

# **South African National Cinema**

**Jacqueline Maingard**

# South African National Cinema National Cinemas

**Bloomsbury Publishing**

## **South African National Cinema National Cinemas:**

*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.

**South African National Cinema** Jacqueline Maingard, 2013-05-13 *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.

*German National Cinema* Sabine Hake, 2008 *German National Cinema* is the first comprehensive history of German film from its origins to the present. In this new edition Sabine Hake discusses film making in economic, political, social and cultural terms and considers the contribution of Germany's most

popular films to changing definitions of genre authorship and film form. The book traces the central role of cinema in the nation's turbulent history from the Wilhelmine Empire to the Berlin Republic with special attention paid to the competing demands of film as art, entertainment and propaganda. Hake also explores the centrality of genre films and the star system to the development of a filmic imaginary. This fully revised and updated new edition will be required reading for everyone interested in German film and the history of modern Germany.

**The Cinema Book** Bloomsbury Publishing, 2019-07-25

The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction, film issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

**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.

**Theorising National Cinema** Valentina Vitali, Paul Willemen, 2019-07-25. Why do we think of clusters of films as national cinema? Why has the relationship between the nation and film become so widely and uncritically accepted? Theorising National Cinema is a major contribution to work on national cinema by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema production company and the films that it's made have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a national cinema for nation states of contested status with disputed borders or displaced peoples is discussed in relation to film making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an

age of trans national cultural flows exploring issues of national identity and cinema in Latin America Asia the Middle East India Africa and Europe Theorising National Cinema also includes a valuable bibliography of works on national cinema

Cinema in a Democratic South Africa Lucia Saks,2010-07-19 Lucia Saks uses South African cinema as a lens through which to view cultural changes resulting from the end of apartheid in 1994 She examines how media transformed the meaning of race and nation during this period and argues that as apartheid was disbanded and new racial constructs allowed South Africa quickly sought a new mode of representation as a way to distance itself from the violence and racism of the half century prior as well as to demonstrate stability amid social disruption This rapid search for a new way to identify and portray itself is what Saks refers to as the race for representation She contextualizes this race in terms of South African history the media apartheid sexuality the economy community early South African cinema and finally speculates about the future of counter cinema in present day South Africa

**Jews, Nazis and the Cinema of Hungary** David Frey,2017-02-28

Between 1929 and 1942 Hungary s motion picture industry experienced meteoric growth It leapt into Europe s top echelon trailing only Nazi Germany and Italy in feature output Yet by 1944 Hungary s cinema was in shambles internal and external forces having destroyed its unification experiments and productive capacity This original cultural and political history examines the birth unexpected ascendance and wartime collapse of Hungary s early sound cinema by placing it within a complex international nexus Detailing the interplay of Hungarian cultural and political elites Jewish film professionals and financiers Nazi officials and global film moguls David Frey demonstrates how the transnational process of forging an industry designed to define a national culture proved particularly contentious and surprisingly contradictory in the heyday of racial nationalism and antisemitism

*Democracy X* Andries Oliphant,Peter Delius,Lalou Meltzer,2021-11-15 This book is a catalogue and a reader It is the companion to the exhibition Democracy X held in Cape Town 2004 It also explores a range of historical cultural and political matters around the 10th anniversary of the new democratic South Africa Richly illustrated this book includes essays of eminent writers about topics such as the Boer War the Iron Age ethnic politics nationalism film and popular media

*The Cinema Book* Pam Cook,2007-11-05 It comprises seven main sections Hollywood Cinema and Beyond The Star System Technologies World Cinemas Genre Authorship and Cinema and Developments in Theory

Directory of African Film-makers and Films Keith Shiri,1992 The richness and color of African cinema have been neglected for too long and its many talented film makers deserve full recognition This new and unique book gives detailed information on over 300 major African and Arab film makers from the main film producing countries Algeria Burkina Faso Egypt Ethiopia Ghana Guinea Bissau Ivory Coast Madagascar Mali Senegal Somalia Tanzania Tunisia and Zaire It also includes important film directors from Southern African states Angola Mozambique Zimbabwe and others as well as from other African republics Each entry gives details of the film maker s career and a complete list of films made Two extensive indexes arrange film makers by country and list some 5 000 film titles in both the original language and English An important

addition is the chronology of African cinema giving a bold summary of its growth over the last thirty years *Looking at Movies* Richard Meran Barsam,2010 Contents on dvds 1 Tutorials 2 Short films The Cinema; Its Present Position and Future Possibilities National Council of Public Morals. Cinema Commission of Inquiry,1917 **Cinemas of the World** James Chapman,2004-07-04 The cinema has been the pre eminent popular art form of the 20th century In Cinemas of the World James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History The Educational Screen ,1928 *Cinema Today* Edward Buscombe,2003-10 Cinema Todayis a survey of world cinema and the films that have dominated our screens over the last 30 years Written by Edward Buscombe academic and leading authority on Westerns Cinema Todaymarks the key turning points in the film industry identifies important trends and assesses the work of film makers who have made a significant contribution to the medium since 1970 Fully illustrated Cinema Todayis informative comprehensive and up to date and provides a unique resource for academics students and anyone with an interest in the moving image and the film industry **Educational Screen and Audiovisual Guide** ,1928 **S.A. Pictorial** ,1926 *International Film Guide* ,1989 **Industrial Relations in South Africa, Review** ,1985

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