

ADY GASY

“The Chinese make things, the Malagasy fix them.”
The people of Madagascar produce things out of nothing: tires transformed into shoes, oil lamps made out of light bulbs. A sustainable lifestyle that encourages recycling, fraternity, self-reliance and makes perfect sense in the midst of a global economic crisis...



The Press

“ If you decide to watch *The Malagasy Way*, you will be inspired by the people in the documentary, and possibly leave feeling and thinking differently about the way you live.”

Toronto Film scene @Hot Docs

“a film that captures the ingenuity of a culture as well as the infectious joie de vivre of its people.”

Seattle International Film Festival

“a powerful portrait of survival. An at times lyrical vision of alternative living and self-reliance that is thankfully more inspiring than depressing.”

Point of View Magazine



Lova Nantenaina

Born in 1977, in Antananarivo, Madagascar. After sociology and humanitarian studies, he worked as a journalist in Madagascar. In 2008, he obtained his Masters degree in "film directing" at ESAV film school in Toulouse, France. ADY GASY THE MALAGASY WAY, released in 2014, is his first feature length documentary.

MADAGASCAR / FRANCE / DOCUMENTARY
 2014 - 1H24 - DCP - FLAT - 5.1 & STEREO

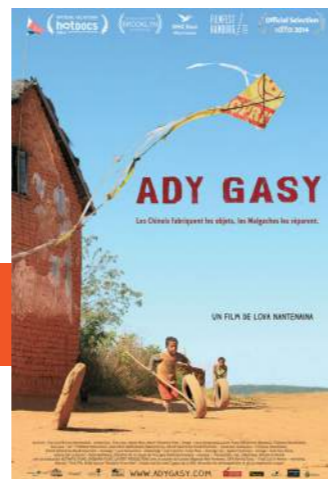


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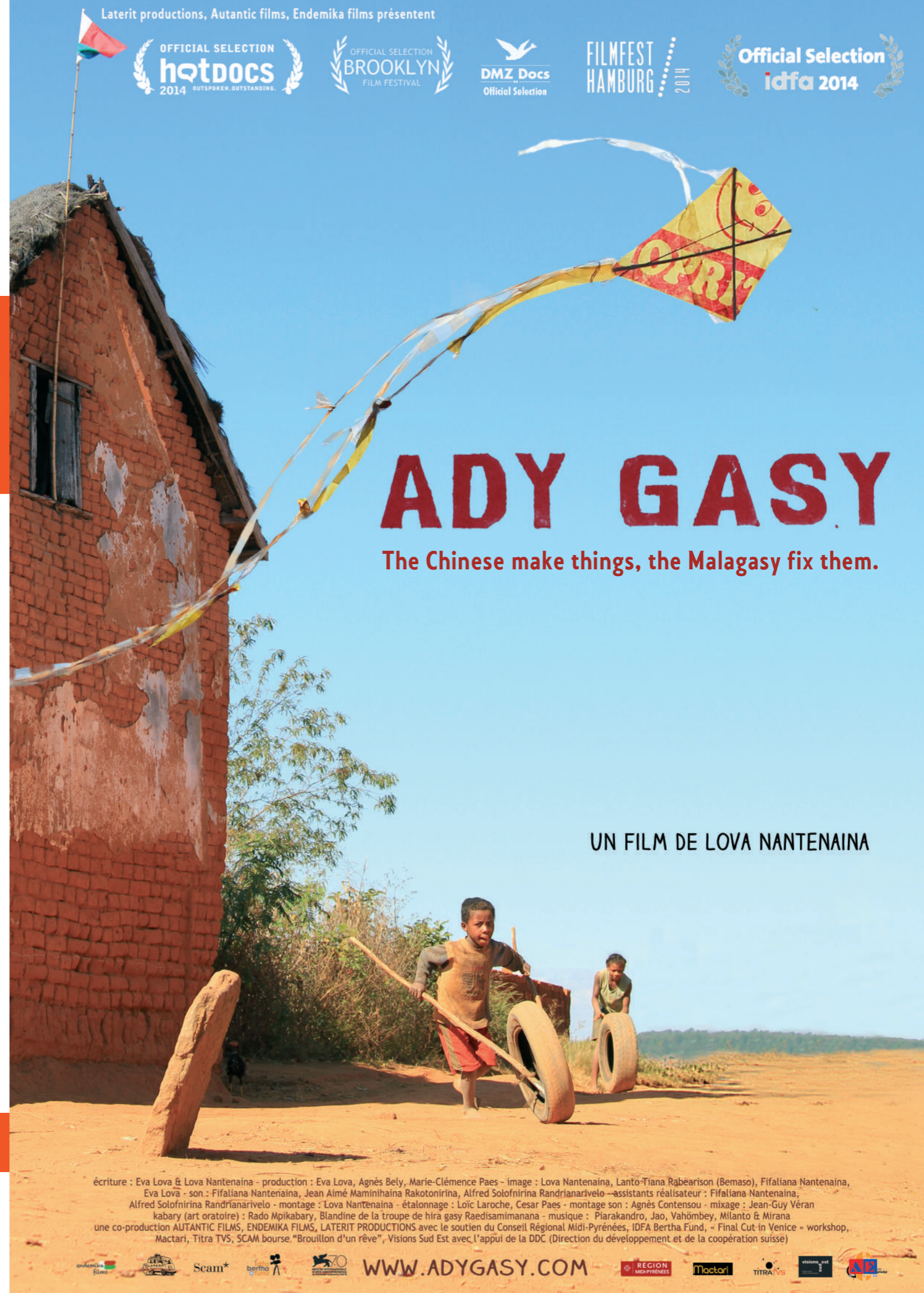
Festival selections

- HOTDOCS - CANADA
- BROOKLYN FILM FESTIVAL - USA
- DMZ DOCS - SOUTH COREA
- HAMBURG FILM FEST - GERMANY
- BOFA - TASMANIA
- ETATS GENERAUX / LUSSAS - FRANCE
- IDFA - NETHERLANDS
- CARTHAGE FILM FESTIVAL - TUNISIA
- FESPACO - BURKINA-FASO
- PRIX FÉ NÈT INDIAN OCEAN
 FIFAI - RÉUNION
- EDEN AWARD FOR DOCUMENTARY
 LUMIÈRES D'AFRIQUE - FRANCE



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ADY GASY

The Chinese make things, the Malagasy fix them.

UN FILM DE LOVA NANTENAINA

écriture : Eva Lova & Lova Nantenaina - production : Eva Lova, Agnès Bely, Marie-Clémence Paes - image : Lova Nantenaina, Lanto-Tiana Rabearison (Bemaso), Fifaliana Nantenaina, Eva Lova - son : Fifaliana Nantenaina, Jean Aimé Maminihaina Rakotonirina, Alfred Solofnirina Randrianarivelo - assistants réalisateurs : Fifaliana Nantenaina, Alfred Solofnirina Randrianarivelo - montage : Lova Nantenaina - étalonnage : Loïc Laroche, Cesar Paes - montage son : Agnès Contensou - mixage : Jean-Guy Véran kabary (art oratoire) : Rado Mpikabary, Blandine de la troupe de hira gasy Raedisammanana - musique : Piarakandro, Jao, Vahombey, Milanto & Mirana une co-production AUTANTIC FILMS, ENDEMIKA FILMS, LATERIT PRODUCTIONS avec le soutien du Conseil Régional Midi-Pyrénées, IDFA Bertha Fund, « Final Cut in Venice » workshop, Mactari, Titra TVS, SCAM bourse "Brouillon d'un rêve", Visions Sud Est avec l'appui de la DDC (Direction du développement et de la coopération suisse)



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Life on earth is like a cart wheel, it rolls around: the bottom can end upwards, and the upper side downwards.

Interview with the director

Our ancestors used to say: “As one throws a rope around zebus’ horns, one throws words into wise people’s hearts.” It is the immoderate ambition of this film: share the words of our big land full of rocks, zebus, and well-wishing ancestors, but also artists, small farmers, and resourceful men of all kind.

Politicians in my country along with most international economic experts consider that being poor or rich is based on the arbitrary thresholds they have put in place. With this film, I wanted to tell them how more complicated things are in everyday life because everything is not measurable. And above all, solidarity that can exist between people. The gift and gifts are not recorded by economists. However, it shows how we survive. I remember after the cyclone GERALDA ravaged crops, I heard my mother, while lending a kilo of rice to her neighbor, saying, «*trano atsimo sy avaratra, izay tsy mahalena hialofana*» which can be translated as «in case of bad weather, between two adjoining houses, you seek shelter wherever you don’t get wet.»

Persistently being told that they are poor, with supporting figures and world rankings, the Malagasy people have come to accept the idea of poverty and inferiority. It seems to me more dangerous than material poverty because it undermines the image the people have of themselves and their ability to find solutions when facing hardship. So I tried to find through oratory art and worldviews inherited from ancestors all the cultural and spiritual wealth that are denigrated today.

People tend to think that the poor don’t have anything interesting to say, that’s why the scene in the scavengers market starts in a total silence. I wanted to illustrate with this silence the way nobody ever listens to those people, even though they have things to say and are not fooled by the corrupt and unequal system that oppresses them.

The scene in the printing house is very important to me because it is maybe the best metaphor of *the Malagasy way* in the context of globalization. We see the mechanical system get stuck, as in Charlie Chaplin’s *Modern Times*. In this scene, it is the sense of adaptation and do-it-yourself that finally unblocks the situation.

Our world that is totally relying on machines and the power of money could collapse any day... I’ve started shooting this film thinking that if this day should happen, a lot of Malagasy would not fall as hard as the Westerners, because they still have the power to act by themselves by farming, recycling and saving resources.

Lova Nantenaina

ADY GASY (pronounce [ad’gash])

Illustrating at first the self-reliance and creativity of Malagasy craftsmen, *ady gasy* is now an expression encompassing various practices – cultural, medicinal, traditional - in Madagascar today.

ETYMOLOGY

Etymologically, the 1888 Malzac dictionary – bibliographical reference about ancient Malagasy words - gives the following translations of the words *ady* and *gasy*.

ADY

- 1) War, fight, battle
- 2) Trial
- 3) Discussion, argument
- 4) Mix of colours, junction, accordance of a copy with its original, accordance of voices or instruments

GASY

Adjective and substantive: Malagasy (*gasina*, participle: made in a Malagasy way, translated into Malagasy, in the Malagasy fashion).

The expression *ady gasy* had different meanings depending on eras and circumstances. Generally, it is linked to specifically Malagasy values – may they be practical, moral, aesthetic, philosophical.

“The Malagasy Way is a poetic, proverb-packed tour of an alternative way of life central to Madagascar’s culture and society. Rejecting the waste and overconsumption that plague Western nations, the film examines how the people of Madagascar have embraced a conservationist lifestyle of recycling, repurposing and self-reliance in the midst of a global economic crisis, using ingenuity, not underdevelopment, as their inspiration.”

Brooklyn Film Festival

“it is hard for me to believe that there is one that’s more important and relevant to our times of climate change and financial globalization than this documentary, which is about a community of poor artists, craftspersons, a market vendors in Madagascar.”

The Stranger - Seattle



“The documentary shows incredible handywork, ranging from shoes constructed out of recycled tires to beautiful instruments made out of a can and a stick. While many viewers might pity the people in the documentary, it would serve them better to look at the bigger picture: the Malagasy way appears to be one of teamwork, cohesiveness and appreciation for everything despite adversity. That alone is a message that we can all benefit from in many meaningful ways.”

Toronto film scene @Hot Docs

Artistic & technical info



Director

Lova Nantenaina

Music

Jao (Joela Rejao Refaralahy)
Vahömbey (R.D. Rabearison)
Milanto (F. Milanto Rabearison)
Mirana (Mario R. Rakotomalala)

Orators

Blandine (F. Razafiharisoa)
Rado Mpiakabary (Rado Harivelo)

Script

Lova Nantenaina, Eva Lova

Image

Lova Nantenaina
Lanto Tiana Bemaso
Nantenaina Fialiana
Eva Lova

Sound

Nantenaina Fialiana
Maminihaina J. A. Rakotonirina
Solofonirina A. Randrianarivelo

Editors

Lova Nantenaina
Jeanne Moutard

Sound Mixing

Jean-Guy Vèran (MACTARI)

Production

Laterit productions
Autantic Films
Endemika Films

With the support of

FinalCut in Venice Workshop
IDFA Bertha Fund
Région Midi-Pyrénées
SCAM, Visions Sud Est



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