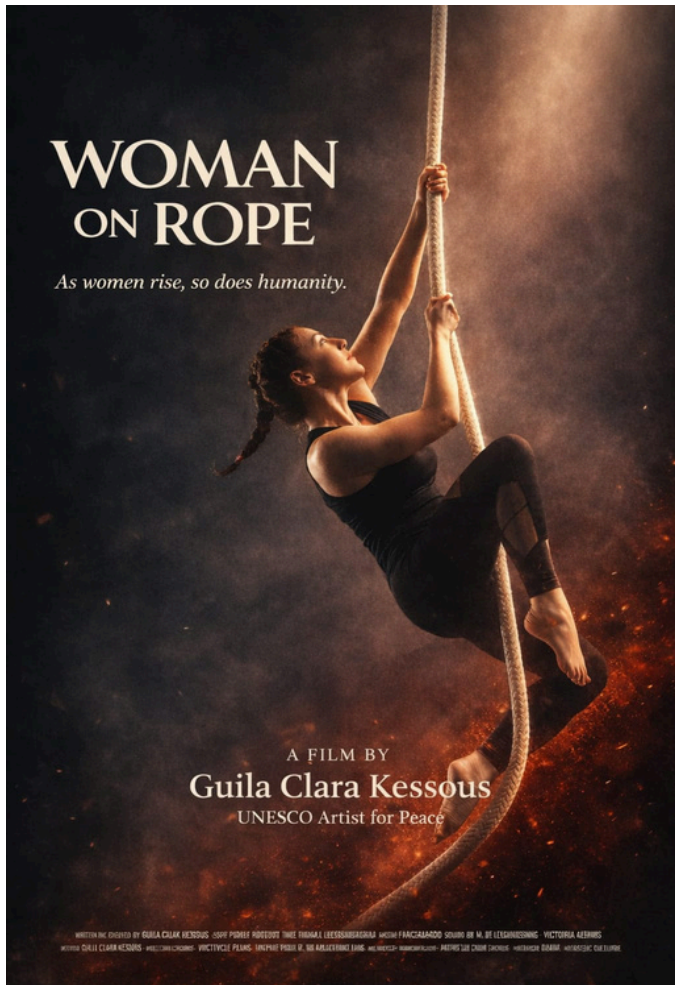


As women's rights advance in some parts of the world and regress in others, Guila Clara Kessous, UNESCO Artist for Peace, chooses an unexpected language: that of the body. With WOMAN ON ROPE, she presents a short film in which a woman's ascent along a rope becomes a living metaphor for a centuries-long struggle, the fight for equality.



When a physical act becomes a universal language for women's rights

In an era where women's rights are progressing in some regions of the world and regressing in others, **Guila Clara Kessous, UNESCO Artist for Peace**, chooses an unexpected form of expression: the body. With WOMAN ON ROPE, she delivers a short film in which a woman's ascent along a rope becomes the living metaphor of a centuries-old struggle, the pursuit of equality.

Filmed between Paris (UNESCO headquarters), Geneva and New York, directed by Aurélia Khazan and produced by Khen Thanh Nhat, the film is set to be presented at the United Nations, the French Senate, the Cannes Film Festival, and several international diplomatic venues, including the Egyptian Embassy.

About Guila Clara Kessous

Docteure de l'Université de Boston sous la direction du prix Nobel de la paix Elie Wiesel et post-doctorante de l'Université de Harvard, Guila Clara Kessous conjugue depuis plus de vingt ans engagement diplomatique, démarche artistique et plaidoyer pour les droits humains.

Artiste de l'UNESCO pour la Paix, elle a fondé le Forum international Femina Vox et est à l'initiative des Accords Internationaux pour les Femmes en Diplomatie.

En 2025, elle a reçu le titre de « Femme de la Décennie » lors du Women Economic Forum.

Elle est également lauréate des Women Empowerment Awards (Global Gift Gala)

About Aurélia Khazan, the Director

Aurélia Khazan is a French filmmaker, actress, and singer actively engaged in artistic and humanitarian initiatives on an international scale.

Recipient of the Peace Award from the Congress of the Republic of Peru, presented during the International United Nations Forum for Peace, she also serves as a Peace Ambassador for the Universal Circle of Ambassadors for Peace (Geneva) and as a board member of Women In Entertainment, an international organization committed to advancing the representation of women in the entertainment industry.

Trained in dramatic arts in France under Alexandre Grecq, and later in India at Actor Prepares under the guidance of Anupam Kher, Aurélia has built an international career spanning Europe, India, and the United States. She has notably worked under the direction of Sanjay Leela Bhansali and has performed leading roles in films such as La Rupture, The Lost Child, and Love Me Haiti, filmed in Port-au-Prince, for which she received the UNESCO "Young Talent for Peace – Dikalo Award for Best Performance," honoring both her performance in Haitian Creole and her contribution to intercultural dialogue.

Passionate about storytelling, directing, and screenwriting, Aurélia made her directorial debut with the short film The Last Meeting, which was officially selected and awarded at several international film festivals, notably receiving the Best First Time Director Award at the Silk Road International Film Awards. She subsequently directed the animated music video Doux Agnelet, wrote and directed the short film Note de Cœur, and continues her filmmaking journey with Woman on Rope, a film conceived by Guila Clara Kessous, for which she serves as director.

Aurélia has also collaborated as a voice artist on major international productions, including Bohemian Rhapsody, directed by Bryan Singer, Yesterday, directed by Danny Boyle, and Victoria & Abdul, directed by Stephen Frears. A professionally trained singer who has performed across Europe, the United States, and India, she brings to both her acting and filmmaking a particular sensitivity to voice, rhythm, and artistic transmission.

Her international journey also leads her to regularly speak on intercultural dialogue, leadership, and the art of public speaking.





ONE GESTURE, ONE LANGUAGE, ONE MANIFESTO

Climbing a rope: a simple, almost schoolyard gesture. In the hands of Guila Clara Kessous, it became a political act.

The short film unfolds as a vertical ascent in which every grip, every movement, every breath echoes a moment in the history of women, here a hard-won victory, there a confiscated freedom. The rope becomes a memory. The body becomes narrative.

Seven visual tableaux structure the short film. At each stage, a female voice resonates in its original language, creating an international polyphony. At the summit, the ascent culminates in the release of white doves, a promise of peace, and a reminder that equality remains to be achieved.

A FILM ROOTED IN ITS TIME

In 2026, the condition of women around the world paints a complex and contrasting picture. In some countries, groundbreaking legislation continues to advance equality; in others, hard-won rights are being rolled back, sometimes abruptly.

It is this tension between progress and regression, hope and fracture, that *WOMAN ON ROPE* brings to the screen, without resorting to simplistic narratives.

The piece does not designate an enemy; it names a global reality. And through the very motion of this ascent, it reminds us that the pursuit of equality is ongoing, everywhere within institutions as much as within individual consciousness.



A LIVING TIMELINE ALONG THE ROPE

- **1848** – Seneca Falls (United States): First convention on women's rights
- **1893** – New Zealand: First country to grant women the right to vote nationwide
- **1968** – France: Emergence of the Women's Liberation Movement
- **1995** – Beijing (China): Adoption of the Beijing Platform for Action, a foundational text for women's rights
- **2000** – Democratic Republic of Congo: The use of rape as a weapon of war becomes an international cause
- **2006** – Brazil: Adoption of the Maria da Penha law against violence toward women
- **2022** – Morocco: Royal speech opening the way for reform of the Family Code
- **2024** – Afghanistan: Intensification of the institutional exclusion of women from public life
- **2026** – Geneva (United Nations): Femina Pax resolution project

Each of these pivotal moments, taken together, tells a story of momentum and obstacles much like any ascent.



FROM A CHILDHOOD DREAM TO A LIVING WORK OF ART

At the origin of this project lies a childhood memory: that of a little girl unable to climb a rope, and mocked for it.

Years later, having become a diplomat and international advocate for women's rights, Guila Clara Kessous chose to return to that rope not as a school exercise, but as a language.

Two years of intensive training with Florence Delahaye and Gabriel Dehu, high-level aerial choreographers, were required to fully embody this ascent. Beyond directing, Guila Clara Kessous also composed and performed the film's music and lyrics.

This comprehensive artistic approach places WOMAN ON ROPE within the lineage of manifesto works.

Ultimately, the project is intended to evolve into a live performance, staged near regions where women's rights remain fragile or violated.

« This ascent was never mine alone. In climbing the rope, I came to understand that I was carrying, in my own way, the momentum of all those striving to rise in sport, in society, in life.»

Guila Clara Kessous

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