



PRODUIRE AU SUD  
FESTIVAL DES CINÉMASTES  
NOTES

# UBUNTU

## Mauritania/Benin

### 2020 Agadir Produire au Sud

FIDADOC  
فیدادوک  
٢٤٨٠٨٤٢

## MAIN DATA

**Category:** Documentary feature

**Length :** 90'

**Language :** Hassania, Peul, Wolof, Soniké French

**Shooting location :** Mauritania

**Shooting dates :** July-August 2021

**Expected date of completion :** December 2021

## PRODUCTION

**Budget :** 121 000 €

**Financing in place :** 0 €

**Production company :** Gazelle Prod

**Workshops and platforms attended :** None

**Current situation :** one coproducer attached (Kaani Films - France), seeking for other partners

## Evelyne AGLI, producer

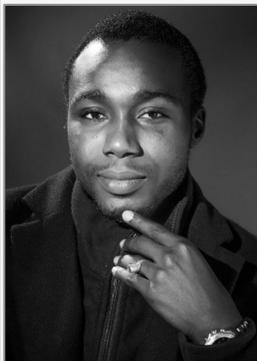
Born in 1984 in Benin, Evelyne Agli is a graduate of the Institut Supérieur des Métiers de l'Audiovisuel (ISMA) in Cotonou. She was correspondent for the Africa 24 channel and organizer of the Benin Tourist Film Festival. *Without prescription* (Sans ordonnance) is her first documentary released in 2013. She co-founded Gazelle Prod in 2015 in Cotonou with which she produced *Dernièrement en ligne* (2014), *Entre deux rives* (2015), *Brise de révolution* (2016). Since November 2017, she is also in charge of the communication of the French Institute of Cotonou.



## Djibril DIAW, director

Djibril Diaw was born in Boghé in South Mauritania. He studied in Senegal before joining La Maison des Cinéastes in Nouakchott. After his graduation, he achieved his first documentary film *1989* which relates the Senegalese-Mauritanian conflict at the end of the 1980s and the massacres of the black populations which followed. Djibril Diaw also collaborated as an assistant director on Ousmane Diagana's films and founded the Image du Fleuve Film Festival in Boghé.

In 2014, he directed *Retour sans cimetière*, shot in Donaye at the border between Senegal and Mauritania.



## SYNOPSIS



In June 1993, the Mauritanian government amnesties those responsible for crimes committed by the armed forces and security services between April 1989 and April 1992 against the black population. Thirty years later, Mauritania is still torn apart by racial and social tensions. A feeling of injustice is always diffused among the Peulhs, Wolofs and Soninkés and certain black Moors.

In the south of Mauritania, two journalists decide to follow a caravan of national reconciliation. During these hearings, victims and executioners reveal several pages of Mauritanian history also telling of the mixing and good neighborliness at work in the country. Touched by this project, the artist Oumar Ball, decides to follow this caravan to paint audiences, to then expose them to the public at Art Galle, one of the rare houses of art and cultural expression located in the capital Nouakchott.

## DIRECTOR'S STATEMENT

« The memorial work at stake in my country, Mauritania, guide my desire for cinema. In 2009, my *1989* film made after my studies at the Maison des cinéastes in Nouakchott was dealing with the massacres of black populations and the resulting conflict climate that followed between the Mauritanian communities. In 2014, in my second film *Retour sans cimetière*, I left to the Senegal river, the care to tell the wounds of my country. *Ubuntu, we are nothing without others* is like my previous achievements, a film guided by speech process revealing the collective suffering from the past through individual stories.

In this historic process in Mauritania, which echoes with similar reconciliation efforts in South Africa or in Rwanda, the talks are between the victims and the executioners. They are liberating talks between people who aspire to live together. To reveal this process, I rely on the richness of the documentary cinema and its hybrid forms. In my work, the poetry guarantees respect for modesty towards those whom I'm filming. It is also an integral part of my education and my culture as a young Mauritanian Fulani man. This poetry will be enriched in *Ubuntu*, from another perspective, the one of the painter Oumar Ball. His observation of reality and his way of expressing the complexity of emotions and sensations, lead me to introduce a new form into my cinema, animation.

The collaboration with animation director Anne-Sophie Llobel, allows me to go more far in the representation of reality and collective and individual memories. »

## CONTACTS

**Producer :** Evelyne Agli (Gazelle prod) - [evelyneagli@gmail.com](mailto:evelyneagli@gmail.com)

**Coproducer :** Viviane Chaudon (Kaani Films) - [vchaudon@kaanifilms.com](mailto:vchaudon@kaanifilms.com)

**Director :** Djibril Diaw - [djibrildiaw2@gmail.com](mailto:djibrildiaw2@gmail.com)