

Contents

<i>List of illustrations</i>	<i>page</i> ix
<i>Preface</i>	xi
Introduction	I
1.1 Film theory and philosophy	2
1.2 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

viii	<i>Contents</i>	
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
	<i>Bibliography</i>	308
	<i>Index</i>	318