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| Nota di contenuto | Frontmatter -- Table of Contents -- Editorial -- Acknowledgments -- 1. Introduction -- PART I A Tribute to Agnès Varda -- 2. The Incipit of Beaches of Agnès (Les plages d'Agnès) An Installation in the Form of a Self-portrait -- PART II The End of Cinema? -- 3. Announcing the End of the Film Era. The Lumière Galaxy: Seven Key Words for the Cinema to Come by Francesco Casetti, Columbia University Press, 2015 -- 4. Cinema Hangs Tough -- 5. Jean-Luc Godard's Histoire(s) du cinéma or Cinema Surpasses Itself -- PART III Technological Transformations -- 6. Mutation, Appropriation and Style -- 7. The Twenty-First-Century Postcinematic Ecology of the Film Museum. Theorizing a Film Archival Practice in Transition – A Dialogue -- 8. In-Flight Entertainment or the Emptying Process of Art in the Air -- PART IV New Dispositif, New Conditions -- 9. What Kind of Art Is the Cinema of Interactions? -- 10. Thinking Inside and Outside of the (Black) Box. Bird Box and Netflix's Algorithmic Operations -- 11. Post-cinema Ecology -- PART V Transformations in Film Form -- 12. Dwelling with Moving Images -- 13. Extraordinary Stories, a Mariano Llinás Postmodern Art Film -- 14. Art, Otherwise Than Art. Cinema and Contemporary Art: A Mutual Challenge -- 15. The Zidane Film -- PART VI Post-cinema, an Artists' Affair -- 16. The Happy Failure. La pluie (Projet pour un texte) by Marcel Broodthaers, 1969 -- 17. Per aspera ad astra, or Through Postcinema Toward Cinema, the Reverse Journey of Ilya Khrzhanovsky's |

Sommario/riassunto

Post-cinema designates a new way of making films. It is time to ask whether this novelty is complete or relative and to evaluate to what extent this novation represents a unitary current or multiple ways. The book proposes to integrate the post-cinema question within the post-art question in order to study the new way of making filmic images in new conditions more or less remote from the dispositif of the theater and in closer relationship with contemporary art. The issue will be considered at three levels: the impression of post-art on "regular" films ; the "relocation" (Cassetti) of the same films that can be seen using devices of all kinds, in conditions more or less remote from the dispositif of the theater ; parallel to the integration of contemporary art in "regular" cinema, the integration of cinema into contemporary art in all kinds of forms of creation and exhibition.
