
Contents

<i>Acknowledgments</i>	vii
Introduction: Film Theory, Cinema, the Body, and the Senses	1
1 Cinema as Window and Frame	14
<i>REAR WINDOW – Constructivism – Realism – Open and Closed Film Forms (Leo Braudy) – Classical Cinema – Central Perspective – Rudolf Arnheim – Sergei Eisenstein – André Bazin – David Bordwell – Cinema as Shop Window and Display</i>	
2 Cinema as Door – Screen and Threshold	39
<i>THE SEARCHERS – Entry into the Film – Etymology of ‘Screen’ – Thresholds of the Cinema – Beginnings: Credits and Credit Sequences – Neoformalism (Bordwell/ Thompson) – Poststructuralism (Thierry Kuntzel) – Mikhail Bakhtin – Door and Screen as Filmic Motifs in Buster Keaton and Woody Allen</i>	
3 Cinema as Mirror – Face and Close-Up	63
<i>PERSONA – Béla Balázs – Close-Up and Face – Face as Mirror of the Unconscious – Christian Metz – Jean-Louis Baudry – Apparatus Theory – Early Cinema and the Close-Up (Tom Gunning) – Reflexive Doubling in Modern (Art) Cinema – Mirror Neurons – Paradoxes of the Mirror</i>	
4 Cinema as Eye – Look and Gaze	94
<i>BLADE RUNNER – Active and Passive Eye – The Mobile Eye of Early Cinema – Dziga Vertov – Apparatus-Theory – Suture – Continuity Editing – Laura Mulvey – Feminist Film Theories – THE SILENCE OF THE LAMBS – Historicity of Modes of Perception – Regimes of the Gaze – The ‘Big Other’ (Jacques Lacan) – Slavoj Žižek – Panoptic Gaze (Michel Foucault) – Niklas Luhmann and Self-Monitoring</i>	

5	Cinema as Skin – Body and Touch	124
	<i>GRAVITY – (Re)turn to the Body – Critique of ‘Ocularcentrism’ – Phenomenology, Synaesthesia, Intermodality – Vivian Sobchack – Avant-Garde Practices – Body and Genre (Linda Williams, Barbara Creed) – Haptic Perception and Skin of Film (Laura Marks) – CRASH – Skin and Identity – THE NEW WORLD – Accented Cinema (Hamid Naficy) – Ethnographic Filmmaking – Siegfried Kracauer</i>	
6	Cinema as Ear – Acoustics and Space	146
	<i>HER – Multisensory Address – Sound as a Spatial Phenomenon – Silent Cinema – Introduction of Sound – SINGIN’ IN THE RAIN – Sound in Classical Cinema – On-Screen/Off-Screen – Polysemy of Sound – Acousmètre (Michel Chion) – Sound and Psychoanalysis – Reversals in Hierarchy of Image and Sound – Surround Sound – Materiality and Plasticity</i>	
7	Cinema as Brain – Mind and Body	169
	<i>ETERNAL SUNSHINE OF THE SPOTLESS MIND – Propaganda and Cult Films – Five Concepts for Connecting Mind and Cinema – Gilles Deleuze: Movement-Image and Time-Image – Annette Michelson: Cinema as Epistemology – Torben Grodal – Patricia Pisters: Neuro-Image – Mind and Body, Spectator and Film – Empathy – Embodiment and Disembodied Vision</i>	
8	Digital Cinema and Film Theory –The Body Digital	194
	<i>TOY STORY – Hybridity and Embedded Contradictions – Lev Manovich and Sean Cubitt – Virtual Reality, Media Convergence – Indexicality – Morphing and the Malleability of the Digital – Media Archaeology and Remediation – ‘Change Inside-Out’ – Video Essays – MONSTERS, INC. – Fan Labour – Public/Private – Documentary and the Digital – Things and Materiality – Agency</i>	
	<i>Bibliography</i>	219
	<i>Index</i>	227