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Nota di contenuto	Introduction : rethinking subjectivity in film / Dominique Chateau -- ; Part I From mind to film, from film to mind -- The cinema as art of the mind : Hugo Munsterberg, first theorist of subjectivity in film / Jose Moure -- The representation of experience in cinema / Gregory Currie -- Beyond subjectivity : the film experience / Francesco Casetti -- ; Part II Ways of expressing subjectivity -- The man who wasn't there : the production of subjectivity in Delmer Daves' Dark passage / Vivian Sobchack -- From aesthetic experience to the loss of identity, in three steps / Pere Salabert -- Robert Bresson and the voices of an inner world : "I" can never be "you," or the impossible identification / Celine Scemama -- The silence of the lenses : Blow up and the subject of photography / Pierre Taminiaux -- ; Part III Subjectivity and the epistemology of film studies -- Beyond subjectivity : Bakhtin's dialogism and the moving image / Karl Sierek -- Imaginary subject / Jacinto Lageira -- A philosophical approach to subjectivity in film form / Dominique Chateau -- ; Part IV Conversation ; Subjectivity in artistic

coupling -- Conversation with Maria Klonaris and Katerina Thomadaki :
dissident subjectivities : the filmmakers as a double subject / Marina
Grzinic.

Sommario/riassunto

Subjectivity is a central concept in film theory, philosophy and cultural studies. It was also a key term in the reception of the Nouvelle Vague film movement in France and Italy from the start of 1945. This timely volume explores the ways in which the concept of subjectivity has made its way into film theory, history, practice and criticism, as well as the confrontations of the subject with this rapidly changing medium. Contributors to this timely study include Francesco Casetti, Gregory Currie, Marina Grzinic, Maria Klonaris and Katerina Thomadaki, Jacinto Lageira, José Moure, Pere Salabert, Céline Scemama, Karl Sierek, Vivian Sobchack, and Pierre Taminiaux. Their illuminating essays are a testimony to their profound involvement in the subjectivity debate, enriching our perception of film history and our understanding of the medium.
