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Collana	Film theory in media history
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Nota di bibliografia	Includes bibliographical references, filmography and indexes.
Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgments -- Introduction: 'The sanguine, pulsating, enterprising modern life': Cinema and Vitalism -- 1. Vitalism and Abstraction: Rhythm and Non-Organic Life from Hans Richter to Sergei Eisenstein -- 2. New Worlds: Uexküll's Umwelt Theory at the Movies -- 3. The Interweaving of World and Self: Transformations of Mood in Expressionist and Kammerspiel Film -- 4. Open Bodies, Open Stories: Evolution, Narration, and Spectatorship in Post-war Film Theory -- Conclusion: Vital Media -- Bibliography -- Index of Films -- Index of Names -- Index of Subjects
Sommario/riassunto	This book draws new connections between twentieth-century German and French film theory and practice and vitalist conceptions of life from

biology and philosophy. Inga Pollmann shows how the links between the two created a modernist, experimental, and cinematic strand of vitalism in and around the movie theatre. Articulated by film theorists, filmmakers, biologists and philosophers, this cinematic vitalism maps out connections among human beings, milieus, and technologies that continue to structure our understanding of film.
