

# Table of Contents

Introduction	7
<i>Martin Lefebvre and Marc Furstenau</i>	
<b>Concepts</b>	
1. Mind(ing) the Gap	37
<i>Martin Lefebvre</i>	
2. Images as Visual Effects	89
<i>John Belton</i>	
3. The Pragmatics of <i>Trucage</i> : Between Feigning and Fiction	113
<i>François Jost</i>	
4. Realism, Illusion, and Special Effects in the Cinema	131
<i>Marc Furstenau</i>	
<b>Techniques</b>	
5. Trick-o-logics 1810/1910: The Magic of Tricks and Special Effects Between the Stage and the Screen	167
<i>Frank Kessler and Sabine Lenk</i>	
6. Those Ordinary "Special Effects"	181
<i>François Albera</i>	
7. Black Magic: The "Space Between the Frames" in Cinematic Special Effects	217
<i>Donald Crafton</i>	
8. Photography and the Composite Image, or A Portrait of Méliès as Bergsonian Filmmaker	245
<i>Benoît Turquety</i>	

9. From Trick to Special Effect: Standardization and the Rise of Imperceptible Cinematic Illusions 271  
*Katharina Loew*
10. Special Effects and Spaces of Communication: A Semio-Pragmatic Approach 311  
*Roger Odin*
11. Image Capture, or The Control of Special Effects 325  
*Philippe Marion*

## Films

12. Murnau's *Sunrise*: In-Camera Effects and Effects Specialists 343  
*Janet Bergstrom*
13. *King Kong*, An Open Perspective 379  
*Suzanne Liandrat-Guigues*
14. Uncanny Visual Effects, Postwar Modernity, and *House of Wax 3D* 397  
*Kristen Whissel*
15. *Oblivion*: Of Time and Special Effects 433  
*Sean Cubitt*

## Envoi

16. The Effect of Miracles and the Miracle of Effects: Bazin's Faith in Evolution 451  
*Dudley Andrew*

Bibliography 475

Index 499