



Border Close-Ups: FILM AND EVERYDAY LIVES IN THE BORDERLANDS

on-line & on-site
Please register here:
www.amerikanistik.uni-saarland.de/uds-asgf2021
December 2-4, 2021
Saarland University

KEYNOTE SPEAKERS
Laurence McFalls
(Université de Montréal)
Markus Heide
(Universität Hildesheim)

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**BORDER CLOSE-UPS:
Film and Everyday Lives in the Borderlands**

BORDERLAND STORIES



This year's Uds American Studies Graduate Forum provides room for students' projects presentations, which they prepared within the project *Borderland Stories*. This project is funded by the grant program "MEET UP! Youth for Partnership" by the [Remembrance, Responsibility and Future \(EVZ\) Foundation](#) and the German Federal Foreign Office.

Borderland Stories is a multilateral, transnational, interdisciplinary two-class module of Saarland University's MA Border Studies, which combines ethnographic analysis and creative work in the visual arts to facilitate intercultural communication across two distinct European borderlands. *Borderland Stories* brings together students of Saarland University and Petro Mohyla Black Sea National University of Mykolaiv (Ukraine) in critical discussions about Border Studies research as well as lived experiences in the borderlands of the Greater Region and the Black Sea.

The module comprised a preparatory phase with online classes taught by experts from both institutions (14-17 and 24 September 2021) and a second phase, wherein students were invited to produce multimedia products (such as podcasts, short films, graphic novels, photo-stories) in small groups (27 September – 19 November 2021). At the American Studies Graduate Forum, students are now given the opportunity to present their multimedia products to a wide and diverse audience.

We kindly want to thank our project partners at Petro Mohyla Black Sea National University of Mykolaiv for taking the initiative and coming up with the idea of a media project between our two universities. Our thanks go especially to Alina Mozolevska, who has put a lot of effort and energy into this project and who has kept everything together in a wonderful way. Our thanks are also due to our service team, who have patiently worked with our students. The real heroes and heroines of our *Borderland Stories* are our students, though, who have devoted a lot of time to their projects and who have done an incredible job! Thanks so much for joining us on this adventure trip! It was a great pleasure working with you!

Astrid M. Fellner and Tobias Schank, on behalf of the organizing team at Saarland University

BORDER CLOSE-UPS:
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CONFERENCE PROGRAM

Thursday, December 2

Venue: Ratskeller, Rathausplatz 1, 66111 Saarbrücken

All times in CET

19:30 Welcome Dinner (Please make sure that you have 2G status)

Friday, December 3

Venue: Online ([Zoom](#), Meeting-ID: 814 0475 9213, Passcode: 6mvHhc)

All times in CEST

9:00 – 9:30 Conference Opening and Welcome Address

9:30 – 11:00 Panel 1: Student Presentations Borderland Stories I

Chair: Alina Mozolevska

Alina Kovalchuk, Arina Pidhurska, Jordi Bakker, Tetiana Voronova, Victoria Karakatsii: “CHER-NO-BYL. Border experiences on the way to the Exclusion zone”

Kseniia Markova, Natalia Tsviakh, Oleksii Kravchenko, Panice Kehl, Valentyna Sydorova, Victoria Galynkina: “Borderline Stories: The Stories of Migration of Ukrainian People during XX-XXI centuries”

Daniel Riesco, Max Molz: “A Saarländische Border Story”

11:00 – 11:30 Virtual Coffee Break

11:30 – 13:00 Panel 2: Visual Activism: Short Films of/from Borderlands

Chair: Klaus Heissenberger

Yuliya Stodolinska (Petro Mohyla Black Sea National University): “Narratives of Border Crossings in American Short Films during the Pandemic”

Svitlana Kot (Petro Mohyla Black Sea National University): “Child’s Face of The Border: The Representations of Children and their Corporeality in Art Projects and Short Films about the US/Mexican Border”

Atalie Gerhard (Saarland University): “Connecting Containment, Staging Sovereignty: The Aesthetics of the O’odham Anti-Border Collective’s Facebook Videos (2020-2021)”

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13:00 – 14:00 **Lunch Break**

14:00 – 15:30 **Panel 3: Student Presentations Borderland Stories II**
Chair: Lisa Johnson

Adele Robart, Jeanne Le Chanony, Jessica Nougier, Sasha Korzhan, Tetyana Ziuz, Valeria Korzheko: “Everyday life at the border”

Ann-Sophie Seemann, Irina Rehberger: “Linguistic Landscapes in the Greater Region Borderlands”

Veronika Rohova: “Linguistic Borders – Between Eastern and Western Ukraine”

15:30 – 16:00 **Virtual Coffee Break**

16:00 – 17:30 **Panel 4: Border Crossings in Cinema and Beyond**
Chair: Tobias Schank

Bärbel Schlimbach (Saarland University): “Filmic Representations of Borders and Border Crossings in a Globalized World: BABEL (2006)”

Oksana Starshova (Petro Mohyla Black Sea National University): “A Way to America in Two Films of Irish Migration: IN AMERICA (2002) and BROOKLYN (2015)”

Oleksandr Pronkevych (Petro Mohyla Black Sea National University): “Narratives of Migration and Border Crossings in COCO and *Quixote Nuevo*”

17:30 – 18:00 **Virtual Coffee Break**

18:00 – 19:00 **Keynote**

Markus Heide (University of Hildesheim)

Border Film and the U.S.-Mexico Divide: Topics, Patterns, Paradigms

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Saturday, December 4

Venue: Online ([Zoom](#), Meeting-ID: 814 0475 9213, Passcode: 6mvHhc)

All times in CEST

9:45 – 10:30 Morning Address: A Close-up Look on Borderland Stories

Constantin Iskra, Yaroslav Cherepushko, Vladislav Robski

Interpreter: Svitlana Kot

10:30 – 12:00 Panel 5: Student Presentations Borderland Stories III

Chair: Astrid Fellner

Iryna Svyrydovska, Laura Mattausch, Lukas Redemann, Victoria Sharmanska, Vladyslava Nikolaichuk: “Poland as a Transit Zone for Labour Migration”

Julia Grek, Victoria Kramarenko: “Bulgarian Minorities in Ukraine”

Aida Amiraliyeva: “Beregszász Zakarpatska Oblast”

12:00 – 13:00 Lunch Break

13:00 – 14:30 Panel 6: Flexible Frontiers: Zooming in on the Western

Chair: Oleksandr Pronkevych

Alina Mozolevska (Petro Mohyla Black Sea National University): “Wild West: The American Frontier in Contemporary French Films”

Svitlana Kornieva (Petro Mohyla Black Sea National University): “Lexical Representation of Border Thinking in NEWS OF THE WORLD (2020)”

Tobias Schank (Saarland University): “Thoughts on Chico (THE MAGNIFICENT SEVEN, 1960)”

14:30 – 15:00 Virtual Coffee Break

15:00 – 16:30 Panel 7: (Post-)Modern Mythologies

Chair: Eva Nossem

Ganna Kolesnyk (Petro Mohyla Black Sea National University): “Crossing the Borders of Time and Space in Neil Gaiman’s *American Gods* and its Representation in the TV series”

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Oleksandra Filonenko (Petro Mohyla Black Sea National University): “Failing to Push the Borders of Human Civilization: Fred M. Wilcox's film FORBIDDEN PLANET (1956)”

Isis Luxenburger (Saarland University): “At the Border in the Middle of North American Nowhere: Films on a Railroad and a Mining Town in the Canadian North”

16:30 – 17:00 **Virtual Coffee Break**

17:00 – 18:00 **Keynote**

Laurence McFalls (Université de Montréal)

Overcoming the Archive: Digital Hermeneutics vs Totalizing Technologies

18:15 – 19:15 **A Conversation on Border Cinema**

Round-table discussion with Andreas Voigt, Barbara Etz, Constantin Iskra, and Kamil Bembnista

Moderation: Astrid Fellner, Tobias Schank

19:15 – 19:30 **Closing Remarks**

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#borderclose_ups

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Abstracts

Friday, December 03, 11:30 am – 11:50 am

Yuliya Stodolinska (Petro Mohyla Black Sea National University)

Narratives of Border Crossings in American Short Films during the Pandemic

Over the years of the existence of the United States of America numerous borders have been constructed, erased or reconstructed. These are internal, external, topographical, and symbolic borders to name a few. The breakout of the COVID-19 pandemic has changed everybody's life by eliminating some of the borders and, at the same time, creating many more across time and space.

Various American companies and government institutions have produced a number of short films as a response to the pandemic. These are educational short films, commercials framed as documentaries, narrative shorts, motivational stories, social ads which aim to support, explain, motivate and call to action. The short films that have been selected as the material of research tell the stories of the people who shape the border and whose lives are shaped by the borders which appear or dissolve.

In this paper, I will examine the multimodal representation of borders (both territorial and symbolic), which were constructed and/or erased during the pandemic. I will also analyze the narratives of border crossings on various levels in different types of American short films dedicated to the topic of COVID-19 to determine the keys to successful border crossings and the possible reasons of unsuccessful ones.

Friday, December 03, 11:50 am – 12:10 pm

Svitlana Kot (Black Sea National University)

"Child's Face of the Border." The Representations of Children and Their Corporeality in the Art Projects and Short Films About the Us/Mexican Border.

The last decades have seen an unprecedented increase in the number of children crossing various borders out of the need to flee wars and violence, seek asylum and better life, with their parents or unaccompanied. In 2021 at the US/Mexican border alone ten times more migrant children are reported to be waiting to cross into the US or being returned. These children represent at least 30 percent of the migrant population in this region. The issue of juvenile migration has received considerable attention not only among sociologists and politologists but also artists and filmmakers. There is a great number of art projects and short films addressing the image of a child while border-crossing. Drawing upon various artistic representations of the children at the border, this study attempts to study the social, political, and cultural dimensions

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of childhood through the lens of the borderscape. The specific objective of the study is to highlight the control of the body as part of immigration policies as well as corporeal strategies of resistance against restrictive policies when bodies stand as a tool of protest. The paper will also explore the symbolic representation of traumatic border crossing experiences embodied in the image of a child as they appear in short films and art projects about the US/Mexican border.

Friday, December 03, 12:10 – 12:30 pm

Atalie Gerhard (Saarland University)

Connecting Containment, Staging Sovereignty: The Aesthetics of the O’odham Anti-Border Collective’s Facebook Videos (2020-2021)

This paper closely reads the filmic and narrative aesthetics of selected fragmentary portrayals of O’odham Nation activism against the construction of an international border wall between what are now territories of the U.S. and Mexican nation states. Two types of videos depicting and/or produced by O’odham women will be considered: firstly, those staging everyday mobility under occupation that “other” border checkpoints and policing; secondly, those documenting protest against prison-industrial border regimes at home and abroad. On the one hand, by centering critical perceptions of O’odham women, these videos reveal the limits of settler knowledge of the borderlands as a strategy of performing tribal sovereignty (Eve Tuck; Unangâx/K. Wayne Yang). On the other hand, by emphasizing the corporeal marginalization of protesting Indigenous women, the videos connect their silencing in urban spaces to colonial legacies—which unfolds cycles of violence and resistance within a place-based paradigm (Glen Coulthard; Dene). While the online presence of the O’odham Anti-Border Collective thus visualizes both, sovereignty and containment, this paper analyzes how their filmic representations construct O’odham women and their activism as currently giving voice to the borderlands. This emphasis on women’s performances of Indigeneity on the borderlands draws from Kim Anderson’s (Cree Métis) understanding that Indigenous women can reclaim their self-definitions and resist racist stigmatization by engaging with tribal lands. Finally, this paper probes Leanne Betasamosake Simpson’s (Michi Saagiig Nishnaabeg) criticism of social media activism as isolating Indigenous people while catering to non-Indigenous sensibilities with regard to the exemplary O’odham Anti-Border Collective’s videos on Facebook.

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Friday, December 03, 4:00 – 4:20 pm

Bärbel Schlimbach (Saarland University)

Filmic Representations of Borders and Border Crossings in a Globalized World: Babel (2006)

My paper analyzes the American movie *Babel* for its visual / filmic representations of borders and border crossings in the context of a progressively globalized world. The plot of this movie from 2006 is divided into 4 sub-plot which are arranged location-based (United States, Mexico, Morocco and Japan) and not narrated / shown in a chronologically progressive order. Against first impressions and probably against audiences' expectations, the four sub-plots are interconnected and actions in one of the narratives (surprisingly) triggers actions in the other subplots. My paper will concentrate on the representations of borders and narratives of border crossings, especially at the United States-Mexico border and the consequences these border crossings have for the other plots. My analysis will consider bordering practices and border control as well as questions of the "legal status" of border crossers in the movie, e.g. an American couple's holiday in Morocco vs a Mexican woman who works in the United States crossing the border to visit her family in Mexico. From a Western (European/North American) perspective, borders between countries in pre-pandemic times were often considered irrelevant, at least no real obstacles, by fashioning the world as globalized and borderless. Going back to this 2006 movie allows me to deconstruct this narrative of a borderless world which for a large part of the earth's population was never applicable in the first place. The movie shows that border crossings and the political power structures implementing borders / border control, create actions which influence other actions, thereby revealing the fictional world in *Babel* as globalized and interconnected but not borderless.

Friday, December 03, 4:20 – 4:40 pm

Oksana Starshova (Petro Mohyla Black Sea National University)

A Way to America in Two Films of Irish Migration: In America (2002) and Brooklyn (2015)

Irish immigration to the U.S. has gained many stereotypes throughout its history. Being stigmatized with poverty, lower rank jobs and racial prejudices, the Irish constituted a great part of migration in the 19th – 20th centuries. Nevertheless, as it is common for many immigrant groups to the U.S., only recently has appeared the cultural production that would represent the Irish culture as having its own voice among many others. Two films of Irish immigrants to America who settle down in New York *In America* (2002) and *Brooklyn* (2015) were released at the beginning of this century. One contains a touch of magic realism and the other is based on the book, deeply realistic with some symbolic moves and scenes. But both depict border-crossing in terms of adjustment to the new cultural, spatial and social reality. In the paper I will look at different modes of adjustment, the role of the family

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in transition processes, and the functioning of memory. Migration narrative is inseparable from the dream of America, so the particular samples will contribute to the general picture. I will also address another important aspect of migration – identity of a migrant – and will analyze which shifts occur in the identity construction in the situation “trans”. Besides, New York is considered as a part of transition, performing not only visual imagery to the scene, but also being the integral part of becoming an American.

Friday, December 03, 4:40 – 5:00 pm

Oleksandr Pronkevych (Petro Mohyla Black Sea National University)

Narratives of Migration and Border Crossings in Coco (dir. Lee Unkirch) and Quixote Nuevo by Octavio Solis.

The study will focus on studying representations of border crossings in the animated cartoon film *Coco* and the theatrical play *Quixote Nuevo*. Both works reflect Chicano carnival practices which are produced in the USA-Mexico border zone. The most known protagonist of those practices is Calaca. Its presence makes the border between life and death transparent and symbolic in the direct meaning of the word and, at the same time, it makes rethink all traditional concepts connected with border crossing (such as border itself, border crosser, passport and security control, identification of individual's personalities, etc.).

Friday, December 03, 6:00 – 7:00 pm

Markus Heide (University of Hildesheim)

Border Film and the U.S.-Mexico Divide: Topics, Patterns, Paradigms

The U.S.-Mexico border and its crossing has been depicted countless times in cinematic productions since the beginning of film making. Through such representation the border and its crossing has entered the cultural imaginary of the U.S., of Mexico, and beyond. My lecture will first introduce influential formats of border film. Following this discussion of generic patterns, I will concentrate on selected examples of more recent productions.

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Saturday, December 04, 1:00 – 1:20 pm

Alina Mozolevska (Petro Mohyla Black Sea National University)

Wild West: The American Frontier in Contemporary French Films

Westerns have always been a dominant part of the Hollywood canon and inspired many artists. Nowadays, westerns are known for “being blank canvases and sites of ideological contention” and for constructing “the vivid mythology of the United States’ most recent past” (Oliver Farry). The scholarly work done on western cinema highlights how these films reflect the core values of American culture, the ways of construction of the “self” and “other”, and geography, history, folklore, and culture of The American frontier.

But not only Hollywood cinematographers tried to depict glorious adventures of cowboys in Wild West offered by the western as a genre. European cinema has also extensively explored this genre. In this paper we would like to analyze how French cinema interests with main concepts of American western genre and to study how the Frontier aesthetics represented by French cinematographers. The paper will be focused on the films appeared after 2000 (Big City (2007), Adieu pays (2003), L'État sauvage (film, 2019)). We would like to identify main visual forms of conceptualization of Wild West in French movies and to see what elements of the American Frontier Myth are most appealing for the French culture.

Saturday, December 04, 1:20 – 1:40 pm

Svitlana Kornieva (Petro Mohyla Black Sea National University)

Lexical Representation of Border Thinking in the Film News of the World (2020)

Border thinking is a unique connection of different cognitions which mainly can become clear due to the usage of everyday language. The basic language shows the prior necessities and inner values of a person. These inner values determine the behavior and manners and as a result form the specific culture. The idea of mental crossings of Germans, Americans and Kiowa Native Americans is represented in the film “News of the World”. Based on the 2016 novel by Paulette Jiles the film includes the descriptions of characters’ comprehension of the realia and perception of the world. In the film the wild border between Texas and Indian Territory is a dual symbol of separation and crossings of both Kiowa Native Americans and Americans. The analysis of the Kiowa lexical items and English equivalents which were used and explained by the main characters gives the information about the typical everyday language as well as enlarge the knowledge about the inner sense of the colloquial words which form Kiowa and American cognition.

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My text analyses predominantly deal with Kiowa and English lexical units which are presented in the main characters' (Captain Jefferson Kyle Kidd and Johanna Leonberger) dialogues during their traveling. These dialogues are aimed to be educational because they include the naming of the notions and descriptions of their meanings. Analysed lexical units depict the key concepts in both languages and the specific cultural comprehension of the world. My lexical analysis also concludes that the way of thinking and behaving can be changed due to learning and comprehending new language with another cognition.

Saturday, December 04, 1:40 – 2:00 pm

Tobias Schank (Saarland University)

Thoughts on Chico (THE MAGNIFICENT SEVEN, 1960)

In this paper, I will offer a brief intersectional analysis of John Sturges's south-of-the-border Western THE MAGNIFICENT SEVEN (1960), before I will discuss in detail the significance of the film's hybrid character Chico (Horst Buchholz). Challenging the prevalent narrative that THE MAGNIFICENT SEVEN represents a straightforward idealization of U.S. imperialism and white male hegemony, I argue that in Chico THE MAGNIFICENT SEVEN self-consciously explores the contingency of gender and cultural identity, illustrating the complex and contradictory processes of identity construction. In particular, I will shed some light on the character's hybrid identity as a tool the film employs to explore the overlapping boundaries of Self and Other, of subject and abject (both male and American), suggesting that THE MAGNIFICENT SEVEN uses Chico's hybrid identity to challenge societal norms of gender (and ethnicity) through repeated acts of transgression and convergence.

Ending with a denouement that harmoniously-if-rigorously discontinues (or contains the dissolution of) difference, THE MAGNIFICENT SEVEN ultimately reinforces the notion that bodily predisposition – be it sexual or ethnical – cannot and must not be transcended. At the same time, however, THE MAGNIFICENT SEVEN implies that the myth of an allegedly natural, original Self belongs only to a death-defying, spectacular but ultimately illusory dreamscape, in which the Western hero can forevermore bestow a stable identity because, or although, he is, like one character says in the film, "like the wind".

Saturday, December 04, 3:00 – 3:20 pm

Ganna Kolesnyk (Petro Mohyla Black Sea National University)

Crossing the Borders of Time and Space in Neil Gaiman's American Gods and its Representation in the TV series.

The presentation deals with the problem of defining/creating/crossing/ borders of time and space in the famous novel *American Gods* by Neil Gaiman. The phenomenon of the border is

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represented in this text on different levels. First, the borders between real/unreal (reality vs cyberspace/television), rational/irrational and conscious/un(sub)conscious (reality vs dream/vision) which are depicted as extremely difficult to define and highly subjective. Secondly, the real geographical borders within the country (crossing the borders of different American states by the main character (Shadow Moon)), borders between land and water (river), between the city and the countryside (civilized territories vs wildness (forest)), and urban space borders (New York) (city districts, the interior of the buildings/offices/restaurants, the inside of a taxi, etc). Moreover, borders and the changes they undergo gain an important symbolic meaning in the text (as the border of freedom (the airport vs the prison), the border between life and death (walking dead), etc). The process of creating/crossing borders by Shadow is associated with his transformation and referred to in terms of liminal experience, rituals of passage and initiation. Besides that the phenomenon of the border in the novel is represented on the cultural, mythological and religious level so extra attention is given to the problems connected with their defining, change and crossing.

The presentation also describes and analyses the peculiarities of the representation of temporal and special borders and liminal experiences in the TV series *American Gods*.

Saturday, December 04, 3:20 – 3:40 pm

Oleksandra Filonenko (Petro Mohyla Black Sea National University)

Failing to Push the Borders of Human Civilisation: Fred M. Wilcox's Film Forbidden Planet (1956).

A science-fiction masterpiece of its time, Fred Wilcox's film "Forbidden Planet" is loosely based on William Shakespeare's play "The Tempest". Replacing magic with and advanced alien technology and moving the location of the story to a distant planet, the filmmakers scrutinize humanity's never-sated hunger for knowledge which yet is limited by our human nature and mind.

One of the colonists of the planet Altair IV, philologist Doctor Morbius manages to decipher writings of the disappeared alien race of Krell, who achieved the level of knowledge and mastery over the material world of which humankind may only dream. Using Krell's technology, he upgrades his mind, creates a mechanical servant - amazing Robby the Robot, and a technologically marvellous dwelling for himself and his daughter Altaira. Yet, at the very beginning of the mission, all other members of the expedition sent to this planet perished mysteriously. When a spaceship sent to check the progress of colonisation arrives, the most tragic events break out bringing around the death of many crew members and Morbius and the ultimate destruction of the planet. A remarkable conclusion can be made: if humankind cannot use a certain technology or colonize a planet, they should be destroyed.

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Saturday, December 04, 3:40 – 4:00 pm

Isis Luxenburger (Saarland University)

Films on a Railroad and a Mining Town in the Canadian North

In the 1950s, a railroad was constructed through the Canadian provinces of Quebec and Labrador to render accessible an iron ore deposit in the North. Located at the border between the two provinces, the mining town of Schefferville was born. The documentary film *ROAD OF IRON* (1955), produced by the National Film Board of Canada (NFB), is one of several films based on footage filmed over the course of the four-year-long construction phase. It mediates a post-colonial adventure of civilized white men pushing the frontier northwards, battling nature at the edge of wilderness. The target audience of the mining project's mediation as national myth of Canadian identity was further broadened by the children's short *TI-JEAN IN THE LAND OF IRON* (1958), also produced by the NFB.

However, the propagandistic corpus of films aiming at advertising, recruitment and the reinforcement of a national identity of colonization has been (retrospectively) challenged by independent productions offering additional perspectives. The short film *LA ROUTE DU FER* (1972), produced by Quebec's film board, marks an early effort of incorporating Indigenous voices into the cinematic discourse on the railroad to and the town of Schefferville. Over the last decades, more productions addressing the daily lives of the inhabitants, such as *LE DERNIER GLACIER* (1984) *LES ENFANTS DE SCHEFFERVILLE* (1996) and *TSHIUNETIN* (2016) were made after the mine's closure. They testify to the stamina and resilience of the northerners and a persistent interest of directors and artist to mediate it. The mediation strategies of the diverse range of films will be discussed in this paper.

Saturday, December 04, 5:00 – 6:00 pm

Laurence McFalls (Université de Montréal)

Overcoming the Archive: Digital Hermeneutics vs Totalizing Technologies

Drawing on my experience with the "Open Memory Box," an online collection of digitized home movies, and on theoretical insights from Foucault, Derrida, and Deleuze, I will critically explore the totalitarian dangers of the digital age and evaluate Open Memory Box's guiding concept, the "anti-archive," as a form of digital resistance. In the age of Google and other hyper-archival technologies, the question remains whether digital hermeneutics can open interpretive horizons that can at least challenge if not overcome the tyranny of the algorithm.

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Speakers

Yuliya Stodolinska

Yuliya Stodolinska is an Associate Professor of the English Philology Department at Petro Mohyla Black Sea National University. Her PhD dissertation in Cognitive Linguistics examines the representation of concept CHILDREN in American Marketing Discourse from a linguistic, cognitive, and pragmatic aspect. Her scientific interests include Cognitive Linguistics, Border Studies, Cultural Studies, Discourse Studies. She is an active participant of the project “Bridging Borders: Future Challenges and Cultural Dynamics” between Saarland University and Petro Mohyla Black Sea National University within the framework of the DAAD Eastpartnership program.

Svitlana Kot

Svitlana Kot is a senior teacher at English Philology Department at Petro Mohyla Black Sea National University (Mykolaiv, Ukraine). The primary area of expertise is Native American Literature and Space Theories. Her PhD research focused on the Poetics of Space in the novels by Louise Erdrich, a Native American writer, approached through the transcultural lens. She is a member of the International Association for The Humanities. She is currently taking part in the project “Bridging Borders” within the cooperation between the University of Saarland and Black Sea National University.

Atalie Gerhard

Atalie Gerhard is a doctoral researcher in the International Research Training Group “Diversity: Mediations of Difference in Transcultural Spaces” at Saarland University. Her project is titled, “Diversity and Resistance in North American Women’s Containment Narratives from the 21st Century”. She joined the Emerging Scholars’ Forum of the Association for Canadian Studies in German-speaking Countries. Her interests include Black and Indigenous resistance and North American women’s self-representations. She received an M.A. in North American Studies as well as a B.A. in English and American Studies and French Studies from the Friedrich-Alexander-University of Erlangen-Nuremberg, where she worked as a student research assistant.

Bärbel Schlimbach

Bärbel Schlimbach, M.A., is a PhD candidate in North American Literary and Cultural Studies at Saarland University / Germany. Her PhD-Project utilizes theoretical approaches from Critical Regional Studies, Post-Western Studies, Gender Studies and Border Studies to analyze literatures and films from the Post-Western genre to investigate their innovative potential with respect to identity constructions, imaginary Wests as well as constructions of national narratives. She is a member of the working group Bordertextures and co-editor of *(Pop-)Cultures on the Move: Transnational Identifications and Cultural Exchange between East and West* (2018). Her research and teaching interests include 20th and 21st century American literatures on and from the American West, Western and Post-Western film and fiction, Cultural Border Studies, Gender Studies, as well as Gothic and Crime Fiction.

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Oksana Starshova

Dr. Oksana Starshova, PhD, is an Associate Professor at the English Philology Department of Petro Mohyla Black Sea National University in Mykolaiv, Ukraine, where she teaches the courses of American Literature, Introduction to Border Studies from a Cultural Studies Perspective, Communication Strategies in English and Academic Writing. She is also a working group member of the project held in partnership with the department of North American Literary and Cultural Studies at Saarland University “Bridging Borders: Future Challenges and Cultural Dynamics”.

Oleksandr Pronkevich

Oleksandr Pronkevich is a Professor at the Faculty of English Philology at Petro Mohyla Black Sea National University in Mykolaiv, Ukraine. He has also taught at Saarland University, the University of Cádiz, Spain and at Montclair State University in New Jersey, USA. The former Fulbright scholar is member of the International Association of Hispanists as well as several international research projects, among them the East-Partnership project “Trauma en Literatura Española” with Saarland University.

Alina Mozolevska

Alina Mozolevska, Associate Professor of Faculty of Philology at Petro Mohyla Black Sea National University in Mykolaiv, Ukraine. She has a PhD in Linguistics with a major in Romance Languages from Taras Shevchenko National University in Kyiv, Ukraine (2014). She is a member of the Association des professeurs de Français d'Ukraine and La Asociación de Hispanistas de Ucrania. Her research interests include Media Studies, Border studies, Critical Discourse Analysis, and Text Linguistics.

Svitlana Kornieva

My name is Svitlana Kornieva. I am an Associate Professor of the English Philology Department at Petro Mohyla Black Sea National University. I live in Mykolaiv, Ukraine. I am a linguist and such linguistic areas as cognitive linguistics, corpus linguistics, computational linguistics, cultural linguistics, and border languages refer to the range of my interests.

Tobias Schank

Tobias Schank is a research assistant in the BMBF project *Linking Borderlands: Dynamics of Cross-Border Peripheries* (sub-project Hybrid Borderlands) at Saarland University, Saarbrücken, and a PhD student at the Trier Center for American Studies at Trier University. His PhD project (supervised by Prof. Gerd Hurm and JProf. Franziska Bergmann) explores gender representations in American Western films produced between 1903 and 1969. Currently, Tobias investigates processes of border construction and cultural hybridization in regional and industrial films depicting peripheral German borderlands. Hybrid Borderlands is a sub-project of the Linking Borderlands cooperation, in which Saarland University, the Technische Universität Kaiserslautern, the European University Viadrina Frankfurt

BORDER CLOSE-UPS:
Film and Everyday Lives in the Borderlands

(Oder), and the Brandenburg University of Technology Cottbus-Senftenberg jointly examine European border regions as sights of cultural contact that transcend national borders.

Ganna Kolesnyk

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