

Les films de l'air
in partnership with
Station to Station Projects
La maison rouge

present



Like Dolls, I'll Rise

A film by
Nora Philippe

LES
FILMS
DE
L'AIR

STATION TO STATION



Written, directed and produced by NORA PHILIPPE. With the dolls and the photographs of the NEFF collection, and RAINA LAMPKINS-FIELDER, CANDYCE MIALES, CAMILLE ANDREA RICH, ALICE & ESTELLE THOMSON, CATHERINE ZLATKOVIC. Original poems by NICOLE SEALEY. Editing: ANNE SOURIAU. Photography: EMMANUEL GRAS, CÉCILE BODÉNÉS. Sound: CLAIRE-ANNE LARGERON, OLIVIER LAURENT, MATHIEU LANGLET. Archivist: CAROLE GRAND. Production: Les films de l'air - Coproducer : Station to Station Projects, in partnership with La maison rouge

Like Dolls, I'll Rise
Un film documentaire de / A documentary film by Nora Philippe (29 min, 2018)

200 poupées noires artisanales venues des Etats-Unis tissent un film poétique et politique qui donne la parole, d'un siècle l'autre, aux combats des femmes africaines-américaines.

200 one-of-a-kind Black dolls, a work of powerful original poetry, and never-before-seen archival materials combine to tell a remarkable story of love, survival, and identity.



Synopsis: Within the dolls made for young American girls, and the representations they convey, lies a long and complicated history of white supremacy and racism. But, between 1850 and 1930, nameless African-American women made black dolls out of cloth for their children, or for the white children they took care of, as acts of pride and resistance. The extraordinary Neff Collection of 200 Black Dolls, displayed and published for the first time in 2015, tells this unique story, which mingles intimacy and politics, art, childhood, and femininity.

Like Dolls, I'll Rise is a film about dolls, made with dolls, archives, and the voices of yesterday and today, in the service of women's history and the history of Black American girls.

« From the 1840s until the 1940s, anonymous Afro-American women made rag dolls for their own children or for the white children they were looking after. Black, injured, forgotten and magnificent dolls, gathered together over the years in Debbie Neff's collection, here lend their moving expressive features to the women that a century of slavery, segregation and racism tried to silence. Far from being the mute witnesses of their suffering, dreams and courage, these objects haunted by so many stories become, for the length of this film, the intermediaries of a discourse of self-affirmation and liberation. From Sojourner Truth to Maya Angelou, *Like Dolls I'll Rise* is inhabited by the voices of these women, writers, poets, activists, who brought the history of black America, and that of the long-ignored women, out of the shadows. The faces, in flesh and in canvas, revealed to us by Nora Philippe, are then no longer ghosts looming out of the past but figures of resistance, also meaningful in today's Afro-feminist struggles. »

« Des années 1840 à 1940, des Afro-Américaines anonymes ont fabriqué des poupées de tissu pour leurs propres enfants ou pour les enfants blancs qu'elles gardaient. Des poupées noires, blessées, oubliées et magnifiques, rassemblées au fil des années dans la collection de Debbie Neff et qui prêtent ici leurs traits d'une expressivité bouleversante aux femmes qu'un siècle d'esclavage, de ségrégation et de racisme a tenté de faire taire. Car loin d'être les témoins muets de leurs souffrances, de leurs rêves, et de leur courage, ces objets habités de tant et tant d'histoires deviennent le temps du film, les intercesseurs d'un discours d'affirmation de soi et de libération. De Sojourner Truth à Maya Angelou, *Like Dolls I'll Rise* est traversé par les voix de celles, écrivaines, poétesses, activistes, qui ont sorti de l'ombre l'histoire afro-américaine, tout comme celle des femmes, longtemps ignorées. Les visages, de chair et de toile que Nora Philippe nous donne à voir, ne sont alors plus seulement des fantômes surgis du passé mais des figures de résistance, qui prennent aussi leur sens dans les combats afro-féministes d'aujourd'hui. »

Céline Guénot, *Visions du réel*, 2018

★ Italian Synopsis

Tramite le bambole fatte per le bambine americane, e le rappresentazioni che veicolano, si nasconde una lunga e complicata storia di supremazia bianca e di razzismo. Ma, tra il 1840 e il 1940, donne Africane-Americane anonime fecero bambole nere con tessuto e diversi materiali per i loro figli, o per i bambini bianchi di cui avevano la cura, come tanti atti di resistenza. La straordinaria Neff Collection di 200 bambole nere, esposta e pubblicata per la prima volta nel 2015, racconta questa storia unica, che mescola intimità e politica, arte, infanzia e memoria femminile. « Like Dolls, I'll Rise » è un film sulle bambole, fatte con bambole, e le voci di ieri e di oggi di donne che sono state fino ad oggi cancellate dalla Storia.

★ Portuguese Synopsis

Entre 1840 e 1940, mulheres anônimas afro-americanas produziam, como ato de resistência, bonecas pretas feitas de diversos tecidos para seus filhos ou para as crianças brancas das quais elas cuidavam. Nessas bonecas de pano e na representação que elas transmitem, uma história longa e complexa da supremacia branca e do racismo se esconde. A bela coleção Neff de 200 bonecas negras, apresentada e publicada pela primeira vez em 2015, conta esta história única, que combina intimidade e política, arte, infância e feminilidade. “Boneca preta” é um filme sobre e feito com bonecas, além de arquivos e vozes do passado e do presente à serviço da história de mulheres negras americanas.

★ German Presentation

Von den 1840er bis hinein in die 1940er Jahren haben Afroamerikanerinnen Stoffpuppen für ihre eigenen Kinder oder die weissen Kinder hergestellt, auf die sie aufpassten. Schwarze, verletzte, vergessene und wunderbare Puppen, im Laufe der Jahre in der Kollektion von Debbie Neff zusammengetragen, die hier ihre ergreifend ausdrucksvollen Gesichter den Frauen leihen, die ein Jahrhundert der Sklaverei, der Rassentrennung und des Rassismus versuchte, zum Schweigen zu bringen. Denn diese von ungezählten Geschichten beseelten Gegenstände sind weit davon entfernt, stumme Zeugen ihres Leidens, ihrer Träume und ihres Muts zu sein und werden einen Film lang zu Fürsprechern einer Geschichte der Selbstbehauptung und Befreiung. Von Sojourner Truth bis hin zu Maya Angelou sind aus Like Dolls I'll Rise die Stimmen von Schriftstellerinnen, Dichterinnen und Aktivistinnen zu hören, die die Geschichte des schwarzen Amerika und der Frauen, die beide zu lange ignoriert wurden, aus der Versenkung geholt haben. Die Gesichter aus Fleisch und Stoff, die Nora Philippe uns zeigt, entpuppen sich als Figuren des Widerstands, die mehr sind als Geister der Vergangenheit und auch in den Kämpfen der Afro-Feministinnen von heute ihren Platz haben. (Céline Guénot)



Like Dolls, I'll Rise - L'équipe / The crew



Director & Producer: Nora Philippe

Nora Philippe is a French filmmaker, producer, writer, and teacher. After receiving a Master's in Art History at Ecole Normale Supérieure in Paris, she worked at newspapers and museums in Paris and London. During a Visual Anthropology program in Graduate School at NYU in New York she discovered her passion was filmmaking and went back to school to receive a Professional Master's degree in Film Production and Documentary Filmmaking. She founded her production company "Les films de l'air" in 2011, where she has produced and coproduced over 10 films, including three feature-length international releases, among which *(Be)longing* by Joao Pedro Placido, which premiered at the 2015 Cannes Festival, ACID selection. In 2010, she directed the TV documentary *The Ensorcery of James Ensor* (60'), coproduced by ARTE France (festivals: FIPA France, Lussas, FIPA Montreal...), followed by *Pôle emploi ne quittez pas* (*Job Center Please Hang On*), which premiered at Festival Premiers Plans in Angers before being theatrically released in France in 2014. The film sparked an intense nationwide debate in France on unemployment policy. Nora teaches filmmaking at the Ecole nationale des arts décoratifs, Sciences-Po Paris, and the Ecole des Hautes études en sciences sociales. She spends her time between France and the USA, where she is shooting two other documentaries, and curates film series on political and social issues (Columbia, Yale and Princeton Universities in 2016 and 2017: «Filming at the Border», «Cinema of resistance», Detroit in July 2017).

Français: Nora Philippe est réalisatrice, auteure, productrice et enseignante en cinéma. Ancienne élève de l'Ecole Normale supérieure, elle a réalisé et produit une dizaine de documentaires de création, pour la télévision et le cinéma. Elle a notamment réalisé *Les Ensorcelés de James Ensor* (2010, 60 min, Arte), *Pôle emploi ne quittez pas* (sortie en salles en 2014), et ses productions ont été montrées dans les festivals du monde entier (Volta à terra de Joao Pedro Placido, ACID Cannes 2015). Elle est également l'auteure de divers ouvrages (*Inventer la peinture antique*, 2012; *Cher Pôle emploi*, 2015), elle programme régulièrement des cycles de films dans les universités américaines Columbia, Yale et Princeton, et a été la commissaire et directrice scientifique de l'exposition *Black Dolls* à La maison rouge, du catalogue et du colloque sur le sujet au Musée du Quai Branly. Elle enseigne la réalisation de film (théorie et pratique) à l'Ecole des Arts-Décoratifs depuis 2012 et a enseigné à Sciences-Po Paris, l'EHESS, et aux Beaux-Arts de Cergy.



Poet: Nicole Sealey

Born in St. Thomas, U.S.V.I. and raised in Apopka, Florida, Nicole Sealey is the author of *Ordinary Beast*, forthcoming from Ecco in fall 2017, and *The Animal After Whom Other Animals Are Named*, winner of the 2015 Drinking Gourd Chapbook Poetry prize. Her other honors include an Elizabeth George Foundation Grant, the Stanley Kunitz Memorial Prize from *The American Poetry Review*, a Daniel Varoujan Award and the Poetry International Prize, as well as fellowships from CantoMundo, Cave Canem, MacDowell Colony and the Poetry Project. Her work has appeared in *The New Yorker* and elsewhere. Nicole holds an MLA in Africana Studies from the University of South Florida and an MFA in creative writing from New York University. She is the executive director at Cave Canem Foundation, Inc.

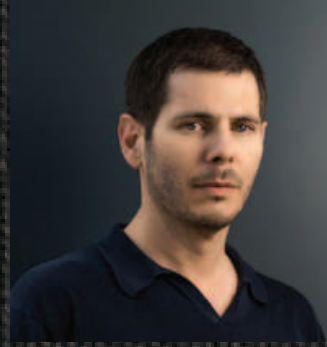
Counselor: Deborah Willis

Deborah Willis, Ph.D., is chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University. Professor Willis has an affiliated appointment as University Professor with the College of Arts and Sciences, Africana Studies, also at NYU. Professor Willis has been the recipient of Guggenheim, Fletcher, and MacArthur fellowships, the Infinity Award in Writing from the International Center for Photography, and the Anonymous Was a Woman Foundation Award. Named one of the «100 Most Important People in Photography» by *American Photography* magazine, she is one of the nation's leading historians of African American photography and curators of African American culture. Willis's books include *Envisioning Emancipation: Black Americans and the End of Slavery*, with Barbara Krauthamer, *Posing Beauty: African American Images from the 1890s to the Present*, and many others. Her newest book, *Out of Fashion Photography: Embracing Beauty* was released by the Henry Art Gallery, University of Washington Press, and a co-authored project, *Envisioning Emancipation: Black Americans and the End of Slavery*, was released by Temple University Press. Among her other notable projects are *Reflections in Black: A History of Black Photographers - 1840 to the Present*, *A Small Nation of People: W.E.B. DuBois and African American Portraits of Progress*, *The Black Female Body in Photography*, *Let Your Motto be Resistance*, and *Obama: The Historic Campaign in Photographs*. This fall, Dr. Willis curated the traveling exhibition *Posing Beauty in African American Culture*, which has been on tour in the United States for four years. Michelle Obama, *The First Lady in Photographs* received the 2010 NAACP Image Award for Outstanding Literary Work Biography/Autobiography. Professor Willis lives in New York.



Editor : Anne Souriau

A seasoned chief-editor in the French film industry since 20 years, Souriau both works on big-budget fiction films and on documentary essays carried by a strong social involvement. She is the faithful editor of Jean-Pierre Améris (*Marie Heurtin*, *Une famille à louer*, *Je vais mieux...*), and Claus Drexel (*Au bord du monde*, *Cannes/Acid* 2013), Anna Novion and Catherine Bernstein, to name a few. She has edited all of Nora Philippe's films, since 2010. She focuses on a women's rights oriented film almost once a year and mentor many first films. She teaches editing at Ateliers Varan and Cinémaèque française.



Cinematographer: Emmanuel Gras

Emmanuel Gras is a multiple-award-winning French documentary filmmaker and director of photography. His latest feature-length documentary, *Malaka*, shot in Congo, is premiering at Festival de Cannes 2017 and he also signs the photography for *Alive in France* by Abel Ferrara, premiering at Directors' Fortnight in Cannes, 2017. Gras, well-known for his debut feature-length documentary, *Bovines (A Cow's Life)*, which premiered in Cannes in 2011 and was nominated at the Césars, has also shot 4 short films and has acted as a DOP for numerous socially-engaged documentary films. Gras co-directed *300 hommes (300 Men)*, a feature-length documentary theatrically released in 2015 in France and produced by Nora Philippe and her company Les films de l'air. Since then, they have collaborated on multiple projects. Gras now lives between Paris and New York.

The Readers

Raina Lampkins-Fielder

Raina Lampkins-Fielder is an independent curator based in Paris. She was the artistic director of the Mona Bismarck American Center from 2014 to 2017. A graduate of Yale University, she is the former deputy editor of *SOME/THINGS Magazine*, a bi-annual international curated arts and culture journal, and director of arts programming at *SOME/THINGS SECRET Gallery* in Paris. She was simultaneously the director of academic advising at Paris College of Art. Previously, she served as Associate Director of the Whitney Museum of American Art, overseeing education and public programs. She has worked for over 15 years in museums, including the Brooklyn Museum of Art, the New Museum of Contemporary Art in New York, and the Andy Warhol Museum in Pittsburgh, Pennsylvania. She has curated many exhibitions, served as a juror for artist residency programs, organized and participated in numerous academic conferences and has spoken widely on audience accessibility to the arts in the United States and abroad.



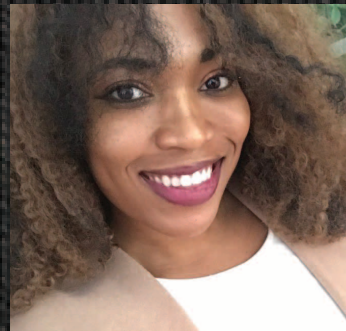
Camille Andrea Rich

A native of Philadelphia and from a family historically involved in activism and African-Americans' rights, Camille graduated from Brown university and soon settled in Paris, where she raised her 3 children. She teaches English at various schools in Paris, and focuses on English-speaking services to marginalized communities in the region. A specialist of «Black Paris», she often serves as a guide to American groups visiting the city.



Candyce Miales

A native of Virginia, Candyce is a 23-year-old student at North Carolina University, on an exchange year in Paris in 2018. She studies Communication and Psychology.





Catherine Zlatkovic

Catherine Zlatkovic, French and of Caribbean descent, works in the telecom in Paris. As an activist and community leader, she has founded a NGO, «Femmes sourdes citoyennes et solidaires», supporting deaf women in France and has launched a film festival for deaf audiences in Brittany. She also actively promotes sign language.



Co-producer : Ella Marder, Station to Station Projects (New York)

Ella Marder is a French-American curator and creative strategy consultant. She specializes in the creation and development of cultural partnerships and programming, working closely with diverse organizations and artists in both the U.S. and Europe. She began her career in Paris, where she received a double Master's degree from the Department of Art History and Modern Literature & Film at the Jussieu University of Paris. She was an art reporter for French publications Libération and Rue89/Nouvel Obs, and shifted from journalism towards independent cultural production in the fields of performing and visual arts, working with IMEC; Cultural House Amiens; and Bel Air International Classical Music Festival.

In 2008, Ella Marder moved to New York and was hired by the French Embassy's Visual and Performing Arts department, where she served as the Associate Cultural Attaché. In 2013, Marder became founding Program & Managing Director for Pioneer Works, Center for Art and Innovation. A manifestation of artist Dustin Yellin's vision, she worked with him to turn an abandoned building in Brooklyn into one of New York's most exciting and progressive art institutions.

In Summer 2015, Marder left Pioneer Works to focus on independent curatorial activities. She now lives between Paris and New York and works as the Director of Cultural Programming of NeueHouse, a private creative collective and workspace of leading entrepreneurs and creative teams.

Fiche technique / Technical Sheet

Durée/Length: 29 minutes

Digital video, color, sound.

Pays de production / Country of production: France, United-States - 2018

Visa d'exploitation n°148784

Support de projection/ Screening media:

DCP / bly-ray / digital file (ProRes 422) / DVD

Langues/ Language: English and LSF (French sign language)

Sous-titres disponibles / Available subtitles: French, Spanish, Brazilian

Le film est l'une des facettes d'un vaste projet de recherche mené par Nora Philippe, qui a pris la forme d'une exposition à La maison rouge (Paris, février-mai 2018), un colloque au Musée du Quai Branly (27 février 2018), un cycle de films au Centre Pompidou (mars 2018) et une série d'évènements à Columbia Global Centers Paris. Nora Philippe a été également la directrice scientifique du catalogue «Black Dolls».

The film is one of the facets of a wider artistic and research project which Nora Philippe curated in France, namely the first European exhibition of the Neff Collection at LA MAISON ROUGE in Paris (Feb-May 2018), coupled with a symposium on Black Dolls at MUSEE DU QUAI BRANLY (Feb, 27, 2018) a film series at CENTRE POMPIDOU and events at COLUMBIA GLOBAL CENTERS PARIS, and a catalogue with original scholarly and creative contributions.

Que faire si vous voulez programmer le film?

Si vous souhaitez programmer une projection du film (en milieu scolaire/ universitaire, en salle, en festival, privée, institutionnelle, associative....), ou êtes une institution voulant acquérir les droits du film, veuillez écrire à :

contact@lesfilmsdelair.com

Les tarifs de location sont indexés sur les tarifs de la Maison du court: http://www.agencecm.com/pages/grille_tarifaire_2011.pdf Les frais de port sont à la charge du commanditaire. En cas de billetterie, le partage des recettes est usuellement de 50/50. Des tarifs adaptés sont possibles dans des contextes associatifs.

Si vous souhaitez que la réalisatrice intervienne, écrivez à nora@lesfilmsdelair.com.

What to do if you want to program the film?

If you wish to program the film (school / university / theatre / NGO / museum...) or if you are an institution and want to acquire the film's rights, please write to: contact@lesfilmsdelair.com

The renting fee is circa 130 EUR for a free-of-charge screening. Invoices can be issued by the American coproducer of the film and the screening copy sent from New York. The shipping cost are at the expense of the programmer. In case of a paid screening, the usual agreement is 50/50. Adapted fees are practiced in the context of non-profit screenings or special educational / social projects.

If you wish to invite the filmmaker, please write to: nora@lesfilmsdelair.com



Revue de presse (sélection) sur le projet *Black Dolls*, interviews de Nora Philippe / Press clippings on the global *Black Dolls* project, and Nora Philippe's interviews

L'exposition *Black Dolls* a reçu plus de 50.000 visiteurs en trois mois, un record en quatorze ans d'histoire de La maison rouge. Le catalogue a été réédité après un mois et des figures importantes, de Christiane Taubira à Lilian Thuram, ont soutenu l'exposition. / *The Black Dolls exhibition has attracted more than 50.000 visitors in 3 months, a record for La maison rouge's 14 years of exhibition history, and the catalogue has been republished after the first month. Public figures such as Christiane Taubira and Lilian Thuram have promoted the show.*

En français:

LIBERATION

http://next.liberation.fr/arts/2018/03/18/black-dolls-tendres-fetiches-du-tissu-social_1637089

ARTE - JOURNAL DE LA CULTURE:

<https://www.arte.tv/fr/videos/081413-000-A/black-dolls-des-poupees-subversives/>

DIACRITIK:

<https://diacritik.com/2018/03/16/sanglots-brodes-de-poupees-noires-exposition-black-dolls-a-la-maison-rouge/>

REVUE ESPRIT:

<https://esprit.presse.fr/actualites/bouthors-jean-francois/l-autre-au-coeur-de-la-maison-rouge-41422>

LE MONDE.FR:

http://www.lemonde.fr/arts/portfolio/2018/02/23/de-fascinantes-poupees-noires-a-la-maison-rouge_5261392_1655012.html

LE MONDE:

http://www.lemonde.fr/afrique/article/2018/03/07/blacks-dolls-une-exposition-qui-libere-la-memoire-douloureuse-des-poupees-noires_5267243_3212.html

http://www.lemonde.fr/arts/article/2018/03/12/les-poupees-noires-visages-d-un-passe-sombre-des-etats-unis_5269382_1655012.html

LA CROIX

<https://www.la-croix.com/Culture/Expositions/Black-Dolls-Maison-rouge-lhumanite-poupees-noires-2018-04-17-1200932218>

LES ECHOS:

<https://www.lesechos.fr/week-end/culture/expositions/0301586394148-ce-que-racontent-les-poupees-2171865.php#xtor=CS1-1>

LE FIGARO:

<http://www.lefigaro.fr/arts-expositions/2018/03/29/03015-20180329ARTFIG00276-des-poupees-noires-pour-l-histoire-americaine.php>

LES INROCKS:

<https://www.lesinrocks.com/2018/03/01/arts/black-dolls-la-maison-rouge-quand-la-poupee-devient-un-objet-de-resistance-artistique-111052668/>

RADIO NOVA:

<http://www.nova.fr/podcast/neo-geo/black-dolls-femmes-totem-doutre-mer-et-jazz-sabar>

FRANCE CULTURE (La fabrique de l'Histoire):

<https://www.franceculture.fr/emissions/la-fabrique-de-lhistoire/la-fabrique-mondiale-de-lhistoire-les-berberes>

FRANCE CULTURE (La Dispute):

<https://www.franceculture.fr/emissions/la-dispute/arts-plastiques-kupka-pionnier-de-labstraction-black-dolls-la-collection-deborah-neff-et-mary>

TV5 MONDE

<https://information.tv5monde.com/terriennes/exposition-black-dolls-sylvie-mombo-la-conteuse-qui-fait-parler-les-poupees-noires-224637>

<https://www.youtube.com/watch?v=rwxVQYUN7N8&feature=youtu.be>

FRANCE Ô

<https://la1ere.francetvinfo.fr/black-dolls-fierte-beaute-noires-au-coeur-exposition-paris-573233.html>

M6:

https://www.6play.fr/le-1245-p_1056/12-45-du-samedi-12-mai-c_11993321

L'HUMANITE Web:

<https://www.humanite.fr/videos/black-dolls-creer-pour-exister-653582>

In English:

CULTURE TYPE (ENGLISH):

<http://www.culturetype.com/2018/04/11/in-paris-black-doll-exhibition-explores-womens-craft-history-of-child-hood-play-and-dynamics-of-americas-racial-structure/>

THE NATION (English):

<https://www.thenation.com/article/encountering-ghosts-in-family-photos-historical-dolls-and-black-panther/>

RFI (English):

<http://en.rfi.fr/20180308-black-dolls-then-and-now>

In Italian:

IL SOLE 24 ORE:

<http://www.ilsole24ore.com/art/cultura/2018-04-14/le-bambole-nere-la-prima-volta-europa-sfilata-parigi--180941.shtml?uid=AEILZgYE>

In Spanish:

<http://es.rfi.fr/cultura/20180409-black-dolls>

Projets éducatifs / Educational projects :

BASTA MAG: sur la visite de mineurs isolés africains à l'exposition *Black Dolls*:

<https://www.bastamag.net/Exposition-Black-dolls-les-poupees-miroir-de-l-Amerique-esclavagiste-et>

RADIO ALIGRE: sur la visite des collégiens de Bobigny qui ont écrit sous la supervision de Cloé Korman des biographies imaginaires des poupées:

<https://soundcloud.com/liberte-sur-paroles/20180416-liberte-sur-paroles-2-nora-blackdolls>





Prix / Awards

CALCUTTA FILM FESTIVAL, Women's Achievement Best Documentary Short 2018

PARTIE(S) DE CAMPAGNE, Prix du public 2018 (Award Audience)

LONDON FEMINIST FILM FESTIVAL, Prix du Public (Audience Award for Best Documentary Short) 2018

VIRGINIA FILM FESTIVAL: Programmers' Award for Best Documentary Short 2018

FESTIVAL DU FILM D'ÉDUCATION: Prix du Jury Jeunes et Lycéens 2018 (Youth Award)

FESTIVAL A NOUS DE VOIR : Prix du jury professionnel 2018 (Professional Jury Award)

Sélections en festival / Festival selections

2018

Visions du réel - CH Nyon Switzerland - International competition

Int'l Film Festival - Santa Cruz Argentina

Festival d'histoire de l'art Fontainebleau

Calcutta Cult Film Festival, India - Outstanding Woman's Film Achievement

Parties de campagne, Ouroux en Morvan, France

PRIX DU PUBLIC FILM DOCUMENTAIRE - AUDIENCE AWARD

LIFF - Lebanon

Feminist film festival of London UK, AUDIENCE AWARD

Bucharest Short Cut Festivals - Bucharest Bulgaria

Festival de cinéma de Douarnenez (FR)

Cinemigrante Film Festival, Buenos Aires Argentina

DMZ Documentary International Festival South Korea

Femmes en résistance (FR) - Arcueil France, cinema Jean Vilar

New Orleans Film Festival (USA) - New Orleans, Louisiana - Official competition

Greater Cleveland Urban Film Festival - Cleveland, USA

Capital City Black Film festival - USA

FIFDH - Festival du film des droits de l'homme - Guadeloupe, France

Festival de film Gorée Cinéma, Sénégal

Saint Louis Film Festival (USA) - Official competition and Special School programs

Kasseler Dok Fest - Kassel, Allemagne - Shorts Competition

Les Escales documentaires - Sélection compétitive Jeunes - La Rochelle, France

Festival Interférences - Lyon, France

A nous de voir - Sélection compétitive Jeunes et Lycéens - Oullins

Virginia University Film Festival - Charlottesville, USA - Programmer's Award for best Documentary Short

Columbia University, New York, USA - Festival "Blackness in French and Francophone Film festival"

Université de Tours, colloque «Esclavages et Antiesclavagismes»

Festival Instants vidéo - Marseille, France

Festival international du cinéma numérique - Cotonou, Bénin

Festival du film d'éducation, Evreux

2019

Chicago Feminist Film Festival, USA

Festival international du film sur l'art (FIFA), Montréal

Festival du film de femmes, Créteil

