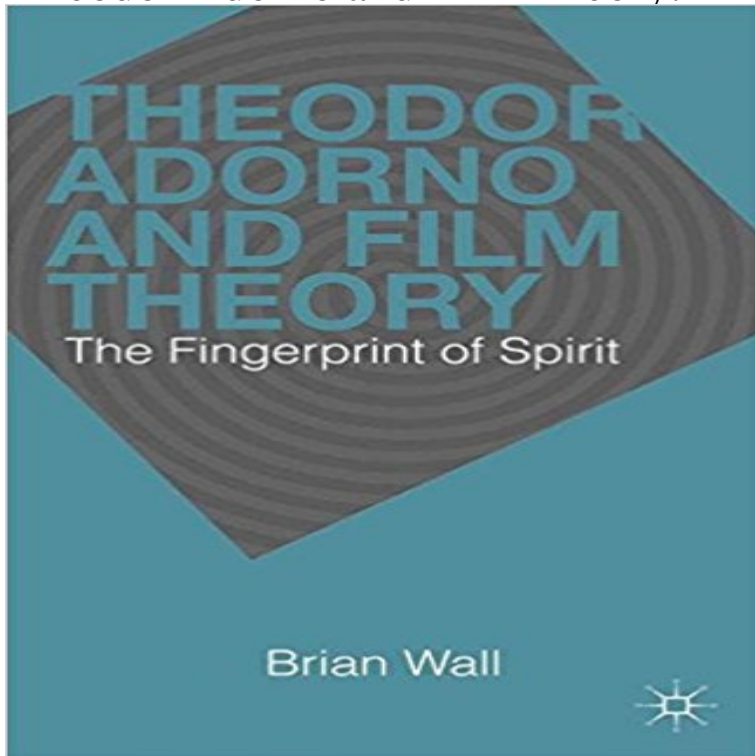


Theodor Adorno and Film Theory: The Fingerprint of Spirit



What is the fundamental nature of the filmic object: is it a commodity or is it, can it be, art? What would that mean - can it still matter? This book introduces the thought of Theodor Adorno into film studies to repair the schism that characterizes the field, as historical and cultural modes of analysis displace theoretical and philosophical ones.

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