

# Nigeria Blue Film Vidoe

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## **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.

## **The International Who's Who in Popular Music 2002** - Andy Gregory 2002

The International Who's Who in Popular Music 2002 offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses. Wherever possible, information is obtained directly from the entrants to ensure accuracy and reliability. Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

[Landers Film Reviews](#) - 1979

## **Arts & Humanities Citation Index** - 1998

## **African Film** - Foluke Ogunleye 2014-03-17

African Film: Looking Back and Looking Forward acknowledges all those filmmakers and film scholars who, through their productions and theorization, have made a difference to the filmic universe in Africa. Their substantial contribution reflects our world and has the potential to change our lives. The book adopts an interdisciplinary character, traversing, as it does, the diverse subjects of politics, economics and history, among others. It interrogates Africa's filmic past, analyses current productions, projects into the future of the film in Africa, and deals with the nature of the filmmaking profession. This book contributes to the growing literature on the African film and will provide the opportunity for filmmakers, academics and students to learn about the history, theories, problems, and various approaches to production, marketing, gender issues, race and legal issues, and a host of other subjects that impinge upon the African film.

[Educational Film/video Locator of the Consortium of University Film Centers and R.R. Bowker](#) - Consortium of University Film Centers 1986

## **The Cinema in Nigeria** - Françoise Balogun 1987

"The story of the cinema in Nigeria started in colonial times and has remained a catalogue of tense struggles against economic and bureaucratic forces originating from that period. It has been a long battle for survival through improvisation and entrepreneurship which have established the most unique funding pattern for film making on the African continent. The Cinema in Nigeria provides a situation account with details of the efforts by individuals who have propped up the Nigerian film industry and supported it with flights into

folklore and mythology and occasional sorties into contemporary themes"--  
*West Africa* - 1986

## **Feminism and Documentary** - Diane Waldman 1999

Documentary and feminist film studies have long been separate or parallel universes that need to converse or collide. The essays in this volume, written by prominent scholars and filmmakers, demonstrate the challenges that feminist perspectives pose for documentary theory, history, and practice. They also show how fuller attention to documentary enriches and complicates feminist theory, especially regarding the relationship between gender and sexuality, race and ethnicity, class, and nation. *Feminism and Documentary* begins with a substantial historical introduction that highlights several of the specific areas that contributors address: debates over realism, the relationship between filmmaker and subject, historical thinking about documentary and thinking about the historical documentary, biography and autobiography, and the use of psychoanalysis. Other essays, most of which appear here for the first time, range from broad overviews to close analyses of particular films and videos and from discussions of well-known works such as *Roger and Me* and *Don't Look Back* to lesser known texts that might revise the canon. The collection includes an extensive filmography and videography with useful distribution information and a bibliography of work in this neglected area of scholarship. Lucid, sophisticated, and eye-opening, this book will galvanize documentary studies and demonstrate the need for women's and cultural studies to grapple with visual media. what cu.

## **Nollywood Stars** - Noah A. Tsika 2015-04-10

"A revelation. It will introduce readers to one of the most significant global centers of film production, Nigeria . . . an important work . . . Essential." —Choice In this comprehensive study of Nollywood stardom around the world, Noah A. Tsika explores how the industry's top on-screen talents have helped Nollywood to expand beyond West Africa and into the diaspora to become one of the globe's most prolific and diverse media producers. Carrying VHS tapes and DVDs onto airplanes and publicizing new methods of film distribution, the stars are active agents in the global circulation of Nollywood film. From Omotola Jalade-Ekeinde's cameo role on VH1's popular series *Hit the Floor* to Oge Okoye's startling impersonation of Lady Gaga, this book follows Nollywood stars from Lagos to London, Ouagadougou, Cannes, Paris, Porto-Novo, Sekondi-Takoradi, Dakar, Accra, Atlanta, Houston, New York, and Los Angeles. Tsika tracks their efforts to integrate into various entertainment cultures, but never to the point of effacing their African roots. "Tsika breaks new ground in showing that Nollywood stars are not the passive creations of an industry, but rather have been essential conditions of its existence and phenomenal success." —Jacquelyn Southern, Center for Urban & Global Studies, Trinity College "There is no doubt that this is a pioneering book, one that raises important questions about the transnational and transmedial dimensions of an emergent, corporate culture of stardom and models an entirely new approach to the study of African movies and media." —African Studies Review "Makes a convincing case that one cannot fully understand Nollywood without a thorough and rigorous examination of its stars." —Christina Lane, University of Miami

## **Global Nollywood** - Matthias Krings 2013-05-27

"Reveals in fascinating detail the wild popularity, controversies, and complaints provoked by this film form . . . shap[ing] the media landscape of Africa." —Brian Larkin, Barnard College Global Nollywood considers this first truly African cinema beyond its Nigerian origins. In fifteen lively essays, this volume traces the

engagement of the Nigerian video film industry with the African continent and the rest of the world. Topics such as Nollywood as a theoretical construct, the development of a new, critical film language, and Nollywood's transformation outside of Nigeria reveal the broader implications of this film form as it travels and develops. Highlighting controversies surrounding commodification, globalization, and the development of the film industry on a wider scale, *Global Nollywood* gives sustained attention to Nollywood as a uniquely African cultural production. "Offers original material with respect to the transnational presence of Nollywood." Moradewun Adejunmobi, University of California, Davis "Unveils a fascinating variety of the ways in which Nollywood cinema is viewed and interpreted." Research in African Literatures "Delightfully entertaining yet appropriately erudite. . . . A welcome addition to the fields of film, media, African, and cultural studies." —Cinema Journal "Highly recommended." Choice "[T]he cumulative effect of [these] studies is to provide invaluable information for those wishing to keep up with where African cinema is today." Journal of African History "Global Nollywood represents the most up-to-date research on Nollywood as a transnational cultural practice and is a must-read for scholars and students of African screen media." —African Studies Review "Ground-breaking. . . . It proves that, in spite of appearing to be a niche market, Nollywood . . . can no longer be excluded from the canon of African cinema in the field of film studies."

African Affairs

Stand-up Comedy in Africa - Izuu Nwankwo 2022-03-21

African cultural productions of humour have increased even in the face of myriad economic foibles and social upheavals. For instance, from the 1990s, stand-up comedy emerged across the continent and has maintained a pervasive presence since then. Its specificities are related to contemporary economic and political contexts and are also drawn from its pre-colonial history, that of joking forms and relationships, and orality. Izuu Nwankwo's fascinating collected volume offers a transnational appraisal of this unique art form spanning different nations of the continent and its diasporas. The book engages variously with jokesters, their materials, the mediums of dissemination, and the cultural value(s) and relevance of their stage work, encompassing the form and content of the practice. Its ruling theoretical perspective comes from theatre and performance, cultural studies, linguistics, and literary studies.

*Transmission Image* - Birgit Mersmann 2009-01-23

*Transmission Image: Visual Translation and Cultural Agency* offers a challenging survey of the burgeoning debate about visual culture in a global perspective. Bringing together scholarly perspectives on places ranging from China and India to Nigeria, and from the Philippines and Syria to Germany, this volume proposes a truly global outlook on the study of visual culture in both a contemporary and an historical perspective. Addressing key theoretical issues, the contributors cover a wide range of art forms and visual media, highlighting the complex cultural codification of images and its impact on the study of visual culture and globalization.

**Frame by Frame II** - Phyllis Rauch Klotman 1997

*Frame by Frame II* is a major reference guide on African American film professionals. It recognizes African Americans who have contributed their talents to a film industry that has scarcely recognized them. The editors acknowledge those independents who have rejected Hollywood values and set out on their own paths. This volume builds on the earlier *Frame by Frame*, which included productions through 1978. In order to assure that the 1978 entries are complete, that year is included in this edition.

*African Film Studies* - Boukary Sawadogo 2022-12-14

*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.

**Yoruba Cinema of Nigeria** - S. J. Timothy-Asobele 2003

*Viewing African Cinema in the Twenty-First Century* - Mahir Saul 2010-10-12

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

**Behind the Screen** - P. Szczepanik 2013-12-10

Conceptualizing production studies from a European perspective, the book evaluates the history of European thought on production: theories of practice, the languages, grammars, and poetics of film, practical theories of production systems such as film dramaturgy, and the self-theorizing of European auteurs and professionals.

Bertha Landers Film Reviews - 1979

*Africa Today* - 2007

**Audio Video Review Digest** - 1990

**African and Diaspora Aesthetics** - Sarah Nuttall 2006

In Cameroon, a monumental "statue of liberty" is made from scrap metal. In Congo, a thriving popular music incorporates piercing screams and carnal dances. When these and other instantiations of the aesthetics of Africa and its diasporas are taken into account, how are ideas of beauty reconfigured? Scholars and artists take up that question in this invigorating, lavishly illustrated collection, which includes more than one hundred color images. Exploring sculpture, music, fiction, food, photography, fashion, and urban design, the contributors engage with and depart from canonical aesthetic theories as they demonstrate that beauty cannot be understood apart from ugliness. Highlighting how ideas of beauty are manifest and how they mutate, travel, and combine across time and distance, continental and diasporic writers examine the work of a Senegalese sculptor inspired by Leni Riefenstahl's photographs of Nuba warriors; a rich Afro-Brazilian aesthetic incorporating aspects of African, Jamaican, and American cultures; and African Americans' Africanization of the Santería movement in the United States. They consider the fraught, intricate spaces of the urban landscape in postcolonial South Africa; the intense pleasures of eating on Réunion; and the shockingly graphic images on painted plywood boards advertising "morality" plays along the streets of Ghana. And they analyze the increasingly ritualized wedding feasts in Cameroon as well as the limits of an explicitly "African" aesthetics. Two short stories by the Mozambican writer Mia Couto gesture toward what beauty might be in the context of political failure and postcolonial disillusionment. Together the essays suggest that beauty is in some sense future-oriented and that taking beauty in Africa and its diasporas seriously is a way of rekindling hope. Contributors. Rita Barnard, Kamari Maxine Clarke, Mia Couto, Mark Gevisser, Simon Gikandi, Michelle Gilbert, Isabel Hofmeyr, William Kentridge, Dominique Malaquais, Achille Mbembe, Cheryl-Ann Michael, Celestin Monga, Sarah Nuttall, Patricia Pinho, Rodney Place, Els van der Plas, Pippa Stein, Françoise Vergès

*White Saviorism and Popular Culture* - Kathryn Mathers 2022-09-15

This book interrogates the white savior industrial complex by exploring how America continues to present an imagined Africa as a space for its salvation in the 21st century. Through close readings of multiple mediated sites where Americans imagine Africa, *White Saviorism and Popular Culture* examines how an era of new media technologies is reshaping encounters between Africans and westerners in the 21st century, especially as Africans living and experiencing the consequences of western imaginings are also mobilizing the same

mediated spaces. Kathryn Mathers emphasizes that the articulation of different forms of humanitarian engagement between America and Africa marks the necessity to interrogate the white savior industrial complex and the ways Africa is being asked to fulfill American needs as life in the United States becomes increasingly intolerable for Black Americans. Drawing on case studies from Savior Barbie (@barbiesavior) to Black Panther and Black is King, Mathers posits that global imperialism not only still reigns, but that it also disguises white supremacy by outsourcing Black American emancipation onto an imagined Africa. This is crucial reading for courses on the cultural politics of representation, particularly in relation to race, social media and popular culture, as well as anyone interested in issues of representation in the global humanitarianism industry.

**Postcolonial Automobility** - Lindsey B. Green-Simms 2017-10-24

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.

**Struggles for Representation** - Phyllis Rauch Klotman 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 Malcolm 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.

*Postcolonial Artists and Global Aesthetics* - Akinwumi Adesokan 2011-10-21

What happens when social and political processes such as globalization shape cultural production? Drawing on a range of writers and filmmakers from Africa and elsewhere, Akin Adesokan explores the forces at work in the production and circulation of culture in a globalized world. He tackles problems such as artistic representation in the era of decolonization, the uneven development of aesthetics across the world, and the impact of location and commodity culture on genres, with a distinctive approach that exposes the global processes transforming cultural forms.

**Art on Screen** - Elizabeth Scheines 1991

A detailed guide to some 900 films and videos covering fine arts, archaeology, decorative arts, crafts, and related topics, produced from 1976 to 1990, and noteworthy for their production values or for the importance or uniqueness of their content. Five essays provide an intellectual context for the annotated listings of documentaries and feature films. Includes 34 pages of bandw photographs, a list of subject headings and indexes by subject, director, name, series, and film distributor. Annotation copyrighted by Book News, Inc., Portland, OR

**Video Rating Guide for Libraries** - 1992

Film, Philosophy and Religion -

Hollywood is a \$40 billion annual business, one that is highly influential in culture. If we want to know who we are as individuals and a society, what we believe and what we value, we need to know and understand Hollywood and film. Make no mistake, Hollywood is neither philosophically, politically, nor morally neutral! Many studies demonstrate how movies "affect" us long before we have thought it through. In other words, Hollywood "smuggles" all kinds of ideas into our minds and hearts without us even knowing it. While Hollywood may be the biggest and most influential in the world, this book will demonstrate the growing international influence of film from India (Bollywood), Nigeria (Nollywood), Zimbabwe (Zollywood) and Yesilçam (Turkey). 'Film, Philosophy and Religion' explicitly and implicitly takes a philosophical approach to analyzing film theoretically and methodologically. There are topic and film-specific chapters that take a theological approach, and others that explore ideas like Affect, Axiology, Art Reflecting the Artist and Transcendence (Spirituality) of Film. Hermeneutics also have a central role in the book, including films based on biblical texts that act as interpretations of these texts and fill in the blanks (albeit speculatively by way of script and directors). Chapters also explore the philosophy of aesthetics and film realism which end with theology, while other chapters explore the incompatibility of science with religion, as well as a chapter on the timely topic of rape in Turkish film. The book's scope goes from the "Horror of Evil in Ridley Scott's *Alien Universe*" to "Love Can Thaw a Frozen Heart: The Philosophy of Love in the Frozen Films" (Disney Princess Narratives). This book represents international films and scholars. The diverse perspectives from theist to atheist—and everything in-between—are sure to spark thinking and generate talking points that provide something for everyone in an accessible format. It will be of great interest to university students and professors, scholars, seminaries, and the general public.

**Nigeria's Un-Civil War** - Philip Effiong 2023-08-30

"The peace had been desecrated. I knew because people spoke in low tones and laughter dried up. Outside, things unfolded without grace or color, even the harmattan leaves were more skeletal than usual. The sun still shone but didn't smile; it was as if it could tell that the worst was yet to come. Change should not have been bad, but this one was heavy and stubborn. Months later I learned about the 15 January 1966 coup d'état." In *Nigeria's un-Civil War: Memories of a Biafran Child*, Philip Effiong reveals the many characters of war: the horror and the chaos, the surrealism and the absurdity and the desperate need to conjure a semblance of normalcy against a backdrop of air raids, starvation and massacre. This is his, and his family's, story before, during and after the Biafra-Nigeria War of July 1967 to January 1970. He begins in Lagos with the January 1966 coup and describes his high-ranking military father's narrow assassination escape at the hands of the executors of the second coup six months later. Flight and relocation dog the next three-and-a-half years as his family tries to maintain a sense of stability amid crumbling education, health services and failing infrastructure. Lessons in literacy and numeracy are exchanged for creativity in foraging as food becomes ever scarcer. Death, fear, destitution and the madness in which the family repeatedly finds itself

are told obliquely through a child's eyes and leave the reader gutted by the senselessness and cruelty of war, yet equally buoyed by the resilience of the Biafran people's inextinguishable hope.

*Film & Video* - 1997

*Design History in Nigeria* - John Tokpabere Agberia 2002

**Class on Screen** - Sarah Attfield 2020-09-07

This book provides an analysis of the global working class on film and considers the ways in which working-class experience is represented in film around the world. The book argues that representation is important because it shapes the way people understand working-class experience and can either reinforce or challenge stereotypical depictions. Film can shape and shift discussions of class, and this book provides an interdisciplinary study of the ways in which working-class experience is portrayed through this medium. It analyses the impact of contemporary films such as *Sorry To Bother You*, *This is England* and *Le Harve* that focus on working class life. Attfield demonstrates that the global working class are characterised by diversity of race, ethnicity, gender, religion and sexuality but that there are commonalities of experience despite geographical distance and cultural difference. The book is structured around themes such as work, culture, diasporas, gender and sexuality, and race.

**Theatre in Nigeria** - Foluke Ogunleye 2007

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*.

**G.K. Hall Interdisciplinary Bibliographic Guide to Black Studies** - Schomburg Center for Research in Black Culture 2003

*The Nigerian Field* - Edwin Felix Gray Haig 1987

Includes section: "Society notices."

**Black Women Film and Video Artists** - Jacqueline Bobo 2013-09-13

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

*Educational Broadcasting International* - 1979

**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.

**Video Theories** - Dieter Daniels 2022-01-29

Breaking new ground as the first transdisciplinary reader in this field, *Video Theories* is a resource that will form the basis for further research and teaching. While theories of video have not yet formed an academic discipline comparable to the more canonized theories of photography, film, and television, the reader offers a major step toward bridging this "video gap" in media theory, which is remarkable considering today's omnipresence of the medium through online video portals and social media. Consisting of a selection of eighty-three annotated source texts and twelve chapter introductions written by the editors, this book considers fifty years of scholarly and artistic reflections on the topic, representing an intergenerational and international set of voices. This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints, following the continuous transformations of what video was, is, and will be.