

GLOBAL CINEMA

Edited by Katarzyna Marciniak, Anikó Imre, and Áine O’Healy

The **Global Cinema** series publishes innovative scholarship on transnational themes, industries, economies, and aesthetic elements that increasingly connect cinemas around the world. It promotes theoretically transformative and politically challenging projects that rethink film studies from cross-cultural, comparative perspectives, bringing into focus forms of cinematic production that resist nationalist or hegemonic frameworks. Rather than aiming at comprehensive geographical coverage, it foregrounds transnational interconnections in the production, distribution, exhibition, study, and teaching of film. Dedicated to global aspects of cinema, this pioneering series combines original perspectives and new methodological paths with accessibility and coverage. Both “global” and “cinema” remain open to a range of approaches and interpretations, new and traditional. Books published in the series sustain a specific concern with the medium of cinema but do not defensively protect the boundaries of film studies, recognizing that film exists in a converging media environment. The series emphasizes a historically expanded notion of globalization rather than one of exclusive presentism; it is mindful of repositioning “the global” away from a US-centric/Eurocentric grid, and remains critical of celebratory notions of “globalizing film studies.”

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By Krista Geneviève Lynes

Also by Krista Geneviève Lynes

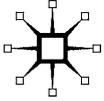
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Prismatic Media, Transnational Circuits

Feminism in a Globalized Present

Krista Geneviève Lynes

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For my mother,
Yvette Aloisi

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Contents

List of Illustrations	ix
Acknowledgments	xi
Introduction: Prismatic Media, Transnational Circuits	1
1 Refracted Visions: “Ethnic Cleansing” and the De-mythologization of Gender	29
2 Visual Currencies: Documenting India’s Red Light Districts	71
3 Discontinuous States: Palestinian and Israeli Border Imaginaries	99
4 Diffracted Mediations: The Framing of Gender in the “War on Terror”	139
Epilogue: The Political Exigency of the Oblique	171
Notes	177
Bibliography	203
Index	221

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Illustrations

1.1	Milica Tomić, <i>One day, instead of one night, a burst of machine-gun fire will flash, if light cannot come otherwise</i> (Oskar Davico—fragment of a poem) (2009–2012)	30
1.2	Marina Abramović, <i>Balkan Baroque</i> (1997)	42
1.3	Milica Tomić, <i>I Am Milica Tomić</i> (1998–99)	46
1.4	Elahe Massumi, <i>Blood of My Father</i> (2003)	51
1.5	Jo Andres, <i>Black Kites</i> (1995)	57
1.6	Mandy Jacobson and Karmen Jelincić, <i>Calling the Ghosts</i> (1996)	61
1.7	Mandy Jacobson and Karmen Jelincić, <i>Calling the Ghosts</i> (1996)	64
2.1	Elahe Massumi, <i>A Kiss Is not a Kiss</i> (2000)	86
2.2	Elahe Massumi, <i>The Hijras</i> (2000)	91
2.3	Elahe Massumi, <i>A Kiss Is not a Kiss</i> (2000)	98
3.1	Mona Hatoum, <i>Map</i> (1998)	107
3.2	Emily Jacir, <i>Crossing Surda</i> (a record of going to and from work) (2002)	123
3.3	Mona Hatoum, <i>Corps étranger</i> (1994)	128
3.4	Akram Zaatari, <i>Desert Panorama</i> (2002)	132
3.5	Emily Jacir, <i>Where We Come From</i> (2001–2003)	136
4.1	Greimasian Semiotic Square	143
4.2	Lida Abdul, <i>White House</i> (2005)	147
4.3	Revolutionary Association of the Women of Afghanistan, <i>Afghanistan Execution of Zarmeena</i> (November 17, 1999)	149
4.4	Siddiq Barmak, <i>Osama</i> (2003)	159
4.5	Siddiq Barmak, <i>Osama</i> (2003)	160
4.6	Siddiq Barmak, <i>Osama</i> (2003)	161

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* * *

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