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Nota di contenuto	Introduction: By way of context and content -- 1 African Women in Cinema: An overview -- 2 'I am a feminist only in secret' -- 3 Staged Authenticity: Femininity in photography and film -- 4 'Power is in your own hands': Why Jihan El-Tahri does not like movements -- 5 Aftermath: A focus on collective trauma -- 6 Shooting Violence and Trauma: Traversing visual and social topographies in Zanele Muholi's work -- 7 Puk Nini: A Filmic Instruction in Seduction: Exploring class and sexuality in gender relations -- 8 I am Saartjie Baartman -- 9 Filmmaking at the Margins of a Community: On co-producing Elelwani -- 10 On Collective Practice and Collected Reflections -- 11 'Cinema of resistance' -- 12 Dark and Personal -- 13 'Change? This might mean to shove a few men out' -- 14 Barakat! means Enough! -- 15 'Women, use the gaze to change reality' -- 16 Post-colonial Film Collaboration and Festival Politics -- 17 Tsitsi Dangarembga: A manifesto.
Sommario/riassunto	Gaze Regimes is a bricolage of essays and interviews showcasing the experiences of women working in film, either directly as practitioners

or in other areas as curators, festival programme directors or fundraisers. It does not shy away from questioning the relations of power in the practice of filmmaking and the power invested in the gaze itself. Who is looking and who is being looked at, who is telling women's stories in Africa and what governs the mechanics of making those films on the continent? The interviews with film practitioners such as Tsitsi Dangarembga, Taghreed Elsanhoury, Jihan El-Tahri, Anita Khanna, Isabel Noronha, Arya Laloo and Shannon Walsh demonstrate the contradictory points of departure of women in film - from their understanding of feminisms in relation to lived-experiences and the realpolitik of women working as cultural practitioners. The disciplines of gender studies, postcolonial theory, and film theory provide the framework for the book's essays. Jyoti Mistry, Antje Schuhmann, Nobunye Levin, Dorothee Wenner and Christina von Braun are some of the contributors who provide valuable context, analysis and insight into, among other things, the politics of representation, the role of film festivals and the collective and individual experiences of trauma and marginality which contribute to the layered and complex filmic responses of Africa's film practitioners.
