AFRICAN FILM FESTIVAL NEW YORK

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

APRIL 3 - 9
FILM SOCIETY OF LINCOLN CENTER

APRIL 18
COLUMBIA UNIVERSITY, MAISON FRANÇAISE

MAY 2 - 6
MAYSLES CINEMA INSTITUTE

MAY 24 - 27
BAMcinématek, BAM ROSE CINEMAS

www.africanfilmny.org  FilmLinc.com
THE FOLLOWING EVENTS ARE FREE AND OPEN TO THE PUBLIC.
AUGUST 18 EVENT - NO RSVP IS REQUIRED. FIRST-COME, FIRST-SERVED SEATING, UNTIL VENUE REACHES CAPACITY.

ART SHOW - EVERYDAY AFRICA
Tuesday, April 2 - Thursday, April 25
Frieda & Roy Furman Gallery

Everyday Africa is a smartphone photography project created by photographer Peter DiCamp and writer Austin Merrill. The duo have teamed up with other photographers who live/work/travel in Africa to present images that capture life on the continent as it really is – not a place plagued by unrest and disease, but one in which normal people live normal lives, just like anywhere else in the world. Together, we find the extreme not nearly as prevalent as the familiar, the everyday.

PANEL DISCUSSION - AFRICAN FILMMAKING IN THE DIGITAL ERA: BRINGING NEW AUDIENCES TO AFRICAN CINEMA
Thursday, April 18 • 6:30pm - 8:30pm
Columbia University’s Maison Française - Buell Hall, 2nd floor - 515 West 116th St.
Co-presentation with Columbia University’s Institute of African Studies (IAS) and Maison Française

African Film Festival, Inc.’s annual panel examines how the next generation of African media makers are using new technological tools in exciting and still evolving ways to amplify their voices and find new audiences. The use of Skype, cell phones, and portable cameras has heralded a new generation that is playing by new rules. This new technology is leading to an explosion of voices across the digital landscape, from blogs, to new forms of guerrilla filmmaking, to new networks of distribution. In addition, these media makers are pooling their resources, creating new opportunities for filmmakers who in previous generations lacked the necessary tools to make films. The panel features filmmakers, new media distributors, critics, and academics who will offer insight into this rich and stimulating film space. In celebration of this new media, one panelist will participate via Skype. Film clips will also be shown.

FILM SOCIETY OF LINCOLN CENTER/NAFF THREE-FILM PASS:
GENERAL PUBLIC - $30, STUDENTS/SNORES - $24, FILM SOCIETY MEMBERS - $21

Under the banner “Looking Back, Looking Forward: 20 Years of the New York African Film Festival,” our 2013 edition is dedicated to commemorating half a century of African cinema and two decades of work introducing American audiences to the best of this cinema.

This year, NYAFF is paying homage to Senegalese filmmaker Ousmane Sembène, the ‘father of African cinema,’ and to the first generation of African filmmakers, while passing the baton to a new group of storytellers who continue to challenge our understanding of the Continent. Two-month multi-venue event will present a unique selection of classic and contemporary African films, running the gamut from features, shorts, and documentaries, to experimental films and archival footage, not to mention a wealth of supplementary educational programs. Filmmakers will also attend screenings and Q&A sessions. We are also proud to be launching a publication in honor of these talented directors. As always, we give the artists the floor, believing that they are the best spokespersons for their craft.

For our tribute to Ousmane Sembène, we have chosen two jewels: Borom Sarret, the first African short, and Soolulwar, one of the most trenchant comic portraits of contemporary Africa to date. Two award-winning movies from Abderrahmane Sissako will bridge the gap between first-generation African filmmakers and their younger counterparts. Life on Earth, a poetic letter to the filmmaker’s father at the turn of the millennium, will be shown along with October, an Afro-Russian love story in black and white touching on central themes of the African in exile as nostalgia and displacement.

With this year’s contemporaries we travel through a broad range of countries, styles, and themes. We cross the waters of the Atlantic to meet the dreams of freedom spread by the Caribbean Diaspora in Philippe Niang’s Kept Man, and embark afterwards on a road trip through the continent in the Senegalese bus in Moussa Touré’s On GX. Lonesome Solo’s only Tear It Up Djasssa, tragically styled Nairobi Half Life by David ‘Tosh’ Gitonga, and Faozi Bensaidi’s Death for Sale, show a new urban generation aiming to write their own future.

Women’s presence in African cinema has exploded and this year we are showing some of their most vital contributions. Virgin Margarida is a tale of female solidarity and struggle by veteran filmmaker Licinio Azevedo’s, Patricia Benoit’s Stones in the Sun deals with the traumas of memory and of the victims in the US. Chinyön Chukwu’s autobiographical Alaskaland opens a window onto the conflicts of a young Alaskavaised Nigerian struggling with his cultural heritage. Documentary forms a significant proportion of the program: Oswale Lawat and Hugo Berkeley’s The Truth, reflects on the economic and political forces behind international agricultural investments in Mali. From the tandem of Claudia Palazzi and Cléo Sozzani we have Jeans & Martz, a story of education fighting against the burdens of tradition and obstructionism in Ethiopia. Christine Delorme’s interview with this year’s dedicatee, Ousmane Sembène Tout à la fois, offers a sensitive testament to the charismatic filmmaker, and Cosima Spender’s Dolce Vita Africana is a journey into Mali’s recent history through a portrait of one of Africa’s most famous photographers: Malick Sidibé.

The 20th New York African Film Festival was organized by Robert Koechli, Program Director, Film Society of Lincoln Center, and Mahen Bonetti, Founder and Executive Director, African Film Festival, Inc. with Jessica Sederquist, Micah Trippe, Hellura Lyle, and Munel Piqet-Kouassi. Thanks are due to the AFF Board of Directors and Jane Aiello, Joan Balfour, Luca Bonetti, Françoise Boudau, Rumbi Ewerinofa, Hervé Deswattenne, Amnata Diop, Mamadou Diouf, Gabriele Donati, Jacki Fischer, Sean Jacobs, Beatrix Leal, Ulli Maier, Alexander Markov, Belynda M’Baye, Ngozi Odita, Prerana Reddy, Mohammed Sillah, Alonso Speight, Cheryl Duncan & Company Inc. Public Relations, Koji Associates and AFF’s volunteer team.


AFRICA SHAFTED: UNDER ONE ROOF
The life of Ndebele artist, sculptor, and filmmaker, Filmed in Africa's tallest residential building located in Soweto in Johannesburg, South Africa, this uplifting universal story of survival tells you an honest glimpse at the tragic reality of xenophobia through the eyes and lives of the people who live from every corner of Africa living under one roof.

ALASKANDAL
Chadwick R. Dapkus, Nigeria/USA, 2012, 72min.
In this gorgeous, knowing debut film, Chadwick, an aspiring young filmmaker, navigates the complex web of cultural heritage, recons with his younger sister Charlotte and her Chidinma after a two year estrangement.

BLACK AND WHITE MARBLE
Clemente Bicocchi, USA/Republic of the Congo, 2011, 96min.
In the Republic of Congo, the long-time dictator pace a plan to sweep aside the country's most revered monuments, three friends who live in Durban's vast delta, they discover the complications of trying to preserve this monumental thing away from home.

BOMBIREST
Ousmane Sembène, Senegal, 1964, 18min.
The story of Black African Cinema is traced from this short, stark masterpiece that chronicles the life of a farmer and his cart driver. The frustrating day of this bombirrest (a Welsh expression for cart driver) leaves him cheated of all his hard work and the cart of his hard.

BURN IT D USSA
Lonelame Solo, Ivory Coast, 2012, 70min.
After a death of aclose friend, a young woman selling cigarettes. Looking for easy money, he sets out on a quest to avert the impending death of his closest friend.

CREATION IN EXILE (US PREMIERE)
Ousmane Sembène, Senegal, 1993, 117min.
This documentary follows the personal and artistic paths of film directors and filmmakers in exile from Paris to Washington, from Oran to London, via Uppsala.

DEAR MANDILA
Dara Kari & Christopher Nnza, South Africa, 2013, 97min.
When the South African government promises to „embigurate the skums“ and begin to evict shack dwellers, three friends decide to go to Durban’s vast shanty town to refuse to move.

DEATH FOR SALE (US PREMIERE)
Famed Burmese director Minn, Myanmar, 2011, 117min.
Co-presented by 3rd i NY and Alwan for the Arts
Three friends decide to rob the Mobocan black market of TNT's highest profile crime to escape from a hopeless future. But when the plan falls apart, the friends must face their separate destinies alone.

DOLCE VITA AFRICANA (US PREMIERE)
Clemente Bicocchi, USA/Republic of the Congo, 2011, 96min.
A documentary about an internationally renowned Malian photographer Malick Sidibe, whose iconic images of his country from the late 1950s

FAREWELL EXILE
Lama Amani, Morocco, 2011, 115min.
In this powerful film, Fatma, 30, waits for immigration papers so she can join her husband in France, whom she emigrated over a year ago. Will the husband’s letter secure a tug of war with her son? Is her marriage coming to an end? Maryann, or will she have to make a crucial sacrifice?

20TH ANNIVERSARY CELEBRATION FILM (OPENING NIGHT)
A special evening of the festival centerpiece surprise screening and Celebration Party.

FOOTPRINTS OF MY OTHER SOUL
Paula Scher, New York, 2011, 84min.
Paula Scher, the graphic designer, art director, and atelier owner known for her San Francisco-based graphic design firm,图形 captures the various contours of the fluid subsidy debate and offers a rallying cry for change in Nigeria by the African movement.

GUEWAL (OPENING NIGHT)
Ousmane Sembène, Senegal, 1992, 1:25min.
Guewal is a trenchant comic portrait of contemporary Africa by the great Senegalese filmmaker Ousmane Sembène. It revolves around the mysterious death and even more mysterious disappearance of a young woman. Pierre Henri Thionne (called Guewal), the Noble One, sets out in search of the truth, a quest that takes him through the desert, and pillar of the local Christian community.

A HISTORY OF INDEPENDENCE
Dany Cohn-Bendit, Germany, 2009, 60min.
Following an African cinematic trend of retelling traditional oral stories through cinema, this film depicts the life of newreews fife and Nama. Nama decides to make his home in a cave, where he becomes a hermit’s life and devote himself to God.

HOW TO STEAL 2 MILLION
Chadwick R. Dapkus, Nigeria/USA, 2011, 85min.
When Jack is rescued from prison after serving five years for robbery, his friend and partner Twala, who was never caught, helps arrange his exit from his father’s homes. But the robbery goes wrong and tension builds towards an excitement and surprising finale. A slick and sexy urban tale set in Johannesburg’s opulent leafy suburb.

JEANS & MARTO
Claude Papain & Olu Sazann, Ethiopia/Italy, 2011, 82min.
Co-presented by Human Rights Watch Film Festival
The story of young Ethiopia fashion designer who escapes his arranged marriage to fulfill his dream of becoming a couturier and create a dazzling and fascinating spectacle of South African society.

LAND RUSH (US PREMIERE)
Hugo Berkeley & Osvalde Lewat, Mali/USA, 2012, 58min.
For the past four years, the hunger crisis in Mali seemed to be under control. But by 2008, prices had increased, and the African continent had become a playground for foreign investors. This investigative documentary reveals a revealing and touching story about a man.

LEAF ON THE FIDDLE (OPENING DAY)
Arya Lalloo & Shannon Walsh, Quebec/South Africa, 2013, 61min.
Co-presented by Human Rights Watch Film Festival
Shot entirely in Moscow, the film won the Un Special Mention of the FESPACO jury in 1999. This investigative film is a revealing and touching story about a

LIFE ON EARTH
Abdoulaye Sissako, Mali/Mauritania, 1998, 63min.
For the past year, Oumar Diame returns from business to France from the village of Sokoto, his father’s home. He meets his brother, a beautiful young girl in his own family. The film received the Special Mention of the FESPACO jury in 1999.

LEZARE
Zelalem Woldeamanet, Ethiopia, 2010, 14min.
Co-presented by Human Rights Watch Film Festival
Lezare is a revealing and touching story about a home that is left to the dream of a student and the film is not without its problems. It has not been freed, he led the slave revolt that leads to the independence of Haiti.

TOUSSAINT LOUVERTURE
Philippe Njue, Haiti/France/USA, 2011, 110min.
At the age of eight years, Toussaint Louverture sees his father, an old slave, thrown into the miller. He is the only person who is young and knows of slavery. Ever since, as an adult, having been freed, he led the slave revolt that leads to the independence of Haiti.

THAT WOULD BE THE TRUTH
Yuri Yegorov & Leonid Maksimov, USSR, 1971, 13min.
This investigative film is a revealing and touching story about a man.

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VIVA FREELIMO!
Yngvar & Lennart Makris, USSR, 1971, 13min.
From the collection of Russian State and Photo Archive in Krasnogorsk. The film is about the story of the people of Mozambique for their independence as told through the history and activities of the organization Frelimo (Front for the Liberation of Mozambique).

VIRGIN MARGARIDA (US PREMIERE)
Lourdes Azcona, Mozambique, 2013, 50min.
Co-presented by Cinema Trópica
Veteran filmmaker Lourdes Azcona drew on the story of women real who endured the Mozambican “re-education camps” for this dramatic and inspiring eloq about the insurgent spirit of Mozambique, nations, histories and cultures.

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UPRISING (US PREMIERE)
Fredrik Strand, Egypt/USA, 2012, 85min.
Produced by an Academy Award-winning director, Uprising tells the inside story of the Egyptian revolution from the perspective of its political leaders and organizers. Communicating via Facebook and Twitter, it captures the revolution’sそう of success and of courage in the face of all odds.

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