



# AFRICA- ASIA 3

A NEW  
AXIS OF  
KNOWLEDGE

**A CONFERENCE-FESTIVAL**

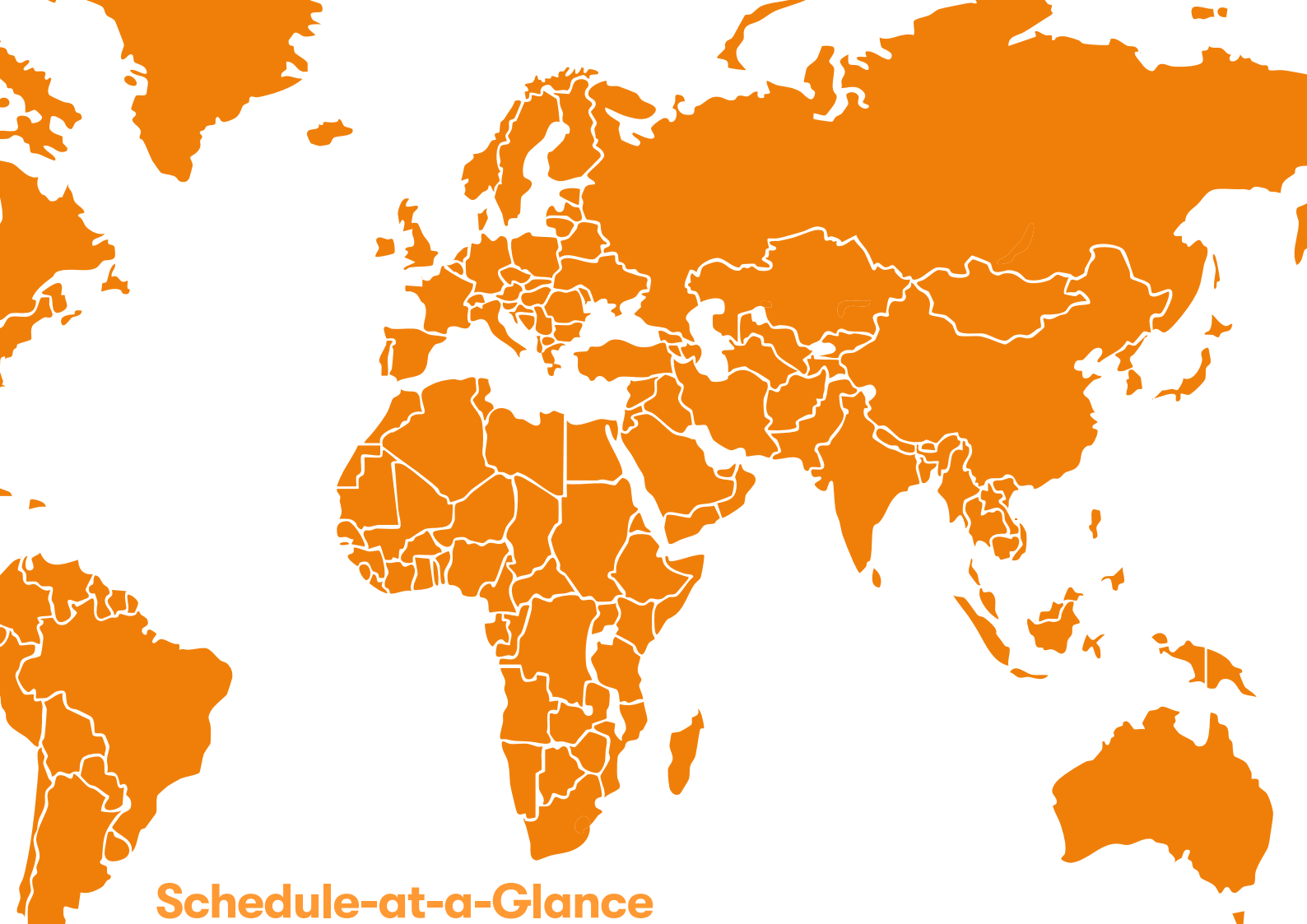
11-14 June 2025

Dakar, Senegal



CASAP  
COLLABORATIVE  
AFRICA-SOUTHEAST ASIA  
PLATFORM





## Schedule-at-a-Glance

### Wednesday, 11 June 2025

14:00 - 18:00	Registration   UCAD Library
15:00 - 16:45	Sessions   UCAD
18:00 - 19:30	Welcome Festival   UCAD Library Plaza
19:30 - 21:00	Welcome Reception   UCAD Rectorate
15:00 - 17:10	<i>Film Screening   Auditorium Khaly Amar Fall</i>

### Thursday, 12 June 2025

8:00 - 16:00	Registration   UCAD Library
9:00 - 10:45	Opening Ceremony   UCAD II
10:45 - 11:15	Morning Break
11:15 - 13:00	Sessions
13:00 - 14:00	Lunch   Bois Sacrés
14:00 - 15:45	Sessions
15:45 - 16:15	Afternoon Break
16:15 - 18:00	Sessions
9:00 - 18:30	<i>Film Screening   Auditorium Khaly Amar Fall</i>
From 19:30	Festival Activities   Dakar Plateau Area

### Friday, 13 June 2025

8:00 - 16:00	Registration   UCAD Library
9:00 - 10:45	Sessions
10:45 - 11:15	Morning Break
11:15 - 13:00	Sessions
13:00 - 14:00	Lunch   Bois Sacrés
14:00 - 15:45	Sessions
15:45 - 16:15	Afternoon Break
16:15 - 18:00	Sessions
9:00 - 18:00	<i>Film Screening   Auditorium Khaly Amar Fall</i>

From 19:30 Festival Activities | Dakar Plateau Area

### Saturday, 14 June 2025

8:00 - 14:00	Registration   UCAD Library
9:00 - 10:45	Sessions
10:45 - 11:15	Morning Break
11:15 - 13:00	Sessions
13:00 - 14:00	Lunch   Bois Sacrés
14:00 - 15:45	Sessions
9:00 - 17:40	<i>Film Screening   Auditorium Khaly Amar Fall</i>

## Special Programmes

The Africa-Asia 3 Cultural Festival will present an exciting programme by dancers, singers, sound artists, filmmakers and visual artists. We are thrilled to have a variety of projects that explore ideas and practices on the move between Africa and Asia. Two amazing concerts will celebrate four days of performances, screenings, visual arts, and architect-led tours of Cheikh Anta Diop University and Dakar's modernist architecture.

### 11 June 2025

18:00 – 19:30

Université Cheikh Anta Diop (UCAD – Dakar)

#### Opening Performances

The Opening Ceremony will be animated by the multidisciplinary show *LONKKO* (*Frères d'âmes/deep brothers*) of the Dakar-based Label Assamane, followed by a concert with the powerful Afro soul and jazz singer Kalsoum. Lonkko is an artistic and cultural concept that speaks to the symbiosis of cultures from Africa and Asia that share similarities in their movements and energy, such as martial arts and sabar dance, a Senegalese musical and dance genre. The musicians, dancers, singers and performers are interested in how the meeting of cultures leads to new movements and sounds on the same stage.

#### Performance

Dance: Fally Médoune, Mamadou Saliou, Maïmouna Diop, and Tida Dary Mané  
Saxophone: Babacar  
Violin: Kara Lumière  
Xalam: Aljuma  
Percussion Sabar: Pape Faye  
Percussion Khine: Abdallah Gueye, Thierno Ba, Lamp, Thierno Sylla  
Tiakaba: Manu  
Trumpet: Yasna Vismale  
Faux Simbs: Ameth Gaye, Cheikhou Soxna, Badu Camara, Tally  
Djembe: Khalil Kamara  
Cracheur de Feu: Ousmane Faye

#### Live concert

Lead vocal: Kalsoum  
Choir: Mya Sen  
Bassist: Ridial  
Drummer: Babacar  
Guitarist: François  
Keyboard: Philippe  
Trumpet: Yasna Vismale

#### Acknowledgements

Théodore Monod Museum  
Support for Michael Schiefel:  
Goethe Institute, Trames  
Support for Chiara Lee and Freddie Murphy:  
Istituto Italiano di Cultura di Dakar  
Support for Gustavo Ciríaco:  
Fundação GDA  
Support for Akshay Raj Singh Rathore:  
Doen Foundation, Kër Thioissane  
Support for Bruce Quek:  
National Arts Council, Singapore  
Support for Emma Charrin:  
Institut Français, Dakar

Festival artistic director and curator:  
Chương-Dài Võ  
Marion Louisgrand

Producer:  
Kër Thioissane



Kalsoum performing at Fête de la musique, Centre culturel français, 2019. Photo courtesy of Label Assamane

12 June 2025

**Exhibition and Vernissage**

17:30-20:00

Institut Français

**Strates Miroir [Mirror Stratas]**

Emma Charrin

Emma Charrin's exhibition entitled *Strates Miroir [Mirror Stratas]* will be on view in the Petit Pavillon at Institut Français, June 12-July 31, 2025.

Her project *Visions Telluriques* combines photographs and a video/sound installation created during a residency at Minas Gerais, Brazil. The project explores the transformation of landscapes due to the extraction of iron and precious stones through the observation of minerals and their geological and anthropological aspects. The photographs offer a variety of perspectives—from the panoramic to close-up views of leaves and minerals—reminding us of the scales of geological formations and our capacity and limit of vision. For the sound and video installation, Charrin mixed sounds from different sources, including those from gongs originally used as therapy in Asia. The vibrations of gongs pass through our bodies and can resynchronize our inner vibrations. This video installation evokes the mysterious ambience of an underground space such as a mine or cave, akin a threshold to the bowels of the Earth.

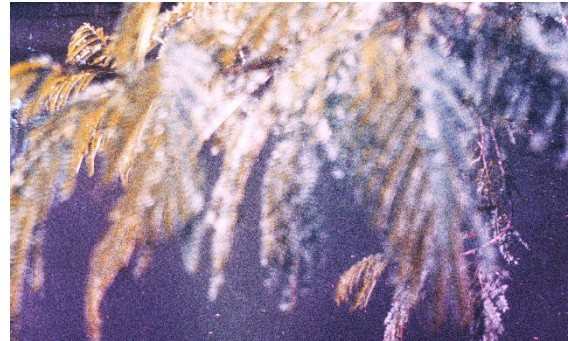
Starting at 17:30, the vernissage for Emma Charrin's exhibition entitled *Strates Miroir [Mirror Stratas]* will be accompanied by a conversation with the artist, followed by a performance of Gustavo Ciriaco with *Ville en Mouvement*.

**Performance**

**Blind Seer**

Gustavo Ciriaco, *Ville en Mouvement*

*Blind Seer*, conceptualised by Gustavo Ciriaco, will be performed by the artist with *Ville en Mouvement*—Ashley Salla, Alexandre Garcia, Bigué Ndiaye, Dibor Kara, and Mohamed Damba. The work is inspired by the transitory construction of space during religious rituals, among them Haitian voodoo. This first chapter of an on-going research will explore how an invisible panorama of ritual unfolds through gestures and actions. Through an evocative blend of music, dance, and visual theater, the performance will envelop audiences in a mystical landscape where the intangible becomes tangible. *Blind Seer* is part of *Covered by Sky*, a collection of interactive installations and performances centered on the relationships between landscape and art, experience and poetic discourse.



Emma Charrin, *Visions Telluriques #01*, 2024.  
Tirage fine art sur papier Arches BFK Rives - 110 x 180 cm.  
Photo courtesy of the artist



Michael Schiefel, *Fuge/Füg*, 2018. Sound installation at HH Bahnhof in Berlin, 5 loudspeakers, a muezzin's voice and Michael Schiefel singing a 5 voice Bach fugue.  
Photo courtesy of HH Bahnhof in Berlin



Gustavo Ciriaco in dialogue with Michelle Moura, *Vastness*, performance. Photo credit: André Delhaye, 2022

13 June 2025

**Programme of Performances**

19:00-21:00

*Théodore Monod Museum Garden*

An evening of four performances in the garden of Théodore Monod Museum will feature contemporary interpretations of spiritual practices across Africa and Asia. The dancers, visual artists, sound artists and musicians will meet for the first time in Dakar to present collaborative interpretations of spiritual practices. These collaborations are enriched by living traditions and multi-disciplinary forms.

**Voices of Spirits**

A piece conceptualised by singer and composer Michael Schiefel, will be performed with singer Cheikh Kane and choreographer and dancer Fatou Cissé. They will explore the meeting of expressions influenced by European classical music and Senegalese Sufism. This performance will be the culmination of Schiefel's artist residency in Dakar with Trames.

**40 + 9**

A piece conceptualised by Việt Lê, will be performed with dancers Yoro Diallo and Demba Ndiaye. The concept is rooted in the Vietnamese ritual *lễ 49 ngày* (49 days), when the living perform a ritual to help the dead move into the next world. The work is inspired by *salpuri* (shaman dance), *nongkok* (farmer's dance), and *sitkimkut* (Korean shaman rituals of the dead); in Dakar, it will be in conversation with the local memorial ritual of 40 days.

**Wailwalkers: A Mourning in Motion with Antoine Danfa**

Chiara Lee and freddie Murphy will present *Wailwalkers: A Mourning in Motion* with Antoine Danfa, a Mankagne contemporary dancer and singer, and performers from company Troupe di Nathane Kabouka: Julie Mathilde Malack, Julie Ntab, Victorine Ndeki, and Albert Djamy. The performance is based on Lee and Murphy's research of songs of lamentation from around the world. Some wailers mourn the dead, while others commemorate the loss of cities, communities, and ways of life. The work invites audiences to gather in a shared moment of grief: a cathartic performance that transforms sorrow into collective strength. This piece is part of a project developed with Davide Quadrio, director of Museo d'Arte Orientale, Torino.

**Blind Seer**

*Blind Seer*, conceptualised by Gustavo Ciriaco, will be performed by the artist with *Ville en Mouvement*—Ashley Salla, Alexandre Garcia, Bigué Ndiaye, Dibor Kara, and Mohamed Damba. The work is inspired by the transitory construction of space during religious rituals, among them Haitian voodoo. This first chapter of an on-going research will explore how an invisible panorama of ritual unfolds through gestures and actions. Through an evocative blend of music, dance, and visual theater, the performance will envelop audiences in a mystical landscape where the intangible becomes tangible. *Blind Seer* is part of *Covered by Sky*, a collection of interactive installations and performances centered on the relationships between landscape and art, experience and poetic discourse.



Việt Lê with Soo Young Chin and Johnny Huy Nguyễn. *Lễ 49 ngày*. April 30, 2024 performance at Headlands Center for the Arts, California. Dedicated to Yong Soon Min et Đinh Q. Lê, 2024. Experimental ritual performance, 23:45 min. Will Weprin, cinematographer; Ileana Tejada, producer. Photo courtesy of Headlands Center for the Arts, California



Chiara Lee and freddie Murphy, *Wailwalkers: A Mourning in Motion*, 2025. Photo credit: Alberto Nidola

## Visual Arts

Cheikh Anta Diop University (UCAD Dakar);  
Théodore Monod Museum Garden

### Akshay Raj Singh Rathore

Akshay Raj Singh Rathore, an artist born in Olinja, India, will create two large, outdoor installations: *Kichad mein Kamal* (2013; 2025), a lotus comprising terracotta tiles; and *Murmurs* (2009; 2025), a giant prayer necklace made of locally available dry gourds. Rathore's sculptures transform common symbols of religious and spiritual practices into contemporary art installations that invite visitors to share space together.

### Bruce Quek

Bruce Quek, a Singapore-based artist, will present a new iteration of the series *Consider; Cadastre per Aspera* (2013-ongoing), a single-channel, generative video installation about our attachments to stars and artificial lights. For millennia, stars have held great cultural, mystical and practical significance in fields as varied as medicine, agriculture, navigation, and divination. After more than two hundred years of artificial lighting, however, light pollution makes it difficult for us to see the stars. *Consider (Dakar); Cadastre per Aspera* (2025) will present patterns of light derived from the city's nightscape, processed to resemble star maps.



Dancer and choreographer Fatou Cissé.  
Photo credit: Pierre de Perouges



Akshay Raj Singh Rathore, *Kichad mein Kamal*, 2013.  
Handmade terracotta roof tiles, 3 x 3m.  
Photo credit: Anne Maniglier



Bruce Quek, *Consider* (Singapore);  
*Cadastre Per Aspera*, 2015. Photo courtesy of the artist

# Film Screening Programme

The programme explores the connections between Africa, Asia, and their diasporas; and the formation of cultures and crossings born of shared affinities. The first day opens with Pierre Michelon's film in-the-making *Pax*, a portrait that moves between French Guyana and Vietnam. The following days will feature shorts by Ciné Club, a film group at Cheikh Anta Diop University; Zapo Babilée's *Kaay Fi*, about the important Senegalese music and dance genre of Sabar; documentaries about self-organised communities, including African immigrants in China and South Korea; films focused on ties between Senegal, Indochina and Algeria; and experimental films that consider the relationship between artistic practices (film, music, literature, theatre and monumental sculpture) and ethnography, histories of colonialism, and environmental justice.

*All films will be screened at  
Auditorium Khaly Amar Fall, UCAD*

## 11 June 2025

15:00 – 17:10

### *Pax*

Pierre Michelon's film in-the-making *Pax* is a moving portrait of Josette, the daughter of the Vietnamese communist leader Trần Tử Yên, who was exiled to French Guyana in 1930 by the colonial administration after being convicted of endangering state security and attempted murder.

## 12 June 2025

9:00-13:00

### Ciné Club at Cheikh Anta Diop University

09:00 – 09:11  
**CINÉ-UCAD**

09:15 – 09:30  
**La Fac des Lettres ou la  
lumière à l'épreuve de la  
violence**

09:35 – 10:05  
**La Cité Claudel**

10:10 – 10:30  
**En attendant la dernière liste**

10:35 – 11:05  
**Master pour tous**

11:10 – 11:30  
**Étudiants Étrangers à  
l'UCAD**

11:35 – 12:10  
**Colobaan – Cité**

12:10 – 12:30  
**Le Baron de l'UCAD**

12:30 – 12:45  
**Ruuh (äme)**

12:45 – 13:00  
**Màndarga**

This session features films collectively created by members of Ciné Club, a student film group at Cheikh Anta Diop University, about their struggles for political justice and the right to higher education. All films are in French.

14:00-17:00

### Sabar: music, dance, martial arts and storytelling in Senegal

14:00 – 15:00  
**Kaay Fi**  
(Wolof with subtitles in  
English)

15:00 – 16:00  
**Kaay Fi**  
(Wolof with subtitles in  
French)

16:00 – 17:00  
**Film Discussion**

Zapo Babilée traveled across Senegal to do research for this story about a family of sabar musicians. After the screening, we will have a conversation with two musicians: Moustapha Faye, the principal character in the film, and Ablaye Ndiaye of Label Assamane. This conversation will be in French.

17:15 – 18:30

**NA CHINA**  
(Multiple languages with French subtitles)

13 June 2025

9:00 – 13:00

### Self-empowered communities I

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09:00 – 10:15  
**NA CHINA**  
(Multiple languages with  
English subtitles)

10:15 – 10:45  
**Dongducheon New Town**

10:45 – 11:05  
**Assembling Ciliwung**

11:15 – 11:45  
**Coded Feminisms in  
Indonesia**

11:45 – 12:05  
**Q&A with the Filmmaker**

12:10 – 12:40  
**Of Wind and Wood**

12:40 – 13:00  
**Q&A with the Filmmaker**

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This session features documentaries about how communities organise themselves: African diaporas in South Korea and China, to create home on another continent; and local and international partnerships in Indonesia and India to fight against environmental degradation, the loss of traditional craft knowledge, and social injustice.

13:30–18:00

### Senegal, Indochina, Algeria

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13:30–14:40  
**Indochine: Sur les traces  
d'une mère**

14:45–15:45  
**Si Loin du Vietnam  
[So Far Away From Vietnam]**

15:45 – 16:45  
**Go Forth**

17:00 – 18:00  
**Film Discussion**

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This session looks at the relationship between colonial-era displacements and memory-making. After the screenings, there will be a conversation with Marie Thiva Nguyen, founder of USENINDO Kim Hoï; Henriette Niang Kandé, historian and journalist of *Le Quotidien*; and Sophie Diagne of USENINDO, moderated by Aissatou Seck, a doctoral candidate in Contemporary Modern History at Cheikh Anta Diop University. This conversation will be in French.

The association represents descendants of Senegalese riflemen who fought in the Indochina War under the flag of colonial France between 1945 and 1954, a little-known chapter in the historiography of Senegal. The speakers will share their history (colonial and postcolonial) through the prism of the social, cultural and identity dynamics shared between Senegal and Indochina. The women also will discuss the objectives and motivations for the creation of USENINDO Kim Hoï in Senegal.

14 June 2025

9:00-13:00

Experimental films I

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09:00 – 09:25  
**The Postcolonial Archive:  
Night Sky with Exit Wounds**

09:25 – 09:45  
***Q&A with the Filmmaker***

09:45 – 10:25  
**Ilm Ka Shehar  
(City of Knowledge)**

10:25 – 10:45  
***Q&A with Sarah Niazi***

11:15 – 12:10  
**The Club**

12:10 – 12:30  
***Q&A with the Filmmaker***

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14:00 – 17:40

Experimental films II

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14:00 – 15:00  
**(Stray Dog) Hydrophobia**

15:00 – 15:05  
**African Union**

15:05 – 15:30  
***Q&A with the Filmmaker***

15:40 – 16:20  
**Reassemblage**

16:20 – 17:40  
**Black Monument**

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These two sessions of the concluding day present experimental films that consider the relationship between artistic practices (film, music, literature, theatre and monumental sculpture) and ethnography, histories of colonialism, and environmental justice.

Black Monument (film still), dir. Onejoon Che, 2018, 77 min. Photo courtesy of Onejoon Che.



## Film Synopses

### Pax

*Director: Pierre Michelon*  
*Production Year: in-the-making*  
*Length: 126 min*  
*Language: French and Vietnamese with French subtitles)*

In 1930, a Vietnamese communist named Trần Tử Yên was convicted by the French colonial administration of endangering state security and attempted murder. The young rebel was deported from Indochina to the “special penitentiary establishments” in French Guyana. He died in Cayenne in 2001 at the age of 92. His daughter Josette decided to visit Vietnam. She would have to face a family who considered her father a hero and his younger brother, who wanted to understand why he never returned.



Pax, dir. Pierre Michelon, 2024, 126 min.  
 Film still courtesy of Pierre Michelon

### Kaay Fi

#### With Discussion

*Director: Zapo Babilée*  
*Production Year: 2009*  
*Length: 52 min*  
*Language: Wolof with English and French subtitles*

Kaay Fi is a documentary about the sabar - a form of percussion instrument made of wood and the dance that is bound to it. The film was shot with the famous family of griots, the Fayes. Kaay Fi (literally: "Come here!") is a look at the world of the sabar and the griots. Shot for the most part at “Rue 23” - the inter-generational house of the Faye family. Family life revolves around the sabar. Every event in the life of the Senegalese is accompanied by the rhythm of the sabar.

### NA CHINA

*Director: Marie Voignier*  
*Production Year: 2020*  
*Length: 71 min*  
*Language: Multiple languages with French and English subtitles*

Jackie, Julie, and Shanny are among the thousands of Africans living in China. Like them, thousands of young women and men are heading to Canton to seek the opportunity to make a fortune, train, or start a business in China's globalised economy. Nike sneakers by the kilo, Vuitton bags in packages of 100, Gucci shirts by the pallet. Every day, these small or large investors, beginners or experienced, buy and ship tons of goods that pile up in containers bound for Douala, Lagos, or Mombasa.

### Dongducheon New Town

*Director: AfroAsia Collective*  
*Production Year: 2024*  
*Length: 27 min*  
*Language: Korean with English subtitles*

This film examines Dongducheon, a U.S. military camp town, as a site where African migrants, particularly the Igbo community, have settled. It explores South Korea's transitional identity through the co-existence of American military personnel and African residents within a militarised space shaped by migration, cultural pluralism, and countercultural social formations.



Kaay Fi, dir. Zapo Babilée, 2009, 52 min.  
 Photo courtesy of Zapo Babilée

## Assembling Ciliwung

*Filmmaker: Nur Qolbi*  
*Kontan Kompas Media*  
*Filmmaker: Sri Suryani*  
*Institute Technology of Bandung*  
*Production Year: 2017*  
*Length: 17 min*  
*Language: Bahasa Indonesia with English subtitles*

*Assembling Ciliwung* tells the story of Cahyadi, a skilled craftsman dedicated to building bamboo rafts that form the backbone of life along the Ciliwung River. Beyond their physical function, these rafts embody a way of living, connecting the river's inhabitants to its waters. Amidst a narrative often framed by the pressures of modernization, Cahyadi rallies the community to restore their aging rafts, preserving a vital resource and sustaining their shared existence on the river.



*Dongducheon New Town*, dir. AfroAsia Collective, 2024, 27 min. Photo courtesy of AfroAsia Collective

## Coded Feminisms in Indonesia

**With Q&A**

*Director: Astrid Reza*  
*RUAS (Ruang Arsip dan Sejarah Perempuan – Space for Women Archive and Herstory) Indonesia*  
*Producer: Stefanie Wuschitz*  
*Academy of Fine Arts Vienna*  
*Production Year: 2024*  
*Length: 22 min*  
*Language: English with Bahasa Indonesia subtitles*

Do you know where the largest feminist movement of the 1960s was originally based? Indonesia! Many European and Northern American feminists believe that their interpretation of liberty and equality was exported to the so-called Global South. The women's\* movement in Indonesia in fact had experienced its widest expansion between the 1920s and the early 1960s. With three million members Gerwani was the strongest organisation of this movement. It presented the largest and most progressive feminist movement in the world of that time. After a coup d'Etat that was supported by

Western countries this feminist movement and all other critical or leftist networks were silenced. Critical ideas could only get communicated in hidden, translated and coded form. The following 30 years of oppression and propaganda left behind scars and stigmata that affect the public memory of the women's movement up until today. Still trauma cannot heal, because memories are handled as family secrets. In this context art is a valued platform for voicing critique, initiating transformation and healing from trauma. Astrid Reza and Stefanie Wuschitz worked on this project together, with advice and support by Nilu Ignatia

## Of Wind and Wood

**With Q&A**

*Director: Denis Vidal*  
*French Research Institute for Sustainable Development (IRD)*  
*Producer: Denis Vidal*  
*French Research Institute for Sustainable Development (IRD)*  
*Gopinath Sricandane*  
*French Institute of Pondicherry*  
*Balasubramanian Dhandapani*  
*French Institute of Pondicherry*  
*Production Year: 2024*  
*Length: 26:19 min*  
*Language: Multiple languages with English subtitles*

Maritime transportation caters to the movement of almost 80 percent of the global goods. It is also considered one of the major polluting industries and is subject to evolving environmental regulations, particularly in Europe. Nudged by the growing environmental concerns, the maritime world that grew out of wood and sails to steel and diesel engines are now having a serious relook at the potentials of sails. Many maritime companies have invested in technologies to harness wind propulsion in ships and a number of prototypes are being actively experimented to save fuel and reduce pollution. This is an interesting turn in the tale of technological progress and everlasting economic growth.

On the other hand, a tradition of wooden cargo ships has emerged and survived in Southern India, a vestige of millennia-long tradition of sailing vessels in the Indian Ocean covering the coastlines of Asia to East Africa. These wooden cargo vessels, in various forms have survived despite the mainstream developments in the merchant navy into the 21st century. Finding their niches in secondary ports and islands, built and sailed as an artisanal practice, they make a case for sustainable shipping, beyond the catchphrases of 'tradition' and 'craft'. They help us question and understand technological development pathways and its relationship to contemporary planetary ecological and social concerns and help imagine feasible alternatives.

## Indochine: Sur les traces d'une mère

### With Discussion

*Director: Idrissou Mora-Kpai*  
*Production Year: 2010*  
*Length: 70 min*  
*Language: French with English subtitles*

Between 1946 and 1954, more than 60,000 Black African soldiers were engaged in the Far East against the Việt Minh. In a war that was not their own, the riflemen, already distinguished during the First and Second World Wars, discovered an Indochina with social realities and a daily life very close to their country of origin. Many African soldiers took Vietnamese women as wives with whom they had mixed-race children. In 1954, at the end of the war, the colonial army ordered the repatriation of all Black children to Africa, officially to protect them from the Việt Minh. While some children left with their fathers and mothers, others were abducted by their fathers, leaving their mothers behind. Some were abandoned or arranged for mass adoptions, such as Christophe and six other children raised by the Dahomean Captain Soglo.

## Si Loin du Vietnam [So Far Away From Vietnam]

### With Discussion

*Director: Laurence Gavron*  
*Production Year: 2016*  
*Length: 60 min*  
*Language: French with English subtitles*

In 1954, the defeat at Điện Biên Phủ marked the end of a century of French presence in Indochina. Many of the African soldiers (some of whom, originally from the four communes of Senegal, held French nationality) had taken Vietnamese wives. They returned home with their wives, children, and sometimes their mothers-in-law. A large community was born, now in its fourth generation. This film is intended as a tribute to these Vietnamese women who left everything behind, so far from their country, their culture, their past.

## Go Forth

*Director: Sofiane Adel*  
*Production Year: 2014*  
*Length: 62 min*  
*Language: French and Arabic with French subtitles*

The director presents a portrait of Taklit Adel, his 79-year-old grandmother, a woman who was born in Algeria and lived in France for 60 years. The film weaves together the threads of both small and large histories, reflecting on ethnographic films as well as stories of daily life in the suburbs.

## The Postcolonial Archive: Night Sky with Exit Wounds

### With Q&A

*Director and Producer: Thuy-Trang T. Nguyen*  
*University of Wisconsin - Madison*  
*Production Year: 2023*  
*Length: 25 min*  
*Language: English*

*The Postcolonial Archive: Night Sky with Exit Wounds* is a film essay about closets, the archive, and ceremonies. Through a close reading of two experimental documentary films (*Loin du Vietnam*, 1967 and *Mysterious Object at Noon*, 2000), public archival footages, and footages filmed by the author on an archival research trip to Vietnam, the film essay juxtaposes two kinds of seemingly distinct spaces: the small and enclosed closets, body bags, and personal bomb shelters versus the open, public, and staged spaces of ceremonies, plays, and performances. In the film's estimation, the postcolonial archive—a site of knowledge production—exists as an in-between, or in the words of the Vietnamese-American poet Ocean Vuong, "a night sky with exit wounds".

## Ilm Ka Shehar (city of Knowledge)

### With Q&A

*Director: Yamini Krishna Chintamani*  
*FLAME University*  
*Production Year: 2024*  
*Length: 39 min*  
*Language: Urdu with English subtitles*

*Ilm ka shehar* is an essay film which examines the 19<sup>th</sup> century idea of knowledge characterized by the spirit of inclusivity, of making things accessible, of literatures, literary practices, and reading cultures, and of open spaces. It traces the transformation of this idea to Knowledge City, a city based on the economy of byte sized information, and exclusivity. It explores the concepts of space, place, and knowledge through small narratives from the city of Hyderabad, in the Deccan region, south of India. The Hyderabad city is currently known as an information technology hub, housing the India offices of global tech giants like Google, Apple etc.

The film features the work of modernist intellectual Dr. Syed Mohiuddin Qadri Zore, and the institution he built -*Idara e adabiyat e urdu* (office for promotion of Urdu literature). Zore was a modernist intellectual, linguist, poet, as a centre for fostering Urdu literary production and a distinct regional Deccani identity. *Idara* functions as a library, and an archive of rare Deccani manuscripts. In its heyday the *Idara* was a centre for knowledge and Urdu literary production, today in the tech-based knowledge economy, it stands anachronistically in the city. Using archival material and oral histories, the film champions openness of ideas and open spaces.

## Documentary: The Club

With Q&A

*Director and Producer: Nalini E. de Sousa*  
*Aveiro University*  
*Production Year: 2021*  
*Length: 54:35 min*  
*Language: English with English subtitles*

Film synopsis: Goa, the capital of Portuguese India until 1961, was the origin of systematic and diverse migratory networks to East Africa, particularly from the second half of the 19th century onwards. The territorial occupation of the African continent and the subsequent development of transport, trade, and administrative infrastructure led to an increasing migration from Portuguese India to the entire eastern coast of Africa under Portuguese, German, and British rule. Various Goa communities settled in Africa, profoundly influencing the port cities where they established themselves through their participation in economic and cultural activities. Medicine, commerce, public administration, architecture, photography, and music were some of these activities. Goans left marks that are still visible today, both materially and in oral memories. Through various life stories of different generations and places that marked the Goan presence in two cities of Tanzania, Dar es Salaam and Zanzibar, and their reflection in Goa, this documentary aims to create a space for the connections between Goa and Tanzania to be discovered through life stories, memories, objects, and places that bear witness to the deep affective and personal dimensions that illustrate and question historical narratives.

## (Stray Dog) Hydrophobia - (How to Imagine a More-than-human Relationship to the Ocean Floor?)

With Q&A

*Directors: Patty Chang and David M. Kelley*  
*University of Southern California*  
*University of Southern California*  
*Production Year: 2024*  
*Length: 53 min*  
*Language: Multiple languages with French subtitles*

Chang and Kelley's four-channel video was primarily filmed at the International Seabed Authority's (ISA) headquarters in Kingston, Jamaica and , at the London Natural History Museum and the Oxford University Museum of Natural History in England. The video's filmed sequences and 3-D animations hold together the multiple time scales of the deep sea: the millions of years it took for organic matter, such as shark teeth and whale bones, to become potato-sized nodules of rare minerals critical for the deep sea's biodiversity; 150 years of modern oceanography, initiated by

the 1872 expedition of the *HMS Challenger* which discovered the mineral trove in the Pacific Ocean; thirty years of the ISA's legislative efforts to permit commercial mining along the ocean floor; and the immediate climate crisis.

## African Union

With Q&A

*Director: David M. Kelley*  
*Production Year: 2025*  
*Length: 4:04 min*  
*Language: English with English subtitles*

This experimental short film reimagines a 2018 conspiracy published in *Le Monde Afrique* alleging that the Chinese government was spying on the headquarters of the African Union in Addis Ababa, Ethiopia.

## Reassemblage

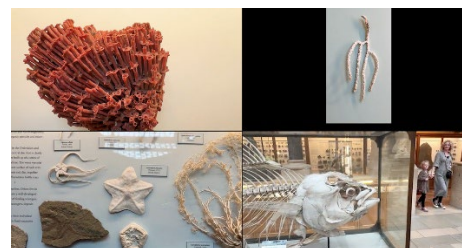
*Director: Trinh T. Minh-Ha*  
*Production Year: 1982*  
*Length: 40 min*  
*Language: English with English subtitles*

Women are the focus but not the object of Trinh T. Minh-ha's influential first film, a complex visual study of the women of rural Senegal. Through her construction of a complicit interaction between film and spectator, the director reflects on documentary filmmaking and the ethnographic representation of cultures.

## Black Monument

*Director: Che Onejoon*  
*Production Year: 2018*  
*Length: 77 min*  
*Language: Multiple languages with Korean and English subtitles*

This documentary explores North Korean art exported to Africa since the late 1970s, including monumental architecture and statues. It traces Cold War entanglements, the Korean War's influence on Africa, and reciprocal impacts, marking the director's first project on Afro-Asian relations through themes of division, diplomacy, and shared postcolonial experience.

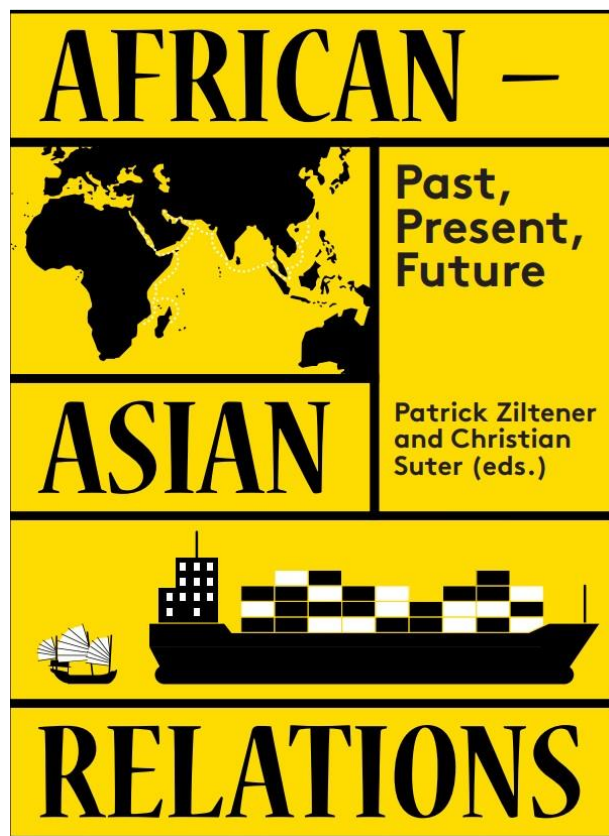


Stray Dog Hydrophobia (film still), dirs. Patty Chang and David M. Kelley, 2024, 53 min.  
Photo courtesy of Patty Chang and David M. Kelley

The new volume in the *World Society Studies* volume presents a wide empirical spectrum of descriptive analyses of the “new dynamism” in African-Asian relations. As “new dynamism” in African-Asian relations the editors understand “a significant increase in direct interactions between Africa and Asia in this century, as compared to the level of interactions in 20<sup>th</sup> century and during the Cold War.” Based on the analyses presented in the volume, the editors conclude: Yes, there is strong evidence for a new dynamism in African-Asian relations, at bilateral and multilateral, local and regional levels, both in formal, institutional contexts and as informal practices. From trade to direct investment and resource-based infrastructure deals, we observe very dynamic processes that transform the core-semi-periphery-periphery structure that we knew from the second half of the 20<sup>th</sup> century. **The new African-Asian dynamism marks a *signum* of our century.**



[www.wsf.ch](http://www.wsf.ch)



## Journals



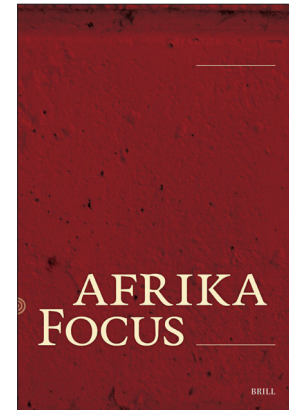
African and Asian Studies publishes original, peer-reviewed research on individuals and societies in Africa and Asia. It covers anthropology, sociology, history, and political science, emphasizing comparisons, challenges, and opportunities across regions. All articles, including in special issues, undergo double-blind peer review and may be co-authored.

[brill.com/aas](http://brill.com/aas)



The African Review, published since 1971, is a peer-reviewed journal featuring interdisciplinary research on African politics, development, and international affairs. It welcomes theoretical and empirical work across fields such as political science, sociology, law, and economics, favoring comparative or case-based studies with broader significance.

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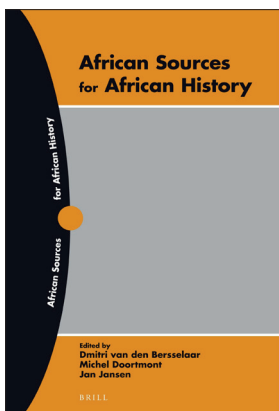
Afrika Focus fosters critical, interdisciplinary debate centered on Africa, publishing original, peer-reviewed research and contributions from emerging African scholars. It accepts work in English, French, and select African languages. In addition to articles, the journal features book reviews, reports on intellectual events, and conceptually rich artistic interventions.

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## Submissions

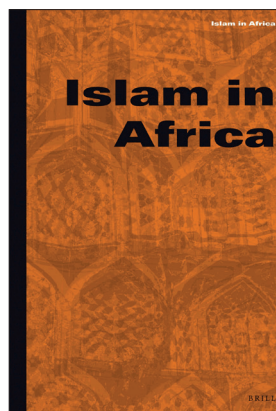
Interested in submitting your work? For journals, submit online through Editorial Manager: [brill.com/editorialmanager](http://brill.com/editorialmanager). For book proposals, contact our Acquisitions Editor Dianna Bell: [dianna.bell@degruyterbrill.com](mailto:dianna.bell@degruyterbrill.com).

## Book Series



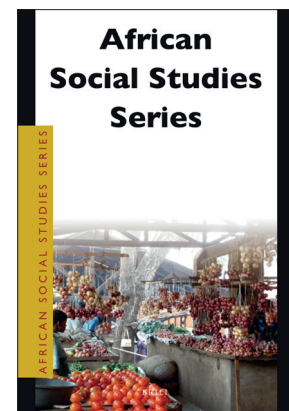
African Sources for African History publishes critical editions of indigenous African narrative sources, making them accessible to scholars and students globally. The series aims to center African perspectives in historical writing and encourages researchers to discover and share African-authored sources with the broader academic community.

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This Brill series publishes monographs on social change in Sub-Saharan Africa, with an emphasis on original, empirical research that contributes conceptually to its field. It welcomes interdisciplinary work, especially by early-career scholars, and encourages accessible writing for broader audiences. Co-publication with African publishers is also supported.

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# AFRICA- ASIA 3

A NEW  
AXIS OF  
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A CONFERENCE-FESTIVAL



The AA3 is organised by

Cheikh Anta Diop University (UCAD, Dakar, Senegal),

Collective Africa-Southeast Asia Platform (CASAP, Bangkok, Thailand)

The International Institute for Asian Studies (IIAS, Leiden, The Netherlands)

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