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Nota di contenuto	1. Introduction: Stepping into the Play Frame—Cinema as Mammalian Communication -- 2. Janus's Celluloid and Digital Faces: The Existential Cyborg—Autopoiesis in Christopher Nolan's Memento -- 3. Documentary Intertext: Robert Gardner's Dead Birds 1964 -- 4. Cinema's Historical Incarnations: Traveling the Möbius Strip of Biotime in Cloud Atlas -- 5. Documentary Intertext: John Marshall, The Hunters 1957 -- 6. Janus East and West: Multicultural Polyvocality—Trinh Minha's The Fourth Dimension and The Digital Film -- 7. Documentary Intertext: Trance and Dance in Bali 1951 -- 8. Janus's Interspecies Faces: Biomorphing Transformations in the Ecology of Mind in James Cameron's Avatar -- 9. Documentary Intertext: André Singer's and J. Stephen Lansing's The Goddess and the Computer 1988 -- 10. Conclusion: Toward a Transdisciplinary Critical Theory of Film.
Sommario/riassunto	This book provides an interdisciplinary analysis of film in the context of the Anthropocene: the new geological era in which human beings have collectively become a force of nature. Daniel White draws on perspectives in philosophy, ecology, and cybernetics (the science of

communication and control in animals and machines) to explore human self-understanding through film in the new era. The classical figure of Janus, looking both to the future and the past, serves as a guide throughout the study. Both feature and documentary films are considered. .
