

## Cinemas Of The Black Diaspora Diversity Dependence And Oppositionality Contemporary Approaches To Film And Media Series

Cinemas of the Black Diaspora Diversity, Dependence, and Oppositionality Wayne State University Press

From his arrival in Britain in the 1950s and involvement in the New Left, to founding the field of cultural studies and race and identity in the 1990s and early 2000s, Stuart Hall has been central to shaping many of the cultural and political discourses of our time. Essential Essays—a landmark two-volume set—brings together Stuart Hall's most influential and foundational work. Spanning the whole of his career, these volumes reflect the breadth and depth of his intellectual and political project, demonstrating their continued vitality and importance. Volume 2: Identity and Diaspora draws from Hall's later essays in which he investigated questions of colonialism, empire, and race. It opens with "Gramsci's Relevance for the Study of Race and Ethnicity," which frames the volume and finds Hall rethinking received notions of racial essentialism. In addition to essays on multiculturalism and globalization, black popular culture, and Western modernity's racial underpinnings, Volume 2 contains three interviews with Hall, in which he reflects on his life to theorize his identity as a colonial and diasporic subject. Essays and case studies exploring how filmmaking can play a role in promoting social and economic justice. Bringing theory and practice together, African Cinema and Human Rights argues that moving images have a significant role to play in addressing causes of justice and fairness. The contributors to this volume identify three key ways in which film can achieve these goals: Documenting human rights abuses and thereby supporting the claims of victims and goals of truth and reconciliation; reaching larger communities; Legitimizing, and consequently solidifying, an expanded scope for human rights. Promoting the realization of social and economic rights. Including the voices of African scholars, scholar-filmmakers, African directors Jean-Marie Teno, Gaston Kaboré, and researchers whose work focuses on transnational cinema, this volume explores overall perspectives and differences of perspective, pertaining to Africa, human rights, and human rights filmmaking alongside specific case studies of individual films and areas of human rights violations. With its interdisciplinary scope, attention to practitioners' self-understandings, broad perspectives, and particular case studies, African Cinema and Human Rights is a foundational text that offers questions, reflections, and evidence that help us to consider film's ideal role within the context of our ever-changing struggle towards a more just global society.

Keyframes introduces the study of popular cinema of Hollywood and beyond and responds to the transformative effects of film studies on film studies. The contributors rethink contemporary film culture using ideas and concerns from feminism, postcolonial theory, 'race' studies, critiques of nationalism, colonialism and post-colonialism, the cultural economies of fandom, queer theory, and Marxism. Combining a film studies focus on the film industry, production and technology with a cultural studies analysis of consumption and audiences, Keyframes demonstrates the breadth of approaches now available for understanding popular cinema. Subjects addressed include: \* Studying Ripley and the 'Alien' films \* Pedagogy and Political Correctness in Martial Arts cinema \* Judy Garland fandom on the net \* Stardom and serial fantasies: Thomas Harris's 'Hannibal' \* Tom Hanks and the globalization of stars \* Queer Bollywood \* Jackie Chan and the Black connection \* '12 Monkeys', postmodernism and urban space.

Offering a range of critical perspectives on a vibrant body of films, this collection of essays engages with questions about various cinemas and films addressed while putting forward an argument for their inclusion in current debates on world cinema. The collection brings together 11 chapters by recognized scholars, who analyze a variety of films and videos from Africa, Brazil, Verde, Guiné-Bissau, and Mozambique. It also includes an interview with Pedro Pimenta, one of the most distinguished African film festival organizers. Drawing on various theoretical perspectives, the volume strives to reverse the relative invisibility of films that afflicted these cinemas, arguing that most, if not all, Lusophone films are transnational in all aspects of production, distribution, and reception. The initial three chapters sketch broad, comparative overviews and suggest theoretical approaches, while the remaining chapters focus on specific case studies and discuss a number of key issues such as the convergence of film with postcolonialism, the question of gender and violence, as well as the revisiting of the period immediately following independence. Attention to fiction, documentary films and recent, short, alternative video productions that are overlooked by more traditional critical approaches. This book stresses the need to pay attention to the significance of African film, and Lusophone African film in particular, in the developing field of world cinema. Bringing together general overviews, historical considerations, detailed case studies, and focused theoretical reflections, this book is a significant volume for students and researchers in film studies, especially African Lusophone cultural studies, and world cinema.

Keyframes: Popular Cinema and Cultural Studies

Reading the African, African American and Caribbean Experience

The Role of Anti-colonial Media and Aesthetics in Postmodernity

Exilic and Diasporic Filmmaking

The Palgrave Handbook of Media and Communication Research in Africa

Essential Essays, Volume 2

The authoritative source for information on the people, places, and events of the African Diaspora, spanning five continents and five centuries. \* More than 500 A-Z entries \* Contributions from hundreds of leading scholars \* Maps showing key locations in the African Diaspora

From the proselytizing lantern slides of early Christian missionaries to contemporary films that look at Africa through an African lens, N. Frank Ukadike explores the development of black African cinema. He examines the impact of culture and history, and of technology and co-production, on filmmaking throughout Africa. Every aspect of African contact with and contribution to cinematic practices receives attention: British colonial cinema; the thematic and stylistic diversity of the pioneering "francophone" films; the effects of television on the motion picture industry; and patterns of television documentary filmmaking in "anglophone" regions.

Ukadike gives special attention to the growth of independent production in Ghana and Nigeria, the unique Yoruba theater-film tradition, and the militant liberationist tendencies of "lusophone" filmmakers. He offers a lucid discussion of oral tradition as a creative matrix and the relationship between cinema and other forms of popular culture. And, by contrasting "new" African films with those based on the traditional paradigm, he explores the trends emerging from the eighties and nineties. Clearly written and accessible to specialist and general reader alike, Black African Cinema's analysis of key films and issues—the most comprehensive in English—is unique. The book's pan-Africanist vision heralds important new strategies for appraising a cinema that increasingly attracts the attention of film students and Africanists.

Gender Terrains in African Cinema reflects on a body of canonical African filmmakers who address a trajectory of pertinent social issues. Dipio analyses gender relations around three categories of female characters – the girl child, the young woman and the elderly woman and their male counterparts. Although gender remains the focal point in this lucid and fascinating text, Dipio engages attention in her discussion of African feminism in relation to Western feminism. With its broad appeal to African humanities, Gender Terrains in African Cinema stands as a unique and radical contribution to the field of (African) film studies, which until now, has suffered from a paucity of scholarship.

African Diasporic Cinema: Aesthetics of Reconstruction analyzes the aesthetic strategies adopted by contemporary African diasporic filmmakers to express the reconstruction of identity. Having left the continent, these filmmakers see Africa as a site of representation and cultural circulation. The diasporic experience displaces the center and forges new syncretic identities. Through migratory movement, people become foreigners, Others—and in this instance, black. The African diasporic condition in the Western world is characterized by the intersection of various factors: being African and bearing the historical memory of the continent; belonging to a black minority in majority-white societies; and finally, having historically been the object of negative, stereotyped representation. As a result, quests for the self and self-reconstruction are frequent themes in the films of the African diaspora, and yet the filmmakers refuse to remain trapped in the confines of an assigned, rigid identity. Reflecting these complex circumstances, this book analyzes the contemporary diaspora through the prism of cultural hybridization and the processes of recomposing fragmented identities, out of which new identities emerge.

Cinema Studies: The Key Concepts is an essential guide for anyone interested in film. Providing accessible coverage of a comprehensive range of genres, movements, theories and production terms, this is a must-have guide to a fascinating area of study and arguably the greatest art form of modern times. Now fully revised and updated for its fourth edition, the book includes new topical entries such as: CGI Convergence Cult cinema Digital cinema/Post-digital cinema Dogme 95• Movement-image/Time-image Quota quickies 3-D technology

Beyond the Body Politic

Contemporary Lusophone African Film

Diversity, Dependence, and Oppositionality

Between Uncharted Themes and Alternative Representations

Migrating the Black Body

Cinema in a Democratic South Africa

Origins, Experiences, and Culture

*This is a study of the cinematic traditions and film practices in the black Diaspora. With contributions by film scholars, film critics, and film-makers from Europe, North America and the Third World, this diverse collection provides a critical reading of film-making in the black Diaspora that challenges the assumptions of colonialist and ethnocentrist discourses about Third World, Hollywood and European cinemas. Cinemas of the Black Diaspora examines the impact on film-making of Western culture, capitalist production and distribution methods, and colonialism and the continuing neo-colonial status of the people and countries in which film-making is practiced. Organized in three parts, the study first explores cinema in the black Diaspora along cultural and political lines, analyzing the works of a radical and aesthetically alternative cinema. The book proceeds to group black cinemas by geographical sites, including Africa, the Caribbean and South America, Europe, and North America, to provide global context for comparative and case study analyses. Finally, three important manifestoes document the political and economic concerns and counter-hegemonic institutional organizing efforts of black and Third World film-makers from the 1970s to the early 1990s. Cinemas of the Black Diaspora should serve as a valuable basic reference and research tool for the study of world cinema. While celebrating the diversity, innovativeness, and fecundity of film-making in different regions of the world, this important collection also explicates the historical importance of film-making as a cultural form and political practice.*

*Introduction: Black Power Creolized -- The Long Caribbean Seventies -- Sylvia Wynter's Decolonial Humanism -- Black Power Revolution in Trinidad -- Carnival, Calypso & the Black Power 'Rebellion' -- Caribbean Black Power in Cinema and Fiction -- Epilogue: Rastafari, Reggae and Black Power.*

*This anthology presents a new study of the worldwide African diaspora by bringing together diverse, multidisciplinary scholarship to address the connectedness of Black subject identities, experiences, issues, themes, and topics, applying them dynamically to diverse locations of the Blackworld—Latin America, the Caribbean, Africa, and the United States. The book underscores three dimensions of African diaspora study. First is a global approach to the African diaspora, showing how globalism underscores the distinctive role that Africa plays in contributing to world history. Second is the extension of African diaspora study in a geographical scope to more robust inclusions of not only the African continent but also to uncharted paths and discoveries of lesser-known diaspora experiences and identities in Latin America and the Caribbean. Third is the illustration of universal unwritten cultural representations of humanities in the African diasporas that show the distinctive humanities' disciplinary representations of Black diaspora imaginaries and subjectivities. The contributing authors inductively apply these themes to focus the reader's attention on contemporary localized issues and historical arenas of the African diaspora. They engage their findings to critically analyze the broader norms and dimensions that characterize a given set of interrelated criteria that have come to establish parameters that increasingly standardize African diaspora studies.*

*Migrating the Black Body explores how visual media—from painting to photography, from global independent cinema to Hollywood movies, from posters and broadsides to digital media, from public art to graphic novels—has shaped diasporic imaginings of the individual and collective self. How is the travel of black bodies reflected in reciprocal black images? How is blackness forged and remade through diasporic visual encounters and reimagined through revisitations with the past? And how do visual technologies structure the way we see African subjects and subjectivity? This volume brings*

together an international group of scholars and artists who explore these questions in visual culture for the historical and contemporary African diaspora. Examining subjects as wide-ranging as the appearance of blackamoors in Russian and Swedish imperialist paintings, the appropriation of African and African American liberation images for Chinese Communist Party propaganda, and the role of YouTube videos in establishing connections between Ghana and its international diaspora, these essays investigate routes of migration, both voluntary and forced, stretching across space, place, and time.

An A-Z listing of directors, films, actors, and actresses in African cinema, including French and English films.

Women Filmmakers of the African & Asian Diaspora

Contemporary Black American Cinema

De-Westernizing Film Studies

Migrant and Diasporic Film in Contemporary Europe

Transnational Communities and Alternative Modernities

Reception, Apartheid, and Ethics

Contact Zones

In this second edition essential guide some 150 key genres, movements, theories and production terms are explained and analysed with depth and clarity.

The African American influence on popular culture is among the most sweeping and lasting this country has seen. Despite a history of institutionalized racism, black artists, entertainers, and entrepreneurs have had enormous impact on American popular culture. Pioneers such as Oscar Micheaux, Paul Robeson, Satchel Paige, Josh Gibson, Langston Hughes, Bill Bojangles Robinson, and Bessie Smith paved the way for Jackie Robinson, Nina Simone, James Baldwin, Bill Russell, Muhammad Ali, Sidney Poitier, and Bill Cosby, who in turn opened the door for Spike Lee, Dave Chappelle, Dr. Dre, Jay-Z, Tiger Woods, and Michael Jordan. Today, hip hop is the most powerful element of youth culture; white teenagers outnumber blacks as purchasers of rap music; black-themed movies are regularly successful at the box office, and black writers have been anthologized and canonized right alongside white ones. Though there are still many more miles to travel and much to overcome, this three-volume set considers the multifaceted influence of African Americans on popular culture, and sheds new light on the ways in which African American culture has come to be a fundamental and lasting part of America itself. To articulate the momentous impact African American popular culture has had upon the fabric of American society, these three volumes provide analyses from academics and experts across the country. They provide the most reliable, accurate, up-to-date, and comprehensive treatment of key topics, works, and themes in African American popular culture for a new generation of readers. The scope of the project is vast, including: popular historical movements like the Harlem Renaissance; the legacy of African American comedy; African Americans and the Olympics; African Americans and rock 'n roll; more contemporary articulations such as hip hop culture and black urban cinema; and much more. One goal of the project is to recuperate histories that have been perhaps forgotten or obscured to mainstream audiences and to demonstrate how African Americans are not only integral to American culture, but how they have always been purveyors of popular culture.

Why have films with diasporic family narratives increased in popularity in recent years? How do representations of the diasporic family differ from those of more dominant social groups? How does diasporic cinema negotiate the conventions of film genres commonly associated with the representation of the family? In the age of globalisation, diasporic and other types of transnational family are increasingly represented in films such as *East is East*, *Le Grand Voyage*, *Almanya - Welcome to Germany*, *Immigrant Memories*, *Couscous*, *When We Leave*, *Monsoon Wedding* and *My Big Fat Greek Wedding*. While there is a significant body of scholarship on the representation of the family in Hollywood cinema, this is the first book to analyse the depiction of Black and Asian British, Maghrebi French and Turkish German families from a comparative transnational perspective. Drawing on critical concepts from diaspora studies, anthropology, socio-historical research on diasporic families and the burgeoning field of transnational film studies, this book is an essential read for Film Studies scholars and students who are researching families and issues of race and ethnicity in cinema, the media and visual culture.

This handbook attempts to fill the gap in empirical scholarship of media and communication research in Africa, from an Africanist perspective. The collection draws on expert knowledge of key media and communication scholars in Africa and the diaspora, offering a counter-narrative to existing Western and Eurocentric discourses of knowledge-production. As the decolonial turn takes centre stage across Africa, this collection further rethinks media and communication research in a post-colonial setting and provides empirical evidence as to why some of the methods conceptualised in Europe will not work in Africa. The result is a thorough appraisal of the current threats, challenges and opportunities facing the discipline on the continent.

Lucia Saks uses South African cinema as a lens through which to view cultural changes resulting from the end of apartheid in 1994. She examines how media transformed the meaning of race and nation during this period and argues that, as apartheid was disbanded and new racial constructs allowed, South Africa quickly sought a new mode of representation as a way to distance itself from the violence and racism of the half-century prior, as well as to demonstrate stability amid social disruption. This rapid search for a new way to identify and portray itself is what Saks refers to as the race for representation. She contextualizes this race in terms of South African history, the media, apartheid, sexuality, the economy, community, early South African cinema, and finally speculates about the future of "counter-cinema" in present-day South Africa.

A Companion to African Cinema

The African Diaspora and Visual Culture

Decolonizing the Gaze, Locating Subjectivity

The Key Concepts

Audiences, Theory and the Moving Image

The Essay Film After Fact and Fiction

Encyclopedia of the African Diaspora

Lindsey B. Green-Simms examines films produced by and about queer Africans in the first two decades of the twenty-first century, showing how these films record the fear, anxiety, and vulnerability many queer Africans experience while at the same time imagining new hopes and possibilities.

Women in African Cinema: Beyond the Body Politic showcases the very prolific but often marginalised presence of women in African cinema, both on the screen and behind the camera. This study provides the first in-depth and sustained study of women in African cinema. Films by women from different geographical regions are discussed in case studies that are framed by feminist theoretical and historical themes, and seen through an anti-colonial, philosophical, political and socio-cultural cinematic lens. A historical and theoretical introduction provides the context for thematic chapters exploring topics ranging from female identities, female friendships, women in revolutionary cinema, motherhood and daughterhood, women's bodies, sexuality, and spirituality. Each chapter serves up a theoretical-historical discussion of the chosen

theme, followed by two in-depth case studies that provide contextual and transnational readings of the films as well as outlining production, distribution and exhibition contexts. This book contributes to the feminist anti-racist revision of the canon by placing African women filmmakers squarely at the centre of African film culture. Demonstrating the depth and diversity of the feminine or female aesthetic in African cinema, this book will be of great interest to students and scholars of African cinema, media studies and African studies.

In 1968, Argentinean Filmmakers Fernando Solanas and Octavio Getino first articulated the theory of a "Third Cinema" - a revolutionary genre of cinema that would counter oppression on a global scale. Intended to be a "guerilla cinema" geared at contesting the overwhelming dominance of Western cinema, Solana and Getino distinguished "Third Cinema" from other forms of cinema, classifying these other types as First Cinema (commercial cinema epitomized by Hollywood) and Second Cinema. "Third Cinema" was supposed to be a liberatory tool - particularly for the bulk of the world that was subject to European imperialism, such as Latin America, Africa and Asia. Spanning a wide geographical spread of cinemas ranging from Latin America, North and Sub-Saharan Africa, the Caribbean and Asia, this book addresses the following questions: how can we rethink the concept of "Third Cinema" for today? How do new national cinemas - and their accompanying media industries - reflect the concerns of societies that are struggling with the implications of accelerated modernization - and how are these concerns configured in new genres of aesthetics? Is there still a "Third Cinema" component in contemporary cinemas, and if so, how can it be understood?

An authoritative guide to African cinema with contributions from a team of experts on the topic A Companion to African Cinema offers an overview of critical approaches to African cinema. With contributions from an international panel of experts, the Companion approaches the topic through the lens of cultural studies, contemporary transformations in the world order, the rise of globalization, film production, distribution, and exhibition. This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film. The text explores a wide range of broad topics including: cinematic economics, video movies, life in cinematic urban Africa, reframing human rights, as well as more targeted topics such as the linguistic domestication of Indian films in the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality. The book also highlights a comparative perspective of African videoscapes of Southern Nigeria, Ethiopia, and Côte d'Ivoire and explores the rise of Nairobi-based Female Filmmakers. This important resource: Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding, the acquisition of adequate production technologies and apparatuses, and the development of adequately trained actors Written for film students and scholars, A Companion to African Cinema offers a look at new critical approaches to African cinema.

This book is the first ever collection on diasporic screen production in New Zealand. Through contributions by a diverse range of local and international scholars, it identifies the central characteristics, histories, practices and trajectories of screen media made by and/or about migrant and diasporic peoples in New Zealand, including Asians, Pacific Islanders and other communities. It addresses issues pertinent to representation of migrant and diasporic life and experience on screen, and showcases critical dialogues with directors, scriptwriters, producers and other key figures whose work reflects experiences of migration, diaspora and multiculturalism in contemporary New Zealand. With a foreword by Hamid Naficy, the key theorist of accented cinema, this comprehensive collection addresses essential questions about migrant, multicultural and diasporic screen media, policies of representation, and the new aesthetic styles and production regimes emerging from New Zealand film and TV. Migrant and Diasporic Film and Filmmaking in New Zealand is a touchstone for emerging work concerned with migration, diaspora and multiculturalism in New Zealand's screen production and practice.

Symbolic Narratives/African Cinema

The Race for Representation

China Forever

Race, Gender and Sexuality at the Movies

Women in African Cinema

Rethinking Third Cinema

African Americans and Popular Culture [3 volumes]

**In the conference Africa and the History of Cinematic Ideas held in London in 1995, film-makers, cultural theorists and critics gathered to debate a range of issues. Views were exchanged on such topics as imperialism, and the problems of distribution.**

**At the end of the 19th and at the beginning of the 20th century, a number of African American and Caribbean intellectuals and immigrants of the African Diaspora with all their apprehensions set out in steamships en route and carried with them a certain presence to the metropoleis of Europe and North America. These individuals traversed the "middle passage" in the opposite direction from the forced journey undertaken by their enslaved ancestors. Later they began to arrive in large numbers as free men and women in London, Paris, Berlin, Madrid, Brussels, Lisbon, New York, and other places in the metropolis by steam ships and later by planes, and were actors in the larger history of empire from which the imperatives of forced migration, uprooting, displacement, and exile had arisen. The texts selected offer critical examination of a broad range of African Diaspora experiences in the metropole drawn from Senegal, the Caribbean, United States, Britain, Nigeria and France. Bringing together comparative and diasporic perspectives, the book explores the complex roles that race, gender, sexuality and history have played in the formation of African Diaspora identities in the metropole since the 19th century. This book was published as a special issue of African and Black Diaspora: An International Journal.**

**De-Westernizing Film Studies aims to consider what form a challenge to the enduring vision of film as a medium - and film studies as a discipline - modelled on 'Western' ideologies, theoretical and historical frameworks, critical perspectives as well as institutional and artistic practices, might take today. The book combines a range of scholarly writing with critical reflection from filmmakers, artists & industry professionals, comprising experience and knowledge from a wide range of geographical areas, film cultures and (trans-)national perspectives. In their own ways, the contributors to this volume problematize a binary mode of thinking that continues to promote an idea of 'the West and the rest' in relation to questions of production, distribution, reception and representation within an artistic medium (cinema) that, as part of contemporary moving image culture, is more globalized and diversified than at any time in its history. In so doing, De-Westernizing Film Studies complicates and/or re-thinks how local, national and regional film cultures 'connect'**

globally, seeking polycentric, multi-directional, non-essentialized alternatives to Eurocentric theoretical and historical perspectives found in film as both an artistic medium and an academic field of study. The book combines a series of chapters considering a range of responses to the idea of 'de-westernizing' film studies with a series of in-depth interviews with filmmakers, scholars and critics. Contributors: Nathan Abrams, John Akomfrah, Saër Maty Bâ, Mohammed Bakrim, Olivier Barlet, Yifen Beus, Farida Benlyazid, Kuljit Bhamra, William Brown, Campbell, Jonnie Clementi-Smith, Shahab Esfandiary, Coco Fusco, Patti Gaal-Holmes, Edward George, Will Higbee, Katharina Lindner, Daniel Lindvall, Teddy E. Mattera, Sheila Petty, Anna Piva, Deborah Shaw, Rod Stoneman, Kate E. Taylor-Jones

An examination of the works of six contemporary black and Asian women filmmakers, including Zeinabue Irene Davis, Ngozi Onwurah, Julie Dash, Pratibha Parmar, Minh-ha and Mira Nair. It also includes a detailed introduction and a chapter entitled "Other Voices", documenting the work of other black and asian filmmakers. This book emphasizes the plurality of African cinema through a variety of themes and critical approaches that illuminate the scope of the mobilizing techniques for its proliferation, as well as its deep concern for methods of production, film aesthetics, theory, and criticism. *Critical Approaches to African Cinema Discourse* will offer scholars and students in film, media, and cultural studies, as well as in history, and Black and African studies, a broader understanding of African cinema as a cultural art. The contributors show that it is informed not only by ideological determinants but also by the concern to boost perspectives for reading African film images that may or may not belong to the conventional interpretations proffered in Euro-American critical paradigms.

**Far-Flung Families in Film**

**African Cinema and Human Rights**

**Identity and Diaspora**

**Critical Approaches to African Cinema Discourse**

**African Diasporic Cinema**

**Aesthetics of Reconstruction**

**Literary Black Power in the Caribbean**

*In An Accented Cinema, Hamid Naficy offers an engaging overview of an important trend--the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy's work. Although the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences, institutions, and modes of cultural production and consumption. Treating creativity as a social practice, he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences, many of whom are also situated astride cultures and whose desires and fears the filmmakers wish to express. Comparing these films to Hollywood films, Naficy calls them "accented." Their accent results from the displacement of the filmmakers, their alternative production modes, and their style. Accented cinema is an emerging genre, one that requires new sets of viewing skills on the part of audiences. Its significance continues to grow in terms of output, stylistic variety, cultural diversity, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.*

*Black women filmmakers not only deserve an audience, Gwendolyn Audrey Foster asserts, but it is also imperative that their voices be heard as they struggle against Hollywood's constructions of spectatorship, ownership, and the creative and distribution aspects of filmmaking. Foster provides a voice for Black and Asian women in the first detailed examination of the works of six contemporary Black and Asian women filmmakers. She also includes a detailed introduction and a chapter entitled "Other Voices," documenting the work of other Black and Asian filmmakers. Foster analyzes the key films of Zeinabu irene Davis, "one of a growing number of independent Black women filmmakers who are actively constructing [in the words of bell hooks] 'an oppositional gaze'"; British filmmaker Ngozi Onwurah and Julie Dash, two filmmakers working with time and space; Pratibha Parmar, a Kenyan/Indian-born British Black filmmaker concerned with issues of representation, identity; cultural displacement, lesbianism, and racial identity; Trinh T. Minh-ha, a Vietnamese-born artist who revolutionized documentary filmmaking by displacing the "voyeuristic gaze of the ethnographic documentary filmmaker"; and Mira Nair, a Black Indian woman who concentrates on interracial identity.*

*Nora M. Alter reveals the essay film to be a hybrid genre that fuses the categories of feature, art, and documentary film. Like its literary predecessor, the essay film draws on a variety of forms and approaches; in the process, it fundamentally alters the shape*

of cinema. *The Essay Film After Fact and Fiction* locates the genre's origins in early silent cinema and follows its transformation with the advent of sound, its legitimation in the postwar period, and its multifaceted development at the turn of the millennium. In addition to exploring the broader history of the essay film, Alter addresses the innovative ways contemporary artists such as Martha Rosler, Isaac Julien, Harun Farocki, John Akomfrah, and Hito Steyerl have taken up the essay film in their work.

This book fills this gap and provides an essential resource for academics and researchers with an interest in cinematic representations of the family and transnational cinema.

In 1994, not long after South Africa made its historic transition to multiracial democracy, the nation's first black-majority government determined that film had the potential to promote social cohesion, stimulate economic development, and create jobs. In 1999 the new National Film and Video Foundation was charged with fostering a vibrant, socially engaged, and self-sufficient film industry. What are the results of this effort to create a truly national cinematic enterprise? *Projecting Nation: South African Cinemas after 1994* answers that question by examining the ways in which national and transnational forces have shaped the representation of race and nation in feature-length narrative fiction films. Offering a systematic analysis of cinematic texts in the context of the South African film industry, author Cara Moyer-Duncan analyzes both well-known works like *District 9* (2009) and neglected or understudied films like *My Shit Father* and *My Lotto Ticket* (2008) to show how the ways filmmakers produce cinema and the ways diverse audiences experience it—whether they watch major releases in theaters in predominantly white suburban enclaves or straight-to-DVD productions in their own homes—are informed by South Africans' multiple experiences of nation in a globalizing world.

*Viewing African Cinema in the Twenty-first Century*

*Cinemas of the Black Diaspora*

*Black African Cinema*

*Black Cultural Life in South Africa*

*African Diaspora and the Metropolis*

*Fiction, Music and Film*

*Art Films and the Nollywood Video Revolution*

*African cinema in the 1960s originated mainly from Francophone countries. It resembled the art cinema of contemporary Europe and relied on support from the French film industry and the French state. Beginning in 1969 the biennial Festival panafricain du cinéma et de la télévision de Ouagadougou (FESPACO), held in Burkina Faso, became the major showcase for these films. But since the early 1990s, a new phenomenon has come to dominate the African cinema world: mass-marketed films shot on less expensive video cameras. These "Nollywood" films, so named because many originate in southern Nigeria, are a thriving industry dominating the world of African cinema. *Viewing African Cinema in the Twenty-first Century* is the first book to bring together a set of essays offering a comparison of these two main African cinema modes. Contributors: Ralph A. Austen and Mahir Şaul, Jonathan Haynes, Onookome Okome, Birgit Meyer, Abdalla Uba Adamu, Matthias Krings, Vincent Bouchard, Laura Fair, Jane Bryce, Peter Rist, Stefan Sereda, Lindsey Green-Simms, and Cornelius Moore*

*Created at the crossroads of slavery, migration, and exile, and comprising a global population, the black diaspora is a diverse space of varied histories, experiences, and goals. Likewise, black diasporic film tends to focus on the complexities of transnational identity, which oscillates between similarity and difference and resists easy categorization. In *Contact Zones* author Sheila J. Petty addresses a range of filmmakers, theorists, and issues in black diasporic cinema, highlighting their ongoing influences on contemporary artistic and theoretical discourses. Petty examines both Anglophone and Francophone films and theorists, divided according to this volume's three thematic sections—Slavery, Migration and Exile, and Beyond Borders. The feature films and documentaries considered—which include *Sankofa*, *Daughters of the Dust*, *The Man by the Shore*, and *Rude*, among others—represent a wide range of cultures and topics. Through close textual analysis that incorporates the work of well-known diasporic thinkers like W. E. B. DuBois, Aimé Césaire, and Frantz Fanon along with contemporary notables such as Molefi Kete Asante, bell hooks, Clenora Hudson-Weems, René Depestre, Paul Gilroy, and Rinaldo Walcott, Petty details the unique ways in which black diasporic films create meaning. By exploring a variety of African American, Caribbean, Black British, and African Canadian perspectives, *Contact Zones* provides a detailed survey of the diversity and vitality of black diasporic contributions to cinema and theory. This volume will be a welcome addition to the libraries of scholars and students of film studies and Africana studies.*

*Contemporary Black American Cinema* offers a fresh collection of essays on African American film, media, and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson's and Sidney Poitier's star vehicles to Lee Daniels's directorial forays, these essays address the career legacies of film stars, examine various iterations of Blaxploitation and animation, question the comedic politics of "fat suit" films, and celebrate the innovation of avant-garde and experimental cinema.

*Under apartheid, black South Africans experienced severe material and social disadvantages occasioned by the government's policies, and they had limited time for entertainment. Still, they closely engaged with an array of textual and visual cultures in ways that shaped their responses to this period of ethical crisis. Marshaling forms of historical evidence that include passbooks, memoirs, American "B" movies, literary and genre fiction, magazines, and photocomics, *Black Cultural Life in South Africa* considers the importance of popular genres and audiences in the relationship between ethical consciousness and aesthetic engagement. This study provocatively posits that states of oppression, including colonial and postcolonial rule, can elicit ethical responses to imaginative identification through encounters with popular culture, and it asks whether and how they carry over into ethical action. Its consideration of how globalized popular culture "travels" not just in material form, but also through the circuits of the imaginary, opens a new window for exploring the ethical and liberatory stakes of popular culture. Each chapter focuses on a separate genre, yet the overall interdisciplinary approach to the study of genre and argument for an expansion of ethical theory that draws on texts beyond the Western canon speak to growing concerns about studying genres and disciplines in isolation. Freed from oversimplified treatments of popular forms—common to cultural studies and ethical theory alike—this book demonstrates that people can do things with mass culture that reinvigorate ethical life. Lily Saint's new volume will interest*

*Africanists across the humanities and the social sciences, and scholars of Anglophone literary, globalization, and cultural studies; race; ethical theories and philosophies; film studies; book history and material cultures; and the burgeoning field of comics and graphic novels.*

*This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe. It offers a comprehensive theoretical and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European, transnational and World Cinema studies.*

*European Cinema in Motion*

*South African Cinemas after 1994*

*Cinema Studies*

*Guide to African Cinema*

*Queer African Cinemas*

*Cinema Studies: The Key Concepts*

*The Shaw Brothers and Diasporic Cinema*

*The transnational history and cultural politics of the Shaw Brothers' movie empire*

*Gender Terrains in African Cinema*

*Memory, Origin, and Discourses in Black Diasporic Cinema*

*Projecting Nation*

*The Diasporic Family in Contemporary European Cinema*

*An Accented Cinema*

*New Frontiers in the Study of the Global African Diaspora*

*Migrant and Diasporic Film and Filmmaking in New Zealand*