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Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgements -- Introduction: Audiovisual Thinking and Enuciative Devices -- 1. The Letter -- 2. The (Self-)Portrait -- 3. The Dialogue -- 4. The Diptych -- 5. Hybridisations -- 6. Saturation -- 7. Autofiction -- 8. The Spectator's Position -- Conclusion – Identity and Critical Thinking -- Bibliography -- Index
Sommario/riassunto	From a semio-pragmatic perspective and drawing on an interdisciplinary and intermedial approach, this book analyses how the audiovisual thinking process manifests itself in essay films. It explores how issues of subjectivity and identity, whether individual, social, political or cultural, prompt thought through the medium of cinema. The volume discusses the European Francophone essay film from its first appearance in cinematic modernity to the present. The study is developed in three stages. The first analyses the intermedial forms that are used: the letter, the (self-)portrait, the dialogue, the diptych, etc. The second examines the audiovisual materials that are mobilised. The third addresses the audiovisual procedures that are generated. In its analysis of works by Marker, Godard, Akerman, Varda and others, this book offers a new and detailed understanding of the production,

evolution and achievements of the essay film in Francophone Europe.

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