

Contents

Acknowledgements	vii
Introduction	I
Part I Mobile Vision	5
1. Movement, vision and subjectivity in the nineteenth century	7
1.1 Epistemic objects in flux and mobile observers	7
1.2 Circulations: commodities, arcades, <i>flâneurs</i> and regulation	13
1.3 Popular technologies of vision: museums, exhibitions and panoramas	18
1.4 Impressionism: a different vision?	25
1.5 Subjectivity, vision, movement	29
2. Movement in film studies	37
2.1 The classical paradigm	38
2.2 Suture theory	45
2.3 Lyotard and Deleuze	50
2.4 <i>Slow Motion</i>	56
2.5 <i>Huckle</i>	61
3. Movements of exploration, discovery, revelation	70
3.1 Exploration, discovery, revelation: cinematic practices and historical sensibilities	70
3.2 Analytics of exploration, discovery, revelation	77
3.3 Certainty↔Uncertainty: <i>Voyage to Italy</i>	81
3.4 Activity↔Passivity: <i>Death in Venice</i>	88
Part II Cinematic Journeys	97
4. Quests	99
4.1 Journeys of exploration, discovery, revelation	99

4.2	Views on the move	104
4.3	The body of the traveller	112
5.	Intercepted trajectories	122
5.1	Encounters	122
5.2	Relational movement in <i>Exils</i>	126
5.3	Fatih Akin's converging routes	132
6.	Movement beyond the axes	142
6.1	The limits of exploration, discovery, revelation	142
6.2	<i>Ulysses' Gaze</i> : obliterating the subject and object of spatial exploration	145
6.3	<i>Blackboards</i> : journeys of perpetual motion	150
Part III	Travelling Films	161
7.	Films across borders: Indian films in Greece in the 1950s and 1960s	163
7.1	Indian cinema in Greece	164
7.2	Exploring similarities	167
7.3	Critical denial	173
8.	Reading subtitles: travelling films meet foreign spectators	178
8.1	'World cinema' and foreign spectators	178
8.2	Subtitles and the cinematic apparatus	180
8.3	Critical and spectatorial positions	186
	Select Bibliography	194
	Index	203