

# ECRANS NOIRS 2018

## *International colloquium: Call for paper*

### CINEMA AND POLITICS IN AFRICA

In *Cinéma et politique*, Christian Zimmer peremptorily asserted that "all films are political. Or none. Or, more precisely, it is the cinema as global phenomenon which is. Politics, as described by Zimmer in the cinema, don't concern the conquest or the defence of the power, but involve people management, strategies of representation in a world where keeps prevailing, specifically in Africa, an often invisible colonial domination.

It is in a similar context, more focused on history, sociology, aesthetic, and less activist that should be set *African Cinema Politics and Culture* of Manthia Diawara (1992). In this seminal work, Diawara inaugurates a political, economic and cultural historiography of the film production in Africa. Following Diawara, researchers as Nwachukwu Frank Ukadike (1994), Olivier Barlet (1997), Sada Niang (in 2014, 2001, 1996) or Alexie Tcheuyap (2005, 2011), to name just a few, demonstrated how African films are determined, in several respects, by politics. How would it be otherwise?

In Africa, the cinema was born in the pain of the colonial violence which, according to Frantz Fanon (1961), can only force the creators to a real "national culture", a culture of fight, of a disalienation and liberation. This explains the plurality of African cinema charters, of which *La charte d'Alger*, which remained, for a long time, the "bible" of a type of cinema whose standard-bearer was Sembène Ousmane. If this current persistently activist was widely criticized by film directors as Idrissa Ouedraogo, it remains true that the cinema in Africa is, since its beginning, at the centre of political debates, practices and interests. With *Le décret Laval* that forbids to shoot movies in the colonies without the Mother Country authorization to emerging unique parties in the new African dictatorships, and controlling not only what occurs, but also what is worth seeing by the citizens (Sébastien Kamba, in 1992; Guy Jérémie Ngansop, in 1987), it is thus difficult to undertake any reflection on Africa cinemas without a connection with politics.

*Ecrans Noirs* Colloquium 2018 wants to focus on the inventory and the exploration of all these political routes in and by the cinema. Without limiting itself to it, the following axes can be approached during this colloquium.

- Film policy: public authorities and film financing, yesterday and today
- About censorship
- Political film: a type?

- Cinema and civil liberties.
- Entertainment and political issues
- Festivals and promotion policies
- Cinema and colonial and postcolonial propaganda
- The State and the cinema
- Training in cinema film: which policies?

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- Kamba, Sébastien. *Production cinéma et parti unique. L'exemple du Congo*. Paris, L'Harmattan, 1992.
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- -----*Cinema and Social Discourse in Cameroon*. Bayreuth, Bayreuth African Studies, 2005.
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