

With

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**Scan here for
the speakers'
bios and
registration**



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AN AFTERNOON OF CURATED FILM SCREENINGS
AND TALKS ON THIRD-WORLDISM, ANTI-COLONIAL
RESISTANCE, AND FEMINISM IN ALGERIA

Film making in the 'Capital of the Third World'

Anti-colonial and Feminist
Approaches to Cinema in
1960's Algeria



26.05.2025

H 15:00

Nuovo Teatro Ateneo

**Sapienza University of Rome, Piazzale
Aldo Moro 5**

Program

15:00-15:45

Opening of the theatre and registration

15:45-16:00

Welcome and introduction

Fernanda Fischione

16:00-16:30

Kickoff speech

Louisa Yousfi

FR>IT translation: Valerio Cordiner

16.30-18:00

First screening series: Focus on gender in anticolonial film making

Ahmed Lalle, *Elles*, DZ 1966, 22 min

Sarah Maldoror, *Monangambee*, DZ 1969, 16 min

Mathieu Kleyebe Abonnenc, *Foreword to 'Guns for Banta'*, F 2011, 28 min

18:00-19:00

Roundtable 1

With Luca Caminati, Luca Peretti, Masha Salazkina, Julian Volz

19:00-19.30

Break

19:30-21.15

Second film screening: Panafricanism

William Klein, *Festival Panafricain d'Alger*, DZ 1969, 102 min

21:15-22:15

Roundtable 2 and open debate

With participants of Roundtable 1

About the Films

Ahmed Lalle, *Elles*, DZ 1966, 22 min

The film gives voice to young Algerian women in different high schools in the suburbs of Algiers. Together with sociological, observing images from the streets of Algiers, and harsh, contrasting cuts, the film examines the position of women in newly independent Algeria.

Sarah Maldoror, *Monangambee*, DZ 1969, 16 min

This first film by Sarah Maldoror is based on a short story of the Angolan writer Luandino Vieira about the arrogance of the Portuguese colonizers. Shot in Algiers and supported by the Algerian government, *Monangambee* aimed at mobilizing support in a very poetic way for the independence struggle of the *Movimento Popular de Libertação de Angola* (MPLA). *On this evening the newly restored version of Monanagambee will be screened.*

Mathieu Kleyebe Abonnenc, *Foreword to 'Guns for Banta'*, F 2011, 28 min

In his *Foreword to 'Guns for Banta'* the artist Mathieu Kleyebe Abonnenc revisits Sarah Maldoror's second film which depicted the everyday support of women and children for the anti colonial struggle lead in Guinea-Bissau by the *Partido fricano para a Independência da Guiné e*

Cabo Verde (PAIGC). This film was confiscated by the Algerian army after its shooting. Kleyebe Abonnenc tries to reconstruct this film that has since disappeared and at the same time reflects on the medialization of liberation struggles and what it means to work today with the imaginary of the anticolonial film tradition.

William Klein, *Festival Panafricain d'Alger*, DZ 1969, 102 min

Shot on the streets of Algiers during the famous Pan-African Festival in 1969, Klein's film is a powerful hybrid of direct cinema and agitprop. This colossal event spread a feeling of euphoria, exuberance, festivity and hope for a free and fraternal Africa. Furthermore, the film subverts the codes of colonial propaganda through *détournements* (reroutings) and presents valuable interviews with important protagonists of the anti-colonial and liberation movements of the 1960s, such as Amilcar Cabral, Agostinho Neto or Eldridge Cleaver. Klein's innovative approach offers a unique historical and artistic reflection on the cultural and political climate of postcolonial Africa.