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GAEL REYNA

The Woman with the Artistic Brush Routledge

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.

Africa on the Contemporary London Stage Oxford University Press

Tracing the history of Africa's relationship to film festivals and exploring the festivals' impact on the various types of people who attend festivals (the festival experts, the ordinary festival

audiences, and the filmmakers), Dovey reveals what turns something called a "festival" into a "festival experience" for these groups.

Class on Screen Indiana University Press

Nike Davies is one of the few African women known internationally in contemporary art circles. *The Woman with the Artistic Brush* traces her life history and illustrates the strategies developed by women to mitigate male rule. Presenting a critique of the woman's place in contemporary Yoruba society from the perspective of a woman who lived it, this book covers Nike's life from the time of her mother's death when Nike was six to the culmination of her dream in the creation, against severe societal odds, of a center for arts and culture that has over 120 members. Along the way, *The Woman with the Artistic Brush* details how Nike ran away from home and joined a traveling theater group after her father tried to arrange her marriage, subsequently married and joined in the polygynous household of a noted artist from the popular Osogbo school, and finally broke clear of that situation after suffering sixteen years of domestic violence. *The Woman with the Artistic Brush* is another superb contribution to the *Foremother Legacies* series.

West Africa Routledge

Tracing the rise and development of the Ghanaian video film industry between 1985 and 2010, *Sensational Movies* examines video movies as seismographic devices recording a culture and society in turmoil. This book captures the dynamic process of popular filmmaking in Ghana as a new medium for the imagination and tracks the interlacing of the medium's technological, economic, social, cultural, and religious aspects.

Stepping into the void left by the defunct state film industry, video movies negotiate the imaginaries deployed by state cinema on the one hand and Christianity on the other. Birgit Meyer analyzes Ghanaian video as a powerful, sensational form. Colliding with the state film industry's representations of culture, these movies are indebted to religious notions of divination and revelation. Exploring the format of "film as revelation," Meyer unpacks the affinity between cinematic and popular Christian modes of looking and showcases the transgressive potential haunting figurations of the occult. In this brilliant study, Meyer offers a deep, conceptually innovative analysis of the role of visual culture within the politics and aesthetics of religious world making.

Neoliberalism and Global Cinema Routledge

The production and distribution of film and audiovisual works is one of the most dynamic growth sectors in the world. Thanks to digital technologies, production has been growing rapidly in Africa in recent years. For the first time, a complete mapping of the film and audiovisual industry in 54 States of the African continent is available, including quantitative and qualitative data and an analysis of their strengths and weaknesses at the continental and regional levels. The report proposes strategic recommendations for the development of the film and audiovisual sectors in Africa and invites policymakers, professional organizations, firms, filmmakers and artists to implement them in a concerted manner.

World Media Ethics Graphic Communications Group

For more than a century cars have symbolized autonomous, unfettered mobility and an increasingly global experience. And

yet, they are often used differently outside the centers of global capitalism. This pioneering book considers how, through the lens of the automobile, we can assess the pleasures, dangers, and limits of global modernity in West Africa. Through new and provocative readings of famous plays, novels, and films, as well as recent popular videos, *Postcolonial Automobility* reveals the surprising ways in which automobility in the region is, at once, an everyday practice, an ethos, a fantasy of autonomy, and an affective activity intimately tied to modern social life. Lindsey B. Green-Simms begins with the history of motorization in West Africa from the colonial era to the decolonizing decades after World War II, and addresses the tragedy of car accidents through a close reading of Wole Soyinka's 1965 postindependence play *The Road*. Shifting to screen media, she discusses Ousmane Sembene's *Xala* and Jean-Pierre Bekolo's *Quartier Mozart* and reviews popular, low-budget Nollywood films. Finally, Green-Simms considers how feminist texts rewrite and work in dialogue with the male-centered films and novels where the car stands in for patriarchal power and capitalist achievement. Providing a unique perspective on technology in Africa—one refusing to be confined to narratives of either underdevelopment or inevitable progress—and covering a broad range of interdisciplinary material, *Postcolonial Automobility* will appeal not only to scholars and students of African literature and cinema but also to those in postcolonial and globalization studies.

Nigeria Indiana University Press

Building on earlier works on the African video film movement this book discusses: *The Dynamics of Finance in the Nigerian Traveling Theatre*; *Christian Morality Plays in Nigeria*; *Television*

Docudrama as Alternative Records of History; *Nigerian Tele-Drama and Propaganda*; *Money and Mercantilism in Nigerian Historical Plays*; *History of the Ori Olokun Theatre*; and *The Socio-Economic Construct of the Nigerian Home Video Film*.

Africa Today U of Minnesota Press

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

Educational Broadcasting International John Wiley & Sons

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

Sensational Movies Univ of California Press

As the "Giant of Africa" Nigeria is home to about twenty percent of the population of Sub-Saharan Africa, serves as Africa's largest producer of oil and natural gas, comprises Africa's largest economy, and represents the cultural center of African literature, film, and music. Yet the country is plagued by problems that keep it from realizing its potential as a world power. Boko Haram, a radical Islamist insurrection centered in the northeast of the country, is an ongoing security challenge, as is the continuous unrest in the Niger Delta, the heartland of Nigeria's petroleum wealth. There is also persistent violence associated with land and water use, ethnicity, and religion. In *Nigeria: What Everyone Needs to Know®*, John Campbell and Matthew Page provide a rich contemporary overview of this crucial African country. Delving into Nigeria's recent history, politics, and culture, this volume tackles essential questions related to widening inequality, the

historic 2015 presidential election, the persistent security threat of Boko Haram, rampant government corruption, human rights concerns, and the continual conflicts that arise in a country that is roughly half Christian and half Muslim. With its continent-wide influence in a host of areas, Nigeria's success as a democracy is in the fundamental interest of its African neighbors, the United States, and the international community. This book will provide interested readers with an accessible, one-of-a-kind overview of the country.

Films and Other Materials for Projection Indiana University Press

The second edition of NOLLYWOOD MIRROR(R) is awesome! On the cover is the montage of the top new movies by the most ambitious Nigerian filmmakers showing the impressive developments in the Nigerian film industry in 2014. This edition is loaded with beautiful and wonderful features celebrating Lancelot Imasuen's "Invasion 1897", the Nigeria Centenary epic on the invasion of the Benin Kingdom by the British Empire in 1897 with the capture and exile of the King of Benin, Omo n'Oba Ovonramwen Nogbaisi; The Beauty Queens of Nollywood; President Goodluck Jonathan's unprecedented support for Nollywood; Special Effects in Nollywood movies by Geoffrey Gania; Orlando Martins, the first Nigerian Hollywood star with the great American President Ronald Reagan; "Palaver", the first feature film made in Nigeria in 1926; the Evolution of Digital Film-Making in Nollywood; How To Break into Nollywood Without Stress; Dame Taiwo Ajai-Lycett, the Quintessential Nigerian Actress and so much more.

African Film Cultures Springer

Written by leading experts in African studies, this broad introduction to Nigeria follows the history of the republic from the early period to the present day. As Africa's most populated country and major world exporter of oil, Nigeria is a nation with considerable international importance—a role that is hampered by its economic underdevelopment and political instability. This book examines all major aspects of Nigeria's geography, politics, and culture, addressing the area's current attempts at building a strong nation, developing a robust economy, and stabilizing its domestic affairs. Perfect for students of African history, geography, anthropology, and political science, this guidebook provides an overview and history of Nigeria from the early period to contemporary times. Chapters focus on each region in the country; the government, economy and culture of Nigeria; the challenges and problems Nigerians face since the country's independence; and topics affecting everyday life, including music, food, etiquette, gender roles, and marriage.

Female Narratives in Nollywood Melodramas SUNY Press

"Cinematic Independence traces the emergence, demise, and rebirth of big-screen film exhibition in Nigeria. Film companies flocked to Nigeria in the years following independence, beginning a long history of interventions by Hollywood and corporate America. The 1980s and 90s saw a shuttering of cinemas, which were almost entirely replaced by television and direct-to-video movies. After 1999, the exhibition sector was again revitalized with the construction of multiplexes. Cinematic Independence is about the periods that straddle this disappearing act: the decades bracketing independence in 1960, and the years after 1999. At stake in both instances is the postcolony's role in global

debates about the future of the movie theater. That it was eventually resurrected in the flashy form of the multiplex is not simply an achievement of commercial real estate but also a testament to cinema's persistence--its capacity to stave off annihilation or, in this case, come back from the dead"--

Video Theories Indiana University Press

In Senegal, portraiture serves as a vital index and creator of social connection. People sit for and display portraits, keep albums, and view illustrated magazines together. Through these portraiture practices, Senegalese have fashioned idealized images to mend fraught and fragmented lives in the context of decades of migration. *The Future Is in Your Hands* provides an expansive frame for photography to highlight the role of affect in portraiture practices. Moving from the colonial to the newly independent Senegal, Beth Buggenhagen combines museum, ethnographic, and archival research on photography's past with lens-based artists who address themes of separation, visibility, rupture, and repatriation through portraiture. Buggenhagen, in collaboration with Senegalese photographers, explores how photographs, as visual and material objects, migrate themselves and, like the bodies they represent, create a record not only of lived experiences but also of the cycle of migration for this labor-exporting country. By complicating the history of portraiture in Senegal, *The Future Is in Your Hands* reveals the enduring power of images and the efforts under way to keep this art form safely in Senegalese hands.

Postcolonial Automobility Ohio University Press

Black women film and video makers have been producing shorts, documentaries and films since the early part of this century.

Unfortunately, not only has their work been overlooked by distributors, but critical reviews have been few and far between. Conceived to redress that omission, *Black Women Film and Video Artists* is the first comprehensive history and analysis of this genre. Gathered here are noted scholars and critics, as well as the film/video makers themselves who offer insight into the work of underexplored artists. The discussions range from pioneering to contemporary film makers and include artists such as Madeline Anderson, Monica Freeman, Jacqueline Shearer, Kathleen Collins, Julie Dash, Camille Billops, Zeinabu irene Davis, and Michelle Parkerson, among others. Contributors include: Jacqueline Bobo, Carmen Coustaut, Gloria J. Gibson, C.A. Griffith, Monique Guillory, Carol Munday Lawrence, O. Funmilayo Makarah, Ntongela Maselila, Jacqueline Shearer, P. Jane Splawn.

Curating Africa in the Age of Film Festivals Taylor & Francis African Film Studies is an accessible and engaging introduction to African cinemas, showcasing the diverse cinematic expressions across the continent. Bringing African cinemas out of the margins and into mainstream film studies, the book provides a succinct overview of the history, aesthetics, and theory of sub-Saharan African cinematic productions. Updated throughout, this new edition includes new chapters on Nollywood, Ethiopian cinema, Streaming, and the rise of televisual series, which serve to complement the book's main themes: Overview of African cinema(s): Questions assumptions and defines the characteristics of African cinemas across linguistic, geographic, and filmic divides History of African cinemas: Spans the history of film in Africa from colonial import and 'appropriation of the gaze', the rise of Nollywood and local TV series to streaming, as well as

building connections with the development of African American cinema
Aesthetics: Introduces new research on previously under-explored 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 cinemas
Traditions and practices in African screen media: Features Ethiopian cinema, Nollywood, Local Televisual Series in Burkina Faso and South Africa, and the Streaming rush for Africa
 All chapters include case studies, suggestions for further reading, and screening lists to deepen the reader's knowledge, with no prior knowledge of African cinemas required. Students, teachers, and general film enthusiasts would all benefit from this accessible and engaging book.

NOLLYWOOD MIRROR® Bloomsbury Publishing USA

From ancient to contemporary times, music in the area known as Nigeria has passed through different stages of transmutation. Primarily transmitted through oral means has in the last century received significant scholarly attention. Areas like folksong documentation, ethno-organological studies, popular music studies and art music have continued to feature in scholarly discourse. Societal dynamism allows room for scholarly reassessment and evaluation of aspects of Nigerian music; thus, reflecting change and continuity in the area. It is within this cusp that this book looks at contemporary trajectories in Nigerian music.

Focus on African Films Springer Nature

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.

Veils, Turbans, and Islamic Reform in Northern Nigeria

Integritas Services

This collection of essays investigates the way Africa has been portrayed on the London stage from the 1950s to the present. It focuses on whether — and, if so, to what extent — the Africa that emerges from the London scene is subject to stereotype, and/or in which ways the reception of audiences and critics have contributed to an understanding of the continent and its arts. The

collection, divided into two parts, brings together well-established academics and emerging scholars, as well as playwrights, directors and performers currently active in London. With a focus on Wole Soyinka, Athol Fugard, Bola Agbaje, Biyi Bandele, and Dipo Agboluaje, amongst others, the volume examines the work of key companies such as Tiata Fahodzi and Talawa, as well as newer companies Two Gents, Iroko Theatre and Spora Stories. Interviews with Rotimi Babatunde, Ade Solanke and Dipo Agboluaje on the contemporary London scene are also included. [Viewing African Cinema in the Twenty-First Century](#) University of Chicago Press

Emphasizing the intertwined concepts of freedom of the press and social responsibility, this is the first book to cover media ethics from a truly global perspective. Case studies on hot topics and issues of enduring importance in media studies are introduced and thoroughly analyzed, with particular focus on ones involving social media and public protest. Written by two global media ethics experts with extensive teaching experience, this work covers the whole spectrum of media, from news, film, and television, to advertising, PR, and digital media. End-of-chapter exercises, discussion questions, and commentary boxes from a global group of scholars reinforce student learning, engage readers, and offer diverse perspectives.

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