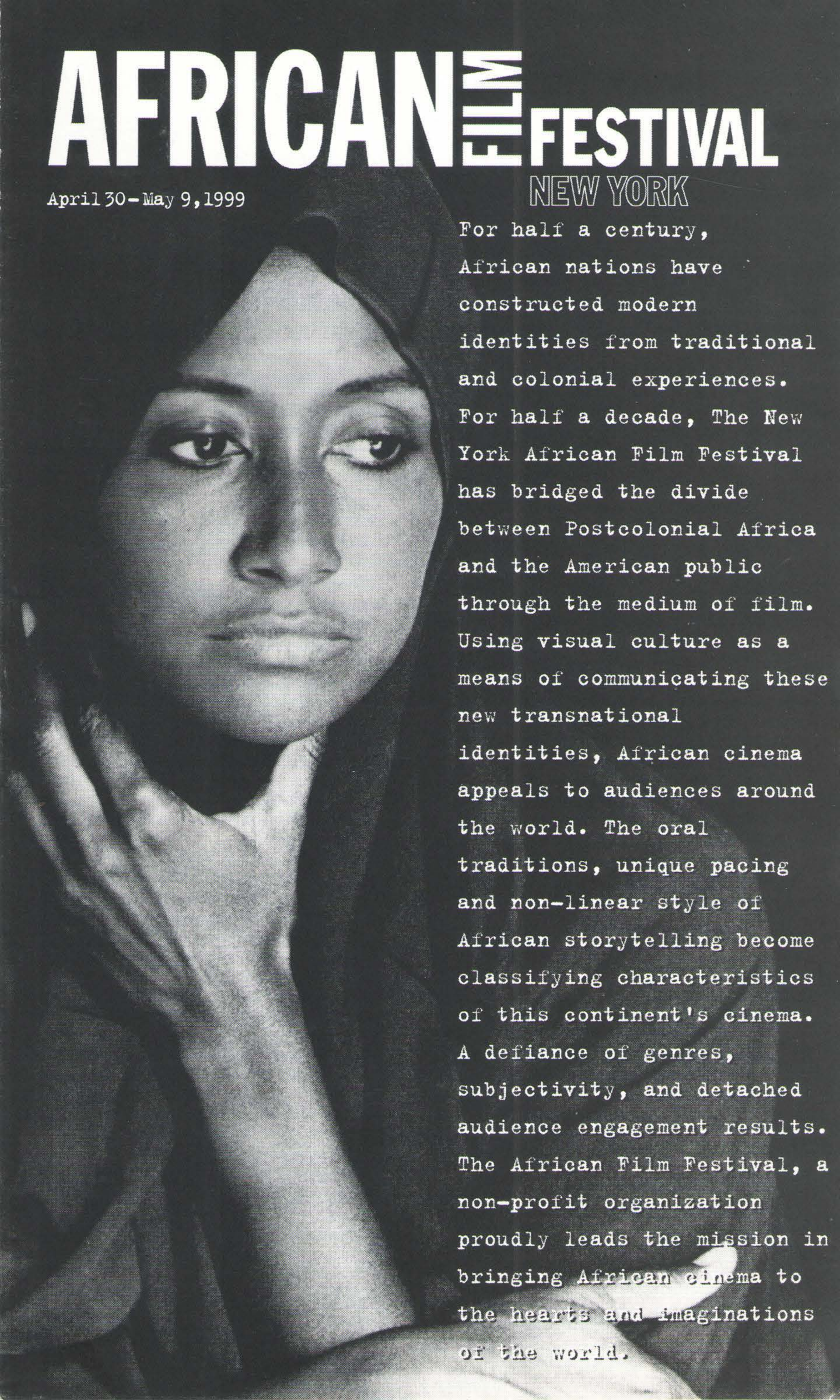


AFRICAN FILM FESTIVAL

April 30 - May 9, 1999

NEW YORK



For half a century, African nations have constructed modern identities from traditional and colonial experiences. For half a decade, The New York African Film Festival has bridged the divide between Postcolonial Africa and the American public through the medium of film. Using visual culture as a means of communicating these new transnational identities, African cinema appeals to audiences around the world. The oral traditions, unique pacing and non-linear style of African storytelling become classifying characteristics of this continent's cinema. A defiance of genres, subjectivity, and detached audience engagement results. The African Film Festival, a non-profit organization proudly leads the mission in bringing African cinema to the hearts and imaginations of the world.



Comédia Infantil

April 30 Fri

Walter Reade Theater
Lincoln Center

Po di Sangui 2:00
Udju Azul di Yonta 4:00
Po di Sangui* 6:30
Udju Azul di Yonta* 9:00

May 1 Sat

Mortu Nega* 4:00
Sambizanga* 6:15
Udju Azul di Yonta* 8:45

May 2 Sun

Sambizanga* 4:00
Mortu Nega* 6:30
Po di Sangui* 8:45

Panel discussion/
Museum for
African Art 6:30

Sambizanga

Sarah Maldoror, Angola. 1972. 102 min.
Based on a novel by Luandino Vieira, Sambizanga is a landmark testimony to the determination and importance of the colonial resistance in Africa. One woman's quest to find her husband who has been jailed for joining the resistance becomes a metaphor for the suffering of Angolan people and their coming to revolutionary consciousness before the 1961 uprising against their Portuguese colonizers. Because of its heart-wrenching power, the film could not be shown publicly in Angola until after independence.

Ilhéu de Contenda/Contenda Island

Leao Lopes, Cape Verde. 1995. 110 min.
Set against the lush beauty of Cape Verde's landscape, this film explores the evolution of the traditional colonial class structure. In response to a changing society, the aristocracy finds it must cede some of its power to a newly emergent mulatto merchant class. In this process, they are shaping a hybrid national identity that must synthesize the old and the new as well as elements of both African and Portuguese cultures.

Mississe

Antonio Forjaz, Mozambique. 1995. 48 min.
A small village in Mozambique becomes the stage for this tale of love and black magic. Cesariano, a young soldier, promises his ailing father that he will return to his native village, Xaixai, and marry the daughter of his father's best friend. Despite his sense of duty, his plans are altered when he meets the beautiful and mysterious Mississe in an encounter that changes his life.

O Clandestino

Jose Laplaine, Zaire/Angola.
1997. 15 min.

When an Angolan stowaway lands in Lisbon, he learns that the Europe of his dreams may not be the paradise he had imagined. Constantly having to evade a persistent police officer, he begins to long for his homeland. His adventures lead him to realize that for an African, Europe provides no escape from hardship.

Comédia Infantil

Solveig Nordlund, Sweden/Mozambique.
1997. 100 min.

Adapted from a Swedish novel that uses poetic drama to illuminate and humanize difficult social issues, this film is a touching account of the hardships faced by the young boy, Nélio, during Mozambique's civil war. After losing his family during a raid on his village, Nélio manages to escape from a training camp for young soldiers. Upon reaching the capital, he becomes the leader of a group of street children who believe he has the power to cure diseases. His burgeoning reputation as a healer, however, cannot shield him from the brutality of war. As Nélio lays wounded, he recounts his harrowing story to José, the local baker.



Mortu Nega

Brooklyn Museum of Art BMA

Brooklyn Museum of Art Screenings The Iris and B. Gerald Cantor Auditorium is located at the Brooklyn Museum of Art. **Tickets:** \$6 general admission; \$4 for BMA members, students, and older adults. **Directions:** by subway, ② or ③ trains to Eastern Parkway/Brooklyn Museum; by bus, B71, B69, or B48. **For more information** call (718) 638-5000, ext. 230.

FILM SOCIETY OF LINCOLN CENTER

WALTER READE THEATER

Film Society of Lincoln Center Screenings The Walter Reade Theater is located at 165 West 65th Street on the plaza level at Lincoln Center. Box office opens at 1:30pm. For group rates call (212) 875-5601. Box office tickets are available two weeks prior to show date: \$8.50 general admission, \$5 Film Society Members, \$5 students. **Directions:** by subway, ① or ⑨ trains to 66th Street; by bus, M5, M7, M11, or M106. **For more information** call (212) 875-5600 or visit www.filmlinc.com

May 3 Mon

Sambizanga 2:00
Mortu Nega 4:00
Sambizanga* 6:15
Mortu Nega 8:45

May 4 Tues

Udju Azul di Yonta 2:00
Po di Sangui* 4:00

May 8 Sat

Ilhéu de Dontenda* 5:30

May 9 Sun

O Clandestino*,
Comédia Infantil, and
Mississe* 2:30-6:00

Brooklyn Museum of Art

Films of Flora Gomes

Po Di Sangui/Tree of Blood

Flora Gomes, Guinea-Bissau. 1996. 90 min.
In Amanha Lunju the trees planted upon the birth of each child suddenly begin dying. Calcalado, the village's traditional healer, leads the people on a desert exodus in search of the cause of this mysterious curse. Their travels lead them to discover that their remedy lies not somewhere outside but back in the village itself and in the traditions which have sustained their ancestors.

Mortu Nega

Flora Gomes, Guinea-Bissau. 1988. 85 min.
Literally meaning "the one death did not want," *mortu nega* is a term that originally refers to a child who survives his stillborn siblings but comes to symbolize the survivors of the fight for Guinea-Bissau's independence. The story, set in 1973, follows Dominga as she journeys to join her husband, Sako, a liberation fighter. While her path to the front reveals the ravages of five centuries of colonialism, her return home will be amidst the joy of hard-won freedom.

Udju Azul di Yonta/The Blue Eyes of Yonta

Flora Gomes, Guinea-Bissau. 1992. 91 min.
Beneath the beautiful music and rich color that saturate this symbolic love story lie the tensions of a disenfranchised generation of post-independence youth searching for identity and fulfillment. Insecure Zé falls in love with beautiful Yonta but is too shy to approach her. Instead he sends her a love letter written by a Scandinavian poet extolling the beauty of a woman's blue eyes. Yonta, however, is in love with Vincente, a disillusioned veteran of the independence struggle.

Panel Discussion

Saturday, May 1

6:30pm – 9pm

"Portuguese-speaking Africa: Resistance on Film"

Moderator, Anani Dzidzienyo.

Panelists to be announced.

The Museum for African Art
593 Broadway, between Houston
and Prince Streets

For information, please call
(212) 966-1313, ext. 117

For more information call (212) 352-1720

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This program was organized for the Film Society of Lincoln Center by Richard Pena, for the Brooklyn Museum of Art by Raina Lampkins-Fielder, and by the staff of the African Film Festival, Inc.—Mahen Bonetti, Don Webster, Maureen Slattery, Sharan Sklar and Tunde Giwa. Thanks are due to M.C. Stephens, Luca Bonetti, Hilary Ney, Prerana Reddy, Mamadou Niang, Nicole Kekeh, Brigitte Hounbedji, Manthia Diawara, Joy Elliot, Laurence Hoffman, Kevin Dugan, Sara Stover, Lubangi Muniania, Aileen James, William C. MacKay, Devora Avikzer-Foravi, Warrington Hudlin, Amy Empson, Linda Fiske, and Maguette Ndiaye,

* **Filmmaker will be present for discussion**

BROOKLYN MUSEUM OF ART

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