

1. Record Nr.	UNINA9910797248503321
Titolo	Marxism and film activism : screening alternative worlds // edited by Ewa Mazierska and Lars Kristensen
Pubbl/distr/stampa	New York ; ; Oxford, [England] : , : Berghahn, , 2015 ©2015
ISBN	1-78238-643-2
Descrizione fisica	1 online resource (290 p.)
Classificazione	AP 47000
Disciplina	791.43658
Soggetti	Motion pictures - Political aspects Motion pictures - Social aspects Communism and motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
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,

---