

SCREEN STUDIES

Subject Guide – Decolonising Film

This Subject Guide brings together key content from collections across Screen Studies, including *Bloomsbury and Faber Screenplays and Criticism*, *BFI Film Classics*, *BFI Film Studies*, *Global Film and Media* and *Television Genres, Form and Aesthetics* plus further viewing on Bloomsbury Video Library to provide a guide to resources for the study, teaching and research on decolonising film.

Colonial and Postcolonial Cinema

EBooks

- Cooper, A. (2022). *The American Abroad: The Imperial Gaze in Postwar Hollywood Cinema*. New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501314506>
- Grieveson, L. , & MacCabe, C. (Ed.). (2011). *Empire and Film*. London: British Film Institute. <http://dx.doi.org/10.5040/9781838711559>
- Grieveson, L. , & MacCabe, C. (Ed.). (2011). *Film and the End of Empire*. London: British Film Institute. <http://dx.doi.org/10.5040/9781838710279>
- Stam, R. (2023). *Indigeneity and the Decolonizing Gaze: Transnational Imaginaries, Media Aesthetics, and Social Thought*. London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350282391>
- Rocha, G., Xavier, I. (Ed.).Dennison, S., & Smith, C. (Trans.). (2019). *On Cinema*. London • New York: I.B. Tauris. <http://dx.doi.org/10.5040/9781788318921>
- Mazierska, E. , & Kristensen, L. (Ed.). (2020). *Third Cinema, World Cinema and Marxism*. New York,: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501348303>

Chapters

- Sim, G. (2014). *Postcolonial Hazards: Edward Said and Film Studies*. In *The Subject of Film and Race: Retheorizing Politics, Ideology, and Cinema* (pp. 119–144). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501300141.ch-004>

National and Transnational Cinemas

EBooks

- Carréra, G. (2022). *Brazilian Cinema and the Aesthetics of Ruins*. London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350203051>
- Taylor-Jones, K. (2017). *Divine Work, Japanese Colonial Cinema and its Legacy*. New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501306150>
- Greene, S. (2012). *Equivocal Subjects: Between Italy and Africa—Constructions of Racial and National Identity in the Italian Cinema*. New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781628928686>
- Williams, J.S. (2019). *Ethics and Aesthetics in Contemporary African Cinema: The Politics of Beauty*. London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350105041>
- Matheou, D. (2010). *The Faber Book of New South American Cinema*. London: Faber & Faber. <http://dx.doi.org/10.5040/9780571343430>

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- James, R. , & Venkatesan, S. (2021). *India Retold: Dialogues with Independent Documentary Filmmakers in India*. New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501352706>
- Kim, S. (2022). *Korean Cinema in Global Contexts: Postcolonial Phantom, Blockbuster, and Trans-Cinema*. Amsterdam: Amsterdam University Press. <http://dx.doi.org/10.5040/9789048561933>
- Liz, M. (Ed.). (2018). *Portugal's Global Cinema: Industry, History and Culture*. London • New York: I.B.Tauris. <http://dx.doi.org/10.5040/9781350987586>
- Sim, G. (2020). *Postcolonial Hangups in Southeast Asian Cinema: Poetics of Space, Sound, and Stability*. Amsterdam: Amsterdam University Press. <http://dx.doi.org/10.5040/9789048561667>

Chapters

- Saenz, N.V. (2016). *Reframing Empire: Mediating Encounters and Resistance in Spanish Transatlantic Cinema since 1992*. In E. Oliete-Aldea , B. Oria & J.A. Tarancón (Ed.). *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema* (pp. 127–140). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501303012.ch-009>
- Harlap, I. (2017). “Black Box”: Memory, Television, and Ethnicity in Zaguri Imperia. In *Television Drama in Israel: Identities in Post-TV Culture* (pp. 103–126). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501328923.ch-006>

Articles

- Marchetti, G. (2019). *The History of Hong Kong Cinema*. In *Screen Studies Articles*. London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350996328.0002>

Case studies

EBooks

- Thakur, G.B. (2016). *Postcolonial Theory and Avatar*. New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501304903>
- Stasi, P. , & Greiman, J. (Ed.). (2013). *The Last Western: Deadwood and the end of American empire*. New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781628928402>

Chapters

- Keval, H. (2023). *Bond, Race and Coloniality: No Time to Die(versify)* In L. Funnell & C. Lindner (Ed.). *Resisting James Bond: Power and Privilege in the Daniel Craig Era* (pp. 131–156). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501388293.ch-8>
- Hillier, J. (2009). *Handsworth Songs: UK, 1986 – 61 mins – John Akomfrah*. In B.K. Grant & J. Hillier (Authors), *100 Documentary Films: BFI Screen Guides* (pp. 78–79). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710606.0035>
- Macnab, G. (2021). *Hanif Kureishi*. In *The British Film Industry in 25 Careers: The Mavericks, Visionaries and Outsiders Who Shaped British Cinema* (pp. 215–226). London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350140707.ch-018>

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- Macnab, G. (2021). Isaac Julien. In *The British Film Industry in 25 Careers: The Mavericks, Visionaries and Outsiders Who Shaped British Cinema* (pp. 115–124). London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350140707.ch-009>
- Konrad, T. (2023). James Bond, Environmental Injustice and ‘Slow Violence’ in the Craig Era. In L. Funnell & C. Lindner (Ed.). *Resisting James Bond: Power and Privilege in the Daniel Craig Era* (pp. 11–28). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501388293.ch-1>
- ‘Debating with the Opponents of Commitment’ (1960). (2021). In D. Brancalone (Ed.). *Cesare Zavattini: Selected Writings*, vol 2. (pp. 276–286). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501317088.0064>

BFI Film Classics

- Ames, E. (2016). *Aguirre, the Wrath of God*. London: British Film Institute. <http://dx.doi.org/10.5040/9781838713829>
- Wheatley, C. (2020). *Caché (Hidden)*. London: British Film Institute. <http://dx.doi.org/10.5040/9781838719579>
- Berghahn, D. (2015). *Head-On*. London: British Film Institute. <http://dx.doi.org/10.5040/9781838713720>
- Sadlier, D.J. (2023). *Memories of Underdevelopment: Memorias del subdesarrollo*. London: British Film Institute. <http://dx.doi.org/10.5040/9781839025013>
- Chatterjee, G. (2020). *Mother India*. London: The British Film Institute. <http://dx.doi.org/10.5040/9781838719692>
- Rogers, A.B. (2022). *Picnic at Hanging Rock*. London: British Film Institute. <http://dx.doi.org/10.5040/9781839023385>
- Williams, J.S. (2024). *Xala*. London: The British Film Institute. <http://dx.doi.org/10.5040/9781839026010>

Screenplays

- Kureishi, H. (2002). *My Beautiful Laundrette*. In *Collected Screenplays 1* (pp. 2–). London: Faber & Faber. <http://dx.doi.org/10.5040/9780571343607-div-00000011>
- Hall, L. (2017). *Victoria & Abdul*. In *Victoria & Abdul* (pp. 2–102). London: Faber and Faber. <http://dx.doi.org/10.5040/9780571351909-div-00000009>

Further viewing in the Bloomsbury Video Library

- RogerEnglander. *Cinema in Senegal*. https://www.bloomsburyvideolibrary.com/video?docid=CAT-Sen&tocid=CAT-Sen_63113681291121978