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Nota di contenuto	Frontmatter -- Contents -- Introduction -- Chapter 1 Displaced Vision: The Politics of Realism in Kracauer and Kluge -- Chapter 2 The Rhetoric of Madness in Realist Film Theory -- Chapter 3 Phenomenology, Theology and 'Physical Reality': The Film Theory Realism of Siegfried Kracauer -- Chapter 4 'Montage, My Fine Care': Realism, Surrealism and Postmodernism after Bazin -- Chapter 5 Multiple Indexicality and Multiple Realism in André Bazin -- Chapter 6 André Bazin, or the Ambiguity of Reality -- Chapter 7 Realism is to Think Historically: Overlapping Elements in Lukácsian and Brechtian Theories of Realism -- Chapter 8 The Moving-image Redemption of Orality and Lukács's Early Writing on the Cinema -- Chapter 9 The 'Naturalist' Treatment of Film in The Specificity of the Aesthetic (Georg Lukács, 1963) and One Day in the Life of Ivan Denisovich (Alexander Solzhenitsyn, 1962; Caspar Wrede, 1970) -- Chapter 10 The Documentary Version of Film History -- Chapter 11 The Grierson Testament, 1969–71 -- Chapter 12 John Grierson: From the Poster Movement to the Informational State -- Contributors -- Index
Sommario/riassunto	In this critical anthology a wide range of international scholars explore the interconnections between their ideas and help generate new understandings of this important, if neglected, field. Challenging

preconceptions about 'classical' theory and the nature of realist representation, and in the process demonstrating how this body of work can be seen as a cohesive theoretical model, this collection helps to return the realist paradigm of film theory to the forefront of academic enquiry.

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