

HIGHER LEARNING

Ways of Seeing (in) African Cinema panel: Glossary of Terms and Filmmakers

Alterity and Cinema: The study of concepts of otherness and exclusionary cultural standards due to race, ethnicity, nationality, language, etc. When applied to cinema, alterity often stands in for the study of cinema of the developing world, such as Sub-Saharan Africa (can also be referred to as Minitarian cinema).

Diaspora: The dispersion of peoples from their ancestral home. Diasporic African cinema refers to films that employ African themes, narrative, topics, etc. from filmmakers who migrated from Africa (either themselves or ancestrally) to other places across the globe (France and the U.K., especially)

Akosua Adoma Owusu: Filmmaker of Ghanaian descent. Her short film *Me brioni ba*, aka *My White Baby* (USA, 2009), won numerous awards at international film festivals. Her most recently released short, *Drexciya* (see Selected Filmography) was programmed at TIFF by Julie MacArthur as part of *African Phantasms: New African Short Film* in February 2012. Filmmaker's website: <http://www.akosuaadoma.com/>

Cedric Ido: Born in Paris and of Burkinabé decent, Ido primarily worked in film as an actor. In 2011, he released his directorial debut, the short film *Hasaki Ya Suda* (see Selected Filmography), a futuristic, African take on the samurai genre. The short was programmed at TIFF by Julie MacArthur as part of *African Phantasms: New African Short Film* in February 2012. *Hasaki Ya Suda* has won numerous awards. The short was also included on the first volume of the Africa First DVD.

Ousmane Sembène: Referred to as the father of all African cinema, the Senegalese Sembène (1923-2007) began his artistic career in the 1950s as an literary writer working in Paris. His novels focused on colonial issues of racial and economic oppression in Africa. In the 1960s, Sembène returned to Senegal to become a filmmaker, realizing that film was the perfect medium to reach a wider African audience. His earliest films were based on his novels and dealt with the same political issues, calling for social change in Africa. His works of social documentary had a huge influence throughout Africa, the diaspora, and beyond. Sembène was active well into the 2000s, winning awards at Cannes for *Moolaadé*. Cameron Bailey yokes Sembène's mode of filmmaking with the French pioneers, the Lumière Brothers, whose works of early cinema were documentary in style. (See Selected Filmography for a list of Sembène's film and Selected Bibliography for scholarship surrounding the filmmaker).

Djibril Diop Mambéty: Director of Senegalese decent. Like Sembène, Mambéty (1945-1988) used film throughout his career to comment on social and political issues in Sub-Saharan Africa. However, unlike Sembène, Mambéty employed less of a social-realist style, and engaged more within fantasy and magic realism, linking his body of work to Rungano Nyoni's *Mwansa the Great*, and as Cameron Bailey points out, the work of early cinema pioneer, Georges Méliès (see Selected Filmography).

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Manthia Diawara: A writer, filmmaker, art historian and cultural theorist of Malian descent, Diawara wrote *African Cinema: Politics and Culture* in the early 1990s (see Selected Bibliography), which highly influenced and encouraged scholarship on African cinema. He is currently the director of the Institute for Afro-American Affairs at New York University.

Abderrahmane Sissako: Born in Mauritania and immigrating soon after to Mali, Sissako is an internationally recognized director and producer. His films have won numerous awards at FESPACO, as well as abroad at festivals such as Cannes. The influence of Sembène can be seen in his work (see Selected Filmography).

Jean-Pierre Bekolo: Filmmaker of Cameroonian descent, Bekolo is best known for his film, *Quartier Mozart* (France/Cameroon, 1992). His 2005 film, *Les Saignantes*, aka *The Bloodiest*, was shown at the 2005 Toronto International Film Festival (see Selected Filmography). Filmmaker's blog: <http://www.blogger.com/profile/5999151>

George Sadoul (1904-1967): French journalist and film historian who authored *L'Histoire générale du cinéma*, one of the first works dedicated to world cinema. In the 1950s and 1960s, Sadoul criticized France for not providing enough opportunities for Africans to engage in filmmaking.

FESPACO (Festival panafricain du cinéma et de la télévision de Ouagadougou): The Pan-African Film and Television Festival of Ouagadougou is held every other year in Ouagadougou, Burkina Faso. Formed in 1969, it is today the largest and most widely attended African film festival in the world. Filmmakers, scholars, critics and industry members from across the globe attend FESPACO. Its initiatives include: to encourage the publication of works devoted to African and Pan-African works; to facilitate networking for new and established African filmmakers and to provide a venue to exhibit their films; to provide non-profit screenings in rural areas of African; and to promote African cinema internationally at other festivals. Website: <http://www.fespaco-bf.net/index.php?lang=en>

Central African Film Unit: Established in the mid-1940s to promote a closer relationship between Southern Rhodesia (now Zimbabwe), which was self-governing, and Northern Rhodesia (now Zambia), which was governed by Britain. A film unit was established to produce instructional shorts for Africans. Its catalogue of films can be browsed online: <http://www.colonialfilm.org.uk/production-company/central-african-film-unit>

Media for Development Trust: <http://www.mfd.co.zw/> (website under construction) and <http://www.facebook.com/pages/Media-For-Development-Trust/294178200593003>

TIFF PRESENTS

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Nollywood: Refers to the film industry in Nigeria, which rapidly expanded throughout the 1990s and 2000s, as a result of the availability of home video. It is considered the second largest film industry in the world (India is the first). New digital filmmaking technologies promise to further expand the Nigerian film industry. Specifically, Nollywood refers to the method of distributing most Nigerian films as straight-to-video (or straight-to-DVD).

Second Cinema: Includes auteurist cinema (French New Wave, Brazilian Cinema Novo, etc.) that challenges social and political constraints; as such it is related to contemporary African film. Second cinema is politically engaged, in that it often challenges colonialist politics; however, it is less didactic and not as engaged with revolution as Latin American “Third Cinema,” developed by Fernando Solanas and Octavio Getino.