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Footage Lost and Found - A Virtual Conversation on African Film Heritage

Still from *Complexifying Restitution* (Jihan El-Tahri, 2022)

Event Date: 7th February 2023

Event Time: 6pm-8pm (Accra, London) / 7pm-9pm (Cameroon, Berlin) /

1pm-3pm (New York, Havana)

The June Givanni Pan African Cinema Archive invites you to **Footage Lost and Found**, an online panel on African film heritage featuring four eminent African filmmakers, **Jihan El-Tahri** (Egypt), **Ali Essafi** (Morocco), **Nii-Kwate Owoo** (Ghana) and **Jean-Marie Téo** (Cameroon), in conversation with scholar **Nikolaus Perneczky** (Queen Mary University of London).

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recuperation of archival images by means of found footage filmmaking, and the case for restituting moving images. There will be time for a moderated Q&A at the end of the panel conversation via the Zoom webinar chat.

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The speakers are:

Jihan El-Tahri

Jihan El-Tahri is an Egyptian-born filmmaker, author, journalist, and visual artist. She has written, directed and produced many award-winning documentary films, published books, and reported on political conflicts in the Middle East and Africa. In all of these roles, she has been using rare archival images sourced from Western and African archives, with the aim of piecing together silenced and erased histories from a pan-African point of view. Until recently, El-Tahri was the General Director of Dox Box, a Berlin-based nonprofit institution in support of documentary filmmaking. She is a member of the Executive Bureau of FEPACI (Pan African Federation of Filmmakers) and holds degrees in Political Science from the American University in Cairo.

Ali Essafi

Born in Morocco, Ali Essafi pursued a documentary filmmaking career after studying psychology in France. His works as a director include *General*, *Here We Are*, *The Silence of the Beet Fields*, *Ouarzazate Movie* and *Shikhat's Blues*, which have been widely screened in international film circuits. After returning to Morocco, he embarked on a lengthy research on North-African film and visual archives leading to ground-breaking essays, installations and two major films that dig into the archive of Moroccan cinema, *Crossing the Seventh Gate* (which premiered at the Berlinale Forum in 2017) and *Before the Dying of the Light* (2020).

Nii-Kwate Owoo

Nii Kwate Owoo is a Ghanaian academic and filmmaker, described by Variety as "one of the first Ghanaians to lense in 35mm". His documentary film *You Hide Me* is singled out in a recent history of restitution as a watershed moment in "Africa's struggle for its art" (Savoy 2022). Controversial in subject matter, the film was shot in 1970 in England (where he was part of the Cinema Action film collective) and "is an exposé of the theft and concealment of ancient and rare African Art hidden in plastic bags and wooden boxes in the basement of the British Museum", with Owoo making a case for the artworks' return to their place of origin. Owoo has been a producer and director on a number of other notable film projects, such as the 1991 feature *Ama: An African Voyage of Discovery*, co-directed with Kwesi Owusu for Channel 4 television. From 1993 to 1995, he was Managing Editor at Ecrans d'Afrique. From 1978 to 2002, he was the founder and head of the Media Research Unit at the Institute of African Studies, University of Ghana.

Jean-Marie Téo

Jean-Marie Téo, Africa's preeminent documentary filmmaker, has been producing and directing films on the colonial and post-colonial history of Africa and his native Cameroon for almost thirty years, often featuring images gleaned from colonial archives. His films, including *Afrique, je te plumerai*, *A Trip to the Country*, *Clando*, *Chief!*, *Alex's Wedding*, and *The Colonial Misunderstanding*, have been honoured at festivals worldwide, from Berlin, Toronto and Yamagata to Cinéma du Réel (Paris), Rotterdam, Leipzig, San Francisco and London. Téo has been a guest of the Flaherty Seminar, an artist in residence at the Pacific Film Archive of the University of California, Berkeley, and has lectured at numerous universities.

Nikolaus Perneczky (chair)

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colonial legacies of uneven development and unequal exchange in global audiovisual archiving through the lens of restitution. His PhD project at Goldsmiths, University of London, drew on original archival research to reappraise filmmaking in post-independence West Africa as a critical practice of worldmaking.

We do hope you can join us for what promises to be a stimulating conversation.



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