

Acknowledgments ix

Introduction 1

1 Infrastructure, the Colonial Sublime, and Indirect Rule 16

2 Unstable Objects: The Making of Radio in Nigeria 48

3 *Majigi*, Colonial Film, State Publicity, and the Political Form  
of Cinema 73

4 Colonialism and the Built Space of Cinema 123

5 Immaterial Urbanism and the Cinematic Event 146

6 Extravagant Aesthetics: Instability and the Excessive World  
of Nigerian Film 168

7 Degraded Images, Distorted Sounds: Nigerian Video and the  
Infrastructure of Piracy 217

Conclusion 242

Notes 257

Bibliography 277

Index 301

Contents