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PAR LE RÉALISATEUR DE AFRICA PARADIS

ERIQ EBOUANEY SYLVESTRE AMOUSSOU SANDRINE BULTEAU

L'ORAGE AFRICAIN
 UN CONTINENT SOUS INFLUENCE
 UN FILM DE SYLVESTRE AMOUSSOU

SYLVESTRE AMOUSSOU PHILIPPE CARROT SANDRINE BULTEAU ERIQ EBOUANEY LAURENT MENDY DELPHINE ABOU SANDRA ALOUARD SCÉNARIO PIERRE SAUVI ADAPTION ET TRADUCTION PIERRE SAUVI SYLVESTRE AMOUSSOU SANDRINE BULTEAU SON OFF. ORIGINAL DE SYLVESTRE AMOUSSOU MASC CARINE BANCEL STYLING GUY-OLIVIER GUILAUME GUILLET CHEF OPERATEUR SON OLIVIER CLAUDE CHEF ELECTRIQUE-SONNEUR ARONA CAMARA MONTAGE ERIC PÉRIARD CHEF MONTAGE DAN RAPAPORT MONTAGE MONTAGE SON ET MIXAGE MOHAMED OUSSAMA MONTAGE ORIGINAL MOHAMED OUSSAMA PRODUCTION KIFFI PRODUCTIONS

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Introduction and discussion with the director.

In summer as an open-air cinema on the Von-Melle-Park campus.
 In case of bad weather at the Anna-Siemsen-Hörsaal (VMP 8).

- Free of charge -

Am 27.9.2023, ab 20 Uhr vor dem Philosophenturm (Von-Melle-Park 6)

Beginning at 20 pm

„L'orage africain“

A film by Sylvestre Amoussou
 (French w/ German subs, BEN, 2017)

The "rule-based" order of the so-called "value" West can hardly be surpassed in mendacity. Norms and values according to international law that have been painstakingly achieved in the history of mankind (the right of self-determination of peoples, democracy, freedom, human rights, etc.) are of interest to its representatives only to the extent that they can be used to justify violent measures to enforce their own geopolitical and economic aspirations against other states that do not voluntarily submit to the primacy of Western interests. The most unsavoury expression of this is the relationship between the EU and the USA towards African states. Already in the course of the independence struggles of the 20th century, the former colonial powers ensured in the most diverse ways that little more than a change of form of the centuries-old dependency structures for the plundering of the resource-rich continent could arise from statehood. As soon as the leadership of an African country set out to achieve real social, cultural and economic sovereignty, sooner or later it had to reckon with the violent reaction of the West.

"The liberation struggle does not restore national culture to its former value and contours: it seeks a fundamental reordering of relations between people and therefore cannot leave untouched either the forms or the contents of culture."
 Frantz Fanon, "The Damned of the Earth", 1959.

From sanctions, political assassinations, financed coups d'état to the ignition of civil wars and genocides to military intervention, no means contrary to international law remained unused. The "damned of the earth" could always count on pity from the rich industrial nations. Sovereign development on an equal footing they had never to dream of. However, this fate is beginning to crumble, as recent developments in Burkina Faso, Mali, Niger and elsewhere show. Contributing to this is not only the growing cooperation of formerly colonised states within the framework of the BRICS alliance, but also the cultural output of intellectuals like the filmmaker Sylvestre Amoussou, whose works do not focus on a pitiful Africa, but on a pugnacious self-confident Africa.

The film "Storm over Africa" is one of these works and lives up to its name. Already at its premiere in 2017 at the largest African film festival in Ouagadougou,

it sparked veritable hurricanes of enthusiasm. And not without reason: it sketches a realistic possibility that pushes towards liberating realisation. The president of the fictitious African state of Tangara announces, on the basis of a referendum, the carefully prepared nationalisation of all important raw material deposits and production facilities in the country. By means of comprehensive investments in infrastructure, education, culture, social services and health care, the suffering population shall finally be able to enjoy the riches of their labour and natural resources.

This is what attracts the foreign investors and mine operators who, with billions of dollars, the help of their local government and local intelligence support, unleash a campaign of sabotage to destabilise Tangara, stop the nationalisations and overthrow the president. To do this, news channels are tasked

with spreading false news, government officials are bribed and paid mercenaries are used to instigate violence, hatred, fear and discord among the population to ultimately justify the intervention of a UN army under the cover of which the old order is to be restored. However, the conspirators have not reckoned with the people of Tangara who fearlessly stand up for their rights and are not dissuaded by the prospect of finally being able to take their fate into their own hands. In the end, the machinations of the neo-colonisers come to the light of day, the intervention plans come to nothing and the liberation for a new stage of sovereign, civil and solidary development succeeds.

In grippingly narrated images and coherent scenarios, the cinematic fiction thus becomes a wake-up call for those watching in front of the screen. What is shown is a real possibility. The course of history is in our hands. Human rights are a universal matter to be fought for by the ruled. It means the realisation of freedom to collectively shape a humane world. There is always an alternative.

Therefore: Bread, Peace, Dignity - now! International solidarity: end austerity.

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