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Nota di contenuto	Front matter -- Table of Contents -- Preface / Brinckman, Christine N. -- Cinematic Color as Likeness and as Artifact -- Chords of Color -- The Tension of Colors in Colorized Silent Films -- Structural Film, Structuring Color: Jenny Okun's Still Life -- Desert Fury: A Film Noir in Color -- The Work of the Camera: Beau travail -- Empathy with the Animal -- Motor Mimicry in Hitchcock -- Abstraction and Empathy in the Early German Avant-garde -- The Role of Empathy in Documentary Film: A Case Study -- Genre Conflict in Tracey Emin's Top Spot -- Viewer Empathy and Mosaic Structure in Frederick Wiseman's Primate -- Casta Diva: An Empathetic Reading -- Publication Data -- Index of Films -- Index of Subjects -- Film Culture in Transition
Sommario/riassunto	The collection of essays brings together texts from two decades, documenting two of the author's ongoing areas of interest: the poetics of colour in film as well as affective viewer responses. Employing a bottom-up approach as a basis for theoretical exploration, each of the essays concentrates on a particular film or a number of related films to come to terms with a set of issues. These include the differences between black-and-white and color works, the emergence of bold chromatic schemes in the 1950s, experimental aesthetics of color negative stock, idiosyncratic uses of colour, idiosyncratic uses of motor mimicry, genre-specific reactions to the documentary, and empathetic reactions to animals and to architecture in film.

