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Nota di contenuto	Introduction -- 1. The New York black independents -- 2. The black essay film -- 3. Ambiguities of auteurship -- 4. The magical marvelous modern -- 5. Sacred doubles -- 6. Film across drama and art -- 7. Black feminist culture and black masculinity -- Afterword -- Bibliography -- Filmography -- Index
Sommario/riassunto	A philosopher-filmmaker, Kathleen Collins decisively redefined the parameters of African American film with <i>The Cruz Brothers</i> and <i>Miss Malloy</i> (1980) and <i>Losing Ground</i> (1982). This book uses detailed analyses of Collins's films to contextualise her work in the African American, feminist and world film traditions, and it highlights her contribution to each of these canons. Exploring the philosophical aspects of Collins's films and placing her in a genealogy of African American auteurs, Geetha Ramanathan argues that Collins uses film to integrate diverse elements of African American culture, showing how the medium can transform the visual and become a site of convergence for ideas on philosophy, otherness, art, aesthetics and the craft of filmmaking