**BFI WORKSHOP 2 on PARIS AS SITE OF CIRCULATION OF THEORY BETWEEN IMPERIALISM AND DECOLONISATION**

From the encounters and exchanges facilitated through the *Présence Africaine* journal and movement in the late 1940s, to the Guild of African Directors and Producers in the late 1990s, Paris, as imperial and post-imperial metropolis, has long been a site for the circulation, production, exchange, and combating of ideas and practices between imperialism and decolonisation, by populations from colonies and former colonies who found themselves there for work and education, or who stayed after world and other colonial wars. In this session, we will first consider the anti-colonial and decolonial filmmaking of African directors including Paulin Soumanou Vieyra, Ousmane Sembène, and Med Hondo, in dialogue with the work of postcolonial theorists (Césaire, Diop, Fanon, Senghor and others) and the French filmmakers (Marker, Resnais, Rouch, and Vautier), thinkers, and cultural workers they encountered in the metropolitan space. We will then consider works by more recent African filmmakers, including Jean-Pierre Bekolo and Abderrahmane Sissako who found themselves in Paris at a later historical juncture. Our aim is to explore Paris as a ‘contact zone’ for encounters between colonial and postcolonial ideas that are worked through in films that make us think as well as feel, and where theorising occurs in the spaces of encounter where films are conceived as much as through the films themselves.

The workshop will be led by Aboubakar Sanogo (Associate Professor, Carleton University) and Sarah Cooper (Professor of Film Studies, King’s College London).

Further reading suggestions:

Paul Fileri, ‘The Work of Displacement in Colonial Documentary: History, Movement, and Collectivity Between the Postwar Metropole and Colonial French West Africa,’ in Joshua Malitsky, ed., *A Companion to Documentary Film History* (New Jersey: John Wiley, 2021), pp. 27-46.

Aboubakar Sanogo, ‘Reconsidering the Sembenian Project: Towards Aesthetics of Change,’ in Frank Ukadike, ed., Critical Approaches to African Cinema Discourse (Lanham MD: Lexington Books, 2014), pp. 209-226.

--‘The Indocile Image: The Cinema of Med Hondo,’

<https://carleton.ca/fass/story/med-hondo-cinema/>

--‘*Soleil Ô*: “I Bring You Greetings from Africa”,’

<https://www.criterion.com/current/posts/7120-soleil-i-bring-you-greetings-from-africa>

Stéphane Vieyra, ‘The Pioneering Afrique sur Seine Sheds New Light on Black Paris in the 1950s,’

<https://www.moma.org/magazine/articles/735>