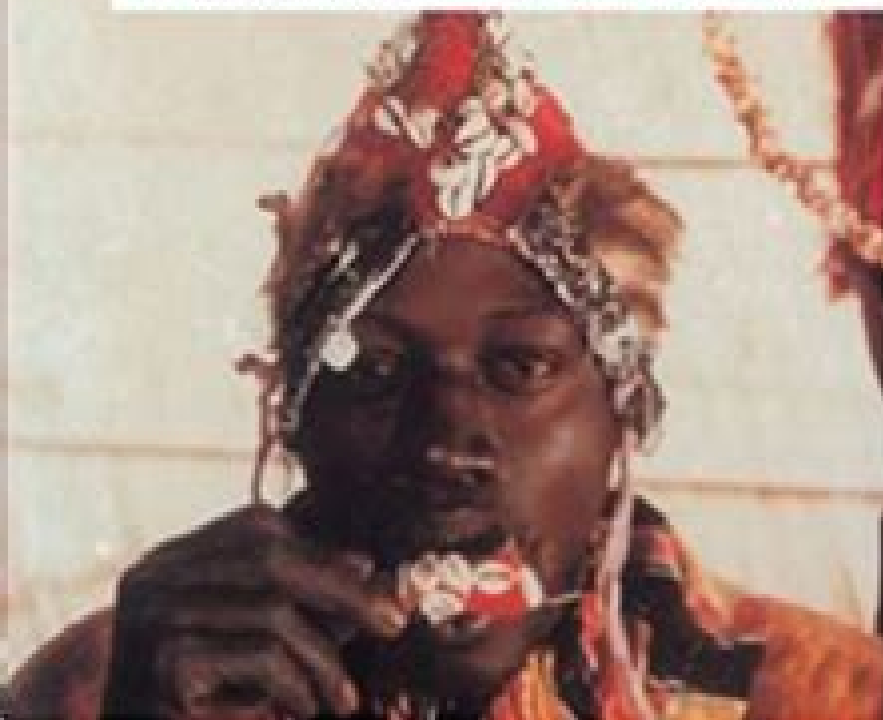




## ***Rethinking Third Cinema***

*Edited by Anthony R. Gonsalves and Wimal Dissanayake*



Frieda Ekotto, Adeline Koh (Eds.)

## **Rethinking Third Cinema**

*The Role of Anti-colonial Media and  
Aesthetics in Postmodernity*

LIT

# Rethinking Third Cinema

**Akinwumi Adesokan**



## **Rethinking Third Cinema:**

**Rethinking Third Cinema** Anthony R. Guneratne, Wimal Dissanayake, 2003 The Third Cinema movement called for a politicized film making in Africa Asia and Latin America which would address issues of race class religion and national integrity This anthology addresses notions about Third Cinema theory and the cinema practice of developing and postcolonial nations

Rethinking Third Cinema Wimal Dissanayake, Anthony Guneratne, 2004-06-02 This important anthology addresses established notions about Third Cinema theory and the cinema practice of developing and postcolonial nations The Third Cinema movement called for a politicised film making practice in Africa Asia and Latin America one which would take on board issues of race class religion and national integrity The films which resulted from the movement from directors such as Ousmane Sembene Satyajit Ray and Nelson Pereira dos Santos are among the most culturally significant politically sophisticated and frequently studied films of the 1960s and 1970s However despite the contemporary popularity and critical attention enjoyed by films from Asia and Latin America in particular Third Cinema and Third Cinema theory appears to have lost its momentum Rethinking Third Cinema seeks to bring Third Cinema and Third Cinema theory back into the critical spotlight The contributors address the most difficult and challenging questions Third Cinema poses suggesting new methodologies and redirections of existing ones Crucially they also re examine the entire phenomenon of film making in a fast vanishing Third World with case studies of the cinemas of India Iran and Hong Kong among others

Rethinking Third Cinema Frieda Ekotto, Adeline Koh, 2009 In 1968 Argentinean Filmmakers Fernando Solanas and Octavio Getino first articulated the theory of a Third Cinema a revolutionary genre of cinema that would counter oppression on a global scale Intended to be a guerilla cinema geared at contesting the overwhelming dominance of Western cinema Solana and Getino distinguished Third Cinema from other forms of cinema classifying these other types as First Cinema commercial cinema epitomized by Hollywood and Second Cinema Third Cinema was supposed to be a liberatory tool particularly for the bulk of the world that was subject to European imperialism such as Latin America Africa and Asia Spanning a wide geographical spread of cinemas ranging from Latin America North and Sub Saharan Africa the Caribbean and Asia this book addresses the following questions how can we rethink the concept of Third Cinema for today How do new national cinemas and their accompanying media industries reflect the concerns of societies that are struggling with the implications of accelerated modernization and how are these concerns configured in new genres of aesthetics Is there still a Third Cinema component in contemporary cinemas and if so how can it be understood

Remapping World Cinema Stephanie Dennison, Song Hwee Lim, 2006 Covering a broad scope this collection examines the cinemas of Europe East Asia India Africa and Latin America and will be of interest to scholars and students of film studies cultural studies and postcolonial studies as well as to film enthusiasts keen to explore a wider range of world cinema Jacket

**Third Cinema, World Cinema and Marxism** Ewa Mazierska, Lars Kristensen, 2020-09-17 Third Cinema World Cinema and Marxism offers an analysis of Third Cinema and

World Cinema from the perspective of Marxism Its starting point is an observation that of all cinematic phenomena none is as intimately related to Marxism as Third Cinema which decries neoliberalism the capitalist system and the Hollywood model of cinema as mere entertainment to make money This is largely to do with the fact that both Marxism and Third Cinema are preoccupied with inequalities resulting from capital accumulation of which colonialism is the most extreme manifestation Third Cinema also defines cinematic modes in terms of representing interest of different classes with First Cinema expressing imperialist capitalist bourgeois ideas Second Cinema the aspirations of the middle stratum the petit bourgeoisie and Third Cinema is a democratic popular cinema

**Ghostlife of Third Cinema** Glen M. Mimura, 2009 Asian American filmmakers and video artists have created a substantial diverse and challenging body of work that reimagines the cultural and political representation of Asian Americans Yet much of this work remains unknown Ghostlife of Third Cinema examines such potent issues as diasporic identity historical memory and queer sexuality through sophisticated readings of a wide range of film and video projects including Trinh T Minh ha s experimental documentary Surname Viet Given Name Nam avant garde works by Japanese American filmmakers Rea Tajiri Lise Yasui and Janice Tanaka and queer videos exploring the intersection of race nation and sexuality by Pablo Bautista Ming Yuen Ma and Nguyen Tan Hoang

**Theatre After Empire** Megan E. Geigner, Harvey Young, 2021-05-30 Emphasizing the resilience of theatre arts in the midst of significant political change Theatre After Empire spotlights the emergence of new performance styles in the wake of collapsed political systems Centering on theatrical works from the late nineteenth century to the present twelve original essays written by prominent theatre scholars showcase the development of new work after social revolutions independence campaigns the overthrow of monarchies and world wars Global in scope this book features performances occurring across Africa the Americas Asia Europe and the Middle East The essays attend to a range of live events theatre dance and performance art that stage subaltern experiences and reveal societies in the midst of cultural political and geographic transition This collection is an engaging resource for students and scholars of theatre and performance world history and those interested in postcolonialism multiculturalism and transnationalism The Introduction Framing Latine Theatre and Performance of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

**Militant Visions** Elizabeth Reich, 2016-08-01 Militant Visions examines how from the 1940s to the 1970s the cinematic figure of the black soldier helped change the ways American moviegoers saw black men for the first time presenting African Americans as vital and integrated members of the nation In the process Elizabeth Reich reveals how the image of the proud and powerful African American serviceman was crafted by an unexpected alliance of government propagandists civil rights activists and black filmmakers Contextualizing the figure in a genealogy of black radicalism and internationalism Reich shows the evolving images of black soldiers to be inherently transnational ones shaped by the displacements of diaspora Third World revolutionary philosophy and a legacy of

black artistry and performance Offering a nuanced reading of a figure that was simultaneously conservative and radical Reich considers how the cinematic black soldier lent a human face to ongoing debates about racial integration black internationalism and American militarism *Militant Visions* thus not only presents a new history of how American cinema represented race but also demonstrates how film images helped to make history shaping the progress of the civil rights movement itself

**The Israeli Defence Forces' Representation in Israeli Cinema** Fiammetta Martegani, 2017-06-23 Of all the Biblical heroes the character of King David is perhaps the most paradoxical and also the most difficult to grasp He is the Biblical Man for all seasons a warrior a lover a poet a killer and a restorer This elaborate and fascinating archetypal hero influenced and inspired the representation of the Israeli soldier in Israeli media art and cinema from the establishment of the State of Israel until the present day This book investigates whether Israeli art and film now place a focus on soldiers not as fighters but as victims and the relationship between David as an adult and the State of Israel half a century after its establishment As in gender studies it is only in the last twenty years that research on masculinities has become a prominent part of film studies Although studies of men and masculinity have gained momentum little has been published that focuses on the media and their relationship to men as men In carrying out a study on the representation of the Israeli Defense Force in Israeli cinema the matter of gender becomes fundamental especially in relation to the Motherland of Israel Eretz Israel which is feminine by definition Israeli films are also deeply concerned with territory and territoriality As such the book also carries out an ethnography of Israeli cinema with a focus on the significant relationship between gender and nation and body and space

*Raoul Peck* Toni Pressley-Sanon, Sophie Saint-Just, 2015-12-03 This comprehensive collection of essays dedicated to the work of filmmaker Raoul Peck is the first of its kind The essays interview and keynote addresses collected in *Raoul Peck Power Politics and the Cinematic Imagination* focus on the ways in which power and politics traverse the work of Peck and are central to his cinematic vision At the heart of this project is the wish to gather diverse interpretations of Raoul Peck's films in a single volume The essays included herein are written by scholars from different disciplines and are placed alongside Peck's own articulations around the nature of power and politics *Raoul Peck Power Politics and the Cinematic Imagination* provides an introduction to Peck's better known films interpretations of his rarely seen and recently released early films and original analyses of his more recent films It endeavors to explore the ways in which the dual themes of power and politics inform the work of Peck by taking a multidisciplinary approach to contextualizing his filmography It culls contributions from scholars who write from a wide range of disciplines including history film studies literary studies postcolonial studies French and Francophone studies and African studies The result is a volume that offers divergent perspectives and frames of expertise by which to understand Peck's oeuvre that continues to expand and deepen

*Historical Dictionary of South American Cinema* Peter H. Rist, 2014-05-08 *The Historical Dictionary of South American Cinema* covers the long history of cinema in Portuguese speaking Brazil and the nine Spanish speaking countries These films

include *Los tres berretines* *Prisioneros de la tierra* *La balandra Isabel* *lleg esta tarde* *La hora de los hornos* *El chacal de Nahueltoro* *La teta asustada* *Abrir puertas y ventanas* *El secreto de sus ojos* and *NO* This is done through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 300 cross referenced dictionary entries on directors producers performers films film studios and genres This book is an excellent access point for students researchers and anyone wanting to know more about the South American Cinema      **The Postcolonial World** Jyotsna G. Singh, David D. Kim, 2016-10-04

The *Postcolonial World* presents an overview of the field and extends critical debate in exciting new directions It provides an important and timely reappraisal of postcolonialism as an aesthetic political and historical movement and of postcolonial studies as a multidisciplinary transcultural field Essays map the terrain of the postcolonial as a global phenomenon at the intersection of several disciplinary inquiries Framed by an introductory chapter and a concluding essay the eight sections examine *Affective Postcolonial Histories* *Postcolonial Desires* *Religious Imaginings* *Postcolonial Geographies* and *Spatial Practices* *Human Rights and Postcolonial Conflicts* *Postcolonial Cultures* and *Digital Humanities* *Ecocritical Inquiries in Postcolonial Studies* *Postcolonialism versus Neoliberalism* The *Postcolonial World* looks afresh at re emerging conditions of postcoloniality in the twenty first century and draws on a wide range of representational strategies cultural practices material forms and affective affiliations The volume is an essential reading for scholars and students of postcolonialism      **Women's Cinema in Contemporary Portugal** Mariana Liz, Hilary Owen, 2020-03-05

*Women's Cinema in Contemporary Portugal* brings together scholars from Portugal UK and the USA to discuss 14 women film directors in Portugal focussing on their production in both feature film and documentary genres over the last half century It charts the specific cinematic visions that these women have brought to the re emergence of Portuguese national cinema in the wake of the 1974 Revolution and African decolonisation and to the growing internationalisation of Portugal's arguably minor or small nation cinema with significant young women directors such as Leonor Teles achieving prominence abroad The history of Portuguese women's cinema only begins systematically after the 1974 revolution and democratisation This collection shows how female auteurs made their mark on Portugal's post revolutionary conceptualisation of a differently national cinema through the ethnographic output of the late 1970s It goes on to explore women's decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the Colonial Wars in Africa Feminist political issues such as Portugal's 30 year abortion campaign and LGBT status have become more visible since the 1990s alongside preoccupations with global concerns relating to immigration transit and minority status communities The book also demonstrates how women have contributed to the evolution of soundscapes the genre of essay cinema film's relationship to the archive and the adaptation of the written word The result is a powerful provocative and definitive challenge to the marginalisation of Portuguese female directed film in terms of double minority      **Moments in Indonesian Film History** David Hanan, 2021-12-12 This book explores Indonesian cinema focusing on moments of unique creativity by

Indonesian film artists who illuminate important but less widely known aspects of their multi dimensional society It begins by exploring early 1950s Indonesian neorealist films of the Perfini group which depict the ethos and emerging moral issues of the period of struggle for independence 1945 49 It continues by discussing four audacious political allegories produced in four discrete political eras including the Sukarno Suharto and Reformasi periods It also surveys the main approaches to Islam in both popular cinema and auteur films during the Suharto New Order One chapter celebrates the popular songs and B movies of the Betawi comedian Benyamin S which dramatize the experience of the poor in modernizing Jakarta Another examines persisting Third World dimensions of Indonesian society as critiqued in two experimental features The concluding chapter highlights innovation in a renewed Indonesian cinema of the post Suharto Reformasi period 1999 2020 including films by an unprecedented generation of women writer directors

**Encyclopedia of the Documentary Film 3-Volume Set** Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

**Postcolonial Artists and Global Aesthetics** Akinwumi Adesokan, 2011-10-21 What happens when social and political processes such as globalization shape cultural production Drawing on a range of writers and filmmakers from Africa and elsewhere Akin Adesokan explores the forces at work in the production and circulation of culture in a globalized world He tackles problems such as artistic representation in the era of decolonization the uneven development of aesthetics across the world and the impact of location and commodity culture on genres with a distinctive approach that exposes the global processes transforming cultural forms

**Hong Kong Screenscapes** Esther M. K. Cheung, Gina Marchetti, See-Kam Tan, 2010-11-01 Global connections and screen innovations converge in Hong Kong cinema Energized by transnational images and human flows from China and Asia Hong Kong s commercial filmmakers and independent pioneers have actively challenged established genres and narrative conventions to create a cultural space independent of Hollywood The circulation of Hong Kong films through art house and film festival circuits as well as independent DVDs and galleries and internet sites reveals many differences within global cultural distributions as well as distinctive tensions between experimental media artists and traditional screen architects Coving the contributions of Hong Kong New Wave directors such as Wong Karwai Stanley Kwan Ann Hui Patrick Tam and Tsui Hark the volume links their spirit of innovation to work by independent experimental and documentary filmmakers including Fruit Chan Tammy Cheung Evans Chan Yau Ching and digital artist Isaac Leung Within an interdisciplinary frame that highlights issues of political marginalization censorship sexual orientation gender hierarchies flexible citizenship and

local global identities this book speaks to scholars and students within as well as beyond the field of Hong Kong cinema Esther M K Cheung is chair of the Department of Comparative Literature and director of the Center for the Study of Globalization and Cultures CSGC at the University of Hong Kong Gina Marchetti teaches in the Department of Comparative Literature at the University of Hong Kong Tan See Kam presently works and researches at the University of Macau

*A Companion to Motion Pictures and Public Value* Mette Hjort, Ted Nannicelli, 2022-03-03 A singular collection of original essays exploring the varied intersections of motion pictures and public value *A Companion to Motion Pictures and Public Value* presents a cross disciplinary investigation of the past present and possible future contributions of the moving image to the public good This unique volume explores the direct and indirect public value developed through motion pictures of different types genres and screening sites Essays by world renowned scholars from diverse disciplines present original conceptual work philosophical arguments historical discussion empirical research and specific case studies Divided into seven thematically organized sections the Companion identifies the various kinds of values that motion pictures can deliver amongst them artistic ethical environmental cultural political cognitive and spiritual value Each section includes an introduction in which the editors outline main themes and highlight connections between individual chapters Throughout the text probing essays interrogate the issue of public value as it relates to the cinema and provide insight into how motion pictures play a positive role in human life and society Featuring original research essays on a pioneering topic this innovative reference text Brings together work by expert authors in disciplines such as Philosophy Political Science Cultural Studies Film Studies Sociology and Environmental Studies Discusses a variety of institutional landscapes policy formations and types and styles of filmmaking Provides wide and inclusive coverage of cinema s relation to public value in Africa Asia China Europe the Middle East and the Americas Explores the role of motion pictures in community formation nation building and the construction of good societies Covers new and emerging topics such as cinema based fields focused on health and wellbeing *A Companion to Motion Pictures and Public Value* is an ideal textbook for advanced undergraduate and graduate courses in Film Media and Cultural Studies and is a valuable resource for scholars across a variety of disciplines

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      **Transnational Cinema** Steven Rawle, 2018-01-24 This core teaching text provides a thorough overview of the recently emerged field of transnational film studies Covering a range of approaches to analysing films about migrant cross cultural and cross border experience Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel This comprehensive introduction brings together the key concepts and theories of transnational cinema including genre remakes diasporic and exilic cinema and the limits of thinking about cinema as a particularly national cultural artefact It is an excellent course companion for undergraduate students of film cinema media and cultural studies studying transnational and global cinema and provides both students and lovers of film alike with a strong grounding in this timely field of film studies

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