

1: Dominique Blain "Chants Libres, compagnie lyrique de cr ation

In a world marked by the loss of guidelines, Dominique Blain listens carefully to the present in the light of a perpetually documented past; she does so out of a personal need to fathom the distance in time and space between the real and its representation, and because it provides her, as an individual and as an artist, a possible means of contemplating the ambivalences of humanness.

Filmi Doomi Reew Prod: Robert Loko Dir, Scr: Analytical Plot Synopsis A Wolof-speaking village at an unspecified time in the past. The Ceddo the outsiders, or non-Moslems have kidnapped Princess Dior Yacine, daughter of the King Demba War, to hold her hostage in protest against forcible conversion to Islam. A village meeting is summoned. Three young men dominate the debate: Madior and Biram argue the legality of their respective claims. Demba War rules in favour of Biram: Madior renounces his religion and his uncle; Demba War declares that Biram shall confront the kidnapper, the champion of the Ceddo. He goes forth to battle, preceded by the Samp, the ceremonial staff, and its bearer. Despite his superior arms two single-shot rifles against a bow he is killed, as is Saxewar, who follows him in turn. The King summons his council; the Ceddo ask to be admitted; they express their sorrow and a desire for peace: His marabouts show the Ceddo out. Demba War rebukes the Imam for going beyond his duty, and not acknowledging him as King, but important councillors including the linguist, or ceremonial spokesman are for the Imam and against Madior, describing the Ceddo as a threat. The council breaks up, and the councillors plot to install the Imam on the throne, and marry Dior to him. The Ceddo, too, survey the future: The Imam plans a pre-emptive strike, and one group of Ceddo is slaughtered as they attempt to trade members of their own family to the white man for rifles. The Samp is burnt. The next morning, vultures pick over the embers of huts burnt in the conflict as Ceddo sheltered in them. As the village prepares for the mass conversion to Islam, two warriors are sent to fetch Dior. They kill the kidnapper, and return Dior to the village as the conversion is completed. Dior shoots the Imam; the camera moves into a close-up of her one of very few in the film ; she throws the rifle down, turns, and walks away. Indeed, one crucial period for the expansion and consolidation of Islam amongst Wolof-speakers did not occur till after and the termination of the slave-trade. Thus, just as the village in the film is an exemplary microcosm of African or at least West African society in the throes of a crucial transition brought about by external pressures, and internal greed, ambition and dissension, so the time-span of the film approximately a day and a half offers an exemplary survey of two or more centuries of West African history. Whilst for the most part there is little in the filming or staging to suggest other than a precise and naturalistic reconstruction of a particular historical era, a particular place and time, certain passages are clearly organised to encourage the viewer to move from this specific drama to a more general experience of West African history, including the African-American diaspora. Thus attempts to confine the film within the straitjacket generated by the rigid application of academic criteria of narrative motivation and coherence miss the point. This is not a village tale, but a film about the revelation of historic processes. This, clearly, is the effect of the English-language gospel song associated with the slaves. It is a device of almost diagrammatic simplicity, startling and disconcerting when first heard because apparently unconnected with the action on the screen, and evoking neither mood, atmosphere nor identification with the chained slaves. This, though in the context of the film a moment of broad and humorous irony, retains simultaneously a dimension of precise naturalism in the sketch it offers of modern African Christianity. Thus the viewer is encouraged to engage with a whole history, particularly aspects of it that have been denied to and appropriated from the people of Africa by first slavery, then colonialism and Islamic hegemony. This magnificent film is a comparable act of resistance, an attempt to write a segment of history for Africans and in African terms. It is a work of great organisational and thematic complexity, beautifully staged, mainly in depth, and possessing extraordinary kinesic grace and rhythmic control, two of the most powerful and evocative aspects of film form. Thus the viewer becomes aware of a subtle and sophisticated culture in peril of destruction. One is moved not through identification with a hero, but rather by the plight of the group, and outraged by the disruption of a whole way of life. This is something rare in the history of cinema. Market forces and the cash economy, in which human beings as well

as human services and labour may be bought and sold, inverts the natural order of the generations, and entangles in its web even some who wish to preserve the old ways. I believe today that Africans must get beyond the question of colour, they must recognise the problems which confront the whole world, as human beings like other human beings. If others undervalue us, that has no further significance for us. Africa must get beyond deriving everything from the European view. Africa must consider itself, recognise its problems and attempt to resolve them. This is revealed in what I read as a subjective flashforward to a possible future, similar to that of the priest. Others have read this as flashback to their first encounter. Even if this is so, the moment remains equally evocative in terms of the possibilities it suggests. It is a tragedy of African filmmakers that their work is, for political and financial reasons, often more likely to be seen by Europeans than by the large and enthusiastic African audience to whom it is directed. The ostensible reason for the Senegalese ban had been the spelling of the title. Senghor was a Serere, and in his language, unlike Wolof and other languages spoken in Senegal, consonants were not doubled. To the distant observer, this seems a minor issue, and one wonders why it was so important to the two men, making one inclined to suspect that other forces were at work. Certainly Senghor, a Christian, was aware of his dependence on Islamic political leaders, the marabouts, particularly since

2: : The New Republics Digital Archive- Blain :

Entrevue avec l'artiste Dominique Blain qui nous parle de ses oeuvres et de l'exposition de ces derniÃ©res au MusÃ©e d'art contemporain de MontrÃ©al du 6 fÃ©vr. au 18 avril

3: Dominique Blain (biography)

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

4: Ceddo â€¢ Senses of Cinema

Dominique Blain (born June 22,) is a Canadian artist living and working in Montreal.. She was born in Montreal and studied art at Concordia www.enganchecubano.com relocated to Los Angeles during the late s but came back to Quebec in

5: Dominique Blain (Author of Sensei)

Dominique Blain was born in MontrÃ©al, Canada in As a French Canadian she works both in Quebec and California. Although Blain's work deals with universal issues of history, war and imperialism her own historical and cultural perspective is never far from her subject matter.

6: Dominique Blain | Sculpture | Phoenix Art Exhibition | Bentley Gallery

Dominique Blain is an internationally renowned artist who lives and works in Montreal. She's been a biggie since the '80s thanks to her practice of what is termed, in French, art engagÃ© - politicized art, or activist art.

7: Dominique Blain - Wikipedia

Village, Carboard, newspapers, wood, lamps Dimension: x x cm. MusÃ©e d'art contemporain de MontrÃ©al Collection. With Village, Blain erects a tower out of bricks which resemble little rectangular houses punctuated here and there with windows.

8: Dominique Blain - Political pointless - Hour Community

Dominique Blain by Josephine Lanyon and a great selection of similar Used, New and Collectible Books available now at www.enganchecubano.com

9: Dominique Blain - Dominique Blain - Le Mois de la Photo Ã MontrÃ©al

Dominique Blain lives and works in MontrÃ©al. Her work has been shown in several cities in North America, Europe and Australia (Biennale of Sydney in). Three major retrospectives of her work were organized at the MusÃ©e d'art contemporain de MontrÃ©al in (travelling to the Mackenzie Art Gallery in Regina and to the Nickle Galleries in Calgary) and at the MusÃ©e national des beaux.

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