19th AFRICAN FILM FESTIVAL NEW YORK

Presented by African Film Festival, Inc. and the Film Society of Lincoln Center

APRIL 5
The Jerome L. Greene Performance Space

APRIL 11-17
Walter Reade Theater, Film Society of Lincoln Center

APRIL 19
Institute of African Studies, Columbia University

MAY 4-6
Maysles Cinema Institute

MAY 25-28
BAMcinématek

www.africanfilmny.org  FilmLinc.com
THE FOLLOWING EVENTS ARE FREE AND OPEN TO THE PUBLIC. NO RSVP IS REQUIRED. FIRST COME, FIRST SERVED SEATING, UNTIL VENUE REACHES CAPACITY.

LIVE PERFORMANCE AND PANEL DISCUSSION - THURSDAY, APRIL 5th
AFRICANS IN THE DIASPORA: EXPATRIATES AND HOMECOMING
Co-presentation with WNYC
The Jerome L. Greene Performance Space @ 7:00pm (Pre-event Reception at 6:00pm)
The 19th New York African Film Festival kicks off with a special preview of the two-month program at WNYC’s The Jerome L. Greene Performance Space. Join us to create an anthem to African cinema, through the celebration of image and sound. As the lights go down, experimental musician and Sound Unbound author, Paul Miller (aka DJ Spooky), will set the tone for the evening, performing a live re-scoring of Ousmane Sembène’s classic film, Borom Sarret. Following his performance, other guests who will lend their voices and insights to the evening, include NYU’s Kanbar Institute of Film & Television Assistant Professor and Filmmaker, Yemane Demisse, African cinema critic, Beatriz Leal, and award-winning new-media journalist, editor and filmmaker Raquel Cepeda. This event is moderated by WNYC’s “The Takeaway” Senior Editor and Special Correspondent, Femi Oke, with an introduction by Organisation de la Francophonie Ambassador Filippie Savadogo (former director of FESPACO).

PANEL DISCUSSION - SATURDAY, APRIL 14th
AFRICA IS A COUNTRY: TALKING MEDIA AND RUSSIAN ARCHIVES
Special presentation by Africa is a Country
Film Society of Lincoln Center - Walter Reade Theater’s Frieda and Roy Furman Gallery @ 1:30
The popular blog, Africa is a Country (AIAC), will present a two-part panel discussion titled Cinema and Propaganda. Join AIAC as featured bloggers and special guests examine the relationship between Africa and the Soviet Union in the 1960s and 1970s, as is evidenced by Russia’s extensive film archive of the continent, and then explore the relationship between film and social media movements on the continent and in the United States (i.e. Tahrir revolutionary cinema and Kony 2012, among others). This is a must see event!

COLUMBIA UNIVERSITY PANEL - THURSDAY, APRIL 19th
WHO’S STORY IS IT ANYWAY?: GRASSROOT MOVEMENTS ON THE CONTINENT
Co-presentation with Columbia University’s Institute of African Studies (IAS) and Center For African Education (CAE)
CAE Columbia University @ 7:00pm - 525 West 120th Street, Room 130
African Film Festival, Inc. and Columbia University’s Institute of African Studies will present a program examining the cross-section of technology and society in Africa. Using media to affect social change, grassroots movements in technology have been rippling throughout the continent, providing people with the tools needed to amplify their voices and messages. This program will highlight the initiatives spearheaded by Africans that exists in the remotest of villages and in the largest of cities and have brought the power of social media and other digital movements into the hands of those whose stories and experiences are often left told by others.

APRIL 5 • APRIL 11-17 • APRIL 19 • MAY 4-6 • MAY 25-28

The 2012 New York African Film Festival, titled “21st Century: The Homecoming”, is a two-month multi-venue event in New York City exploring ideas of home and homeland through films and their protagonists. A variety of films will be presented alongside programs aimed at a broader exploration of the festival’s themes, including panel discussions, Q&A with the filmmakers, art exhibitions, professional development workshops, and presentations for K-12 and university students.

As has been the tradition since the founding of the NYAFF, we will present the best in contemporary and classic African cinema, challenging audience preconceptions, erasing distinctions between popular and high art, and emphasizing the importance of neglected genres such as melodrama, comedy and documentary. This is a populist cinema, one that defies the stereotype of African film made only for export or festival audiences.

We will pay homage to South Africa’s celebration of the 100th anniversary of the African National Congress with dance and musical performances from that country as well as a broad offering of its films, including such documentaries as The Creators and Stocktown X: South Africa, which show its artistic vitality, and feature films like Man on Ground by Akin Omotoso and How to Steal 2 Million by Charlie Vudula, which adopt the techniques of the thriller and film noir to examine its dark underside. Africa’s other cinematic powerhouse, Nollywood, will be represented by award-winning director Tunde Kelani’s Maami, a sweeping chronicle of witchcraft, melodrama, love, and violence.

This festival will also honor the 50th anniversary of the independence of Uganda, Rwanda, Burundi, Algeria and Jamaica, further exploring themes of liberation and independence through attention to the role of artists as activists, to the unsung heroes and untold tales of African liberation, and to the concepts of literal and figurative homecoming in the 21st century by Africans in and of the Diaspora. Mama Africa, an unforgettable portrait of artist and activist Miriam Makeba by Mika Kaunismäki, will open the festival, and Outside the Law by Rachid Bouchareb, an epic story of three brothers fighting for Algeria’s liberation, will bring it to a close. In between, we will see a pair of remarkable documentaries: Steven Riley’s Fire in Babylon and Clemente Bicocchi’s Black Africa White Marble which recover two unique symbols of the fight for liberation: the gifted West Indies cricket team and the 19th Century European explorer Pietro di Brazza.

The 19th New York African Film Festival was organized by Richard Peña, Program Director, Film Society of Lincoln Center, and Mahen Bonetti, Founder and Executive Director, African Film Festival, Inc. with Toccarra Thomas, Helleria Lyle, Alonzo Spelight, and Muriel Placet-Kouassi. Thanks are due to the AFF Board of Directors, Jane Aiello, Joan Balfour, Luca Bonetti, Françoise Bouffault, Rumbi Swerinofa, Hervé Deswartenne, Mamadou Diouf, Gabriele Donati, Jacki Fischer. Jana Haimsohn, Sean Jacobs, Lisa Kim, Beatriz Leal, Ulli Maier, Alexander Markov, Belynda M’Baye, Prerana Reddy, Morgan Seag, Mohammed Sillah, Cheryl Duncan & Company Inc. Public Relations, Kojo Associates and AFF’s volunteer team.


The Film Society receives generous, year-round support from Royal Bank of Canada, American Airlines, The New York Times, Stella Artois, the National Endowment for the Arts and New York State Council on the Arts. For more information, visit www.filmlinc.com.

FILM SOCIETY OF LINCOLN CENTER/NYAFF FOUR-FILM PASS:
GENERAL PUBLIC - $39, STUDENTS/SENIORS - $27, FILM SOCIETY MEMBERS - $24
AFRICA SHAKED UNDER ONE ROOF

Jihee Martens, South Africa, 2011, 75min.

In an inner-city apartment building, which is home to more than 4000 residents, a film allows the viewer to be fly on the wall, and image as if it is a film about life in Africa. This serious, poignant, humorous, and uplifting film reveals the courage, hope, beauty and desire of every African who leaves the continent in search of a better life. In South Africa.

AYES CHOCOLATE'S COOKING SCHOOL FOR AFRICAN MEN

Samah Nakhman, South Africa/Canada, 2011, 66min.

From the African continent to the coasts of California, a journey through the rich culinary traditions and cuisine of South Africa, the land of apartheid, to the vibrant new culture of a globalized South Africa.

IN DARKEST HOLLAND: CINEMA & APARTEID PT I & II

Peter Wartenberg, Director/Producer, USA/South Africa/Canada, 1994, 124min.

Explores the history and commentary by filmmakers and actors, including a young African filmmaker, who argues that the crossover wedding ceremonies of the dead represents the new country, the people living in its capital and in other parts of the country. The film provides a unique perspective on the realities of a country, the people living in its capital and in other parts of the country.

KONGO: 50 YEARS OF INDEPENDENCE OF CONGO

Samir Fakhr, Director, 2019, 90min.

This film focuses on the colonization of the largest country in the Central African Republic. The series reveals the history and commentary on the major events that led to the country's independence. In the 1960s, a young woman has lost everything during the Congolese Revolution. Her husband, a Congolese official is trying to take the home away from her.

A TRIP TO ALGIERS/VOYAGE À ALGER

Archival Footage, USSR, 1954-1976, 70min.

(WORLD PREMIERE)

In 1962, a young woman has lost everything during the Algerian Revolution. Her husband, a Congolese official is trying to take the home away from her.

WHERE DO I STAND?

Fatima, 30, is waiting to hear from her husband who migrated to Europe a year ago. She lives in a small town in the west of the country, which surrounds her, and the harmful environment into which her son is immersed.

BURNING WARRIORS

Usman Kadaria, Nigeria, 2012, 73min.

The film is based on a学子 King David portrayed in front of the Ark over 3000 years ago and which is a symbol of the Israeli national identity. In a large crowd, the leader of the Jewish community of Sinchat Torah and the festival of Timbuktu. The film explores the gap between the ancient and modern worship of this object.

THE EDUCATION OF AFRICA

David Loewenstein, Director, 2012, 78min.

The film is based on a young child from Africa who is enrolled in a film class, and the daily lives of his family. The film explores the education of African children, and the importance of education in Africa.

MAMA KAMISA/MAKAMISA

Elza/La Bonheur d’Elza

Marie Monique, Director/Producer, France/DR, 2011, 87min.

The film is based on a young woman who is a traditional healer in rural DR Congo. The film explores the life of a young African woman who is a traditional healer in rural DR Congo.

AFRICA FROM THE DEEP:

Andrew Dosunmu, USA/Nigeria, 2011, 80min.

Set in modern day Harare, this sexy social comedy follows the lives of five women. The film explores the lives of five women in Harare, and the challenges they face in balancing the expectations of tradition and social norms with being modern, independent women in present day Zimbabwe.

THE HOODLUM

Kyri Androutsou, South Africa, 2008, 84min.

This film tells the story of a young African man who is looking for a better life and is on the run from the police. He decides to leave his home in order to find a better life in the city.

BAMCINÉMATHEK

Tyrese Gibson, Director/Producer, USA/Nigeria, 2011, 90min.

In this visually stunning film, a former gang leader finds salvation when he takes a young girl on a tour of the streets of war upon his return to the ethnographic space of Lagos. The film explores the idea of love, loss and self-discovery.

RESTLESS CITY

Co-presented by BAMCINÉMATHEK

Monica L. Keene, Producer, USA, 2011, 86min.

This film is a revealing and touching portrait of Miriam Makeba, also known to many as “Mama Africa.” The film is a revealing and touching portrait of Miriam Makeba, also known to many as “Mama Africa.”

MONICA WANGU WAM Were: The Maami

Unbroken Spirit

Andrei Dosunmu, USA/Nigeria, 2011, 80min.

In this visually stunning film, a former gang leader finds salvation when he takes a young girl on a tour of the streets of war upon his return to the ethnographic space of Lagos. The film explores the idea of love, loss and self-discovery.

TREASURES FROM THE RUSSIAN STATE ARCHIVES

Archival Footage, USSR, 1954-1976, 70min.

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IN DARKEST HOLLYWOOD: CINEMA & APARTEID PT I & II

Omar El Alt, Director, 2011, 122min.

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