Contents

Acknowledgments ix

1 Introduction: Film as Social Philosophy 1

Part One: Film, Technology, and Built Space

2 Enemies of the State? Electronic Surveillance and the Neutrality of Technology 21

3 Wim Wenders’s Everyday Aesthetics 55

4 Boyz in the Woods: Los Angeles as Urban Wilderness 79

Part Two: Film, Group Interests, and Political Identity

5 John Sayles on Class Interest 111

6 Spike Lee, Chico Mendes, and the Representation of Political Identity 133

Notes 167

Index 193