

Algerian National Cinema

Gillo Pontecorvo Carlo Celli.2005 Italian filmmaker Gillo Pontecorvo is best known for his films about anti-colonial insurgency and terrorism. In this book, containing several black and white photos, author Carlo Celli examines Pontecorvo's entire career, from his days as a leader in the anti-Nazi/fascist resistance during World War II to his 1992 short documentary about Algeria's struggle with Islamic fundamentalism. This is the first book-length study in English of Pontecorvo's entire career, and features in-depth examinations and re-readings of his major films *Kap* (1959), *The Battle of Algiers* (1965), *Burn* (1969), and *Ogro* (1979). The book also addresses Pontecorvo's largely unknown early documentaries and features, such as *Giovanna* (1956) and *The Wide Blue Road* (1957). Celli concludes with an examination of the documentary films that Pontecorvo made in the 1990s including *Return to Algiers* (1992). This work will be of interest to academics and students of film, but it will also have an appeal to readers concerned with issues regarding the political use of violence in the 20th century--whether it be defined as terrorism, counter-insurgency, or freedom fighting.

Arab Cinema Viola Shafik.2007 Intended for scholars of film and the contemporary Middle East, this title provides a comprehensive overview of cinema in the Arab world, tracing the industry's development, since colonial times. It analyzes the ambiguous relationship with commercial western cinema, and the effect of Egyptian market dominance in the region.

A Companion to African Cinema Kenneth W. Harrow, Carmela Garritano.2018-09-17 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 Côte 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.

The Algerian War in Film Fifty Years Later, 2004–2012 Anne Donadey.2020-10-07 *The Algerian War in Film Fifty Years Later, 2004–2012* examines the cultural, political, and aesthetic significance of narrative films made during the fiftieth-anniversary period of the war, between 2004 and 2012. This period was a fruitful one, in which film became a central medium generating varied representations of the war, and Anne Donadey argues that the fiftieth-anniversary film production contributed to France's move from a period of the return of the repressed to one of difficult anamnesis. Donadey provides a close analysis of twenty narrative films made during this period on both side of the Mediterranean, observing that while some films continue to center on the point of view of only one stake-holding group, a number of films open up new opportunities for multicultural French audiences to envision the war through the eyes of Algerian characters on-screen, and other films bring memories from various groups together in thoughtful synthesis that represent the complexity of the situation. Donadey takes this analysis a step further to analyze what types of gendered representations emerge in these films, given the important participation of Algerian women in the revolutionary war. Scholars of Francophone studies, film, women's studies, and history will find this book particularly useful.

Fifty Years of "The Battle of Algiers" Sohail Daulatzai.2016-09-09 *The Battle of Algiers*, a 1966 film that poetically captures Algerian resistance to French colonial occupation, is widely considered one of the greatest political films of all time. With an artistic defiance that matched the boldness of the anticolonial struggles of the time, it was embraced across the political spectrum—from leftist groups like the Black Panther Party and the Palestine Liberation Organization to right-wing juntas in the 1970s and later, the Pentagon in 2003. With a philosophical nod to Frantz Fanon, Sohail Daulatzai demonstrates that tracing the film's afterlife reveals a larger story about how dreams of freedom were shared and crushed in the fifty years since its release. As the War on Terror expands and the "threat" of the Muslim looms, *The Battle of Algiers* is more than an artifact of the past—it's a prophetic testament to the present and a cautionary tale of an imperial future, as perpetual war has been declared on permanent unrest. Forerunners: Ideas First is a thought-in-process series of breakthrough digital publications. Written between fresh ideas and finished books, *Forerunners* draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

Algeria Revisited Rabah Aissaoui, Claire Eldridge.2017-03-09 On 5 July 1962, Algeria became an independent nation, bringing to an end 132 years of French colonial rule. *Algeria Revisited* provides an opportunity to critically re-examine the colonial period, the iconic war of decolonisation that brought it to an end and the enduring legacies of these years. Given the apparent centrality of violence in this history, this volume asks how we might re-imagine conflict so as to better understand its forms and functions in both the colonial and postcolonial eras. It considers the constantly shifting balance of power between different groups in Algeria and how these have been used to re-fashion colonial relationships. Turning to the postcolonial period, the book explores the challenges Algerians have faced as they have sought to forge an identity as an independent postcolonial nation and how has this process been represented. The roles played by memory and forgetting are highlighted as part of the ongoing efforts by both Algeria and France to grapple with the complex legacies of their prolonged and tumultuous relationship. This interdisciplinary volume sheds light on these and other issues, offering new insights into the history, politics, society and culture of modern Algeria and its historical relationship with France.

Historical Dictionary of Middle Eastern Cinema Terri Ginsberg, Chris Lippard.2020 This second edition of *Historical Dictionary of Middle Eastern Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on individual films, filmmakers, actors, significant historical figures, events, and concepts, and the countries themselves--

Contemporary Political Cinema Matthew Holtmeier.2019-01-03 The political films that have emerged on the global film festival circuit since the 1990s mark a shift in cinematic strategies for critically addressing dominant, militant, or otherwise repressive ideologies. From a focus on the representation of oppression in films like *The Battle of Algiers*, films such as *Timbuktu*, *Nobody Knows About Persian Cats* and *Chop Shop* now contribute to the active formation of political characters and viewers, a form not fully realized until the 21st century due to shifts in information technologies and resulting political organization. This book demonstrates that a contemporary form of political cinema has emerged, centered on the production of subjectivity and networks of protest, which depicts the active formation of political identities that resonates with off-screen protest movements.

Algerian Cinema Hala Salmane, Simon Hartog, David Wilson.1976

Algiers, Third World Capital Elaine Mokhtefi.2018-08-07 A fascinating portrait of life with the Black Panthers in Algiers: a story of liberation and radical politics Following the Algerian war for independence and the defeat of France in 1962, Algiers became the liberation capital of the Third World. Elaine Mokhtefi, a young American woman immersed in the struggle and working with leaders of the Algerian Revolution, found a home here. A journalist and translator, she lived among guerrillas, revolutionaries, exiles, and visionaries, witnessing historical political formations and present at the filming of *The Battle of Algiers*. Mokhtefi crossed paths with some of the era's brightest stars: Frantz Fanon, Stokely Carmichael, Timothy Leary, Ahmed Ben Bella, Jomo Kenyatta, and Eldridge Cleaver. She was instrumental in the establishment of the International Section of the Black

Panther Party in Algiers and close at hand as the group became involved in intrigue, murder, and international hijackings. She traveled with the Panthers and organized Cleaver's clandestine departure for France. Algiers, Third World Capital is an unforgettable story of an era of passion and promise.

African Filmmaking Kenneth W. Harrow.2017-05-01 This volume attempts to join the disparate worlds of Egyptian, Maghrebian, South African, Francophone, and Anglophone African cinema—that is, five “formations” of African cinema. These five areas are of particular significance—each in its own way. The history of South Africa, heavily marked by apartheid and its struggles, differs considerably from that of Egypt, which early on developed its own “Hollywood on the Nile.” The history of French colonialism impacted the three countries of the Maghreb—Tunisia, Algeria, and Morocco—differently than those in sub-Saharan Africa, where Senegal and Sembène had their own great effect on the Sahelian region. Anglophone Africa, particularly the films of Ghana and Nigeria, has dramatically altered the ways people have perceived African cinema for decades. History, geography, production, distribution, and exhibition are considered alongside film studies concerns about ideology and genre. This volume provides essential information for all those interested in the vital worlds of cinema in Africa since the time of the Lumière brothers.

New Uses of Bourdieu in Film and Media Studies Guy Austin.2016-07-01 Through his influential work on cultural capital and social mobility, the French sociologist Pierre Bourdieu has provided critical insights into the complex interactions of power, class, and culture in the modern era. Ubiquitous though Bourdieu's theories are, however, they have only intermittently been used to study some of the most important forms of cultural production today: cinema and new media. With topics ranging from film festivals and photography to constantly evolving mobile technologies, this collection demonstrates the enormous relevance that Bourdieu's key concepts hold for the field of media studies, deploying them as powerful tools of analysis and forging new avenues of inquiry in the process.

The Franco-Algerian War through a Twenty-First Century Lens Nicole Beth Wallenbrock.2020-02-20 The Franco-Algerian War (1954–62) remains a powerful international symbol of Third Worldism and the finality of Empire. Through its nuanced analysis of the war's depiction in film, *The Franco-Algerian War through a Twenty-First Century Lens* locates an international reckoning with history that both condemns and exonerates past generations. Algerian and French production partnerships—such as *Hors-la-loi*, (*Outside the Law*, Rachid Bouchareb, 2010) and *Loubia Hamra* (*Bloody Beans*, Narimane Mari, 2013)—are one of several ways citizens collaborate to unearth a shared history and its legacy. Nicole Beth Wallenbrock probes cinematic discourse to shed new light on topics including: the media revelation of torture and atomic bomb tests; immigration's role in the evolution of the war's meaning; and the complex relationship of the intertwined film cultures. The first chapter summarizes the Franco-Algerian War in 20th-century film, thus grounding subsequent queries with Algeria's moudjahid or freedom-fighter films and the French new wave's perceived disinterest in the conflict. This book is an invaluable resource for scholars seeking to understand cinema's role in re-evaluating war and reconstructing international memory.

From Outlaw to Rebel Meryem Belkaïd.2023-01-31 This book analyzes the rise of socially and politically engaged Algerian documentaries, created in the period immediately following the end of the Algerian civil war (1991–1999). It uses case studies to highlight the works of four Algerian filmmakers, and devotes a chapter to each: Malek Bensmail, Hassen Ferhani, Djamel Kerkar, and Karim Sayad. The book makes visible productions that have been overlooked not only in distribution circuits but also within academia, and examines the political significance and the esthetic power of some of the most influential Algerian documentaries produced since the 2000s.

Screening Integration Sylvie Durmelat, Vinay Swamy.2012-01-01 North African immigrants, once confined to France's social and cultural margins, have become a strong presence in France's national life. Similarly, descendants of immigrants from Morocco, Algeria, and Tunisia have gained mainstream recognition as filmmakers and as the subject of films. The first collective volume on this topic, *Screening Integration* offers a sustained critical analysis of this cinema. In particular, contributors evaluate how Maghrebi films have come to participate in, promote, and, at the same time, critique France's integration. In the process, these essays reflect on the conditions that allowed for the burgeoning of this cinema in the first place, as well as on the social changes the films delineate. *Screening Integration* brings together established scholars in the fields of postcolonial, Francophone, and film studies to address the latest developments in this cinematic production. These authors explore the emergence of various genres that recast the sometimes fossilized idea of ethnic difference. *Screening Integration* provides a much-needed reference for those interested in comprehending the complex shifts in twenty-first-century French cinema and in the multicultural social formations that have become an integral part of contemporary France in the new millennium.

A History of Algeria James McDougall.2017-04-24 Covering a period of five hundred years, from the arrival of the Ottomans to the aftermath of the Arab uprisings, James McDougall presents an expansive new account of the modern history of Africa's largest country. Drawing on substantial new scholarship and over a decade of research, McDougall places Algerian society at the centre of the story, tracing the continuities and the resilience of Algeria's people and their cultures through the dramatic changes and crises that have marked the country. Whether examining the emergence of the Ottoman viceroyalty in the early modern Mediterranean, the 130 years of French colonial rule and the revolutionary war of independence, the Third World nation-building of the 1960s and 1970s, or the terrible violence of the 1990s, this book will appeal to a wide variety of readers in African and Middle Eastern history and politics, as well as those concerned with the wider affairs of the Mediterranean.

The Arab National Project in Youssef Chahine's Cinema Malek Khouri.2010 In a major addition to the academic library on the cinema of Youssef Chahine and on Arab and Egyptian cinema in general, Malek Khouri here presents the most comprehensive and up-to-date study on Chahine's work to appear since his death in 2008. The methodological approach of the book, and more precisely the discussion of the theme of Arab national unity from a post-colonial point of view, emphasizes the ideological underpinnings of this Egyptian director's themes as well as his esthetics. The author focuses on the interaction between Chahine's personal and political preoccupations, his eclectic cinematic style, and his devotion to connecting with a wide audience of filmgoers. *The Arab National Project in Youssef Chahine's Cinema* is an important contribution to original scholarship in the fields of cultural studies, sociology of film, and history of cinema, and will be of great interest to scholars, students, and cinema lovers all over the world.

Screens and Veils Florence Martin.2011 Examined within their economic, cultural, and political context, the work of women Maghrebi filmmakers forms a cohesive body of work. Florence Martin examines the intersections of nation and gender in seven films, showing how directors turn around the politics of the gaze as they play with the various meanings of the Arabic term *hijab* (veil, curtain, screen). Martin analyzes these films on their own theoretical terms, developing the notion of transvergence to examine how Maghrebi women's cinema is flexible, playful, and transgressive in its themes, aesthetics, narratives, and modes of address. These are distinctive films that traverse multiple cultures, both borrowing from and resisting the discourses these cultures propose.

Political Film Mike Wayne.2001-06-20 Wayne (Brunel U.) analyzes *The Battle of Algiers* as an example of films that fall within the body of theory and filmmaking practice committed to social and cultural emancipation that emerged a decade after and was influenced by the 1959 Cuban Revolution. Then he traces the changing dialectics of the First, Second, and Third Cinema movements. Distributed in the US by Stylus. Annotation copyrighted by Book News, Inc., Portland, OR

The cinema of Oliver Stone Ian Scott, Henry Thompson.2016-09-09 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book analyses the work of Oliver Stone - arguably one of the foremost political filmmakers in Hollywood during the last thirty years. From early productions like *Platoon* (1986) and *Wall Street* (1987) to contemporary dramas and documentaries such as *World Trade Center* (2006), *Wall Street: Money Never Sleeps* (2010) and *The Untold History of the United States* (2012) Stone has re-defined political filmmaking in an era when Hollywood and the United States in general has been experiencing rapid and radical change. Drawing on previously unseen production files as well as hours of interviews with the director and his associates within the industry, this book is a thematic exploration of Stone's life and work, charting the development of political and aesthetic changes in his filmmaking. Those changes are mapped onto academic debates about the relationship between film and history as well as wider critiques about Hollywood and the film industry.

Algeria Cuts Ranjana Khanna.2008 *Algeria Cuts* discusses the figure of woman, both under colonial rule in Algeria and within the postcolonial

independent nation-state. It is an interdisciplinary project that spans fine art, film, colonial and legal policy, manifestos, prose fiction, and theoretical and philosophical texts concerning the relationship between France and Algeria. Khanna investigates gendered representation, identification, and justice, and in the process, calls into question the ways in which conventional disciplinary frameworks foreclose certain avenues of reflection while foregrounding others. *Algeria Cuts* seeks to understand Algeria and Algerian women as a philosophical site that facilitates an understanding of justice and the pursuit of feminism.

A Companion to African Literatures Olakunle George.2021-03-22 Rediscover the diversity of modern African literatures with this authoritative resource edited by a leader in the field How have African literatures unfolded in their rich diversity in our modern era of decolonization, nationalisms, and extensive transnational movement of peoples? How have African writers engaged urgent questions regarding race, nation, ethnicity, gender, and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? *A Companion to African Literatures* addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions (East and Central Africa, North Africa, Southern Africa, and West Africa), presenting ample material to learn from and think with. *A Companion To African Literatures* is divided into five parts. The first four cover different regions of the continent, while the fifth part considers conceptual issues and newer directions of inquiry. Chapters focus on literatures in European languages officially used in Africa -- English, French, and Portuguese -- as well as homegrown African languages: Afrikaans, Amharic, Arabic, Swahili, and Yoruba. With its lineup of lucid and authoritative analyses, readers will find in *A Companion to African Literatures* a distinctive, rewarding academic resource. Perfect for undergraduate and graduate students in literary studies programs with an African focus, *A Companion to African Literatures* will also earn a place in the libraries of teachers, researchers, and professors who wish to strengthen their background in the study of African literatures.

An Investigative Cinema Fabrizio Cilento.2018-07-17 This book traces the development of investigative cinema, whose main characteristic lies in reconstructing actual events, political crises, and conspiracies. These documentary-like films refrain from a simplistic reconstruction of historical events and are mainly concerned with what does not immediately appear on the surface of events. Consequently, they raise questions about the nature of the "truth" promoted by institutions, newspapers, and media reports. By highlighting unanswered questions, they leave us with a lack of clarity, and the questioning of documentation becomes the actual narrative. Investigative cinema is examined in relation to the historical conjunctures of the "economic miracle" in Italy, the simultaneous decolonization and reordering of culture in France, the waves of globalization and neoliberalism in post-dictatorial Latin America, and the post-Watergate, post-9/11 climate in US society. Investigative cinema is exemplified by the films Salvatore Giuliano, *The Battle of Algiers*, *The Parallax View*, *Gomorra*, *Zero Dark Thirty*, and *Citizenfour*.

Contemporary French cinema Guy Austin.2021-06-15 Contemporary French cinema is an essential introduction to popular French film of the last 35 years. It charts recent developments in all genres of French cinema with analyses of over 120 movies, from *Les Valseuses* to *Caché*. Reflecting the diversity of French film production since the New Wave, this clear and perceptive study includes chapters on the heritage film, the thriller and the war movie, alongside the 'cinéma du look', representations of sexuality, comedies, the work of women film makers and le jeune cinéma. Each chapter introduces the public reception and critical debates surrounding a given genre, interwoven with detailed accounts of relevant films. Confirmed as a major contribution to both Film Studies and French Studies, this book is a fascinating volume for students and fans of French film alike.

Cinema and the Algerian War of Independence Ahmed Bedjaoui.2020-03-25 The book examines the war of images between France and Algeria. Discussing the role of the United States during the war, it covers topics such the presence of American reporters in Algeria, John F. Kennedy's support for Algerian independence while a senator, the broadcasting of documentaries on the Algerian war on public television, and reporting in the press. Even half a century after Algerian independence, there remains a need for both film and literature on the war from both sides of the Mediterranean. This might seem surprising, particularly to media professionals, given the quantity of output on the subject, but both French and Algerian portrayals of the war remain flawed and shackled to their respective ideologies. The generation of FLN leaders recognized early on the importance of images, and established a clandestine film structure that would bring the Algerian cause to the world stage. The book offers an insightful and timely contribution not just to the field of North African studies but also to other disciplines, such as film and media studies, anthropology, history, journalism, and political science. Providing a rich source of research topics and viable ideas for film and documentary projects, it is a must-read for students, scholars and media professionals alike.

Reframing difference Carrie Tarr.2019-01-31 *Reframing difference* is the first major study of two overlapping strands of contemporary French cinema, cinema beur (films by young directors of Maghrebi immigrant origin) and cinema de banlieue (films set in France's disadvantaged outer-city estates). Carrie Tarr's insightful account draws on a wide range of films, from directors such as Mehdi Charef, Mathieu Kassovitz and Djamel Bensalah. Her analyses compare the work of male and female, majority and minority film-makers, and emphasise the significance of authorship in the representation of gender and ethnicity. Foregrounding such issues as the quest for identity, the negotiation of space and the recourse to memory and history, she argues that these films challenge and reframe the symbolic spaces of French culture, addressing issues of ethnicity and difference which are central to today's debates about what it means to be French. This timely book is essential reading for anyone interested in the relationship between cinema and citizenship in a multicultural society.

Theorising National Cinema Valentina Vitali,Paul Willemsen.2019-07-25 Why do we think of clusters of films as 'national cinema'? Why has the relationship between the nation and film become so widely and uncritically accepted? *Theorising National Cinema* is a major contribution to work on national cinema, by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema production company, and the films that its made, have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation, and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a 'national cinema' for nation states of contested status, with disputed borders or displaced peoples, is discussed in relation to film-making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an age of trans-national cultural flows, exploring issues of national identity and cinema in Latin America, Asia, the Middle-East, India, Africa and Europe. *Theorising National Cinema* also includes a valuable bibliography of works on national cinema.

New African Cinema Valérie K. Orlando.2017-04-15 *New African Cinema* examines the pressing social, cultural, economic, and historical issues explored by African filmmakers from the early post-colonial years into the new millennium. Offering an overview of the development of postcolonial African cinema since the 1960s, Valérie K. Orlando highlights the variations in content and themes that reflect the socio-cultural and political environments of filmmakers and the cultures they depict in their films. Orlando illuminates the diverse themes evident in the works of filmmakers such as Ousmane Sembène's *Ceddo* (Senegal, 1977), Sarah Maldoror's *Sambizanga* (Angola, 1972), Assia Djebar's *La Noubia des femmes de Mont Chenoua* (The Circle of women of Mount Chenoua, Algeria, 1978), Zézé Gamboa's *The Hero* (Angola, 2004) and Abderrahmane Sissako's *Timbuktu* (Mauritania, 2014), among others. Orlando also considers the influence of major African film schools and their traditions, as well as European and American influences on the marketing and distribution of African film. For those familiar with the polemics of African film, or new to them, Orlando offers a cogent analytical approach that is engaging.

Algerian national cinema Guy Austin.2021-06-15 This topical and innovative study is the first book on Algerian cinema to be published in English since the 1970s. At a time when North African and Islamic cultures are of increasing political significance, *Algerian National Cinema* presents a dynamic, detailed and up to date analysis of how film has represented this often misunderstood nation. *Algerian National Cinema* explores key films from *The Battle of Algiers* (1966) to *Mascarades* (2007). Introductions to Algerian history and to the national film industry are followed by chapters on the essential genres and themes of filmmaking in Algeria, including films of anti-colonial struggle, representations of gender, Berber cinema, and filming the 'black decade' of the 1990s. This thoughtful and timely book will appeal to all interested in world cinemas, in North African and Islamic

cultures, and in the role of cinema as a vehicle for the expression of contested identities. By the author of the critically-acclaimed *Contemporary French Cinema*.

Algeria on Screen NABIL. BOUDRAA.2020-01-15 This study explains how Merzak Allouache broke away from Algerian state-run cinema to create an original style that makes him both unique and extremely interesting. This book provides context and analysis of his films.

The Franco-Algerian War through a Twenty-First Century Lens Nicole Beth Wallenbrock.2020-02-20 The Franco-Algerian War (1954–62) remains a powerful international symbol of Third Worldism and the finality of Empire. Through its nuanced analysis of the war's depiction in film, *The Franco-Algerian War through a Twenty-First Century Lens* locates an international reckoning with history that both condemns and exonerates past generations. Algerian and French production partnerships—such as *Hors-la-loi*, (*Outside the Law*, Rachid Bouchareb, 2010) and *Loubia Hamra* (*Bloody Beans*, Narimane Mari, 2013)—are one of several ways citizens collaborate to unearth a shared history and its legacy. Nicole Beth Wallenbrock probes cinematic discourse to shed new light on topics including: the media revelation of torture and atomic bomb tests; immigration's role in the evolution of the war's meaning; and the complex relationship of the intertwined film cultures. The first chapter summarizes the Franco-Algerian War in 20th-century film, thus grounding subsequent queries with Algeria's moudjahid or freedom-fighter films and the French new wave's perceived disinterest in the conflict. This book is an invaluable resource for scholars seeking to understand cinema's role in re-evaluating war and reconstructing international memory.

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?

Maghrebs in Motion Suzanne Gauch.2016-01-04 Exploring films made in Tunisia, Morocco, and Algeria from 1985 to 2009, Suzanne Gauch illustrates how late post-independence and early twenty-first century North African cinema prefigured many of the transformations in perception and relation that stunned both participants and onlookers during the remarkable uprisings of the 2011 Arab Spring. Through multifaceted examinations of key films by nine filmmakers—Farida Benlyazid, Mohamed Chouikh, Nacer Khemir, Nabil Ayouch, Lyès Salem, Nadia El Fani, Tariq Tegui, Faouzi Bensaïdi, and Nejib Belkadhi—Gauch delineates the shifting relation of politics to film in the era of neoliberal globalization. Each work, she argues, taps the power inherent in cinema to destabilize patterns of perception and judgment while taking film's role as popular entertainment in new directions. Highlighting how each film taps into the mobility at the core of cinema to break through the boundaries that have long circumscribed filmmaking from North Africa, Gauch shows how this cinema continues to forge and reflect unexpected trajectories for itself and its audiences.

Tomorrow They Won't Dare to Murder Us Joseph Andras.2021-02-23 Lyrical and radical, a debut novel that created a sensation in France Winner of the Prix Goncourt for first novel, one of the most prestigious literary awards in France A young revolutionary plants a bomb in a factory on the outskirts of Algiers during the Algerian War. The bomb is timed to explode after work hours, so no one will be hurt. But the authorities have been watching. He is caught, the bomb is defused, and he is tortured, tried in a day, condemned to death, and thrown into a cell to await the guillotine. A routine event, perhaps, in a brutal conflict that ended the lives of more than a million Muslim Algerians. But what if the militant is a “pied-noir”? What if his lover was a member of the French Resistance? What happens to a “European” who chooses the side of anti-colonialism? By turns lyrical, meditative, and heart-stoppingly suspenseful, this novel by Joseph Andras, based on a true story, was a literary and political sensation in France, winning the Prix Goncourt for First Novel and being acclaimed by *Le Monde* as “vibrantly lyrical and somber” and by the journal *La Croix* as a “masterpiece”.

Screens and Veils Florence Martin.2011-10-13 An analysis of seven films by female directors from Algeria, Morocco, and Tunisia. Examined within their economic, cultural, and political context, the work of women Maghrebi filmmakers forms a cohesive body of work. Florence Martin examines the intersections of nation and gender in seven films, showing how directors turn around the politics of the gaze as they play with the various meanings of the Arabic term hijab (veil, curtain, screen). Martin analyzes these films on their own theoretical terms, developing the notion of “transvergence” to examine how Maghrebi women's cinema is flexible, playful, and transgressive in its themes, aesthetics, narratives, and modes of address. These are distinctive films that traverse multiple cultures, both borrowing from and resisting the discourses these cultures propose.

“Produced by a diverse group of women filmmakers—Assia Djebar, Farida Benlyazid, Yamina Bachir-Chouikh, Raja Amari, Naida El Fani, Yasmine Kassari, and Selma Baccar—these movies reflect the Algerian civil war, colonialism, patriarchy, undocumented immigrants, sexuality, identity, and the social mores that have dominated the political, social, and economic spheres in the Maghreb. . . . This book inscribes a new chapter in women filmmaking on the Maghreb; it makes an important contribution to cinema, literature, and cultural studies. Summing Up: Highly recommended.” —Choice “An excellent presentation and analysis of women's filmmaking from North Africa. . . . Its attention to contemporary film theory is matched by its presentation of materials derived from Martin's interviews with filmmakers, interviews that reveal a sincere engagement with the filmmakers and a deep understanding of contemporary production. In short, this is a fine book that will be of interest to anyone working on or teaching film and gender studies in North African and Middle Eastern studies, and beyond.” —*Journal of Arabic Literature*, Issue 44, 2013

New African Cinema Valérie Orlando.2017-04-15 *New African Cinema* examines the pressing social, cultural, economic, and historical issues explored by African filmmakers from the early post-colonial years into the new millennium. Offering an overview of the development of postcolonial African cinema since the 1960s, Valérie K. Orlando highlights the variations in content and themes that reflect the socio-cultural and political environments of filmmakers and the cultures they depict in their films. Orlando illuminates the diverse themes evident in the works of filmmakers such as Ousmane Sembène's *Ceddo* (Senegal, 1977), Sarah Maldoror's *Sambizanga* (Angola, 1972), Assia Djebar's *La Noubia des femmes de Mont Chenoua* (*The Circle of women of Mount Chenoua*, Algeria, 1978), Zézé Gamboa's *The Hero* (Angola, 2004) and Abderrahmane Sissako's *Timbuktu* (Mauritania, 2014), among others. Orlando also considers the influence of major African film schools and their traditions, as well as European and American influences on the marketing and distribution of African film. For those familiar with the polemics of African film, or new to them, Orlando offers a cogent analytical approach that is engaging.

French National Cinema Susan Hayward.2005 This revised and updated version of a successful and established text, *French National Cinema* offers a thorough and much-needed historical overview of French cinema at a time when it continues to grow in popularity with films such as *Amélie* and *Belle Époque*. Brought wholly up to date to include political and social developments in French cinema in the 1990s, its fresh approach and groundbreaking new writing on the subject offers a much further understanding of French cinema and its relationship with the French national identity. New subjects covered include: the GATT negotiations of 1993 French cinema's increasing dependence on investment from television the rise of the multiplex the implications of the introduction of digital technology. Ideal for all students of cinema, film studies and film history, this book traces the eco-history of the French film and its key figures and movements, and it places them in their wider political and cultural context.

Theorising National Cinema Valentina Vitali, Paul Willemsen.2019-07-25 Why do we think of clusters of films as 'national cinema'? Why has the relationship between the nation and film become so widely and uncritically accepted? 'Theorising National Cinema' is a major contribution to work on national cinema, by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema production company, and the films that it made, have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation, and it goes on to chart the parallel developments of national

film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a 'national cinema' for nation states of contested status, with disputed borders or displaced peoples, is discussed in relation to film-making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an age of trans-national cultural flows, exploring issues of national identity and cinema in Latin America, Asia, the Middle-East, India, Africa and Europe. 'Theorising National Cinema' also includes a valuable bibliography of works on national cinema.

Gillo Pontecorvo's *The Battle of Algiers* Franco Solinas, Gillo Pontecorvo, PierNico Solinas. 1973

Beyond observation Paul Henley. 2020-01-20 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. *Beyond Observation* is structured by the argument that the 'ethnographicness' of a film should not be determined by the fact that it is about an exotic culture - the popular view - nor because it has apparently not been authored - a long-standing academic view - but rather because it adheres to the norms of ethnographic practice more generally. On these grounds, the book covers a large number of films made in a broad range of styles across a 120-year period, from the Arctic to Africa, from the cities of China to rural Vermont. Paul Henley discusses films made within reportage, exotic melodrama and travelogue genres in the period before the Second World War, as well as more conventionally ethnographic films made for academic or state-funded educational purposes. The book explores the work of film-makers such as John Marshall, Asen Balikci, Ian Dunlop and Timothy Asch in the post-war period, considering ideas about authorship developed by Jean Rouch, Robert Gardner and Colin Young. It also discusses films authored by indigenous subjects themselves using the new video technology of the 1970s and the ethnographic films that flourished on British television until the 1990s. In the final part of the book, Henley examines the recent work of David and Judith MacDougall and the Harvard Sensory Ethnography Lab, before concluding with an assessment of a range of films authored in a participatory manner as possible future models.

Embark on a breathtaking journey through nature and adventure with *Crafted by Rachel S Tattersall* is mesmerizing ebook, *Nature is Adventure: Algerian National Cinema*. This immersive experience, available for download in a PDF format (*), transports you to the heart of natural marvels and thrilling escapades. Download now and let the adventure begin!

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Algerian National Cinema Introduction

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