

Black Film Center/Archive



VOLUME 2, ISSUE 1

JANUARY 2011

EDITOR: LESLIE HOUIN

Black Camera Receives Honorable Mention for Best New Journal Award

Black Camera, the Black Film Center/Archive's academic and peer reviewed journal, was recently selected for an Honorable Mention by the Council of Editors of Learned Journals (CELJ) for the 2010 Best New Journal Award.

The award ceremony was held on January 8th at the Modern Language Association Annual Conference in Los Angeles, California.

Devoted to the study and documentation of the black cinematic experience, *Black Camera* is published bi-annually and is the only scholarly film journal of its kind in the United States.

The journal features essays and interviews which engage film in social as well as political context 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.

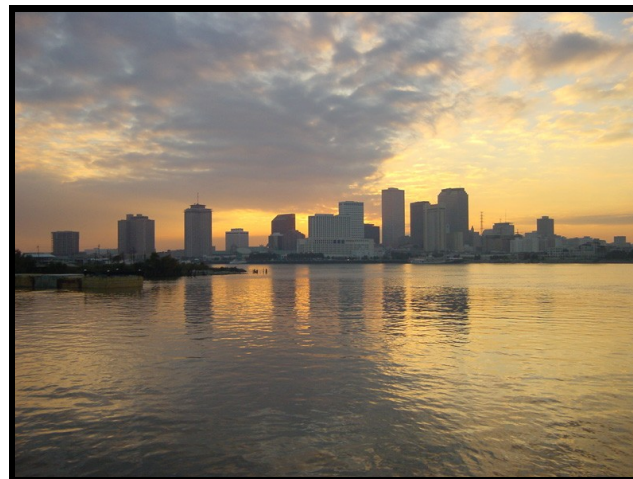
The BFC/A would like to thank those who have participated in the success of *Black Camera*, especially our publisher, Indiana University Press.

**Happy New Year
from the
Black Film
Center/Archive!**

NEW ORLÉANS AFRIKAN FILM AND ARTS FESTIVAL PROJECT

Imagine yourself strolling the streets of New Orleans during the evening. The air is warm, your skin moist from the humidity, and music flows into the night from the clubs and bars in the French Quarter. With the excitement of what New Orleans normally has to offer a resident or visitor, Café Rose Nicaud, located on Frenchman Street, offers something a little more than the normal cultural festivities.

Once a month, the Café Rose Nicaud, named after an African-American woman who was the coffee vendor in New Orleans, screens an independent films



The New Orleans skyline from the Lower 9th Ward.

indoors and simultaneously projecting the film onto a building across the street for passers-by to see. Sometimes drawing in a crowd with the projections, the café brings together film aficionados to discuss issues and events that affect their community and the world. In the recent past, films such as *Burning in the Sun* (2010, directed by Cambria Matlow and Morgan Robinson) and *Mississippi Damned* (2009, directed by Tina Mabry) have been screened, and this month this café will screen *Dive* (2010), which discusses issues revol-

ving around edible food that is thrown away everyday. This film event, which is known as *Cinéma Première*, is just one important part of the New OrLéans Afrikan Film and Arts Festival Project (NOAFEST).

NOAFEST "exposes the New Orleans public to new ideas and other worlds through multi-media events involving film, music, and dance, as well as literary or visual arts". Established in 2007 by Senegalese filmmaker Joseph Gaï Ramaka and IU professor of comparative literature and New Orleans native Eileen Julien, NOAFEST (*continued on page 2*)

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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](#), or call us at (812) 855-6041.

NOAFEST, continued from page 1

offers free events and creates a platform for which people can talk about germane issues which affect the lives of Blacks, Africans, and those who live in and love the city of New Orleans.

Because New Orleans is booked year long with festivals of all types, the producers of NOAFEST work diligently to establish itself as a unique and worthwhile entity.

Along with Cinéma Première, NOAFEST developed the Annual Toni Cade Bambara Award which is a monetary award offered to a cultural worker or workers who have contributed significantly to the cultural and artistic diversity of the City. In 2010, first recipients of the award were Vera Warren-Williams and Jennifer Turner, founder and manager of the Community Book Center (CBC). The CBC highlights books by and about Africans and people of African descent. The community center is also a gathering place for those who want to enjoy the company, food, and ideas of others.

NOAFEST also holds an annual film festival: the Mississippi River 9th Ward Film Festival. The 2010 film festival took place over 11 days and featured a Spike Lee retrospective, including screening's of Lee's *Bamboozled*, *She's Got to Have It*, and *If God is Willing and Da Creek Don't Rise*. Also screened were *Haiti Cherie*, *El Benny*, and *Football Fables*.

The film festival serves as a celebration of the Mississippi River. "We think of the river only with elements like Katrina

and Gustav, as something of a threat," Mr. Ramaka stated. "The festival is our attempt to rediscover the odor, the colors, the life of the river. We want to live the Mississippi River differently than we're living it, to have it as something other than as an element of calamity."

Reconnecting with the city was important for Professor Julien, but she also stated that the festival is also just a fun event in general which brings the community together.

The festival also includes a Gala to kick off the festival, art exhibitions, lectures, and panel discussions, of which the director of the BFC/A, Michael T. Martin, took part in 2010.

Funding is no small matter for NOAFEST, which received grants from the Andy Warhol Foundation for the Visual Arts and the Jazz & Heritage Foundation. If you are interested in making a contribution, small or large, to support the arts in New Orleans, [please consider donating to NOAFEST. For only \\$40, you can become a member of NOAFEST.](#) In addition to the satisfaction of supporting a young and vibrant organization that needs you, you'll be able to purchase a discounted ticket for next year's Gala, as well as receive an invitation to the 2011 Festival After Party with filmmakers and other guests.

"The festival is our attempt to rediscover the odor, the colors, the life of the (Mississippi) river."



IU Cinema Opens

On January 13th at 7:00 pm, the IU Cinema opened to the public with its first feature film, *Lawrence of Arabia*. The cinema, whose grand opening was delayed by a few months due to the work needed to complete equipment installation, features the highest standards of 35 mm, 16 mm, 2K and 4K DCI Digital Cinema projection.

Since the groundbreaking ceremony in October 2009, the IU community has patiently waited for a world-class cinema that will combine scholarly research and archival materials with the opportunity to view modern, traditional and silent films.

The schedule for the spring semester is filled with interesting film choices for movie goers. Silent films will be accompanied by various musicians, and quite a few other films will be attended by the directors themselves, allowing attendees to meet those involved in the making of these films.

Jon Vickers, director of IU Cinema, believes that the THX-certified theater will eventually become an important contemporary with theaters that include the American Film Institute Silver Theater, Billy Wilder Theater, Cary Grant Theatre, Gene Siskel Film Center and Samuel Goldwyn Theater.

IU Cinema will hold its dedication (continued on page 3)



Outdoor film projection during Cinéma Première at the Café Rose Nicaud. Photo by Jo Ramaka.

Upcoming Events

MLK, Jr. Day Film Screening: January 17

The Black Film Center/Archive will be hosting a special screening of the documentary *Brother Outsider: The Life of Bayard Rustin* on Monday January 17 at 3 pm. The screening is part of the IU-Bloomington campus celebration of Martin Luther King, Jr Day. There will be a panel discussion after the film. The screening will take place in the Wells Library Room 044B.



Bayard Rustin

Haiti Film Festival: January 23

The Buskirk-Chumley Theater in Bloomington, Indiana will host the Haiti Film Festival from 1pm-7:30pm on **January 23**.

The event, presented by IU's Latino Cultural Center (La Casa) and the community group Bloomington for Haiti, will open with *Poto Mitan: Haitien Women, Pillar of the Global Economy* written and narrated by Edwidge Danticat. Renée Bergan, the film's director/producer, will lead a discussion after the screening.

The festival will commemorate the anniversary of the Jan. 12, 2010 Haiti earthquake.

The festival will feature three independent documentaries, including one by an IU alumnus, and a selection of short films from students of the Ciné Institute, Haiti's only scholarship-based professional film school. Directors from the films will be present for Q&A sessions.

During the festival, Indiana-based organizations will staff booths providing information about their service work in Haiti before and since the earthquake.

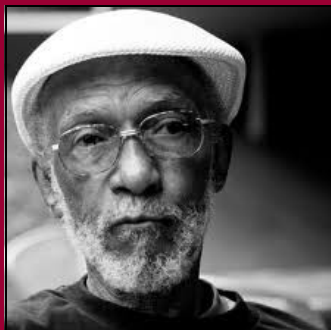


FESPACO: February 26-March 5

The 22nd Panafrican Film and Television Festival of Ouagadougou (FESPACO) will take place this February. Established in 1969, FESPACO is the largest African film festival held biennially in Burkina Faso. The festival will open on **February 26th** at the Stade du 4-Août, which is the national stadium.

The festival seeks to promote an African international film and television market, the publication of African cinema and culture, non-profit screenings in rural areas, and African cinema in other international festivals.

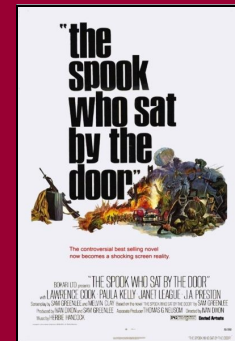
Michael T. Martin plans to attend the event and also will work to obtain new acquisitions of African film posters.



Sam Greenlee

Sam Greenlee: March 22

Sam Greenlee, author and scriptwriter of *The Spook Who Sat by the Door*, returns to Indiana University for the screening of the film at IU Cinema on **March 22nd**.



IU Cinema, continued from page 3

ceremony on January 27th at 4:00 pm.

Among the various events listed on the Spring 2011 schedule, IU Cinema plans to screen *The Spook Who Sat By the Door* on March 22nd with its screenwriter, Sam Greenlee, present. On March 31st, the theater will screen *Pumzi*, a short sci-fi film

about a futuristic Africa 35 years after World War III called "The Water War". Wanuri Kahiu, director of *Pumzi*, will be in attendance.

IU Cinema will also host film festivals such as the 2011 Omniscient Lens Festival, which addresses issues of diversity, and the 5th Annual Iris Film Festival, which showcases the talents of IU film students.



Exterior of IU Cinema. Photos by Chris Meyer.

Recent Additions to the Archive

Kathe Sandler Collection

Ms. Sandler donated film elements for her films *Question of Color* and *Remembering Thelma*.

William L. Boyd Collection

Mr. Boyd donated a film entitled *African Safari: An Adventure Travelogue from Capetown to Nairobi*. The film, created by his aunts, Lula Martin and Mabel Dankers, details the sisters' travel and experiences from Capetown, South Africa to Nairobi, Kenya in 1951.

S. Torriano Berry Collection

Mr. Berry added more films to his collection, featuring Howard University student productions. He also donated some of his own work: *Noh Matta Wat!* (Seasons 1,2,and 3), *Iowa Black History Makers of Iowa*, *Retropective: Lincoln Academy 1948-1950*, *Inside the Core: With YRNEH*, *Black Captains of the Cheseapeake*, *Financial Aids*, and *9/11 Has No Clothes*.

Jean-Marie Teno Collection

Mr. Teno donated posters from his own films.



Stills from the Boyd Collection



Newly Added Films

Black Dynamite -- Scott Sanders, 2009

Boy Called Twist -- Tim Greene, 2004

Cover — Bill Duke, 2007

The Diary-- Harrison Arokor, 2009

Dust -- Marion Hansel, 1985

Entre les murs (The Class) -- Laurent Cantet, 2008

The Fight-- Barak Goodman, 2004

The Gospel at Colonus -- Kirk Browning, 1985

H2 Worker -- Stephanie Black, 1990

The Insomniacs — Kami Chisholm, 2007

La Revue des Revues — Joe Francys, 1927

Letter to the President — Thomas Gibson, 2004

Medicine for Melancholy -- Barry Jenkins, 2008

Memoria del saqueo -- Pino Solanas, 2004

Precious: Based on the Novel "Push" by Sapphire -- Lee Daniels, 2009

The Princess and the Frog-- Ron Clements and John Musker, 2009

Rabi — Gaston Kaboré, 1992

Richard Wright: Black Boy -- Madison D. Lacy, 1994

Sarang Song — Tamika Miller, 2006

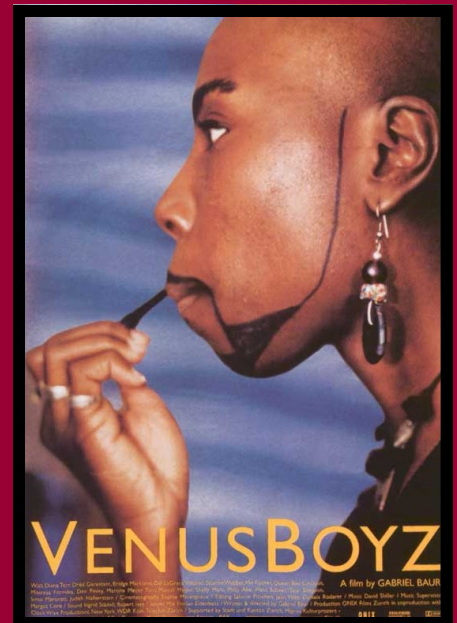
Story of a Three-Day Pass -- Melvin Van Peebles, 1967

Triple Minority — Amber Sharp, 2005

Venus Boyz -- Gabriel Baur, 2002

Wild Women Don't Have the Blues -- Christine Dall, 1989

Zulu Lover Letter — Ramadan Suleman, 2004



Teshome H. Gabriel (1939-2010)

Obituary by the [UCLA School of Theater, Film and Television](#)

Sadness swept the TFT community on Tuesday at the news of the sudden passing of one of the School's most respected and personally beloved professors, **Teshome H. Gabriel MA '76, PhD '79**.

Gabriel was rushed to the Kaiser Permanente Medical Center in Panorama City early in the morning of Tuesday, June 15. Cause of death is listed as sudden cardiac arrest. He is survived by his wife, Maaza Woldemusie, and their two adult children, daughter Mediget and son Tsegaye.

A pioneering scholar and activist, Gabriel was an internationally recognized authority on Third World and Post-Colonial cinema. He had taught Cinema & Media Studies at TFT since 1974, and was closely associated with the UCLA African Studies Center.

"He was a brilliant, gracious, elegant and generous man," said **Teri Schwartz**, dean of the UCLA School of Theater, Film and Television. "Teshome was a consummate professional and a truly beloved faculty member at TFT. He will be greatly missed by all of us. We send our love and condolences to Teshome's beautiful family at this difficult time."

Gabriel's colleagues recalled his warmth and generosity. In stunned e-mails responding to the news of his death, the words "gracious," "elegant," "stately" and "playful" were used frequently. One friend referred to him as "a true gentleman," while another recalled his "gracious and gladdening presence."

"In my entire career," said professor **Steve Ricci**, "I never knew anyone as genuinely engaged as Teshome. He defined what it means to genuinely care about students and colleagues."

Born in Ticho, near Addis Ababa in

Ethiopia, in 1939, Gabriel came to the US in 1962, earning degrees in Political Science (1967) and Educational Media (1969) from the University of Utah. Hired as a Lecturer at TFT in 1974, Gabriel also studied here, earning his MA and PhD degrees. He became a full professor in 1995 and served as vice-chair of the Department from 1997-1999.

Gabriel's books include "Otherness and the Media: The Ethnography of the Imagined and the Imaged" and "Third Cinema in the Third World: The Aesthetic of Liberation." He also published many articles and was the founding director of several journals, including "Emergencies" and "Ethiopian Fine Arts Journal."

"Teshome's work had three main themes," says Professor **Nicholas K. Browne**, vice-chair of the Department of Film, Television and Digital Media. "The unique styles of films made in the non-aligned nations of Latin America and Africa (the 'Third World'); the issues of relating and representing 'the Other' (that is, people not like us); and the unique situation of filmmakers and scholars who have left the countries of their birth and occupy and reflect on their marginal, in-between place in the world — a more and more common situation a global world of the 20th and 21st centuries."

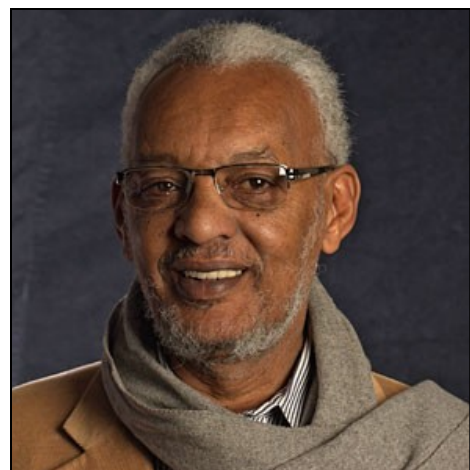
Gabriel's influential 1990 essay "Nomadic Aesthetic and the Black Independent Cinema" received an Opus Award from the "Village Voice" for "charting out a genuinely new theory of black cinema." The term "nomadic aesthetic," which he coined, has come to be widely used in critical discussions of the art, music and literature of the Third World.

"The principal characteristic of Third Cinema," Gabriel wrote, "is not so much where it is made, or even who makes it,

but rather, the ideology it espouses. The Third Cinema is that cinema of the Third World which stands opposed to imperialism and class oppression in all their ramifications and manifestations."

At the time of his death Gabriel was in the process of expanding that seminal essay into a book for Blackwell Publishing, "Third Cinema: Exploration of Nomadic Aesthetics & Narrative Communities." A manuscript for a "foundational work" on African cinema was also in progress.

As a faculty member and student at TFT in the 1970s and early 1980s, Gabriel was both a colleague of and a mentor to the African American and African student filmmakers whose work came to define the Los Angeles School of Black Filmmakers, also known as the "L.A. Rebellion." The group included such soon-to-be-celebrated artists as Charles Burnett, Larry Clark, Julie Dash, Haile Gerima, Ben Caldwell, Billy Woodberry, Alile Sharon Larkin, Jacqueline Frazier, Jamaa Fanaka and Barbara McCullough. The UCLA Film & Television Archive is currently preparing a major film exhibition scheduled for 2011 which will explore this key artistic movement.



Teshome H. Gabriel. Photo courtesy of [UCLA School of Theater, Film & Television](#).

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Black Camera: Call for Papers

Black Camera invites submissions for a special issue or section of a future issue devoted to a critical assessment of and about the film *Precious and the Novel Push* by Sapphire (upon which *Precious* is based) to be published in Fall 2012.

The editors invite essays from various disciplines and encourage intellectual provocation and arguments that address *Precious* and *Push*, either together or separately, from a range of critical, theoretical, political, and aesthetic perspectives. Essays that pivot between and extend beyond the formal frames of both the film and the novel and that stage intertextual and comparative dialogues with related works of film, literature, visual culture, photography, or theory are especially welcome.

Please submit completed essays, a 100-word abstract, a fifty-word biography, and a CV by **October 25, 2011**. Submissions should conform to *The Chicago Manual of Style*, 15th edition. Please see journal guidelines for more on submission policy:

http://www.indiana.edu/~bfca/publication/blackcamera_contribute.shtml

Direct all questions, correspondence, and submissions to guest editors Suzette Spencer (University of Wisconsin, Madison) and Carlos Miranda (Yale University) at preciousjournalisue@gmail.com.

Afrosurrealism in Film/Video

Black Camera invites submissions for a special issue on **Afrosurrealism in Film/Video** to be published Fall 2013. The editor is interested in essays that unpack the historical development, material conditions, or artistic/political claims or sensibilities of black experimental cinemas, possibly drawing upon interdisciplinary methods that reference music, dance, painting, photography, and theater or collaborations between filmmakers and artists who work in such fields.

Please submit completed essays, a 100-word abstract, a fifty-word biography, and a CV by **April 6, 2012**. Submissions should conform to *The Chicago Manual of Style*, 15th edition. Please see journal guidelines for more on submission policy:

http://www.indiana.edu/~bfca/publication/blackcamera_contribute.shtml

Direct all questions and correspondence to guest editor Terri Francis (terri.francis@yale.edu).



**We want to know
more about
YOU!**

Please take the time answer a short survey about yourself and what you think about the BFC/A e-newsletter.

Click on the text to take the survey!

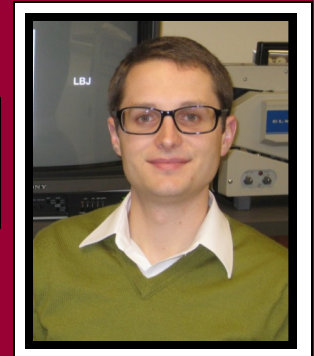
January-April 2011 Film Festivals

- [Palm Springs International Film Festival](#), January 06-17, Palm Springs, California.
- [Sundance Film Festival](#), January 20-30, Park City, Utah.
- [Cinema on the Bayou Film Festival](#), January 26-30, Lafayette, Louisiana.
- [San Diego Black Film Festival](#), January 27-30, San Diego, California.
- [Santa Barbara International Film Festival](#), January 27-February 06, Santa Barbara, California.
- [International Film Festival Rotterdam](#), January 30-February 02, Rotterdam, The Netherlands.
- [Spokane International Film Festival](#), February 03-13, Spokane, Washington.
- [Uhuru Film Festival](#), February 04-06, Fort Collins, Colorado.
- [International Short Film Festival & Market Clermont-Ferrand](#), February 04-12, Clermont-Ferrand, France.
- [Athena Film Festival](#), February 10-13, Atlanta, Georgia.
- [Oxford Film Festival](#), February 10-13, Oxford, Mississippi.
- [Portland International Film Festival](#), February 10-26, Portland, Oregon.
- [Berlin International Film Festival](#), February 10-20, Berlin, Germany.
- [CinErotic Filmfest](#), February 11-13, Atlanta, Georgia.
- [Beaufort International Film Festival](#), February 16-20, Beaufort, South Carolina.
- [Pan African Film and Arts Festival](#), February 16-21, Los Angeles, California.
- [Boulder International Film Festival](#), February 17-20, Boulder, Colorado.
- [Beloit International Film Festival](#), February 17-21, Beloit, Wisconsin.
- [ALUTA Film Festival](#), February 23-26, Kimberley, South Africa.
- [BigPond Adelaide Film Festival](#), February 24-March 6, Adelaide, Australia.
- [FESPACO](#), February 26-March 05, Ouagadougou, Burkina Faso.
- [Ankara International Film Festival](#), March, Ankara, Turkey.
- [Columbus International Film & Video Festival](#), March, Columbus, Ohio.
- [Miami International Film Festival](#), March 04-13, Miami, Florida.
- [One World International Human Rights Documentary Film Festival](#), March 08-17, Prague, Czech Republic.
- [International Human Rights Film Festival of Paris](#), March 09-16, Paris, France.
- [Idaho International Film Festival](#), March 10-13, Boise, Idaho.
- [South by Southwest Film Conference & Festival](#), March 11-19, Austin, Texas.
- [Environmental Film Festival](#), March 15-27, Washington, D.C.
- [International Family Film Festival](#), March 16-20, Hollywood, California.
- [Canada International Film Festival](#), March 18-20, Vancouver, British Columbia.
- [Bermuda International Film Festival](#), March 18-24, Hamilton & St. David's, Bermuda.
- [Ann Arbor Film Festival](#), March 22-27, Ann Arbor, Michigan.
- [Gasparilla International Film Festival](#), March 24-27, Tampa & St. Petersburg, Florida.
- [Afrika Film Festival](#), March 24-April 02, Leuven, Belgium.
- [Cleveland International Film Festival](#), March 24-April 04, Cleveland, Ohio.
- [Wisconsin Film Festival](#), March 30-April 03, Madison, Wisconsin.
- [Women's International Film Festival](#), March 30-April 3, Miami, Florida.
- [Dallas International Film Festival](#), March 31-April 10, Dallas, Texas.
- [Ashland Independent Film Festival](#), April 07-11, Ashland, Oregon.
- [Tiburon International Film Festival](#), April 07-15, Tiburon, California.
- [WorldFest-Houston Independent International Film Festival](#), April 08-17, Houston, Texas.
- [Full Frame Documentary Film Festival](#), April 14-17, Durham, North Carolina.
- [Charleston International Film Festival](#), April 14-17, North Charleston, South Carolina.
- [Nashville Film Festival](#), April 14-21, Nashville, Tennessee.
- [Boston International Film Festival](#), April 15-24, Boston, Massachusetts.
- [Myrtle Beach International Film Festival](#), April 19-23, Myrtle Beach, South Carolina.
- [Tribeca Film Festival](#), April 20-May 01, New York, New York.
- [Cine Las Americas International Film Festival](#), April 21-29, Austin, Texas.
- [Palm Beach International Film Festival](#), April 22-26, Palm Beach, Florida.
- [San Francisco International Film Festival](#), April 22-May 06, San Francisco, California.
- [Independent Film Festival Boston](#), April 27-May 04, Boston, Massachusetts.
- [Hot Docs](#), April 28-May 08, Toronto, Ontario.

Spring 2011 Black Film Center/Archive Staff



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Volunteer
MLS/MIS 2011 Candidate, Indiana University



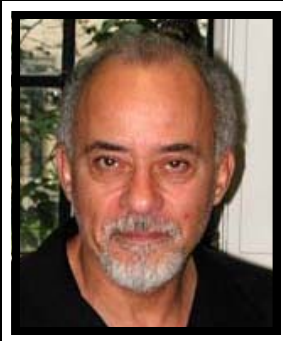
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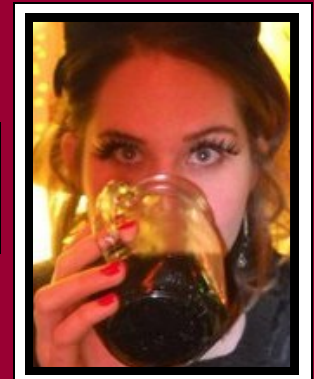
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Rebecca Reed
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Ph.D., Bowling Green State University

Film Resources

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Fax: 226 31 25 09
E-mail: sg@fespaco.festival.bf
Directeur: Ardiouma Soma

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Ecrans d'Afrique

Magazine sur le cinéma africain.
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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

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P.O. Box 6755
Harare, Zimbabwe
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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)

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Programmatrice: Gaylene Gould

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Southern African Film Festival

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Programmatrice: Shuvai M. Chikombah

THE BLACK FILM CENTER/ARCHIVE

A UCLA Foundation memorial fund has established in honor of Professor Teshome Gabriel. The fund will support a graduate student or students in the Cinema and Media Studies program.

Donations can be sent:

Attention – Peter Heller Development Office
– UCLA School of Theater Film and Television (TFT) Box 951622 Los Angeles, CA 90095-1622

Please make checks payable to “UCLA Foundation” and on the memo line please write “In memory of Professor Teshome Gabriel.”

If you wish to contribute by credit card, please call Bonnie MacDougall 310 206-6154.

If you have any questions regarding the memorial fund you may call Bonnie or [e-mail her](mailto:bonnie@ucla.edu).

A special tribute to Professor Gabriel will be held this fall, as faculty and students return for the beginning of the new semester.

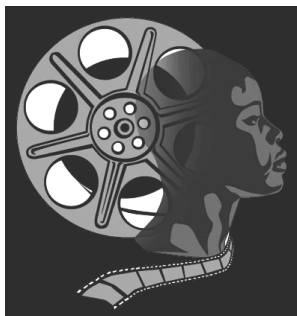
The Black Film Center/Archive, founded in 1981, was the first repository for the collection and preservation of films and related materials by and about African Americans. Since that time, its collection has grown and its mission has broadened to include films of the African Diaspora. Our collection, 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.



Indiana University

Black Film Center/Archive
Wells Library, Room 044
1320 E. Tenth St
Bloomington, IN. 47405

Phone: 812-855-6041
Fax: 812-856-5832
E-mail: bfca@indiana.edu

<http://blackfilmcenterarchive.wordpress.com/>

A Selection of Recent Publications on Black Film

- **African American Theater Buildings: An Illustrated Historical Director, 1900-1955** Eric Ledell Smith, McFarland, 2010
- **ALT 28 Film in African Literature Today**, Ernest N. Emenyonu (editor), James Currey, 2010
- **American Cinema and the Southern Imaginary**, Deborah Barker and Kathryn McKee (editors), University of Georgia Press, 2011
- **Blacks in Films, Television, and Video: An Encyclopedia**, Elizabeth Hadley, Routledge, 2010
- **Blaxploitation Films**, Mikel J. Koven, Oldcastle Books, 2010
- **Contemporary Black Cinema: Critical Methodologies**, Paula Massood, Routledge, 2010
- **Horror Noire: Blacks in American Horror, 1890s to Present**, Robin R. Means Coleman, Routledge, 2011
- **Men in African Film and Fiction**, Lahoucine Ouzgane (editor), Boydell & Brewer, 2011
- **Paul Robeson: Film Pioneer**, Scott Allen Nollen, McFarland, 2010
- **Second Skin: Josephine Baker & the Modern Surface**, Anne Anlin Cheng, Oxford University Press USA, 2011
- **Viewing African Cinema in the Twenty-First Century: Art Films and the Nollywood Video Revolution**, Mahir Saul and Ralph A. Austen (editors), Ohio University Press, 2010