



THE MISSING CAMEL

(Le chameau manquant)

Morocco/Mauritania

Agadir PAS workshop 2019

MAIN DATA

Category : Documentary/Road-Movie

Length : 77'

Language : French/Arabic/Wolof

Shooting format : HD 4K

Shooting location : France, Mauritania, Senegal

Shooting dates : January 2020

Expected dates of completion : late 2020

Stage of production : development stage

PRODUCTION

Budget : 172 925 €

Financing in place : 0 €

Production company : Farfira Films (Morocco)

Workshops and platforms attended : --

Current situation : Development stage, seeking for partners

TARIK EL IDRISSE – PRODUCER

Tarik El Idrissi is director, producer and scriptwriter born 1978 in Al Hoceima, Morocco. At the age of 19, he leaves his hometown to reach Spain where he finds out his true passion : audiovisual. He studies in Madrid at Metropolies Cinema School and gets a specialization in Documentary. Then he trains himself as a photographer, editor, scriptwriter, producer. He shoots his first documentary feature « Arrhash ». In 2009, El Idrissi decides to return Morocco. Over the 10 next years, he shoots tv documentaries and commercials.

He directs his second documentary feature "RIF 58-59, Briser le silence » in 2014 then a third one in 2017 "Le voyage de Khadija". Both met great success internationally. He is currently working on the postproduction of his first fiction feature SOUND OF BERBERIA.



CHEIKH N'DIAYE - DIRECTOR

After studying at the Ecole Pratique des Hautes Etudes (School of Higher Studies) and the Institut International de l'Image et du Son (International Institute of Image and Sound), initiating him to filmmaking and audiovisual techniques, Cheikh N'diaye made his first documentary in 1999, "Najib Soudani, Artisan et Maître Gnawi".

Three further documentaries followed on from this first experience: "Malouma, Diva des sables", "L'ombre des marabouts" and "Nègre blanc". He launched an online culinary magazine, "Afrique je te mangerai", aiming to promote a positive and dynamic image of Africa.



SYNOPSIS

According to my father's family, we descend from Senegal's king of Jolof, Alboury N'diaye. Myth or reality? I set out in search of the truth within Africa's oral history, returning to my roots in Mauritania and Senegal. I embark upon this journey with my two aunts and my camel Zarathoustra.

DIRECTOR'S STATEMENT

« Questions of identity have always been at the heart of my work. My first film reflected on viewpoints, on the individual who rebels against his or her own community. It painted the portrait of a Mauritanian griot and singer, Malouma Mint Meiddah, who rose up against the caste system and got involved in politics, siding with the opposition. This was a first in Mauritania for a woman of her so-called inferior social status. The second film questioned the ideological power of a group within a democracy. Following four men from Senegal's Mouride Brotherhood, it showed the link that exists between political power and religion. The third examined a minority's place in society, giving a voice to Cameroon's albinos on the one hand, and searching for the origins of their stigma on the other.

Today, I am turning my attention to the construction of personal identity through a genealogical quest. I intend on exploring the latter through my own life story. According to my father's family in Mauritania, we are of royal ancestry, and descend from the Senegalese Jolof King, Alboury N'diaye. For me this story is pure fantasy, and I would like to confront it with reality. Am I really this King's descendant? Or am I simply a N'diaye amongst the tens of thousand other N'diayes living in Senegal and elsewhere?» (...)

CONTACTS

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