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Nota di contenuto	Front matter -- Contents -- Foreword -- Introduction -- Chapter 1. Forget the Medium! -- Chapter 2. Film, Attention, and Communication: A Naturalistic Account -- Chapter 3. Film, Emotion, and Genre -- Chapter 4. Ethnicity, Race, and Monstrosity: The Rhetorics of Horror and Humor -- Chapter 5. Is the Medium a (Moral) Message? -- Chapter 6. Film Form: An Argument for a Functional Theory of Style in the Individual Film -- Chapter 7. Introducing Film Evaluation -- Chapter 8. Nonfiction Film and Postmodernist Skepticism -- Chapter 9. Fiction, Nonfiction, and the Film of Presumptive Assertion: Conceptual Analyses -- Chapter 10. Photographic Traces and Documentary Films: Comments for Gregory Currie -- Chapter 12. The Essence of Cinema? -- Chapter 13. TV and Film: A Philosophical Perspective -- Chapter 14. Kracauer's Theory of Film -- Chapter 15. Cinematic Nation Building: Eisenstein's The Old and the New -- Chapter 16. The Professional Western: South of the Border -- Chapter 17. Moving and Moving: From Minimalism to Lives of Performers -- Chapter 18. Prospects for Film Theory: A Personal Assessment -- Credits -- Index
Sommario/riassunto	Noël Carroll, a brilliant and provocative philosopher of film, has gathered in this book eighteen of his most recent essays on cinema and television-what Carroll calls "moving images." The essays discuss

topics in philosophy, film theory, and film criticism. Drawing on concepts from cognitive psychology and analytic philosophy, Carroll examines a wide range of fascinating topics. These include film attention, the emotional address of the moving image, film and racism, the nature and epistemology of documentary film, the moral status of television, the concept of film style, the foundations of film evaluation, the film theory of Siegfried Kracauer, the ideology of the professional western, and films by Sergei Eisenstein and Yvonne Rainer. Carroll also assesses the state of contemporary film theory and speculates on its prospects. The book continues many of the themes of Carroll's earlier work *Theorizing the Moving Image* and develops them in new directions. A general introduction by George Wilson situates Carroll's essays in relation to his view of moving-image studies.
