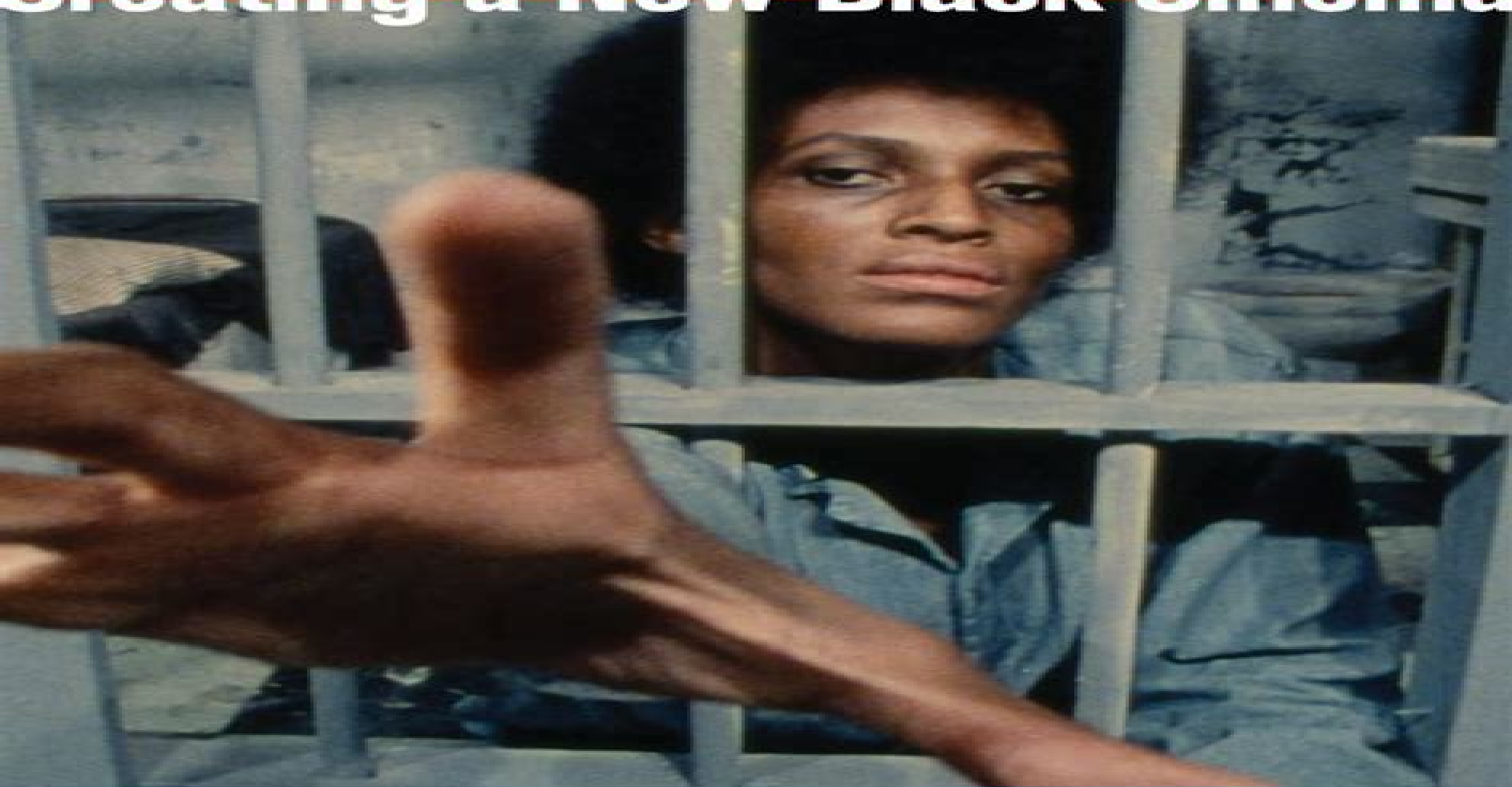


# **L.A. Rebellion**

## **Creating a New Black Cinema**



Edited by **ALLYSON NADIA FIELD, JAN-CHRISTOPHER HORAK, and JACQUELINE NAJUMA STEWART**

# La Rebellion Creating A New Black Cinema

**Christian Drosten**



## **La Rebellion Creating A New Black Cinema:**

L.A. Rebellion Allyson Field, Jan-Christopher Horak, Jacqueline Najuma Stewart, 2015-11-13 *L A Rebellion Creating a New Black Cinema* is the first book dedicated to the films and filmmakers of the L A Rebellion a group of African Caribbean and African American independent film and video artists that formed at the University of California Los Angeles in the 1970s and 1980s The group including Charles Burnett Julie Dash Haile Gerima Billy Woodberry Jamaa Fanaka and Zeinabu irene Davis shared a desire to create alternatives to the dominant modes of narrative style and practice in American cinema works that reflected the full complexity of Black experiences This landmark collection of essays and oral histories examines the creative output of the L A Rebellion contextualizing the group s film practices and offering sustained analyses of the wide range of works with particular attention to newly discovered films and lesser known filmmakers Based on extensive archival work and preservation this collection includes a complete filmography of the movement over 100 illustrations most of which are previously unpublished and a bibliography of primary and secondary materials This is an indispensable sourcebook for scholars and enthusiasts establishing the key role played by the L A Rebellion within the histories of cinema Black visual culture and postwar art in Los Angeles L.A. Rebellion Allyson Nadia Field, Jan-Christopher Horak, Shannon

Kelley, Jacqueline Stewart, UCLA Film and Television Archive, 2011 **L.A. Rebellion**, 2015 **L.A. Rebellion** Allyson Field, Jan-Christopher Horak, Jacqueline Najuma Stewart, 2015-11-13 *L A Rebellion Creating a New Black Cinema* is the first book dedicated to the films and filmmakers of the L A Rebellion a group of African and African American independent film and video artists that formed at the University of California Los Angeles in the 1970s and 1980s The group including Charles Burnett Julie Dash Haile Gerima Billy Woodberry Jamaa Fanaka and Zeinabu irene Davis shared a desire to create alternatives to the dominant modes of narrative style and practice in American cinema works that reflected the full complexity of Black experiences This landmark collection of essays and oral histories examines the creative output of the L A Rebellion contextualizing the group s film practices and offering sustained analyses of the wide range of works with particular attention to newly discovered films and lesser known filmmakers Based on extensive archival work and preservation this collection includes a complete filmography of the movement over 100 illustrations most of which are previously unpublished and a bibliography of primary and secondary materials This is an indispensable sourcebook for scholars and enthusiasts establishing the key role played by the L A Rebellion within the histories of cinema Black visual culture and postwar art in Los Angeles Provided by publisher **Los Angeles Documentary and the Production of**

**Public History, 1958-1977** Joshua Glick, 2018-01-23 *Los Angeles Documentary and the Production of Public History 1958 1977* explores how documentarians working between the election of John F Kennedy and the Bicentennial created conflicting visions of the recent and more distant American past Drawing on a wide range of primary documents Joshua Glick analyzes the films of Hollywood documentarians such as David Wolper and Mel Stuart along with lesser known independents and

activists such as Kent Mackenzie Lynne Littman and Jesús Salvador Treviño While the former group reinvigorated a Cold War cultural liberalism the latter group advocated for social justice in a city plagued by severe class stratification and racial segregation Glick examines how mainstream and alternative filmmakers turned to the archives civic institutions and production facilities of Los Angeles in order to both change popular understandings of the city and shape the social consciousness of the nation

**The Oxford Handbook of American Film History** Jon Lewis, 2025 In a series of newly commissioned chapters The Oxford Handbook of American Film History offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests

Broads, Sisters, Exes Vincent L. Stephens, 2025-03-25 How a new generation of women centered dramedies has revolutionized contemporary television This timely and telling analysis identifies the formal and thematic innovations pioneered by millennial feminists between 2012 and 2020 that have shaped the trajectory of our favorite shows today Author Vincent L Stephens offers close readings of nine pivotal series including *Girls* *Orange Is the New Black* *Broad City* *Jane the Virgin* *Crazy Ex Girlfriend* *Fleabag* *Insecure* *Shrill* and *I May Destroy You* Across these series women led creative teams translated techniques from indie films inverted gendered television tropes and engaged in innovative temporal storytelling These series often including showrunners who also act write and direct are the product of a new ecology of television driven by the rise of streaming platforms and a demand for more inclusive narratives *Broads Sisters Exes* optimistically contends with women as aesthetic innovators and maps their influence on entertainment industry reforms that are slowly but surely increasing accessibility for creatives from groups historically underrepresented across media Through elegant prose deeply rooted in an intersectional feminist perspective Stephens expands the aesthetic and narrative grammars of contemporary television

**Black Cinema & Visual Culture** Artel Great, Ed Guerrero, 2023-03-30 This culturally and politically timely collection examines new Black films and moving images that have once again excited and possibly shifted the global media landscape At a moment some scholars have described as post post racial Black Cinema Visual Culture provides new urgent definitions and theories for Black cinema and furthers the development of its critical discourses Gathering some of the leading scholars and critics in the field this book enriches and advances the study of Black film and media and its social and political implications at a breakthrough period of expansion in the 21st century This anthology tackles a wide range of topics from social justice new media and Afrofuturism to race gender sexuality mass incarceration cultural memory and Afrosurrealism exploring the current climate of Black cinematic art that has proven wildly popular with domestic and global audiences including hit films like *Get Out* and *Marvel's Black Panther* Together these essays deepen understandings of Black visual culture its creative image makers the political economy of Hollywood and the cultural politics at the intersection of modern cinema streaming platforms and digital technologies Black

Cinema Visual Culture will serve as an important learning tool for university courses spanning topics in film studies American film and television cultural studies American studies African Diaspora studies media activism social analysis and African American studies This volume will also provide a benchmark in popular and intellectual circles for anyone interested in popular culture Black American cinema media issues of race in Hollywood or Black culture and the conditions that shape both its art and politics

*1968 and Global Cinema* Christina Gerhardt, Sara Saljoughi, 2018-10-17 The volume is ideal for graduate and undergraduate courses on the long sixties political cinema 1968 and new waves in art history cultural studies and film and media studies

*The Afterlives of Kathleen Collins* L. H. Stallings, 2021-12-07 An absorbing portrait of a groundbreaking Black woman filmmaker Kathleen Collins 1942-88 was a visionary and influential Black filmmaker Beginning with her short film *The Cruz Brothers and Miss Malloy* and her feature film *Losing Ground* Collins explored new dimensions of what narrative film could and should do However her achievements in filmmaking were part of a greater life project In this critically imaginative study of Collins L H Stallings narrates how Collins as a Black woman writer and filmmaker sought to change the definition of life and living *The Afterlives of Kathleen Collins A Black Woman Filmmaker's Search for New Life* explores the global significance and futurist implications of filmmaker and writer Kathleen Collins In addition to her two films Stallings examines the broad and expansive and varying forms of writing produced by Collins during her short life time *The Afterlives of Kathleen Collins* showcases how Collins used filmmaking writing and teaching to assert herself as a poly creative dedicated to asking and answering difficult philosophical questions about human being and living Interrogating the ideological foundation of life writing and cinematic life writing as they intersect with race and gender Stallings intervenes on the delimited concepts of life and Black being that impeded wider access distribution and production of Collins's personal cinematic literary and theatrical works *The Afterlives of Kathleen Collins* definitively emphasizes the evolution of film and film studies that Collins makes possible for current and future generations of filmmakers

*Race and the Revolutionary Impulse in The Spook Who Sat by the Door* Michael T. Martin, David C. Wall, Marilyn Yaquinto, 2018-03-01 Ivan Dixon's 1973 film *The Spook Who Sat by the Door* captures the intensity of social and political upheaval during a volatile period in American history Based on Sam Greenlee's novel by the same name the film is a searing portrayal of an American Black underclass brought to the brink of revolution This series of critical essays situates the film in its social political and cinematic contexts and presents a wealth of related materials including an extensive interview with Sam Greenlee the original United Artists press kit numerous stills from the film and the original screenplay This fascinating examination of a revolutionary work foregrounds issues of race class and social inequality that continue to incite protests and drive political debate

L.A. Rebellion, 2011

*Screening the Police* Noah Tsika, 2021-07-28 *Screening the Police* explores the history of film's entwinement with law enforcement showing the role that state power has played in the creation and expansion of a popular medium

*Black Rodeo* Mia Mask, 2023-02-28 African American westerns have a rich cinematic history and visual culture

Mia Mask examines the African American western hero within the larger context of film history by considering how Black westerns evolved and approached wide ranging goals Woody Strode's 1950s transformation from football star to actor was the harbinger of hard edged western heroes later played by Jim Brown and Fred Williamson Sidney Poitier's Buck and the Preacher provided a narrative helmed by a groundbreaking African American director and offered unconventionally rich roles for women Mask moves from these discussions to consider blaxploitation westerns and an analysis of Jeff Kanew's hard to find 1972 documentary about an all Black rodeo The book addresses how these movies set the stage for modern day westploitation films like Django Unchained A first of its kind survey Black Rodeo illuminates the figure of the Black cowboy while examining the intersection of African American film history and the western

**Acting Indie** Cynthia Baron, Yannis Tzioumakis, 2020-01-29 This book illustrates the many ways that actors contribute to American independent cinema Analyzing industrial developments it examines the impact of actors as writers directors and producers and as stars able to attract investment and bring visibility to small scale productions Exploring cultural aesthetic factors the book identifies the various traditions that shape narrative designs casting choices and performance styles The book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to American independent cinema in its independent indie indie wood and late indie wood forms Chapters on actors involvement in the evolution of American independent cinema as a sector alternate with chapters that show how traditions such as naturalism modernism postmodernism and Third Cinema influence films and performances

The Blaxploitation Horror Film Jamil Mustafa, 2023-05-15 This book is the first to focus upon Blaxploitation horror films and the first to link these films with both mainstream horror films and classic Gothic novels and stories This book provides readers with innovative and thought provoking analyses of Blaxploitation horror films conventional horror films and major works of Gothic fiction It considers how Blaxploitation horror films of the 1970s addressed issues of deep concern to their contemporary audiences including not only racism and the Black Power movement but also women's and gay rights the status of the African American family the role of religion and relations between the community and the police

*The Dark Tree* Steven L. Isoardi, 2023-08-07 In the early 1960s pianist Horace Tapscott gave up a successful career in Lionel Hampton's band and returned to his home in Los Angeles to found the Pan Afrikan Peoples Arkestra a community arts group that focused on providing community oriented jazz and jazz training Over the course of almost forty years the Arkestra together with the related Union of God's Musicians and Artists Ascension collective was at the forefront of the vital community based arts movement in Black Los Angeles Some three hundred artists musicians vocalists poets playwrights painters sculptors and graphic artists passed through these organizations many ultimately remaining within the community and others moving on to achieve international fame In *The Dark Tree* Steven L. Isoardi draws on one hundred in depth interviews with the Arkestra's participants to tell the history of the important and largely overlooked community arts movement of Black Los Angeles This

revised and updated edition brings the story of the Arkestra up to date as its ethos and aesthetic remain vital forces in jazz and popular music to this day **Cinema Between Latin America and Los Angeles** Colin Gunckel, Jan-Christopher Horak, Lisa Jarvinen, 2019-02-08 Historically Los Angeles has been central to the international success of Latin American cinema and became the most important hub in the western hemisphere for the distribution of Spanish language films made for Latin American audiences This book examines the considerable ongoing role that Los Angeles played in the history of Spanish language cinema Women Artists, Feminism and the Moving Image Lucy Reynolds, 2019-08-22 What is the significance of gendered identification in relation to artists moving image How do women artists grapple with the interlinked narratives of gender discrimination and gender identity in their work In this groundbreaking book a diverse range of leading scholars activists archivists and artists explore the histories practices and concerns of women making film and video across the world from the pioneering German animator Lotte Reiniger to the influential African American filmmaker Julie Dash and the provocative Scottish contemporary artist Rachel Maclean Opening with a foreword from the film theorist Laura Mulvey and a poem by the artist film maker Lis Rhodes Women Artists, Feminism and the Moving Image traces the legacies of early feminist interventions into the moving image and the ways in which these have been re configured in the very different context of today Reflecting and building upon the practices of recuperation that continue to play a vital role in feminist art practice and scholarship essays discuss topics such as how multiculturalism is linked to experimental and activist film history the function and nature of the essay film feminist curatorial practices and much more This book transports the reader across diverse cultural contexts and geographical contours addressing complex narratives of subjectivity representation and labour while juxtaposing cultures of film video and visual arts practice often held apart As the editor Lucy Reynolds argues it is at the point where art moving image and feminist discourse converge that a rich and dynamic intersection of dialogue and exchange opens up bringing to attention practices which might fall outside their separate spheres and offering fresh perspectives and insights on those already established in its histories and canons **New Wave, New Hollywood** Gregory Frame, Nathan Abrams, 2021-09-23 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received

scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967



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