, men, their mothers and grandmothers. The film powerfully demonstrates self-determination, sensitivity, sensuality and sexuality.

*At the Dutch Film Festival she won the KNF 2021 Award (Press Critic Award).*

*The jury wrote:*

*'We were especially impressed by the documentaries. Three nominees excelled in detail.*

*De Bellers, The Photograph en Up to G-Cup take you to the unexpected. But one goes further; You get involved, you worry, you feel the danger. Up to G-Cup is intimate on multiple levels. Women in Kurdish Iraq, unable to speak freely, find sanctuary in this lingerie store. We can watch because director Jacqueline van Vugt creates a safe haven, as did shop owner Shapol Majid. The jury is unanimously impressed by Up to G-Cup.'*

[https://instagram.com/stories/revolver\\_amsterdam/2675083723734523240?utm\\_medium=share\\_sheet](https://instagram.com/stories/revolver_amsterdam/2675083723734523240?utm_medium=share_sheet)

# Press articles

- 2doc [https://www.npostart.nl/2doc/02-11-2021/VPWON\\_1308108](https://www.npostart.nl/2doc/02-11-2021/VPWON_1308108)
- Vice <https://www.vice.com/nl/article/qj8yz7/documentaire-over-lingeriezaak-in-irak>
- Linda <https://www.linda.nl/nieuws/film/jacqueline-van-vugt-up-to-g-cup-koerdische-vrouwen-lingeriezaak/>
- NRC <https://www.nrc.nl/nieuws/2021/11/01/lingerie-en-leed-in-noord-irak-a4063742>
- Trouw <https://www.trouw.nl/cultuur-media/jacqueline-van-vugt-filmde-intieme-gesprekken-in-een-lingeriewinkel-in-noord-irak~b9481a84/?referrer=https%3A%2F%2Fwww.google.com%2F>
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- Tros kompas <https://www.troskompas.nl/Artikelpagina/article/63900/2doc-Up-to-G-cup>
- Radio 1 Het Oog <https://www.nporadio1.nl/fragmenten/nos-met-het-oog-op-morgen/1d1a1a0d-ce8c-47fc-966d-153365408af7/2021-10-02-documentaire-toont-verhalen-uit-eerste-lingeriewinkel-in-noord-irakese-stad>
- Gids.tv <https://www.gids.tv/artikel/16821/bijzondere-documentaire-up-to-g-cup-dinsdag-te-zien-op-npo-2>
- VPRO <https://www.2doc.nl/documentaires/series/2doc/2021/up-to-g-cup.html>

# Credits

Director and Camera: Jacqueline van Vugt

Sound: Susanne Helmer

Editor: Sandro Ligtenberg

Mixing: Ranko Pakovic

Music: Arif Erdem Ocak & Markward Smit

Executive Producers: Revolver Germen Boelens Raymond van der Kaaij

Melief Film: Jacqueline van Vugt

Ecodocs: Margit Balogh

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