



ONE DAY
EVERYTHING
WILL BE
FREE

A FILM BY JOSEPH REDWOOD-MARTINEZ "ONE DAY, EVERYTHING WILL BE FREE"

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ABOUT

One day, everything will be free is a feature-length documentary about an ecological restoration project run by a utopian community located in one of the most politically complicated and environmentally degraded terrains in the world—in an area referred to locally as "the wasteland."

The movie explores the challenges, motivations, and broader implications of Sadhana Forest Haiti, an unlikely reforestation community organized around an alternative, cashless economy in an area of Haiti devastated by soil erosion and social immobility.

All too familiar are those documentaries delivering concise, articulate narratives on the seemingly catastrophic and unsolvable problems with contemporary society—and especially our relationship to the natural world. Yet, what remains lacking is a grasp of the significant individuals and organizations making an effort to meaningfully address these critical issues of climate change, environmental degradation, and ineffective or dependency-inducing international aid. As such, there is an urgent need for documentaries that look critically and dynamically at the models which have offered significant and vibrant approaches toward addressing these pressing environmental and social concerns.

One day, everything will be free is a solutions-focused environmental documentary that examines the complex social and political dynamics of a grassroots model for community living, ecological restoration, and holistic environmentalism. We meet people who are confronting the obstacles and even contradictions that emerge when they try to regain control over their lives by living in a cooperative, sustainable community. And through the perspectives of those within and outside of this community, we learn about the difference between that which is hard to translate and that which is lost in translation when it comes to working toward a state of being that represents a fuller realization of human potential.

HD color video. 83 minutes.

Key topics: ecological restoration, climate change, sustainability, permaculture, biomimicry, reforestation, international aid, free economy, alternative economies, community living, ecovillages, utopia, autonomy, freedom, appropriate technology, Haiti

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DIRECTOR' STATEMENT

From May to August of 2012, I lived and worked with the Sadhana Forest community in Anse-a-Pitre, Haiti. Over the past several years, I've visited intentional communities and ecological restoration projects throughout the United States, New Zealand, France, Ecuador, India, Belgium, Germany, Turkey, Haiti, and Palestine. To date, Sadhana Forest Haiti remains the most significant, complex, and dynamic project I've encountered. Sadhana Forest not only makes a proposition for addressing environmental degradation and the inadequacies of foreign aid, it importantly offers very real working-example of a these propositions enacted from within a diverse and constantly evolving community. In this way, Sadhana actively challenges paradigms that exacerbate alienation, scarcity, and competition by catalyzing patterns that promote mutually beneficial relationships, environmental stewardship, and conscientious resource use.

Seeking to understand the significance of Sadhana's presence, I approached creating this film without a preconceived agenda, but with an unbiased curiosity. The intention to discover, instead of "document" Sadhana, led me to appreciate the comprehensive societal implications of Sadhana, a community that encourages its participants to realize abundance by provoking actions motivated by resilience and patience over instant gratification.

Yet still, Sadhana is not without its own complications. Throughout this process of living with the community as an engaged observer and participant conducting interviews over a period of several months, I was provoked to question and attempt understanding the symbolic nature of Sadhana in relation to the practical solutions it puts forward for improving the environment and its stakeholders' quality of life. And at the heart of this film is a perpetual questioning: Whose hope? Whose optimism? And whose practical solutions to whose problems?

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FILM MAKER



Joseph Redwood-Martinez is an artist, writer, and filmmaker from the United States. His writing has appeared in *Frieze*, *Modern Painters*, *Contemporary Art + Visual Culture Broadsheet*, and *The Huffington Post*. A book of his recent writing, *event statements*, was published in April 2011 by Publication Studio. A forthcoming book titled *neo-provincialism* will be released in 2014.

He has shown work and curated programs in Sweden, Germany, India, Turkey, the UK, and the United States. In 2011-2012, he was a guest researcher at SALT in Istanbul. With the support of the Graham Foundation, he is currently developing a research project into perpetual construction and deliberate articulations of incompleteness in the built landscape. *One day, everything will be free* is his first film. *Promises of Urban Agriculture*, his second feature-length documentary, forthcoming in 2014, looks critically at the implications and promises of urban agriculture in various cities around the world.

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REVIEW

"An amazing film, with a humility to it that is disarming"

"Thank you for this wonderful gift. It is an amazing film, with a humility to it that is disarming. I've seen dozens of documentary films about intentional communities, permaculture, and other progressive ideas, causes and exposés, and most of them are slick, structured to make a particular argument, and hence a bit manipulative. Your film by contrast just puts everything out there: the criticisms, the doubts, the successes, and the sheer indeterminability of success of this immensely important and novel project, and leaves it for the viewer to observe and decide. It's refreshing, and also a bit frightening -- I don't think viewers are used to having the responsibility to think about and resolve the ambiguities of a complex situation when they watch a documentary. I hope it's a style that catches on, because it honors the intelligence of the audience."

- Dave Pollard
author, *How To Save the World*

REVIEW

*"Brilliant...
honest, reflective, and questioning."*

"Ecological restoration is a key part of permaculture. Many believe that is possible to have both food production and restoration within a permaculture project. But can such a project work in desperately poor and degraded places, where both cultural factors, political issues and people's impoverishment are key issues? This brilliant film, *One day, everything will be free*, is a complex documentary by an independent filmmaker examining a young and idealistic ecological restoration community in Haiti using a permaculture approach—with all the difficulties such a project faces. The film is honest, reflective, and questioning."

- Peter Brandis

permaculture instructor and moderator, *What is Permaculture?*

REVIEW

"With grace, the film reflects on the dynamics of an ecological restoration community with implications that will deeply inform the ongoing discussions of critical and timely issues faced by the larger international permaculture community today."

Film review: One day, everything will be free
Permaculture Research Institute
Stephanie Blennerhassett

As permaculture-, environmental-, or philanthropic-based tourism is becoming increasingly promoted by the media, I often feel like I am being sold an idea, experience, or even indulgence for my unsustainable lifestyle. If I want to have an 'experience', as a tourist, I want to be introduced to new thought patterns that challenge me to notice what I notice, such as how I have been trained to seek validation through institutionalization. This provocation is what I believe is inherent to permaculture, and is why I find it tricky to adequately explain 'permaculture' to someone for the first time. Even defining permaculture can feel counter-intuitive and unsatisfying. Because permaculture can take time, skilled wordsmithing, and visual examples to explain, permaculture-theory is increasingly over simplified, redundant, or sensationalized when adopted by the mainstream media, especially in film.

Often, when watching a permaculture film, I find myself feeling as if I have seen it already. However, *One day, everything will be free*, a feature-length permaculture documentary about Sadhana Forest Haiti, released in Spring 2013, is different.

When watching the film, I could not help but question my relationship to permaculture. It hinted at how in permaculture, we are faced with ambiguity: in crossing a threshold, letting go, embracing discipline, and belonging to an inclusive community committed to questioning the consequences of our actions. Filmed within a permaculture community, it features people who, as travelers, crossed into a threshold. In speaking with these community members, the film celebrates the 'experience' of permaculture and the awkwardness of experiencing something that untangles you and touches you deeply.



REVIEW

"There is an urgent need for mindful reflection on the social, cultural, and political dynamics of applied permaculture."

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Having lived and worked with permaculture-focused intentional communities in the United States, Australia, and Thailand, I have grappled with how to come to terms with the implications of fully participating in these projects. As Aid Worker Permaculture Design Courses, and permaculture communities dependent on foreign volunteers in low-income countries, become increasingly prevalent, it has become apparent that there is an urgent need for mindful reflection on the social, cultural, and political dynamics of applied permaculture.

In *One day, everything will be free*, filmmaker Joseph Redwood-Martinez explores what it means to belong and contribute to an ecological restoration project run by a utopian community of international volunteers living out an ironic love story with an area that is referred to locally as "the wasteland." Through a series of interviews with the people both in and outside of the Sadhana community, the film articulates the disorientation that comes with trying to define what a resilient permaculture aid project actually looks like.

One day, everything will be free introduces us to the ambitious work being done at Sadhana Forest Haiti to actively reduce erosion and improve watersheds in Haiti. It is significant because it critically explores how Sadhana Forest

can be a model of resiliency for international permaculture projects dependent on volunteer labor. The documentary supplements the logistical elements of what one would learn in a Permaculture Project Aid Worker Course by reflecting on what compels and unites the communities served by these projects in the first place.

Reflecting on the human condition, Redwood-Martinez ultimately asks how our identity and actions can be more sustainable and less reactive when coming from a culture consumed by the politics of recognition and instant-gratification. The documentary on Sadhana Forest Haiti prompts us to step back and understand how we perceive ourselves in relation to the other, the environment, community, and institutionalization. The film really breaks the surface of the taboos we all too often shuffle around when a member of the Sadhana Forest community unapologetically expresses his frustration at well-intentioned volunteers who come to save Haiti because "Haiti's got it bad." Stressing that "people are people, and people got it bad everywhere," the community member elucidates how uncomplicated international aid can be if we are willing to let go of the nationalistic, condescending labels that exacerbate global inequity in the first place. And it is precisely in this letting go that the real work of Sadhana Forest Haiti is being done.



REVIEW

"The film provokes us to recognize the difference between a project that is genuinely seeking to be a part of a community and a project that is trying to save one."

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Furthermore, the film prompts us to view permaculture through a race/class/gender lens. For instance, confronting the prescribed roles of giver and recipient, in the film, a Sadhana community member expresses how "the judgment that goes into deciding that someone needs help is where help goes wrong." Through such observers, the film provokes us to recognize the difference between a project that is genuinely seeking to be a part of a community and a project that is trying to save one.

A particularly powerful scene in the documentary shows the second-hand aid clothes that have inundated Haiti and now accumulates into massive piles that quite literally turn Haiti into a dumping site for thoughtless international aid. As a majority of the donated clothes are totally inappropriate for the tropical Caribbean climate, it accumulates into piles around ad-hoc sorting facilities where local people try to extract the usable items prior to burning the majority of what is sent so as to not smother the area with the litter of second-hand clothing. In the documentary, we see how the permaculturalists at Sadhana Forest Haiti use this clothing to prevent soil erosion and build dams for water conservation, and we are invited to consider the ways in which Sadhana Forest Haiti uses permaculture as a critical tool to reexamine the gaps between the motivations and implications of giving aid.



With grace, the film reflects on the dynamics of an ecological restoration community with implications that will deeply inform the ongoing discussions of critical and timely issues faced by the larger international permaculture community today. •