

# Contents

<i>Acknowledgments</i>	ix
<i>About the Companion Website</i>	xiii
<b>Introduction: Moving toward Form</b>	<b>1</b>
The Problem of “Movement”	1
Perceiving Form	5
The Strangeness of Cinematic Motion	10
Describing Motion	14
Cinema’s Motion Forms	16
<b>1. Contingent Motion</b>	<b>19</b>
Contingent Motion and the Impression of Causality	22
Aesthetic Beholding and Kant’s Beautiful Views	24
Early Cinema’s Water-Effects Films	28
CGI’S Fuzzy Objects	32
From the Novelty of Motion to Forms of Motion	40
<b>2. Habitual Gestures</b>	<b>43</b>
Ways of Moving	46
Ways of Moving Differently	52
The Cultivation of Habit	59
Capturing the In-Between	69
<b>3. Durational Metamorphosis</b>	<b>74</b>
Cinematic Slowness and Duration	78
Duration Made Visible	82
From Natural to Supernatural Metamorphosis: <i>Silent Light</i>	90
From Sleeping to Seeing	95
<b>4. Spatial Unfurling</b>	<b>99</b>
From Moving to Unfurling	101
The Perceptual Aesthetics of Lateral Camera Movement	105
Seeing Double	113
Seeing Aspects of the Moving Camera	119
<b>5. Trajective Locomotion</b>	<b>125</b>
Approaching Trajectivity	128
A World of Trajectivities	135
Exploring Exceptions	140
The Ethics of the Moving Camera	146

<b>6. Bleeding Pixels</b>	<b>149</b>
Movement-Sensitive Spectatorship	152
A Pedagogy of Motion Perception	162
Seeing Movement Move	176
<b>Conclusion: Movement as Excess</b>	<b>179</b>
<i>Notes</i>	<b>189</b>
<i>Index</i>	<b>237</b>