

# Mr Gaston Jean-Marie Kaboré

## DOCTOR OF HUMANITIES *honoris causa*

### Citation

Born in 1951 in Bobo Dioulasso (Upper Volta, now Burkina Faso), Mr Gaston Kaboré is one of Africa's most important film directors, educators, and institution builders. Mr Kaboré holds a BA and a DEA (currently known as Master of Advanced Studies) in history from Sorbonne University in Paris. Having come to see cinema as a powerful tool for fostering cultural understanding and awareness, Mr Kaboré entered the prestigious College of Cinematography (Ecole Supérieure d'Etudes Cinématographiques) in Paris in 1974, obtaining a diploma in "mise en scène: cinéma" two years later. This work with film became the beginning of a life-long project to explore, retrieve, clarify and share African culture through moving images. Mr Kaboré's films have won awards at such prestigious festivals as The Panafrican Film and Television Festival of Ouagadougou, The Carthage Film Festival and The Locarno Film Festival, and he himself has served on juries at such A-list festivals as The Cannes International Film Festival, The Venice Film Festival, The Locarno Film Festival, International Film Festival Rotterdam, and The Berlin International Film Festival.

Mr Kaboré's many contributions to film art, culture, and education have been acknowledged on several continents. For example, in 2011 the French Ministry of Culture made him an Officer of the National Order of the Legion of Honour at a ceremony in Ouagadougou, Burkina Faso. In 2012, Mr Kaboré was awarded an honorary degree of Doctor of Laws by Concordia University in Montreal.

In the mid-'70s, following the completion of his studies in Paris, Mr Kaboré returned to Burkina Faso, where he took on crucial positions and responsibilities. From 1977 to 1981 he served as technical adviser in charge of all matters relating to film, within the framework of the Ministry of Information and Culture. From 1977 to 1988 he assumed the directorship of Burkina Faso's National Cinematographic Centre, while teaching at the African Institute of Cinema of the University of Ouagadougou (from 1977 to 1986). During this same period Mr Kaboré played a crucial role in the development of film policy, as a member of the Expert Committee charged with setting up the Interafrican Cinematographic Distribution Consortium and the Interafrican Film Production Centre. He was a key figure in the development of the Panafrican Cinema and Television Film Festival in Ouagadougou, Africa's most important cultural festival and a unique event for cinephiles, filmmakers, film distributors, and film producers from all around the world. Mr Kaboré presided over the Panafrican Federation of Filmmakers from 1985 to 1997, and in 1991 he established the first bilingual quarterly magazine dedicated to African cinema (*Ecrans d'Afrique/African Screens*), overseeing its work throughout the '90s.

Mr Kaboré has worked tirelessly to educate the next generation of African filmmakers. With the support of his wife, pharmacist and businesswoman Edith Ouédraogo, he established a truly visionary alternative film school in Ouagadougou in 2003. A vital site for film training, the film school IMAGINE also mounts exhibitions devoted to African visual arts, performances by African dancers and musicians, and academic conferences focusing on film and human rights, on Africa's contributions to world culture, and on film education, among many other topics.

As a filmmaker, Mr Kaboré has contributed award-winning films to our international cultural heritage, as well as a powerful vision of film's place within society, as a vehicle for cultural memory and cross-cultural understanding. His vision is one that contrasts starkly with that of industries promoting a conception of film as a mere commercial product and means of entertainment. Mr

Kaboré's first films were documentaries, including, for example, works exploring the use of new energy sources in rural environments and dealing with issues of deforestation. His first feature was *Wend Kuuni* (1982), widely regarded as a classic of African cinema. Mr Kaboré is committed to exploring the continuities between oral storytelling and cinematic storytelling, and this is reflected in all of his films, including *Wend Kuuni*. Mr Kaboré's second feature, *Zan Boko* (1988), focuses on social issues related to corruption and the expropriation of land, as well as the ever-present tensions between modernity and tradition in an African context. Another feature film of his, *Buud Yam* (1997), builds on the story and characters from *Wend Kuuni*. In the years between these feature films, Mr Kaboré devoted his energies to documentary films, portraying society and asking probing questions about crucial social, political, and cultural changes. He contributed, for example, to the BBC's *Developing Stories* series about environmental issues in the developing world, and to *South Magazine*, a series produced by Channel 4 in the UK.

Mr Chairman, for his outstanding contributions to film culture, policy development, institution building, education, and cultural and intercultural understanding, may I now present Mr Gaston Kaboré to you for conferment of the degree of Doctor of Humanities *honoris causa*.

*English citation written and delivered by Professor Mette Hjort*

# 加斯頓·吉恩 瑪麗·卡波里先生

榮譽人文學博士

## 贊辭

加斯頓·卡波里先生於 1951 年出生於博博迪烏拉索 (上伏塔，現稱布基納法索)，是非洲最重要的電影導演、教育家及機構建設者之一。卡波里先生擁有巴黎索邦大學的歷史學士學位和高等研究文憑 (現稱高等研究碩士)。有見電影是促進文化理解和培育覺知的強力工具，卡波里先生於 1974 年進入享負盛名、位於巴黎的電影藝術高等學院，兩年後取得電影演出文憑。這成為他日後通過移動圖像以發掘、恢復、闡明及分享非洲文化這一終身事業的開端。卡波里先生的影片曾於瓦加杜古泛非電影及電視節、迦太基電影節及洛迦諾電影節等著名電影節奪得獎項，而他本人亦曾在康城國際電影節、威尼斯電影節、洛迦諾電影節、鹿特丹國際電影節及柏林國際電影節等一線電影節擔任評審。

卡波里先生對電影藝術、文化、教育等範疇的多種貢獻，於世界各國均獲肯定。例如在 2011 年，法國文化部在一個於布基納法索的瓦加杜古的儀式上，向他頒授法國國家榮譽軍團軍官勳位。2012 年，卡波里先生獲蒙特利爾的協和大學授予榮譽法學博士學位。

1970 年代中期在巴黎完成學業後，卡波里先生返回布基納法索，擔任不同崗位的重要職務。1977 至 1981 年，他在信息和文化部的架構內擔任技術顧問，負責一切與電影有關的事宜。而從 1977 到 1988 年，他在布基納法索全國電影藝術中心擔任總監，並於 1977 至 1986 年間在瓦加杜古大學非洲電影學院任教。同期，卡波里先生作為負責設立非洲國家電影分銷聯盟及非洲國家電影製作中心的專家委員會成員，在電影政策的發展上起了至關重要的作用。他是發展瓦加杜古泛非電影及電視電影節的關鍵人物；此電影節除了是非洲最重要的文化節日外，更是一個專為電影愛好者、電影工作者、電影發行商及來自世界各地的電影製片人而設的獨特活動。卡波里先生於 1985 至 1997 年間擔任泛非電影工作者聯會主席，並在 1991 年創辦了第一本關於非洲電影的雙語季刊《非洲銀幕》。整個 1990 年代期間，他一直監督刊務。

卡波里先生孜孜不倦地教育下一代的非洲製片人。他得到身兼藥劑師及商人的妻子伊迪絲·韋德拉奧果的支持，於 2003 年在瓦加杜古建立了真正具有遠見的獨立電影學校。這所名為 IMAGINE 的學校是電影培訓的重要場地，同時提供場所予非洲視覺藝術展覽、非洲舞者和樂手的表演，又舉辦不同的學術會議，集中討論電影和人權、非洲對世界文化的貢獻以及電影教育等議題。

作為一個導演，卡波里先生許多得獎的影片豐富了我們的國際文化遺產，展示了電影在社會中的位置及其作為文化記憶和跨文化理解媒介的宏大願景。他的願景與電影工業以電影僅為商業產品和娛樂方式的概念形成鮮明的對比。卡波里先生的首批影片是紀錄片，包括探索在農村環境中使用新能源及處理毀林問題等的作品。他的首部專題影片是《無聲的野地兒童》(1982)，是一部被廣泛視為經典的非洲電影。他致力於探索口述故事和電影故事之間的連續性，這種探索體現於他的所有電影中——包括《無聲的野地兒童》及第二部專題影片《贊博科》(1988) 裡。後者探討與腐敗和土地徵用有關的社會問題以及在非洲環境中現代與傳統之間的恆常緊張關係。在《無聲的野地兒童》的故事和人物基礎上，他創作了另一套專題影片《天賜良兄》(1997)。在以上影片問世的日子之間，卡波里先生把精力傾注於紀錄片上，描繪社會狀況並提出問題以探討社會、政

治和文化變遷。例如他對由英國廣播公司製作、有關發展中國家環境問題的《發展中故事》系列以及由英國第四頻道製作的《南方雜誌》系列，均作出了貢獻。

主席先生，為表揚加斯頓·卡波里先生在電影文化、政策發展、機構建設、教育、文化及跨文化理解方面的傑出貢獻，本人謹恭請閣下頒授榮譽人文學博士學位予加斯頓·卡波里先生。

英文贊詞由樂美德教授撰寫及宣讀

# **Mr Gaston Jean-Marie Kaboré**

## **DOCTOR OF HUMANITIES *honoris causa***

### **Address**

Chairman, President, Council members, distinguished guests, faculty members and students,

On behalf of all the honorary graduates, I would like to express our most sincere gratitude to Lingnan University for this outstanding distinction and for the very kind words spoken about each of us.

Personally, it is a great privilege for me to address such a prestigious assembly. I have to confess that being here is just like a fantasy for me. The words “Hong Kong” and “Lingnan University” sound like a special music to my ears, as well as to my mind and to my soul, and I know that this music will continue to affect my mind and soul. Thank you very much.

I have a strong conviction that we are all brought into universality from our own specificity. That is why each individual story is affected by the story of all humanity. So, I have no doubt that you may see yourself reflected in my personal story. My studies in history have shaped in me my intellectual, moral and political position vis-à-vis the way Africans and the African continent are perceived, narrated and represented in books, icons, and the media in Western countries.

I came to realise that Africa should regain access to a recognised and legitimate capacity of questioning and analysing her historical trajectory throughout time.

Revisiting our history written by others, forging our memory, rebuilding our consciousness of our being and of our identities, reconquering the spaces of our collective future, claiming our social singularities, being our own judges and decision makers of our destiny, reinforcing our self-confidence and becoming aware of our expressive, artistic and philosophical heritage, are in sum all the ambitions and urgencies that I had on my agenda in the early 70s.

Who are we as Africans? Some fragments of answers to this question can be found in narratives, stories, tales, myths and legends that we should be told again and again, even as we also contribute by inventing new ones.

Today, the African continent is far behind when it comes to representing herself both to Africans and to the rest of the world.

Indeed, on the one hand, the African continent produces very few documentary films, which I believe is a serious issue since this makes it very difficult to raise social and political awareness in the African youth. On the other hand, I also believe that the same African youth should learn about African history, and understand both its tangible and intangible heritage. Additionally, young people should develop critical minds in order to build up their legacy, to be very participative in their present and to successfully plan their future.

And last, I believe that creative arts, mainly literature, theatre, music, painting, fashion, dance and social means of communication such as cinema, radio, television, multimedia and the Internet are capable of helping to correct that situation.

I decided to personally respond to that situation by starting the IMAGINE Institute in 2003, a film school that aims at training professionals in cinema, television, and multimedia. I believe Africa badly needs those professionals who should become today's storytellers.

However, teaching them only technical skills is not enough. It is important as well to strengthen their capacity to develop new desires, new reflections, new aesthetics and new ways of self-representation.

Africans were once victims of the devastating trauma of the black slavery trade and colonisation, during which their status as human beings was denied, leaving visible, deep psychological and mental wounds.

We cannot rewind history. There is no use trying to go back. We should start building our future from where we are and from who we are. This will require countless attempts but the most important thing is for us to continue telling our stories.

I have often been asked why I chose to make films that are inspired by traditional tales brewed within my ancestral culture.

It is as simple as this:

A tale has a driving force in general, not only in Africa. The power of a tale is to stay permanently up-to-date and to adjust to a contemporary context. With the tale, we have a possibility to continuously reinterpret our mental, philosophical, spiritual, artistic, social and cultural heritage. *Wend Kuuni*, my first full-length film, is a simple story that has provoked an interest beyond my highest expectations. At first, I only aimed at telling an easy-to-understand story that my people would immediately recognise themselves in. But finally, the film succeeded in moving not only African audiences, but also audiences on all continents and within all cultures.

Our presence here today, regardless of our origins and age, shows that we are all women and men who are conscious and proud to belong to the same and only one family, that is the family of humanity. Therefore, we should all take advantage of this to find ways to strengthen our exchanges, cooperation and mutual cultural enrichment.

Once again, on behalf of all recipients of honorary degrees today, our most sincere thanks.

# 加斯頓·吉恩 瑪麗·卡波里先生

榮譽人文學博士

## 謝辭

主席、校長、各位校董、各位嘉賓、各位教職員和同學：

我謹代表所有榮譽學位領受者，向嶺南大學表達衷心謝意，感謝大學給予我們的非凡榮耀以及讚美之辭。

在我個人而言，能夠向在座深具聲望的諸位致辭是莫大的榮幸。我得承認，身處這裡令我有如置身夢幻之中。「香港」和「嶺南大學」聽起來彷彿一種讓我耳朵、內心和靈魂愉悅的特別音樂。而我知道，這音樂將繼續影響我的思想和靈魂。非常感謝您們。

我有一個堅定的信念，就是我們各自的獨特性把我們帶進普遍性，因此每個人的故事均受全人類的故事影響。故此，我肯定您會從我的個人故事中看見自己的倒影。我對歷史的研習塑造了我的知性、道德和政治立場，有別於西方各種書籍、圖像及媒體對非洲人和非洲大陸的認知、敘述及表達。

我逐漸認識到，非洲應重新取用一種受認許和合理的能力，去質詢和分析她在歷史中的軌跡。

七十年代初，我所有的抱負和急務總括來說，就是要重新審視別人所寫關於我們的歷史、鑄造我們的記憶、重建我們存在和身分的意識、重奪我們共同未來的空間、爭取我們的社會特性、成為我們自身命運的判決者和決策者、加強我們的自信心，並覺悉我們豐富的藝術和哲學傳統。

作為非洲人，我們是誰？對這個問題的一些零碎答案，可在我們一次又一次重聽的敘述、故事、神話和傳說中發現；同時我們還編造新的故事。

今天，非洲大陸要向非洲人及世界其他地方表現自我時，遠遠落後於他人。

一方面，非洲大陸製作的紀錄片數量很少。我認為這是一個嚴重的課題，因為這令非洲青年的社會和政治意識很難得到提高。另一方面，我也相信非洲青年應該了解非洲的歷史，並了解其有形和無形的傳統。此外，年輕人應發展批判性思維以建立他們的遺產，積極參與時務並有效地規劃自己的未來。

最後，我認為藝術創作——主要是文學、戲劇、音樂、繪畫、時裝、舞蹈和社會溝通渠道例如電影、電台、電視、多媒體和互聯網等——能夠幫助糾正上述情況。

我決定於 2003 年成立 IMAGINE 學院，身體力行以回應上述情況。這所電影學院旨在培訓電影、電視和多媒體的專業人才。我相信非洲迫切需要這種專業人才，作為今天述說故事的人。

然而，只教授他們技術並不足夠。加強他們的能力去開發新的渴求、新的反思、新的審美觀和自我表現的新途徑同樣重要。

非洲人曾是黑奴貿易和殖民統治下的受害者，承受過毀滅性的創傷。在那段時期，他們作為人類的地位遭到否定，給他們留下了明顯而深層的心理和精神傷害。

我們不能倒撥歷史；嘗試回到過去是沒有用的。我們應該從我們目前所處的境地及身分開始構建未來。這將須要無數嘗試，但最重要的是我們要繼續訴說自己的故事。

別人經常問我，為什麼選擇拍攝一些靈感來自我祖輩文化傳統故事的電影。

原因是如此簡單：

一個故事背後一般有一種驅動力；這不限於非洲。一個故事的力量該歷久常新而且適應當代環境。有了故事，我們就有可能不斷重新詮釋我們的精神、哲學、靈性、藝術、社會和文化傳統。《無聲的野地兒童》——我的第一套長片——是一個簡單的故事，卻喚起了超乎我最高期望的關注。起初我只是希望訴說一個易於理解的故事，讓我的同胞能代入其中，但電影最後成功地觸動了非洲以至所有大陸和不同文化背景的觀眾。

今天我們出現在這場合，表明了我們不論出身、年齡和性別，都有意識地和自豪地同屬於一個家——一個人類的大家庭。因此，我們應該充分利用這一點設法加強我們的交流與合作，豐富彼此的文化。

我再次代表今天接受榮譽學位的各位人士，致上我們最摯誠的謝意。