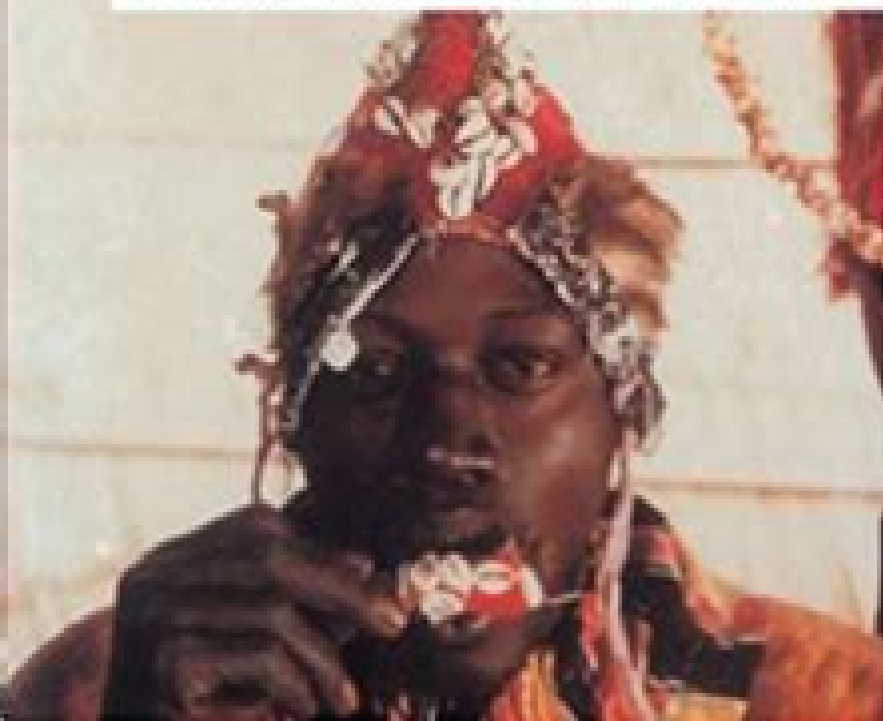




## ***Rethinking Third Cinema***

*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

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## 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

*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 *Jean-Luc Godard's Political Filmmaking* Irmgard Emmelhainz,2019-04-26 This book offers an examination of the political dimensions of a number of Jean Luc Godard s films from the 1960s to the present The author seeks to dispel the myth that Godard s work abandoned political questions after the 1970s and was limited to merely formal ones The book includes a discussion of militant filmmaking and Godard s little known films from the Dziga Vertov Group

period which were made in collaboration with Jean Pierre Gorin The chapters present a thorough account of Godard's investigations on the issue of aesthetic political representation including his controversial juxtaposition of the Shoah and the Nakba Emmelhainz argues that the French director's oeuvre highlights contradictions between aesthetics and politics in a quest for a dialectical image By positing all of Godard's work as experiments in dialectical materialist filmmaking from *Le Petit soldat* 1963 to *Adieu au langage* 2014 the author brings attention to Godard's ongoing inquiry on the role filmmakers can have in progressive political engagement

**Theorizing World Cinema** Lúcia Nagib,Chris Perriam,Rajinder Dudrah,2011-11-30 This innovative book is about the place of world cinema in the cultural imaginary It also repositions world cinema in a wider discursive space than is usually the case and treats it as an object of theoretical enquiry rather than as a commercial label The editors and distinguished group of contributors offer a range of approaches and case studies whose organizing principle is the developing idea of polycentrism as applied to cinema They refine and redefine key concepts in film studies including identification and identity narrative and realism allegory and the national project auteurism and the popular art and genre They re evaluate how cinema shapes and responds to the philosophical cultural and political effects of transnationalism and cosmopolitanism in the age of the moving image and explore the interconnectedness of films produced worldwide as well as the links between cinema and other visual cultural forms The contributors include John Caughie Felicia Chan Tiago de Luca Rajinder Dudrah Song Hwee Lim Laura Mulvey Lucia Nagib Geoffrey Nowell Smith Chris Perriam Ashish Rajadhyaksha Paul Julian Smith and Ismail Xavier

**The SAGE Handbook of Film Studies** James Donald,Michael Renov,2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

*Reform Cinema in Iran* Blake Atwood,2016-11-08 It is nearly impossible to separate contemporary Iranian cinema from the Islamic revolution that transformed film production in the country in the late 1970s As the aims of the revolution shifted and hardened once Khomeini took power and as an eight year war with Iraq dragged on Iranian filmmakers confronted new restrictions In the 1990s however the Reformist Movement led by Mohammad Khatami and the film industry developed an unlikely partnership that moved audiences away from revolutionary ideas and toward a discourse of reform In *Reform Cinema in Iran* Blake Atwood examines how new industrial and aesthetic practices created a distinct cultural and political style in Iranian film between 1989 and 2007 Atwood analyzes a range of popular art and documentary films He provides new



readings of internationally recognized films such as Abbas Kiarostami's *Taste of Cherry* 1997 and Mohsen Makhmalbaf's *Time for Love* 1990 as well as those by Rakhshan Bani Masud Kiani and other key Iranian directors. At the same time he also considers how filmmakers and the film industry were affected by larger political and religious trends that took shape during Mohammad Khatami's presidency 1997-2005. Atwood analyzes political speeches, religious sermons, and newspaper editorials and pays close attention to technological developments, particularly the rise of video, to determine their role in democratizing filmmaking and realizing the goals of political reform. He concludes with a look at the legacy of reform cinema, including films produced under Mahmoud Ahmadinejad, whose neoconservative discourse rejected the policies of reform that preceded him.

## **Rethinking Third Cinema** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Rethinking Third Cinema**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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