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Titolo	Trash : African cinema from below // Kenneth W. Harrow
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ISBN	1-299-24347-9 0-253-00757-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (344 p.)
Disciplina	791.43096
Soggetti	Refuse and refuse disposal in motion pictures Motion pictures - Africa
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Bataille, Stam, and locations of trash -- Ranciere: aesthetics, its mesententes and discontents -- The out-of-place scene of trash -- Globalization's dumping ground: the case of Trafigura -- Agency and the mosquito: Mitchell and Chakrabarty -- Trashy women: Karmen Gei, L'Oiseau Rebelle -- Trashy women, fallen men: Fanta Nacro's "Puk Nini" and La nuit de la verite -- Opening the distribution of the sensible: Kimberly Rivers and Trouble the water -- Abderrahmane Sissako's Bamako and the image: trash in its materiality -- The counter-archive for a new postcolonial order: O Heroi and Daratt -- Nollywood and its masks: Fela, Osuofia in London, and Butler's Assujettissement -- Trash's last leaves: Nollywood, Nollywood, Nollywood.
Sommario/riassunto	Highlighting what is melodramatic, flashy, low, and gritty in the characters, images, and plots of African cinema, Kenneth W. Harrow uses trash as the unlikely metaphor to show how these films have depicted the globalized world. Rather than focusing on topics such as national liberation and postcolonialism, he employs the disruptive notion of trash to propose a destabilizing aesthetics of African cinema. Harrow argues that the spread of commodity capitalism has bred a culture of materiality and waste that now pervades African film. He posits that a view from below permits a way to understand