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Nota di contenuto	Contents; Preface; Acknowledgements; PART 1 MODERNISM AND THE ABSOLUTE FILM: THE OVERCOMING OF REPRESENTATION; PART 2 MODERNISM AND REVOLUTION: CONSTRUCTIVISM BETWEEN MARXISM AND THEOLOGY; Concluding Unscientific Postscript; Appendix: Viking Eggeling's Diagonal-Symphonie: An Analysis; Index
Sommario/riassunto	R. Bruce Elder argues that the authors of many of the manifestoes that announced in such lively ways the appearance of yet another artistic movement shared a common aspiration: they proposed to reformulate the visual, literary, and performing arts so that they might take on attributes of the cinema. The cinema, Elder argues, became, in the early decades of the twentieth century, a pivotal artistic force around which a remarkable variety and number of aesthetic forms took shape. To demonstrate this, Elder begins with a wide-ranging discussion that opens up some broad topics concern