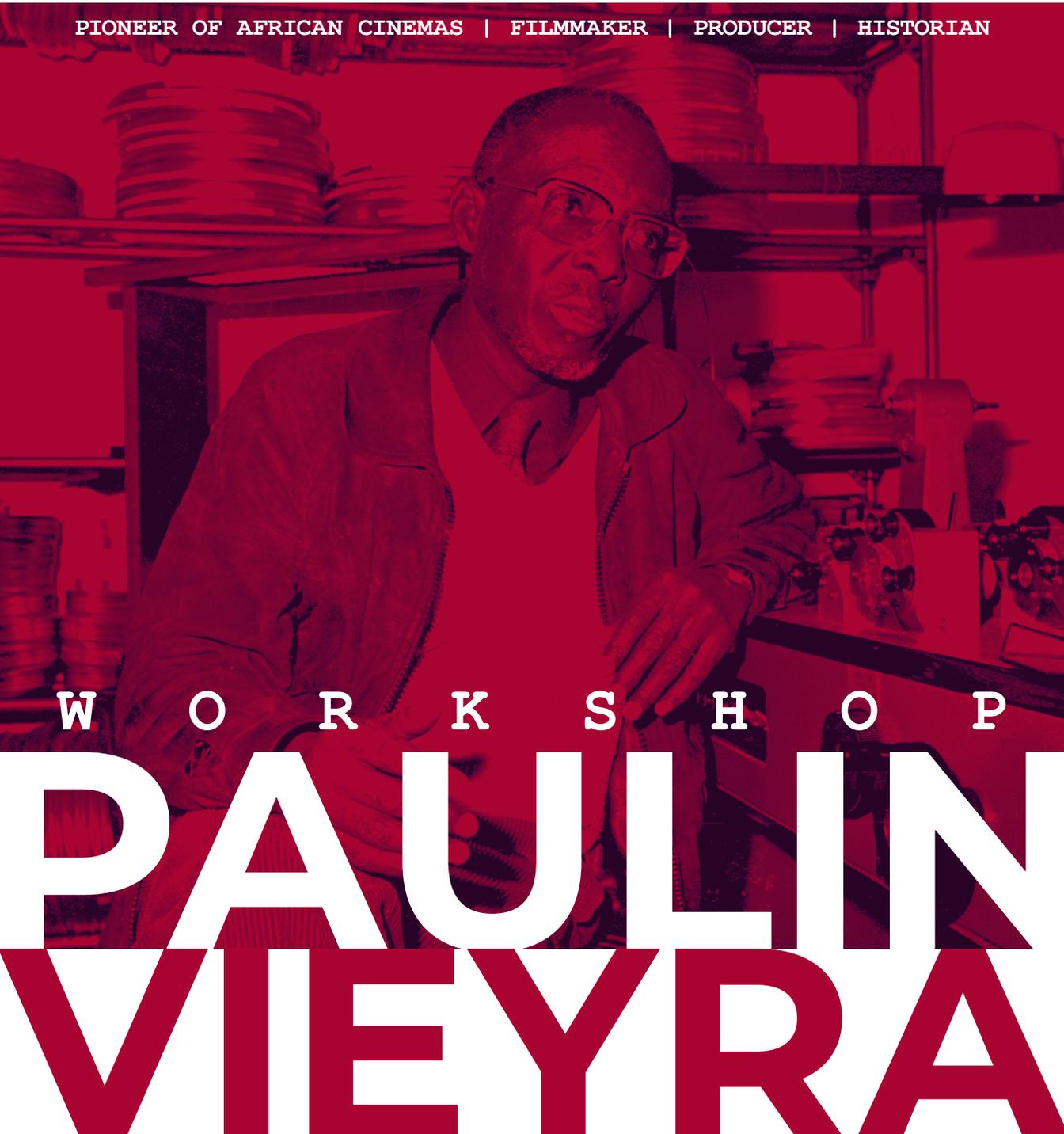




INDIANA UNIVERSITY
BLACK FILM CENTER/ARCHIVE
Bloomington

September 5-6
Indiana University
Wells Library

PIONEER OF AFRICAN CINEMAS | FILMMAKER | PRODUCER | HISTORIAN



W O R K S H O P

PAULIN VEYRA

Program

Thursday, September 5th

- 11:30-1:30 PM Ousmane Sembène Archives Pop-Up Exhibit**
Lilly Library
Welcome
Erika Dowell, Associate Director, Lilly Library
Terri Francis, Director, Black Film Center/Archive
- 2-2:45 PM Introductions**
Wells Library 044B - Phyllis Klotman Room
Participants briefly introduce themselves
Keynote
Vincent Bouchard (Moderator, Indiana University)
Stéphane Vieyra, *Presentation of Paulin S. Vieyra's Archives*
- 3-4:30 PM Vieyra, Filmmaker**
Wells Library 044B - Phyllis Klotman Room
Akin Adesokan (Moderator, Indiana University)
Rachel Gabara (University of Georgia)
Samba Gadjigo (Mount Holyoke College)
Sada Niang (University of Victoria)
- 5-7 PM Screenings**
Wells Library 048
- *Afrique sur Seine*
(J.M. Kane, M. Sarr, Vieyra, 1955, 21min)
 - *Une nation est née [A Nation is Born]*
(Vieyra, 1961, 25min)
 - *Lamb* (Vieyra, 1963, 18min)
 - *Môl* (Vieyra, 1966, 27min)
 - *L'envers Du Décor [Behind the Scenes]*
(Vieyra, 1981, 16min)

Friday, September 6th

8:30 AM Coffee and snacks

Black Film Center/Archive

9-10:30 AM Vieyra, Post-Colonial Intellectual

Wells Library 044B - Phyllis Klotman Room

Michael Martin (Moderator, Indiana University)

Maguèye Kasse (Université Cheikh Anta Diop)

Amadou Ouédraogo (University of Louisiana at Lafayette)

Catherine Ruelle (Independent scholar)

11-1 PM Screening

Wells Library 048

- *En résidence surveillée* [Under House Arrest]
(Vieyra, 1981, 102min)

2:15-4 PM Vieyra, Historian and Producer

Wells Library 044B - Phyllis Klotman Room

Marissa Moorman (Moderator, Indiana University)

Vincent Bouchard (Indiana University)

Rachel Gabara (University of Georgia)

Elena Razlogova (Concordia University)

4:30-7 PM Screening

Wells Library 048

- *L'envers du décor* [Behind the Scenes]
(P.S. Vieyra, 1981, 16min)
- *Ceddo* (Ousmane Sembène, 1977, 112min)

Director's Welcome

On behalf of the Black Film Center/Archive, I am delighted and proud to host the workshop *Paulin Vieyra: Pioneer of African Cinemas—Filmmaker, Producer, Historian*.

The multifaceted Vieyra was at once a practitioner and a scholar of African cinema and media as it was being formed in the decolonization era of the 1960s. Animated by the preservation and restoration efforts of Vieyra's son, Stéphane, our purpose in the workshop is to explore the legacy of this film pioneer in terms of his papers and audiovisual materials and to consider the feasibility of making a home for them here at Indiana University. The prospect of IU being home to both Ousmane Sembène and Vieyra's papers is a tribute to our world-class libraries, archives and research centers and highlights the incredible potential opportunities for the future of African film history.

Founded in 1981 as the first repository dedicated to black film, the BFC/A serves film history as both a vital place for historical documents and artifacts and a living, breathing center of current black film research and cinema culture. The Vieyra workshop exemplifies our double mission.

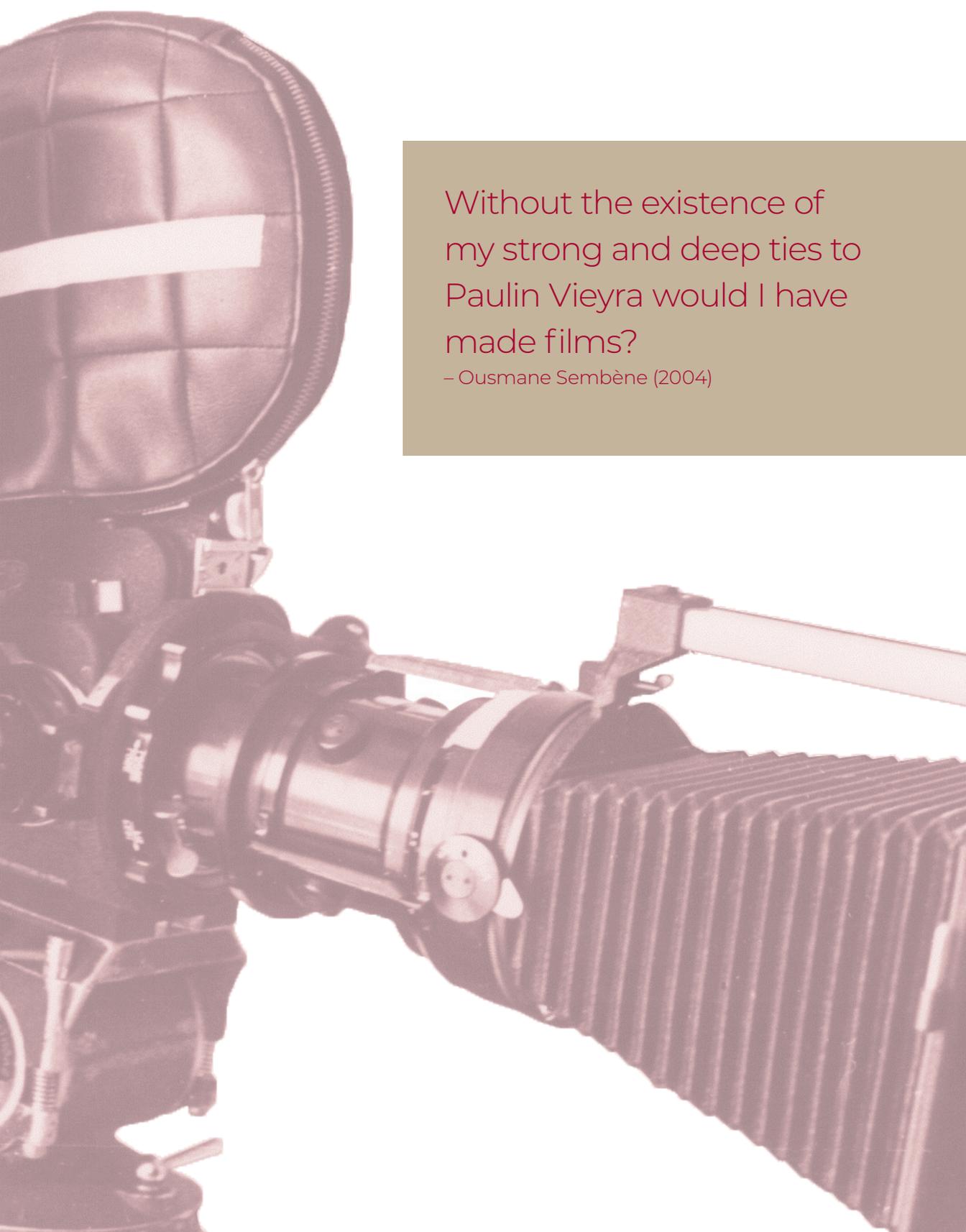
This venture represents collaboration among many units and individuals, but I want to give special thanks to Jamie Thomas, Projectionist, IU Libraries Moving Image Archive, Erika Dowell, Associate Director and Curator of Modern Books and Manuscripts, Lilly Library, Isabel Piedmont Smith, Department of French and Italian, Ronda Sewald, Archivist of the BFC/A and Joy Roberts, Office Assistant of the BFC/A, for their contributions.

On behalf of my colleague and co-organizer Professor Vincent Bouchard, graduate student coordinators Claire Fouchereaux and Dana Vanderburgh and our IU co-sponsors, I welcome all the presenters and moderators and thank them for supporting this initiative.

Terri Francis
Director, Black Film Center/Archive



Paulin Vieyra filming *En résidence surveillée*, 1981



Without the existence of
my strong and deep ties to
Paulin Vieyra would I have
made films?

– Ousmane Sembène (2004)

Table of Contents

Paulin Vieyra, Multifaceted Pioneer 3

- Lineage
- Career
- Post-Colonial Figure
- Vieyra and Sembène
- Resurgence
- Timeline
- Works

Paulin Vieyra Workshop 16

- Purpose
- Speaker Topics
- Participant Biographies
- Sources

Program 26



Paulin Vieyra filming in Mauritania

Paulin Vieyra, Multifaceted Pioneer

By Terri Francis and Vincent Bouchard

Lineage

Significant migrations characterize Paulin Vieyra's upbringing and professional life, reflecting some of the cultural intricacies and traumas that have shaped African cinemas more broadly. Born on January 31, 1925 in Porto-Novo, Benin (formerly Dahomey), Vieyra's lineage can be traced in part to the Yoruba people. Vieyra's great-grandfather, a former slave in Brazil, settled in the former Portuguese slave port of Porto Novo (New Port), a tributary of the Yoruba kingdom of Oyo, following the 1835 Muslim slave rebellion in Bahia and his subsequent emancipation in Brazil. Vieyra's last name, somewhat uncommon among West Africans, comes from his great-grandfather's Portuguese former master, a plantation owner in Brazil. Vieyra's father was a Yoruba railroad administrator. His mother, originally from Sierra Leone, was a merchant. In 1935, they sent Paulin, then 10 years old, to France to attend boarding school.

Career

Vieyra's multidisciplinary career as a filmmaker, producer, and scholar is central to West African film history. In 1955, Vieyra directed the first substantial film by a French-speaking sub-Saharan African, *Afrique sur Seine*. This 21-minute, 16mm black-and-white fiction film with Marpessa Dawn, star of *Black Orpheus* (1959), was co-directed by aspiring filmmakers Jacques Melo Kane and Mamadou Sarr and shot by Robert Caristan. This quartet became known as The African Cinema Group. The film's ironic title highlights the incongruous locations of Africa and the Seine River in Paris, where Vieyra was the first African admitted to study at the Institut des hautes études cinématographiques (IDHEC, now known as *La Fémis*). Vieyra went on to serve as a mentor and production manager for Senegalese filmmakers, including Ousmane Sembène and Ababacar Samb Makaram, and he was a founding member of film institutions that have an enduring impact today, particularly

The Pan-African Federation of Filmmakers (FEPACI) and the Pan-African Film Festival (FESPACO). Vieyra organized equipment and personnel for Sembène's *Borom Sarret* (1963), the first of many transformative films by Sembène. Vieyra produced *Le Mandat* (1968), *Taaw* (1970), *Xala* (1974), and *Ceddo* (1977). Vieyra wrote Sembène into film history with *Sembène Ousmane cinéaste : première période, 1962-1971* and *Le cinéma au Sénégal*.

Vieyra returned to Dakar, Senegal, in the late 1950s, staying through the 1960s, where he took on a supervisory role at the Actualités Sénégalaises. Léopold Sédar Senghor, the first president of independent Senegal, had appointed Vieyra as the first director of the Senegalese Office for Radio Broadcasting and Television and the Science and Information Technology Research Centre. In this role he was tasked with organizing the media office in charge of news production, educational movie screenings, and state funding of film production and education.

"He was then the first African student accepted to the prestigious French Film School in Paris."



Paulin Vieyra, Glauber Rocha, and Ousmane Sembène

Vieyra's position was crucial because, under colonialism, many European powers perceived cinema as a threat, leading them to impose strict limits on the production and distribution of African films, such as the Laval Decree of 1934 which effectively forced the creation of *Afrique sur Seine* in Paris. The British and French administrations had both developed systems of screening films in the colonized nations, often for propaganda purposes, and the lieutenant governor had to authorize filming in the area. In reality this meant that Africans were barred from filming in Africa.

As Vieyra wrote in *Le cinéma africain, des origines à 1973*, "In 1955, while a small group of Africans and Europeans discussed cinema in the smoke-filled rooms of Europe, no one paid them any attention. In wanting and in working for the advent of an African Cinema, at the time, they fought for independence in their own way, since it was never in doubt that only the national sovereignty of African nations allowed the cinematographic expression of an authentic African reality."

"Vieyra worked to reclaim and nurture African Cinema."

Post-Colonial Figure

In the process of decolonization, Vieyra worked to reclaim and nurture African cinema through his governmental role, his personal filmmaking, and his doctoral work as well as through his support of other African filmmakers and of African film in general. As Senegalese television developed, he took a leadership role which he retained until his departure in 1975 from his position in the government. He continued to make films, including his only feature-length film *En résidence surveillée* [*Under House Arrest*], which he filmed while working on his dissertation on African cinema. He promoted African film through his published criticism, and he often collaborated with the notable cultural magazine and publisher, *Présence Africaine*. In 1975, Vieyra published one of the first histories of African cinema, *Le cinéma africain, des origines à 1973*. He received his doctorate from Université de Paris I in 1982.



Paulin Vieyra filming *En résidence surveillée*

Vieyra and Sembène

In issue 170 (2004) of *Présence Africaine*, Sembène recalled the impact that Vieyra and their friendship had upon his own career and on that of others:

"... I went home to Senegal, where I found Paulin S. Vieyra in the role of the head of the cinema bureau. Every week, with his team of cameramen, he prepared newsreels... [and] gave cinematography courses to... Georges Caristan who would be my director of photography... I made it known to Paulin S. Vieyra my intention to go learn to make films. His response was direct: 'That's good; I'm here'" (21).

After enumerating Vieyra's personal and professional significance for his career and choices, Sembène closes his essay, stating emphatically, "Without the existence of my strong and deep ties to Paulin S. Vieyra, would I have made films?" (22).

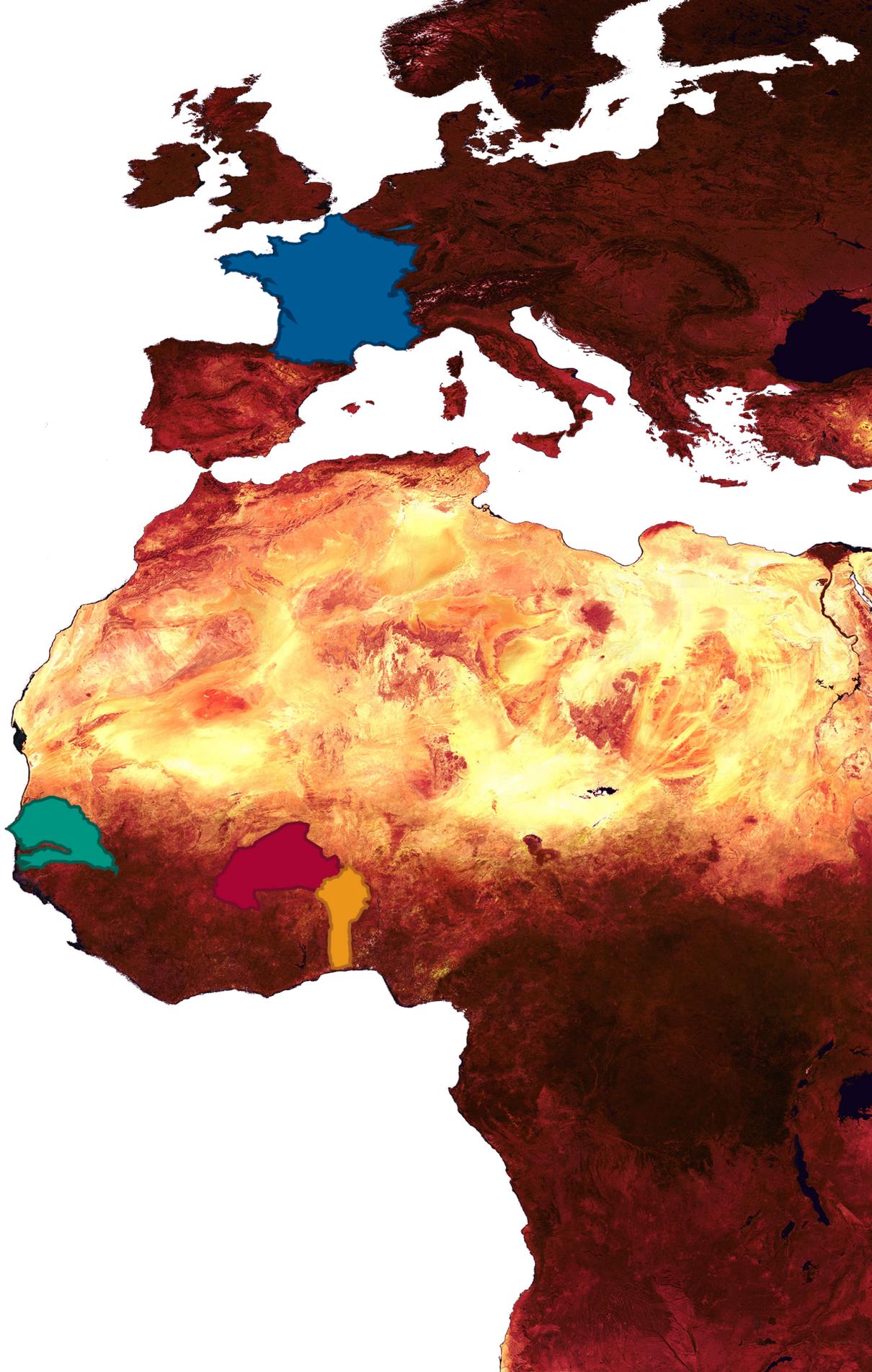
Resurgence

Due to the hard work of Vieyra's son, Stéphane, to revive his work, Vieyra's digitized films have now been screened internationally. *Lamb* (1963), *l'Envers du décor* (1981) and *une Nation est née* (1961) had their American premieres at the 2018 edition of the African Film Festival in New York. *Lamb* was an Official Selection at the 2018 Cannes Film Festival in the Classics category, and it was shown alongside *Afrique sur Seine* at the 2019 edition of the Pan African Film and Television Festival of Ouagadougou (FESPACO). The recent publication of "In Translation: Paulin Soumanou Vieyra" by Mélissa Gélinas in the Spring 2019 issue of the *Journal of Cinema and Media Studies* indicates a resurgence of interest in this pioneering figure among film and media scholars. Stéphane's invaluable work has occasioned this workshop, and we look forward to the future publications, screenings, and conferences that our meeting in Bloomington will inspire.

"Stéphane's invaluable work has occasioned this workshop, and we look forward to the future publications, screenings, and conferences."

Timeline

- 1925** Born in Porto-Novo (Benin) on January 31st
- 1935** Began his studies in France
- 1952** Became the first African student to be accepted at the prestigious *Institut des hautes études cinématographiques* in Paris
- 1955** Shot (and co-produced) one of the first African movies, *Afrique sur Seine*
- 1956** Relocated to Dakar, Senegal and joined the Ministry of Information, heading the Division for Senegalese Newsreels
- 1961** Married Myriam Warner, librarian, novelist, and poet from Guadeloupe, with whom he would have three children: Makandjou Ola Jacques (1961), Célia Monique (1964), and Stéphane Soumanou (1967)
- 1963** Assisted Ousmane Sembène with his first film, *Borom Sarret*, and directed *Lamb*, which was selected by the 1964 Cannes Film Festival
- 1969** Co-founded the Pan-African Federation of Filmmakers (FEPACI)
- 1975** Left his position in the Senegalese government and published the first history of African cinema, *Le Cinéma africain: des origines à 1973*
- 1981** Filmed *En résidence surveillée*
- 1982** Received his doctorate from Université de Paris I, under the direction of Jean Rouch
- 1987** Died in Paris on November 4th



Works

Filmography

With Selected Annotations Courtesy of PSV-Films.

- 1954** *C'était il y a quatre ans [It Was Four Years Ago]*
In this five-minute film, a student dances in his room to music that reminds him of his departure from Africa.
- 1955** *Afrique-sur-Seine*
This short film depicts African students in scenes of Paris, revealing the students' questions about their identities, their culture and their futures. In voice-over a male character asks himself if Africa is just in Africa or if it is also on the banks of the Seine.
- 1957** *L'Afrique à Moscou [Africa in Moscow]*



A scene from *Afrique-sur-Seine*, 1955

- 1958** *Le Niger aujourd'hui [Niger Today]*
- 1959** *Les présidents Senghor et Modibo Keita [Presidents Senghor and Modibo Keita]; Avec les Africaines à Vienne [With the Africans in Vienna]; Présence Africaine à Rome [African Presence in Rome]*

1960 *Indépendance du Cameroun, Togo, Congo, Madagascar [The Independence of Cameroon, Togo, Madagascar]*

1961 *Une nation est née [A Nation Is Born]*
Une nation est née depicts the progression of Senegal from colonization to sovereignty, shown allegorically through scenes of dance and celebrations of its newly-reclaimed independence.

1963 *Lamb; Voyage du président Senghor en Italie [President Senghor's Trip to Italy]; Voyage présidentiel en URSS [Presidential Trip to the USSR]*

Selected in the short film competition at the 1964 Cannes Film Festival, *Lamb* was honored again as a Cannes Classic in 2018. Called *Lamb* in Wolof, traditional wrestling similar to Greco-Roman wrestling is a prized national sport in Senegal. It has very particular and strict rules.



A scene from
*Une nation
est née, 1961*



A scene from *Lamb, 1963*

1964 *Avec l'ensemble national [With the National Ensemble]; Écrit du Caire [Written from Cairo]; Sindiely; Voyage du président Senghor au Brésil [President Senghor's Trip to Brazil]*

Écrit du Caire reports on the Conference of Heads of State at the Organization of African Unity Summit in Cairo.

Sindiely tells the story of a greedy father wishing to marry his daughter to a successful fabric merchant, despite her love for another young man. The hostility of the family makes the father yield to his daughter's wishes, allowing for the young couple to wed.

1965 *N'diongane*

N'diongane is a short film based on a story by Birago Diop entitled "Petit mari." A hunter, killed by a lion, leaves behind a wife and two children. To show there's still a man in the household, his son takes the name of Ndion Gane, "Little Husband." This nickname attracts teasing from his peers. Hopeless, he runs away and drowns himself in the ocean. Beside themselves with grief, his mother and sister drown themselves in turn.

1966 *Le Sénégal au festival national des arts nègres [Senegal at the National Black Arts Festival]; Môl*

In *Môl*, a young fisherman dreams of motorizing his boat to make his work easier. His dream becomes reality, thanks to his courage and his determination but causes conflict between traditional values and the modern notion of progress.

1967 *Au marché [At the Market]; La bicyclette [The Bicycle]; Le gâteau [The Cake]; Le rendez-vous [The Meeting]*



A scene from *Sindiely*, 1964

1974 *Écrit de Dakar [Written from Dakar]; L'art plastique [Visual Arts]*

1976 *L'Habitat rural au Sénégal [Rural Settlement in Senegal]; L'Habitat urbain au Sénégal [Urban Settlement in Senegal]*

1981 *Birago Diop, conteur [Birago Diop, Storyteller]; En résidence surveillée [Under House Arrest]; L'envers du décor [Behind the Scenes]; Les oiseaux [The Birds]*

A 28-minute film in color, *Birago Diop, conteur* is a biographical documentary of the titular storyteller. While most young West Indian and African Négritude writers chose poetry to express the search for their identities, Birago Diop situated himself at the heart of the world of African literature, adopting tales and novels as his means of expression.

En résidence surveillée is the only feature-length film directed by Vieyra. An African state is faced with political and economic difficulties—In his doctoral thesis a young academic encourages a return to the sources of African cultural tradition while maintaining the gains of the West.

L'envers du décor is a 25-minute color film showing the making of *Ceddo* by Ousmane Sembène, one of the greatest Black African filmmakers.

1982 *Iba N'diaye, portrait d'un peintre [Iba N'diaye, Portrait of a Painter]*

Iba N'diaye, portrait d'un peintre is a recorded interview between Vieyra and the painter Iba Ndiaye, who evokes the important periods of his life.



Douda Seck and Paulin Vieyra

Unfinished films:

Léopold Sédar Senghor, poète président [Leopold Sedar Senghor, Poet President]; Cheikh Anta Diop, chercheur, historien [Cheikh Anta Diop, Researcher, Historian]; Voyage en Toubabie [Trip to White People Land]¹; Wolé Wolé Woi Woi

Publications:

« *Le film africain d'expression française* » [African Film of French Expression], *African Arts*, vol. 1, no. 3, Spring 1968.

Le Cinéma et l'Afrique [Cinema and Africa], Paris, Présence africaine, 1969.

Ousmane Sembène : cinéaste. Première période 1962-1971 [Ousmane Sembène: Filmmaker. The First Period, 1962-1971], Paris, Présence Africaine, 1972.

Le cinéma africain, tome 1: *Des origines à 1973 [African Cinema, volume 1: From its Origins to 1973]*, Paris, Présence Africaine, 1975.

Le cinéma au Sénégal [Film in Senegal], Brussels, OCIC ; Paris, L'Harmattan, 1983.

«Five Major Films of Sembène Ousmane », *Film and Politics in the Third World*, 1987.

Réflexions d'un cinéaste africain [Reflections of an African Filmmaker], Brussels, OCIC, 1990.

1. As translated by Mélissa Gélinas in "In Translation: Paulin Soumanou Vieyra," *Journal of Cinema and Media Studies*, vol. 58, no. 3, Spring 2019.

“Paulin, if only you knew how
we miss you! Thank you,
pioneer of African cinema”

– Sarah Maldoror (2004)



Paulin Vieyra, Portrait

Paulin Vieyra

Workshop

Paulin Vieyra: Pioneer of African Cinemas, Filmmaker, Producer and Historian Workshop gathers a variety of thinkers to discuss Paulin Vieyra's legacy. Over two days, scholars, critics, archivists, and librarians convene to learn the scope and condition of Vieyra's papers and audiovisual media and reflect on the potential of accessioning his materials at IU where they would be housed alongside his collaborator Ousmane Sembène. The day is organized around specific aspects of Vieyra's career and proceeds through semi-informal roundtables. Each participant contributes a 10-minute presentation before opening up the topic for wider conversation.



Paulin Vieyra discusses film history and preservation

Speaker

Topics

Rachel Gabara explores how the films of Vieyra mark not only the origins of African cinema but also a revolution within a documentary tradition that had been tightly bound to the French colonial project. In *A Nation is Born* (1961), *Lamb* (1963), and *Môl* (1957/1966), completed in the decade following political independence from France, Vieyra declared his independence from European conventions of documentary realism. One of only a few sub-Saharan African filmmakers of his generation to work consistently in documentary, Vieyra produced a varied body of work that, always political, explored the boundaries between nonfictional and fictional narrative strategies while experimenting with both content and form.



Thursday
3-4:30 PM

Friday
2-3:30 PM

Magueye Kasse recalls how Vieyra has chronicled and depicted key phases of African and Senegalese cultures, as captured in his work on the Senegalese news, in the subjects of *African Independence* and *A Nation is Born*, and in his films on *Lamb* (a traditional form of wrestling), on the storyteller Birago Diop, and on contemporary African Art, not to mention the richness of his best-known film *Afrique-sur-Seine*. Drawing from these examples of his film and documentary productions, his talk will revolve around Vieyra's decisive and important contributions to research in the social and political sciences.



Friday
9-11 AM

Sada Niang discusses how, along with Ousmane Sembene, Moustapha Alassane, Ababacar Samb Makharam and Momar Thiam, Vieyra was one the pioneers of Nationalist African cinema. All of them, men deeply rooted in the cultures and politics of the continent but very much attuned to the practices of the seventh art in Europe, Latin America and the former Soviet Union, articulated and shaped not only the ideology but also the aesthetic of early African cinema from the 1950s to the late 1970s. His discussion will examine the legacy of Paulin S. Vieyra in this respect.



Thursday
3-4:30 PM



Friday
9-11 AM

Amadou Ouédraogo's reflection investigates the extent to which Vieyra's intellectual work and commitment were in line with the struggle led by other historical African intellectuals for the emancipation of the continent in various respects. Among other articulations, the work seeks to elucidate the relationships that existed between Vieyra and the promoters of the Negritude movement, including Léopold Sédar Senghor. One of the key questions underlying the study is: what contribution did Vieyra's work make not only to the promotion of the ideals and visions assigned to the Negritude movement but also to the subsequent fight for decolonization started by various writers and artists in the 1950s.



Friday
2-3:30 PM

Dr. Elena Razlogova presents on Vieyra as a skillful "ambassador" for African cinema at Soviet film festivals. Vieyra had been attending Soviet film festivals since the 1957 Youth Festival in Moscow. Vieyra attended almost every Moscow and Tashkent film festival in the late 1960s and 1970s and served on the Moscow jury in 1971, 1973, and 1985. During a time in which the Cannes Film Festival did not feature a single film from sub-Saharan Africa in competition, when Vieyra participated in the Moscow jury, it awarded prizes to two Senegalese films, *Emitai* by Sembène (1971) and *Touki Bouki*, by Djibril Diop Mambéty (1973). Vieyra also helped organize the Pan-African Federation of Filmmakers (FEPACI), which would play a key role in the Third Cinema movement. Vieyra thus served as a bridge between the two politically disparate film cultures - Soviet cinema and Third Cinema - that supported African cinema during the Cold War.



Friday
9-11 AM

Catherine Ruelle discusses her firsthand knowledge of Vieyra's various contributions: "In 1973, Paulin was already an influential film critic, and, even though the new generation, mine and Ferid Boughedir's, was already "stirring," he was a mentor and a resource for us all. He taught us to "get your hands dirty" and get involved, whether this is in production or in cinematographic struggles! Today when I reread his texts, I can judge them with the memory of the past, since I saw the films at the same time and appreciated the way he judged the films, emphasized or put forward an idea, especially militancy. 46 years after his first book, we can better understand his legacy; a historian and critic, he was also physically involved in production and filmmaking, and we can better evaluate his influence in the launch of a cinematographic movement in Africa from the departure point of the African Cinema Group he created in 1955."

Participant

Biographies

Akin Adesokan is Associate Professor of Comparative Literature at Indiana University Bloomington, as well as a writer of fiction. With research interests including African cinema, global postcoloniality and postcolonial intellectual history, some of his recent publications are "A Lagosian Original: Preliminary Notes on the Speech of the Street," "Nollywood and the Idea of Nigerian Cinema," and the book *Postcolonial Artists and Global Aesthetics* (Indiana University Press, 2011).



Vincent Bouchard is Associate Professor of Francophone Studies at Indiana University - Bloomington. He currently researches the various cinematographic practices that have developed in West Africa since the 1960's, including the conditions experienced by early filmmakers, the popular reception of films, and educational and colonial screenings. His recent publications include the book *Pour un cinéma léger et synchrone à Montréal !*, at Septentrion University Press (2012), "The Non-Fiction Film Production at the Origins of Francophone West-African Cinema" (2017), and « Appropriation de l'œuvre audiovisuelle par le spectateur : Le cas du film commenté au Sénégal et au Burkina Faso » (2017).



Mireille Djenno is the African Studies Librarian, providing reference and instructional support in her role as library liaison to the African Studies program at Indiana University Bloomington. She is also the head of several archival collections related to Africa, including the Liberian Collections, the Somalia Collection, and the H.K. Banda Archive. She oversees the collection development and management of materials from and about the continent of Africa, with particular emphasis on sub-Saharan Africa. Her research interests include collection development, bibliography and information literacy.





Erika Dowell is the Associate Director and Curator of Modern Books and Manuscripts for the Lilly Library; she also serves as the Project Director for the Orson Welles on the Air digital project, a joint effort of the IU Libraries and the National Recording Preservation Foundation to preserve, digitize, and make available online all the Orson Welles radio recordings held in the Lilly Library as well as teaching several graduate-level courses in the Department of Information and Library Science. Her research interests include American history, visual arts, special collections, and digitization of rare books and manuscripts.



Claire Fouchereaux is currently an M.A. student in French/Francophone Studies at Indiana University Bloomington, with main research interests in Quebec studies, cultural studies and history, and minority Francophone groups. She holds a B.A. with Honors in History and French (University of Maine, 2016). At IU, she recently participated in the French and Italian Department's Graduate Student Conference, where she spoke about the links between French Popular Music of the 1960s and May 1968.



Terri Francis directs the Black Film Center/Archive at Indiana University, Bloomington. In 2011, Francis published her research on Jamaican nontheatrical films in "Sounding the Nation: Martin Rennalls and the Jamaica Film Unit, 1951-1961" in *Film History*. She guest edited a special close-up on Afrosurrealism in film and video for the 2013 fall issue of *Black Camera: An International Film Journal*. Her book *Josephine Baker's Cinematic Prism* is forthcoming from Indiana University Press.



Rachel Gabara teaches European and African literature and film in the Department of Romance Languages at the University of Georgia. The author of *From Split to Screened Selves: French and Francophone Autobiography in the Third Person* (Stanford Univ. Press), she has published widely on African film in a global context, with recent essays in *The Global Auteur* (Bloomsbury) and *The Documentary Film Reader* (Oxford). Gabara is currently completing a book-length study of documentary film in West and Central Africa, based on research supported by the Fulbright Scholar Program and the National Endowment for the Humanities. Her articles drawn from this research include "War by Documentary" and "From Ethnography to Essay: Realism, Reflexivity, and African Documentary Film."

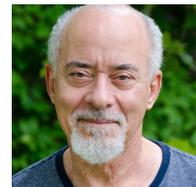
Samba Gadjigo is the Chair of the French Department and the Helen Day Gould Professor of French at Mount Holyoke College. His research focuses on French-speaking Africa, particularly the work of filmmaker Ousmane Sembene. Gadjigo's 2015 documentary, *Sembene!*, co-directed by Jason Silverman, is a biopic focusing on Sembene's life and work, exploring the themes developed in the biography through interviews and extensive footage from Senegal, Burkina Faso, and France. In 2001, Gadjigo was instrumental in bringing the Senegalese filmmaker to MHC for screenings and discussions of his work. Gadjigo's writing has appeared in *African Cinema and Human Rights*, *Research in African Literatures*, and *Contributions in Black Studies*.



Maguëye Kasse is Professor at Université Cheikh Anta Diop in Dakar and a specialist in Intercultural Studies and Art Criticism, specifically of the reception of African literature in Germany and of the literary work of Sembène Ousmane. He has authored several publications on this topic. In addition to his scholarly work, Kasse was appointed President of the International Film Meetings in Dakar (RECIDAK) in 2018 and General Commissioner of the Biennial of Contemporary African Art, Dak'Art 2008. A film critic well-acquainted with Vieyra's work, he spoke at the Musée Quai Branly-Jacques Chirac in Paris in commemoration of the 30th anniversary of Vieyra's death.



Michael T. Martin is Professor of Cinema and Media Studies in The Media School at Indiana University Bloomington. He is the Founder and Editor-in-Chief of *Black Camera*, an international film journal, and of the book series *Studies in the Cinema of the Black Diaspora*. His recent works include articles such as "Close up: On the Colony's Postcolony Encounter in Claire Denis's *Chocolat* and *White Material*," and the forthcoming book projects *From Street to Screen: Charles Burnett's Killer of Sheep*, a collaboration with David C. Wall, and *The Birth of a Nation: The Cinematic Past in the Present* (Indiana University Press). Martin's research and creative interests include Diasporic and émigré cinematic formations, transnational migration, documentary practice and Redress Social Movements.



Marissa Moorman is Associate Professor in the Department of History at Indiana University Bloomington. A historian of Southern Africa, she has published on music, fashion, film, radio, and urban space, looking at how different people develop uses, practices, and meanings surrounding media as well as their shifting relationship with power over time. Her publications include *Intonations* (Ohio University Press, 2008), and her new book *Powerful Frequencies: Radio, State Power, and the Cold War in Angola, 1933-2002*, will be available from Ohio University Press in 2019.





Sada Niang graduated from the University of Paris X-Nanterre (France), York University (Canada) and the University of Toronto (Canada). He is Professor of French at the University of Victoria in Canada. He is the co-author of a three-volume text book introducing African literature in English to African ESL students (*Elsewhere in Africa*, 1978), co-editor of *African continuities*, (1990), editor of *Littérature et cinéma en Afrique francophone* (1996), author of *Djibril Diop Mambety: un cinéaste à contre-courant* (2002), and author of *Nationalist African Cinema: Legacy and Transformations* (2014). With Alexie Tcheuyap (2001) and Samba Gadjigo (2009), he edited two issues of *Présence Francophone*. Sada Niang teaches and researches on African/Caribbean literatures and cinemas.



Amadou Ouédraogo is Full Professor of Francophone African and Caribbean literature and cinema at the University of Louisiana at Lafayette, and a former Fulbright scholar (Michigan State University). He holds a *Doctorat de Troisième Cycle* in African Anglophone Studies from Université Stendhal de Grenoble (France) and a PhD in Francophone Studies from the University of Iowa. He is the author of five monographs on African and Caribbean studies: *Rites et allégories de l'initiation* (2009), *L'univers mythique d'Ahmadou Kourouma* (2014), *L'imaginaire dans l'esthétique romanesque de Jean-Marie Adiaffi* (2015), *The Aesthetics of Mandé Hunting Tradition in African Fiction* (2017), *Visages du féminin et esthétique du mythe chez Jean-Marie Adiaffi* (2019). His teaching and publications focus on various key aspects of African cinema, with special interest in the study of the ethnographical content and expressions of traditional worldviews in cinema.



Elena Razlogova is an Associate Professor of History at Concordia University in Montréal. She is the author of *The Listener's Voice: Early Radio and the American Public* (2011) and co-editor of "Radical Histories in Digital Culture" issue of the *Radical History Review* (2013). She has published articles on U.S. radio history, music recommendation algorithms, and film translation in the Soviet Union. She is currently working on a history of simultaneous film translation and transnational networks at Soviet film festivals.

Catherine Ruelle, a political journalist and film critic since 1972 at RFI (Radio France Internationale), produced, from 1982 to 2012, "*Cinémas d'aujourd'hui, cinémas sans frontières*, the oldest weekly radio program concerning Third World and author cinematography. A film critic published in numerous publications, like "Jeune Afrique" and "Le Monde diplomatique," she has been a member of several film festival juries, such as the one chaired by Ousmane Sembène at FESPACO in 1995 and, more recently, the juries of the Rabat and Zagora Trans-Sahara Festivals in 2018. She founded the association *Racines* in 1984, which organized major events such as *Black Roots, films from the Black World* at the Center Georges Pompidou in 1985 and has contributed to several books, including *The Birth of African Cinema* (with Alessandra Speciale, Turin, 1998) and directed the collective works *African Cinemas today* at Karthalla and *Afriques 50 : Singularités d'un cinéma pluriel* (Harmattan, 2005), amongst many other ventures in her long and storied career.



Dana Vanderburgh is a PhD student of Social-Cultural Anthropology with a minor in African Studies at Indiana University Bloomington. She graduated with an integrated BA/MA in International Studies and a BA in French from IUB in May 2018. Her past research has been focused on learning how the arts (particularly dance) can be used to generate individual and community empowerment. She is now researching how dance can facilitate reconciliation and environmental justice. Due to her research and work at the Dagara Music and Arts Center in Ghana, West Africa, Dana has a particular passion for African arts and the role they play in sustaining community cohesion.



Stéphane Vieyra is the son of Myriam Warner Vieyra (1939-2017), a Guadeloupean poet, and Paulin Soumanou Vieyra (1925-1987), one of the founding figures of African cinema. Stéphane has filmed two documentaries (*Destin Commun, Hommage à trois éclaireurs du 7ème art* and *Témoignages*) so that Paulin might maintain a presence at African cinema's important events over the last ten years. In tribute to his father, Stéphane has organized several projects designed to preserve the legacy of this nearly-forgotten pioneer of West African cinemas. He is the founder of the « Paulin Soumanou Vieyra Films » Association in Tours, France, whose purpose is to promote this filmmaker's movies, film literature, and cinematographic achievements. Following his father's passing over thirty years ago, Stéphane became the sole custodian of Paulin Soumanou Vieyra's film and paper archives, a role that he continues to hold today.



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Vincent Bouchard, Associate Professor, Francophone and African Studies

Terri Francis, Associate Professor, Cinema and Media Studies in The Media School Director, Black Film Center/Archive

Coordinators:

Claire Fouchereaux
Dana Vanderburgh

Designers:

Analiese Causey
Arturo Conteras

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