Winner of Best Documentary Director Award, Sundance Film Festival 2017



SYNOPSIS

Winnie Madikizela Mandela is one of the most misunderstood and intriguingly powerful contemporary female political figures. Her rise and seeming fall from grace, bear the hallmarks of epic tragedy. For the first time, this film pieces together and properly considers her life and contribution to the struggle to bring down Apartheid from the inside, with intimate insight from those who were closest to her and with testimony from the enemies who sought to extinguish her radical capacity to shake up the order of things.

While her husband was kept, paradoxically, both safe and morally uncontaminated, in jail for 27 long years, Winnie rode the tumultuous violence of a life of struggle far from the safety of exile abroad, eyeball-to-eyeball with a seemingly immutable and vicious apartheid enemy controlling the country.

She came to symbolize the oppression of her people while her unwillingness to lie down and take it, during the long years in which the ANC languished in exile and incarceration, incited them to get organized. She was the barometer for the political temperature in the country and brushed patriarchal and conservative conventions aside, within her own culture, by keeping a finger on the pulse of the youth and by leading from the front.

She remained her husband's eyes in the wilderness, his closest advisor. And she, it was, who kept the Mandela name alive and ensured it would become synonymous with Freedom the world over. But she increasingly chafed against the proxy role of mouthpiece for her husband, to forge her own way, her own ideas, her own definition of freedom.

Supremely controversial, Winnie is routinely represented as victim turned perpetrator. Her repeated demonization in the media has been amplified abroad to such a degree that the passionate respect she elicits among those who still struggle in South Africa, seems a paradox. And that's what intrigues us. How did this occur and more importantly, to what ends?

98 min | English | France, Netherlands, South Africa 2017

In partnership with Pumpernickel Films, Submarine, Big World Cinema IV Films and Arte Geie

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DIRECTOR'S STATEMENT

I made three films in South Africa and interviewed Nelson Mandela for two of them,but I was always intrigued by Winnie, and felt a little unsettled by the adulation that was poured on her husband, while she was cast as the fallen woman. Charlie Mingus's 1963 masterpiece, 'The Black Saint and the Sinner Lady' seemed to capture the essence of their legacy, in the album title. Her reputation amongst people I encountered in Europe and the States was unshakably negative. And yet in South Africa, and not only in the townships, Winnie was loved and respected and she continued to live among her people in Soweto.

As I tried to square that love on the ground with the portraits I found, in journalistic biographies and BBC investigative documentaries, which so over-determined a Western view of her, I became more and more fascinated by the wide chasm between the two. Something was amiss. A story needed telling. And I'd go into the dark side of the Mandela story to find it.

The timing for an approach to Winnie had to be right. My Sowetan partner, Peter Makurube, counseled that we wait until she completed her mourning, a year after Nelson Mandela was buried.

It was clear that I was not making a puff-piece and needed to get close enough to Winnie, to peel away the layers of story-ing that inevitably accompany a long and dramatic life. Her daughter Zindzi was our first port of call and as she gained confidence, trust was established. I interviewed Winnie four times over a period of two years and was able to peel away the layers, to get closer and closer to the truth of her experience, her emotions and her politics.

At the same time, I interviewed a whole host of her friends and collaborators, but also tracked down her enemies and began unravelling a story involving psychological warfare and other dirty-tricks campaigns. I came to the conclusion that she and Nelson Mandela were two sides of the same powerful coin and something terrible had been done to them.

Directed By
Pascale Lamche

Produced By
Christoph Jörg

Co-Producers

Femke Wolting, Bruno Felix, Steven Markovitz, Iikka Vehkalahti

Starring
Winnie Madikizela Mandela
Zindzi Mandela
Anné Mariè Bezdrob
Niél Barnard
Henry Beukes
George Bizos
Denis Goldberg
Anton Harber
Henk Heslinga
Ahmed Kathrada
Liyanda Lakalele
Sipho Mabuse
Peter Magubane
Andile Magengelele
MK Malefane
Pal Martens
Seth Mazibuko
Vic McPherson
Andrea Meeson
Norah Moahloli
Sophie Mokoena
Sally Motlana,
Dali Mpofu
Teboho Murdoch
Ron Nixon
Dumisa Ntsebeza

Piers Pigou
Ishmael Semenya
Joyce Sikhakhane
Gail Smith,
Paul Verryn

Festivals and Screenings

Sundance Film Festival, 2017
Hot Docs Canadian International Documentary Festival, 2017
Encounters Documentary Festival, 2017
Sydney Film Festival,2017
Sheffield International Documentary Festival,2017
Biografilm Festival, 2017
Durban International Film Festival, 2017
South African High Commission, Zambia 2017
Film Noire Johannesburg, South Africa 2017
Bertha Foundation Cape Town, 2017
Encounters International Film Festival, 2017
Institute for Justice and Reconciliation, South Africa 2017
Abantu Book Festival, South Africa 2017
Cine Droit Libre, Burkina Faso 2017
Queer Feminist Film Festival, South Africa 2018
Luxor African Film Festival, Egypt 2018
Movies That Matter/Sunshine Cinema, South Africa 2018
Goethe-Institut Cameroon,2018
University of Stellenbosch Woordfees, Stellenbosch 2018

Trailer: https://www.winniedocumentary.com/trailer/

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Director Biography



Pascale Lamche is an award-winning filmmaker who has made feature documentaries and series both as a writer/producer, and writer/director for key broadcasters internationally, and whose films have been premiered at many international film festivals including Edinburgh International Film Festival, Locarno International Film Festival, Dublin International Film Festival, Toronto Documentary Festival, FIPA Documentary Film Festival and travelled the world.

Producer Biography



Christoph Jörg has been producing and commissioning documentaries for over twenty years. From 1994 to 2008, he was Senior Commissioning Editor at ARTE FRANCE in Paris. He was overseeing the output of a huge range of programs from international series like "Why democracy?" and "Steps to the Future" to documentary strands like THEMA, and commissioned more than 350 feature documentaries which won numerous international awards and have been shown in festivals all over the world.

Jörg founded PUMPERNICKEL FILMS in 2009 in Paris. Since then, he has produced or co produced a wide range of award winning documentaries, working with a line-up of talented and acclaimed filmmakers, including the following feature length films for movie theaters and television broadcast: THE END OF EDEN (2016) || THE LOVERS AND THE DESPOT (2015) || BATTLE FOR RIO (2014) || and DREAMS ARE COLDER THAN DEATH (2013) to name a few.

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SELECTED REVIEWS AND NEWS

Real-life mother of the nation
By: Kwanele Sosibo, June 8, 2017
Source: Mail & Guardian: Arts & Culture

In many ways, it is fitting that it is Alice Coltrane's Journey in Satchidananda that acts as our chaperone into this powerful documentary on struggle hero Winnie Madikizela-Mandela's life. Both women have lived their lives in the shadow of towering figures and yet their roles as backers, advisers and influencers of these men have often gone uncredited.

In Madikizela-Mandela's case, the myriad forces jockeying for position as apartheid was unravelling necessitated that the radical Madikizela-Mandela be separated from her husband for dark forces to "work on him", as she puts it in this 97-minute doccie.

Winnie, directed by German filmmaker Pascale Lamche, channels the spirit of arts activist Peter Makurube, who facilitated Lamche's introduction to Madikizela-Mandela and pushed for the project to be made "when the timing was right", as Lamche told her audience at the Encounters Documentary Festival premiere on June 3.

Winnie is a forthright attempt at rectifying the propaganda-fuelled discrediting of the mother of the nation, a project that started at the height of apartheid and continued well into democracy.

Lamche picks from extensive interviews with Madikizela-Mandela (four sessions, each of them several hours long), fusing these with grainy archival footage of apartheid South Africa. This fuzzy footage is in turn juxtaposed with technicolour images of a new, yet largely unchanged, contemporary South African landscape and complemented by snippets of Madikizela-Mandela's

public persona and her memorable declamations.

The interviewees, chief among them Madikizela-Mandela's daughter Zindzi, with whom she was banished to Brandfort after the 1976 uprisings, biographer Anne Marie du Preez Bezdrob and lawyer and activist Dali Mpofu (with whom she had an intimate relationship while Nelson Mandela was incarcerated) make a strong case for a closer revisiting of Madikizela-Mandela's history. But, of course, there are also foes.

Victor McPherson, who headed police strategic communications, seems dazed and gleeful in recounting the extent of the propaganda mobilised against her. Former spy boss Neil Barnard appears to be still drunk on his own ego, revealing the apartheid state's hand in just how much they worked on Mandela in the period leading up to his release, even trying to influence his first public speech as a free man.

Hearing Madikizela-Mandela recontextualise the murder of Mandela Football Club member Stompie Seipei and the manner in which she was publicly vilified at the Truth and Reconciliation Commission make for the film's climax. The club was ridden with spies and Archbishop Emeritus Desmond Tutu's self-righteousness exposes the patriarchal underpinnings of the increasingly questioned rainbow nation.

By squeezing an apology out of Madikizela-Mandela, Tutu was, in fact, squeezing an apology out of all the women who have ever had to carry their families while men were away labouring and struggling.

In this sense, Tutu was playing into the hands of the dark forces' narrative of "saints and sinners", as daughter Zindzi put it. As the ruse goes, Madikizela-Mandela was the dodgy sinner who had cheated on her husband and Mandela was the saint who had been wronged by a philandering wife.

Lamche's film, quite secure in its bias to tell Madikizela-Mandela's untold side of the story, succeeds in turning this narrative on its head.

Winnie, which is being screened as part of the Encounters Documentary Festival, can be seen on the following dates. June 9: Bertha Movie House, Isivivana Centre, Mzala Street, Khayelitsha, 6pm. June 11: Labia 1, 68 Orange Street, Cape Town, 7.30pm. Rosebank Nouveau 1, Rosebank Mall, Johannesburg, 6pm. Visit encounters.co.za

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Winnie changes history as we know it
By: Milisuthando Bongela, June 8, 2017
Source: Mail & Guardian: Arts & Culture

There's a scene in Pascale Lamche's phenomenal documentary Winnie that would make for an interesting graphological study on the relationship between Bantu education and its effects on the handwriting of the people who were sausaged through its inferiority. The scene is a still frame of archival footage of a white wall somewhere in Soweto in the early 1990s, with the camera focused on the words: "Swop Nelson for Winnie'', written in large, light-blue block letters.

I would have to watch the film again to be certain, but it's part of a montage of footage capturing

the well-documented at times state-manufactured anger of Sowetans during Madikizela-Mandela's trial for the kidnapping of Stompie Seipei by the Mandela Football Club, with which she was closely associated.

Those chilling words were the subject of a phone conversation I had with a friend on Sunday, the morning after we had watched the film in different venues. My friend grew up in Soweto in the 1980s and 1990s and still calls it home today.

"That's not how black people write, especially Bantu-educated black people,'' she screamed. I immediately knew what she meant, although one would struggle to prove this potentially bigoted nuance to someone who did not grow up knowing how to spot the difference between apartheid-era black-school-educated handwriting and white-school-educated handwriting.

"Plus, back then we didn't use words like 'swop'; that's how white people speak,'' she quipped. She didn't need to say that this was probably written by agents of the state's agenda. The film kept on giving such gifts. The pitch in our laughter down the phone line about this kernel of inside knowledge would have taken the form of a hearty hand grip or palms hitting tables had we been sitting next to each other.

We were laughing from a hurt but vindicated place, delirious from having witnessed Madikizela-Mandela say everything. Everything she has never said in the past 27 years of being shrouded in controversy, having been cast aside and actively demoted from the list of legitimate party leaders by an organisation she had mothered and kept alive as apartheid burned and burned and burned.

Our sniffing around this particular scene was propelled by Lamche's directorial gaze, her unalloyed allegiance to Madikizela-Mandela's side of this branch of South African history.

In other mesmerising scenes (entire films can be made about Winnie and Zindzi Mandela's hairstyles, Winnie's style, their on-camera confrontations with apartheid police, her relationship to Soweto), Lamche rolls out the state's campaign against Madikizela-Mandela through an arsenal of footage and print media propaganda that was used to negatively influence public perceptions of her as the big crocodiles battled with what to do with her radical nature — what Zindzi in the film calls "Mummy's wake-up factor''.

These campaigns are unbelievably narrated by Vic McPherson, a former member of Stratcom, the apartheid government agency that was created to act on information gathered by the National Intelligence Service, then headed by Niel Barnard.

McPherson and Barnard are the singing canaries in the film, backing up the campaign to publicly blemish Madikizela-Mandela with receipts: facts of what their units did, which stories they planted in newspapers and who was "bought" to corroborate their twisting stories.

There was a palpable sense of disbelief in the theatre as these two men — one sitting comfortably inside Lamche's frame with his ageing, toffee-brown dachshund on his lap and the other still angry about the fact that Madikizela-Mandela refused to be "Mandela's Jackie Kennedy'' — sat there, bempora ngathi ngamagqwirha anukiweyo on some: "Ewe samthakatha uWinnie ngeli, neliyaa iyeza

ngemini ethile" (confessing like witches who have been caught saying: "Yes, we bewitched Winnie with this and that muti on this particular day").

Part of the rightness of this film's making and release is owed to the time that has lapsed between Madikizela-Mandela's downfall and where South Africa finds itself today: in the post-Mandela years that have revealed the dummy country black people were handed.

Without running away from the "eish'' parts of Madikizela-Mandela's story, the film tenderly reveals how patriarchy succeeded in demonising her for having a lover in Dali Mpofu and just how influential other forces (named in the film) were in Mandela's decision to forgive white people, but not forgive her.

To hear Zindzi Mandela's articulation of how her father allowed that is heartbreaking, but not as bewildering as it is to hear Madikizela-Mandela say: "I suddenly had no identity," as the ANC leadership rationed piece after piece of South Africa's new history to everybody but her. Perhaps watching the film with Mam' Winnie in the room added to the goose bumps.

Unfortunately, it will be hard for ordinary South Africans, the people who will probably cry rivers the day that Mam' Winnie becomes a political ancestor, to see. Winnie's distribution rights are limited to festivals because the rare archival footage that the film heavily relies on is too expensive to use if the film is to be released in cinemas across the country.

But even though the revelation of the end of our history as we know it will stagger on a little longer, the most important thing is that this film exists.

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Finally, A Documentary On Winnie Madikizela-Mandela That's NOT About Her Sanctified Ex-Husband
By: Deshnee Subramany, June 6, 2017
Source: Huffington Post SA

In a newsroom I once worked, the editor suggested that Madikizela-Mandela guest edit an edition of our newspaper. Black journalists sat quietly as a slew of emails from our white, women colleagues, in particular, outlined their incredulity at having the woman accused of killing 12-year-old Stompie Seipei in 1988, be associated with our revered paper.

Madikizela-Mandela was convicted of kidnapping Seipei. She appealed a six-year sentence for the crime, which was reduced to a fine and two-year suspended sentence. She denied -- even during an exclusive interview with HuffPost SA on Monday -- that she killed him, and a member of her Mandela Football Club, Jerry Richardson, went to prison and served a sentence for killing the boy.

Attempts to talk in the newsroom about Madikizela-Mandela's complicated character and conflicted choices, which made her an interesting guest editor, fell on deaf ears. It was never spoken of again.

With her documentary, "Winnie", French director Pascale Lamche managed to quell some of the resultant anger and confusion for most of the young, black (women) journalists who looked up to the Mama Winnie we were told about by some of our parents, not the bitter, shady ex-wife of Mandela

we read about in newspapers. Copious testimonies and information is offered to counter the narrative that is arguably one of the biggest blemishes on our history.

If I was only allowed to describe the documentary, "Winnie", in one way, it would be that it is delivered much like the freedom fighter herself. It is frank, open, clear, and with very little space to fashion misconceptions about the message it seeks to share.

The 97-minute film begins in 1964, the year her more revered husband Nelson Mandela was imprisoned for life. This is the first indicator that the intention behind the film is to treat Mama Winnie's story with a lens it has not often been afforded before and away from the shadow of her sanctified ex.

Woven with stories and anecdotes from mainly Madikizela-Mandela sympathisers, the fruit of Lamche's two-and-a-half-year project aims to change the narrative of the Mama Winnie we know now.

Threading a fine line of Madikizela-Mandela's story, the film reveals few intimate details of her personal life. Her relationship with Dali Mpofu is touched on for the sake of mentioning the explicit love letter between the two that was published in 1992 in an attempt discredit her, We don't hear about anyone else she might have been involved with at that time.

Speaking to the Mother of the Nation's treatment by the media since apartheid and well into the years after 1994, Anne Marie Du Preez Bezdrob, credited with having probably written one of the "better" books on her and criticised more for not being critical enough in it, speaks perhaps a bit too much for an ANC operative who did not want to broker deals with white people, and felt that the ruling party negotiated too much. But Bezdrob may be one of few people who are not part of Madikizela-Mandela's family who understand her character more widely. The only other two people who speak of her positively at length in the movie is her daughter, Zinzi, and her former lover, Mpofu.

This is further amplified by the frequent use of Anton Harber, who was the editor of The Weekly Mail during that tumultuous time in Madikizela-Mandela's life. After watching the documentary for the first time at the premiere on Saturday, Madikizela-Mandela on Monday expressed surprise at the positive things he said about her.

"It was a very respected paper, so if you were on the front page ... and demonised there, you were supposed to be finished," she explained. And she was featured in the paper many times.

If you don't want to believe any of her supporters, Lamche uses former Stratcom head Vic McPherson and ex-national intelligence leader Neils Barnard to reveal all the details -- with heady glee -- about how much state-sponsored propaganda went into separating Madikizela-Mandela from her husband to "work on him".

As the popular Chinese proverb promises, Mama Winnie was born in perhaps the most interesting of times. Murkiness still remains around Stompie's killing, and the film forgets to mention other conflicting stories and controversies around her.

The documentary is a lot less open-ended than Lamche hopes it is. And perhaps that is for the better, as it is one ripple against the tsunami of admitted propaganda against one of the country's most

senior ANC anti-apartheid operatives who was forced into the recesses of too many South Africans' minds.

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'How they blocked Winnie from becoming Madiba's deputy'
By: Patience Bambalele, June 5, 2017
Source: Sowetan Live

Directed by Frenchwoman Pascale Lamche, the documentary premiered at Ster-Kinekor in Newtown on Saturday night. It evoked emotions from some members of the audience.

Charley Pietersen, the author of Petrus Molemela's autobiography, was moved that he issued an apology to Madikizela-Mandela "on behalf of late statesman Nelson Mandela".

"Since Madiba has passed on, I apologise on his behalf for what happened," Pietersen said.

Music legend Sipho "Hotstix" Mabuse said: "Some of us have always believed that someone, someday will write a true story about Mama Winnie. I am glad someone has been brave enough to do that."

The screening was graced by Gauteng arts and culture MEC Faith Mazibuko, Sonwabile Ndamase, Mara Louw, Criselda Dudumashe, Jerry Mofokeng wa Makhetha, Madikizela-Mandela and family.

The documentary revealed some information about what caused Madikizela-Mandela's separation from Madiba.

The story further tells how she was strategically removed from the ANC's inner circle.

Dressed in a black outfit, the Struggle heroine stared ahead as a former apartheid security forces member relived how they made her life a "living hell".

A former head of security during apartheid disclosed he was summoned to the office of Sydney Mufamadi, who was minister of security and safety under Mandela's government post 1994.

"He asked me to investigate all murder cases against Winnie, starting with the Stompie case. I realised that this was politically motivated," said the officer.

In another scene the documentary highlights how Archbishop Desmond Tutu, chairman of the Truth and Reconciliation Commission, "humiliated" Madikizela-Mandela.

Madikizela-Mandela said all charges that were brought up in the TRC were a plot to humiliate her, and to show she was not fit to be Madiba's wife.

"They knew I did not kill Stompie, I am the only one in the ANC who was taken to the TRC by her own movement," she said.

"The subpoena arrived a few days before the national conference [of the ANC]. For me it was part

and parcel of that agenda to stop me from being a deputy [president of ANC]."

In the film she related how she was angered when Tutu asked her to apologise in public.

"I was seething with rage [even] to this day.

"I asked God to forgive me for not forgiving him. He was begging me to say sorry as if I was responsible for apartheid."

One of the apartheid security policemen explained that Madikizela-Mandela was a critical figure pushing for a socialist transformation during negotiations but they managed and contain her. The officer said they collected clips of her and her house raid in Soweto after Stompie died and put them together into a documentary.

The short film was shown overseas so that the world could see her as a "terrorist".

He said it was easy to tame Madikizela-Mandela because her personal life was in tatters. He said they paid a journalist to publish falsehoods about her.

Madikizela-Mandela also said she did not see eye to eye with the ANC and Mandela on their policies and was isolated in order to eliminate her from the inner circle of the party.

"I realised that I had become a project to certain people. They had decided that Madiba was safer.

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5 women directors who will enhance your global citizenship
By: Jeta Stephens, March 8, 2017
Source: Matador Network

AS A TRAVELER, as a woman, as a person of color and as a creator, I felt full after attending my first Sundance Film Festival. The "ten days of different" easily served as a replacement for mainstream media. It's a place where authentic, savory stories are told. The nuances of global cultures leapt into my heart. They ignited a desire to travel deeper, learn more…or just be a better human! As we celebrate Women's History Month, here are five women directors will enhance your global citizenship.

Pascale Lamche, director of Winnie

Pascale Lamche, a French director and true investigator, did her due diligence to vindicate Winnie Mandela in her documentary Winnie. She said, "As I watched stories that had been made about her, it began to feel like a systematic demonization of someone who'd been a very central, significant political figure against apartheid."

Lamche's late partner was a Soweto native, allowing her to spend time with South Africans countrywide. She quickly noticed the disconnect between their adoration for Winnie and scathing reactions from the west. "These half-baked notions of 'evility' were bandied around (in Europe and the States). That was a good enough reason to devote three years to digging into this story," tells

Lamche. Spoiler alert: Pascale brilliantly recruited Winnie's former nemeses to recount tactics they employed to brand her as a heartless murderer.

This film shows Winnie's unparalleled leadership and unwavering pursuit of equality. It melds present-day shots of protestors, proving that uhuru (Swahili for 'freedom') hasn't been realized. "South Africa is at a critical crossroads where the popular masses is saying, 'Hold on, nothing's been delivered, really, in terms of ending this racist story," says Lamche. "Winnie is that political voice that says, 'back to the drawing board.'" Lamche won Sundance's directing award in the world cinema documentary category.

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Winnie documentary wins big at Sundance Film Festival
By: TshisaLIVE, January 31, 2017
Source: The Hollywood Reporter

French director Pascale Lamche walked away victorious at the prestigious Sundance Film Festival, where she won the best director award for her film about political stalwart Winnie Madikizela-Mandela.

In a statement released by Lamche she dedicated the award to those "who know history was not made by great men."

Winnie, which made its world premiere at the festival in Utah, is said to give fans a side of Madikizela-Mandela's life story that hasn't been told before.

"We are thrilled that the documentary has been recognized at one of the most important film festivals in the world. It's particularly significant because the documentary uncovers an alternative narrative of Winnie Mandela to the mainstream media's version," said co-producer of the film Steven Markovitz.

A short synopsis shared on the Sundance Film Festival's website described the flick as a nail-biting story of how Winnie Mandela fought fiercely in the face of Apartheid. "While her husband served a life sentence, paradoxically kept safe and morally uncontaminated, Winnie Mandela rode the raw violence of Apartheid, fighting on the front line and underground. This is the untold story of the mysterious forces that combined to take her down, labelling him a saint, her, a sinner."

The documentary has been co-produced by Paris-based production company Pumpernickel Films, Amsterdam-based Submarine, and Cape Town-based production company Big World Cinema and IV Films in Finland.

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'Winnie' Trailer: Pascale Lamche Spotlights Winnie Mandela's Controversial Life in Sundance Documentary
By: Liz Calvario, January 24, 2017

Source: IndieWire

In 2004, filmmaker Pascale Lamche directed "Accused #1: Nelson Mandela," a documentary about the untold story of the the Rivonia Trial which featured exclusive interviews with Nelson Mandela and all the surviving co-accused. Now, Lamche is revisiting the Mandelas in her latest documentary "Winnie," which premiered at this year's Sundance Film Festival.

The first look at the doc introduces audiences to Winnie Mandela, the wife of Nelson Mandela and misunderstood female political figure who, while her husband was in jail for 27 years, fought on the front line and took steps to inspire an uprising.

Per the documentary's description, the film "pieces together and properly considers her life and contribution to the struggle to bring down Apartheid from the inside, with intimate insight from those who were closest to her and with testimony from the enemies who sought to extinguish her radical capacity to shake up the order of things."

To create the film, Lamche interviewed Winnie four times over a period of two years, as well as spoke with her daughter Zindzi, Mandela's friends, collaborators and her enemies.

"At the same time, I interviewed a whole host of her friends and collaborators, but also tracked down her enemies and began unraveling a story involving psychological warfare and other dirty-tricks campaigns," the filmmaker said in a statement. "I came to the conclusion that she and Nelson Mandela were two sides of the same powerful coin and something terrible had been done to them."

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