

CC1682

SYNOPSIS

David Reznak. Spain, France. Video/Super-8, Color, 116 min, 2016.

www.cc1682film.com www.facebook.com/CC1682

Africa, that huge drop of strange land which clings from Europe, resembles in many ways to the path that only railroads take showing us the back shop of factories and cities. Here you see the planet from behind the scene. In the African situation, imposed by the rich northern countries, you find condensed all capitalism's faults and the world order's true nature is reflected in this disaster. Vindicating that the only real point of view belongs to the oppress, we filmed the characters of this documentary for a whole year.

DIRECTOR'S STATEMENT

When talking about Africa's deficit development, it is taken for granted that it has to follow the same evolutionary process we went through in the West, and as such we have been trying for many years to impose on Africans a pattern that is not working for them. The free market economy the rich countries forced on them so to open the poor countries' markets to their products, is but just another form of colonization. When Europe found itself devastated after the Second World War, the sole real possibility it had to recover was to close its borders, its markets so to promote its own traders, its own industry, its own handicrafts. The same happened in some of the Asian countries during the 80's. Africa is denied the possibility to protect its market, its farmers, its handicrafts. This allows for the looting of a Continent that paradoxically is immensely rich in raw materials, in youth, in creativity... not to speak of the five centuries of slavery that emptied the Continent of its men and women, usually young ones.

Why civilizations commit throughout the history of mankind always the same mistakes? Why History has to repeat itself again and again? Perhaps Western history is only its own, and is not due to be replicated elsewhere. We might have to start thinking on alternative models of development not based on wealth, individualism and the internal logic of capitalist development that does not see progress without exploitation.

In Africa there is the idea of creating wealth, but above all there is the idea of distribution of wealth. To this must be added the control of the tyranny of time, the channeling of passions through rituals, a different relationship between the individual and the community, and a peaceful action on the environment. The values spanning the African Continent could serve to solve their problems by diving in their own cultural heritage, and to redefine the liberal concept of globalization by opening possibilities for a fairer and more human World for the benefit of the North and the South of our Planet.

With a mise en scène built up from reality, we film during a year the characters of this documentary to try to obtain the most faithful portrait. We so decided to live in Mali in order to understand the reality of this part of the Continent and then film it.

CREW

Director and camera

DAVID REZNAK

Sound and photographs

GLORIA OYARZABAL

Editing

DAVID REZNAK

MARTIN ELLER

Music

JOSÉ IGNACIO GARCÍA LOMAS

Production manager

ORIOI MAYMÓ

Executive producers

ORIOI MAYMÓ

DAVID REZNAK

CHRISTIAN LELONG

Assistant director

GLORIA OYARZABAL

Production assistants

NÚRIA DOMENECH

DEMBA SISSOKO

INGRID BEVAND

Sound editor and mixer

DAVID RODRÍGUEZ

Translation

WEIBONE KANA KEITA

Colourist

PIERRE CAVÉ

Production

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FESTIVALS AND SCREENINGS

- XIII FESTIVAL INTERNATIONAL DU FILM PANAFRICAIN DE CANNES.
- V ARUSHA AFRICAN FILM FESTIVAL. Understanding Africa through film.
- XXIII FESTIVAL INTERNACIONAL DE CINE INDEPENDIENTE DE BARCELONA. L'ALTERNATIVA.
- VI AFRICA INTERNATIONAL FILM FESTIVAL. Nigeria.
- XI FESTIVAL INTERNACIONAL DE CINE DOCUMENTAL. MIRADASDOC. Tenerife.
- I FESTIVAL DE CINE Y DERECHOS HUMANOS DE MADRID.
- FESTIVAL DE CINE EUROPEO DE KINSHASA.
- 38th DURBAN INTERNATIONAL FILM FESTIVAL.
- IX FESTIVAL DE CINE DOCUMENTAL GLOBALE. Montevideo.
- XII MUESTRA DE CINE EUROPEO. MUCES. Segovia.
- XV FESTIVAL DE CINE AFRICANO DE TARIFA.
- XII MOSTRA DE CINE INTERNACIONAL DEL BAIX LLOBREGAT.
- Visions du Réel. Doc Outlook-International Market Media Library
- Krakow Film Market
- CINETECA MATADERO MADRID.

- CINÉ BRAZZA. Brazzaville.
- UNIVERSITÉ DE KINSHASA.
- FOYER CULTUREL DE GOMA.
- INSTITUT FRANÇAIS KINSHASA
- J.A.C.A Jornadas de Arte y Creatividad Anarquista. Madrid
- ARTE, REIVINDICACION Y DERECHOS HUMANOS. Segovia.
- ESCUELA POPULAR DE PROSPERIDAD. Madrid
- CENTRO CULTURAL DE ESPAÑA MONTEVIDEO.
- INSTITUT FRANÇAIS DU MALI.
- CONSERVATOIRE DES ARTS ET MÉTIERS MULTIMÉDIA. Bamako.
- "LOS VIENTOS DE ÁFRICA": INSTITUTO CERVANTES de Casablanca, Fez, Tetuán, Marrakech, Bruselas, El Cairo y Pekín.
- CINE ESTUDIO CIRCULO DE BELLAS ARTES. Madrid.

REVIEWS

CUADERNO CRITICO

In her work *On Photography*, Susan Sontag reflects on this activity as *memento mori*, a circumstance that enables it to 'witness the ruthless dissolution of time.' This aspect of photography lies at the heart of *CC1682*, David Reznak's second feature film. In his previous work, *The Great Bear Minus Two*, the director faced the characters in his documentary (the patients at a psychiatric hospital) with portraits of themselves, to register that very moment of identification, and the subsequent emotional burden when they discover the passing of time in themselves. *CC1682* is an approach to Mali's reality and its economic, social and family situation, across the stories shared by the Malians themselves. That is the reality filmed by Reznak; the reality its members wake up to and suffer from; the reality of a nation, the testimonies and images of which favour taking stock of the new process of colonisation, which these African countries undergo in their path towards independence – i.e. the burden of a capitalist model. The *mise-en-scène* chosen by the director seeks to depict faithfully what he films, with little intervention in the narration, and succeeding in playing with the contrast between different tempi (by decomposing the movement of scenes into a succession of still images, or accelerating what happens in other shots or freezing them), within this living portrait that cinema is (and which he explicitly accommodates in the story, when exposing the situation of picture theatres and their lack of investment), thus becoming a lasting testimony of the passage of time.

In his pursuit of recreating the reality he films, the director uses different types of images (stock images, old photographs, film frames and the footage he himself films) to establish a parallelism between the present and the history of the places (and even the people) where he is filming, with a view to establishing the most unquestionable correlation of all: the fiasco of the capitalist system anywhere in the world.

CRISTINA APARICIO.
Caimán Cuadernos de Cine

242 PELICULAS DESPUES

CC1682, by David Reznak. The author of the critically-acclaimed documentary *The Great Bear Minus Two* – which revolves around the daily nature of life in a psychiatric hospital – now plumbs the depths of Mali's appalling social situation and delves into the devastating consequences of capitalism in African reality. David Reznak talks to the Malian people in an invitational, warm and naturalistic tone, to learn about the various conflicts deriving from the country's unemployment situation and the lack of opportunities in areas related to the subsistence of natural resources, worsened by their brazen use by foreign companies (mostly French). The film takes members of the audience on a journey from the colonial era to present, highlighting how

colonialism has only but changed name, and continues to maintain poor developmental practices in detriment of the population of Mali.

A documentary reminiscent of Rouch's or Saubert's films, in the bald and unemotional approach it adopts to depict the African reality via its idiosyncrasy. A portrait of its complexity and endless problems brought about by unscrupulous invaders.

242 películas después.

Jose Antonio Perez Guevara

CINERALIA.COM

At a time when many of us appear to be soured on *pateras* (makeshift boats), small boats and people who leave their homes in search of a better future; and now that many protest against an alleged invasion, it is high time we rescued genuinely human stories, which should make us reconsider the reasons behind many of these exoduses, instead of denying and disowning them.

In **CC1682**, and for two hours, **David Reznak** portrays life in Mali, and the longings and impasses its citizens are confronted with. He takes a closer look at the past that has so influenced them and which continues to impact on their day-to-day lives. He describes the hardships Malians endure to make ends meet, and the pursuit of a personal identity on the part of the country's men and women.

The male sex discourse may appear to be more or less obvious, and may even be extrapolated to many other places where repression has been a latent constant in society. However, what is really surprising here is how women are given a voice, and how they show their progress and talk about everything they still need to and want to accomplish.

It is somewhat striking – albeit encouraging – to witness how people stand above religion without necessarily denying their beliefs. **They value that which is earthly, necessary and essential for human beings.**

Mali is a country that reveals itself via its ruins and hardships, but also via its quest of a culture and institutional foundations that can guarantee its citizens a better tomorrow. All must be praised with a wide smile, yet vindication must be taken up as a cause. The director draws on the celebration of the 50th anniversary of the country's independence to confirm if such freeing has indeed contributed to its people being freer in every respect – i.e. economic, cultural and, of course, emotional. These are photographs that seem to lead to a story in movement, where reality could be very different to the one being captured.

Finally, and as a whole, **the journey Reznak charts is difficult and complicated**; it is scratched at its core by the trace and passage of time. The scars may not be visible, but they can certainly be felt; hence they need to be openly spoken about.

This is a circular documentary; one that is addressed in a gradual way – subject after subject – with a pivotal point; but one which begins and ends with the same characters. It progresses patiently with each story, and in the way it understands things and needs.

CC1682 is an honest documentary, sketched on the back of the history of the people of Mali, the images of which are bound with great delicacy, ease and originality.

CINERALIA.COM.

Susana Peral

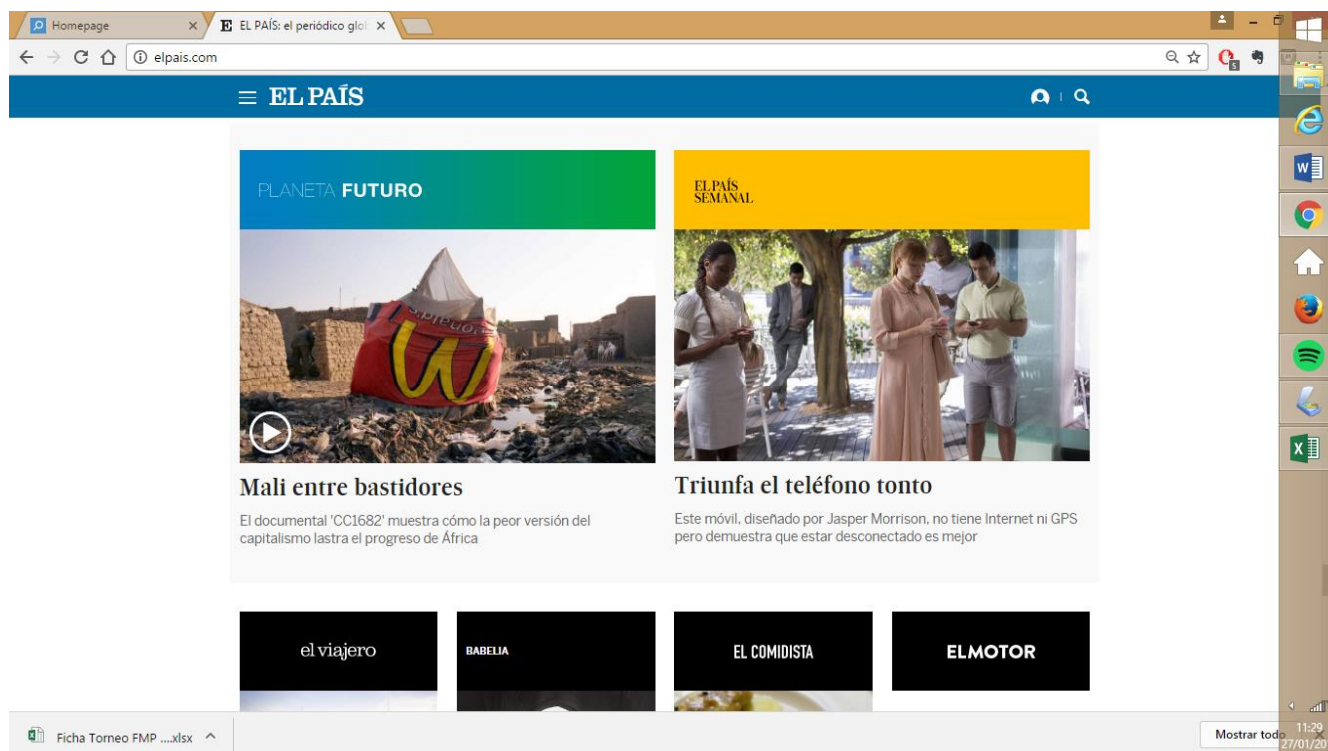


As luck would have it, **fate** had the final say on the cryptic title of **David Reznak's documentary**. The film takes members of the audience on a 120-minute journey through that landlocked country in **Africa** known as the **Republic of Mali**. CC1682 is the **number plate** of an **old** and abandoned **locomotive** that the French-Spanish film director found shunted into the railway siding. Later on, as the director reviewed some photographic documentation, he spotted that very same locomotive – back when it was still working – on a blurry albeit endearing, black-and-white portrait from the 1970s, which was used back in the day to promote Mali's **railways**. To add insult to injury, 1682 was the year when **Louis XIV** of France enacted the infamous **Black Code**, Article 44 of which literally read: "We hereby declare slaves to be **movable assets** and, as such, they form part of all **chattels and property**, and can naturally be distributed among all **coheirs**."

The filmmaker (depicted on the above illustration) is unquestionably passionate about the African continent and is fiercely determined to represent its **reality** without being carried away by Africa's sheer **exoticism**; free from any condescendence and without the impudence to look down upon its citizens by reason of their belonging to the so-called *third* world. It is thus no coincidence that Reznak chose the old locomotive as the **overarching element** of CC1682, a **circular** documentary in its **structure**, which begins and ends with the same characters. Throughout the film, the various stories are told via an extraordinary selection of remarkably **beautiful images**. A thirsty land, songs, horizons, villages where trains no longer stop at, and radiant **smiles** – a constant expression, which David Reznak immensely enjoyed during his stay in Mali, and which the spectator cannot get enough of.

The idea of making this film got into Reznak's head almost 20 years ago – when he first discovered Mali and its surroundings – and it kept taking on form to finally crystallise as the **50th anniversary** of the country's independence became a reality in **2010**: "Ever since that first time, I hadn't stopped looking for an excuse to return to Mali, which I finally did when I moved there with my family, until we had to leave in 2013." In addition to working on different **development projects**, **filming** began, but **cooperation**, "like so many other things, including the possibility of living in peace", finally came to nothing due to the **2012 coup d'état**: "Mali is a pure country despite the **protectorate** and the economic pressure from the wealthy countries to take advantage of the nation's **natural resources** such as **uranium** and **oil**, which are being found in the desert. But a **social revolution** is in store for Mali – as is the case with so many other places in Africa – and such revolution will most definitely be led by **women**. Behind the scenes of corruption, internal struggles and political conflicts, the women's movement is becoming ever more evident."

"**To educate a woman** is to educate an entire **country**", says the film; in it, women's presence is more than obvious: "Although at first they felt rather suspicious in front of the camera, I was lucky enough to have my wife with me and she would always make them feel more at ease. We had 70 hours' worth of footage, so easy it was for me to find a story anywhere I looked. We set up a small **editing studio** and many Malians, with whom I am still in contact, took part in that. It was wonderful to have the opportunity to meet so many youngsters who struggle to **survive** in their very own land, striving to avoid **forced migration**." Their **daily lives**, **school**, work, **radio** workshops, **family**, **religion** ... they are all the main theme of CC1682, "a documentary about them and intended for them", says Reznak.



A BEHIND-THE-SCENES LOOK AT MALI

Cineteca Matadero is currently showing *CC1682*, a documentary that evidences how the worst version of capitalism hampers Africa's ability to develop and progress.

If the progress of a country could be measured by the type and number of films that are screened in its cinemas, Mali would score poorly, to say the least – one cinema in the capital Bamako continues to show the same films it did five years ago for there is simply no budget to buy new ones; this is sadly by no means an isolated case. This bleak example may however not be representative of the immense reality of this African Sahel country, where the latest motion pictures may indeed be shown, but it is nevertheless a metaphor that has served the filmmaker to justify the message conveyed by his documentary *CC1682* – i.e. that there is an Africa that is still lagging far behind, an Africa that fails to keep up with progress. The film, which is being screened at Madrid's Cineteca Matadero until Sunday 28 January, points a finger at the real blameworthy harms: capitalism and the free market economy, which have been imposed by the West as a new form of colonisation.

The documentary, which was filmed in 2011, makes an attempt at unravelling how is it that Mali's Mandinka Empire – which flourished in the late Middle Ages on the back of gold, salt and copper – has become a 21st-century country mired in low growth and shackled with institutions that impose a burden on the country's development. Today, Mali ranks low (#179 out of 188) in the Human Development Index and 50.6% of its population lives on less than USD 1.25 a day.

The 2-hour long documentary scrutinises Mali from behind the scenes and explores its daily nature of life, addressing the various issues with no frills or exoticisms: the gentleman who makes a living weighing goods with a leased scale in a port, the cinema trade unionist who regrets the layoffs following the privatisation of picture theatres, the peasant who works the land in flip flops and claims state aid to buy a plough so as to be

more productive, or the photography studio that welcomes a motley crew from all walks of life that flock to have their picture taken. In three cities – Bamako, Segou and Mopti – men and women alike stand in front of David Reznak's camera and reflect on life, level criticism at their leaders and, above all, show fragments of their day-to-day life and their problems. "My aim, right from the outset, was to reflect on relations between the West and Africa through history, and for such reflections to be delivered by oppressed people. Thereafter began my search and I became friends with a number of Malians who ended up being the characters of the documentary given their suitability as spokespeople", says the director, who has lived in Mali for two years.

But, is Mali a representative example of the problems facing the whole continent? Yes and no. "They all have in common the same profile of leaders who pioneered socialism in Africa and the new republics after living under the yoke of colonialism, but they have ended up with a common pattern: they have all messed up. Just look at the Congo or Cameroon. They might have little to do with Mali, but they share the same economic and political system. After becoming independent, a similar fate has befallen them", says Reznak.

WE MAY HAVE BECOME INDEPENDENT, BUT WHAT HAS CHANGED? WE STILL DEPEND ON THE WHITES

The filmmaker further insists on the fact that the free market economy imposed by rich countries to open their markets to the poor is nothing but another sort of colonisation. This stance is also shared by the characters being filmed: "We may have become independent, but what has changed? We still depend on the whites. Where is the much-awaited progress?" wonders a peasant. "The other day I saw this program on RF1 [a French television channel] and I learned that a person dies in Africa from starvation or disease every six seconds. Should a continent that lives under such a grim situation go on a spending spree to celebrate the fiftieth anniversary? I think not," argues another citizen, in reference to the 50th anniversary celebrations of Mali's independence held in 2010. "The World Bank and the International Monetary Fund are to blame; they propose measures to our African leaders, but in doing so they only have regard for their personal interests and not for those of the people. Everything has been privatised and this causes widespread poverty," argues another Malian. No names are mentioned, for the director's intention is for all of them to speak out with one voice.

Even the title of the film exudes symbolism – CC1682 is the number plate of an attractive locomotive, the image of which appeared in flyers used back in the 80s to promote the railway line between Mali and Senegal. "One day I was wandering around Bamako and screening the railway tracks, and I ended up in a scrapyard where I found that very same locomotive; it was totally shattered. It was the perfect metaphor", says Reznak. The locomotive is precisely one of the key elements to the film: it recalls the story of the attempt to resume rail traffic with Senegal, and how – following an incipient success thanks to bilateral agreements, loans and a great job at upgrading the tracks – the project finally came to nothing. "They entrusted the management of the railway company to politicians who clearly had no inkling of how to manage it, and were thus unfit for the job; it is little wonder that the project failed seeing how they squandered all the funds. The decisions taken by the political power triggered the failure of the railway company; they did it on purpose," argues another interviewee.

Cinemas also followed suit. "In the wake of the 1991 coup d'état the companies withdrew from the picture theatres and the employers did nothing but exploit them; however, that self-management did not last long due to a lack of means to maintain them", says the trade unionist. They were taken back into public ownership; many were sold and only six remained. The state argued that they needed to be refurbished, but that never came about. "All they do is scoff at us; it's sheer mockery: the project will never come to pass."

CC1682 presents a pessimistic vision of Malian reality – workers that have to moonlight in order to supplement their incomes and an impoverished society that has been left in the lurch, in terms of progress and

development –, but it is also an ode to the country and its people, which is forged through intimate and simple images that bring the audience closer to an equally genuine Mali, and one that makes room for the feminist struggle, advances in the education of children, pride for work well done, entrepreneurship, love for the land and sense of humour.

The documentary was completed in Spain – due to the fact that the 2012 conflict that took place in the north between Touaregs and Islamic fundamentalists, and the subsequent coup d'état forced the director out of the country – but it is still as relevant as ever. Indeed, five years on, it continues to serve as a window from which to take a behind-the-scenes look at a country which, although beset with a plethora of problems, becomes even more attractive given the desire and determination of its people to overcome them.

WOMEN DO NOT ONLY HAVE A GREAT SAY IN THE MATTER: THEIR ACTION IS UNQUESTIONABLY DECISIVE

"Malian men do not want their women to get out and do things. If we go somewhere, they grow suspicious and it tends to become a problem. They demand to know where we have been and that, we clearly don't like. We like freedom and want to have the opportunity to work just as men do," says a woman who dons a dress and a turban. *CC1682* does not only deal with the economy and progress (or lack thereof), there is also room for Malian women and girls. The film aims to give them a voice and help them achieve their much-deserved recognition.

A good part of the film is devoted to advocate for the empowerment of Malian women. It is them who speak out: anonymous women from the countryside and the city who witness the successes – such as the increase in the number of girls enrolled in school or the freedom to decide who they want to marry – but they are also well aware of the long and uphill struggle that still lies ahead.

Lola Hierro
El País

CINEMANIA

"We may have become independent, but what's the use? We still depend on the whites", argues a farmer who – together with his two small children – works a field with no help from machines or animals. In *CC1682*, David Reznak takes us to Mali – an African country that has recently commemorated the fiftieth anniversary of its independence, and yet its citizens have not been able to fire their enthusiasm for (much less partake in the lavishness of) such pomps –, to allow us to witness the often unknown reality of neocolonialism, i.e. the corruption and poverty that has crept up on an otherwise rich territory. The documentary is intended as a fresco of the country's every day and is further structured in the form of a collage of formats and files. Reznak highlights the consequences of successive political, institutional and global plundering, and in doing so he gives a voice to its victims.

VERDICT: The reality of Africa, void of exoticisms and invasive looks.

Paula Aratzazu Ruiz
Cinemanía

EL BLOG DE HILDY JOHSON

In 1971 the Uruguayan writer Eduardo Galeano wrote a revealing economic essay – *Open Veins of Latin America* –, where he analysed the traces of colonialism and the subsequent economic plunder (just to add insult to injury) that has hampered development, and affected the various governments and the civil society alike. The capitalist system is portrayed as a perverse system of domination and submission, which reigns supreme and in a particularly rampant way in certain backward countries (and does not allow for the existence of another system or a different way of doing things). And these open veins pierce African countries, and a continent with a long history of chronic bleeding wounds. With *CC1682*, David Reznak pursues to put together a documentary of documentaries via which he tracks the open veins of Africa; the very same open veins that draw a map marked by the rails of a train. That is indeed one of the metaphors of *CC1682* – the acronym of a locomotive that ran between Mali and Senegal during the 80s –, i.e. just how political mismanagement and subsequent privatisation hindered the railway line's capacity to prosper, leaving the brand new locomotive to its fate in the scrapyard. In a similar manner has Africa also been forsaken in the scrapyard, and deprived – in the most wicked of ways – of the opportunity to take the initiative, and build its own political, economic and social systems to thrive.

This documentary of documentaries on Africa makes for a very revealing journey. One of the fundamental pieces was provided by Hubert Sauper with *Darwin's Nightmare* (2004), where he constructed a perfect discourse on the external aggression on the African continent with the introduction of the Nile perch on Lake Victoria (Tanzania) and all the consequences that derived therefrom (from the environmental and social impact, to how it paved the way for an illicit arms trade to emerge.) Another shocking documentary dealt with the issue of planned obsolescence. In *The Light Bulb Conspiracy* (2010), the filmmaker Cosima Dannoritzer, showed – among other things – how Ghana had become a dumping site for electronic products (one of Africa's veins, i.e. how masses of waste that nobody knows where to discard or how to dispose of, ends up being dumped there). *CC1682* could also establish a direct dialogue with *Les Sauteurs* in which Moriz Siebert and Estephan Wagner provided the Malian Abou Bakar Sidibe with a camera. He lived in Mount Gourougou and awaited the right moment to jump the fence and access the Spanish territory. In the documentary, Abou Bakar Sidibe realised how the camera became a "weapon" of expression, a way to denounce his situation and that of many others, and a way to give vent to their fears, dreams, emotions, thoughts and frustrations. He himself explained that when he was filming, he felt that he really existed. He is sadly one of those youngsters who find themselves in the predicament of having to leave their country as their only way out.

Truth be told, David Reznak is determined to soak in the veins of Mali; and to give the floor to the Malians and show how they know their country better than anyone else – with its perks and drawbacks, its strengths and weaknesses –, and how they get to the root of their problems. Not only men but also women have their say, for Reznak is able to reflect the importance of women as opinion setters and the significance of the female role in driving the economy and achieving social rights, such as education. They do not only survive, but also analyse and criticise the background of their situation, and propose solutions for things to improve. They make it clear that they have a strong desire to stay in their country, but that internal and external circumstances are hampering that desire. But above all, they are extremely realistic. The 50th anniversary celebrations of Mali's independence held in 2010 – at the time of shooting – ruffled many a feather and angered a large number of the interviewees who were tremendously critical of such an outrageous spending spree. As one of them argues, "Africa is under supervision. Every African is under supervision."

Perhaps, my one criticism to the director is his somewhat rambling discourse, which turns into a collage of good ideas, none of which is fully developed. Thus, the film is not articulated around one single metaphor – that of the locomotive and the railway tracks –, but also around other powerful ones: the practically abandoned cinemas that screen the same movies over and over again (how the analogue world – where they

manage to make everything work – coexists with the digital world), or the photography studio where *a motley crew from all walks of life* flock to pose proudly and get exposure, just as the protagonists of the documentary do.

He also touches on several other subjects, such as the struggle of women and their initiatives (including the increase in the number of girls enrolled in school), as well as their significance as opinion leaders and drivers of the economy. He too addresses the distress caused by the large-scale privatisations. Another issue also under examination is the local initiatives of a handful of entrepreneurs (blocks of ice, recycling for the manufacturing of ovens and pans... to name but a few) or of those who attempt to make a living on activities linked to natural resources (fishing and agriculture), yet do so with very limited means. The focus is also on colonisation, the meaning of independence and the new forms of parasitism that constrain Africa's social development and economic growth. The filmmaker also alludes to generations to come, children, and what the future has in store for Mali.

On a positive note, Reznak's rambling discourse completes an extremely exciting journey, as if the spectator travelled in a locomotive, which slowly traversed the tracks of a country that not only expresses itself and exists, but more importantly: a country which, if given the possibility to really become independent, it would definitely know how to begin to heal its open veins.

Hildy Johson's blog

<http://hildyjohnson.es/?p=4623#more-4623>

OTROS CINES EUROPA

For years, David Reznak has been one of the leading lights of experimental and underground cinema, particularly in Madrid. Not for nothing, this remarkable, autonomous and modestly-followed film-maker is the driving force behind the legendary picture theatre *La Enana Marron*—the first of its kind and almost exclusively dedicated to experimental cinema, the theatre features a programme with original formats and is committed to showing some of the most radical avant-garde films. Following a long filming and editing process, and after touring several international festivals, Reznak's new film premieres in Cineteca Matadero. The documentary aims to reflect Africa's reality—which is sadly and profoundly shaped by the oppression, exploitation and capitalist injustice experienced by its people—by steering clear of colonial discourse, whilst siding with the actual protagonists. In the words of Reznak, "in Africa, people toy with the idea of wealth accumulation, but the idea of the wealth distribution is largely encouraged. This is in addition to the control over the tyranny of time, the channelling of passions through rituals, a different relationship between the individual and the community, and a peaceful action on the environment. The values preserved across the African continent could help to solve its citizens' problems if they immerse themselves in their own cultural heritage".

GdPA

<http://www.otroscineseuropa.com/cc1682-david-reznak-2016/>

Cinema: preview showing of the documentary **CC1682** at the Institut français

The preview showing of "CC1682", a documentary by Spanish film director David Reznak, took place last Tuesday 5 December, 2017 at the assembly hall in the Institut français. The general director of Mali National Film Centre—Moussa Diabate—and the director of the Institut français—Corine Miccaeli—were among the remarkable names from the world of culture that gathered at the premiere. In "CC1682", Reznak charts a journey through an African continent, which—while rich in resources—is paradoxically beset with problems.



Spanish film director David Reznak

In the film, the director is outraged by the "loss" of Mali's railway, which, according to various sources, was sold for 7 billion, of which only 1 billion would have been recovered. As a matter of fact, *CC1682*—which was previewed last Tuesday 5 December—is named after the number plate of an old and abandoned locomotive.

shared by the very same Malian people. In actual fact, the reality that Reznak films is the exact same reality perceived by the members of that community; the reality

of a people which, through testimonies and images, allows us to expose the new colonisation process to which their fellow African citizens submit day in day out on their struggle for independence: the imposition of a capitalist model. In an attempt to blend in with the reality he is filming, the director uses several types of images, among which: archive pictures, old photographs, movie frames and his own images. It should be noted that *CC1682*, which was screened last Tuesday 5 December, has already toured several festivals around the world, including the prestigious Cannes Film Festival in France. In Mali, Reznak also intends to show the documentary in Segou and Mopti.

B DIABATE

PROGRESS HAS BEEN STOPPED DEAD IN ITS TRACKS

In the nineteenth century, the train embodied progress; it shortened distances—thereby providing a new and faster way to experience the short-term nature—and it enhanced and developed communications and land-based trade. It came ahead, as it were, of the cinematographic experience—it merged the passenger's stillness whilst comfortably sitting on its seat, with that passenger gazing out of the window and being lost in contemplation of the moving landscape. The train was also an instrument for domination by means of which the imperial powers reached unexplored corners of Asia and Africa, they plundered their natural resources and artistic treasures, and slaughtered a large number of human beings before returning to Europe.

CC1682 is the number plate of a rusty locomotive found shunted into the railway siding and captured by David Reznak. Archive pictures shown in the documentary portray a shiny brand-new locomotive, back when the railway embodied a promising modernisation for a country barely freed from the colonial yoke. The indelible traces left by the passage of time and the abandonment to which the locomotive has been subjected underline the failing nature of the decolonisation project fifty years after Mali's declaration of independence. *CC1682* is the name of a documentary depicting—without any drama, idealisation, exoticism and paternalism whatsoever—the contemporary reality of a country where progress has been stopped dead in its tracks, but where there is still plenty of room for enthusiasm.

Reznak—who beautifully addressed the essence of otherness also in his *The Great Bear Minus Two* (2006)—and his approach are typical of a humble traveller who, becoming fully aware of the fact that he cannot go unnoticed, wishes to blend and fit in the country where he temporarily lives. Although his intention is not to generate empirical truths, he does not waive his right to take up a stance, and does so by allowing others to recount their side of the story: "the history of Africa is passed on orally", says one of the interviewees. "Everyone has a story to tell... the difference lies in the person who tells that story. I wasn't lucky enough to learn about our history at school, but I heard it from the elders and the wise men that I visited with and to whom I offered presents."

Hipocrita lectora. A blog by Sonia Garcia Lopez.

<https://wp.me/p2BRa6-oq>