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fourteen: between the ornament and the corpse: adolf loos and classical film theory; fifteen: baroque dialectics or dialectical baroque: sergei eisenstein in/on mexico; sixteen: a screen for projection: ricciotto canudo's exponential aesthetics and the parisian avant-gardes; seventeen: synaesthesia in film theory; part five: realism revisited; eighteen: innocence and ontology: the truthfulness of andre bazin; nineteen: from distraction to indeterminacy to distraction: kracauer and contemporary film realist discourse; twenty: national identity and realism in postwar italian film and film theory; twenty - one: neorealism at a distance; appendix: teaching aid; contributors; index

Sommario/riassunto

European Film Theory explores the 'Europeanness' of European film theory, its philosophical origins, the 'culture wars' between 'Continental' and 'Analytical' film theory and philosophy, the major discursive and epistemological shifts in the history of Continental film theory, the relationship between Continental philosophy of art and philosophy of history and European film theory. Writing from a range of disciplines and perspectives, the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political
