



SYMBOLIC NARRATIVES/AFRICAN CINEMA
Audiences, Theory and the Moving Image

Edited by June Givanni
Introduction by Imruh Bakari

Symbolic Narratives African Cinema

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Symbolic Narratives African Cinema:

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African Cinema: Manifesto and Practice for Cultural Decolonization Michael T. Martin, Gaston Jean-Marie Kaboré, 2023-08-08 Challenging established views and assumptions about traditions and practices of filmmaking in the African diaspora this three volume set offers readers a researched critique on black film Volume One of this landmark series on African cinema draws together foundational scholarship on its history and evolution Beginning with the ideological project of colonial film to legitimize the economic exploitation and cultural hegemony of the African continent during imperial rule to its counter historical formation and theorization It comprises essays by film scholars and filmmakers alike among them Roy Armes Med Hondo Frid Boughedir Haile Gerima Oliver Barlet Teshome Gabriel and David Murphy including three distinct dossiers a timeline of key dates in the history of African cinema a comprehensive chronicle and account of the contributions by African women in cinema and a homage and overview of Ousmane Sembène the Father of African cinema

Critical Approaches to African Cinema Discourse Nwachukwu Frank Ukadike, 2014-02-27 Critical Approaches to African Cinema Discourse utilizes an interdisciplinary approach to lay bare the diversity and essence of African cinema discourse It is an anthology of historical reflections critical essays and interviews by film critics historians theorists and filmmakers that signifies a dialogue and engagement apropos the ideology and cultural politics of film production in Africa The contributors are extremely concerned not only with the history of African cinema but with its future and its potential This book then is not limited to the expansion of the discourse on African cinema but tries to approach the definition of the critical canon within the exigencies and manifestations of art and African sociopolitical practices The authors view these practices as an investment in a cultural imperative stemming from the quest to delineate how critical methodologies are derived from and shape contemporary historical and cultural practices Hence the contributions are less about the usual constrictive method of analysis and more about illustrating manifestations of an interrogative critical methodology that is certainly an offspring of an indigenous African critical cum cinematic culture and paradigms

Gender Terrains in African Cinema Dominica Dipio, 2019-04-12 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

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 Regina 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

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

Focus on African Films Françoise Pfaff, 2004-07-13 *Focus on African Films* offers pluralistic perspectives on filmmaking across Africa highlighting the distinct thematic stylistic and socioeconomic circumstances of African film production

African Film Josef Gugler, 2003 In *African Film Re imagining a Continent* Josef Gugler provides an introduction to African cinema through an analysis of 15 films made by African filmmakers These directors set out to re image Africa their films offer Western viewers the opportunity to re imagine the continent and its people As a point of comparison two additional films on Africa one from Hollywood the other from apartheid South Africa serve to highlight African directors altogether different perspectives Gugler s interpretation considers the financial and technical difficulties of African film production the intended audiences in Africa and the West the constraints on distribution and the critical reception of the films *African Art, Interviews, Narratives* Joanna Grabski, Carol Magee, 2013-05-28 Joanna Grabski and Carol Magee bring together a compelling collection that shows how interviews can be used to generate new meaning and how connecting with artists and their work can transform artistic production into innovative critical insights and knowledge The contributors to this volume include artists museum curators art historians and anthropologists who address artistic production in a variety of locations and media to question previous uses of interview and provoke alternative understandings of art **African Filmmaking** Roy Armes, 2006-08-07 Armes offers a wealth of information and a unique perspective on the history and future of African filmmaking *African Film and Literature* Lindiwe Dovey, 2009 Analyzing a range of South African and West African films inspired by African and non African literature Lindiwe Dovey identifies a specific trend in contemporary African filmmaking one in which filmmakers are using the embodied audiovisual medium of film to offer a critique of physical and psychological violence Against a detailed history of the medium s savage introduction and exploitation by colonial powers in two very different African contexts Dovey examines the complex ways in which African filmmakers are preserving mediating and critiquing their own cultures while seeking a united vision of the future More than merely representing socio cultural realities in Africa these films engage with issues of colonialism and postcolonialism updating both the history and the literature they adapt to address contemporary audiences in Africa and elsewhere Through this deliberate and radical re historicization of texts and realities Dovey argues that African filmmakers have developed a method of filmmaking that is altogether distinct from European and American forms of adaptation *African Film Cultures* Añuli Agina, Barbara Knorpp, Winston Mano, 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

The Devil You Dance With Audrey McCluskey, 2010-10-01 South African film culture like so much of its public life has undergone a tremendous transformation during its first decade of democracy Filmmakers once in exile banned or severely restricted have returned home subjects once outlawed by the apparatchiks of apartheid are now fair game and a new crop of insurgent filmmakers are coming to the fore This extraordinary volume presents twenty five in depth interviews with established and emerging South African filmmakers collected and edited by Audrey Thomas McCluskey The interviews capture the filmmakers spirit energy and ambition as they attempt to give birth to a film culture that reflects the heart and aspirations of their diverse and emergent nation The collection includes a biographical profile of each filmmaker as well an introductory essay by McCluskey pointing to the themes as well as creative differences and similarities among the filmmakers

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 decades legacy of Pan African cinema embodies symbolic resistance against Afro pessimistic and stereotypical mis representations 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

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 the Documentary Film 3-Volume Set Ian Aitken,2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers WorkersLeaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

Postcolonial African cinema David Murphy,Patrick Williams,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

Decolonising Media and Communication Studies Education in Sub-Saharan Africa Selina Linda Mudavanhu,Shepherd Mpofu,Kezia Batisai,2023-10-27 The book provides insights on decolonising media and communication studies education from diverse African scholars at different stages of their careers These academics located on the continent and in the diaspora share an interest in decolonising higher education broadly and media and communication studies teaching and learning in particular Although many African countries gained flag independence from different European colonial powers between the 1950s and the 1970s this book argues that former colonies remain ensnared in a colonial power matrix Many African universities did not jettison ways of teaching and learning established during colonialism and even those journalism communication and media studies training programmes which were established after the attainment of flag independence did not place decolonial agendas at the front

and centre when setting them up Starting with big picture thematic questions around decolonisation the book goes on to consider what the implications of change would be for students and instructors before reflecting on how far it is possible to decolonise curricula and syllabi and what this might look like in practice across a range of subject areas and country contexts Overall this book presents a nuanced picture of what a decolonised media and communication studies education could look like in sub Saharan Africa This book is essential for researchers in Africa in disciplines such as media and communication studies journalism film studies cultural studies and higher education studies More broadly the concepts and ideas on decolonising teaching and learning discussed in the book are relevant to instructors in any discipline who are interested in doing the decolonial work of contesting coloniality **Cinema and Development in West Africa** James E.

Genova,2013-09-25 Illuminates the enduring importance of political and economic dynamics not yet fully explored in the study of African cinema Africa 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

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