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Nota di contenuto	Frontmatter -- Table of Contents -- List of Illustrations -- Acknowledgements -- Introduction -- Part I. Non-cinema -- 1. The Death of (a) Cinema -- 2. Jafar Panahi's Forbidden Tetralogy -- 3. Film as Death -- 4. The Blind Spot of History -- Part II. Intermedial Passages -- 5. The Geidmono Genre and Intermedial Acting in Ozu and Mizoguchi -- 6. Intermedial History-Telling -- 7. Passages to Reality -- Part III. Towards Total Cinema -- 8. The Reality of Art -- 9. Historicising the Story through Film and Music -- 10. Total Cinema as Mode of Production -- Bibliography -- Index
Sommario/riassunto	This book presents the bold and original proposal to replace the general appellation of 'world cinema' with the more substantive concept of 'realist cinema'. Veering away from the usual focus on modes of reception and spectatorship, it locates instead cinematic realism in the way films are made. The volume is structured across three innovative categories of realist modes of production: 'non-cinema', or a cinema that aspires to be life itself; 'intermedial passages', or films that incorporate other artforms as a channel to historical and political reality; and 'total cinema', or films moved by a totalising impulse, be it towards the total artwork, total history or universalising landscapes. Though mostly devoted to recent productions, each part starts with the analysis of foundational classics, which have paved the way for future

realist endeavours, proving that realism is timeless and inherent in cinema from its origin.

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