

Teaching Toolkit 1: Annotated bibliography

This annotated bibliography comprises reading suggestions received from network participants. Network participants were asked to suggest two texts from their specific areas of expertise that were relevant to each of the network symposia, which took place in April 2023, September 2023, and March 2024. The suggestions were annotated and then collated in this document.

The network symposia centred on three core concepts relating to film theory and its circulations: Symposium 1: sites: places where there is intensive exchange around theory, for example, film schools, festivals, cinemas/cinematheques, conferences, congresses, archives, and universities; Symposium 2: practices: film criticism, filmmaking, translation, publishing, and programming; Symposium 3: circulations: of people, films, texts, technologies, for example, distribution, exhibition, travel, migration, and exile.

The entries are colour coded to designate relevance to the particular symposium for which they were suggested: 'sites,' 'practices,' and 'circulations'. Collaborative discussion at each of the symposia brought together different scholarly perspectives from around the world to begin to develop transnational conceptualizations of film theory with the aim of decolonizing the field. The bibliography entries could supplement existing reading lists on film theory courses taught in English and could serve as a basis for revisiting the question of what film theory is, and/or could add to reading lists on other courses.

Jiří Anger, *Towards a Film Theory from Below: Archival Film and the Aesthetics of the Crack-Up* (New York: Bloomsbury, 2024), especially the Introduction: What is Film Theory from Below?

A re-examination of film theory from the site of the archive, inspired by engagement with the recently digitized corpus of the first Czech films, created by Jan Kříženecký between 1898 and 1911.

Alia Arasoughly, ed., and trans., *Screens of Life: Critical Film Writing from the Arab World*. Vol. 1, pp. 1-18 (St-Hyacinthe, Quebec: World Heritage, 1996).

A volume of film historical, critical, and theoretical essays written by scholars from eight Arab countries and translated into English.

Jaroslav Andel, Petr Szczepanik, and Kevin B. Johnson, eds, *Cinema All the Time: An Anthology of Czech Film Theory and Criticism, 1908-1939* (Michigan Slavic Materials, 2008).

An anthology of the earliest Czech theoretical and critical texts on film published in the period between 1908 and 1939, between the rise of art cinema and the beginning of World War II. These texts were pivotal to the ways film was seen and understood in this formative period.

Crystal S. Anderson, *Beyond the Chinese Connection: Contemporary Afro-Asian Cultural Production* (Mississippi: University Press of Mississippi, 2014).

A monograph centred on Afro-Asian cultural production, which explores the cultural and political exchanges between African Americans, Asian Americans, and Asians over the past four decades. Cross-cultural thinking relates to cross-cultural theorizing, as the rise of post-1970s Afro-Asian cultural production is positioned as a sequel to the 1955 Bandung conference dream of Pan-African and Pan-Asian unity.

Bao Weihong, “A Vibrating Art in the Air”: Cinema, Ether, and Propaganda Film Theory in Wartime Chongqing,’ *New German Critique* 41.2 (2014), pp. 171-188.

This article focuses on the migration of the Chinese film industry from Shanghai to Chongqing during the Sino-Japanese war. It examines the impact of the war, as well as the rise of propaganda film theory that instigated a rethinking of film language and a reorienting of the cinematic medium from static sites of production and reception to mobile and flexible ones.

Bao Weihong, *Fiery Cinema: The Emergence of an Affective Medium in China, 1915-1945* (Minneapolis: Minnesota University Press, 2015), especially chapter 4.

Fiery Cinema centres on cinema as an affective medium in China in the first half of the twentieth century. Discussion of the circulation of European theory and philosophy in China features as part of a broader outlining of a different genealogy of Chinese cinema.

Robert K. Beshara, *Transmodern Cinema and Decolonial Film Theory: A Study of Youssef Chahine’s Al-Masir* (New York: Bloomsbury Press, 2024).

A study of decolonial film theory through Youssef Chahine’s historical drama, which juxtaposes his film and decolonial cinema with the Islamic philosophy of Andalusian polymath Ibn Rushd.

Férid Boughedir, ‘Thiaroye or Yeelen? The Two Ways of African Cinemas,’ in *Black Camera* 12, no. 1 (Fall 2020), pp. 255-259.

On two different directions for the future of African cinema, its mode of production, and its theorization, ranging from South-South self-production to French/European funding. This article can be read in conjunction with those by Petty, Sawadogo, Tcheuyap, Tomaselli listed later in this document, regarding sites for the development of African film theory.

Annette Brauerhoch, ‘Suddenly One Summer: *Frauen und Film* since 1974,’ in *Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures*, edited by Laura Mulvey and Anna Backman Rogers (Amsterdam: Amsterdam University Press, 2015), pp. 161-168.

On the history of the feminist film journal *Frauen und Film*. The move of *Frauen und Film* to Frankfurt inaugurated a phase of theoretical engagement with translations from (largely Anglophone) feminist theory. Although a Euro-American story, it is one that inserts feminism and gender into what might otherwise settle as a masculine story of transnational circulations of film and film theory.

Liz Bruchet, Ming Tiampo, ‘Slade, London, Asia: Contrapuntal Histories between Imperialism and Decolonization 1945–1989 (Part 1),’ *British Art Studies*, Issue 20, <https://doi.org/10.17658/issn.2058-5462/issue-20/tiampobruchet>

A two-part article from the Transnational Slade project, which looks at what Liz Bruchet and Ming Tiampo call the ‘contrapuntal’ histories of art practice at the Slade School of Art ‘between imperialism and decolonisation’. (The ensuing second piece is an online exhibition of archival objects—the two articles form a compound

publication that is the product of art historical scholarship, and of curatorial practice: Liz Bruchet, Ming Tiampo, 'Slade, London, Asia: Animating the Archive,' *British Art Studies*, Issue 20, <https://doi.org/10.17658/issn.2058-5462/issue-20/animatingsladearchive>) Although it is not on film or film theory, it is richly relevant to thinking about the circulation of ideas through a given site, in this case, the Slade.

Jonathan Buchsbaum and Mariano Mestman, 'Introduction: Documenting Third Cinema (1968-1979): Overlooked and Little-Known Documents Around Third Cinema,' pp. 5-21, and Dossier of Articles, in *Framework: The Journal of Cinema and Media*, volume 62, no 1, Spring 2021. <https://www.jstor.org/stable/10.13110/framework.62.issue-1>

Originally published in French in 1979, and recently translated into Spanish and English by Jonathan Buchsbaum and Mariano Mestman, this dossier of texts shows how Solanas and Getino's theory of Third Cinema (1969) and their film *La Hora de los hornos* (1968) influenced international political cinema during the 1970s. It is a survey of eleven critics, filmmakers, and festival organizers, which includes many references to 'sites' where that theory and associated filmmaking was at work: festivals, magazines, film schools, and so on, from eleven countries or regions in the African/Arab world.

Kuan-Hsing Chen, *Asia as Method: Toward Deimperialization* (Durham, NC: Duke University Press, 2010).

Arguing that the intellectual and subjective work of decolonization that began across East Asia after World War II was stalled by the Cold War, the book combines postcolonial studies, globalization studies, and the field of Asian studies in Asia to conceptualize how decolonization, deimperialization, and an intellectual undoing of the Cold War need to proceed simultaneously. *Asia as Method* offers an alternative to the Euro-American embeddedness of theory.

Gabrielle Chomentowski, 'Filmmakers from Africa and the Middle East at VGIK during the Cold War', *Studies in Russian and Soviet Cinema*, 2019, 13:2, pp. 189-198, DOI: [10.1080/17503132.2019.1590914](https://doi.org/10.1080/17503132.2019.1590914)

Part of a special issue devoted to the centenary of the Film Institute VGIK, this article investigates the student flow between the Soviet Union, Africa, and the Middle East in film studies during the Cold War. VGIK during the early Cold War was one of the key sites for the development of theory for African cinema, having a strong influence on the praxis and practice of filmmaking amongst the 'founding fathers' of African filmmaking in Africa, as well as on filmmakers from the Middle East.

James Clifford, 'Notes on Travel and Theory', in *Inscriptions*, vol. 5, <https://culturalstudies.ucsc.edu/inscriptions/volume-5/james-clifford/>

Reflections on travel and theory that build critically on signal analyses such as Said's 'Traveling Theory' (referenced below) to explore the travels of theory and theorists through what Clifford terms the 'non-linear complexities' of a postcolonial context.

Jean Comaroff and John L. Comaroff, 'Theory from the South: Or, How Euro-America Is Evolving Toward Africa,' *Anthropological Forum*, vol. 22, no. 2, July 2012, pp. 113–131, doi:10.1080/00664677.2012.694169.

An article that explores the 'Global South' and 'Global North' with reference to theory. It considers theory developed from an 'ex-centric' vantage point, by challenging the positioning of the 'Global North' as sole site and source of theory and explanation for world historical events.

Maite Conde and Stephanie Dennison, eds., *Paulo Emilio Salles Gomes: On Brazil and Global Cinema* (Cardiff: University of Wales Press, 2018).

A selection of essays on Paulo Emilio Salles Gomes (1916-77), the pioneering defender, promoter, and theorist of Brazilian cinema. Each section has an explanatory introduction for readers unfamiliar with the context of the writings of Salles Gomes.

Manishita Dass, 'Introduction: Outside the Lettered City,' in *Outside the Lettered City: Cinema, Modernity, and the Public Sphere in Late Colonial India* (Oxford: OUP, 2015), pp. 1-38.

<https://academic.oup.com/book/10128/chapter-abstract/157623793?redirectedFrom=fulltext&login=true>

Focusing on the intertwined sites of colonial modernity in India, early cinema, vernacular modernism, and the public sphere, the introduction to this book outlines how a focus on reception and elite discourses on cinema can provide an innovative perspective on cinema's role in making publics, as well as providing a nuanced understanding of the relationship between cinema and modernity.

Manishita Dass, *The Cloud-Capped Star (Meghe Dhaka Tara)* (London: BFI, 2020).

Focused on Ritwik Ghatak's film, *The Cloud-Capped Star* (1960) the best-known film of this original, politically committed and formally innovative filmmaker from India, this BFI classics book also sheds light on his writings on film and theatre. Dass explores Ghatak's cosmopolitan sensibility, which embeds him in a world of cinema and theorizing.

Kay Dickinson, *Arab Film and Video Manifestos: Forty-Five Years of the Moving Image amid Revolution* (Cham, Switzerland: Palgrave Macmillan, 2018).

This book presents five key documents that have transformed the face of image culture in the Middle East and beyond. Dickinson positions the manifestos in their wider social and historical context and also supplies reading and viewing recommendations for readers with no access to Arabic-language sources. This text can be read in conjunction with Dickinson's article 'At What Cost Theory? An Economics and Poetics of Uptake' in Salazkina, ed., *Dossier: Geopolitics of Film and Media Theory* [cited below] in which she discusses manifestos under the heading 'The Theory That Isn't Theory'.

Lindiwe Dovey and Estrella Sendra, 'Toward Decolonized Film Festival Worlds,' in M. de Valck and A. Damiens (eds), *Rethinking Film Festivals in the Pandemic Era and After* (Basingstoke: Macmillan, 2023), pp. 269-289.

An article that is at once a manifesto and an engagement with thinking and practices that are re-shaping film festivals in the era of decolonization and Covid-19. Putting themselves into conversations with film festival curators and filmmakers, as well as with decolonial theorizing (Ndlovu-Gatsheni, Mignolo and Walsh), the authors ask questions seeking to build more inclusive, sustainable, decolonized film cultures.

Victor Fan, *Cinema Approaching Reality: Locating Chinese Film Theory* (Minneapolis: University of Minnesota Press, 2015).

A book that brings together Chinese and Euro-American film theories and theorists to engage in critical debates on film and Shanghai and Hong Kong from the 1920s to the 1940s.

Victor Fan, *Extraterritoriality: Locating Hong Kong Cinema and Media* (Edinburgh: Edinburgh University Press, 2019), especially chapters 1 and 2.

Spanning an historical period from the Leftist Riots (1967) to the aftermath of the Umbrella Movement (2014), this book examines how the practices of Hong Kong filmmakers, spectators, and critics grappled with the perturbation. It puts forward extraterritoriality as a key theoretical concept for understanding how the history of Hong Kong cinema and media is to be defined.

Izabella Füzi, *Moving Images and Mobility – A historical catalogue* (Szeged, 2022).

An article that aims to record the dominant media configurations of images and bodies in motion, in an interconnected historical framework of modernity and mobility. In this approach one of moving images' most important characteristics is foregrounded as that of establishing connections between places, spaces, and people. Such sites of connection are theorized through explorations that move from the local (in this case, the region of Szeged and Magyarkanizsa) to spaces beyond, in order to chart a media history and archaeology.

Mélissa Gélinas, 'In Translation--Paulin Soumanou Vieyra,' *Journal of Cinema and Media Studies* 58 (3) (2019), pp. 118-136. <https://doi.org/10.1353/cj.2019.0025>.

A translation of several important Paulin Soumanou Vieyra's interviews on theory into English with a good introduction by the translator.

Aaron Gerow, 'Decentering Theory: Reconsidering the History of Japanese Film Theory,' *Special Issue, Review of Japanese Culture and Society* 22 (December 2010). 'Introduction: The Theory Complex,' pp. 1-13.

This Special Issue is the first publication in a non-Japanese language to be devoted to the history of Japanese film theory. It includes translations of some of the major works alongside scholarly analyses of the theorists and their historical contributions to film thought. The Introduction sets out the stakes of the project, outlining how the Special Issue as a whole approaches the question of how to define film theory in Japan, and reflecting on the practice of translation in its concluding paragraphs.

Vinzenz Hediger, 'A Democracy of Readings and Objects: Roger Odin's Contribution to the Theory of Film,' *Roger Odin, Spaces of Communication: Elements of Semio-Pragmatics* (Amsterdam: Amsterdam University Press, 2011), pp. 10-34.

An article on the convergence of theory and practice, thought and action in Roger Odin's semio-pragmatics, and on the establishment of a 'field' (rather than a discipline), through his work at Paris III. It suggests implicitly the scope for thinking about the 'field' and 'spaces' of communication as different contentions with the 'sites' of film theory.

Kim Hieyoon, 'Beyond the Marginalization of Women: Khaidu as a Feminist Experimental Film Collective,' in *Celluloid Democracy: Cinema and Politics in Cold War South Korea* (California: University of California Press, 2023).

A chapter concerning the 1975 symposium on women's cinema, the first public event of its kind on this theme in South Korea, organized by a feminist experimental film collective named Khaidu. It traces how the symposium offered a generative site in which organizers and participants interrogated the stereotyped images of women in Korean cinema and the structural problems that enabled such images; ultimately, this site prompted new questions on what women's cinema could be and how it might be theorized.

Kim Hieyoon, *Celluloid Democracy: Cinema and Politics in Cold War South Korea*, pp. 90-106.

On the Seoul film collective, a South Korean independent film group in the 1980s, and their film practice as constituting the beginning of South Korean independent cinema. The group translated some of the Third Cinema manifestos into Korean and opened up a space to discuss how to generate radically alternative film production, distribution, and exhibition (what they theorized as a 'small cinema'). See also the entry in this bibliography for Darcy Paquet and Seung-hoon Jeong.

Usha Iyer, 'A Pedagogy of Reparations: Notes Toward Repairing the Film and Media Studies Curriculum,' *Feminist Media Histories*, Winter 2022, pp. 181-193.

This article outlines the epistemic violence enacted by the hegemonic Euro-American film and media studies canon and curriculum, theory included, and proposes to address it by means of a pedagogy of reparations. The work to de-imperialize university curricular globally is framed as a 'continued commitment to constant repair and care' rather than being a 'one-time or a one-size-fits-all' fix (183).

Jihoon Kim, *Activism and Post-activism: Korean Documentary Cinema, 1981-2022* (Oxford University Press, 2024).

A monograph on Korean documentary that touches on the reception of Western film theories and methodologies in Korean film culture from the 1980s to the present, including the ways in which film activists, cinephiles, and professionals incorporated Russian formalism, psychoanalysis, cahiers criticism, etc. to legitimize film and Korean cinema.

Nayoung Aimee Kwon, Takushi Odagiri and Moonim Baek, eds., *Theorizing Colonial Cinema: Reframing Production, Circulation, and Consumption of Film in Asia* (Bloomington: Indiana University Press, 2022).

An interrogation of theory and theorizing is integral to the revisioning of colonial cinema that this volume on the production, circulation, and consumption of film in Asia proposes. The question central to the book's inquiry is 'How might prior articulations about film form, theory, history, and ideology be rearticulated when we put the colonial question at the center rather than the periphery of our concerns?'

Brian Larkin, 'The Grounds of Circulation: Rethinking African Film and Media,' *Politique Africaine* n°153, no. 1 (2019), p. 105. doi:10.3917/POLAF.153.0105.

This article goes back to the 1973 Third World Filmmakers' Congress in Algiers. Larkin unearths a concern with infrastructures of exhibition and distribution that he also claims muddies distinctions between first-generation militant or festival/art cinema and later popular African cinemas. Apart from his argument about what constituted Third Cinema theory at that moment, the Congress emerges as an interesting focal point for consideration of circulation.

Julia Leyda and Tedjasukmana, 'Film studies, feminism, and film curating in Germany: An interview with Heide Schlüpmann and Karola Gramann,' *NECSUS*, 9:11, Spring 2020, pp. 53-68.

An interview that arises from the desire to document the more anecdotal history of film studies and cultures of cinema more generally. Film and media scholars Julia Leyda and Chris Tedjasukmana engage in conversation with film curator and author Karola Gramann and author and retired professor of film studies Heide Schlüpmann, encouraging them to discuss their personal, political, and professional experiences of the discipline in Europe, in relation to intellectual movements such as critical theory and feminism.

Lu Xun, 'Preface to *Outcry* (1923),' In Eileen J. Cheng and Kirk A. Denton eds., *Jottings Under Lamplight* (Harvard University Press, 2017), pp. 19-23.

A canonical autobiographical essay by the purported ‘father of modern Chinese literature’ about why he turned from studying medicine to writing literature. It contains the famous ‘screen incident’ where the author reports viewing, at a Japanese university, a lanternslide showing the execution of a Chinese spy during the Russo-Japanese war. The spy was surrounded by a circle of Chinese onlookers who looked apathetically on. In a traumatic moment of recognition, and surrounded by applauding Japanese students, Lu Xun came to the conclusion that it was useless to cure Chinese bodies if they were to simply become either the objects or viewers of such grisly spectacles. Scholars of Chinese literature and Chinese cinema have remarked on this scene to no end: they place it at the origin of modern Chinese literature and cinematic consciousness. It is a moment in which multiple circulatory systems come into contact, including those relevant to thinking and theorizing: it is an expatriated encounter with the nation, mediated by circulating images, which in turn becomes legible as written story, and underwritten by brutal imperialist relations of force.

Michael T. Martin, ed., *New Latin American Cinema: Theory, Practices, and Transcontinental Articulations* (Wayne State University Press, 1997).

A volume of essays on the formation of the New Latin American Cinema movement by pioneer filmmakers and scholars, spanning theory and practice.

Michael T. Martin and Gaston Jean-Marie Kaboré, eds., *African Cinema: Manifesto and Practice for Cultural Decolonization: Volume 1: Colonial Antecedents, Constituents, Theory, and Articulations* (Bloomington: Indiana University Press, 2023).

This compendium positions itself at the intersection of theory and practice to explore cultural decolonization in the context of African cinema. It contains a section of nine landmark essays by film scholars and filmmakers devoted to theorizing African cinema. The theoretical section centres on the critical terms, categories, and frameworks through which African cinema is constituted and discussed, touching on questions such as who is an African filmmaker, what is ‘Africanity,’ and whether a ‘theoretical ghetto’ is being created by defining African cinema that risks stifling new forms of expression and other representational strategies.

Jesús Martín Barbero, *Communication, Culture and Hegemony: From the Media to Mediations*, trans. Elizabeth Fox and Robert A. White, with an introduction by Philip Schlesinger (London: SAGE, 1993).

The first English translation of a major contribution to cultural studies in media research. The volume builds upon British, French, and other European traditions of cultural studies, as well as synthesizing the research of Latin American scholarship in order to reassess critical, film, and media theory from this expanded perspective.

Jason McGrath, *Chinese Film: Realism and Convention from the Silent Era to the Digital Age* (Minneapolis: University of Minnesota Press, 2023).

This book traces the claims to cinematic realism on the part of Chinese filmmakers, scholars, officials and critics. In chapter 6, McGrath discusses at length the pivotal theoretical article by Zhang Nuanxin (张暖忻) and Li Tuo (李陀) ‘On the Modernization of Film Language,’ referred to below. McGrath is currently doing a new translation of this essay as part of another project; the essay represents a fascinating turning point in the history of film theory (and cinema itself) in China.

Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visuality* (Durham NC: Duke University Press, 2011), especially Chapter 6.

On the classifying, separating, and aestheticizing that inform a regulatory complex of visibility, and on how this can be countered through the claiming of a new mobility for the reclaiming, rediscovery, and retheorization of the practices and spaces of everyday life in the context of permanent counterinsurgency.

Rielle Navitski, 'The Cine Club de Colombia and Postwar Cinephilia in Latin America: Forging Transnational Networks, Schooling Local Audiences,' in *Historical Journal of Film, Radio and Television*, 2018, DOI: [10.1080/01439685.2018.1453993](https://doi.org/10.1080/01439685.2018.1453993)

This article centres on the Cine Club de Colombia as a site exemplifying the transatlantic character of Latin American cinephilia after WWII, when film societies, archives, festivals, and film schools flourished in close contact with European cultural institutions with global aspirations, including FIAF and UNESCO. It expands on scholarship on non-commercial exhibition beyond Euro-American contexts, arguing that the CCC's history points to the tensions between institutional norms established elsewhere and locally entrenched tastes and practices in post-war Latin America. Such sites were main centres for the transnational circulation of ideas and thinking about cinema. The article is therefore stimulating for thinking about the global circulation of film theory, too.

Rielle Navitski, *Transatlantic Cinephilia: Film Culture Between Latin America and France, 1945-1965* (Oakland: University of California Press, 2023).

A transnational analysis of postwar Latin American film culture, centred on the network of cine clubs, archives, festivals, and film schools in Latin America that worked frequently in conjunction with French and France-based organizations. As in Navitski's article cited above, these circuits of exchange also facilitated the transnational circulation of ideas and thinking about cinema.

Zhang Nuanxin (张暖忻) and Li Tuo (李陀), 'On the Modernization of Film Language' (谈电影语言的现代化, *Tan dianyingyuyan de xiandaihua*), *Film Art* (电影艺术, *Dianying yishu*), no. 3 (1979): 40 – 52. Translated in George S. Semsel, Xia Hong and Hou Jianping, eds., *Chinese Film Theory: A Guide to the New Era* (Westport: Praeger, 1990), pp. 10-20.

This article is cited as the touchstone for changes in thinking about film during the era in the late 1970s and 1980s, when the journal *World Cinema* was responsible for translating large amounts of foreign language film theory into Chinese, especially Western film theory. The book in which this article appears in English translation, *Chinese Film Theory*, has a lot of other key pieces from this era, and is a key resource for those unable to go back to the Chinese originals. [To be read in conjunction with Zia Jhangke reference below.]

Christopher E. W. Ouma & Madhu Krishnan (2021) 'Small magazines in Africa: ecologies and genealogies', *Social Dynamics*, 47:2, pp. 193-209, DOI: [10.1080/02533952.2021.1972763](https://doi.org/10.1080/02533952.2021.1972763).

A special section on African circuits of exchange via small magazines and literary networks. The focus is on the creation of PanAfrican, transnational and diasporic literary publics and circuits. The emphasis is literary, and 'cultural' in the broad sense, as opposed to specifically filmic. But methodologically the work is stimulating for thinking about networks of circulation in a filmic and film theoretical context.

Darcy Paquet, 'An Exuberant Vision of Artistic Renewal,' *Nang* 6 (2019), pp. 32-35.

On the Seoul Film Collective's translated film manifestos. The collective were a South Korean independent film group in the 1980s, who translated some of the Third Cinema manifestos into Korean and opened up a space to discuss how to generate radically alternative film production, distribution, and exhibition—what they theorized as a 'small cinema'. See also the entries in this bibliography for Kim Hieyoon and Seung-hoon Jeong. See also the entries for Kay Dickinson and Boukary Sawadogo on relations between manifestos and theory.

Sheila Petty, 'FESPACO and Its Many Afterlives,' *Black Camera*, vol. 12 no. 1, 2020, pp. 276-281.

This discussion of the Pan-African Film and Television Festival of Ouagadougou (FESPACO) as core site for the development of theory for African cinema explores the legacy—the rich ‘afterlives’—of the festival and its gift to the world of cinema.

Madhava M. Prasad, *Ideology of the Hindi Film: A Historical Construction* (Delhi: Oxford University Press, 2000).

In this book, Prasad examines the ideology of Hindi film narrative using theory of the Frankfurt school, Althusser and Jameson. The book also engages with Marxism and psychoanalysis to make an intervention in film theory using Hindi cinema.

Elena Razlogova, ‘Paulin Soumanou Vieyra, the Soviet Union, and Cold War Circuits for African Cinema, 1958-1978,’ *Black Camera*, vol. 13 no. 2, Spring 2022, pp. 451-473.

An article based on previously unexamined documents in Soviet archives, showing how Paulin S. Vieyra used socialist and Cold War film networks to advance African cinema. To be read in conjunction with the entry in this bibliography by Mélissa Gélinas relating to Vieyra’s film theory and criticism.

Hector Rodriguez, ‘The Emergence of the Hong Kong New Wave,’ in *At Full Speed: Hong Kong Cinema in a Borderless World*, edited by Esther C.M. Yau (Minneapolis: University of Minnesota Press, 2001), pp. 53-69.

An article that centres on the discourse of the New Wave that arose within a critical community that already had a network of protocols, commitments, concepts, and institutions: this socio-historical background is described as a ‘film culture field.’ European and North American film and theory are debated within this field and are referred to as well as critiqued.

Edward W. Said, ‘Traveling Theory,’ in *The World, the Text, and the Critic* (Cambridge MA: Harvard University Press, 1983), pp. 226-247.

In this and a follow-up text ‘Traveling Theory Reconsidered’ (in Robert M. Polhemus and Roger B. Henkle, eds., *Critical Reconstructions: The Relationship of Fiction and Life*: 251-268 (Stanford University Press, 1994)), Said explores the changes that occur when theories move through different geographical and historical locales.

Naoki Sakai, ‘Asian Theory and European Humanity: On the Question of Anthropological Difference’ and “‘You Asians’”: On the Historical Role of the Binary of the West and Asia,’ in *The End of Pax Americana and the Nationalism of Hikikomori* (Durham NC: Duke University Press, 2022), pp. 91-157.

This book focuses on the history of US hegemony in Japan and North East Asia and the effects of its decline. Moving through and beyond the problems of area studies, the two recommended chapters home in on the combination of ‘theory’ and ‘Asia,’ as well as the binary of ‘Asia’ and ‘the West.’ They form part of a broader rethinking of modernity through Japan.

Masha Salazkina, ed., *Dossier: Geopolitics of Film and Media Theory*
<https://muse.jhu.edu/issue/32494/print>

A dossier that seeks to embody ‘the ethos of the open-ended contact zone’ by drawing together contributions from scholars of film and media theory working across a range of geographic regions in order to engage with analytical tools and conceptual categories developed beyond the North American and European academy.

Masha Salazkina, 'Introduction: Film Theory in the Age of Neoliberal Globalization,' *Framework*, volume 56, no 2, Fall 2015, pp. 325-249.
<https://muse.jhu.edu/pub/27/article/593744>

An introduction that sets out the importance of the dossier 'Geopolitics of Film and Media Theory' and its contribution to rethinking the sites of film theory, from a focus on circulation through interconnecting networks to 'contact zones.'

Masha Salazkina, *World Socialist Cinema: Alliances, Affinities, and Solidarities in the Global Cold War* (Oakland: University of California Press, 2023), especially Introduction and Chapter 4.

On the site of the Tashkent film festival as contact zone from the 1950s to 1980s: '*World Socialist Cinema ... resists many of the categorizations, both geographic and formal, that we have come to accept in film scholarship, and as the first step toward coming to terms with this history, the book undertakes the ambitious goal of examining not only the material networks but also the forms—artistic, cultural, discursive, ideological—that were broadly shared across film cultures of the Global South and former Soviet bloc*' (Masha Salazkina, 'Introduction,' *World Socialist Cinema*, p. 8).

Masha Salazkina and Rossen Djagalov, 'Tashkent '68: Cinematic Contact Zone,' *Slavic Review* 75, no. 2 (Summer 2016), pp. 279-298.

An account of the Tashkent festival as the most visible link in Third-World filmmakers' and Soviet cultural bureaucracies' ambitious effort to construct, with Soviet help, a Third-World cinematic field that could compete with Hollywood and west European cinema's global domination in the realm of both aesthetics and distribution. The festival served as the main forum common to Second and Third-World cinemas. As contact zone, the festival enabled transcultural translation and bore witness to a variety and instability of hegemonies while helping to develop a new shared language and way of theorizing about Third-world film.

Boukary Sawadogo, 'FEPASCO and Critical Discourse on African Cinema,' in *Journal of African Cinemas*, Volume 14, Issue FESPACO@50 - Celebrating the 50th Anniversary of Africa's Most Important Film Festival and Cultural Event, Nov 2022, pp. 35-47
DOI: https://doi.org/10.1386/jac_00060_1

This discussion of the Pan-African Film and Television Festival of Ouagadougou (FESPACO) explores the relationships between FESPACO and critical discourse on African cinema. The festival, along with FEPACI, and their various manifestos over the years have been among the key sites for the development of theory for African cinema.

Felipe Pruneda Sentías, 'A Writing Haunted by Cinema: the film theories of three Latin American fictions,' *Framework* 56:2 (2015), pp. 414-432.

This essay considers tendencies within European and North American academic film studies in which film theory from Latin America is folded into area-specific cinematic research, intimating a growing territorialization. The essay proposes instead to go outwards from film rather than entering it/penetrating it: it reverses the pioneer's narrative and invites cinema instead to explore the writer, to possess them, so that it can speak through them and produce something more—an invitation not to make 'corridors' into film, but 'corridors' that lead outward from it.

Seung-hoon Jeong, 'The Seoul Film Collective: Leftist Strife, Open Cinema, and the Last Chapter of Korean Film Theory,' *Quarterly Review of Film and Video* 34, no. 4 (2017), pp. 348-360.

On the practice of the Seoul Film Collective, a South Korean independent film group in the 1980s, who translated some of the Third Cinema manifestos into Korean and opened up a space to discuss how to generate radically alternative film production, distribution, and exhibition (what they theorized as a 'small cinema'). See also the entry in this bibliography for Kim Hieyoon and Darcy Paquet. See also entries for Kay Dickinson and Boukary Sawadogo on the relations between manifestos and theory.

Sarah Shamash, 'A Decolonising Approach to Genre Cinema Studies,' *Film Education Journal*, 5 (1), pp. 41-54.

An article exploring the pedagogical and decolonial possibilities of teaching genre cinema through Non-Western perspectives, which draws on Latin American decolonial theory to focus on Brazilian cinema as an example of non-Western and decolonial approaches to genre theory.

Robert Stam, *World Literature, Transnational Cinema, and Global Media: Towards a Transartistic Commons* (New York and London: Routledge, 2019).

A transnational and transdisciplinary study of the concepts, terminology, and genealogies orienting the fields of literature, cinema, and media studies, which is structured around the concept of the 'commons' in order to further interdisciplinary theoretical discussion.

Heasook Tae, 'From Inter-Asia Studies Toward Tricontinental Studies,' *Inter-Asia Cultural Studies*, October 2014, 15 (4)

https://www.researchgate.net/publication/269467751_From_inter-Asia_studies_toward_tricontinental_studies.

A discussion of new conceptual frameworks for 'inter-Asia studies' which aims to address the demands of global patriarchal capitalism as well as overcoming the separation of Asian studies from African and Latin American Studies. The article proposes a 'feminist inter-referencing reading' that moves between postcolonial Asia, Africa, and Latin America, and puts forward a new kind of 'tricontinental studies' thereby theorizing connections between the regions of South Korea, Vietnam, and Liberia.

Alexie Tcheuyap, 'African Cinema(s): Definitions, Identity, and Theoretical Considerations,' *Black Camera*, vol. 12 no. 2, 2021, pp. 258-279. *Project MUSE* muse.jhu.edu/article/794793

This article focuses on an ongoing debate about whether African cinema has to be 'sited' in Africa. It poses the question: in order to theorize African cinema, must 'Africa' – past, present, future, imagined – be the 'site' of the film text?

Keyan G. Tomaselli, 'Africa, film theory and globalization: Reflections on the first ten years of the *Journal of African Cinemas*,' in *Journal of African Cinemas*, vol. 13, issue 1, December 2021, pp. 3-28. DOI: https://doi.org/10.1386/jac_00041_1

This article centres on *The Journal of African Cinemas* as one of the key sites for the development of theory for African cinema, which has sought to foreground African scholars' approaches to African film. It asks whether there is 'a one-size-fits-all' theory of African cinema, as well as exploring what and where Africa is, and whether it can be so easily situated.

Ravi Vasudevan, *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema* (New York: Palgrave Macmillan, 2011).

Locating Indian popular cinema in a world context, this comprehensive study of melodrama provides an innovative approach to the theorization of cinema, rethinking the melodramatic genre in terms of a global aesthetic with a rich Indian history.

David Wood, 'Film and the Archive: nation, heritage, resistance,' *Cosmos & History* 6:2 (2010), pp. 162-174.

This article focuses on the site of the archive as a locus of circulation of theoretical discourse. It centres mainly on archival discourses in Mexico, tracing their interaction with both national-historical and anti-imperialist narratives, and it considers the implications of digital and online culture for the encounter between the archiving of film and resistance. It explores the position of the archive in negotiations between state and private capital and spaces of artistic autonomy, along with relationships between the archive, modernity, postmodernity, and the notion of posterity.

Naoki Yamamoto, *Dialectics without Synthesis: Japanese Film Theory and Realism in a Global Frame* (Oakland: University of California Press, 2020).

This book explores Japan's role in the global circulation of film theory in the first half of the twentieth century. Questioning longstanding binaries of realism and modernism, universalism and particularism, and the West and non-West, this in-depth examination of the work of Japanese theorists working in a variety of fields radically reconfigures the geopolitics of knowledge production and consumption.

Ling Zhang (2015) 'Rhythmic movement, the city symphony and transcultural transmediality: Liu Na'ou and *The Man Who Has a Camera* (1933),' *Journal of Chinese Cinemas*, 9:1, pp. 42-61.

An article that centres on Liu's amateur 'city film,' which pays explicit homage to Dziga Vertov's 'city symphony,' along with his film theory and criticism, to focus on issues of transculturation and transmediality. Broaching Liu's 'ambiguous' cultural identity as colonial subject and transnational practitioner, the intertwined concepts and practices explored here are understood to create new aesthetic possibilities within 1930s Shanghai.

Jia Zhangke, 'The Age of the Amateur Will Return,' first published in Chinese in the newspaper *Southern Weekend*, and then in *Yigeren de yingxiang: DV wanquan shouce*, [One Person's Impression: A Complete Handbook of DV], eds Zhang Xianmin and Zhang Yaxuan, Zhongguo qingnian chubanshe, Beijing, 2003, pp. 307-308. It is available in English here: <https://www.dgeneratefilms.com/post/jia-zhangke-the-age-of-amateur-cinema-will-return>.

Beijing stands as the most significant site for the import, translation, and dissemination of global film theory, and, to a lesser extent, for the export of Chinese film theory, during the PRC era since 1949. More specifically, the China Film Association (*Zhongguo Dianyingjia Xiehui*), the Beijing Film Academy, and the China Film Archive would be the three interlocking sites where this work occurred. Such circulations were prominent in three periods: the first in translation of Russian materials in the 1950s; the second in the late 1970s and 1980s with the translation work through the journal *World Cinema* (mentioned under Zhang Nuanxin (张暖忻) and Li Tuo (李陀) cited above); and the third era in the 1990s and early 2000s, with the development of Chinese independent cinema, with its own theories and aesthetics of cinema. In this latter case, the people producing the work were often those who had been trained in the three aforementioned institutions, but who had left to go independent. This article by Jia Zhangke is key to this latter period.

Chenshu Zhou, 'Literature by Other Mediums: Revisiting Lu Xun's Preface to Outcry,' *positions: asia critique*, vol. 29 no. 2, 2021, pp. 373-398. Project MUSE muse.jhu.edu/article/788690

This essay revisits the 'screen incident' in Lu Xun's Preface, which has been the subject of endless commentary by scholars of Chinese literature and cinema. Zhou departs from previous scholars' readings of the scene by emphasizing the East Asian transnational media environment in and through which Lu Xun produces the lanternslide/film viewing as an event. She takes the ambiguity in Lu Xun's text as to whether he saw a moving picture or a still slide as the starting point to argue for why film history, media history, and literary history have to be theorized together historically. To be read in conjunction with the Lu Xun entry above.