

1. Record Nr.	UNINA9910820771703321
Titolo	Contemporary black American cinema : race, gender and sexuality at the movies // edited by Mia Mask
Pubbl/distr/stampa	New York : , : Routledge, , 2012
ISBN	1-280-87472-4 9786613716033 1-136-30803-2 1-136-30802-4 0-203-11814-6
Edizione	[1st ed.]
Descrizione fisica	1 online resource (285 p.)
Altri autori (Persone)	MaskMia <1969->
Disciplina	791.43/652996073
Soggetti	African Americans in motion pictures African Americans in the motion picture industry Race in motion pictures Sex role in motion pictures Sex in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Front Cover; Contemporary Black American Cinema; Copyright Page; Contents; List of Figures; Acknowledgments; Introduction: Mia Mask; 1. Paul Robeson and the End of His "Movie" Career: Charles Musser; 2. The Burden of the Beautiful Beast Visualization and the Black Male Body: Keith M. Harris; 3. Reckless Eyeballing: Coonskin, Film Blackness and the Racial Grotesque: Michael B. Gillespie; 4. The Measure of Men: Legacies of Poitier's A Piece of the Action: Ian Gregory Strachan; 5. Bamboozled: In the Mirror of Abjection: Ed Guerrero 6. Between Documentary and the Avant-Garde: Exploring the Visual Poetics of Ruins in Christopher Harris's still/here: Terri Francis 7. Who's behind that Fat Suit?: Momma, Madea, Rasputia and the Politics of Cross-Dressing: Mia Mask; 8. Disney's Improvisation: New Orleans' Second Line, Racial Masquerade and the Reproduction of Whiteness in The Princess and the Frog: Sarita McCoy Gregory; 9. Shadowboxing: Lee Daniel's Nonrepresentational Cinema: Alessandra Raengo; 10. "I'm a

Militant Queen": Queering Blaxploitation Films: Angelique Harris  
11. Street Girls with No Future?: Black Women Coming of Age in the  
City: Paula J. MassoodContributors; Index

---

Sommario/riassunto

Contemporary Black American Cinema offers a fresh collection of essays on African American film, media, and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson's and Sidney Poitier's star vehicles to Lee Daniels's directorial forays, these e

---