



From the Colonial Experimentation

to the Modern World

1800-1850

French Colonial Documentary French Colonial Documentary

Kenneth W. Harrow, Carmela Garritano



French Colonial Documentary French Colonial Documentary:

French Colonial Documentary Peter J. Bloom, 2008 Despite altruistic goals humanitarianism often propagates foreign and sometimes unjust power structures where it is employed Tracing the visual rhetoric of French colonial humanitarianism Peter J. Bloom's unexpected analysis reveals how the project of remaking the colonies in the image of France was integral to its national identity French Colonial Documentary investigates how the promise of universal citizenship rights in France was projected onto the colonies as a form of evolutionary interventionism Bloom focuses on the promotion of French education efforts hygienic reform and new agricultural techniques in the colonies as a means of renegotiating the social contract between citizens and the state on an international scale Bloom's insightful readings disclose the pervasiveness of colonial iconography including the relationship between natural man and colonial subjectivity representations of the Senegalese Sharpshooters as obedient brave and sexualized colonial subjects and the appeal of exotic adventure narratives in the trans Saharan film genre Examining the interconnection between French documentary realism and the colonial enterprise Bloom demonstrates how the colonial archive is crucial to contemporary Peter J. Bloom is associate professor of film and media studies at the University of California Santa Barbara and debates about multiculturalism in France [Framing the Nation](#) Alison J. Murray Levine, 2011-11-03 Framing the Nation Documentary Film in Interwar France argues that between World Wars I and II documentary film made a substantial contribution to the rewriting of the French national narrative to include rural France and the colonies The book mines a significant body of virtually unknown films and manuscripts for their insight into revisions of French national identity in the aftermath of the Great War From 1918 onwards government institutions sought to advance social programs they believed were crucial to national regeneration They turned to documentary film a new form of mass communication to do so Many scholars of French film state that the French made no significant contribution to documentary film prior to the Vichy period Using until now overlooked films Framing the Nation refutes this misconception and shows that the French were early and active believers in the uses of documentary film for social change and these films reached audiences far beyond the confines of commercial cinema circuits in urban areas **Colonial Documentary Film in South and South-East Asia** Ian Aitken, 2016-12-05 Based on rare archival documents and films this anthology is the first to focus primarily on the use of official and colonial documentary films in the South and South East Asian regions Drawing together a range of international scholars the book sheds new light on historical theoretical and empirical issues pertaining to the documentary film in order to better comprehend the significant transformations of the form in the colonial late colonial and immediate post colonial period Covering diverse geographical and colonial contexts in countries like Singapore Malaysia the Philippines and Hong Kong and focusing on under researched or little known films it demonstrates the complex set of relations between the colonisers and the colonised throughout the region **Films for the Colonies** Tom Rice, 2019-10-01 Films for the Colonies examines the British Government's use of film across its vast Empire

from the 1920s until widespread independence in the 1960s Central to this work was the Colonial Film Unit which produced distributed and through its network of mobile cinemas exhibited instructional and educational films throughout the British colonies Using extensive archival research and rarely seen films *Films for the Colonies* provides a new historical perspective on the last decades of the British Empire It also offers a fresh exploration of British and global cinema charting the emergence and endurance of new forms of cinema culture from Ghana to Jamaica Malta to Malaysia In highlighting the integral role of film in managing and maintaining a rapidly changing Empire Tom Rice offers a compelling and far reaching account of the media propaganda and the legacies of colonialism *A Vehicle for Change* Éamon Ó Cofaigh,2022-05-13 An Open Access edition of this book will be available on the Liverpool University Press website and the OAPEN library Since its invention the automobile has been systematically consumed to become part of the fabric of twentieth and twenty first century society its impact and perception making the car an accurate gauge of changing cultural norms and values As it grew in popularity the automobile conditioned the very texture of modern life and the particularly car centred society of contemporary France is an especially apt locus for examination The ubiquity of the automobile across all social strata provides us with a defined lens through which to examine the evolution of French society in the modern and post modern eras Taking the Second World War as a pivotal moment in recent French history this book demonstrates how the automobile was both consumed and fetishized in distinct ways before and after this conflict The ways in which society evolved from the pre to the post war period allow us to view French culture through the prism of the automobile as it embodied technological and social progress in twentieth century France The present volume seeks to explore and interrogate the processes of representation and mediation inherent in the evolving patterns of automobile consumption and their subsequent impacts on local and national identity framed by a detailed case study centred on France from the late nineteenth century to the oil crisis of the early 1970s *Early Cinema in Asia* Nick Deocampo,2017-10-09 *Early Cinema in Asia* explores how cinema became a popular medium in the world s largest and most diverse continent Beginning with the end of Asia s colonial period in the 19th century contributors to this volume document the struggle by pioneering figures to introduce the medium of film to the vast continent overcoming geographic technological and cultural difficulties As an early form of globalization film s arrival and phenomenal growth throughout various Asian countries penetrated not only colonial territories but also captivated collective states of imagination With the coming of the 20th century the medium that began as mere entertainment became a means for communicating many of the cultural identities of the region s ethnic nationalities as they turned their favorite pastime into an expression of their cherished national cultures Covering diverse locations including China India Japan Philippines Malaysia Thailand Iran and the countries of the Pacific Islands contributors to this volume reveal the story of early cinema in Asia helping us to understand the first seeds of a medium that has since grown deep roots in the region *A Companion to African Cinema* Kenneth W. Harrow,Carmela Garritano,2018-09-18 An authoritative guide to African cinema with

contributions from a team of experts on the topic A Companion to African Cinema offers an overview of critical approaches to African cinema With contributions from an international panel of experts the Companion approaches the topic through the lens of cultural studies contemporary transformations in the world order the rise of globalization film production distribution and exhibition This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film The text explores a wide range of broad topics including cinematic economics video movies life in cinematic urban Africa reframing human rights as well as more targeted topics such as the linguistic domestication of Indian films in the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality The book also highlights a comparative perspective of African videoscapes of Southern Nigeria Ethiopia and Cote d'Ivoire and explores the rise of Nairobi based Female Filmmakers This important resource Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding the acquisition of adequate production technologies and apparatuses and the development of adequately trained actors Written for film students and scholars A Companion to African Cinema offers a look at new critical approaches to African cinema

Situated Knowing Ewa Bal,Mateusz Chaberski,2020-08-11 Situated Knowing aims to critically examine performance studies ideological and socio political underpinnings while also challenging the Anglo centrism of the discipline This book reworks the concept of situated knowledges put forward over thirty years ago by American biologist and philosopher Donna Haraway in order to challenge the Enlightenment paradigm of objectivity in sciences by emphasising the role of the embodied and partial socio cultural perspective of the scholar in the production of knowledge Through carefully selected case studies of contemporary natural cultural and technological performances contributors to this volume show that the proposed approach requires new genealogies of traditional concepts emerges from encounters with contemporary performative arts or contact zones and may potentially go beyond the human in order to include non human ways of being in the world It will be of great interest to students and scholars of performance studies cultural studies media studies and theatre studies

The Social Architecture of French Cinema, 1929-1939 Margaret C. Flinn,2014 This book provides a vital new reading of documentary and realist fiction film of the French 1930s that focuses on how these genres interlock their representations of urban spaces and places

Museums in Postcolonial Europe Dominic Thomas,2013-09-13 The history of European nation building and identity formation is inextricably connected with museums and the role they play in displaying the acquired spoils and glorious symbols of geopolitical power in order to mobilize public support for expansionist ventures This book examines the contemporary debate surrounding the museum in postcolonial Europe Although there is no consensus on the European colonial experience the process of decolonization in Europe has involved an examination of the museum s place and ethnic minorities and immigrants have insisted upon

improved representation in the genealogies of European nation states Museological practices have been subjected to greater scrutiny in light of these political and social transformations In addition to the refurbishment and restructuring of colonial era museums new spaces have also been inaugurated to highlight the contemporary importance of museums in postcolonial Europe as well as the significance of incorporating the perspective of postcolonial European populations into these spaces This book includes contributions from leading experts in their fields and represents a comparative trans historical and transcolonial examination which contextualises and reinterprets to the legacies and experiences of European museums This book was published as a special issue of *Africa and Black Diaspora An International Journal* **Reel Resistance**

Melissa Thackway, Jean-Marie Teno, 2020 Both a monograph and a critical dialogue between academic Melissa Thackway author of *Africa Shoots Back* and the Cameroonian filmmaker Jean Marie Teno this collaborative work takes the reader on a journey through Teno's multifaceted on going filmic reflection on Cameroon and the wider African continent its socio political systems history memory and cultures Presenting and contextualizing Teno's cinema it addresses the notion of political commitment in art and of cinema as a form of resistance It also considers Teno's filmmaking both in relation to the theoretical and aesthetic debates to have animated West and Central African filmmakers since the 1960s and 1970s and in relation to documentary filmmaking practices on the continent and beyond In so doing the book offers an analysis of the predominant stylistic and thematic traits of Teno's work examines the individual films and the collective oeuvre and highlights the evolutions of his film language and concerns It identifies and explores the committed socio political and historical themes at play such as violence power history memory gender trauma and exile It also considers Teno's unwavering focus both thematically and in his filmmaking choices on forms and instances of resistance framing his cinema as a form of decolonial aesthetics MELISSA THACKWAY is a lecturer independent researcher and translator She currently teaches African Cinema at Sciences Po Paris and at the Institut national des langues et civilisations orientales INALCO She has published widely on film and representation in Africa and the diaspora JEAN MARIE TENO is an internationally acclaimed filmmaker from Cameroon whose award winning works have screened in major festivals and are studied in universities around the world Turning his sharp critical eye to the politics and social issues of the African continent his dozen documentary films and feature length fiction often examine the past to better untangle and understand the complex realities of Africa's postcolonial present **Counter-Archive** Paula Amad, 2010-09-28 Counter Archive brilliantly reflects the visual character of philosophy geography and historiography in twentieth century France Organized hermetically and crafted meticulously this volume offers a wealth of information as it considers film theory Tom Conley Harvard University Tucked Away in a Garden on the edge of Paris is a multimedia archive like no other Albert Kahn's Archives de la Planete 1908 1931 Kahn's vast photo cinematographic experiment preserved world memory through the privileged lens of everyday life and Counter Archive situates this project in its biographic intellectual and cinematic contexts Tracing the archive's key influences

such as the philosopher Henri Bergson the geographer Jean Brunhes and the biologist Jean Comandon Paula Amad maps an alternative landscape of French cultural modernity in which vitalist philosophy cross pollinated with early film theory documentary film with the avant grade cinematic models of temporality with the early Annales school of history and film s appropriation of the planet with human geography and colonial ideology At the heart of the book is an insightful meditation upon the transformed concept of the archive in the age of cinema and an innovative argument about film s counter archival challenge to history This impressive book carves out a field of interest that prior to Paula Amad s scrutiny did not exist Amad displays extraordinary erudition assembling a remarkable bibliography of primary sources She invites us to ponder her ideas in relation to our own digital counter archival image overload Antonia Lant New York University editor of *Red Velvet Seat Women s Writings on the First Fifty Years of Cinema* Paula Amad handles technical details with flourish and mastery and the research in the French archives is exhilarating Donald Crafton University of Notre Dame Paula Amad s book is far more than an unusually successful effort to recover and analyze Kahn s unique dream of archiving the planet It stages a theoretical interrogation of the terms archive everyday life and modernity arguing that the emergence of motion pictures produced a revisionist concept of the archive or what she calls the counter archive Her book ultimately mounts a highly original methodological exploration of the intersection of history and theory Richard Abel University of Michigan

The Ethnographic Optic Laure Astourian,2024-06-04 The *Ethnographic Optic* traces the surprising role of ethnography in French cinema in the 1960s and examines its place in several New Wave fictions and cin ma v rit documentaries during the final years of the French colonial empire Focusing on prominent French filmmakers Jean Rouch Chris Marker and Alain Resnais author Laure Astourian elucidates their striking pivot from centering their work on distant lands to scrutinizing their own French urban culture As awareness of the ramifications of the shrinking empire grew within metropolitan France these filmmakers turned inward what their similarly white urban bourgeois predecessors had long turned outward toward the colonies the ethnographic gaze Featuring some of the most canonical and best loved films of the French tradition such as *Moi un Noir* *La jet e* and *Muriel* this is an essential book for readers interested in national identity and cinema

Africa and France Dominic Thomas,2013-03-20 An excellent and incisive look at identity immigration and culture in postcolonial France *Journal of West African History* This stimulating and insightful book reveals how increased control over immigration has changed cultural and social production in theater literature and even museum construction Dominic Thomas s analysis unravels the complex cultural and political realities of long standing mobility between Africa and Europe Thomas questions the attempt to place strict limits on what it means to be French or European and offers a sense of what must happen to bring about a renewed sense of integration and global Frenchness Essential reading for anyone investigating the debates surrounding contemporary French identity and the ever changing relationship between France and her former colonial possessions *African Studies Bulletin*

French B Movies David A. Pettersen,2023-03-07 In the impoverished outskirts of

French cities known as the banlieues minority communities are turning to American culture history and theory to make their own voices cultures and histories visible Filmmakers have followed suit turning to Hollywood genre conventions to challenge notions of identity belonging and marginalization in mainstream French film French B Movies proposes that French banlieue films far from being a fringe genre offer a privileged site from which to understand the current state of the French film industry in an age of globalization This gritty style appears in popular arthouse films such as Mathieu Kassovitz's *La Haine* and *Bande de filles* *Girlhood* along with the major Netflix hit series *Lupin* David Pettersen traces how in these works and others directors fuse features of banlieue cinema with genre formulas associated with both Hollywood and Black cultural models as well as how transnational genre hybridizations such as B movies have become part of the ecosystem of the French film industry By combining film analysis cultural history critical theory and industry studies French B Movies reveals how featuring banlieues is as much about trying to imagine new identities and production models for French cinema as it is about representation

Experiments with Empire Justin Izzo, 2019-05-06 In *Experiments with Empire* Justin Izzo examines how twentieth century writers artists and anthropologists from France West Africa and the Caribbean experimented with ethnography and fiction in order to explore new ways of knowing the colonial and postcolonial world Focusing on novels films and ethnographies that combine fictive elements and anthropological methods and modes of thought Izzo shows how empire gives ethnographic fictions the raw materials for thinking beyond empire's political and epistemological boundaries In works by French surrealist writer Michel Leiris and filmmaker Jean Rouch Malian writer Amadou Hampât Bâ Martinican author Patrick Chamoiseau and others anthropology no longer functions on behalf of imperialism as a way to understand and administer colonized peoples its relationship with imperialism gives writers and artists the opportunity for textual experimentation and political provocation It also Izzo contends helps readers to better make sense of the complicated legacy of imperialism and to imagine new democratic futures

The French Cinema Book Michael Temple, Michael Witt, 2018-01-18 This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day The contributors who include leading historians and film scholars provide an indispensable introduction to key topics and debates in French film history Each chronological section addresses seven key themes people business technology forms representations spectators and debates providing an essential overview of the cinema industry the people who worked in it including technicians and actors as well as directors and the culture of cinema going in France from the beginnings of cinema to the contemporary period

The French Army and Its African Soldiers Ruth Ginio, 2017 As part of France's opposition to the independence of its former colonies in the years following World War II its army remained deeply invested in preventing the decolonization of the territories comprising French West Africa FWA Even as late as the 1950s the French Army clung to the hope that it was possible to retain FWA as a colony believing that its relations with African soldiers could offer the perfect model for

continued ties between France and its West African territories In *The French Army and Its African Soldiers* Ruth Ginio examines the French Army's attempts to win the hearts and souls of the local population at a time of turbulence and uncertainty regarding future relations between the colonizer and colony Through the prism of the army's relationship with its African soldiers Ginio considers how the army's activities and political position during FWA's decolonization laid the foundation for France's continued active presence in some of these territories after independence This project is the first thorough examination of the French Army's involvement in West Africa before independence and provides the essential historical background to understanding France's complex postcolonial military relations with its former territories in Africa

Jazz and Postwar French Identity Elizabeth Vihlen McGregor, 2016-06-23 In the context of a shifting domestic and international status quo that was evolving in the decades following World War II French audiences used jazz as a means of negotiating a wide range of issues that were pressing to them and to their fellow citizens Despite the fact that jazz was fundamentally linked to the multicultural through its origins in the hands of African American musicians happenings within the French jazz public reflected much about France's postwar society In the minds of many jazz was connected to youth culture but instead of challenging traditional gender expectations the music tended to reinforce long held stereotypes French critics musicians and fans contended with the reality of American superpower strength and often strove to elevate their own country's stature in relation to the United States by finding fault with American consumer society and foreign policy aims Jazz audiences used this music to condemn American racism and to support the American civil rights movement expressing strong reservations about the American way of life French musicians lobbied to create professional opportunities for themselves and some went so far as to create a union that endorsed preferential treatment for French nationals As France became more ethnically and religiously diverse due to immigration from Africa Asia and the Caribbean French jazz critics and fans noted the insidious appearance of racism in their own country and had to contend with how their own citizens would address the changing demographics of the nation even if they continued to insist that racism was more prevalent in the United States As independence movements brought an end to the French empire jazz enthusiasts from both former colonies and France had to reenvision their relationship to jazz and to the music's international audiences In these postwar decades the French were working to preserve a distinct national identity in the face of weakened global authority most forcefully represented by decolonization and American hegemony Through this originally African American music French listeners commentators and musicians participated in a process that both challenged and reinforced ideas about their own culture and nation

History of French Colonial Policy (1870-1925) Sir Stephen Henry Roberts, 1929

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web doc savage full name is clark savage jr and the son of scientist and adventurer clark savage sr unlike many other pulp heros such as the shadow clark savage had no special powers but was both physically and mentally trained from birth by his father and a team of scientists to become the perfect human specimen

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