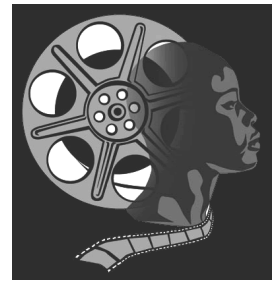


Black Film Center/Archive

Indiana University



The BFC/A moved to new home!

The Black Film Center/Archive moved to a new home January 7, 2010. Our new location is in the Kent Cooper Room of the Herman B. Wells Library. The new Black Film Center/Archive has a conference/classroom room, a seminar room, a quiet reading room, office space for a visiting filmmaker/scholar, the director and archivist, work space for interns, an equipment room, and a climate controlled storage room for collections. The BFC/A will share space just outside of the archives with the Wells Library for receptions and exhibitions. Posters from the BFC/A's collection will be displayed throughout the archives and on the walls of the shared space outside the archives.



Above: A portion of the BFC/A archival storage room

Upper right: Entrances to the classroom and reception area

Right: Classroom

Black Camera now published in conjunction with Indiana University Press

Indiana University Press, in partnership with the Black Film Center/Archive, is now the publisher of *Black Camera: An International Film Journal*.

The journal is devoted to the study of the black cine-

matic experience and is the only scholarly film journal of its kind in the United States. It features essays and interviews that engage film in social as well as political contexts and in relation to historical and

economic forces that bear on the reception, distribution, and production of film in local, regional, national, and transnational settings and environments.

Black Camera's

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VOLUME 1, ISSUE 1

FEBRUARY 2010

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DONATE TO THE BFC/A

There are many ways to support the BFC/A and the work it does.

Please consider making a tax deductible donation to the BFC/A endowment which will help us continue to grow and expand. For more information, please visit



Are you a filmmaker or actor who wants to ensure the preservation of materials documenting your career? Are you a collector who has materials related to the study of black film (i.e. film, videocassettes, posters, etc.) who wants to donate materials to be included in our research collection? If so, [email us](#).

Black Camera (continued from page 1)

aims are to document, encourage, and invigorate research and study of black filmmaking as an art form, cultural and political practice, and historical activity; engage in conversation with other cinematic traditions, movements and practices in world cinema; stimulate new, and refresh traditional, theoretical and analytical perspectives; disseminate research to enhance the teaching of black film; and serve as a depository and showcase for black artistic and intellectual achievement.

The inaugural issue of *Black Camera* published in November 2009 is available. For information on subscribing to *Black Camera*, please contact Indiana University Press at 1-800-842-6796 or iuporder@indiana.edu. For

information on contributing to *Black Camera*, please contact Mary Huelsbeck at 812-855-6041 or mhuelsbe@indiana.edu.

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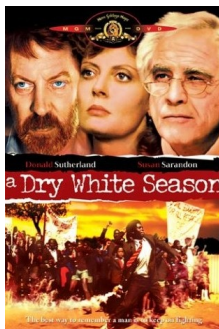
- *Cinemas of the Maghreb* by Roy Armes
- *Caribbean Cinematic Créolité* by Gilbert Blasini
- *The Urban-Rural Binary in Black American Film and Culture* by Sheril D. Antonio
- *Charles Burnett—Consummate Cineaste* by Michael T. Martin with Eileen Julien



From the Postcolonial to the Global Postmodern? African & Caribbean Francophone Filmmakers and Scholars in Conversation — March 1—5, 2010



Poster for Joseph Gai Ramaka's 2001 film, *Karmen Gei*



Poster for Euzhan Palcy's 1989 film, *A Dry White Season*

During the week March 1-5, 2010, the Black Film Center/Archive will host 4 workshops, classroom visits, informal luncheons, and a forum thanks to a grant from the College Arts and Humanities Institute.

This series brings renowned Francophone filmmakers from Africa and the Caribbean to Indiana University's Bloomington campus for a week of engagement with students, faculty, and community.

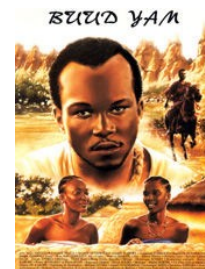
The filmmakers Gaston Kaboré (Burkina Faso), Euzhan Palcy (Martinique), Joseph Gai Ramaka (Senegal), and Jean-Marie Teno (Cameroon) will screen and discuss their films in workshops during the week.

The final event of the series features a forum of filmmakers in conversation with one another and film scholars Kenneth Harrow, Francoise Pfaff, and the audience.

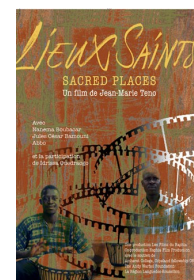
At the central core of their conversation are a series of questions. What is the utility of the concepts *postmodernism*, *globalization*, and *postcoloniality* to African filmmaking practices and diasporic experiences? Is political engagement, so fundamental to early African cinema, manifest today? Is there a need to view cinematic practice and cinema cultures with a wider lens—one that includes other forms of cultural production and consumption? At the most general level: how do theory and practice

in African and Caribbean cinema intersect today?

This program is also supported by the IU African Studies Program, the Office of the Dean of the College of Art & Sciences and the Office of the **Brother** at IU.



Poster for Gaston Kaboré's 1997 film, *Buud Yam*



Poster for Jean-Marie Teno's 2009 film, *Sacred Places*

March 24-25, 2010 Symposium: Cinematic Representations of Racial Conflict in “Real Time”

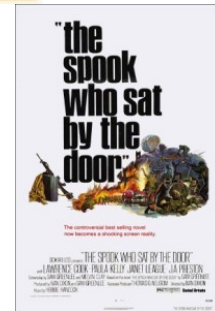
Awarded a 2009 New Frontiers in the Arts & Humanities: New Perspectives grant, the Black Film Center/Archive will host a symposium entitled “Cinematic Representations of Racial Conflict in ‘Real Time’”.

The March 24-25, 2010 symposium will take in depth looks at two “classic” films of black cinema: *Nothing But a Man* (1964) and *The Spook Who Sat by the Door* (1973).

The symposium will address two concerns: the strategies deployed in film to signify modes of political address and mobilization in “real time,” during a period of intense racial conflict in the United States; and the utility of revisiting cinematic texts for ideological accounts of historical activity.

The films’ political project offers a distinctive (and competing) ideological stance about the means of resistance to racial oppression, which in actuality reflected the mobilizing strategies of black militants at the time of the films’ release. The two films also address labor and gender relations among African Americans, the social experience of rural life in the South, and the moral and physical decay of urban spaces, especially in the inner cities.

A tentative list of panelists include: Thomas Cripps (Professor Emeritus, Morgan State University), Mark Reid (University of Florida), Ed Guerrero (New York University), Paula Massood (Brooklyn College), Terri Francis (Yale University), Fred McElroy (IUB), and Khalil Muhammad (IUB).



Fall film series included in Archives Month celebration

The Black Film Center/Archive co-sponsored the film series, “The Great Depression in Black and White,” with the Wells Library in October as part of Archives and Special Collections Month. The theme for the campus-wide celebration of the university’s archives, special collections, and libraries is The Great Depression.

The series featured *The Green Pastures* (1936) from the BFC/A’s collection, *American Madness* (1932) by director Frank Capra, *I Remember Harlem: The Depression Years* (1980) by director William Miles, and *Our Daily Bread* (1934) by director King

New Collections at the BFC/A

African Americans Contributions to Film Collection

The BFC/A was able to acquire a collection of 700 pieces of ephemera (press books, press kits, photographic stills, Japanese programs, and flyers) tracing the history of African American contributions to film from the 1930s to the present.

Highlights of the collection include a flyer for the film *King Solomon’s Mines* (1937) starring Paul Robeson, a poster for the film *Paradise in Harlem* (1939), a press book for *Carmen Jones* (1954) starring Dorothy Dandridge and Harry Belafonte, a press book for *Turner* (1974) starring Isaac Hayes, and

press kits from films by Spike Lee including *Crooklyn* (1994), *Do the Right Thing* (1989) and *School Daze* (1988). The collection is open to faculty, students, and the general public for educational purposes.

John Williams Collection

Professor John Williams of Lane Community College in Eugene, Oregon donated two press books, and seventeen posters from his personal collection. The press books are for the films *Scream, Blacula, Scream* (1973) and *The Legend of Nigger Charley* (1972). Among the seventeen posters are eight for past Black Filmmakers Hall of Fame Awards Ceremonies and posters for the

films *Almacito de Desolato* (1986), . . . *Tick . . . Tick . . . Tick* (1970), *Ganja and Hess* (1973) and *The Cool World* (1963).

Robert Kya-Hill Collection

Robert Kya-Hill, the 1962 recipient of the National Evangelical Film Foundation’s Best Actor award for his role in *Dark Valley* (1961), and his wife, Sally Kya-Hill made a small but valuable donation to the BFC/A in September 2009. Included in this new acquisition are a copy of the script for *Slaves* (1969) in which Robert co-starred, a poster and soundtrack for the film *Slaves*, *Dark Valley* in DVD format, and fifteen fold-

Collections (*continued from page 3*)

ders containing personal correspondence, resumes, headshots and memorabilia from his acting career.

New DVDs

- *Shakespeare in Sable: History of the Black Shakespearean Actor* donated by Mrs. Grace Hope Hill
- *American Red and Black: Stories of Afro-Native Identity* donate by filmmaker Alicia Woods
- *L'Arbre aux esprits (Tree Spirits)*, an animated film by Cilia Sawadogo

- *Egalité for all: Toussant Louverture and the Haitian Revolution* (2009) by Noland Walker
- *Soul in the Hole* (1997) by Danielle Gardner
- *Notorious B.I.G.: Bigger than Life* (2007) by Peter Spierer
- *Faat Kine* (2000) by Ousmane Sembène
- *Smile Orange* (1976) by Trevor D. Rhone
- *Zan Boko* (1988) by Gaston Kaboré

For a complete list of recent acquisitions, please visit the BFC/A website at <http://www.indiana.edu/~bfca/collection/newfilms.shtml>



Scene from *L'Arbre aux esprits* by Cilia Sawadogo

Journal of African Cinema—Call for Contribution

The Journal of African Cinemas seeks writers who will contribute to the scholarly discussion on the growing African cinematic society and experience.

Editors of the journal invite papers that promote discussion between cinema and other visual and rhetorical forms of representation.

The journal will question African societies with regard to African filmmakers' conceptualization of space, time and identity. What is Africa and what are African cinemas, might offer pertinent starting points.

Some proposed topics include:

- The film of the everyday and the

“every-African”: populist films and their language.

- Shifting sites of authoritative discourses from knowledge to meaning.
- African cinemas as cinemas of cultural citizenship vis-à-vis the anthropological, national or global idea of culture.
- The propagation of the verbal culture-based film.

Submissions of up to 6,000 words must be sent to the editors as Microsoft Word attachments. Before submitting any article, review or feature, contributors are asked to refer to the guidelines available on the publisher's website: www.intellectbooks.co.uk/misc/

[contributornotes.pdf](#)

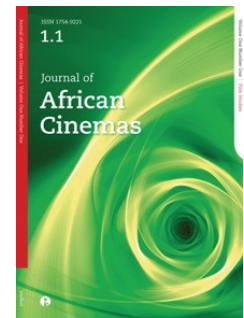
For more info please contact the editors:

Keyan G. Tomaselli

tomaselli@ukzn.ac.za

Martin Mhando–

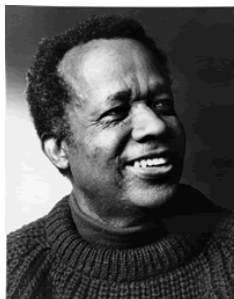
mhando@central.murdoch.edu.au



William Greaves Tribute - Tues, Feb 17 @ IFC Center

Stranger Than Fiction honors the pioneering filmmaker William Greaves at the International Film Center at 8pm on Tuesday, February 17 by showing clips from his work and hearing from his friends and colleagues. Greaves is known as the dean of African-American documentary makers for his groundbreaking productions such as *BLACK JOURNAL* on PBS and the feature-length *ALI THE FIGHTER*. He stretched the boundaries of narrative with his cult classic *SYMBIOPSY-CHOTAXIPLASM: TAKE ONE*.

Don't miss the chance to experience a capsule history of black documentary making through four decades of very rare clips. The night will include a



panel discussion with Elvis Mitchell, Orlando Bagwell, Sam Pollard, Thomas Allen Harris along with William Greaves in person.

The night is co-presented by the Full Frame Documentary Film Festival. Full Frame programmer Sadie Tillery and executive director Peg Palmer will be in attendance.

For information: www.stfdocs.com/films/william_greaves_tribute/

For tickets: www.movietickets.com

Cinematic Resource Information

La Cinematheque Africaine

01 BP 2505 Ouagadougou
Burkina Faso
Tel: 226 30 75 38
Fax: 226 31 25 09
E-mail: sg@fespaco.festival.bf
Directeur: Ardiouma Soma

The African Script Development Fund

43 Selous Avenue
Harare, Zimbabwe
Tel: 263 4 733 404
Fax: 263 4 733 404
E-mail: asdf@icon.co.zw
Executive director: Ben Zulu

Africa Book Centre

Spécialiste en vente de livres sur le cinéma africain.
Tel: 44 20 78 36 30 20
Fax: 44 20 74 97 03 09
E-mail: orders@africabookcentre.com
Mr. Danny, Mr. Tony

African Film Festival

154 West 18th Street, Suite 2A
New York, New York 10011
Tel: 1 212 352 1720
Fax: 1 212 807 9752
E-mail: nyaff@erols.com
Web: www.africanfilmny.com
Directrice: Mahen Bonetti

Ecrans d'Afrique

Magazine sur le cinéma africain.
Tel: 39 2 66712077
Fax: 39 2 66714338
Rédactrice: Alessandra Speciale

M-NET Corporate Communications

Television
Tel: 27 11 32 95 07 18
Fax: 27 11 68 66 64 34
E-mail: dregisfo@mnet.co.za
Public relation: Regisford-Mtambo

The Pan-African Film Festival - PAFF

The largest film festival in the United States dedicated to the exhibition of films made by or about people of African descent.
Tel: 1 323 295 1706
Fax: 1 323 295 1952
E-mail: lapaff@aol.com
Web: www.paff.org

Media for Development Trust

19 Van Praagh Ave, Milton Park, P.O. Box 6755
Harare, Zimbabwe
Tel: 263 4 701 323
Fax: 263 4 729 066
E-mail: mfdvrc@pci.co.zw
Web: www.mweb.co.zw/mfd
Directeur: John Riber

BlackFlixx.Com

Web Network
Tel/Fax: 1 305 571 9754
E-mail: blackflixx@yahoo.com
President: Adrian Anderson

Festival del Cinema Africano/Milano

Festival montrant près de 80 films africains et de la diaspora.
Tel: 39 2 66 96 258
Fax: 39 2 66 71 43 38
E-mail: coe@iol.it

Journées Cinématographiques de Carthage

c/o The JCC managing committee,
Box 1029-1045, Tunis RP,
Tunisia
Tel/Fax : 216 1 26 03 23

Southern African International Film & Television Market (Sithengi)

Box 1176, Auckland Park 2006, South Africa
Tel: 27 21 4308160
Fax: 27 21 4308186
E-mail: info@sithengi.co.za
Web: www.sithengi.co.za

California Newsreel

149 Ninth Street, Suite 420
San Francisco, CA 94103
Tel: 1 415 621 6196
Fax: 1 415 621 6522
E-mail: contact@newsreel.com
Web: www.newsreel.org
Contact: Cornelius Moore

Les Films du Raphia

26, rue Pierre Semard,
92320 Châtillon, France
Tel: 33 1 40 92 00 42
Fax: 33 1 40 92 00 16
E-mail: raphiajm@club-internet.fr
Directeur: Jean-Marie Teno

Newsforce Africa

Newsforce is a global satellite provider.
Tel: 27 11 48 22 790
Fax: 27 11 48 22 792
E-mail: mel@newsforce.co.za
Contact: Ms. Melanie Gibb

Le Festival International du Film de Toronto

2, Carlton Street, Suite 1600
Toronto, ON, Canada M5B 1J3
Tel: 1 416 967 7371
Fax: 1 416 967 9477
Programmatrice: Gaylene Gould

FESPACO

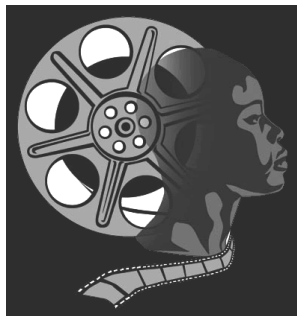
01 BP 2505 Ouagadougou 01
Burkina Faso
Tel: 226 30 75 38
Fax: 226 31 25 09
E-mail: sg@fespaco.bf
Web: www.fespaco.bf

Southern African Film Festival

1st floor Pax House,
89 Union Avenue,
P.O. Box CY 724 Causeway
Harare, Zimbabwe
Tel: 263 4 79 11 56
Fax: 263 4 70 42 27
E-mail: saff@zimsurf.co.zw
Programmatrice: Shuvai M. Chikombah

Did you know...

- **Ousmane Sembène** was the first African director to give the director's lesson at the Cannes Film Festival.
- Filmmaking was forbidden to Africans in the French colonies. The first francophone African film, *L'Afrique sur Seine* by **Paulin Soumanou Vieyra**, was filmed in Paris in 1955 .
- **Safi Faye**, Senegalese ethnologist and filmmaker, was the first African woman film director to gain international recognition with her film *Kaddu Beykat* (1975).
- *Daughters of the Dust* (1991) was the first full-length film with general theatrical release in the United States by an African-American woman, **Julie Dash**.
- The U.S. Supreme Court legalized interracial marriage in all 50 states 6 months prior to the release of the film *Guess Who's Coming to Dinner* (1967).
- **Sidney Poitier** won the 1963 Academy Award for Best Actor, the first time a black man won a competitive Oscar in the USA.



Indiana University

Black Film Center/Archive
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1320 E. Tenth St
Bloomington, IN. 47405

Phone: 812.855.6041
Fax: 812.856.5832
E-mail: bfca@indiana.edu

THE BLACK FILM CENTER/ARCHIVE

The Black Film Center/Archive, founded in 1981, was the first repository for the collection and preservation of films and related materials by and about African Americans. Since that time, its collection has grown and its mission has broadened to include films of the African Diaspora. Our collection, which features many independent filmmakers, highlights the work of black writers, actors, producers, directors, and musicians in all aspects of film production.

Objectives

- To promote scholarship on black film and serve as a resource for scholars, researchers and students in black film studies.
- To preserve and expand the collection of historically and culturally significant films by and about black people.
- To undertake and encourage research on the history, impact, theory and aesthetics of black film.
- To promote the use of film as an educative and cultural agent for diverse audiences in the academy and beyond.



The Black Film Center/Archive's poster and lobby card collection comprises over 700 posters and lobby cards dating from 1915 to the present. Highlights of the collection include posters and lobby cards for all-black-cast films produced by Richard Norman in the 1920s, blaxploitation films from the 1960s and 1970s, and nearly 300 African movie posters, constituting the largest and most diverse collection in the United States. The acquisition of posters and lobby cards for films from every decade is ongoing.

A Selection of Recent Publications on Black Film

- *African Americans and the Oscar: Decades of Struggle and Achievement* Edward Mapp, Scarecrow Press, 2008
- *"Baad Bitches" and Sassy Supermamas: Black Power Action Films* Stephane Dunn, University of Illinois Press, 2008
- *Black Space: Imagining Race in Science Fiction Film* Adilifu Nama, University of Texas Press, 2008
- *Francophone African Cinema: History, Culture, Politics and Theory* K. Martial Frindevthie, McFarland, 2009
- *Nollywood: The Video Phenomenon in Nigeria* Pierre Barrot, Indiana University Press, 2009
- *Philosophy, Black Film, Film Noir* Dan Flory, Pennsylvania State University Press, 2008
- *Reel to Real: Race, Sex and Class at the Movies* bell hooks, Routledge, 2008
- *South African National Cinema* Jacqueline Maingard, Routledge, 2008
- *Thriving on a Riff: Jazz & Blues Influences in African American Literature and Film* Graham Lock and David Murray (editors), Oxford University Press, 2009