

Africalia the newsletter

belgium



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This Newsletter is available as printed version or as pdf version send by e-mail. Feel free to contact us by mail, fax or phone if you wish to receive a different version of The Newsletter.

The aim of the Newsletter is to give you information about Africalia, her working and the projects she is supporting. Although this Newsletter has been carefully written, we cannot guarantee the accuracy and the exhaustiveness of the described information.

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Edito

Let's define our objectives!

The non-profit association AFRICALIA asbl is supported by the Belgian Ministry for Development Cooperation, which means that, although it does not have NGO status, its activities are rooted in the concept of development. This comprehensive idea, which is all too often brought into disrepute by lobbyists of all kinds, is our source of meaning and values, with man at the centre of development activities and culture as its driving force.

Relying with our partners on the efficacy of cultural action as a force for development is an ambitious and sizeable venture. Ascertaining the relevance of such an approach becomes a matter of interpretation, or worse, of self-satisfied discourse, leaving those concerned with no alternative other than to line up revenue figures, visitor statistics and press articles. How can the power of artistic creation to affect the development of a society be analysed? How can the contribution of cultural exchanges in the global village be measured? How can the emotive impact of a play on an individual's thinking be evaluated? And what about the effects of cultural action on democracy, employment, solidarity and the environment?

Conscious as it is of these weaknesses inherent in cultural action, whose effects, results and gains are difficult to pin down, AFRICALIA will nevertheless be positioning itself on the minefield of objectives in 2007:

general and generous objectives, operational and inevitably restrictive objectives, specific and undoubtedly over-coercive objectives.

Let's not stop dreaming, but let's see how the power of dreams can materialise in real-life actions - how the imagination can lead to concrete, transmissible and self-sustaining activities.

From 2007 onwards, AFRICALIA will be asking its partners to identify their projects' operational objectives more precisely. We want to know where cultural operators wish to go and how they are planning to reach their objectives. To ensure this, we envisage longer-term partnerships and more personalised assistance.

The fact that AFRICALIA will be reducing its field of action to 15 countries in 2007, 2008 and 2009 should enable us to invest more of our organisation's human and financial resources in sustainable projects. And this is where development truly takes place.

Mirko Popovitch
General Manager



Gabao Hip Hop : Brussels - Libreville

FOR THE FOURTH TIME, GABAO HIP HOP WAS HELD IN GABON'S CAPITAL, LIBREVILLE, FROM 24 MAY TO 4 JUNE 2006. THIS MULTIDISCIPLINARY INTERNATIONAL FESTIVAL OF HIP HOP CULTURE WAS SUPPORTED FOR THE SECOND TIME BY AFRICALIA. IN A COUNTRY WHERE THERE ARE FEW CULTURAL EVENTS, THIS ANNUAL MUSICAL GATHERING IS WAITED FOR IMPATIENTLY BY ALL THE UPCOMING AND ESTABLISHED GABONESE ARTISTS (DANCERS, GRAFFITI ARTISTS, MUSICIANS AND RAP ARTISTS).

This young festival has emerged as a genuine platform for exchange and encounter, and as a space for training and professional development for developing artists and the new generation of cultural operators in Africa. On the programme for this fourth festival were concerts, shows, workshops for artistic and professional training and creative workshops. As well as supporting the artistic programme, Africalia's involvement enabled a team of Belgian professionals to take part in the festival. Their main aim was to engage in creative work with local dancers and provide artistic training and educational workshops in hip hop dance. Africalia's support was intended to boost training and professional development, and to create more direct links between Africa and Belgium in a spirit of genuine, Southern-initiated exchange, with quality as an important concern.

The following account by the manager of the Lezarts-Urbains documentation centre and the show 'Flashback' describes this Belgian participation, which was rich in contacts, discovery and interchange.

Charlotte Morantin,
Artistic Coordinator

BXL - LBV

The Lezarts-Urbains documentation centre is one of a kind. It is the only institution in Belgium to specialise in urban culture, and it has a teaching module on hip hop dance which can be taught away from the centre.

It all started with a rather unusual project for a documentation centre: mounting a documentary show based on original research, video archives and live dance for a public. We had no idea when we were putting this project together that we would be going as far as Africa! To begin at the beginning, *Flashback, la véritable histoire de la danse Hip Hop* ('Flashback, the true story of Hip Hop dance') was interpreted by Mohamed Ouachen, an actor and **urban storyteller** and Kubilay, a choreographer and dance teacher. The show traced the story of the discipline, from its invention in the American ghettos to its explosion in many parts of the world. Today, hip hop culture is invading Africa. Heading down there at the invitation of the Gabao Hip Hop Festival to tell the story of this culture, largely created by Afro-Americans, had symbolic value to us as a kind of return to the source or an act

of 'coming full circle'.

The project also went far beyond a mere performance, as it involved transforming the show with Gabonese dancers and a slammer, following a series of interviews, in order to take account of the reality of young African hip hop artists. We wanted to investigate the reality of hip hop in Gabon and meet the younger and older generations...We brought with us a suitcase laden with books, DVDs, training packs and magazines about hip hop dance which were destined to remain in Libreville.

Libreville - or LBV (**Ellbeevee**) as the young people who make up 45% of the population call it - extends across a range of hills by the ocean's edge. On the seaside, you see a rather prosperous city on a magnificent stretch of seafront. Head down the back alleys, and you reach the shanty towns, known in these parts as **mapanes**. This is the home of most of the young rappers, slammers and dancers that we met. Their need for expression is huge. And, as in many African countries, rap has become their weapon - a lightweight weapon which requires nothing but a pen and a scrap of paper. Hip hop is experienced like a gulp of air:



“Hip hop is our life, our energy. It's the only way we can say what we think...” one rapper told us in an interview. The ‘Move’ links them to an international community whose values are shared, and it represents the hope - often illusory - of leaving the mapane, of gaining fame in Gabon and further afield...

Gabon has 12 to 15 hip hop dance groups, most of which are in Libreville. Among these, five are famous: Versace, Scorpions, Snippers, No Limit and 3DD (3rd Dimension of Dance). It was this

where the various dance groups end up knowing one another all too well...

The explosive arrival of Kubilay (a dancer trained by American veterans of hip hop dance and an experienced teacher) in this microcosm was a big event, a rare opportunity for these dancers to learn the basics of top dance from a teacher of ‘Old School’. Kubilay excelled in this role as a transmitter of knowledge and skills, giving improvised lessons in poppin’ and lockin’ everywhere, non-stop! With the eagerness to learn of these

documentary internship, expressed by dancers who complain of the lack of structure for hip hop dance in Libreville. It is vital for them to bring professionalism to their art. We gave them the documentation we brought with us, and know it is in good hands. We know it will be passed around and will be used, as it is wherever hip hop dancers train, to improve the familiar moves and create new ones, and hence to contribute to the development of a dance form which continues to invent itself ...

Text by Catherine Wielant,
manager of the Lezarts-Urbains
documentation centre and
the Flashback show

“Hip hop is our life,
our energy. It's the
only way we can say
what we think...”

last group with which we rehearsed and performed **Flashback**. Most of them are excellent dancers, capable of dancing any style: new school hip hop, traditional and contemporary Gabonese dance, salsa or even capoeira... The highly accomplished 3DDs and the dancer Scott (who replaced Fikri, the usual breakdancer in our show) fitted in with our team immediately, and made a big contribution at the rehearsals. Their level of commitment was high, probably because our coming represented a breath of fresh air for them compared with the restricted setting of Libreville,

young dancers and Kubilay's generous teaching, the artistic exchange extended far beyond the rehearsals that had been scheduled for the show. Improvised dance courses sprang up on the lawns of the French Cultural Centre, in the streets and elsewhere.

We couldn't possibly leave Libreville without ensuring the continuation of the links which were forged there. Two projects have emerged from our visit: firstly, the production of a short film about the experience, and secondly, the wish to organise a practical and

The documentation centre is based at the St-Gilles municipal library (24 rue de Rome, Brussels). It is an initiative of the Lezarts-Urbains association.

For further information:
phone 02 538 15 12
or go to www.lezarts-urbains.be.



Art as a bridge between the public and its local terrain

FROM A NO-MAN'S-LAND - A FAVOURITE HAUNT FOR DRUG DEALERS AND A DUMPING-GROUND FOR RUBBISH - THE HUGE PARC DE L'HERMITAGE IN CASABLANCA HAS IN FOUR YEARS BECOME AN EVOLVING PUBLIC SPACE WHICH HAS BEEN RECLAIMED BY THE CITY AND ITS INHABITANTS AND IS REGARDED AS A MODEL FOR URBAN DEVELOPMENT.

The goal has not been so much to transform this historic park as to secure and maintain it, in order to turn it into a place fit for human use. The transformation is being carried out little by little, originally thanks to the dogged determination of one visual artist, Hassan Darsi, and his organisation **La Source du Lion**, which subsequently received the backing of the authorities and other local key players.

Africalia has supported the artistic side of this project since its start in 2003. Its progress from a totally utopian challenge to a multi-faceted working project has been based on a landscape plan worked out through a process of consultation, and demonstrates how relevant an artistic initiative can be when it acts as a trigger and catalyst for social and territorial transformation. The park has thus become a laboratory for community life and for the sharing of decisions and space - a linking factor. There are now plans to twin the park with other **Jardins du monde** ('Gardens of the World').

An **Artistic Bridge** ('Passerelle') is being organised for the fifth time, bringing together all those who have worked on the resurrection of the park, the artists and the local population. The aim of this 'Bridge' ('Passerelle') is to establish art firmly in the public domain and in peo-

ple's lives as a natural and commonplace phenomenon. To achieve this, the artists have not created monumental works, but have invented activities that are accessible to all, on a human scale, where the visual serves to support the spoken word and relationships.

The artists have worked in close symbiosis with the context - both spatial and human. One of the goals of this year's Bridge (Passerelle) sprang from the desire to tell people about the Parc de l'Hermitage, and in order to do this they have brought it to other parts of the city.

Hassan Darsi has invaded the 327 metres of railway track running alongside the park with a collage of portraits on the fence, to draw the attention of passengers on the commuter trains to the park's existence. In one of Casablanca's other parks, Mohamed El Baz and Omar Salim, a visual artist and a journalist, orchestrated a peaceful procession of children bearing innocent watchwords in French and Arabic: 'cacophony', 'pearl', 'verb' and so on, in an existential demonstration accompanied by readings over a megaphone. An Egyptian artist, Mahmoud Khaled, has reconstructed a park within the park, in interaction with the public, using the wallpapers featuring rural landscapes

currently in fashion in Egyptian homes. Amina Benbouchta has placed small red huts in the trees, identifying the park as the guardian of a treasure. The Belgian colourist Michel Moffarts invited visitors to talk about the colour orange in an orange environment, whilst drinking a glass of orange juice, while Gabi Farage organised a conceptual dialogue and Younès Rahmoun offered a reflection on what the park has to offer, for birds, intellectuals and other potential users.

The importance of this repeated Bridge event, so aptly named, is the habit which it instills in those who frequent the park of using a public area as a space for exchanges, for play, for wonder and for art, on an everyday basis. Today the Hermitage has become a living space, a place where public land is being reactivated and consolidated, but also one in which tomorrow's city is being forged.

Joëlle Busca, Artistic Coordinator,
based on the account of
Michel Moffarts,
guest artist at the Bridge

A book by Martine Derain telling the story of the entire project will be coming out in October: **Echo Hermitage**, published by LeFennec (www.lefennec.com; info@lefennec.com).



The Fortunes of Wangrin : from novel to theatre. An adventure.

AFRICALIA WILL BE PRESENTING A THEATRICAL ADAPTATION IN BRUSSELS OF THE FAMOUS NOVEL **L'ÉTRANGE DESTIN DE WANGRIN** ('THE FORTUNES OF WANGRIN'), BY THE MALIAN WRITER AMADOU HAMPATÉ BÂ.

The decision to do so was made in the context of Africalia's support for theatrical creativity in Africa and takes advantage of the fact that the play is already on tour in Europe. In 2005, Adama Traoré (Acte Sept) and Patrick Janvier (L'Oboubambulle), two theatre directors who had already worked together on several previous productions, convinced their respective teams to embark on a new human and artistic adventure. This type of coproduction offers them the opportunity to use plays by reputed authors to promote intercultural encounters whilst sharing their experiences in the world of drama.

A preliminary assessment

The story of Wangrin is that of an African who, in the midst of the colonial period, knows how to take advantage of a specific political situation (see agenda). The tale, which swings between slapstick and high drama, is brought to the audience in a way which adheres closely to Amadou Hampaté Bâ's original text, thanks to a faithful adaptation for the stage created by Françoise Ligier. After an initial phase of working on this stage adaptation and thinking deeply about the means that could be used to pull off a challenge of this sort, the

creative process gradually took shape through genuine teamwork.

During two months' residence in the village of Dogodouman in Mali, in full public view of the locals, stage designers, actors, visual artists (painters, sculptors and puppeteers), costume makers, technicians and administrators set about exploring the characters and the theatrical setting in which to present them.

The production gradually found its own rhythm and energy. Although a certain dramatic distance was maintained in order to avoid getting bogged down in trivial detail, it was also necessary to make the historical reconstruction of the colonial era of the 1930s sufficiently credible for the audience. Thus ten actor-puppeteer-musicians play some thirty different characters, and changeovers take place in front of the audience. Scenes follow one another at a rapid pace reminiscent of the experience of reading a comic strip book, with moments of life in "real time" and close-ins on magical rituals in which time has its eternity restored to it. One of the production choices was to use the technique of environmental theatre, whilst simultaneously maintaining the conventions of traditional

theatre, so as to be able to adapt to any location where the play might be performed.

The play, whose first performance took place in February 2006 in Bamako in front of a varied audience, has confirmed the successful achievement of the goal set by Adama Traoré and Patrick Janvier: that of creating a popular theatre in which an audience drawn from all social classes, intellectual and non-intellectual alike, could watch the same play and share the same emotions.

Sure enough, during the performances laughter and emotion, punctuated by meaningful silences, forge a state of genuine communion between the actors and the audience: the goal has been achieved!

Françoise De Moor,
Artistic Coordinator (Based on a preliminary assessment of the production by A. Traoré and P. Janvier)

* *The Fortunes of Wangrin*, Amadou Hampaté Bâ, novel 376 p. 2000 Indiana Univ. Press (US); Named one of Africa's 100 Best Books of the 20th Century by the Zimbabwe International Book Fair. Winner of the Grand Prix Littéraire d'Afrique Noire (Great Prize for Literature of black Africa) in 1973.



Research into the awareness of African culture

THE ROYAL MUSEUM FOR CENTRAL AFRICA AND AFRICALIA WISH TO ENGAGE IN A PROCESS OF REFLECTION ABOUT RAISING AWARENESS OF AFRICAN CULTURE IN BELGIUM. TWO INTERNS HAVE CONDUCTED INTERVIEWS WITH SOME THIRTY RELEVANT PARTIES, AND A STUDY IS CURRENTLY BEING WRITTEN UP.

We started out from an observation: a structured policy to raise awareness of African culture is conspicuous by its absence in Belgium, where individual organisations act in a dispersed manner without mutual consultation.

The study has made it possible to describe and understand the various mechanisms for action and reflection which have been set up in Belgium to raise awareness of African culture. Which groups are behind these activities? What place does raising awareness of African culture and art have in development education? What cultural activities should be emphasised? How can culture (and cultural action) change the image that the North has of the South?

The study has brought out a number of contradictions.

The first of these lies in the definition and the role that we assign to the concept of public cultural awareness work. The Royal Museum for Central Africa uses the term 'development education', and its 'Education and Culture' Service mainly runs campaigns aimed at young people. Within Africalia, the scope of awareness-raising has yet to be concretely established, and certain activities described as awareness-raising activities are more to do with communication. A distinction therefore needs to be drawn between develop-

ment education, raising awareness of African culture and artistic creativity and informing the Belgian public about the institution (Africalia for example) and its roles and missions, and activities which can be categorised as external communication. To begin with, this involves reaching a consensus about the definition of the terms which are close to the concept of raising awareness of African culture.

The second contradiction lies in the perception of culture and its role in the development of society. Some bodies lay stress on traditional culture, whether physical (the heritage) or intangible (traditions, folklore), while others promote today's culture by stressing contemporary African creativity, and others still prefer to deal with socio-economic issues. Each organiser's objectives and methods need to be adapted depending on how they define the term 'culture'. In the case of Africalia, which has made its choice in favour of contemporary African artistic creativity, the selection of artworks and activities which may potentially be used in awareness-raising work needs to be based on precise objectives which have been defined in advance.

Following on from this study, networking activity will be initiated in order to add extra depth to the analysis of the

concept of raising awareness of African culture, and to determine the content and strategies of such work. Africalia and the Royal Museum for Central Africa wish to work with expert partners, with a view firstly to advancing ideas, defining coherent policies and devising methods and secondly to co-organising and co-funding activities. To deal with this question of raising awareness of culture, one needs to input and compare the analyses, skills and areas of experience of all the protagonists who focus in their action on culture and contemporary artistic creativity as fundamental elements in sustainable human development. A colloquium will be organised at the end of 2006 in partnership with the Royal Museum for Central Africa, which will set up a solid research base with a view to achieving a workable result.

Joëlle Busca, Artistic Coordinator
and Marianne Mondon, Trainee

In collaboration with the Royal Museum
for Central Africa/Africalia working
group on awareness-raising
Sara Gerardin, Department of
Education and Culture/RMCA
Marijn Roumans and
Amara Camara, Trainees

'Aux États-Unis d'Afrique' or the biter bit

THE WRITER ABDOURAHMAN A. WABERI FROM DJIBOUTI, WHO HAS BEEN INVITED TO BRUSSELS TWICE IN 2006 - FIRST TO THE BOOK FAIR AT THE INSTIGATION OF THE NGO CEC, AND THEN IN JUNE, TO THE J. FRANCK CULTURAL CENTRE AND TO PASSA PORTA FOR THE FINAL MEETING OF THE LITÉRAIRCAFELITTÉRAIRE SEASON SUPPORTED BY AFRICALIA - HAS BROUGHT OUT A NOVEL THIS YEAR (PUBLISHED BY JC LATTÈS, PARIS) THAT HAS DRAWN A GREAT DEAL OF ATTENTION IN THE FRENCH LITERARY WORLD.

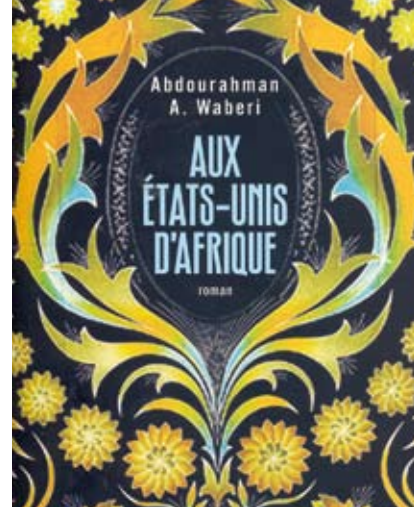
Literary works from Africa continue to surprise Western readers - they surprise them, shake them up and expand their horizons. In any case, this is true when such readers take the time and energy to step back from the navel-gazing of petit-bourgeois literature and mass-market paperbacks to decipher and savour cultural and psychological codes other than that of poor old da Vinci. Abdourahman Waberi, originally from Djibouti, but now living in Caen, Normandy, where he teaches English, has written short stories, novels, poems and chronicles (*Le pays sans ombre*, *Cahier nomade*, *Balbala*, *Moisson de crânes*, *Rift*, *routes*, *rails*, *Transit*), and he now offers us just such a stimulating and salutary surprise in the shape of his *Aux États-Unis d'Afrique* ('In the United States of Africa').

At first glance, the novel follows on from the tradition of Swift, Montesquieu or Voltaire, with their utopias and philosophical tales. How can the *Persian Letters* or *Candide* be emulated today, how can Lilliput or Laputa be revisited? The reader is drawn in and delighted from the start, and quickly intrigued by the opening hypothesis: imagine that Africa is at the pinnacle of a period of triumphant economic, political and cultural development, that it has not endured the ravages of slavery, the shackles of colonialism, the suffocation of foreign debt and terms of exchange, or the pillage of its subsoil resources... Once upon a time there was (or will be?) a free and proud continent, unhampered by the burden of foreign-bred greed and alienation. It has been able to make full use of all its natural and human wealth, vanquish climatic constraints, and master sophisticated technologies. It has united without any

nationalistic upheavals to become, as the narrator puts it, the very powerful federation of the United States of Africa, which holds sway over the entire planet. By contrast, a devastated Euro-America is undergoing dreadful calamities, and is prey to epidemics, shortages, civil wars and outbursts of ethnic hatred. The North is **underdeveloped** and only aid from Africa and its humanitarian organisations will enable it to survive its apocalypse.

The fertile description from the opening pages onwards of this fabulous setting afforded by a parallel world is exhilarating enough in itself. Waberi pays Euro-centrism back in its own (counterfeit) coinage. And among other weapons, he uses openly caustic humour. How can you not laugh, albeit somewhat hollowly, at his ferocious shifts of perspective where, with relentless logic, fast-food joints are called Mac Diop, Pepsi becomes Pape Sy, the Mona Lisa becomes Mouna Sylla, and Giacometti becomes Djiatto Mehdi? Where mass-produced cars are called Hippos or Koudous? Where the top universities and fashionable arts centres are located in Haras, Gao, Accra and Maputo? Where exoticism and eroticism recruit their flesh from illegal immigrants, preferably flat-chested and blonde? But if the work had merely contented itself with standing historical and cultural clichés on their heads and with this just (?) reversal of fortune - the author would at most have written a brilliant funny story: a purely entertaining letting-off of steam, another cathartic version of 'the biter bit'.

The clear-sighted Waberi goes much further than this. Little by little, the pan-African paradise reveals its faults. Afro-



centrism is no panacea, arrogance and pride are not the exclusive property of one skin colour, and the thirst for power and consumption renders people blind, deaf, selfish and fascist, whoever they are and wherever they live.

The deeper meaning of this parable or dystopia is conveyed deftly by little touches, through the story of Malaïka-Maya, the little girl from Normandy who is wrested from poverty by a good doctor from Eritrea. He adopts her and brings her to his home in the prosperous city of Asmara, the Federation's capital. But I won't give a summary of Maya's misadventures here. Her destiny revolves around a quest for identity, but transcends all its associated pitfalls. The following unambiguous words appear on page 172: "Il est des filiations d'encre, d'amour ou de hasard qui se révèlent plus sûres que celles du sang, Maya." ("There are filial ties of ink, love or chance which prove far surer than those of blood, Maya.")

So what? So, above all, this is a very nice book, written in a sensitive, cultivated and refined manner. It is also a meditation, more serious than it appears, on the genesis of prejudice, on cultural relativism, and on the manipulateness of history as propagated, or disguised, in today's uncertain, Westernised and globalised world. Not to mention some magnificent pages devoted to the visual arts and the meaning of creativity.

In my opinion, those who refuse to see *Aux États-Unis d'Afrique* as anything more than a rather provocative joke will miss the richness of the book. There have been reactions along these lines in some elements of the French-language media in the North - inveterate paternalists. And if there are complaints about the excessive number of African cultural references which pepper each page of the book, this is no more than an implicit acknowledgement of the reader's ignorance and discomfort. QED, perhaps.

Jean-Pierre Jacquemin

Agenda

LITERARY CAFE 2006
GREEN LIGHT/KVS & AFRICALIA

BESSORA
Gabon/Switzerland

Bessora was born in Brussels to a Gabonese father and a Swiss mother. She grew up in the United States, Gabon and Europe, where she still lives today. She trained as a consultant and anthropologist, but now devotes herself to her writing, notably novels, short stories and radio plays. Her writing is free, exuberant and off-beat. With biting irony she depicts worlds in a state of perpetual change, peopled with disconcerting characters.

28/06/06: encounter with Didier Mélon - Passa Porta. 30/09/06: public reading - CC J. Franck

BINYAVANGA WAINAINA
Kenya

Binyavanga Wainaina was born in 1971 in Kenya, in the Rift Valley Province. He studied in Nairobi and South Africa, where he lived and worked as an author, journalist and expert in African cookery. In July 2002, he won the Caine Prize for African Writing with his short story *Discovering Home*. He founded *Kwani?*, an online literary magazine which has become an important source for new African writing and which has also been published in a paper version since 2003. He is currently writer in residence at Union College, Schenectady (New York), where he is teaching and working on his first novel, *The Fallen World of Appearances*.

26/10/06: encounter with Jos Geysels - Passa Porta. 28/10/06: public reading - CC J. Franck

ALAIN MABANCKOU
Congo

Alain Mabanckou was born in Congo-Brazzaville in 1966 and lives in Santa Monica (California). In his books, Alain Mabanckou is an ironist, playing with words and using humour like a scalpel. Mixing the sublime and the grotesque, he offers the reader colourful portraits of amusing and unexpected worlds. He has published six collections of poetry and five novels, including *Verre Cassé* (2005) for which he received the Prix des Cinq Continents de la Francophonie and the Prix Ouest-France / Etonnants Voyageurs, among other awards. His fifth novel, *Mémoires de porc-épic* (2006), was published in August of this year.

7/12/06: encounter with Didier Mélon - Passa Porta. 9/12/06: public reading - CC J. Franck

Encounters: Thursday at 8 pm. Passa Porta, Rue Antoine Dansaert 46, 1000 Brussels, income 5 € (one drink included) - res. 02 223 68 32

Public readings in the presence of the author: Saturday at 5 pm. Centre Culturel J. Franck, Chaussée de Waterloo 94, 1060 Bruxelles, income 3 € - res. 02 538 90 20

Information: paul.kerstens@kvs.be

THEATRE

During the 13^{ème} Quinzaine Africaine the theatre companies Acte Sept (Mali) and L'Oboubambulle (F) will present, at the invitation of Africalia, a unique French spoken staging of

L'ÉTRANGE DESTIN DE WANGRIN
(The Fortunes of Wangrin)
adapted from the famous novel by Amadou Hampaté Bâ

During the years 1900-1930, in a country in the French colonial empire, Wangrin climbs the ladder of power by exploiting the weaknesses of an administrative system whose ambition is to civilise. Using his understanding of both the Bambara culture from which he originates and that of the white people, Wangrin charms, tricks and steals from the 'white-whites' and the 'white-blacks' alike with a clear conscience, for his own well-being and that of his loved ones and the impoverished. Is he a brilliant opportunist, or the instigator or instrument of a resistance movement against the occupiers? When he reaches the summit of this remarkable social ascent, his fall can only be the more dramatic...

This adaptation for the stage has the epic feeling of stories told by the griots or travelling entertainers of West Africa.

During the show, many different theatrical forms are employed side by side: masked drama, traditional stories, puppets, dance, object theatre, song, comedy, music and rituals underline the clash of civilisations and cultures.

Created in Bamako in 2006 with the support of Africalia, this show comes to Brussels after touring in the Lot and its capital Cahors, in France, and will then set off again on tour in West Africa before finishing the year in Mali.

Theatrical adaptation: Françoise Ligier
Directed by: Adama Traoré and Patrick Janvier
Stage design: Patrick Janvier

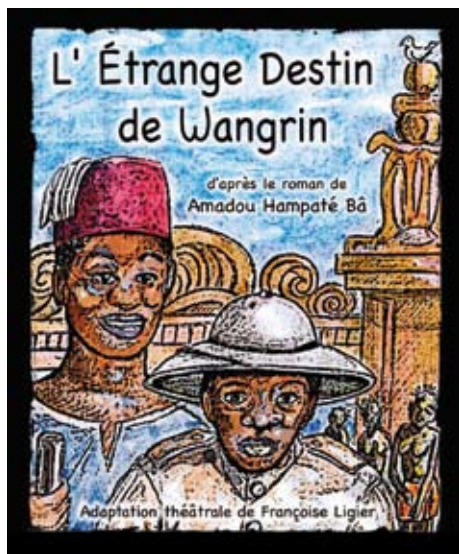
Cast:
Frédérique Camaret, Lamine Coulibaly, Pascal Gautier, Ambaga Guindo, Olivier Leuckx, Elie Lorier, Sylvestre Mignot, Kader Touré, Fatoumata Traoré, Lamissa Traoré

Masks and Puppets:
Broulaye Camara and Amadou Sinayogo

Thursday 5 October 2006 at 8.30 pm,
in L'Espace Delvaux.
Espace Paul Delvaux, 3 rue Gratès
1170 Watermael-Boitsfort
Special prices: 5 € - 8 € - res. 02 672 14 39

Organised by
Asbl AFRICALIA

In collaboration with la Venerie et Ti Suka



Have collaborated
to the number
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Jean-Pierre Jacquemin
Anne Lemens
Marianne Mondon
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