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Nota di contenuto	Introduction -- Chapter 1: From Materialist Film to New Materialism -- Chapter 2: The Politics of Process -- Chapter 3: Expanded Cinema and Material Excess -- Chapter 4: Alternative Communities -- Chapter 5: The Dialectics of Old and New -- Conclusion.
Sommario/riassunto	This book assesses the contemporary status of photochemical film practice against a backdrop of technological transition and obsolescence. It argues for the continued relevance of material engagement for opening up alternative ways of seeing and sensing the world. Questioning narratives of replacement and notions of fetishism and nostalgia, the book sketches out the contours of a photochemical renaissance driven by collective passion, creative resistance and artistic reinvention. Celluloid processes continue to play a key role in the evolution of experimental film aesthetics and this book takes a personal journey into the work of several key contemporary film artists. It provides fresh insight into the communities and infrastructures that sustain this vibrant field and mobilises a wide range of theoretical perspectives drawn from media archaeology, new materialism,

