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Nota di bibliografia	Includes bibliographical references at the end of each chapters, filmographies and index.
Nota di contenuto	Marxism and Film Activism; Contents; Figures; Introduction; Part I - Past Activism; Chapter 1 - Between Socialist Modernization and Cinematic Modernism: The Revolutionary Politics of Aesthetics of Medvedkin's Cinema-Train; Chapter 2 - Politics and Aesthetics within Godard's Cinema; Chapter 3 - Marker, Activism and Melancholy: Reflections on the Radical '60s in the Later Films of Chris Marker; Chapter 4 - Marx Immemorial: Workers and Peasants in the Cinema of Jean-Marie Straub and Daniele Huillet; Chapter 5 - In the Heat of the Factory: The Global Fires of The Hour of the Furnaces Part II - Present Activism Chapter 6 - Contemporary Political Cinema: The Impossibility of Passivity; Chapter 7 - Cultural Resistance through Film: The Case of Palestinian Cinema; Chapter 8 - The Contemporary Landscape of Video-Activism in Britain; Chapter 9 - Marxist Resistance at Bicycle Speed: Screening the Critical Mass Movement; Chapter 10 - Swallowing Time: On the Immaterial Labour of the Video Blogger; Chapter 11 - Recovering the Future: Marxism and Film Audiences; Contributors; Index
Sommario/riassunto	In Theses on Feuerbach, Marx writes ""The philosophers have only

interpreted the world differently; the point is to change it." This collection examines how filmmakers have tried to change the world by engaging in emancipatory politics in their work, and how audiences have received them. It presents a wide spectrum of case studies, covering both film and digital technology, with examples from throughout cinematic history and around the world, including Soviet Russia, Palestine, South America, and France. Discussions range from the classic Marxist cinema of Aleksandr Medvedkin, Chris Marker,
