

# Ana Cristina Mendes

## List of Publications by Year in descending order

Source: <https://exaly.com/author-pdf/4117500/publications.pdf>

Version: 2024-02-01

35  
papers

162  
citations

1478505

6  
h-index

1474206

9  
g-index

42  
all docs

42  
docs citations

42  
times ranked

34  
citing authors

| #  | ARTICLE   | IF  | CITATIONS |
|----|---|-----|-----------|
| 1  | The world as a readymade: a conversation with Ai Weiwei. <i>Transnational Screens</i> , 2022, 13, 157-175.  | 0.4 | 2         |
| 2  | Wither the plurality of decolonising the curriculum? Safe spaces and identitarian politics in the arts and humanities classroom. <i>Arts and Humanities in Higher Education</i> , 2022, 21, 223-239.                  | 1.4 | 3         |
| 3  | From "Crisis" to Imagination: Putting White Heroes Under Erasure Post-George Floyd. <i>Cultural Studies - Critical Methodologies</i> , 2021, 21, 394-400.   | 0.8 | 3         |
| 4  | The Louvre going <i>APESHIT</i> : audiovisual re-curation and intellectual labour in The Carters' Afrosurrealist music video. <i>Postcolonial Studies</i> , 2021, 24, 484-497.  | 1.0 | 2         |
| 5  | The accentual dialogized heteroglossia of Shakespeare in India: Utpal Dutt's legacy in <i>Shakespeare Wallah</i> and <i>The Last Lear</i> . <i>Text and Performance Quarterly</i> , 2021, 41, 300-316.                | 0.2 | 1         |
| 6  | Urban redevelopment, the new logics of expulsion, and individual precarity in Kleber Mendonça Filho's <i>Aquarius</i> and Aravind Adiga's <i>Last Man in Tower</i> . <i>Cultural Geographies</i> , 2020, 27, 117-132. | 1.9 | 2         |
| 7  | The precarious lives of India's Others: The creativity of precarity in Arundhati Roy's <i>The Ministry of Utmost Happiness</i> . <i>Journal of Postcolonial Writing</i> , 2020, 56, 70-82.                            | 0.2 | 7         |
| 8  | The politics of museal hospitality: Sonia Boyce's neo-Victorian takeover in <i>Six Acts</i> . <i>European Journal of English Studies</i> , 2020, 24, 283-299.   | 0.4 | 4         |
| 9  | The conjunctural spaces of "new India": imagined geographies of 2010s India in representations by returnee migrants. <i>Cultural Geographies</i> , 2019, 26, 57-72.   | 1.9 | 3         |
| 10 | The liquidscape of Mare Nostrum: Manoel de Oliveira and Banksy's Mediterranean crossings. <i>Continuum</i> , 2019, 33, 565-579.   | 0.9 | 3         |
| 11 | Romancing the other: Arundhati Roy's <i>The Ministry of Utmost Happiness</i> . <i>Journal of Commonwealth Literature</i> , 2019, , 002198941882070.   | 0.3 | 10        |
| 12 | Introduction: Navigating with the Blackstar: the mediality of David Bowie. <i>Celebrity Studies</i> , 2019, 10, 4-13.   | 0.8 | 3         |
| 13 | The Eruption and Ruination of "Rising India": Rana Dasgupta's Capital and the temporalities of Delhi in the 2010s. <i>Modern Asian Studies</i> , 2019, 53, 979-1003.  | 0.4 | 0         |
| 14 | A postcolonial framing of international commercial gestational surrogacy in India. <i>Interventions</i> , 2019, 21, 318-336.  | 0.3 | 4         |
| 15 | Post-9/11 re-orientalism: Confrontation and conciliation in Mohsin Hamid's and Mira Nair's <i>The Reluctant Fundamentalist</i> . <i>Journal of Commonwealth Literature</i> , 2018, 53, 78-91.                         | 0.3 | 4         |
| 16 | David Bowie: Critical Perspectives ed. by Eoin Devereux, Aileen Dillane, and Martin J. Power. <i>Cinema Journal</i> , 2018, 57, 188-192.  | 0.3 | 0         |
| 17 | Hospitality and Re-Orientalist Thresholds: Amit Chaudhuri Writes Back to India. <i>South Asia: Journal of South Asia Studies</i> , 2018, 41, 705-722.   | 0.5 | 1         |
| 18 | &lt;b>&lt;/b>Apetites e excreções em &lt;i>&lt;/i>Blurt, Major Constable, or The Spaniard's Night Walk&lt;/i> de Thomas Dekker. <i>Acta Scientiarum Language and Culture</i> , 2018, 40, 36457.                       | 0.0 | 0         |

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|----|--|-----|-----------|
| 19 | Surviving <i>The Jungle Book</i> : Trans-temporal Ventriloquism in Ian Iqbal Rashid's <i>Surviving Sabu</i> . <i>Journal of British Cinema and Television</i> , 2018, 15, 532-552.   | 0.0 | 3         |
| 20 | Indie Crowdfunded Narratives of Commercial Surrogacy, or the Contested Bodies of Neoliberalism. , 2018, , 78-99.   |     | 2         |
| 21 | Padma or No Padma: Audience in the Adaptations of <i>Midnight's Children</i> . <i>Journal of Commonwealth Literature</i> , 2017, 52, 501-518.  | 0.3 | 4         |
| 22 | Remembering and fictionalizing inhospitable Europe: The experience of Portuguese retornados in Dulce Maria Cardoso's <i>The Return</i> and Isabela Figueiredo's <i>Notebook of Colonial Memories</i> . <i>Journal of Postcolonial Writing</i> , 2017, 53, 729-742. | 0.2 | 2         |
| 23 | Neo-Victorian slumming on screen. <i>Continuum</i> , 2017, 31, 912-922.  | 0.9 | 1         |
| 24 | New Directions in Rushdie Studies. <i>Journal of Commonwealth Literature</i> , 2017, 52, 417-421.  | 0.3 | 1         |
| 25 | Introduction: Victorians Like Us – "Domesticity and Worldliness. <i>Open Cultural Studies</i> , 2017, 1, 571-575.  | 0.3 | 0         |
| 26 | "From Carts to Jet Engines": The Afterlife of <i>Tess of the d'Urbervilles</i> in Michael Winterbottom's <i>Trishna</i> . <i>Adaptation</i> , 2016, 9, 221-233.  | 0.4 | 4         |
| 27 | The Marketing of Postcolonial Literature. <i>Postcolonial Studies</i> , 2016, , 215-232.   | 0.0 | 3         |
| 28 | Walls and fortresses: borderscapes and the cinematic imaginary. <i>Transnational Cinemas</i> , 2015, 6, 117-122.   | 0.4 | 7         |
| 29 | Walled in/walled out in the West Bank: performing separation walls in Hany Abu-Assad's <i>Omar</i> . <i>Transnational Cinemas</i> , 2015, 6, 123-136.  | 0.4 | 2         |
| 30 | India through re-Orientalist Lenses. <i>Interventions</i> , 2015, 17, 706-727.   | 0.3 | 10        |
| 31 | Showcasing India Unshining: Film Tourism in Danny Boyle's <i>Slumdog Millionaire</i> . <i>Third Text</i> , 2010, 24, 471-479.  | 0.4 | 21        |
| 32 | Salman Rushdie Superstar: The Making of Postcolonial Literary Stardom. , 2010, , 221-239.  |     | 1         |
| 33 | Chapter 9. Transculturating Shakespeare. <i>FILM Studies in Languages and Literatures</i> , 0, , 159-174.  | 0.1 | 1         |
| 34 | Documentary re-enactment in Raoul Peck's <i>Exterminate All the Brutes</i> : countering the work of the imperial camera shutter. <i>Transnational Screens</i> , 0, , 1-18.   | 0.4 | 1         |
| 35 | Screening postcolonial intellectuals: cinematic engagements and postcolonial activism. <i>Transnational Screens</i> , 0, , 1-9.  | 0.4 | 2         |