



La Cinéma



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ANCOA



TANGERINE PRODUCTIONS PRESENTE

NE RÉVEILLEZ PAS L'ENFANT QUI DORT

UN FILM DE
KEVIN AUBERT

PRESS KIT

TANGERINE PRODUCTIONS EN COPRODUCTION AVEC LA LUNA PRODUCTIONS ET FREE MONKEYS AVEC LE SOUTIEN DU CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMÉE DU FONDS DE PROMOTION DE L'INDUSTRIE CINÉMATOGRAPHIQUE ET AUDIOVISUELLE DU SENEGAL (FDPIA) DU FONDS IMAGE DE LA FRANCOPHONIE DE L'AMBASSADE DE FRANCE AU SENEGAL DU PROCIREP ANCOA AVEC LE SOUTIEN DE KEVIN AUBERT AVEC KHADY NDIAYE FALL, MAMA SANG, ADI, MADAME HANNE, SAMBA LI, IMBA, LOUIS MASON, ADDOURAHMANE KA, ADIL AÏSSA, ANTOINE BARRA, MUSIQUE PABLO ALTAR, DIRECTION ARTISTIQUE COLOMBE CRICQUAN MONTAGE JEANNE PONTYNE DÉCORIS MOHAMED MBAYE DJOUF COSTUMES KHADY NDIAYE ASSISTANT REALISATION CASTING ABDOU KHADIR NDIAYE, FATOU TOURE ETALONNAGE GUILLAUME PADLETTI, SCÉNARIO DE KEVIN AUBERT COPRODUIT PAR SEBASTIEN RUSSENOT COPRODUIT PAR JULIEN FOURÉ PRODUIT PAR CHLOÉ DORTLE RÉALISÉ PAR KEVIN AUBERT



TECHNICAL SHEET

English title : Don't wake the sleeping child
Original title : Ne réveillez pas l'enfant qui dort

Original language : Wolof
Production year : 2024

Format : 16 mm
Color : Black and white
Ratio : 1.66

CAST

Diamant : Kadja Ndiaye Fall
The sister : Mama Sané
The Father : Samba Ly
The Mother : Adji Marème Hanne

CREW

Director : Kevin Aubert
Screenwriter : Kevin Aubert
Dop : Louis Mas
Casting directors : Abdou Khadir Ndiaye, Fatou Touré
Set Designer : Mohamed Mbaye Diouf
Costume designer : Khady Ngom
Editing : Jeanne Fontaine

Mix : Antoine Barra
Music composer : Pablo Altar

Producer : Chloé Ortolé (Tangerine Productions)
Coproducers : Sébastien Hussenot (La Luna Productions - France), Julien Fouré (Free Monkeyz - Morocco)
Distribution company : La Luna Distribution

With the support of CNC, FOPICA, OIF, PROCIREP ANGOA and French Embassy in Senegal



SYNOPSIS

Diamant is a young 15-year-old girl from Dakar whose dream is to make movies. Only problem, her family has other plans for her. The morning of an appointment for a potential wedding, she won't wake up. Facing the emergency of the situation, her family will do anything to wake her up.

LONG SYNOPSIS

Diamant, a 15-year-old girl from Dakar, dreams of making films, but her family envisions a different future for her. Faced with decisions being made about her life without her input, she confides in her sister, longing for escape and rest. The next morning, Diamant falls into an inexplicable, deep sleep, an unspoken act of resistance to the choices imposed on her. Her mysterious slumber becomes a silent act of defiance, stirring tensions and fears, until it threatens not only Diamant herself but also her family and the very home that shelters them.



DIRECTOR'S INTERVIEW



How does it feel to have your first film make its world premiere in Berlin?

Honored. It's always difficult, impossible even, to judge the quality of your own film. So when you see the other films selected in the Generation program, a deeply gratifying feeling prevails.

What inspired you to create the story of Diamant?

It's difficult to give a single element of inspiration to the story of Diamant, as there was no single inaugural act. Nevertheless, it's clear that the dream/resistance pairing has been infinitely fertile. Entering into resistance against an established order calls for reconfiguring reality, reshaping it, thinking about it differently. In my view, this is precisely what dreams are all about: escaping from reality to imagine it in another way. When Diamant no longer wakes up to refuse what is imposed on her, she enters into revolt, into struggle, choosing to become the condition of her own reality. Here, Diamant resists the determinism of her own family; elsewhere, the family can refer to society, to everything that we would like to change and that dreams make possible.

You spent the first six years of your life in Ziguinchor, Senegal. Isn't Diamant a bit about you?

I don't think there's any link between my life in the biographical sense and the story of Diamant. Even so, there's always a part of us in what we write.

What were your influences in the making of the film?

It's so vast that I get lost in it myself! But I think there were 3 films that particularly stayed with me on this project. Charles Burnett's *Killer of Sheep* was an inexhaustible influence. These are just my feelings, but I think that the black & white, the family unit, the role of the father... there must be something that comes from this film. Djibril Diop Mambéty's *La Petite Vendeuse de Soleil* was also an unconscious guide for *Don't wake the sleeping child*. The way in which Mambéty shows how, in Senegal, a young girl braves the fatality of her own condition, with such energy and such beauty, we can only follow her example! Finally, there's Kiarostami's *Where is the friend's home* ? because it keeps coming back, because it's touching and striking, because seeing the world through the fragile, poetic eyes of a child rehumanizes.

Why did you opt for this aesthetic choice? What do you think it brings to the table?

I followed an intuition, a feeling that made me see this film in black & white. I think it's because black & white detaches the story from reality, shifting it a little, so that it becomes a kind of allegory, a fable. In this way, the film's form responded to its content. The story of Diamant is about seeing reality but shifting it, introducing a drop of fantasy. Black & white is the film's fantastic aesthetic touch.

Could you tell us about your collaboration with the composer?

The adventure of making a film gives us the immense opportunity to collaborate with artists, craftsmen and technicians whom we admire. Pablo Altar, the composer of the film's music, is an artist whose listening has always fascinated and transported me. I couldn't wait to ask him to associate his music with my images. He was quickly won over by the project,



and it only took a few exchanges to get our violins in tune. In fact, we extend them into the film - it's brilliant!

In a film about a child's sleep, they could have had their place. Is that a bias?

I think it's much more powerful for the imagination to leave blind spots and unexplored areas in the story. Dreams are unique to each individual, indeterminate. From this point of view, I think it's up to the viewer to summon it up, to envisage what he or she is building there. And I don't think I was really interested in the content of the dream, but rather the way in which the people around this sleeping girl try to wake her up, sometimes even violently. Anyway, I don't think it's my place to say or show what a 15-year-old girl dreams, I'd rather just let her dream.

The fire at the end of the film appears to be a complex sequence. How did you approach its realization in terms of special effects and staging?

Pretty much like the other sequences in the film, with a great deal of precision and preparation.

Can you tell us about the casting process? Why did you choose actors like Kadja Ndiaye Fall to play Diamant?

The longest casting process was indeed for the character of Diamant. We cast dozens of young girls. When I met Kadja, I had the feeling that her shyness was concealing an inner world that was contained, suppressed but crying out. It was as if an intimate truth was being repressed by the decorum of our interview. It was also naturally at this point that I met Diamant. For the others, it was obvious, as with Mama Sané, whom I had discovered in Mati Diop's *Atlantique*, and for whom the desire to direct her in the role of her sister was immediate.

« ENTERING INTO RESISTANCE AGAINST AN ESTABLISHED ORDER CALLS FOR RECONFIGURING REALITY, RESHAPING IT, THINKING ABOUT IT DIFFERENTLY. IN MY VIEW, THIS IS PRECISELY WHAT DREAMS ARE ALL ABOUT: ESCAPING FROM REALITY TO IMAGINE IT IN ANOTHER WAY »



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DIRECTOR'S BIOGRAPHY

Kevin Aubert, a French-Cameroonian director, spent his childhood in Ziguinchor (Senegal) before moving to Montceau-les-Mines (Burgundy), where he attended school. Graduating in 2015 with a master's degree in History of Philosophy from the Paris IV - Sorbonne Faculty, he moved to Dakar in 2020, managing the Complexe Cinématographique Ousmane Sembène's movie theater for over a year, and subsequently creating Le Sel Dakar, the city's only film laboratory.

For over six years, he has been directing mainly music videos and commercials. He has made two music documentaries: one on an independent rapper and the other on the last international tour of the duo HER, before the death of one of the members. His passion for cinema and his desire to create fiction films have always guided him. *Don't wake the sleeping child* is his first short film.





PRODUCER'S BIOGRAPHY

Chloé Ortolé is an independent film producer of Caribbean origin based in Dakar, Senegal. After working for several years in film production in Paris, she moves to Dakar in 2020 and set up her own production company, Tangerine productions, to produce bold, high-quality, creative and diverse films that reflect today's African society with a focus on fiction and genre.

In 2021, she co-founds Kimpavita, a cultural, feminist and Eco-responsible festival in Dakar. The event is punctuated by live arts performances, conferences and film screenings by young filmmakers from the African continent and the diaspora.

In 2022, the company launches the first eco-responsible production service for large-scale shootings in West Africa. In 2023, the first short film produced by the company, *Timis* by Awa Moctar Gueye, make its world premiere at the 73rd Berlinale in the Generation section. In 2025, *Don't wake the sleeping child* by Kevin Aubert is also selected at the Berlinale in the Generation section..







COPRODUCTION & DISTRIBUTION COMPANY

La Luna Productions, a pillar in the world of cinema since its inception in 1995, continues its legacy of nurturing talent and bringing compelling stories to audiences worldwide. Founded by Sébastien Hussenot with the vision of discovering and supporting emerging filmmakers, La Luna Productions has become synonymous with quality cinema and international recognition. With over 25 years of dedicated service to the industry, La Luna Productions boasts an impressive portfolio of over 90 films, ranging from shorts to captivating features, insightful documentaries to enchanting animation. Our commitment to fostering creativity and collaboration has led to partnerships with filmmakers from diverse backgrounds, resulting in a diverse and engaging catalog of productions. The success of our films is reflected in their selection at prestigious festivals such as Cannes, Toronto TIFF, Locarno, Venice and Clermont-Ferrand, among others. Notable recognitions include Oscar and César nominations, as well as the honor of receiving the Prix Procirep at the Clermont-Ferrand Festival in 2017. These achievements underscore La Luna Productions' commitment to producing films of exceptional quality and undeniable artistic merit.

Beyond production, La Luna Productions is actively engaged in film distribution and international sales, ensuring that our films reach audiences worldwide. With a strong network and distribution expertise, we facilitate the global release of our films on a variety of platforms, including theaters, television, digital and online streaming services. Our commitment to reaching diverse audiences has resulted in selections at over 1500 festivals and nearly 800 awards, cementing our reputation as a leader in the film industry.





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