

1. Record Nr.	UNINA9910453035903321
Titolo	Transnational ecocinema : film culture in an era of ecological transformation // edited by Pietari Kaapa and Tommy Gustafsson ; Jelena Stanovnik, production manager
Pubbl/distr/stampa	Bristol, England ; ; Chicago, Illinois : , : Intellect, , 2013 ©2013
ISBN	1-78320-127-4 1-78320-128-2
Descrizione fisica	1 online resource (238 p.)
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Disciplina	791.436553
Soggetti	Ecology in motion pictures Environmentalism in motion pictures Environmental protection and motion pictures Motion pictures and transnationalism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Half Title; Title; Copyright; Table of Contents; Acknowledgements; PART I: Introduction to Transnational Ecocinema; Introduction: Transnational Ecocinema in an age of Ecological Transformation; Transnational Approaches to Ecocinema: Charting an Expansive Field; PART II: Documentary Politics and the Ecological Imagination; Colourful Screens: Water Imaginaries in Documentaries from China and Taiwan; From My Fancy High Heels to Useless Clothing: 'Interconnectedness' and Ecocritical Issues in Transnational Documentaries; Ecocinema and 'Good Life' in Latin America Dimensions of Humanity in Earthlings (2005) and Encounters at the End of the World (2007)PART III: Popular Film and Ecology; China Has a Natural Environment, Too!: Consumerist and Ideological Ecoimaginaries in the Cinema of Feng Xiaogang; And the Oscar Goes to ... Ecoheroines, Ecoheros and the Development of Ecothemes from The China Syndrome

(1979) to GasLand (2010); PART IV: (In)Sustainable Footprint Of
Cinema; Climate Change Films: Fear and Agency Appeals; Envisaging
Environmental Change: Foregrounding Place in Three Australian
Ecomedia Initiatives
Afterword-Towards a Transnational Understanding of the
Anthropocene Contributor Details; Index; Back Cover

Sommario/riassunto

Until recently, discussion of Hollywood film has dominated much of the contemporary dialogue on ecocriticism and the cinema. Transnational Ecocinema, open up the critical debate to look at a larger variety of films from many different countries and cultures. By foregrounding these films with their economic and political contexts, the contributors offer a more comprehensive and nuanced look at the role of place in ecocinema. The essays also interrogate proposed global solutions to environmental issues by presenting an ecocritical perspective on different film and cultural considerations from ar
