

Contents

Notes on Contributors	vii
Acknowledgements	ix
General Introduction	1
PART ONE: ORIGINS AND EVOLUTION	11
Introduction	11
1 Henry V. Hopwood , Past, Present, and Future	13
2 Morton Heilig , The Cinema of the Future	17
3 Lev Manovich , Cinema and Digital Media	27
PART TWO: DEFINITIONS AND DETERMINISM	31
Introduction	31
4 André Bazin , The Myth of Total Cinema	33
5 Jean-Louis Comolli , Machines of the Visible	37
6 Douglas Gomery , The Coming of Sound: Technological Change in the American Film Industry	53
PART THREE: PROJECTIONS AND AESTHETICS	69
Introduction	69
7 Claudia Springer , The Pleasure of the Interface	71
8 Lars von Trier and Thomas Vinterberg , Dogme 95: The Vow of Chastity	87
9 Patricia R. Zimmermann , Pirates of the New World Image Orders	89

PART FOUR: CONTEXTS AND CONSEQUENCES	97
Introduction	97
10 Dziga Vertov , Kinoks: A Revolution	99
11 Walter Benjamin , The Work of Art in the Age of Mechanical Reproduction	105
12 Vivian Sobchack , The Scene of the Screen: Envisioning Cinematic and Electronic “Presence”	127
Select Bibliography	143
Index	149