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Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgements -- Introduction: Refugees and Migrants in Contemporary Film, Art, and Media -- Part I -- 1. Moving Peoples and Motion Pictures: Migration in Film and Other Media -- 2. Modes of Self-Representation in the Images Collectively Produced by Migrants in Lésbos Island: Natives of the New World -- 3. Abstraction, Bare Life, and Counternarratives of Mobility in the Refugee Films of Richard Mosse and Ai Weiwei, Incoming and Human Flow -- 4. Across the Sonorous Desert: Sounding Migration in El Mar la Mar -- 5. Dislodged from History, Confronted by Walls : Picturing Migration as a Global Emergency -- 6. Virtual Reality and Immersive Representation in Recent Refugee Narratives -- Part II -- 7. The Secret Life of Waste: Recycling Dreams of Migration -- 8. Waiting in Line, Moving in Circles : Spaces of Instability in Christian Petzold's Transit -- 9. Migrant Bodies in the Land/City/ Seascapes of 2000s Turkish Cinema -- 10. Third World On the Move: Cinematic Destination Belgrade/Serbia -- 11. On the Borderlines of South-Eastern Europe : Migration in the Films of Aida Begi and Želimir Žilnik -- Conclusion (Speculative) -- References -- Index
Sommario/riassunto	Migration in the 21st century is one of the pre-eminent issues of our

present historical moment, a phenomenon that has acquired new urgency with accelerating climate change, civil wars, and growing economic scarcities. *Refugees and Migrants in Contemporary Film, Art and Media* consists of eleven essays that explore how artists have imaginatively engaged with this monumental human drama, examining a range of alternative modes of representation that provide striking new takes on the experiences of these precarious populations. Covering prominent art works by Ai Weiwei and Richard Mosse, and extending the spectrum of representation to refugee film workshops on the island of Lesbos as well as virtual reality installations of Alejandro G. Inarritu and works by Balkan and Turkish directors, such as Melisa Onel, the chapters included here focus on the power of aesthetic engagement to illuminate the stories of refugees and migrants in ways that overturn journalistic clichés.
