

CALL FOR PAPERS



Journal of African Cinemas



ARTISTIC EPISTEMOLOGIES: BLACK CINEMA AND THE IDEA OF AFRICA

Contemporary cultural and critical studies of Global South are progressively concerned with not only the kinds of knowledges being produced within and about the region, but the *wherewithal* to intercept such knowledge and its implications in the epistemological futures of this place. The significance of Africa as an example *par excellence* of Global South is certainly noteworthy. In the field of African Cinema - both from within the continent and from her diaspora – scholars are grappling with the meaning of Africa. This is evident in the domains of theory, policy and management, practical approaches, content, and consumption of African Cinema; all being adapted in response to emergent concerns and practicalities. This frenzy within the industry has configured national film industries to register diverse ideas of Africa. This Call For Papers is focused on Africa's Black Cinema genre. It seeks a critical portfolio of how it intercepts the 'new' idea of Africa and challenges the conceptualization of black identity, culture, freedom, and nationhood in Africa. Through this process, it acknowledges Black Cinema as a

useful resource for deconstructing the emergent ideas of Africa.

In this special issue, **Artistic Epistemologies: Black Cinema and the Idea of Africa**, the *Journal of African Cinemas* seeks fresh perspectives on epistemological value of Africa's Black Cinema in registering new ideas of Africa. It welcomes contributions on Africa's Black Cinema as a resource for discovering nascent debates on the idea of Africa. These may be articles, film reviews, and interviews. They may be theoretical interpretations, interdisciplinary discussions, content critique, interviews, or close reading of films.

The aim of this special issue is to bring together voices from critics, artists, filmmakers, policy leaders, and other professionals and scholars in a conversation about the formal and structural aspects of the films, industry organization, bodies of work by specific filmmakers, films of certain historical epochs, or film and popular imaginaries.

Contributions may think through how Black Cinema genre is curating new frames of knowledge or epistemologies on the idea of Africa. Such knowledge could splinter from historical moments, critique of autonomous temporalities in Africa, emergent themes and styles, human experiences as knowledge platforms, or the futures and sustainability of the industry; its stakeholders, audiences, or publics. Contributions could be in any of the following broad thematic areas:

- New Questions of Africa
- Historical Nonconformities
- Genre, Aesthetics, and Industry Practices
- Youth Cultures
- Identity Innovations
- New Perspectives on African Politics
- Health, Social, and Economic Lives
- Gender Perspectives
- Audiences, Practices, and Potentialities
- Spaces and Crises of Being
- Justice and Sustainability
- Theories of Being
- Nation and Nationhood
- Activism and Resistance
- Tradition and Modernity
- Obsolescence and Recurrence

□ Technology, Production, Distribution, and Exhibition

□ New Frames of Post-Colonial Africa

A self-reflexive analysis of the first ten years of the journal that aims to enable Africa-resident scholars, in the context of the global discipline, is on free access: “Africa, film theory and globalization: Reflections on the first ten years of the Journal of African Cinema”
<https://intellectdiscover.com/docserver/fulltext/jac/13/1/jac.13.1.3.pdf?expires=1674819850&iid=id&accname=guest&checksum=6B65791A081B9DD82336B48E19262599>

Please submit the complete articles of up to 8000 words, interviews of up to 4000 words, and film reviews of up to 2000 words by 30 July 2023 through the *Journal of African Cinemas* submissions website:

<https://callisto.newgen.co/intellect/index.php/JAC/about/submissions>

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Notes on authors, interviewers, back copies and purchase information is available here:
<https://www.intellectbooks.com/journal-of-african-cinemas>

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