

# N

THE MADNESS OF REASON

a film by  
**PETER KRÜGER**



INTI FILMS, BLINKER FILMPRODUKTION, COBRA FILMS,  
DIEPTESCHERPTE, MOLLYWOOD & ZDF/ARTE present

# N

## THE MADNESS OF REASON

a film by  
**PETER KRÜGER**

text **BEN OKRI** narrator **MICHAEL LONSDALE** music **WALTER HUS** vocals **FATOUmata DIAWARA**  
with **WENDYAM SAWADOGO, VIEUX FARKA TOURÉ, HAMADOUN KASSOGUE**

BE / DE / NL 2014 / 102' / DCP / 1:1,85 / colour / surround 5.1 & 2.0.

Original Language : French & Bambara, Dioula, Sénoufo, Songhoy, Agni

[www.nthefilm.com](http://www.nthefilm.com)



13/01  
No. 11 by R  
C.R. Ap 1h  
Yeo K

LEPASTOTA

DISCOHYREA

Polyhod

15/03/03  
Lamb. Sol  
WS Yeo K

22/03  
Lamb. Sol  
WS Yeo K

4/4/04  
Lamb. Sol  
HLC 3/NS

PROBOLOMYRTEX

09/01  
F. Banc  
AHS int  
Kati

10/01  
F. Banc  
B10 int  
T. Kati

10/08/09  
F. Banc  
T2 B9  
Kati

18/02/04  
F. Banc  
win. Yeo K

01/04/04  
Cume. Sol  
206 W3  
Kati

11/01  
Ivokla  
Z... B W7

Cavally  
Yeo K

Becca

29/05  
Oumo, Goumbo  
OCP 106 W3  
A-in. Kati  
Calypomyx

5/01  
F. Banc  
T. Kati  
Kati

12/01  
F. Banc  
Kati

10/08/01  
Lamb. Sol  
F. Galeie  
Yeo Kola

25/03  
Lamb. Sol  
WB. Yeo K

Catulae

01/01  
Cume. Sol  
42 W3  
Kati

11/01  
Lamb. Sol  
sol 2: 0-0. Yeo

22/8/09  
Kati  
T. Kati  
Yeo K

*A French encyclopaedist tries to complete his life's work from beyond death.  
Hovering between dream and reality, this magical film plays on the confrontation  
between the Western mind and African spirituality.*



## SYNOPSIS

N is a story of an unusual obsession.

N recounts the story of the Frenchman Raymond Borremans, who left Europe for Africa in the mid-20th century. He devoted his life to the creation of the first encyclopaedia of this other world, dreaming of eternal recognition. He died, however, having only reached the letter N.

With his encyclopaedia incomplete, his restless spirit drifts around West Africa, caught between life and death, past and present. Why has he returned to the living? An African woman who helps restless spirits find peace, tries to lead him towards his destiny.

When confronted with civil war, he is shattered. His encyclopaedic mind – bent on drawing borders, on definitions and categorizations – finds the contingencies of reality less easy to cope with. This is the story of how he tries to complete his unfinished task from beyond death.

N is, both visually and musically, a truly striking film. It is a multi-layered audio-visual symphony of great narrative richness. And it turns on the reason and the madness that inspired Borremans' monumental project. Hovering between dream and reality, this magical film plays on the confrontation between the Western mind and African spirituality.





## RAYMOND BORREMANS

N is inspired by the life of Raymond Borremans, a Frenchman who left Europe in his twenties to travel in Africa. Borremans' life story is both fascinating and mysterious. On January 1 1929, at the age of twenty-three, a failed love affair provoked a radical decision: he was to leave Europe for another world, far away from Western civilisation. He started his fifty-year journey making a living as a one-man band for the colonial settlers in Africa. Later he set up a mobile cinema and was one of the first to take the magic of the cinema and pictures of Europe to the African people. This enabled him to continue his peregrinations in Africa until the arrival of television in 1974 rendered this activity superfluous. It was during his long, solitary journeys in West Africa that he began dreaming of his magnificent encyclopaedia. Borremans then started collecting all documents he could find, with the aim of summing up the African continent in twenty-six letters.

His efforts reflect the spirit of modernity in its most extreme form. In him we see the encyclopaedic spirit of the Enlightenment at work, a spirit that wants nothing more than to name, describe and order the world in an objective way. The four volumes of his that were published are much more than

a mere encyclopaedia: these books are his life. Putting them together was his way of giving a comprehensible form to his personal experience of the world.

The question is: What motivates a man to scrutinize a country and culture with such an obsessive eye? What unrest or fear lies hidden beneath this urge to classify? Isn't this approach to the world antithetical to the reality that is seeing, feeling and experiencing?

When Raymond died more than half a century later in the Ivory Coast, only the volumes up to the letter N had been published. Shortly after his death a strange event occurred: a woman casts a spell on him. Standing on his grave she shouted: 'Because you never showed gratitude, your spirit will never rest!'. It is this peculiar biographical occurrence that provided the narrative line of the film. Cursed to wander for eternity, Borremans' spirit drifts around West Africa seeking to understand himself and the unsettled world around him, desperate to complete his unfinished work.

## DIRECTOR'S STATEMENT

Raymond Borremans' life is both fascinating and mysterious, but *N* is not intended to be a filmed narrative of his story. My aim as a writer and director was not to make a biopic, but to use the biography of this unusual character to unravel the remarkable and complex encounter between the Western mind and the African continent. The film uses this story to probe the relationship that exists between the two cultures, and how this has shaped their destinies.

In *N* the exploration of this relationship begins with an encounter between Borremans' invisible spirit and an African

woman who is able to see and speak to him. Borremans wonders if he is dreaming her or if she is dreaming him. Into whose story has he been drawn? The viewer is led on an epic journey around the African continent with the drifting spirit. The film in a way becomes a lyrical travelogue, winding back and forth through time and space. Borremans struggles to draw meaning from what he sees. He is drawn into regions he is unfamiliar with and towards experiences that force him to question his presuppositions. The film is therefore full of potential, the viewer led through the same processes of doubt and questioning as the spirit. As Ben





Okri described it: 'The film is not a straight line. It is a river, with twists and curves.'

The aim of Borremans' life was to objectify and systematize African reality, but as a spirit he is forced to enter a world which cannot be reduced to words, facts and figures. The film presents a subjective experience of reality which is penetrated by a world of imagination, dreams, emotions, stories and poetry.

The meaning of the title N is also to be found here: the letter 'N' forms the literal boundary of Borremans' obsessive objectification of

man and culture. At 'N' the descriptions stop and the un-catalogued images reign supreme. It is here that Borremans' carefully classified world has to give way to the transient life of dance and song. He dreamed of immortal recognition but he has to learn that the most difficult thing in life is to do things that remain invisible.

It is this tension between word and image, fiction and documentary, reflection and experience that I aim to capture in this film, which explores the real and imagined boundaries between the visible and the invisible, the tangible and the evanescent.











## SHOOTING VIOLENCE

What is the connection between an encyclopaedia and the war you filmed in the Ivory Coast?

*Borremans' view of the world is shaped by a typically Western way of looking at things which is closely bound up with the need to categorize. His obsessive attempts to classify and objectify, to create frameworks, names and definitions, reflect his desire to force reality into compartments. I would like to show – in opposition to this – how fluid and mysterious reality is, and to what extent our categories are mere constructions. The tree that stands in the Ivory Coast is the same as the one with its roots planted in Mali, but because we have drawn*

*a boundary between them, we classify them differently.*

*This film now aims to underline how an encyclopaedic approach to the world can also affect political reality. As a human being, you are given a national identity: you are Ivorian, Malian, Burkinese or whatever. But in reality, people are mobile; they move, and after a while their assigned identity no longer corresponds with their actual existence. Identity therefore becomes an ideal construction that can have profoundly violent implications. If you belong to the wrong category, others can even claim the right to kill you.*

*N shows that the creation of identity is always based upon illusion. Reality is always open to change, escapes all categories and rarely corresponds to the words and names we use to*



*describe it. It can be dangerous to forget that there are profound differences between words and the things they are used to designate. As an African intellectual states in the film: 'The written word – the alphabet – these are in themselves means of exclusion.'*

So classification is a source of conflict?

*Absolutely. Whole populations have moved to the Ivory Coast, sent first by the colonial settlers and then by the President Félix Houphouët-Boigny in order to work there, a migration which resulted in what was known as the 'miracle Ivoirien' ('the Ivory Coast miracle'). These so-called foreigners settled there, started families and began to view the Ivory Coast as their own country. This went well until the 1990s, when the economy lost its stability and President Konan Bédié launched the concept of*

*'Ivoirité' ('Ivorian-ness'). Everyone who was not considered to have verifiable origins in the Ivory Coast lost their right to vote and was in danger of losing what they had come to consider their country. It was no coincidence that a civil war soon broke out between the natives and the immigrants. Drawing boundaries and insisting on definition and classification are definitely not innocent activities when human lives are at stake. What happened in the Ivory Coast gives us a glaring example of the dangers of such objectifying ways of thinking.*

How do you present this in N?

*It was important for me to find a way of visualizing how encyclopaedic thought can lose its innocence. This is why I left for the Ivory Coast in 2009 to film the identification process. In order to make elections possible,*



*the Ivorian government needed to identify the population and determine who was entitled to Ivorian identity. It was this process that I wanted to capture visually. In 2011, I went back to the Ivory Coast to film the violent upshot of this process. When the President Laurent Gbagbo was deposed, we entered the country via Burkina-Faso and were confronted with the terrible violence that broke out after the elections.*

So you wanted to be present at the place where the violence occurred?

*Yes, we wanted to be close to the place where violence was breaking out, but for me I was not interested in filming the actual violence. The film is all about the reflection such violence provokes. When we arrived in the western part of the Ivory Coast, the massacre of Duekoue*

*had just occurred. The signs were immediately visible and there was a possibility of new outbreaks. As a filmmaker I was in the right place at the right time, but I did not film the situation for its value as news, but to capture a universal image of human suffering, and to question how such things occur and how we view them. When one of the characters starts to take photographs of corpses and counts them, a correspondence is set up with Borremans' encyclopaedic outlook. The question being posed is whether or not this objective way of looking prevents us from being truly affected by pain and suffering.*



Are the aesthetics of the film reconcilable with the violent reality?

*When you film something or someone, you automatically distance yourself from them, no matter how involved you feel. The question is what you want to achieve with the visual material you build up. I asked a family in a refugee camp to return to their fire-damaged home. Normally they would never have done so this early, but they wanted to come with us and the UN troops. So there is a fictional aspect to the film, but the sheer intensity and silence that surrounded these events made us realize what it means to live in such circumstances. It is my responsibility to make the viewer feel or become aware of something he or she will not easily forget, and I can only do that by consciously directing the visual and aesthetic aspects of a film.*

Is the audience as powerless as Borremans when he sees so much misery before him?

*The viewer sees the suffering of others without being able to do anything about it. What is the viewer's role? How does powerlessness feel? The film looks for answers. You get bits and pieces that explain why the violence broke out, but no solutions. The film does show that a lot of violence stems from the construction of identity, the right to landownership, the ideological manipulation of people and the*

*relationships between immigrants and natives, rich and poor. I also suggest that something inexplicable remains hidden in each human action.*

How do you want the audience to feel then at the end of the film?

*I hope the film has a cathartic effect. As for Borremans, he realizes that everything is endlessly in motion and that nothing is ever complete, either for good or for evil. At the end of the film he understands his true spiritual destiny.*

*After a spirit-cleansing ritual he reincarnates himself in the wind, understanding that there is beauty in invisibility and that Africa no longer needs the presence of a Western spirit. So the question is: does Africa need a new spiritual renaissance of its own? Does the country need to expel this Western spirit in order to shape its own unique destiny? The film raises these questions without arriving at specific answers. If there are conclusions to be drawn from it, these are intentionally left to the audience.*

Interview by

**PETER VAN GOETHEM, REKTOVERSO**







# PETER KRÜGER

writer / director

Peter Krüger (writer, director and producer, born 1970, Belgium) became obsessed with the cinema at a young age. He postponed going to film school, however, to study philosophy. After graduating in 1993 Krüger skipped film school once more, and instead set up the production company Inti Films, which focuses on the production of creative documentaries and art-house films for an international market.

Although Krüger's inspiration originally came from fiction, his first projects were documentaries. As he stated: 'documentary provided an immediate starting point, a way to discover cinematography via the documentary process.'

Krüger's first creative documentary Nazareth (1997) looked at faith in villages bearing this name in Israel, Ghana and Flanders. Since then he has written and directed documentaries including Poets of Mongolia, Roberte's Dance, The Eclipse of Sint-Gillis and a short fiction film entitled The Strange Man. Two of Krüger's documentaries were directed for the ARTE-series Kaleidoscope and produced by Wajnbrose production.

Krüger decision to explore the limits of fiction and documentary took off in 2011 with his first feature-length documentary-fiction, entitled Antwerp Central. In this film Krüger's contemplation on the cultural, historical and symbolic life of Antwerp's Central Station creatively blends archival footage, documentary and performance. Antwerp Central was selected for numerous festivals and won the Grand Prize at the International Festival of Films on Art in Montreal. Since 2005 Krüger has been working on N, where he pushes the cinematographic combination of documentary and fiction to its extreme limits. Currently he is working on his new feature film: Continental Drift.

Krüger teaches Film Directing at the RITS in Brussels and is script consultant for various feature films. He has been a member of the General Assembly and the Advisory Body of the Flemish Filmfund since 2003.

## SELECTED FILMOGRAPHY

Antwerp Central Station (documentary, 2011)  
N, (play for theatre, 2006)  
The Monastery Of Beniktbeuern (documentary, 2004)  
Les Thermes de Karlovy Vary (documentary, 2003)  
The Strange Man (short fiction film, 2002)  
The Eclipse of Sint-Gillis (creative documentary, 2011)  
Poets of Mongolia (creative documentary, 1999)  
Nazareth (creative documentary, 1997)

# BEN OKRI

writer

Ben Okri (writer, born 1959, Minna, Nigeria) has published nine novels, including 'The Famished Road trilogy' and 'Starbook' as well as several books of poems, essays and short stories. He won the Booker Prize for fiction in 1991. His work has been translated into more than twenty five languages.

He was Fellow Commoner of creative arts at Trinity College, Cambridge. He has been a journalist, broadcaster, poetry editor, and a board member of the National Theatre, London. He has written plays and a film script. A fellow of the Royal Society of Literature, he has been awarded the OBE as well as numerous international prizes, including the Premio Grinzane Cavour, the Commonwealth Writers prize for Africa, the Paris Review Aga Khan prize for fiction, and the Premio Chianti Ruffino Antico Fattore. He is a vice-president of the English Centre for International PEN, and was presented with the Crystal Award by the World Economic Forum.


He is a recipient of numerous honorary doctorates. He was born in Nigeria, where he witnessed the civil war, and lives in London. His latest collection of poems, 'Wild,' is published by Random House.

## TITLES

Flowers and Shadows (1980)  
The Landscapes Within (1982)  
Incidents at the Shrine (1986)  
Stars of the New Curfew (1988)  
The Famished Road (1991)  
African Elegy (1992)  
Songs of Enchantment - Book Two of The Famished Road Trilogy (1993)  
Astonishing the Gods (1995)  
Dangerous Love (1996)  
Birds of Heaven (1996)  
A Way of Being Free (1997)  
Infinite Riches - Book Three of The Famished Road Trilogy (1998)  
Mental Fight (1999)  
In Arcadia (2002)  
Starbook (2007)  
Tales of Freedom (2009)  
A Time For New Dreams (2011)  
Wild (2012)





A person with long, light-colored hair is seen from the back, wearing a long-sleeved garment with a complex, repeating pattern of circular motifs in shades of brown and gold. They are looking out over a vast, blue-green ocean under a pale, overcast sky. The person's right arm is extended towards the water, holding a thin, reddish-brown object. The overall mood is contemplative and serene.

*The road is singing about the voices of the feet  
The crooked feet of history.*

*We have suffered  
And our songs will return our missing moments.  
What does it mean to return?*

*A dancer in the sun  
Where the sea meets the shore.  
What is the meaning of the tortoise's song?*

*To live.  
Live while you are alive. And beyond.  
To send a howl of being  
A fire of being  
into oblivion  
And scratch our names  
On the endless face of the wind.*

**BEN OKRI**

## MICHAEL LONSDALE

narrator

Michael Lonsdale (born May 24, 1931), sometimes billed as Michel Lonsdale, is a French actor who has appeared in over 180 films and television shows.

Lonsdale was born in Paris and raised by a French mother and an English father, initially on the island of Guernsey, then in London in 1935, and later, during the Second World War, in Casablanca, Morocco. He moved to Paris to study painting in 1947 but was drawn into the world of acting instead, first appearing on stage at the age of 24.

Lonsdale is bilingual and is in demand for English-language and French productions. He is best known in the English-speaking world for his roles as the villainous Sir Hugo Drax in the 1979 James Bond film, "Moonraker", the astute French detective Lebel in *The Day of the Jackal*, and M. Dupont d'Ivry in "The Remains of the Day". He also had a significant participation in the film "Munich" directed by Steven Spielberg. On 25 February 2011, he won a César Award, his first, for best supporting actor in "Of Gods and Men" ("Les Hommes et les Dieux").

## WENDYAM SAWADOGO

actress

Wendyam Sawadogo (actress, narrator, born 1980, Treichville, Abidjan) studied theatre at the Ecole Normale Supérieure of Abidjan. She now acts in operatic productions created by the Bin Kadi So Group. She has been awarded the Ordre du Mérite Culturel Ivoirien, and is Vice-President of the Bin Kadi So Organization.

### SELECTED FILMOGRAPHY

La Tête de Salomé, dir. Marie-José Hourantier (opera verbal, 2010)

Mogo-Puissant, dir. Boubakar Diallo (2007)

Série noire à Koulbi, dir. Boubakar Diallo (2006)

La Belle, La Brute et Le Berger, dir. Boubakar Diallo (2006)

Quand les éléphants se battent, dir. Abdoulaye Dao (2005)

Interference, dir. Ramyond Tiendre (theatre piece, 1994)

## RIMVYDAS LEIPUS

cinematographer

Rimvydas Leipus (cinematographer, Vilnius, 1960) trained as a cinematographer at the Russian Film Institute VGIK where he obtained his degree in Direction of Photography and Camera in 1992. Since then he has shot numerous fiction and documentary films which have been screened at festivals in Venice, Cannes and Berlin, not to mention many other international events. His most notable partnership was with the Lithuanian director Sharunas Bartas. They worked together on a number of widely acclaimed films including *The House*, *The Corridor* and *Freedom*. He has received many awards, including the award for Best Cinematography in the Tallinn Black Nights Film Festival 2012 for his work on *The House* with the Turret, directed by Eva Neymann.

### SELECTED FILMOGRAPHY

*Dom S Bashenkoy*, dir. Eva Neymann (2012)  
*Antwerpen Centraal*, dir. Peter Krüger (documentary, 2011)  
*Farwell* (2010)  
*Khadak* (2006)  
*La Fine Del Mare*, dir. Nora Hoppe (2005)  
*Freedom*, dir. Sharunas Bartas (2000)  
*Courtyard*, dir. Valdas Navasaitis (1999)  
*The House*, dir. Sharunas Bartas (1997)  
*The Corridor*, dir. Sharunas Bartas (1994)  
*Earth Of Blind*, dir. Audrius Stonys (documentary, 1991)  
*Ten Minutes Before The Flight Of Icarus*, dir. Arunas Matelis (documentary, 1990)

## NICO LEUNEN

editor

Nico Leunen (born 1974, Antwerp, Belgium) graduated in 1998 from Sint-Lukas in Brussels with a Masters degree in Audio-Visual Arts. In 2000 Leunen edited a feature-length digital film, the first Belgian digital film of the sort to be edited using Apple's first version of Final Cut Pro. Leunen's experimental background and strong preference for art-house cinema has resulted in collaborations with some of Belgium's finest screenwriters and directors including Jan Lauwers, Felix Van Groeningen, Fien Troch, Nicolas Provost, Alex Stockman, Brosens, Woodworth and Peter Krüger. Leunen teaches editing at various film schools in Brussels. He is now considered one of Belgium's most significant film editors.

### SELECTED FILMOGRAPHY

*Kid*, dir. Fien Troch (2012)  
*The Broken Circle Breakdown* (2012)  
*Lena* (2011)  
*The Invader* (2011)  
*Antwerpen Centraal*, dir. Peter Krüger (2011)  
*22 Mei* (2010)  
*Altiplano*, dirs. Brosens & Woodworth (2009)  
*De helaasheid der dingen* (2009)  
*Dirty Mind* (2009)  
*Linkeroever* (2008)  
*Khadak*, dirs. Brosens & Woodworth (2006)  
*Dagen zonder liefde* (2006)  
*Verlengd weekend*, dir. Hans Herbots (2005)  
*Een ander zijn geluk*, dir. Fien Troch (2005)  
*Steve + Sky*, dir. Felix Van Groeningen (2003)

## WALTER HUS

composer

Walter Hus (composer, born 1959, Belgium) started his career as a pianist with a great talent for improvisation. He wrote his first compositions for Maximalist!, a group of composers and musicians closely involved with the emerging Belgian theatre and dance scene of the 1980s (De Keersmaecker, Vandekeybus, Needcompany,...). Since then Hus has received commissions from artists and institutions all over the world, resulting in an impressive oeuvre that includes piano music, operas, string-quartets, preludes and fugues, song-cycles, symphonic music, soundtracks for theatre (Ritsema, Cassiers,...), film scores (Deruddere, Greenaway, etc) and scores for graphic novels (Jimmy Corrigan and Lint, both by Chris Ware). In recent years Hus has broadened his horizons by integrating amateur voices into his work (Marollenopera) and collaborating with an orchestra of street musicians in Brussels.

His current project, Rawsonic, focuses on the computer controlled automated instruments developed by the Belgian Decap Company. Rawsonic, an Avalon Studios production, integrates the intriguing sounds of the Decap instruments into a contemporary rock and mixed media universe. Hus is artist in residence at Namahn, a Brussels based company for digital products, where he has a permanent studio.

## FATOUMATA DIAWARA

vocals

Fatoumata Diawara (aka Fatou) was born of Malian parents in the Ivory Coast in 1982. She was given the lead in Dani Kouyaté's popular 2001 film *Sia, The Dream of the Python* en performed a variety of roles with the company *Royale de Luxe*, touring Vietnam, Mexico and Europe.

As a singer was invited to work on *Seya*, the GRAMMY-nominated album and *Red Earth*, the GRAMMY-winning Malian project. Having toured worldwide with these projects, Fatou took the role of Karaba in the popular touring musical 'Kirikou and Karaba'. She then learnt the guitar and decided to dedicate herself entirely to music.

Soon she had a record deal with World Circuit and *Kanou* was released, followed by her first full-length album *Fatou*. This album came top in the World Music Charts of 2011 and came first in several end-of-year album polls including those of *The Times* and *Mojo*. In September 2012 Fatou boarded the *Africa Express Train* with (amongst others) Damon Albarn, Baaba Maal, Amamdou and Mariam, Nicolas Jaar, and the Noisettes. The tour was a success and culminated in a magnificent venue where she performed with Paul McCartney.





photo KRIS DEWITTE

# HAMADOUN KASSOGUE

actor

Hamadoun Kassogue (aka Kass) is an actor, producer and scenographer (born 1957, Ley (Kani Godouna). Kassogue embarked on his extensive cinematographic career with the role of Kerfa in the film *Sya, Le Rève du Python* by Dany Kouyaté. This role led to an increasing number of invitations to act in diverse films, including *Les Aventures* by Séko Boiré, *Bamako* by Abderramane Sissako and *Le Sage de Bandiagara* by Louis Deck.

Kassogue is not just an actor; in *Toiles d'araignées* by Ibrahima Touré he not only played the lead role but was also assistant director. Kassogue's multi-faceted career

has led him to become one of the Malian artists most sought after by European directors.

Since 1993, Kassogue has collaborated with various institutions both in Mali and elsewhere in Africa and Europe, and he teaches at the Haute École de Théâtre de Suisse Romande. He also works with the Baobab Company in Canada as a scenographer and on co-productions of new performance works.



## VIEUX FARKA TOURÉ

musician

Vieux Farka Touré (musician, born 1981, Niafunké, Mali) has often been referred to as ‘the Hendrix of the Sahara’. He is the son of the legendary Malian guitar player Ali Farka Touré, who died in 2006. Initially a drummer and calabash player at Mali’s Institut National des Arts, Vieux Farka Touré began playing the guitar for his own amusement in 2001. In 2005, Eric Herman of Modiba Productions produced Vieux’s self-titled debut album *Vieux Farka Touré*, which was released by World Village in 2007. With his second record, *Fondo on Six Degrees* (2009), Vieux branched out and presented his own sound. In 2010, he performed at the opening concert for the

FIFA World Cup in South Africa. He released his first live album, *Live*, the same month. In 2012, Vieux released *The Tel Aviv Session* (Cumbancha), a collaborative project with Israeli superstar Idan Raichel dubbed The Touré-Raichel Collective that has been hailed by fans and critics alike as a masterpiece. In 2013, Vieux Farka Touré’s beautiful and critically acclaimed album *Mon Pays* was released in homage to his homeland. *Mon Pays* has been widely hailed as a mature and astonishingly beautiful record.







## PRODUCERS

### **INTI FILMS - [www.intifilms.com](http://www.intifilms.com)**

Inti Films is an independent Belgian production company co-founded in 1993 by Peter Krüger, which focuses on the production of creative documentaries and art-house films of international relevance. Most of our films are international co-productions, financed by public film funds, broadcasters and the Belgian Tax Shelter. Inti Films is an independent Belgian production company co-founded in 1993 by Peter Krüger, which focuses on the production of creative documentaries and art-house films of international relevance. Since 2012 EAVE graduate Jules Debrock joined Inti Films as a producer. Most of our films are international co-productions, financed by public film funds, broadcasters and the Belgian Tax Shelter.

### **COBRA FILMS - [www.cobra-films.be](http://www.cobra-films.be)**

COBRA Films is a Belgian film production house, founded in 1987 by Anne Deligne and Daniel De Valck. Cobra films intends to produce projects, which are often fragile by nature, in adequate financial conditions. The main goal is to help the author to translate his personal view on the world in a unique imagery and to make his ideas visible in the form of a true cinema project.

### **MOLLYWOOD - [www.mollywood.be](http://www.mollywood.be)**

Mollywood was founded in 2009 by Wilfried and Guy Van Baelen as a sister company of the world renowned Galaxy Studios. Mollywood specializes in film financing and tax sheltering. The Belgian Tax Shelter system is a tax scheme that encourages the production of audiovisual and cinematographic works. Mollywoods co-productions include the international success "Hasta La Vista" (2011), the Oscar nominated short film "Death of a Shadow" (2012), Erwin Welsh' "Filth" (2013) and "Borgman" (2013), selected for the Oscars 2014.

### **BLINKER FILMPRODUKTION - [www.blinkerfilm.de](http://www.blinkerfilm.de)**

Blinker Filmproduktion works on films - documentary, hybrid, fiction, for kids and grown ups - with a focus on international co-production. Blinker Filmproduktion was founded by Meike Martens and Heino Deckert in Cologne in 2007. This joint business is the result of Martens' work at ma.ja.de Filmproduktion. Meike Martens is a member in juries such as the German Short Film Award and works as a tutor in project development like in Berlinale Talent Campus.

### **DIEPTESCHERPTE**

Dieptescherppte is a dutch Documentary Film Production Company, founded in 1990 by the brothers Jos en Wink de Putter. Since 1993 Dieptescherppte produces projects of young directors. Since 1993 they have produced documentaries by Jos de Putter Clara van Gool, Jiska Rickels, Wout Conijn, Neske Beks, Kees Brouwer. The documentaries won often prizes on international festivals and was sold to numerous countries.

# CREW

screenplay & direction	<b>PETER KRÜGER</b>
text	<b>BEN OKRI</b>
narrator	<b>MICHAEL LONSDALE</b>
african woman	<b>WENDYAM SAWADOGO</b>
musician	<b>VIEUX FARKA TOURÉ</b>
fool	<b>HAMADOUN KASSOGUE</b>
cinematographer	<b>RIMVYDAS LEIPUS</b>
editor	<b>NICO LEUNEN</b>
music	<b>WALTER HUS</b>
vocals	<b>FATOUMATA DIAWARA</b>
steadicam	<b>JULES DEBROCK</b>
sound	<b>LUDO VAN PACHTERBEKE</b>
	<b>BENOIT BRUIER</b>
camera assistants	<b>OLIVIER MARTIN</b>
	<b>VERONI LONDERS</b>
grip	<b>THIERRY KAFANDO</b>
	<b>DIEUWERT VANDEKERCKHOVE</b>
sounddesign & mix	<b>ALEX BOOY</b>
	<b>HUYBERT BOON</b>
co-producers	<b>DANIEL DE VALCK / COBRA FILMS</b>
	<b>MEIKE MARTENS / BLINKER FILMPRODUKTION</b>
	<b>JOS &amp; WINK DE PUTTER / DIEPTESCHERPTE</b>
	<b>GUY &amp; WILFRIED VAN BAELEN / MOLLYWOOD</b>
commissioning editor ZDF/ARTE	<b>MARTIN PIEPER</b>
lineproducers	<b>WIM STEEMAN</b>
	<b>VINCENT 't SAS</b>
	<b>PHILIP ALBERT SCHROOTEN</b>
	<b>JULES DEBROCK</b>
grading	<b>VEERLE ZEELMAEKERS</b>
graphic design	<b>AMIRA DAUDI</b>

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## **INTERNATIONAL SALES**

### **WIDE MANAGEMENT**

9, rue Bleue

75009 – Paris - FRANCE

T **+33 1 53 95 24 44**

F **+33 1 53 95 04 65**

M [infos@widemanagement.com](mailto:infos@widemanagement.com)

[www.widemanagement.com](http://www.widemanagement.com)

## **PRODUCTION COMPANY**

### **INTI FILMS**

Werfstraat 2

B-1000 Brussels - BELGIUM

T **+32 485 117 818 (Peter Krüger)**

T **+32 499 258 118 (Jules Debrock)**

M [info@intifilms.com](mailto:info@intifilms.com)

[www.intifilms.com](http://www.intifilms.com) - [www.nthefilm.com](http://www.nthefilm.com)