10TH ANNIVERSARY

Career Retrospective: Abderrahmane Sissako
Best of FESPACO
Digital Africa
Focus on Zimbabwe
Saturday, April 5
1:30 pm  Waiting for Happiness*
4:00 pm  October with Life on Earth*
6:30 pm  Zimbabwe 2002 with My Land, My Life*
9:00 pm  Waiting for Happiness*

Sunday, April 6
1:00 pm  Le Jeu, Sabriya, and Rostov Luanda*
3:30 pm  Heritage Africa
5:45 pm  Christmas With Granny, An Old Wife's Tale, and Sincerely Yours*
8:30 pm  Waiting for Happiness*

Monday, April 7
1:30 pm  Waiting for Happiness
3:30 pm  October with Life On Earth*
6:00 pm  Waiting for Happiness*
8:15 pm  Le Jeu, Sabriya, and Rostov Luanda*

Tuesday, April 8
1:30 pm  Waiting for Happiness
3:30 pm  Heritage Africa
6:15 pm  Our Father*
8:30 pm  Waiting for Happiness

Wednesday, April 9
1:30 pm  Waiting for Happiness
3:45 pm  Zimbabwe 2002 with My Land, My Life*
6:00 pm  Christmas With Granny, An Old Wife's Tale, and Sincerely Yours*
8:30 pm  Waiting for Happiness

Thursday, April 10
1:00 pm  Our Father*
2:45 pm  Waiting for Happiness
4:45 pm  Christmas With Granny, An Old Wife's Tale, and Sincerely Yours*
7:30 pm  Zimbabwe 2002 with My Land, My Life*
9:30 pm  Waiting for Happiness

* Q&A with the director

Friday, April 18
6:00 pm  Tilai
8:00 pm  Heritage Africa

Saturday, April 19
2:00 pm  Buud Yam
4:00 pm  Identity Cards

Buud Yam
Gaston Kaboré
Burkina Faso 1997, 97 min.
Moore with English subtitles

Kaboré's most recent feature develops his celebrated Wend Kuuni. Set in the early nineteenth century–along the River Niger, Wend Kuuni is now a young man doted on by his stepparent but shunned by the villagers. When he is blamed for the mysterious illness of his adopted sister, he sets out on a desperate search for "lion's herbs." This coming-of-age narrative broaches topics such as tolerance, defiance, and exclusion that challenge his humanity.

Identity Cards / Pièces d'Identités
Mweze Ngangura
Congo/Belgium, 1998, 94 min.
French with English subtitles

The sequel of the most popular and entertaining African film ever made, La vie est belle/Life is Rosy, has a timeless cast—an old king, his beautiful but wayward daughter, a dragon, and the prince charming who rescues them. Nonetheless, it raises troubling issues in the ever-widening Diaspora of the late 20th-century.

Tilai
Idrissa Ouedraogo
Burkina Faso, 1990, 81 min.
Moore with English subtitles

One of the most celebrated films from Africa, this troubling drama follows a young African man who is engaged to the woman he loves until the man's father decides that he should marry this woman himself. This fateful decision forces the young lovers into an illicit affair. On the run, they find tradition and the law will play a large role in their fate.

Film Society of Lincoln Center
Walter Reade Theater
165 West 65th Street on the plaza level at Lincoln Center. Box office opens daily at 12:30pm. (212) 875-5600. Tickets and showtimes online at www.filmlinc.com. Tickets are $9.50, $7 students; $5 Film Society Members. $4.50 Seniors, weekdays before 6pm. Take Q or S train to 66th St. M5, M66, or M106 bus.

Brooklyn Museum of Art  BMA
200 Eastern Parkway, Brooklyn. For tickets and showtimes call (718) 638-5000. Or visit www.brooklynmuseum.org. Tickets are $6; $3 BMA members, students and seniors. Take Q or S train to Eastern Parkway/Brooklyn Museum. B71, B69, or B48 bus.

www.africanfilmny.org
Museum for African Art
36-01 43rd Avenue at 36 Street, Queens.
For more information, call (718) 784-7700 or visit www.africanart.org. Take 7 train to 33rd St. Free and open to the public.

APRIL 11
DIGITAL AFRICA

6:30 pm
Reception with light refreshments

7:00 pm
Film screenings

Afro-digital
Balufu Bakupa-Kanyinda
Congo, 2001, digital video, 50 min.

In this “manifesto” of the African digital mind, the director traveled with a small digital camera across Africa, from Dakar to Robben Island, to see how internet, mobile phone, and digital video technologies are utilized on a daily basis by many Africans, in sometimes novel ways, despite the “digital divide” between North and South.

Africanized
Theo Eshetu
Italy/Ethiopia, digital video, 2002, 35 min.

Although it was made using a small, digital camera, this film confronts the big themes of global communication and the relationship to the “other.” While travelling in Africa, Europe, Asia, and America, Eshetu observed a variety of celebratory moments and states of consciousness. When these situations are “Africanized,” his treatment demonstrates how instincts prevail over logic, passion conquers reason, and rhythm conveys a story.

8:30 pm
Discussion with guest speaker.

Panel @ NYU
King Juan Carlos Center

Free and open to the public. Take the A, C, E, 9, or F train to West 4th St. Entrance is at 53 Washington Sq. South.

APRIL 13

“Zimbabwe: The Future of the Land”

4:00 pm
Screening and Panel Discussion co-sponsored by the Institute for African American Affairs and the Dept. of Cinema Studies. Featuring excerpts from Zimbabwe 2002 and My Land My Life.

Guests: Farai Sevenzo, Gumisai Mutume, Bob Coen, and Rumbi Bwerinofa.

This program was organized by the African Film Festival (Mahen Bonetti, Prerana Reddy, Alonzo Speight, Ekwa Msangi, Belinda Hardin) and Richard Peña. Thanks are due to Kaie Agary, Tracy Binta Austin, Joan Baffour, Luca Bonetti, Francoise Bouffault, Rumbi Bwerinofa, Michael Clarke, Kevin Duggan, Joy Elliott, Tunde Giwa, J. Michelle Hill, Brigitte Houmbe, Gienda Johnson, Koyo Associates, Ira Mosley, Maureen Statter, M.C. Stephens, Don Webster, and Cheryl Wilson. The programs of AFF are made possible by the generous support of the Ford Foundation, National Endowment for the Arts, JPMorgan Chase, New York State Council on the Arts, The Andy Warhol Foundation for the Visual Arts, New York City Department of Cultural Affairs, American Express, UNDP, UNESCO, Piper Heidsieck, 57 Main St. Wine Company, The New York Times, Time Warner Cable, and the Mayflower Hotel. Ethiopian Airlines is the official airline of AFF.

For more information call 212. 352. 1720 or visit www.africanfilmny.org
An Old Wife’s Tale

Dumisani Phakathi
South Africa, 1999, 26 min.

In this sharp comedy, Hendrik, an Afrikaner, decides to exercise his constitutional rights and enter into a polygamous marriage, like his Xhosa farmhand, Lucas. Hendrik’s dreams become reality when a recently widowed friend comes to visit, and much to his surprise, his jaded wife approves of the new arrangement.

Christmas With Granny

Dumisani Phakathi
South Africa, 2000; 26 min
English and Xhosa with English subtitles

Madozi goes with his grandmother to be baptized in her faith. She is adamant that Madozi adopt the culture of his forefathers, but he stubbornly resists. Their journey by train conjures scenes of segregated South Africa, juxtaposed to the nation’s aspirations. Seen through Madozi’s eyes, his grandmother’s traditions seem still too distant from his own future.

Life on Earth / La vie sur terre

Abderrahmane Sissako
Mali/Mauritania, 1998, 23 min.
Hassania with English subtitles

Ahmed’s father must return to the front somewhere in the desert. He has only a day with his wife and son. With haunting, innocent cruelty, the children play games that mirror their world, leading them to discover the harshness of destiny.

Our Father / Abouna

Mahamat Saleh Haroun
Chad, 2002, 84 min.
Chadian with English subtitles

The beautifully photographed story of 15-year-old Tahir and 8-year-old Amine who find one morning that their father has abandoned them. Their search for him in the city turns into delinquency, when one day at the movies, they think they recognize him on screen. Stealing the reel not only gets them arrested but also sent to a Koranic school far away.

Le Jeu

Abderrahmane Sissako
Mali/Mauritania, 1997, 26 min
Arabic, Russian, Portuguese and French with English subtitles

Sissako left Mauritania in 1980 for Rostov-on-the-Don in Russia to study filmmaking. There he befriended Bar-Banga, an Angolan freedom fighter. Two decades later, Sissako searches for his old friend and the promise of African liberation. At the Biker Café in Luanda, he finds a different kind of hope in the patrons’ painful stories.

Sincerely Yours/ Wa ‘n Wina

Dumisani Phakathi
South Africa, 2001, 52 min.
English, Sotho, and Zulu with English subtitles

The filmmaker returns to his old neighborhood in Soweto and engages with friends to discuss relationships, sex, and love. As his subjects talk intimately about street realities and the ways they cope with their hardships, the film reveals the gap between life and AIDS campaigns that often talk past the people they try to address.

Waiting for Happiness / Heremakono

Abderrahmane Sissako
Mali/Mauritania, 2002, 95 min.
Hassania with English subtitles

Nouadhibou, is a small coastal Mauritanian city that acts as a transit point to the West. Abdallah returns home on his way to Europe. Having forgotten how to speak his mother tongue, he becomes a mute observer of village life and its minor intrigues. His mother and Khatra, an orphan boy apprenticed to an aging electrician, try to help him adapt, but to little avail. Abdallah’s eyes fixed on the horizon, awaits the arrival of hypothetical happiness.

Le Jeu

Abderrahmane Sissako
Mali/Mauritania, 1997, 60 min
Bambara and French with English subtitles

Sissako left Mauritania in 1980 for Rostov-on-the-Don in Russia to study filmmaking. There he befriended Bar-Banga, an Angolan freedom fighter. Two decades later, Sissako searches for his old friend and the promise of African liberation. At the Biker Café in Luanda, he finds a different kind of hope in the patrons’ painful stories.

My Land My Life

Rehad Desai
South Africa, 2002, 52 min.

In this personal journey into the heart of the Zimbabwean crisis, we glimpse the complexities of how a range of ordinary people, including farmworkers, war veterans, and white farmers, understand their fast-changing political landscape. The film is a candid but poetic critique of those who claim to represent the interests of the peasants and workers.

October

Abderrahmane Sissako
Mali/Mauritania, 1991, 37 min.
Russian with English subtitles

Idrissa leaves the university zone for a few hours to bid farewell to his Moscovite girlfriend Ira. Paralyzed with fear and hidden in the shadows, this doomed relationship between a black man and a white woman in contemporary Russia acts as a metaphor for the sense of exclusion and misunderstanding at the heart of the outsider experience.