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Nota di contenuto	Front matter -- Acknowledgements -- Contents -- List of tables and figures. Notes on citations and tables -- Preface -- 1 Peirce's Semeiotic and the Living Sign -- 2 Parallel Developments and Divergences -- 3 Rupture, Dissent, and Conflict in the Cinema of Jon Jost -- 4 War and biophilia in the cinema of Johan van der Keuken -- 5 Terror and love in the cinema of Rithy Panh -- Conclusion -- References -- Index
Sommario/riassunto	Semiotics and Documentary Film: The Living Sign in the Cinema engages with very vital problems posed by Peirce's philosophy in an innovative and inter-disciplinary fashion by examining how documentary film practice can engage with the question of emergent human agency within a wider biosphere shared by human animals and non-human animals alike. The book is in many ways a celebration of human inquiry, taking liberally from Peirce's semeiotic and parallel ideas within recent visual anthropology. Through an analysis of the work of three renowned filmmakers - Jon Jost, Johan Van der Keuken, and Rithy Panh - Semiotics and Documentary Film: The Living Sign in the Cinema reasserts human agency within a global age, dominated by philosophical scepticism and an unquestioning subservience to mechanistic military techno-culture. The author argues that an approach to documentary inquiry, broadly derived from Peirce's sign

theory, phenomenology, and overall philosophical outlook, has strong advantages over a temporal formal approaches derived from Saussurean semiology. Nevertheless, this project is also both critical and self-critical. It also bears direct testament to the many tumultuous and life-destroying events of the late 20th century and reminds us of the moral and philosophical problems which we are still grappling with in the early 21st century. Hence - the Living Sign.

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