

IMITANA PRODUCTIONS



# MINIMALS IN A TITANIC WORLD

A FILM BY MBABAZI SHARANGABO PHILBERT AIMÉ

## IMITANA PRODUCTIONS

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[www.imitana.com](http://www.imitana.com)  
[imitanaprod@gmail.com](mailto:imitanaprod@gmail.com)

## ZILI STUDIOS

B.P : 5491  
Yaoundé-Nvog-mbi - Cameroon  
+237 651 344 856  
<https://scriptosensa.org/societe-zili/>

## CHROMOSOM FILM

Hägelberger Str. 52, 10965 Berlin, Germany  
+49 30 8937 8081  
[info@chromosom-film.de](mailto:info@chromosom-film.de)  
<https://chromosom-film.de/en>

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AN IMITANA PRODUCTIONS IN CO-PRODUCTION WITH: IYUGI LTD, CHROMOSOM FILM GMBH, ZILI STUDIOS

WITH: ALINE AMIKE, NIYIGENA "JOE RWASIBO" JEAN PIERRE, NASSER MAKARA, ALICE AMIKE, GANZA MOISE

EXECUTIVE PRODUCERS: ISHIMWE KAREMANGINGO SAMUEL, MBABAZI SHARANGABO PHILBERT AIMÉ PRODUCERS: REMY RYUMUGABE, NIBAGWIRE DIDA

CO-PRODUCERS: ALEXANDER WADOUH, ROXANA RICHTERS, AUGUSTINE MOUKODI LINE PRODUCER: MIZERO KABANO YANNICK PRODUCTION MANAGER: INÈS GIRIHIRWE, BEN CLAUDE NDAYISABA

DIRECTORS OF PHOTOGRAPHY: ISHIMWE KAREMANGINGO SAMUEL, NASSER NAZI ADDITIONAL FOOTAGE BY: LOUIS UDAHEMUKA, BORA SHINGIRO, CEDRIC YAO PRODUCTION DESIGNER: UMUNYANA CARINE

GAFFER: NSENGIYUMVA JEAN LUC SOUND PERSONS: NSHIMIYIMANA JEAN BOSCO, HABARUGIRA VALENS ORIGINAL MUSIC: AMIN GOUDARZI ORIGINAL SONGS: WEYA VIATORA, NIYIRAGIRA ALEX "NTORE PRO", KRYSAU

EDITOR: KIVU RUHORAHOZA POSTER DESIGN: BUTARE SHEMA EMERY





## SYNOPSIS

Anita, a restless dreamer with a talent for singing and dancing, is fighting to transform her passion into a career. As she hones her craft entertaining clients in Kigali's karaoke bars, her heart is shattered by the news of the untimely death of her boyfriend, Serge. Grief draws her to Shema, Serge's closest friend, forging a bond neither can ignore. While the two comfort each other, Anita channels her pain into music.

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## CAST

<b>Anita</b>	Aline Amike
<b>Shema</b>	Niyigena "Rwasibo Joe" Jean Pierre
<b>Serge</b>	Ganza Moise
<b>Théo</b>	Nasser Makala
<b>Rosine</b>	Alice Amike

## CREW

**Director & Screenwriter**

**DOP**

**Editor**

**Production Designer**

**Sound**

**Music**

**Producers**

Mbabazi Sharangabo Philbert Aime  
Ishimwe Samuel & Nasser Naizi  
Kivu Ruhorahoza  
Munyana Carine  
Nshimiyimana Jean Bosco  
Amin Goudarzi & Weya Viatora  
Ishimwe Karemangingo  
Mbabazi Sharangabo Philbert Aime  
Ryumugabe Remy  
Dida Nibagwire  
Alexander Wadouh  
Roxana Richters  
Augustine Moukodi





**PRODUCTION**  
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IYUGI LTD  
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## **‘Minimals In A Titanic World’: Love, Loss, and Life in the Shadows of Kigali**

by Annelle Abatoni Kayisire

Rwandan cinema is being reinvented by a new generation of filmmakers who are dedicated to authentically portraying the daily lives of ordinary Rwandans, while still embracing exploration, surprise, and nuance.

Mbabazi Sharangabo is such a filmmaker that the ratio of conservation of cultural aspects matches almost directly with these less conservative ideas, especially those around life and the afterlife.

Minimals In A Titanic World creates an intimate world of friends that feel like family, explores love beyond its physical manifestation, and, most importantly, uses brilliant cinematography to enunciate all these aspects of human life that are usually lost in the daily mundane.

We are introduced to the main character, Anitha, in a very delinquent and militant way—she’s in jail over something that is not fully discussed in the film but is implied later to be connected to her work as a nightlife entertainer who often ventures into dangerous scenarios involving men, alcohol, and drugs.

Immediately, from this opening, I am hooked by the boldness to represent this specific part of Rwandan life that is only acceptable to acknowledge or represent in richer communities. The premise of the film is to show what happens in the daily life of a Rwandan artist who is as passionate to make a name for herself as she is desperate to make ends meet, while also living a mundane life of daily chores and evenings spent with friends.



Firstly, let's talk about the concept of death and how Mbabazi explores it in this film and previous ones. This film, like his earlier work, *I Got My Things And Left*, explores death through the lens of the deceased's friends and loved ones.

The incident that leads to the death usually happens off-screen, with no clear explanation of how it happened. In this film specifically, there is a great use of implication in dialogue that leads the audience to come to their own conclusions about what could have happened. "Was it a suicide, a homicide, an overdose? Who knows? Does it even matter how he died?" are all questions that race through the audience's minds.

These questions certainly lead one to ponder even deeper ones like: "Does one need a specific cause of death to be mourned well?" "Is there such a thing as a good or bad cause of death?" "Is there such a thing as correct or incorrect mourning?" While Mbabazi may have personal reasons for portraying death in this way as a recurring theme in his films, it is also notable how he gives viewers the autonomy to read between the lines and form their interpretations. This empathetic approach to filmmaking is particularly impactful when working with such deeply sensitive topics that resonate differently for everyone.

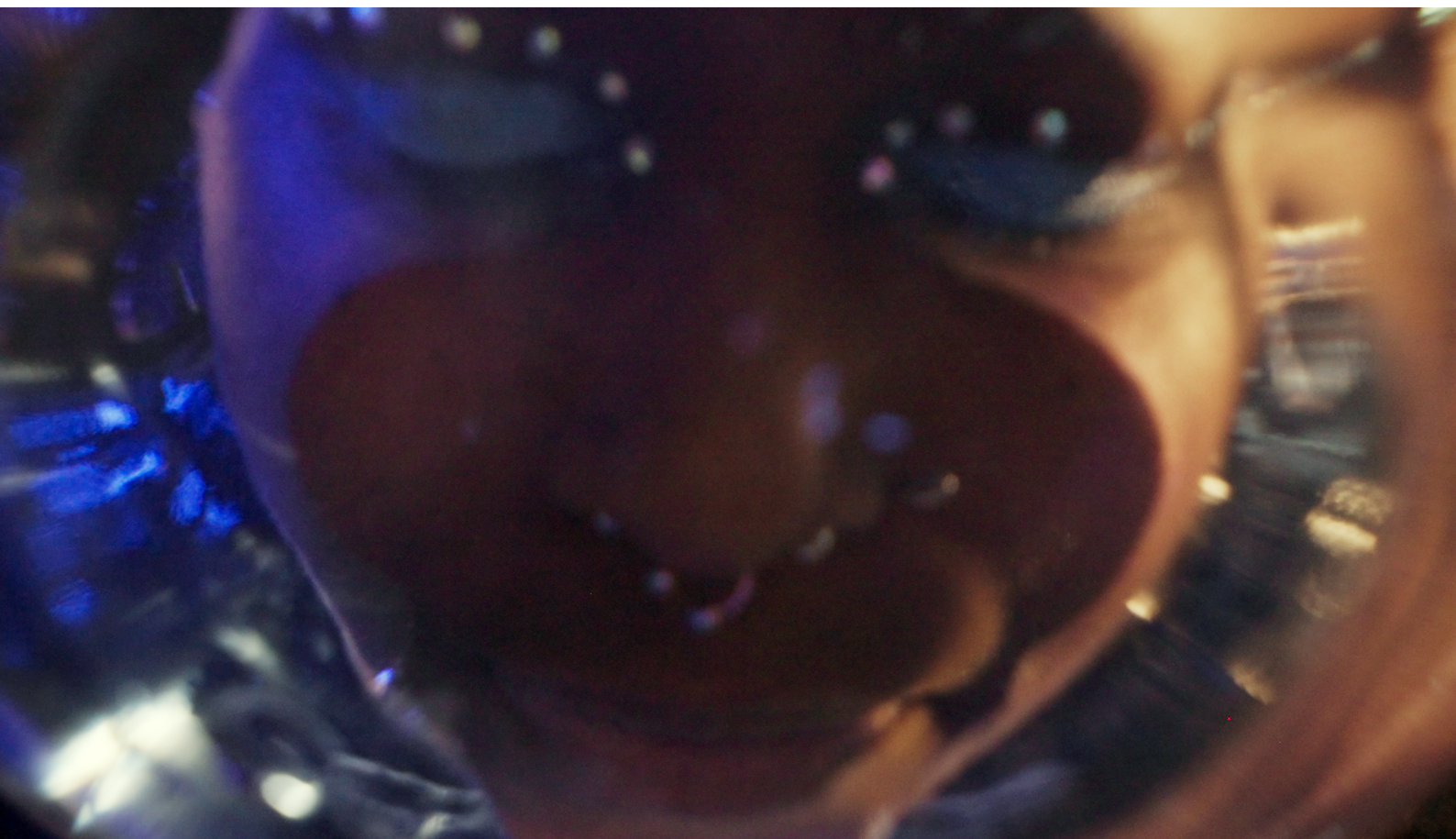
Secondly, Mbabazi has developed a few signature shots and techniques that those familiar with his previous work will immediately recognize. One of them is the neon blue and pink lighting in corridors that enunciate the scene and sets it apart from the traditionally lit scenes.

In this film, particularly, this lighting resurfaces in the bar scenes, where such lighting feels more expected, and is wonderfully used to illuminate Anitha's lifestyle in a way that is both vibrant and somber. Another hallmark of Mbabazi's filmmaking is his use of long-pan silences. These silences, though a choice in cinematic style, also resonate deeply with Rwandan culture. For instance, in the scene where the friend group fights over the baby's name, the deep silences followed by sudden outbursts from Anitha convey a raw, emotional intensity that is uniquely poignant and immediately recognizable for people who grew up in conservative but family-centered cultures.

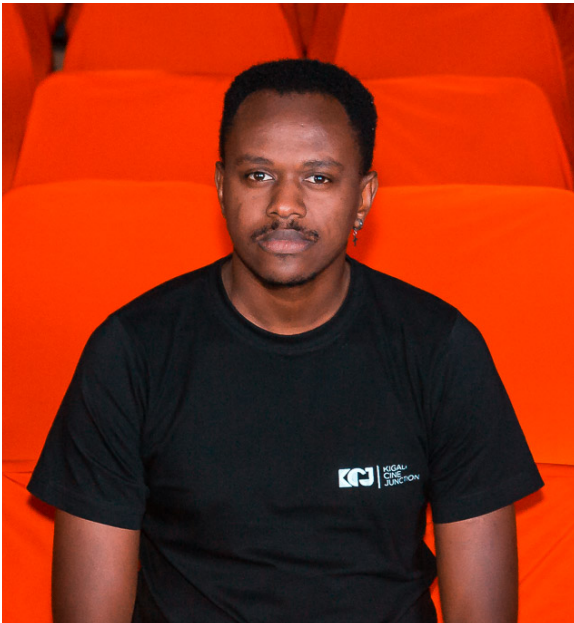
*Minimals In A Titanic World* is an evocative and visually arresting film that courageously delves into themes of love, loss, and identity within the framework of Rwandan culture.

Mbabazi Sharangabo's unique storytelling and cinematography push the boundaries of traditional Rwandan cinema, offering a refreshing yet intimate perspective. The film's heartfelt portrayal of human connection and its bold approach to sensitive topics make it a standout piece. It's a film that lingers in the mind long after the credits roll, encouraging introspection and conversation—truly impactful storytelling.









## DIRECTOR'S BIOGRAPHY

Mbabazi Sharangabo Philbert Aimé graduated from the Haute École d'Art et de Design in Geneva with a B.A. in film department in 2017. He has directed a dozen short films, including *I Got My Things And Left*, which won the **Grand Prix at the Oberhausen** International Short Film Festival in 2019, the Best Short Film Award at the Prague Short Film Festival in 2020 and a Special Jury Mention in competition at the Internationale Kurzfilmtage Winterthur. The film has been screened at over 30 festivals, including IFF Rotterdam, FIFF Namur, Go Short Nijmegen, London Short Film Festival, Indie Lisboa and ISFF Hamburg, among others.

His school shorts *The Liberators* and *Versus* have been screened at festivals such as Vision du Réel Nyon, Internationale Kurzfilmtage Winterthur, Uppsala, Tampere and the Oberhausen International Short Film Festival.

He was part of the Locarno Filmmakers Academy in 2019, the Berlinale Talents in 2020 and the Torino Script Lab in 2020. Mbabazi Sharangabo lives in Rwanda, where he runs Imitana Productions, a Rwanda-based film production company that produces his work and that of Kigali's vibrant young film scene. The ISFF in Oberhausen devoted a retrospective to his work this year. *Minimals In A Titanic World* is his first feature film.

## DIRECTOR'S FILMOGRAPHY

### 2022 - TWIN LAKES HAVEN

(short film, fiction)

International Short Film Festival Oberhausen 2022

Jury Special Mention at FNC Montréal 2022

### 2018 - I GOT MY THINGS AND LEFT

(short film, fiction)

International Short Film Festival Oberhausen 2019 -

Grand Prize winner International Film Festival

Rotterdam 2019 - Voices section

### 2017 - KEZA LYN

(short film, fiction)

Bachelor graduation film

Diploma of excellence at Haute Ecole d'Art et de

Design - Genève. Montreal Black Film Festival 2018

### 2016 - VERSUS, Film

(short film, fiction)

Tampere Short Film Festival 2017 - Official

competition

Oberhausen Short Film Festival 2017 - Official

competition

Uppsala International Film Festival 2016 - Official

competition

### 2017 - THE LIBERATORS

(short film, fiction)

Vision du Réel Nyon 2016 - Premiers pas Competition

Internationale Kurzfilmtage Winterthur 2016, Swiss

Film schools competition - Jury special mention

### 2012 - RUHAGO/ DESTINY FM

(short film, fiction)

Zanzibar International Film Festival 2014 - Signis



IMITANA PRODUCTIONS

 **75** Internationale  
Filmfestspiele  
Berlin  
Forum

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