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Nota di contenuto	Introduction: African blood, Hollywood's diamonds? Hollywood's Africa after 1994 / MaryEllen Higgins -- The cited and the uncited: toward an emancipatory reading of representations of Africa / Harry Garuba and Natasha Himmelman -- The troubled terrain of human rights films: Blood diamond, The last king of Scotland, and, The devil came on horseback / Margaret R. Higonnet, with Ethel R. Higonnet -- Hollywood's representations of human rights: the case of Terry George's Hotel Rwanda / Joyce B. Ashuntantang -- Hollywood's cowboy humanitarianism in Black Hawk down and Tears of the sun / MaryEllen Higgins -- Again, the darkness: Shake hands with the devil / Kenneth W. Harrow -- Ambiguities and paradoxes: framing northern intervention in The constant gardener / Christopher Odhiambo Joseph -- Minstrelsy and mythic appetites: The last king of Scotland's heart of darkness in the Jubilee Year of African independence / Ricardo Guthrie -- "An image of Africa": representations of modern colonialism in Africa in Peter Jackson's King Kong / Clifford T. Manlove -- Plus 'a change, plus c'est la meme chose: Hollywood's constructions of Africa in Lord of war / Earl Conteh-Morgan -- New Jack African cinema:

Dangerous ground; Cry, the beloved country; and Blood diamond / Bennetta Jules-Rosette, J.R. Osborn, and Lea Marie Ruiz-Ade -- "It is a very rough game, almost as rough as politics": rugby as visual metaphor and the future of the new South Africa in Invictus / Christopher Garland -- "Every brother ain't a brother": cultural dissonance and Nigerian malaise in District 9's new South Africa / Kimberly Nichele Brown -- Coaxing the beast out of the cage: secrecy and disclosure in Red dust and Catch a fire / Jane Bryce -- Situating agency in Blood diamond and Ezra / Iyunolu Osagie -- Bye bye Hollywood: African cinema and its double in Mahamet-Saleh Haroun's Bye bye Africa / Dayna Oscherwitz.

Sommario/riassunto

Hollywood's Africa after 1994 investigates Hollywood's colonial film legacy in the post apartheid era, and contemplates what has changed in the West's representations of Africa. How do we read twenty-first-century projections of human rights issues-child soldiers, genocide, the exploitation of the poor by multinational corporations, dictatorial rule, truth and reconciliation-within the contexts of celebrity humanitarianism, "new" military humanitarianism, and Western support for regime change in Africa and beyond? A number of films after 1994, such as Black Hawk Down, Hotel Rwanda
