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### **Notions of the 'Foreign' in Pieter Hugo's *Nollywood***

The portrayal of fantastic beings in Nigerian film characterizes the moral dilemma embroidered in the incorporation of Western ethics and the observation of local customs. This paper focuses on Pieter Hugo's *Nollywood* (2008) and his framing of the mythical as the familiarised grotesque. Also, it seeks to interrogate the place of science fiction in African popular culture.

While it can be said that there is a different aesthetic in Hugo's portraits in comparison to Nollywood, it must also be considered that the latter is generally judged by the false parameters of Hollywood. Nevertheless, Hugo problematises the suggested tendency of American popular film to forge linkages between African body and religious or social evil where fantasy and reality fictitiously collide. This link is conceivably due to the hypotheses that the supernatural exists in *another* world and that African-ness has been seen as the ultimate Otherness. There is a sense of 'belonging' or 'familiarity' attributed to the presence of the supernatural amongst the natural in Hugo's photographs where the people surrounding a supernatural being are not fearful spectators but rather seem to accompany it.

The phenomenon of science fiction was to destabilise 'familiarity' and "to unsettle relations about our position in the natural order ... our sense of being at home in the world" (Benford 1994). Yet, it seems strangeness, fear and fascination within the dynamic of spectatorship exists outside of the place of presentation, that is, the communities in which the supernatural appears. That kind of spectatorship is arguably reserved for those who are foreign to these communities. This paper seeks to unpack the dynamics of science fiction and spectatorship in Pieter Hugo's *Nollywood* (2008).