**ENGLISH 877/FILMSTD 877: Seminar in Film Theory: Colonial and Postcolonial Cinemas**

Prof. Gilberto Blasini

T 4:00-8:00pm

The seminar examines the ways in which colonial and postcolonial discourses have been implicated in cinematic practices, particularly in the so-called “developing” or “third world.” The first part of the course focuses on larger theoretical perspectives for apprehending questions about colonialism and postcolonialism in general, and colonial and postcolonial cinemas in particular. Along with the study of key works by Frantz Fanon, Albert Memmi and Edward Said (and their analysis of how racism, colonialism and imperialism find articulation in society and culture), we will explore writings and manifestos by Latin American artists/filmmakers that specifically deal with questions related to cinema and its connection to culture and politics in any society. These cinematic theories and practices in post-1950s Latin America—such as Solanas and Getino’s Third Cinema in Argentina, García Espinosa’s Imperfect Cinema in Cuba, and Rocha’s Aesthetics of Hunger in Brazil—will help us understand not only the emergence and development of the term “Third Cinema,” but also its iterations during the last five decades, in Latin America and in other parts of the world (such as the US and England). From its inception, Third Cinema was constituted as a type of political and cultural intervention in societies whose formations have been directly affected by the power struggles and oppressions that the processes of colonialism and imperialism bring with them. We will trace the reception and recontextualization of these theories in US and British academia (particularly through the work of scholars such as Teshome H. Gabriel, Stuart Hall, Korbena Mercer, Hamid Naficy, B. Ruby Rich, Ella Shohat and Robert Stam), where Third Cinema first became both “Non-Western Cinema” and “Third World Cinema” before returning to its initial name.