

# Cuisine Mondiale



**Screenplay & Direction  
Kamdeu Steve Wilfried**

A hungry sub-Saharan young woman enters a restaurant, but every time she is served, individuals of different origins appear and take away her meal.

## **SYNOPSIS**

A young sub-Saharan woman enters a restaurant and meets a mysterious woman who serves her food.

An individual, half explorer, half Tarzan, appears and steals the meal. The mysterious woman gives the young sub-Saharan woman a new meal.

A religious man appears and once again takes the meal. The mysterious woman is still serving her a meal.

The same cycle is repeated with a trader this time. Chasing him away, the mysterious woman refuses to give her a new meal.

Dismayed, the young sub-Saharan woman understands that she must react and she will fight to deserve her food.

## **NOTE OF INTENT**

A young woman wants to satisfy a basic need, the right to feed herself, but each time she is prevented from doing so by different people.

This short film is inspired by the Berlin conference of 1885 in which the conditions for the sharing of African territories by the European powers were similar to the sharing of a cake.

In the film, the first to arrive, the Explorer, dressed as Tarzan, refers to the fact that when they arrived as bearers of civilization, the Europeans were nevertheless barbaric by introducing slavery and colonization (the rope). The second newcomer, the man in cassock comes with his ideology and knowledge (the encyclopaedia) and then destroys the culture of the natives in place (egg that breaks on the ground).

The third newcomer, an ultra-capitalist, sells imported products ("pagnes wax"), but stamped African productions at the expense of artisanal and traditional creations from the continent.

The woman in the feather hat represents the moral conscience and the weight of history, which comes to call for accountability every time.

The first man refuses to acknowledge his wrongs and to repair the damage suffered, he keeps only the benefits (the spoon) for himself and prefers to blame the woman.

This reflects the fact that the Africans are the ones who are accused of having sold their brothers as slaves and then ceded their country to the settlers.

The second newcomer also refuses to pay the bill and leaves with the foundations of his civilization (fork). Instead, he abandoned the cassock to the young sub-Saharan woman.

This reflects the fact that, after being dispossessed of their culture, Africans, have received, in a very summary way, ideologies that they adopt with mimicry and fanaticism.

Bis repetita for the third newcomer who, instead of recognizing his speculations and sharing his technological knowledge (chopsticks), preferred to give his ultra-capitalist vision (glasses).

This reflects the fact that many large foreign states claim to value African creativity, yet in practice it is their craftsmen who carry out their production, refusing to share their knowledge with the local workforce.

Fortunately, after multiple setbacks, the young sub-Saharan woman receives a slap that expresses her (re)awakening. She gets rid of all these burdens and regains her identity. She can finally fight with dignity and regain its sovereignty. But not resentful or selfish, the young sub-Saharan woman shares her possessions with the rest of the world. This time she requires a transfer of knowledge (fork spoon and stick) and imposes her convictions (shows how to eat its food). In the film "World Cuisine", it is therefore a question of history but also of identity.

History is a reminder of the tragedies that Africa has suffered in the face of various invasions and contacts with foreign civilizations. A reminder that sounds like a psychological cure, because Africa, in order to heal from its traumas, must remember its past, no longer as a subject of shame, ashamed of submission, but as a reminder of the sacrifices made by our fathers and mothers for the dignity of the black man and the black woman, and even the dignity of the Human Being in general.

In "Cuisine Mondiale", as in all my works, I have a particular relationship with darkness and shadows. This indicates my questioning about my identity and my representation. Stripped and dominated each time, Africa, in my opinion, must embark on a real initiation quest to rediscover its values and pride that will allow it to enjoy its heritage.

If I have decided to shoot only to subjective points of view, it's because I believe that the various atrocities that the world has known and knows are due to an ethno-centric vision, that of believing that there is only one truth, one's own. Instead, the very beauty of existence is the chance to being able to experience countless points of view. And as far as views are concerned, Africa remains a still unexploited gold mine.

Faced with ultra-capitalism that puts life below things, Africa, considered as the cradle of humanity, can become, thanks to its eternal youth, the breeding ground of humanism. And because of her legendary hospitality, she could share Mother Nature's treasures with other parts of the world. And there, we will no longer speak of imperialism, domination or possession but of SHARING.

As Martin Luther King so aptly put it: "We must learn to live together as brothers, otherwise we will die together as idiots".

## **CAST & CREW**

### **CAST**

Kelleyann Grenville  
Cecilia Zisengwe

Andreas Klinger  
Esteban Castro Ramos  
Alexander Dam

### **CREW**

SCREENPLAY & DIRECTION Kamdeu Steve Wilfried  
PRODUCTION Davide Crivelli  
ASSISTANT DIRECTOR Sarah Kachiri  
DIRECTOR OF PHOTOGRAPHY Martin Peter  
CAMERA ASSISTANCE Karim Marold  
GAFFER Hannes Schulze  
LIGHT ASSISTANCE Iris Richter  
LIGHT ASSISTANCE Mbuh Blaise Baneh  
SOUND ENGINEERING Hanna Prenzel  
SET DECORATION Aylin Englisch  
COSTUMES DESIGN Clarissa Fuhr  
COSTUMES DESIGN Hervé Ngomé Ewané  
MAKEUP Dilara Özkan  
SET MANAGER David-Jonas Frei  
SCRIPT CONTINUITY Harvey Rabbit  
PRODUCTION ASSISTANT Susanne Dzeik  
PRODUCTION ASSISTANT Aline Bonvin  
CATERING Tom Pilath  
EDITING Aline Bonvin  
SOUND DESIGN Irene Izquierdo  
SOUND DESIGN Aline Bonvin  
SOUND MIXING Irene Izquierdo  
COLOR GRADING Martin Peter  
SCORE Tchuekam Simo Leandre  
FOLEY Hanna Prenzel  
FOLEY Aline Bonvin  
SCRIPT CONSULTANT Richard Djimeli  
SOUND CONSULTANT Jean-Marc Cédot  
KITCHEN PROPS Metiefeng Carole Valérie  
TRADITIONAL MUSIC Ethographic Museum Geneva

## CUISINE MONDIALE

2018, 14 min., Cameroon / Germany.  
Experimental mute tale, Stereo, Colour.

A Project by Goethe-Institut Kamerun

In Cooperation with:

Festival Ecrans Noirs  
filmArche e.V. Berlin



(photos: Aline Bonvin)

## BIO-FILMOGRAPHY (selection) / STEVE WILFRIED KAMDEU



My name is Kamdeu Steve Wilfried. I was born and raised in Cameroon, my country, in a single- parent family, where my mother was (and is as today) the head of the family. Thanks to my older brothers, who were fond of comics, I had a childhood and adolescence marked by a strong taste for reading. After my scientific baccalaureate, I started a university course, which I then dropped out. Self-taught, I became a scriptwriter and a young writer-director.

**POUR QUE VOLE L'OISEAU** (2019. Short Film) In development. Writer and director.

**ETRE OU PARAITRE** (2019. 26' Doc) In development. Writer and director. Writing workshop 2017 & 2018 ARDC- Association of Cameroonian documentary directors, Yaoundé.

**L'EAU QUI COULE ENTRE LES PONTS** (2019. Short Film) in postproduction. Writer and director.

**CUISINE MONDIALE / WORLD CUISINE** (2018. 14' SF) Writer and director. Berlin. A program initiated by Festival Ecrans Noirs, Goethe-Institut Cameroon & filmArche Berlin.

**(cont.)**

**TOI ET MOI / YOU AND ME** (2017. 13' SF) Writer and director Winner of the short film competition "10 Jours pour 1 Film 2017", an initiative by Festival Ecrans Noirs & Goethe-Institut Cameroon.

**MOUSSA ET SABITOU** (2016. Short-Com 3') Winner of the competition Mort De Rire and writing workshop in short production in Grand Bassam, Ivory Coast an initiative by CFI and Canal+

**LA LIGUE** (2013. 10' SF) Co-writer and director. Winner of the competition HARAKA  
TIME LINE Production