Contents

List of illustrations  ix
Preface xi

Introduction 1
1. Film theory and philosophy 2
2. Moving image technologies 6

1. The challenges to cinema as an art 21
1.1 The causal challenge 22
1.2 The reproduction challenge 34
1.3 Film and communication 42
1.4 Digital cinema as art 43

2. Language and realism 51
2.1 Film as a language 51
2.2 Digital cinema and language 56
2.3 Realism: traditional and digital cinema 60
2.4 Transparency: traditional and digital cinema 78

3. Cinematic authorship 98
3.1 Two puzzles 98
3.2 Varieties of auteurism 99
3.3 Minimal auteurism 102
3.4 Three strategies for single authorship 105
3.5 Cinematic utterance and single authorship 118
3.6 Ontology and multiple authorship 125
3.7 The multiple-authorship view refined 128
3.8 Digital cinema and authorship 133
3.9 Interactivity and authorship 140

4. Understanding cinema 152
4.1 Intentionalism 152
4.2 Constructivism 164
## Contents

4.3 The patchwork theory 180  
4.4 Digital cinema and interpretation 192  

5. Cinematic narration 197  
5.1 Symmetry or asymmetry? 197  
5.2 The a priori argument 199  
5.3 Three models of implicit cinematic narrators 202  
5.4 Absurd imaginings and silly questions 209  
5.5 Literary narrators 218  
5.6 Other narrative features 221  
5.7 Interactive narration 224  

6. Emotion and identification 244  
6.1 Emotion and cinema 244  
6.2 The concept of identification 252  
6.3 Identification and film techniques 263  
6.4 Identification and emotional learning 268  
6.5 Emotion and interaction 272  

7. The role of the medium 282  
7.1 Two tendencies in the philosophy of art 282  
7.2 Medium-specificity claims 286  
7.3 Evaluating artworks 292  
7.4 Explaining artistic features 296  
7.5 Media and art forms 300  
7.6 Conclusion 306  

**Bibliography** 308  
**Index** 318