

Mambéty or the journey of the hyena

By Simona Cella and Cinzia Quadrati

In collaboration with Alessandra Speciale, African Asian and Latin american Film Festival of Milan, Associazione COE and Cineteca di Bologna

Support the publication of the first work in Italy entirely dedicated to the visionary master of African cinema.

Qu'est-ce qui signifie faire du cinéma?

C'est ce qui est la rencontre,

c'est ce qui est l'ordre du possible.

Il n'y a que des possibles qui se rencontrent.

Pas des amis forcément, mais des possibles.

Donc je suis en attente et je suis à la recherche de possibles.

Et quand je rencontre des possibles, nous faisons ensemble des petites merveilles.

Djibril Diop Mambety



This is the story of an encounter

Our meeting with Mambety was born at Colonne San Lorenzo, a cinema of Milan that doesn't exist any more, where Cinzia and I, cinema students, were struck by the vision, respectively, of *Hyènes* and *Touki Bouki* by Djibril Diop Mambéty. For years we were saying that we had to think of a book about him because it didn't exist nothing like that in Italy and, finally, this year, on the twentieth anniversary of his death we passed from words to facts and we involved COE.

Thanks to you we can publish the first book on Djibril Diop Mambéty, a work that can pay homage to the master who revolutionized the cinema 20 years after his untimely death.

The release of the book is scheduled for December in two editions: Italian and French with contributions by Michel Amarger, Olivier Barlet, Simona Cella, Cecilia Cenciarelli, Thierno Ibrahima Dia, Vlad Dima, Giuseppe Gariazzo, Sada Niang, Cinzia Quadrati, Mahriana Rofheart, Catherine Ruelle, Roberto Silvestri, Alessandra Speciale, Silvia Voser.

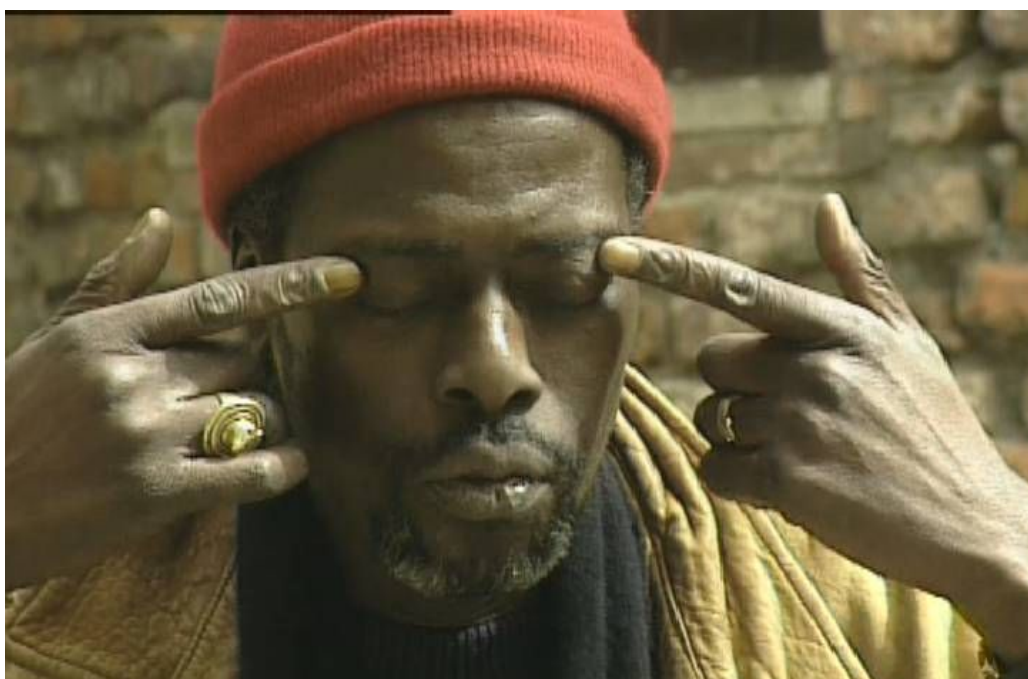
There is an Italian publisher willing to publish it, but we must guarantee him the purchase of 100 copies. This is why we want to dedicate the first 100 copies to you that by supporting us you will become a fundamental part of this literary project unpublished in Italy.

By contributing with a donation you will have the opportunity to pre-purchase the book that we will send you directly at home.

The donations will be used to make publication possible and to pay the Italian and French translations, authors' contributions and editorial coordination.

Your contribution will make all this possible, so THANK YOU!

Simona Cella and Cinzia Quadrati



Budget

- Purchase of copies : 2500 euros
- Translations : 1500 euros
- Authors contribution : 2000 euros
- Editorial work : 2000 euros

Donations

If you donate 5 euros, you will be thanked on the the African, Asian and Latin American Film Festival of Milan website

If you donate 10 euros by October 15th, you will be thanked on the Italian edition of the book, beyond October 15th on the African, Asian and Latin American Film Festival of Milan website

If you donate 30 euros, you will receive a copy of the Italian edition of the book at home

If you donate 60 euros you will receive 2 copies of the Italian edition of the book at home
or a copy of the book and a DVD of the COE catalogue
or a copy of the book and a subscription to the African, Asian and Latin American Film Festival in Milan

If you donate 100 euros you will receive a copy of the Italian edition of the book and you will have the opportunity to organize a presentation of the book in the presence of the curators

If you donate 250 euros you will have the chance to project a Djibril Diop Mambety film and present the book in the presence of the curators

If you donate 500 euros we will agree on the number of copies of the book to be sent

Mambety : Godard from Africa

Refined, visionary, innovator, the Senegalese Diop Mambety (1945-1998), with a short and dazzling filmography revolutionized the African film landscape, inventing new narrative models and creating an alternative to the realist school of Sembène Ousmane.

Through a refined reflection on film language and a continuous experimentation of styles, Mambéty disrupted the traditional narration around the dynamics of tradition/modernity and African culture/Western culture, themes that have always been at the center of the film production of the African continent.

While his first feature films, *Contras City* and *Badou Boy* experiment an unusual mélange between urban reportage and silent comedy, *Touki Bouki* and *Hyènes*, his most famous films, are real cinematographic and political manifestos on migration dynamics and the system of economic aid between Africa and the West.



Touki Bouki, is an act of rebellion against the mirage of Europe, a story of great prophetic lucidity on the phenomenon of illegal migration: a first-hand experience of Mambéty, who illegally boarded a ship to Marseilles from where he was immediately expelled.

"*Touki Bouki*, with his unprecedented wild energy, explodes one image at a time", is how Master Martin Scorsese describes the film, inserting Djibril among the most inspiring figures in the world of cinema. It was The Film Foundation's - Scorsese's World Cinema Project in 2008

to take care of the restoration of *Touki Bouki*, with the Cineteca di Bologna / L'Immagine Ritrovata Laboratory.

Touki Bouki has even inspired the promotional campaign of the last tour of Beyoncé.





Hyènes, a brilliant review of the play by Frederick Dürrenmatt *The visit of the old lady*, with the story of returning to the native village of a woman enriched abroad, launches a sharp accusation against the international economic corporations and the corrupting power of the money.

The unfinished trilogy *Histoire de Petit Gens*, dedicated to the common people of Dakar, with Zavattinian style, implements the theory of tracking,

giving life to suggestive urban tales, between reality and poetry.

Mambéty and Italy

Mambéty lived between Dakar, Paris and Switzerland, Mambéty had a special bond with Italy, who saw him as a guest several times at the African Film Festival in Milan.

Young actor in Piero Vivarelli's films, in 1972 meets in Rome Pier Paolo Pasolini, one of his inspirational master.

During the editing of *Touki Bouki* in Roman studies, Mambéty is arrested for having participated in a anti-racist demonstration and freed thanks to the intervention of intellectuals, directors and actors, among whom stand out Bernardo Bertolucci and Sophia Loren .

His urban and postmodern cinema continues to inspire the directors of the continent. Traces, quotations and tributes are to be found in the work of Moussa Sene Absa, Alain Gomis, Mati Diop and Abderramane Sissako.

The word to the authors

"I am excited to contribute to this edited collection on Djibril Diop Mambéty with essays that examine Mambéty's vast contributions to Senegalese and global cinema."

Mahriana Rofheart

"At a time when African filmmakers were negotiating a common aesthetic stance, Djibril Diop Mambéty established himself as one of the most innovative and daring filmmakers among them. His cinematography is rich, his vision unique and his narratives engaging. Djibril Diop Mambéty was, by any stretch of the imagination, an accomplished and versatile artist. The films he left us exude a unique composition, enthralling sounds and vivid colors. Their artfulness usher in the novel cinematic styles of Abderrahmane Sissako, the late Fanta Mady Camara, Alain Gomis and many others. The present tribute to his many contributions to African cinema is both fitting and timely."

Sada Niang

"Alongside the venerable Ousmane Sembene, Djibril Diop Mambéty is the most important directorial voice to come out of Africa. A cinéaste of sound and a gifted storyteller, Mambéty was one of the most innovative filmmakers, not just in the African context but in international cinema as well. This volume will continue to shed light on his spectacular contribution to world cinema."

Vlad Dima

"L'immagine di un centauro che attraversa la brousse con il suo bolide ornato di corna gigantesche, è stata illuminante. Quel centauro donna, simbolo di un'Africa che verrà mi ha fatto viaggiare nello spazio-tempo. Ho già visto in quella sequenza l'eroe Marvel a venire Black Panther, e scoperto che Godard era stato il Djibril Diop Mambéty francese e George Lucas il primo effettista speciale "american-african".

Roberto Silvestri

"A distanza di vent'anni dalla scomparsa di Djibril Diop Mambéty è fondamentale mantenere viva, e divulgare la sua esperienza poetica e politica che fra gli anni Sessanta e gli anni Novanta ha riposizionato lo sguardo sul cinema africano e non solo. Un cineasta, un visionario, un attento osservatore delle mutazioni sociali e politiche del suo paese, il Senegal, della sua amata Dakar e non solo. Un autore che, con poche opere, continua a parlarci, a chiamarci in causa, a chiederci di compiere gesti sovversivi nel nostro presente, senza i quali non avremo il futuro. Un autore, come pochi altri nella seconda parte del Novecento, i cui film testimoniano, ancora e sempre, la necessità di costruire "un cinema che verrà".

Giuseppe Gariazzo

"Vingt ans, vingt ans déjà ! Vingt ans seulement, que l' "Homme aux semelles de vent" nous a quittés. Il est mort à Paris, le 23 juillet 1998, pendant la première édition du festival Racines, Rencontres des cinémas du Monde Noir, que je venais de créer à l'époque ; des rencontres dont il avait encouragé la naissance, qu'il avait portées et qu'il avait prises, comme moi, sous son aile protectrice; lui, mon ami si cher, l'homme fragile et pourtant indomptable. Plus riche que les "riches", il avait la force et le courage de ceux qui ne renoncent jamais. Djibril Diop Mambéty nous a laissé pour tout bagage un héritage: l'exigence. Exigence, devoir de mémoire, mémoire vive, mémoire critique, indépendance, responsabilité.... Djibril Diop Mambéty sera à jamais notre guide, passeur de souvenirs, de valeurs et de rêves, celui qui nous entraîne à grandes brassées

d'images, sur cette terre d'Afrique qu'il a tant aimée et peinte, avec des personnages vieux comme le monde et jeunes comme le rêve d'un nouveau siècle; un passeur d'espoir, un passeur de lumière. Mon ami Djibril!"

Catherine Ruelle

"On m'a souvent demandé pourquoi j'avais pendant des années travaillé avec Djibril Diop Mambety.

Faire un film avec Djibril était autre chose que de chercher des financements et de «faire le film». Djibril nous mettait au défi; il y avait une dimension de l'imprévu, de la surprise et de la découverte, qui nous ramenait toujours à l'essentiel de l'humain autour d'une idée, autour d'images et de son. Je pense que ça s'appelle la créativité!"

Silvia Voser

"L'apport de Djibril Diop-Mambety au cinéma, déborde les problématiques de l'audiovisuel africain pour élargir la perception et la conscience des spectateurs. C'est pourquoi il est indispensable d'éclairer son travail et sa personnalité dans une publication collective aujourd'hui. Pour l'avoir bien connu, le faire reconnaître est une transmission impérieuse."

Michel Amarger

"Djibril était le plus grand des cinéastes africains. Il est essentiel pour les générations présentes et futures de contribuer à sa mémoire et à l'étude de ses oeuvres."

Olivier Barlet

Biographies of the authors

Michel Amarger

Journalist and film critic, founder of Médias France, during many years has made film correspondances and created radio programs especially for *RFI*. He's also film director and author of works about the 7th art, as about Djibril Diop Mambety. He collaborates in many publications or digital editions as *Lettre de la francophonie*. He's co-founder of the computer network *Afrimage* and of the pan-African magazine *Awotélé*. Consultant and programmer for festivals, coordinates debates and round tables, teaching Cinema at University of Paris.

Olivier Barlet

He was born in Paris in 1952. He has translated a number of books on Africa and of African authors, and is also the author of different books himself. He is a member of the Syndicat français de la critique de cinéma and has been a film correspondent for Africa international, Afrique-Asie and Continental, and now for *Afriscopes* and *Africultures*. He is in charge of the *Images plurielles collection* on cinema for L'Harmattan Publishing House. His book entitled *Les Cinémas d'Afrique noire : le regard en question*, which won the Prix Art et Essai 1997 from the Centre national de la Cinématographie, has been published in the collection and has been translated into English under the title "African Cinemas, Decolonizing the Gaze" (Zed Books, London, 2000), as well as into German and Italian. He was 1997-2004 chief editor of *Africultures*, an African cultural journal that features a paper edition and a website (www.africultures.com) and is now in charge of the internet development. He has also written numerous articles on African film for *Africultures* and in various journals, and is a member of the African Federation of film critics (www.africine.org) through the french Afrimages association.

Simona Cella

Graduated in History of Cinema at the University of Parma, with a thesis on Djibril Diop Mambety, after a long experience as project development manager at the film production company Lumière & Co., she specialized in the development and management of cultural projects related to Africa. From 2008 to 2015 she planned the activities of the Festival Center of the African Asian and Latin American Film Festival of Milan. She has a long experience as a teacher and currently teaches at a vocational training center. She is the author of subjects and scripts of documentaries and feature films. She is part of the editorial staff of the magazine *Africa & Mediterraneo* and has a regular column (Cinema) on the bimonthly *Africa*.

Cecilia Cenciarelli

Joined the Cineteca di Bologna in 2000, she currently heads the Research & Special Projects department and is part of the directorial board of Cineteca's festival Il Cinema Ritrovato. In the framework of the Chaplin Project, she coordinated the digitization, cataloguing and research of Charlie Chaplin's paper and stills archive as well as the restoration of his entire works and a number of international events, exhibits and publications. Since 2007 she's been working as Project Manager for Martin Scorsese's World Cinema Project, which, in partnership with Cineteca di Bologna, aims at safeguarding, preserving and restoring endangered film patrimony in neglected countries around the world. Over the last 10 years, the World Cinema Project has restored 33 films from – among others – Brazil, Turkey, Senegal, the Philippines, Armenia, Morocco and India.

Annamaria Gallone

Annamaria Gallone is TV and film producer, director, journalist and writer. She has lived for long periods of time in Africa, Cina and Iran. She collaborates with several magazines, cultural projects and tv programs about the intercultural exchange. For Kenzi Productions she directs and produces documentaries. She is also one of the founders and artistic director of the Africa, Asia and South America Film Festival in Milan.

Giuseppe Gariazzo

Film critic (*Filmcritica*, *Panoramiche*, *Il ragazzo selvaggio*, www.sentieriselvaggi.it, www.duels.it). An expert in African, Arab and Middle-Eastern cinema, since 1999 he has been working for the African Asian and Latin American Film Festival of Milan. Consultant for Italian and international festivals, from 1999 to 2006 he worked for the Torino Film Festival. From 2013 to 2015 he was a member of the selection committee for the Critics' Week of the Venice Film Festival. In 2014 he was part of the reading committee of projects and screenplays for the Apulia Film Commission of Bari. He has published *Poetics of African Cinema* (1998), *Brief History of African Cinema* (2001), *Conversations. Cinema in the words of its authors* (2009), *The Shields and Islam* (with Giancarlo Zappoli, 2016). He edited the volumes *John Carpenter* (1995), *James Cameron* (1998), *Waves of Desire: Egyptian cinema from its origins to the seventies* (with Maria Silvia Bazzoli, 2001), *A place on earth. Cinema for (r) to exist* (with Mohamed Challouf and Alessandra Speciale, 2002). His articles and essays are published in magazines, notebooks and collective volumes, both Italian and foreign. He has collaborated in the *History of the world cinema* and in the *Dictionary of directors* (Einaudi) and in the *Encyclopedia of the History of Cinema* (Istituto della Enciclopedia Italiana Treccani).

Thierno Ibrahima Dia

He is Lecturer in Film Studies (Bordeaux Montaigne University and Niamey University). His researches are about Senegalese filmmaker Djibril DIOP Mambety, Swiss playwright Friedrich Dürrenmatt and postcolonial societies. He is the Chief editor at *Africiné Magazine*. ...). He edited in Italian (in collaboration with Alice Arecco, Annamaria Gallone & Alessandra Speciale) the book *Ousmane Sembène* (Milano, 2009, Il Castoro) and coedited with Olivier Barlet the special issue in French "*Sembène Ousmane (1923-2007)*", *Africultures* n°76 (Paris, March 2009).). His latest book is *Arts, négritudes et métamorphoses identitaires* (co-editor along with Daniela Ricci & Thomas Louis Cepitelli), L'Harmattan editions, Paris, December 2016.

Vlad Dima

He's an Associate Professor of French Studies and African Cultural studies at the University of Wisconsin, Madison. He has published fourty some articles, mainly on French and francophone cinemas, but also on Francophone literature, comics, American cinema, and television. He is the author of *Sonic Space in Djibril Diop Mambety's Films* (Indiana University Press, 2017). He is currently working on a second book project titled, *The Beautiful Skin: Clothing, Football and Fantasy in West African cinema, 1964-2014*.

Pierre-Alain Meier

Born in 1952 in Delemont, Switzerland. Joint Swiss and Italian citizenship. Studies Sciences and Literature at University of Delemont. Attended INSAS (Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion) in Brussels. 1988 Founds Thelma Film AG in Zurich. Since 2010 based in Delemont with Prince Film and Thelma Film.

Sada Niang

He is Professor of the African and Caribbean Cinema at the University of Victoria (Canada). He is author of *Ecrit / Ecran: Ousmane Sembene et Assia Djebar* (1996), *Djibril Diop Mambety un cinéaste à contre courant* (2002) and *Nationalist African cinema: Legacy and Transformation* (2014). He has also published about thirty studies on French francophone cinema and literature and more.

Cinzia Quadrati

She graduated in History of Cinema at the University of Pavia, with a thesis on Djibril Diop Mambety and she began working at the African Asian and Latin American Film Festival of Milan first in the organizing secretary, then in the selection committee for short films. At the same time she has always been interested in migration teaching the Italian language to foreigners and taking care of services for immigrants in different associations. He has written cinema articles for the magazine *Popoli* and participated in the translation of *Sembène Ousmane*, edited by Thierno I. Dia

Mahriana Rofheart

Ph.D., she is Assistant Professor of English at Georgia Gwinnett College in Lawrenceville, Georgia, United States where she teaches courses in English composition and world literature. Her book *Shifting Perceptions of Migration in Senegalese Literature, Film, and Social Media* (Lexington Books, 2014) received Honorable Mention in the first book award category from the African Literature Association in 2016. Her current research examines African and Afrodiasporic speculative and science fiction, and she has an article forthcoming in *Technology & Culture* entitled «Fictional Technologies of Collaboration» on that topic. She is a member of the African Literature Association, the African Studies Association, and the Modern Language Association.

Catherine Ruelle

Reporter and film critic made the majority of his career at *RFI* (Radio France Internationale) where she directed the weekly broadcast *Cinémas d'aujourd'hui, Cinémas sans frontières* from 1982 to 2012. She signed articles in several magazines from the 1970s, like *Jeune Afrique, Afrique-Asie, Le Monde diplomatique, Larousse, Cinémaction*. With *RFI* and the association that She created, from the 80s, (*Racines*), She organized numerous film events. She returned to her first loves: film and audiovisual production: *Safrana ou le droit à la parole de Sidi Sokhona* in 1977 and on the *RFO / Aitv channel* (1985-1990) as well as at the *Télévision du festival de Cannes* from 1994 to 2000.

Moussa Sene Absa

Born in 1958 in Dakar, Senegal, he is a film director, as well as a painter, writer and composer. In cinema, he wrote the screenplay for *Les Enfants de Dieu*, which was honored at the Francophone film festival. His directorial debut, the short film *Le Prix du Mensonge*, earned him the Silver Tanit at the Carthage Film Festival in 1988. His film *Tableau Ferraille* won the award for best photography at FESPACO 1997. His next work, *Madame Brouette* won the Silver Bear at Berlin Film Festival 2003. He has also produced a popular daily comedy sketch (400 pieces), *Gorgorlu*, for Senegalese television.

Roberto Silvestri

Journalist and film critic for the newspaper *il manifesto* from 1977 to 2012, director of the cultural insert *Alias*, animator of the Hollywood Party film program for *Radiotre*, director of film festivals (Rimini, Bellaria, Lecce, Sulmona), he was part of several International Juries. He has collaborated with the Days of the African Cinema in Perugia and has been part of the Selection Committee for the Venice Film Festival for four years. He teaches at the University of Lecce. He published, among others, *The film of the century, Il Ciotta Silvestri, From Holywood to Cartoonia and Cameras*.

Alessandra Speciale

Since 1991 she is artistic co-director of the African, Asian and Latin America Film Festival of Milan, Italy. With the Association COE she has distributed in the Italian alternative theatrical circuits more than 200 films from the three continents. From 1991 to 1999 she is editor of *Ecrans d'Afrique/African Screen*, the first cinema magazine ever made in Africa. She has worked as programmer for international film festivals as Locarno, San Sebastian and Venice Film Festival and she has curated several book on African Cinema. Now she is correspondent for Africa and Arab Countries for Venice Film Festival, head of Final cut in Venice, a workshop to support African and Arab films in post production and she has been elected President of Milano Film Network, an association that unites seven festival in Milan and promotes art film distribution and film industry events and workshops in Italy.

Silvia Voser

Born in Neuenhof, Switzerland, after studying journalism, she collaborates with Kino Arsenal of Berlin, since 1983 with Internationales Forum des Jugen Films and from 1986 to 1989 with the Festival international du Cinéma de Locarno. In 1990 she founded the production company Waka Films. In 2013 she directed *Ken Bugul, personne n'en veut*, in 2016 *Djibril Diop Mambety, 1945-1998* and in 2017 *Rebel voices in Senegal, part I and Part II*.

Associazione COE

Associazione COE, active in intercultural education and international cooperation, promotes the African, Asian and Latin American Film Festival in Milan and distributes films from the southern hemisphere.

www.coeweb.org

African, Asian and Latin American Film Festival of Milano

The African, Asian and Latin American Film Festival in Milan is to date the only Festival in Italy – and one of three in Europe – entirely focused on the cinema, the societies and the cultures from the three continents: a fresh alternative to the mainstream media, and an event that has now become a tradition for all cinema lovers.

During the Festival, Milan is the place to be for a week of films, special events, meetings, Q&As with the artists and exhibitions all over the city: a unique occasion to get in touch and learn more about the cultures from Africa, Asia and Latin America.

The Festival has been organized and promoted by Associazione COE since 1991.

www.festivalcinemaafricano.org

Cineteca di Bologna

It is an archive available to anyone who wants to make a specialized film study, for anyone working in the field of film programming, for professionals in the audiovisual sector looking for images of the past.

“L'Immagine ritrovata” is a highly specialized laboratory in the field of film restoration. It was born and developed thanks to the activities of the Cineteca Foundation of Bologna with which it collaborates in a very close relationship.

“Word Cinema Foundation”, born from the will of Martin Scorsese, deals with the restoration of films from third countries or areas of the world where the lack of training, financial or technological means prevents adequate protection of the cinematographic heritage.

www.cinetecadibologna.it