

STRUGGLES

FOR REPRESENTATION

African American Documentary
Film and Video



Edited by **Phyllis R. Klotman** and **Janet K. Cutler**

Struggles For Representation African American Documentary Film And Video

Tekletsadik Belachew



Struggles For Representation African American Documentary Film And Video:

Struggles for Representation Phyllis Rauch Klotman, Janet K. Cutler, 1999 *Struggles for Representation* examines over 300 non fiction films by more than 150 African American film videomakers and includes an extensive filmography bibliography and excerpts from interviews with film videomakers In eleven original essays contributors explore the extraordinary scope of these aesthetic and social documents and chart a previously undiscovered territory documentaries that examine the aesthetic economic historical political and social forces that shape the lives of black Americans as seen from their perspectives Until now scholars and critics have concentrated on black fiction film and on mainstream non fiction films neglecting the groundbreaking body of black non fiction productions that offer privileged views of American life Yet these rich and varied works in film video and new electronic media convey vast stores of knowledge and experience Although most documentary cannot hope to match fiction film s mass appeal it is unrivaled in its ability to portray searing indelible impressions of black life including concrete views of significant events and moving portraits of charismatic individuals Documentary footage brings audiences the moments when civil rights protestors were attacked by state troopers it provides the sights and sounds of Malcom X delivering an electrifying speech Betty Carter performing a heart wrenching song and Langston Hughes strolling on a beach Uniting all of this work is the struggle for representation that characterizes each film an urgent desire to convey black life in ways that counter the uninformed and often distorted representations of mass media film and television productions African American documentaries have long been associated with struggles for social and political empowerment for many film videomakers documentary is a compelling mode with which to present an alternative more authentic narrative of black experiences and an effective critique of mainstream discourse Thus many socially and politically committed film videomakers view documentary as a tool with which to interrogate and reinvent history their works fill gaps correct errors and expose distortions in order to provide counter narratives of African American experience Contributors include Paul Arthur Houston A Baker Jr Mark F Baker Pearl Bowser Janet K Cutler Manthia Diawara Elizabeth Amelia Hadley Phyllis R Klotman Tommy Lee Lott Erika Muhammad Valerie Smith and Clyde Taylor [Documenting the Black Experience](#) Novotny Lawrence, 2014-11-19 History taught at the elementary middle high school and even college levels often excludes significant events from African American history such as the murder of Emmett Till or the murder of four black girls by the Ku Klux Klan in the Sixteenth Street Baptist Church bombing in Birmingham Such events are integral parts of history that continue to inform America s racial politics Their exclusion is a problem that this work addresses by bringing more visibility to documentary films focusing on the events Books treating the history of documentary films follow a similar pattern omitting the efforts of filmmakers who have continued to focus on African American history This book works to make documentary discourse more complete bringing attention to films that cover the African American experience in four areas civil rights sports electronic media and the contemporary black struggle demonstrating how the issues continue to inform

America's racial politics **Rites of Realism** Ivone Margulies, 2003-03-27 A collection of essays rethinking and reviving realism as a focus for film theory particularly emphasizing the relation of the genre to issues of the body **American Cinema and the Southern Imaginary** Deborah Barker, Kathryn B. McKee, 2011 Placing the New Southern Studies in conversation with film studies this book is simply the best edited collection available on film and the U S South Grace Hale University of Virginia **Collections Vol 12 N4** Juilee Decker, Collections, 2016-12-22 This focus issue of the journal draws attention to Collections in a Digital Age The essays are like digital public history itself multi faceted showing a variety of possibilities opportunities challenges and best practices at a range of institutions or dealing with an assortment of historical materials The contributions are drawn from working group activity at the April 2015 annual meeting of the National Council on Public History Multiple Lenses David Divine, 2009-03-26 Black Canadian Studies is the exploration of the range of histories experiences contributions perceptions feelings convictions triumphs and obstacles awaiting to be overcome of identified Black people of African descent resident in Canada Black Canadian Studies revolves around the agency of Black people as the subject of investigation Their stories their interpretations their pride their independence their self determination their challenges their triumphs their shortfalls and sense of freedom and justice are at the forefront of investigation Multiple Lenses Voices from the Diaspora Located in Canada is an essential introduction to an understanding of the experience of Black people in Canada over a four hundred year period Through the lenses of history law literature film music Black community organizations media sports Black spirituality party politics labour markets education and lived experience renowned commentators explore through Canadian eyes how Black people in Canada have identified themselves and been identified over this period What factors influenced that process Black people in Canada are not part of imagined communities but real people with visceral connections flesh and blood striving to build lives under often unimaginable hardships This book is dedicated to such Black people and their allies who together have fashioned meaning and hope in an often hostile environment *Contact Zones* Sheila Petty, 2008 Explores the contributions of black diasporic filmmakers and thinkers to contemporary artistic and theoretical discourses 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 Aim C saire and Frantz

Fanon along with contemporary notables such as Molefi Kete Asante bell hooks Clenora Hudson Weems Ren 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

Filming Difference Daniel Bernardi, 2009-12-03 Addressing representation and identity in a variety of production styles and genres including experimental film and documentary independent and mainstream film and television drama Filming Difference poses fundamental questions about the ways in which the art and craft of filmmaking force creative people to confront stereotypes and examine their own identities while representing the complexities of their subjects Selections range from C A Griffith's *Del Otro Lado* Border Crossings *Disappearing Souls* and *Other Transgressions* and Celine Perre's *Shimizu's Pain and Pleasure in the Flesh* of Machiko Saito's *Experimental Movies* to Christopher Bradley's *I Saw You Naked* *Hard Acting in Gay Movies* along with Kevin Sandler's interview with Paris Barclay Yuri Makino's interview with Chris Eyre and many other perspectives on the implications of film production writing producing and acting Technical aspects of the craft are considered as well including how contributors to filmmaking plan and design films and episodic television that feature difference and how the tools of cinema such as cinematography and lighting influence portrayals of gender race and sexuality The struggle between economic pressures and the desire to produce thought provoking socially conscious stories forms another core issue raised in *Filming Difference* Speaking with critical rigor and creative experience the contributors to this collection communicate the power of their media

Postwar America James Ciment, 2015-03-26 From the outbreak of the Cold War to the rise of the United States as the last remaining superpower the years following World War II were filled with momentous events and rapid change Diplomatically economically politically and culturally the United States became a major influence around the globe On the domestic front this period witnessed some of the most turbulent and prosperous years in American history *Postwar America* An Encyclopedia of Social Political Cultural and Economic History provides detailed coverage of all the remarkable developments within the United States during this period as well as their dramatic impact on the rest of the world A-Z entries address specific persons groups concepts events geographical locations organizations and cultural and technological phenomena Sidebars highlight primary source materials items of special interest statistical data and other information and Cultural Landmark entries chronologically detail the music literature arts and cultural history of the era Bibliographies covering literature from the postwar era and about the era are also included as are illustrations and specialized indexes

Spike Lee Jason P. Vest, 2014-09-30 Spike Lee's journey from guerrilla filmmaker to Hollywood insider is explored in light of his personal background the cultural influence of his films and the extensive scholarship his movies have inspired This insightful study probes the iconic filmmaker's career as a director and shaper of American culture

It not only sheds light on the ways in which Lee's background influences and outlook affect his films but also discusses how he participates in transforms and transcends the tradition of black American filmmaking Each chapter offers a critical assessment of at least one and sometimes multiple Lee films examining their production history their place in Lee's filmography and their aesthetic cultural and historical significance Readers will come away from this first scholarly assessment of Lee's career and work with a better understanding of his penchant for stirring up controversy about significant social political and artistic issues as well as his role as an American artist who provokes his audiences as much as he pacifies them

Reality Fictions Thomas W. Benson, Carolyn Anderson, 2002 Rather than write briefly about each of the many documentary films Wiseman has made over the past 20 years Benson rhetoric and communication arts and sciences Pennsylvania State U and Anderson communication U of Massachusetts Amherst choose a few representative examples They interpret the films look at the rhetorical structures and explore the people and processes The first edition was published in 1989 Annotation copyrighted by Book News Inc Portland OR

De-Westernizing Film Studies Saer Maty Ba, Will Higbee, 2012-09-10 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 Sa r Maty B 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

The Columbia Guide to African American History Since 1939 Robert L. Harris, Rosalyn Terborg-Penn, 2006 This book is a multifaceted approach to understanding the central developments in African American history since 1939 It combines a historical overview of key personalities and movements with essays by leading scholars on specific facets of the African American experience a chronology of events and a guide to further study Marian Anderson's famous 1939 concert in

front of the Lincoln Memorial was a watershed moment in the struggle for racial justice. Beginning with this event, the editors chart the historical efforts of African Americans to address racism and inequality. They explore the rise of the Civil Rights and Black Power movements and the national and international contexts that shaped their ideologies and methods. They consider how changes in immigration patterns have complicated the conventional black-white dichotomy in U.S. society, discuss the often uneasy coexistence between a growing African American middle class and a persistent and sizable underclass, and address the complexity of the contemporary African American experience. Contributors consider specific issues in African American life, including the effects of the postindustrial economy and the influence of music, military service, sports, literature, culture, business, and the politics of self-designation (e.g., Colored vs. Negro, Black vs. African American). While emphasizing political and social developments, this volume also illuminates important economic, military, and cultural themes. An invaluable resource. *The Columbia Guide to African American History Since 1939* provides a thorough understanding of a crucial historical period.

Soul Power Cynthia A. Young, 2006-11-01 *Soul Power* is a cultural history of those whom Cynthia A. Young calls U.S. Third World Leftists: activists of color who appropriated theories and strategies from Third World anticolonial struggles in their fight for social and economic justice in the United States during the long 1960s. Nearly thirty countries in Africa, Asia, and Latin America declared formal independence in the 1960s alone. Arguing that the significance of this wave of decolonization to U.S. activists has been vastly underestimated, Young describes how literature, films, ideologies, and political movements that originated in the Third World were absorbed by U.S. activists of color. She shows how these transnational influences were then used to forge alliances, create new vocabularies, and describe race, class, and gender oppression in the United States in compelling terms. Young analyzes a range of U.S. figures and organizations, examining how each deployed Third World discourse toward various cultural and political ends. She considers a trip that LeRoi Jones, Harold Cruse, and Robert F. Williams made to Cuba in 1960, traces key intellectual influences on Angela Y. Davis's writing, and reveals the early history of the hospital workers' 1199 union as a model of U.S. Third World activism. She investigates *Newsreel*, a late 1960s activist documentary film movement, and its successor *Third World Newsreel*, which produced a seminal 1972 film on the Attica prison rebellion. She also considers the *L.A. Rebellion*, a group of African and African American artists who made films about conditions in the Watts neighborhood of Los Angeles. By demonstrating the breadth, vitality, and legacy of the work of U.S. Third World Leftists, *Soul Power* firmly establishes their crucial place in the history of twentieth-century American struggles for social change.

Stories from the Fireplace Tekletsadik Belachew, 2020-12-22 This book is an interdisciplinary theological exploration of Haile Gerima's cinema, an Ethiopian filmmaker and storyteller who successfully translated African folkloric orality and wove other indigenous art forms into the language of cinema. Gerima's five-decade legacy of Pan-African cinema embodies symbolic resistance against Afro-pessimistic and stereotypical misrepresentations, both manifestations of neo-colonialism. In response, he uses camera as a weapon to resist exotic otherness and alienation invented by conventional

cinema Through an alternative moving pictures he depicted dignified images of Africa towards decolonising cinema and liberating the mind His memory films achieves archiving the stories of the people of African descent Gerima who stands in par with great African film griots such as Ousmane Sembne the father of African cinema and Med Hondo deserves further interdisciplinary reflections Gerima s Triangular cinema and imperfect cinema are inspired from indigenous values and cultural products such as holy icons and fireplace stories His works foster asserting identity of the self maintaining the right to difference and embracing ubuntu like human personhood They are essential acts in the 21st century Like theology cinema alters a way of life human experiences imaginations and narrative identity This book engages with the works and thoughts of Gerima towards re imaging Africa through cinematic narratives in being and becoming an African *Gay and Lesbian Historical Fiction* N. Jones,2007-05-28 The first extensive study of gay and lesbian historical fiction this book demonstrates how the highly popular sub genre helps us understand gay and lesbian history It shows not only why the sub genre should be taken more seriously by historians but also how it implicitly works to ameliorate divisions between Christianity and homosexuality **John Akomfrah** James Harvey,2023-08-10 The films of John Akomfrah represent one of the most significant bodies of artistic production in the post war era in Britain yet little attempt has been made to analyse the consistencies and divergences across them James Harvey s John Akomfrah is the first comprehensive analytic engagement with these films offering sustained close engagement with the artist s core thematic preoccupations and aesthetic tendencies His analysis negotiates the contextual and theoretical layers of Akomfrah s rich and complex films from the intermedial diaspora aesthetics of Handsworth Songs 1986 to the intersectional spatial ecopolitics of Purple 2017 Positioning Akomfrah in the burgeoning black British arts and cultural scene of the 1980s as a member of Black Audio Film Collective Harvey traces the evolution of a critical relationship with the postcolonial archive in his early films through analysis of documentaries made for television in the 1990s and up to more recent film installations in museums and galleries

Making a Promised Land Paula J. Massood,2013-01-22 Making a Promised Land examines the interconnected histories of African American representation urban life and citizenship as documented in still and moving images of Harlem over the last century Paula J Massood analyzes how photography and film have been used over time to make African American culture visible to itself and to a wider audience and charts the ways in which the Mecca of the New Negro became a battleground in the struggle to define American politics aesthetics and citizenship Visual media were first used as tools for uplift and education With Harlem s downturn in fortunes through the 1930s narratives of black urban criminality became common in sociological tracts photojournalism and film These narratives were particularly embodied in the gangster film which was adapted to include stories of achievement economic success and later in the century a nostalgic return to the past Among the films discussed are Fights of Nations 1907 Dark Manhattan 1937 The Cool World 1963 Black Caesar 1974 Malcolm X 1992 and American Gangster 2007 Massood asserts that the history of photography and film in Harlem provides the keys to

understanding the neighborhood's symbolic resonance in African American and American life especially in light of recent urban redevelopment that has redefined many of its physical and demographic contours **Jim Crow Wisdom** Jonathan Scott Holloway, 2013-10-15 How do we balance the desire for tales of exceptional accomplishment with the need for painful doses of reality How hard do we work to remember our past or to forget it These are some of the questions that Jonathan Scott Holloway addresses in this exploration of race memory from the dawn of the modern civil rights era to the present Relying on social science documentary film dance popular literature museums memoir and the tourism trade Holloway explores the stories black Americans have told about their past and why these stories are vital to understanding a modern black identity In the process Holloway asks much larger questions about the value of history and facts when memories do violence to both Making discoveries about his own past while researching this book Holloway weaves first person and family memories into the traditional third person historian's perspective The result is a highly readable rich and deeply personal narrative that will be familiar to some shocking to others and thought provoking to everyone **Sporting Blackness** Samantha N. Sheppard, 2020-06-16 Sporting Blackness examines issues of race and representation in sports films exploring what it means to embody perform play out and contest blackness by representations of Black athletes on screen By presenting new critical terms Sheppard analyzes not only skin in the game or how racial representation shapes the genre's imagery but also skin in the genre or the formal consequences of blackness on the sport film genre's modes codes and conventions Through a rich interdisciplinary approach Sheppard argues that representations of Black sporting bodies contain critical muscle memories embodied kinesthetic and cinematic histories that go beyond a film's plot to index circulate and reproduce broader narratives about Black sporting and non sporting experiences in American society

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