

African Filmmaking North And South Of The Sahara T

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Postcolonial African cinema - David Murphy 2019-01-04

This is the first introduction of its kind to an important cross-section of postcolonial African filmmakers from the 1950s to the present. Building on previous critical work in the field, this volume will bring together ideas from a range of disciplines – film studies, African cultural studies, and, in particular, postcolonial studies – in order to combine the in-depth analysis of individual films and bodies of work by individual directors with a sustained interrogation of these films in relation to important theoretical concepts. Structurally, the book is straightforward, though the aim is to incorporate diversity and complexity of approach within the overall simplicity of format. Chapters provide both an overview of the director's output to date, and the necessary background – personal or national, cultural or political – to enable readers to achieve a better understanding of the director's choice of subject matter, aesthetic or formal strategies, or ideological stance. They also offer a particular reading of one or more films, in which the authors aim to situate African cinema in relation to important critical and theoretical debates. This book thus constitutes a new departure in African film studies, recognising the maturity of the field, and the need for complex yet accessible approaches to it, which move beyond the purely descriptive while refusing to get bogged down in theoretical jargon. Consequently, the volume should be of interest not only to specialists but also to the general reader.

Africa's Lost Classics - Lizelle Bisschoff 2017-07-05

Until recently, the story of African film was marked by a series of truncated histories: many outstanding films from earlier decades were virtually inaccessible and thus often excluded from critical accounts. However, various conservation projects since the turn of the century have now begun to make many of these films available to critics and audiences in a way that was unimaginable just a decade ago. In this accessible and lively collection of essays, Lizelle Bisschoff and David Murphy draw together the best scholarship on the diverse and fragmented strands of African film history. Their volume recovers over 30 'lost' African classic films from 1920-2010 in order to provide a more complex genealogy and begin to trace new histories of African filmmaking: from 1920s Egyptian melodramas through lost gems from apartheid South Africa to neglected works by great Francophone directors, the full diversity of African cinema will be revealed.

Hollywood Films in North Africa and the Middle East - Nolwenn Mingant 2022-05-01

Drawing on a broad range of primary sources, from trade and government publications to interviews, *Hollywood Films in North Africa and the Middle East* traces the circulation of Hollywood films across the region from the early twentieth century to the present. Originally introduced by French distributors, Hollywood films have been a key component of film culture in North Africa and the Middle East. These films became a favored mode of entertainment during the first half of the century as the major US film studios built a strong distribution structure. After World War II, the changing geopolitical context of decolonization pushed US distributors out of the market. Hollywood films, however, have continued to be favored by audiences. Today, in a landscape that also includes Egyptian and Indian films, Hollywood remains a relevant force in the region's film culture, experienced by audiences in myriad ways from the pirate markets of North Africa to state-of-the-art theatres in the United Arab Emirates.

Film in the Middle East and North Africa - Josef Gugler 2011-01-15

*A timely window on the world of Middle Eastern cinema, this remarkable overview includes many essays

that provide the first scholarly analysis of significant works by key filmmakers in the region.

Documentary Filmmaking in the Middle East and North Africa - Viola Shafik 2022-09-27

A comprehensive, in-depth study of Arab documentary filmmaking by leading experts in the field. While many of the Arab documentary films that emerged after the digital turn in the 1990s have been the subject of close scholarly and media attention, far less well studied is the immense wealth of Arab documentaries produced during the celluloid era. These ranged from newsreels to information, propaganda, and educational films, travelogues, as well as more radical, artistic formats, such as direct cinema and film essays. This book sets out to examine the long history of Arab nonfiction filmmaking in the Middle East and North Africa across a range of national trajectories and documentary styles, from the early twentieth century to the present. Bringing together a distinguished group of film scholars, practitioners, and critics, *Documentary Filmmaking in the Middle East and North Africa* traces the historical development of documentary filmmaking with an eye to the widely varied socio-political, ethnic, linguistic, and cultural contexts in which the films emerged. Thematically, the contributions provide insights into a whole range of relevant issues, both theoretical and historical, such as structural development and state intervention, formats and aesthetics, new media, politics of representation, auteurs, subjectivity, minority filmmaking, 'Artivism,' and revolution. Also unearthing previously unrecognized scholarly work in the field, this rich and theoretically informed collection sheds light on a hitherto neglected part of international film history.

Contributors: Ali Abudlameer, Hend Alawadhi, Jamal Bahmad, Ahmed Bedjaoui, Dore Bowen, Shohini Chaudhuri, Donatella della Ratta, Yasmin Desouki, Kay Dickinson, Ali Essafi, Nouri Gana, Mohannad Ghawanmeh, Olivier Hadouchi, Ahmad Izzo, Alisa Lebow, Peter Limbrick, Florence Martin, Irit Neidhardt, Stefan Pethke, Mathilde Rouxel, Viviane Saglier, Viola Shafik, Ella Shohat, Mohamad Soueid, Hanan Toukan, Oraib Toukan, Stefanie van der Peer, Nadia Yaqub, Alia Yunis, Hady Zaccak

Viewing African Cinema in the Twenty-First Century - Mahir Saul 2010-10-12

Viewing African Cinema in the Twenty-first Century brings together a set of fascinating essays by international scholars on these contrasting cinema forms.

Women in African Cinema - Lizelle Bisschoff 2019-11-14

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.

New African Cinema - Valérie Orlando 2017-04-15

New African Cinema examines the pressing social, cultural, economic, and historical issues explored by African filmmakers from the early post-colonial years into the new millennium. Offering an overview of the development of postcolonial African cinema since the 1960s, Valérie K. Orlando highlights the variations in content and themes that reflect the socio-cultural and political environments of filmmakers and the cultures they depict in their films. Orlando illuminates the diverse themes evident in the works of filmmakers such as Ousmane Sembène's *Ceddo* (Senegal, 1977), Sarah Maldoror's *Sambizanga* (Angola, 1972), Assia Djebar's *La Noubia des femmes de Mont Chenoua* (The Circle of women of Mount Chenoua, Algeria, 1978), Zézé Gamboa's *The Hero* (Angola, 2004) and Abderrahmane Sissako's *Timbuktu* (Mauritania, 2014), among others. Orlando also considers the influence of major African film schools and their traditions, as well as European and American influences on the marketing and distribution of African film. For those familiar with the polemics of African film, or new to them, Orlando offers a cogent analytical approach that is engaging.

African Film - Foluke Ogunleye 2014-03-17

African Film: Looking Back and Looking Forward acknowledges all those filmmakers and film scholars who, through their productions and theorization, have made a difference to the filmic universe in Africa. Their substantial contribution reflects our world and has the potential to change our lives. The book adopts an interdisciplinary character, traversing, as it does, the diverse subjects of politics, economics and history, among others. It interrogates Africa's filmic past, analyses current productions, projects into the future of the film in Africa, and deals with the nature of the filmmaking profession. This book contributes to the growing literature on the African film and will provide the opportunity for filmmakers, academics and students to learn about the history, theories, problems, and various approaches to production, marketing, gender issues, race and legal issues, and a host of other subjects that impinge upon the African film.

African Film Studies - Boukary Sawadogo 2018-10-09

African Film Studies: An Introduction is an accessible and authoritative textbook on African cinema as a field of study. The book provides a succinct and comprehensive study of the history, aesthetics, and theory of sub-Saharan African cinematic productions that is grounded in the field of film studies instead of textual interpretations from other disciplines. Bringing African cinema out of the margins into the discipline of mainstream film studies and showcasing the diverse cinematic expressions of the continent, the book covers: Overview of African cinema(s): Questions our assumptions about the continent's cinematic productions and defines the characteristics of African cinema across linguistic, geographic, and filmic divides. History of African and African-American cinema: Spans the history of film in Africa from colonial import and 'appropriation of the gaze' to the quest for individuality. It also establishes parallels in the historical development of black African cinema and African-American cinema. Aesthetics: Introduces new research on previously unexplored aesthetic dimensions such as cinematography, animation, and film music. Theoretical Approaches: Addresses a number of theoretical approaches and critical frameworks developed by scholars in the study of African cinema All chapters include case studies, suggestions for further reading, and screening lists to deepen the reader's knowledge with no prior knowledge of African cinema required. Students, teachers, and general film enthusiasts would all benefit from this accessible and engaging book.

Routledge Handbook of Islam in Africa - Terje Østebø 2021-12-21

Bringing together cutting-edge research from a range of disciplines, this handbook argues that despite often being overlooked or treated as marginal, the study of Islam from an African context is integral to the broader Muslim world. Challenging the portrayal of African Muslims as passive recipients of religious impetuses arriving from the outside, this book shows how the continent has been a site for the development of rich Islamic scholarship and religious discourses. Over the course of the book, the contributors reflect on: The history and infrastructure of Islam in Africa Politics and Islamic reform Gender, youth, and everyday life for African Muslims New technologies, media, and popular culture. Written by leading scholars in the field, the contributions examine the connections between Islam and broader sociopolitical developments across the continent, demonstrating the important role of religion in the everyday lives of Africans. This book is an important and timely contribution to a subject that is often diffusely studied, and will be of interest to researchers across religious studies, African studies, politics, and sociology.

Colonial Cinema in Africa - Glenn Reynolds 2015-06-08

In recent decades historians and film scholars have intensified their study of colonial cinema in Africa. Yet the vastness of the continent, the number of European powers involved and irregular record keeping has made uncovering the connections between imagery, imperialism and indigenous peoples difficult. This volume takes up the challenge, tracing production and exhibition patterns to show how motion pictures were introduced on the continent during the "Scramble for Africa" and the subsequent era of consolidation. The author describes how early actualities, expeditionary footage, ethnographic documentaries and missionary films were made in the African interior and examines the rise of mass black spectatorship. While Africans in the first two decades of the 20th century were sidelined as cinema consumers because of colonial restrictions, social and political changes in the subsequent interwar period--wrought by large-scale mining in southern Africa--led to a rethinking of colonial film policy by missionaries, mining concerns and colonial officials. By World War II, cinema had come to black Africa.

Ethics and Aesthetics in Contemporary African Cinema - James S. Williams 2019-03-21

Since the beginnings of African cinema, the realm of beauty on screen has been treated with suspicion by directors and critics alike. James S. Williams explores an exciting new generation of African directors, including Abderrahmane Sissako, Mahamat-Saleh Haroun, Fanta Régina Nacro, Alain Gomis, Newton I. Aduaka, Jean-Pierre Bekolo and Mati Diop, who have begun to reassess and embrace the concept of cinematic beauty by not reducing it to ideological critique or the old ideals of pan-Africanism. Locating the aesthetic within a range of critical fields - the rupturing of narrative spectacle and violence by montage, the archives of the everyday in the 'afropolis', the plurivocal mysteries of sound and language, male intimacy and desire, the borderzones of migration and transcultural drift - this study reveals the possibility for new, non-conceptual kinds of beauty in African cinema: abstract, material, migrant, erotic, convulsive, queer. Through close readings of key works such as *Life on Earth* (1998), *The Night of Truth* (2004), *Bamako* (2006), *Daratt* (Dry Season) (2006), *A Screaming Man* (2010), *Tey* (Today) (2012), *The Pirogue* (2012), *Mille soleils* (2013) and *Timbuktu* (2014), Williams argues that contemporary African filmmakers are proposing propitious, ethical forms of relationality and intersubjectivity. These stimulate new modes of cultural resistance and transformation that serve to redefine the transnational and the cosmopolitan as well as the very notion of the political in postcolonial art cinema.

Critical Approaches to African Cinema Discourse - Nwachukwu Frank Ukadike 2014-02-27

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.

Directory of World Cinema Africa - Blandine Stefanson 2014

Nothing provided

Pop Culture in North Africa and the Middle East: Entertainment and Society around the World - Andrew Hammond 2017-05-22

Ideal for students and general readers, this single-volume work serves as a ready-reference guide to pop culture in countries in North Africa and the Middle East, covering subjects ranging from the latest young adult book craze in Egypt to the hottest movies in Saudi Arabia. • Allows readers to make cross-cultural comparisons by relating pop culture in the Islamic world to pop culture in the United States • Supplies highly relatable content for young adult readers that is presented in a fun and engaging way • Provides information that students can use in daily life, such as renting a popular or acclaimed Middle Eastern film or watching a YouTube video of Egyptian music • Enables students to better understand the uneasy paradox that is pop culture in the Islamic world

What Moroccan Cinema? - Sandra Gayle Carter 2009-08-16

From its early focus on documentary film and nation building to its more recent spotlight on contemporary

culture and feature filmmaking, Moroccan cinema has undergone tremendous change since the country's independence in 1956. In *What Moroccan Cinema? A Historical and Critical Study, 1956-2006*, Sandra Gayle Carter chronicles the changes in Moroccan laws, institutions, ancillary influences, individuals active in the field, representative films, and film culture during this fifty-year span. Focusing on Moroccan history and institutions relative to the cinema industry such as television, newspaper criticism, and Berber videomaking, *What Moroccan Cinema?* is an intriguing study of the ways in which three historical periods shaped the Moroccan cinema industry. Carter provides an insightful and thorough treatment of the cinema institution, discussing exhibition and distribution, censorship, and cinema clubs and caravans. Carter grounds her analysis by exploring representative films of each respective era. The groundbreaking analysis offered in *What Moroccan Cinema?* will prove especially valuable to those in film and Middle Eastern studies.

Focus on African Films - Françoise Pfaff 2004

'Focus on African Films' offers pluralistic perspectives on filmmaking across Africa, highlighting the distinct thematic, stylistic, and socioeconomic circumstances of African film production.

Dictionary of African Filmmakers - Roy Armes 2008

Chiefly short biographies and filmographies.

New Voices in Arab Cinema - Roy Armes 2015-01-29

New Voices in Arab Cinema focuses on contemporary filmmaking since the 1980s, but also considers the longer history of Arab cinema. Taking into consideration film from the Middle East and North Africa and giving a special nod to films produced since the Arab Spring and the Syrian crisis, Roy Armes explores themes such as modes of production, national cinemas, the role of the state and private industry on film, international developments in film, key filmmakers, and the validity of current notions like globalization, migration and immigration, and exile. This landmark book offers both a coherent, historical overview and an in-depth critical analysis of Arab filmmaking.

When the World Laughs - William V. Costanzo 2020

When the World Laughs is a book about the intersection of humor, history, and culture. It explores how film comedy, one of the world's most popular movie genres, reflects the values and beliefs of those who enjoy its many forms, its most enduring characters and stories, its most entertaining routines and funniest jokes.

What people laugh at in Europe, Africa, or the Far East reveals important truths about their differences and common bonds. By investigating their traditions of humor, by paying close attention to what kinds of comedy cross national boundaries or what gets lost in translation, this study leads us to a deeper understanding of each other and ourselves. Section One begins with a survey of the theories and research that best explain how humor works. It clarifies the varieties of comic forms and styles, identifies the world's most archetypal figures of fun, and traces the history of the world's traditions of humor from earliest times to today. It also examines the techniques and aesthetics of film comedy: how movies use the world's rich repertoire of amusing stories, gags, and wit to make us laugh and think. Section Two offers a close look at national and regional trends. It applies the concepts set forth earlier to specific films-across a broad spectrum of sub-genres, historical eras, and cultural contexts-providing an insightful comparative study of the world's great traditions of film comedy.

African Cinema and Human Rights - Mette Hjort 2019-03-01

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 advancing the 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 within larger communities Legitimizing, and consequently solidifying, an expanded scope for human rights Promoting the realization of social and economic right Including the voices of African scholars, scholar-filmmakers, African directors Jean-Marie Teno and 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-continuing struggle towards a more just global society.

Traditions in World Cinema - Linda Badley 2006

The core volume in the *Traditions in World Cinema* series, this book brings together a colourful and wide-ranging collection of world cinematic traditions - national, regional and global - all of which are in need of introduction, investigation and, in some cases, critical reassessment. Topics include: German expressionism, Italian neorealism, French New Wave, British new wave, Czech new wave, Danish Dogma, post-Communist cinema, Brazilian post-Cinema Novo, new Argentine cinema, pre-revolutionary African traditions, Israeli persecution films, new Iranian cinema, Hindi film songs, Chinese wenyi.

African Film Cultures - Añuli Agina 2017-08-21

The growing body of films in and around Africa, and the seemingly incongruent growth in African film scholarship, suggests the need for new perspectives, approaches and insights into film cultures in Africa. Although it is impossible to capture the entire diversity of existing African film cultures, this collection, which has resulted from African film conferences organized by the University of Westminster, United Kingdom, has recognized the significance and urgency of this task. The book offers a unique engagement with widened African film 'cultures' in the context of diverse peoples, histories, geographies, languages and changing film production cultures shaped by audiences and users at home and in the diaspora. The volume is a significant contribution to the processes of representing the self and other, as well as the emergence of alternative, non-official dialogues, circulation and consumption, including on social media. Students, researchers, film policy makers, film producers, distributors and anyone else with an interest in African screen media will find in the book useful and readable analyses of socio-political factors that affect and are shaped by African film.

Gaze Regimes - Jyoti Mistry 2015-06-01

Gaze Regimes is a bricolage of essays and interviews showcasing the experiences of women working in film, either directly as practitioners or in other areas as curators, festival programme directors or fundraisers. It does not shy away from questioning the relations of power in the practice of filmmaking and the power invested in the gaze itself. Who is looking and who is being looked at, who is telling women's stories in Africa and what governs the mechanics of making those films on the continent? The interviews with film practitioners such as Tsitsi Dangarembga, Taghreed Elsanhoury, Jihan El-Tahri, Anita Khanna, Isabel Noronha, Arya Laloo and Shannon Walsh demonstrate the contradictory points of departure of women in film - from their understanding of feminisms in relation to lived-experiences and the realpolitik of women working as cultural practitioners. The disciplines of gender studies, postcolonial theory, and film theory provide the framework for the book's essays. Jyoti Mistry, Antje Schuhmann, Nobunye Levin, Dorothee Wenner and Christina von Braun are some of the contributors who provide valuable context, analysis and insight into, among other things, the politics of representation, the role of film festivals and the collective and individual experiences of trauma and marginality which contribute to the layered and complex filmic responses of Africa's film practitioners.

Roots of the New Arab Film - Roy Armes 2018-01-06

Roots of the New Arab Film deals with the generation of filmmakers from across North Africa and the Middle East who created an international awareness of Arab film from the mid-1980s onwards. These seminal filmmakers experienced the moment of national independence first-hand in their youth and retained a deep attachment to their homeland. Although these aspiring filmmakers had to seek their training abroad, they witnessed a time of filmic revival in Europe - Fellini and Antonioni in Italy, the French New Wave, and British Free Cinema. Returning home, these filmmakers brought a unique insider/outsider perspective to bear on local developments in society since independence, including the divide between urban and rural communities, the continuing power of traditional values and the status of women in a changing society. As they made their first films back home, the feelings of participation in a worldwide movement of new, independent filmmaking was palpable. *Roots of the New Arab Film* is a necessary and comprehensive resource for anyone interested in the foundations of Arab cinema.

African Cinema - Kenneth W. Harrow 1999

This collection of essays deals directly and compellingly with contemporary issues in African cinema. In particular, they address key aspects of post-colonialism and feminism - the two major topics of interest in current criticism of African films - but coverage is also given to spectatorship, national identity, ethnography, patriarchy, and the creation of key film industries in developing countries.

The Education of the Filmmaker in Africa, the Middle East, and the Americas - M. Hjort 2013-07-31

Using case studies from Nigeria, Qatar, the United States, the West Indies, and others, the contributors to this volume examine aspects such as audience response, film education for children, and the impact on crime in the various studios, clubs, film festivals, NGOs, peripatetic workshops, and alternative film schools where filmmaking is taught.

Cultural Sociology of the Middle East, Asia, and Africa - Andrea L. Stanton 2012-01-05

In our age of globalization and multiculturalism, it has never been more important for Americans to understand and appreciate foreign cultures and how people live, love, and learn in areas of the world unfamiliar to most U.S. students and the general public. The four volumes in our cultural sociology reference encyclopedia take a step forward in this endeavor by presenting concise information on those regions likely to be most "foreign" to U.S. students: the Middle East, Asia, and Africa. The intent is to convey what daily life is like for people in these selected regions. It is hoped entries within these volumes will aid readers in efforts to understand the importance of cultural sociology, to appreciate the effects of cultural forces around the world, and to learn the history of countries and cultures within these important regions.

Instructional Cinema and African Audiences in Colonial Kenya, 1926-1963 - Samson Kaunga Ndanyi 2022-03-14

This book argues that African film audiences in colonial Kenya were not passive recipients of British cultural programs created to "teach" and "civilize" them. Rather, they rejected mediocre films and actively participated in the cinema discourse that brought about changes in cinema production.

African Diasporic Cinema - Daniela Ricci 2020-08-01

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.

Encyclopedia of Africa - Anthony Appiah 2010

"The Encyclopedia of Africa focuses on African history and culture with articles that cover prominent individuals, events, trends, places, political movements, art forms, business and trade, religions, ethnic groups, organizations, and countries throughout Africa"--Provided by publisher.

African Filmmaking - Roy Armes 2006

Armes offers a wealth of information and a unique perspective on the history and future of African filmmaking.

African Filmmaking - Kenneth W. Harrow 2017-05-01

This volume attempts to join the disparate worlds of Egyptian, Maghrebian, South African, Francophone, and Anglophone African cinema—that is, five "formations" of African cinema. These five areas are of particular significance—each in its own way. The history of South Africa, heavily marked by apartheid and its struggles, differs considerably from that of Egypt, which early on developed its own "Hollywood on the Nile." The history of French colonialism impacted the three countries of the Maghreb—Tunisia, Algeria, and Morocco—differently than those in sub-Saharan Africa, where Senegal and Sembène had their own great

effect on the Sahelian region. Anglophone Africa, particularly the films of Ghana and Nigeria, has dramatically altered the ways people have perceived African cinema for decades. History, geography, production, distribution, and exhibition are considered alongside film studies concerns about ideology and genre. This volume provides essential information for all those interested in the vital worlds of cinema in Africa since the time of the Lumière brothers.

Nationalist African Cinema - Sada Niang 2014-02-21

Nationalist African Cinema: Legacy and Transformations reexamines African cinema of the nationalist era within the context of contemporary major Euro-American film trends. It argues that the aesthetic diversification of African cinema can be traced as far back as the nationalist era.

The Cinema of North Africa and the Middle East - Gonul Donmez-colin 2007

"Twenty-four essays on individual selected films, many by scholars and writers based in the region. It explores established film cultures such as those of Turkey and Iran, and also nascent cinemas such as those of Israel, Palestine and Syria. ... Selected films include Cairo Station (Egypt, 1958), Umat (Turkey, 1970), The Runner (Iran, 1989) ... Once upon a time, Beriut (Lebanon, 1994), Chronicle of a disappearance (Palestine, 1996), Circle of dreams (Israel, 2000), Ten (Iran, 2002) and Uzak (Turkey, 2003)."--Page 4 of cover.

Cinema and Development in West Africa - James E. Genova 2013-09-25

Cinema and Development in West Africa shows how the film industry in Francophone West African countries played an important role in executing strategies of nation building during the transition from French rule to the early postcolonial period. James E. Genova sees the construction of African identities and economic development as the major themes in the political literature and cultural production of the time. Focusing on film both as industry and aesthetic genre, he demonstrates its unique place in economic development and provides a comprehensive history of filmmaking in the region during the transition from colonies to sovereign states.

Holding the World Together - Nwando Achebe 2019-04-16

Featuring contributions from some of the most accomplished scholars on the topic, *Holding the World Together* explores the rich and varied ways in which women have wielded power across the African continent, from the precolonial period to the present. Suitable for classroom use, this comprehensive volume considers such topics as the representation of African women, their role in national liberation movements, their experiences of religious fundamentalism (both Christian and Muslim), their incorporation into the world economy, changing family and marriage systems, impacts of the world economy on their lives and livelihoods, and the unique challenges they face in the areas of health and disease. Contributors: Nwando Achebe, Ousseina Alidou, Signe Arnfred, Andrea L. Arrington-Sirois, Henryatta Ballah, Teresa Barnes, Josephine Beoku-Betts, Emily Burrell, Abena P. A. Busia, Gracia Clark, Alicia Decker, Karen Flint, December Green, Cajetan Iheka, Rachel Jean-Baptiste, Elizabeth M. Perego, Claire Robertson, Kathleen Sheldon, Aili Mari Tripp, Cassandra Veney

Projecting Nation - Cara Moyer-Duncan 2020-07-01

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.

New African Cinema - Valérie K. Orlando 2017-04-15

New African Cinema examines the pressing social, cultural, economic, and historical issues explored by African filmmakers from the early post-colonial years into the new millennium. Offering an overview of the development of postcolonial African cinema since the 1960s, Valérie K. Orlando highlights the variations in content and themes that reflect the socio-cultural and political environments of filmmakers and the cultures they depict in their films. Orlando illuminates the diverse themes evident in the works of filmmakers such as Ousmane Sembène's *Ceddo* (Senegal, 1977), Sarah Maldoror's *Sambizanga* (Angola, 1972), Assia

Djebar's *La Nouba des femmes de Mont Chenoua* (The Circle of women of Mount Chenoua, Algeria, 1978), Zézé Gamboa's *The Hero* (Angola, 2004) and Abderrahmane Sissako's *Timbuktu* (Mauritania, 2014), among others. Orlando also considers the influence of major African film schools and their traditions, as well as European and American influences on the marketing and distribution of African film. For those familiar with the polemics of African film, or new to them, Orlando offers a cogent analytical approach that is engaging.