

# THE AFRICAN DIASPORA INTERNATIONAL FILM FESTIVAL 2018 HIGHLIGHTS

NEW YORK, NY, UNITED STATES,  
November 16, 2018 /  
EINPresswire.com/ -- The African  
Diaspora International Film Festival  
(ADIFF) celebrates its 26th anniversary  
from Nov. 23 to Dec. 9 with a total of  
61 films from 40 countries including 27  
World, US and NY Premieres.  
Screenings will be held in five venues in  
Manhattan: Teachers College,  
Columbia University, Cinema Village,  
Riverside Church, The Dwyer Cultural  
Center and MIST Harlem.

Some titles come directly from  
important national and international  
film festivals such as Sundance, the  
Tribeca Film Festival, the Pan African  
Film Festival, FESPACO, Cannes,  
Slamdance and Berlinale. Some of the  
films celebrate the contribution of men  
and women who have resisted and succeeded  
in affecting major changes in society. Films  
featuring Miriam Makeba, Sandra Bland,  
C.L.R. James, Errol Barrow, and Nobel Prize  
winners Dr. Denis Mukwege, Kofi Annan and  
Toni Morrison are part of the ADIFF 2018  
line-up.



Toni Morrison in "Foreigner's Home"

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The popular festival, which  
showcases black  
filmmakers, actors, directors  
and producers all over the  
world, runs from Friday,  
Nov. 23 to Sunday, Dec. 9”  
*Black Press USA*

Opening Night film TIMELESS, A VIRGIN ISLANDS LOVE  
STORY travels in time from 19th Century Ghana to the  
modern day Caribbean. It is the story of Ajuwa, a Ghanaian  
warrior, who loses her soulmate to the slave trade; their  
souls reunite in contemporary US Virgin Islands.

Closing Night film MUSLIMAH'S GUIDE TO MARRIAGE is a  
comedy of manners about Muslimah Muhammad, a  
twenty-something African-American orthodox Muslim  
woman who lives in Inglewood, CA and has seven days and

fourteen hours left in her Iddah (Muslim separation) before she will officially be divorced from  
her cheating husband.

OTHER HIGHLIGHTS INCLUDE THE PREMIERE SCREENINGS:

\*HARLEM LEGACY by Shushana Dubreil and Genesis Tuyuc (World Premiere, USA, 2018,  
26mins).

A film that follows two middle schoolers from P.S 161 Pedro Albizu Campos Middle School, who  
defy both academic barriers and racial stereotypes through the “rigorous academic sport of  
debate”.

\*FREEDOM OF THE WOLF by Rupert Russell (NY Premiere, Germany, Hong Kong, India, Japan, Kuwait, Tunisia, Usa, 2017, 89mins). Democracy is in crisis. A new generation of elected leaders are dismantling freedom and democracy as we know it. Filmed over three years in five countries, Freedom for the Wolf is an epic investigation into this new regime of illiberal democracy.

\*KINSHASA MKAMBO by Dieudo Hamadi (Democratic Republic of Congo, France, Germany, Norway, Qatar, Switzerland, 2018, 75 mins). Follows young activists who fight for change in the Democratic Republic of the Congo.

\*MINGA AND THE BROKEN SPOON by Clay Edou (Cameroun, 2017, 80mins). A charming animation for the entire family, this African fable tells the story of Minga, an orphaned girl living with her stepmother Mami Kaba and her stepsister Abena.

\*BLACK MEXICANS / LA NEGRADA by Jorge Perez Solano (Mexico, 2017, 100mins). BLACK MEXICANS / LA NEGRADA is the first Mexican feature film about the Afro-Mexican community, filmed entirely with people from different towns around the Costa Chica in Oaxaca.

\*KOFI ANNAN'S SUSPENDED DREAM by Vasselin Pascal (France, Ghana, USA, 2018, 52mins). Two times UN Secretary-General, Nobel Peace Prize laureate Kofi Annan talks about himself in an exclusive interview.

\*EL JAIDA by Selma Baccar (Tunisia, 2017, 104mins). Eight months before the Independence of Tunisia, four women meet at a prison for women called Dar Joued.

\*NO SHADE by Clare Anyiam-Osigwe (UK, 2018, 104mins). Told through the prism of love, relationships, dating and marriage, No Shade provides a raw perspective on the issue of colorism.

\*SHAIHU UMAR by Adamu Halilu (Nigeria, 1976, 142mins). Newly restored copy. Set in northern Nigeria towards the end of the 19th century, Shaihu Umar starts with a discussion between Islamic students and their renowned teacher, the wise man Shaihu Umar.

\*A DAY FOR WOMEN (YOUM LEL SETAT) by Kamla Abu Zeki (Egypt, 2016, 110mins). A new swimming pool opens in a poor Cairo district, with the announcement that Sundays are reserved for women.

\*THEY HAD A DREAM (LE RÊVE FRANÇAIS) by Christian Faure (France, 2017, 2x90mins). THEY HAD A DREAM tells a story based on reality. It is both a social and a fictional saga, exploring the



Opening Night Film "Timeless, a Virgin Islands Love story"



kofi Annan in "Kofi Annan's Suspended Dream"

interconnected lives of two Guadeloupian families to reveal hidden and obscure aspects of French society.

\*ELLEN: THE ELLEN PAKKIES STORY by Selma Baccar (Netherlands, Poland, South Africa, 2018, 123mins). Based on true events, ELLEN tells of the troubled relationship between a mother and her drug-addicted son - a relationship that will eventually drive her to the edge and lead to his murder.

\*LAST LIFE AKA RISE AGAIN by Michael Phillip Edwards (USA, 2018, 82mins). The story of three American spirits as they inhabit 16 different characters moving through America's racial history from the birth of the nation to the present.□

\*SINGLEVILLE by Mary McCallum (USA, 2018, 73mins). Singledom sucks for three feisty ladies with stories to tell and male egos to skewer in this raucously funny mockumentary that boasts an all-female cast.

For more information about the 26th Annual African Diaspora International Film Festival, to receive the complete [line up](#), screeners and high resolution images please contact Diarah N'Daw-Spech at (212) 864-1760/ fax (212) 316-6020 or e-mail [pr@nyadiff.org](mailto:pr@nyadiff.org). Festival web site: [www.nyadiff.org](http://www.nyadiff.org).

The African Diaspora International Film Festival is a 501(c)(3) not for profit organization.

The 26th Annual New York African Diaspora International Film Festival is made possible thanks to the support of the following institutions and individuals: ArtMattan Productions; the Office of the Vice President for Diversity and Community Affairs, Teachers College, Columbia University; The Harlem Community Development Corporation, the New York City Council in the Arts; The International Organization Of La Francophonie New York, New York City Council Member Bill Perkins; the Upper Manhattan Empowerment Zone Development Corporation and administered by LMCC, the United States Virgin Islands Film Office, Manhattan Cultural Tourism Grant and WBAI. ADIFF is a proud member of the Harlem Arts Alliance.

#### ABOUT THE AFRICAN DIASPORA INTERNATIONAL FILM FESTIVAL

Described by film critic Armond White as "a festival that symbolizes diaspora as more than just anthropology," ADIFF has managed to increase the presence of independent Afrocentric films from all over the world in the general American specialty movie scene by launching films such as THE TRACKER by Rolf de Heer (Australia), KIRIKOU & THE SORCERESS by Michel Ocelot (France), GOSPEL HILL by Giancarlo Esposito

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