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Nota di contenuto	Introduction: of film and the essayistic -- Toward the essay film. On thoughts occasioned by Montaigne to Marker -- Of the history of the essay film: from Vertov, to Varda -- Essayistic thinking. About portraying expression: the essay film as inter-view -- To be elsewhere: cinematic excursions as essayistic travel -- On essayistic diaries: or, the velocities of non-place -- Of the currency of events: the essay film as editorial -- About refractive cinema: when films interrogate films.
Sommario/riassunto	Why have certain kinds of documentary and non-narrative films emerged as the most interesting, exciting, and provocative movies made in the last twenty years? Ranging from the films of Ross McElwee (Bright Leaves) and Agnes Varda (The Gleaners and I) to those of Abbas Kiarostami (Close Up) and Ari Folman (Waltz with Bashir), such films have intrigued viewers who at the same time have struggled to categorize them. Sometimes described as personal documentaries or diary films, these eclectic works are, rather, best understood as cinematic variations on the essay. So argues Tim Corrigan in this st