

South African Movies About Apartheid

CH Cherryholmes

The Cinema of Apartheid Keyan Tomaselli, 2013-12-13 This study analyses the historical development of South African cinema up to the book's original publication in 1988. It describes the films and comments on their relationship to South African realities, addressing all aspects of the industry, focusing on domestic production, but also discussing international film companies who use South Africa as a location. It explores tensions between English-language and Afrikaans-language films, and between films made for blacks and films made for whites. Going behind the scenes the author looks at the financial infrastructure, the marketing strategies, and the work habits of the film industry. He concludes with a discussion of independent filmmaking, the obstacles facing South Africans who want to make films with artistic and political integrity, and the possibilities of progress in the future. Includes comprehensive bibliography and filmography listing all feature films made in South Africa between 1910 and 1985 together with documentary films by South Africans, non-South Africans, and exiles about the country.

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.

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.

The African Film Industry UNESCO, 2021-10-01 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.

African Film and Literature Lindiwe Dovey, 2009-05-20 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.

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2012-06-21 Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the L'exploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

Dictionary of African Filmmakers Roy Armes, 2008-07-11 Chiefly short biographies and filmographies.

The Cinema of Apartheid Keyan G. Tomaselli, 1988

South African National Cinema Jacqueline Maingard, 2007 South African National Cinema examines how cinema in South Africa represents national identities, particularly with regard to race. This significant and unique contribution establishes interrelationships between South African cinema and key points in South Africa's history, showing how cinema figures in the making, entrenching and undoing of apartheid. This study spans the twentieth century and beyond through detailed analyses of selected films, beginning with *De Voortrekkers* (1916) through to *Mapantsula* (1988) and films produced

post apartheid, including *Drum* (2004), *Tsotsi* (2005) and *Zulu Love Letter* (2004). Jacqueline Maingard discusses how cinema reproduced and constructed a white national identity, taking readers through cinema's role in building white Afrikaner nationalism in the 1930s and 1940s. She then moves to examine film culture and modernity in the development of black audiences from the 1920s to the 1950s, especially in a group of films that includes *Jim Comes to Joburg* (1949) and *Come Back, Africa* (1959). Jacqueline Maingard also considers the effects of the apartheid state's film subsidy system in the 1960s and 1970s and focuses on cinema against apartheid in the 1980s. She reflects upon shifting national cinema policies following the first democratic election in 1994 and how it became possible for the first time to imagine an inclusive national film culture. Illustrated throughout with excellent visual examples, this cinema history will be of value to film scholars and historians, as well as to practitioners in South Africa today.

Journal of Southern African Studies 20th Anniversary Conference, 1994

South Africa's Renegade Reels L. Modisane, 2012-12-28 Despite incredible political upheavals and a minimal national history of film production, movies such as *Come Back, Africa* (1959), *uDeliwe* (1975), and *Fools* (1998) have taken on an iconic status within South African culture. In this much-needed study, author Litheko Modisane delves into the public critical engagements around old 'renegade' films and newer ones, revealing instructive details both in the production and the public lives of South African movies oriented around black social experiences. This illuminates the complex nature of cinema in modern public life, enriching established methodologies by expanding the cultural and conceptual boundaries of film as a phenomenon of textual circulation.

Variety International Film Guide, 1996 Peter Cowie, 1995 The world's most respected movie annual Now in its 33rd year, the *Variety International Film Guide* is the world's most respected movie annual, covering all aspects of the cinema in some 60 countries. The all-new 1996 edition contains articles by more than 50 contributors, all film experts in their respective countries. This indispensable World Production Survey, which forms the core of the book, contains assessments of the year just past and the year to come in both artistic and movie industry terms and includes a valuable checklist of new and forthcoming films, producers, distributors, useful addresses and stills from the latest films. Other essential sections of the Guide include Awards, Festivals, Film Archives, Film Schools, Film Bookshops and Memorabilia, Film Books, Film Magazines, and Laser discs. The book also features illustrated articles on five directors of the year. Peter Cowie is International publishing Director of *Variety* and author of numerous books on the cinema, including *Ingmar Bergman*, *Coppola*, and the recently-published *World Cinema: Diary of a Day*.

To Change Reels Isabel Balseiro, Ntongela Masilela, 2003 With the end of apartheid, South African cinema is at a turning point in its history. But how can we speak of a national cinema when so far only an elite minority has participated in it? How can filmmakers draw upon the past as they take South Africa into a new artistic era? This collection offers an unprecedented

look at a film industry that has excluded its country's black majority, in both representation and production--and that now must overcome collusion between racist ideology and film form. Until recently, filmmakers could work only within a culture that reluctantly took black South Africans into account. Therefore, to explore what South African cinema has been and could become, the authors do not limit their discussion to film production but approach cinema as a manifestation of cultural history. How has the purpose of cinema been viewed at different times in South Africa, by different governments and social groups? What is the relation between film and a sense of nationhood in South Africa? What has happened when whites aim to make black films? How has film been viewed in relation to the notion of leisure in South Africa? Such questions lead to a consideration not only of films made by South Africans in South Africa but also of an unfolding film culture within a series of stages that have yet to give rise to a national cinema.

Perspectives on African Culture : 1994 Spring Conference, Joint Berkeley-Stanford Center for African Studies, April 30, 1994, Dwinelle Hall, University of California, Berkeley ,1994

Africa on Film Kenneth M. Cameron,1994 On African cinema

African Film Catalogue Film Resource Unit,2000

Movie Mutations Jonathan Rosenbaum,Adrian Martin,2003-10-09 The idea of cinephilia is a crucial one for students of the cinema, but it is often associated with a bygone arthouse era. At the beginning of the twenty-first century, corporatism, public relations and bottom-line accounting seem to govern mainstream film-making. Formula-driven Hollywood blockbusters dominate the world marketplace. In times like these can 'the love of cinema' still flourish? In fact contemporary cinema is stunningly varied and rich. From Taiwan and Iran to Brazil and the Baltic states, it is flourishing and constantly mutating. Directors like Abbas Kiarostami, Hou Hsiao-hsien and Tsai Ming-liang are making extraordinary films that are the equal of the great classics, previously unrecognised works from the past are being discovered, and new definitions and boundaries of genres are being formulated. Even when this work is not widely distributed it is seen at film festivals on every continent and available on DVD; and it is being discussed in a proliferating number of print and web publications. Those who follow and share such work, as contributors from around the world demonstrate in this book, are forming new kinds of critical communities that enable significant exchanges between cultures at a time when other forces seem bent on keeping them mutually isolated. In contrast to any talk of 'the death of cinema', *Movie Mutations* pronounces the art form alive, well, and still developing in new and unforeseen directions. In weaving together transnational discussions and debates, *Movie Mutations* shows why the idea of cinephilia is just as relevant today as it ever was.

Marginal Lives & Painful Pasts Martin Botha,2007

The Independent ,1989

Interracial Books for Children Bulletin ,1984

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