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| Nota di contenuto | Intro -- Acknowledgments -- Contents -- List of Figures -- Chapter 1: Introduction: Art Cinema and the Aesthetics of Crisis -- Crisis Cinema -- Modalities of Contemporary Crisis -- Aesthetics of Crisis -- Art Cinema in a Neoliberal Age -- Book Organization -- References -- Part I: Costs of Neoliberalism -- 1.1 References -- Chapter 2: Poetics of Debt: Disruptive Realism in Bamako and The Headless Woman -- Debt Dynamics of Neoliberalism -- Politicizing Art Cinema -- Moral Economy of Debt -- Social Debt -- References -- Part II: Politics of Neoliberalism -- References -- Chapter 3: Crisis of Sovereignty: Anti-psychologism in Alps, Attenberg, Chevalier and Dogtooth -- Democratic Deficits of Neoliberalism -- Authoritarian Tendencies in Recent Greek Cinema -- Art Cinema at the End of History -- Depoliticization and Its Alternatives -- References -- Chapter 4: Return of the Oppressed: Complex Identification in A Separation -- Crisis of Elite Legitimacy in Neoliberalism -- Incomplete Revolution -- Reorienting Art Cinema Narration -- References -- Part III: Cultures of Neoliberalism -- References -- Chapter 5: Political Exclusion and Cultural Difference: Challenging Objectivity in The Class and The Secret of the Grain -- Pretenses of Neutrality in Neoliberalism -- |

Narrative Space as Political Geography -- Against Neutrality -- The Limits of Cultural Difference -- Rethinking Art Cinema Objectivity -- References -- Chapter 6: Multiculturalism as Class Trauma: Antagonistic Authorship in Cache, Code Unknown, Happy End and Time of the Wolf -- Hostility to Multiculturalism in Neoliberalism -- Insecurity and Ambiguity -- The State and Authorship -- Class Particularism of Art Cinema -- References -- Chapter 7: Afterword -- References -- Index.

Sommario/riassunto

Cinema and Neoliberalism surveys cinematic responses to neoliberalism across four continents. One of the first in-depth studies of its kind, this book provides an imaginative reassessment of art cinema in the new millennium by showing how the exigencies of contemporary capitalism are exerting pressure on art cinema conventions. Through a careful examination of neoliberal thought and practice, the book explores the wide-ranging effects of neoliberalism on various sectors of society and on the evolution of film language. Alex Lykidis evaluates the relevance of art cinema style to explanations of the neoliberal order and uses a case study approach to analyze the films of acclaimed directors such as Asghar Farhadi, Yorgos Lanthimos, and Lucrecia Martel in relation to the social, political, and cultural characteristics of neoliberalism. By connecting the aesthetics of art cinema to current social antagonisms, Lykidis positions class as a central concern in our understanding of the polarized dynamics of late capitalism and the escalating provocations of today's film auteurs.
