The rise of digital media and globalization's intensification since the 1990s have significantly refigured global cinema's form and content. The coincidence of digitization and globalization has produced what this book...
helps to define and describe as a flourishing border cinema whose aesthetics reflect, construct, intervene in, denature, and reconfigure geopolitical borders. This collection demonstrates how border cinema resists contemporary border fortification processes. Showing how cinematic media have functioned technologically and aesthetically to engender contemporary shifts in national and individual identities, the contributors also propose alternative conceptions of these identities to those promulgated by the often restrictive current political rhetoric and ideologies that represent a backlash to globalization.


Hanna and Sheehan locate a cinema of contestation that not only registers the contemporary crisis of borders, it may also in various ways challenge the ideologies that borders enable and even the very idea of borders themselves—be they cultural or geographic. In tandem with theorists of Third Cinema, the relationship between aesthetics and politics becomes the connecting thread of an otherwise remarkably diverse group of essays. In the growing field of border studies, Border Cinema elucidates the way technological innovation—repeatedly viewed as a capitalistic endeavor—can also be instrumentalized for social justice and subversive ends.

Border cinema, precisely, is world cinema that transgresses geopolitical and ideological borders. At the core of the collection lies the question of how recent shifts in cinematic aesthetics, especially the increased interest in haptic experiences, can be used to destabilize identity categories and the indifference towards the Other that borders perpetuate. This haptic experience at once refuses to replicate the violence exercised on femicide victims and is much more likely to awaken empathy. Another important characteristic of border cinema is its ability to connect people across space by acknowledging the complex humanity of the Other, and effectively, the essays that most stand out are those concerning films whose subject matter most patently engages with human displacement and make us ponder upon the affective power of borders on the psyche of the individual. According to Jennifer Harford Vargas, the borders which displaced subjects must cross are not merely physical—those that configure a line on a map—they can also be legal, temporal, or otherwise, and they physically exert their force on the bodies of immigrants.

Via a political lens, Border Cinema delivers a novel and insightful analysis of contemporary world cinema. Due to its interdisciplinarity, not only can the collection be useful for those looking at the intersection of border and film studies, it easily informs several other disciplines, including globalization, displacement, and trauma studies.

Border cinema : reimagining identity through aesthetics in SearchWorks catalog

On one hand, identity categories fulfill the colonial task of classification, facilitating the construction of hierarchical systems to safeguard power through negative stereotypes of others. On the other, it carries the potential to serve as a symbol of the queer essence of our being. Sheehan address the current state of affairs regarding borders and globalization through the multisensory medium of contemporary cinema. The authors place emerging conceptions of national borders in an increasingly interconnected world against recent technological advances in cinema, chief among them digitalization and an ever-expanding way of consuming it. Hanna and Sheehan locate a cinema of contestation that not only registers the contemporary crisis of borders, it may also in various ways challenge the ideologies that borders enable and even the very idea of borders themselves—be they cultural or geographic.

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Was andere dazu sagen - Rezension schreiben.

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This tradition, which seamlessly blends myth and reality so that it's hard to tell where one begins and the other ends, seems to be a direct repudiation of colonial and western imperial culture. The result is a colourful, ancient, vivid body of writing that tells the tales of fantastical everyday things, both horrible and incredible things that are essentially rooted in a past-present dream-wake state. September 14, - September 30, Chelsea
Phillips at the Perceptions of Pregnancy Conference September 15, am - am. September 17, - September 18, Check out our homepage for the National Women's Studies Association virtual exhibit!

September 17, pm - pm. Virtual. This exciting new anthology gathers together Puerto Rican folktales that were passed down orally for generations before finally being transcribed beginning in by the team of famous anthropologist Franz Boas. This event takes place on Crowdcast, Charis' virtual event platform. Register here. This event is scheduled to be live, in-person, in the bookstore. To be Covid-safe, seats are limited so pre-registration is required. Masks will also be required. If we need to switch to virtual to keep everyone safe, we'll let you know immediately and open up more tickets. Carrie Nielsen is an associate professor of biology and environmental science at Cabrini University in Radnor, Pennsylvania. Her research interests include environmental justice, science pedagogy, interdisciplinary teaching, watershed management, nutrient cycling in forest soils, and faith perspectives on environmental sustainability.

She lives in Bryn Mawr, Pennsylvania with her husband and two daughters. When leaded gasoline was first developed in the s, medical experts were quick to warn of the public health catastrophes it would cause. Yet government regulators did not heed their advice, and for more than half a century, nearly all cars used leaded gasoline, which contributed to a nationwide epidemic of lead poisoning.

By the s, Unleaded tells the story of how crusading scientists and activists convinced the U. It also reveals how, for nearly fifty years, scientific experts paid by the oil and mining industries abused their authority to convince the public that leaded gasoline was perfectly harmless. Combining environmental history, sociology, and neuroscience, Carrie Nielsen explores how lead exposure affects the developing brains of children and is linked to social problems including academic failure, teen pregnancies, and violent crime. September 23, - September 27, The Bureau virtual event with Leslie Cohen.

September 25, pm - pm. Registration on this page is required in order to receive an email with the Zoom link on the day of the event. Now retired, she and her wife Beth live in Miami, Florida with their cat, Birdie. Thank you for supporting the Bureau by purchasing books from us! This collection demonstrates how border cinema resists contemporary border fortification processes. Showing how cinematic media have functioned technologically and aesthetically to engender contemporary shifts in national and individual identities, the contributors also propose alternative conceptions of these identities to those promulgated by the often restrictive current political rhetoric and ideologies that represent a backlash to globalization.


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Ironically, this same quality might also be its drawback. Though the reconfiguration of borders is part of its goal, at times the concept is so broadly incorporated into the essays that it makes the relationship between one essay and the next feel tenuous at best, charging the collection with a sense of incoherence. This, of course, is to be expected when delving into such a ubiquitous but urgent area as border studies. Faculty library political and social sciences Open print view. ISBN: hardcover : alk. Description: Vi, pages ; illustrations ; 24 cm. Series: Global media and race Bibliography: Includes bibliographical references pages , filmography and index.
