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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction : On Optical Allusion -- 1.Lexeme To Pixel : An Experiment In Narratography -- 2.Trick Beginnings And The European Uncanny -- 3. Out Of Body In Hollywood -- 4. Tempotation -- 5.Vr From Cinnemonics To Digitime -- 6. Media Archaeology, Hermeneutics, Narratography -- Appendix: Precinematics; or, Reading the Narratogram -- Notes -- Terms -- Index
Sommario/riassunto	Italian director Michelangelo Antonioni claimed, three decades ago, that different conceptions of time helped define the split in film between European humanism and American science fiction. And as Garrett Stewart argues here, this transatlantic division has persisted since cinema's 1995 centenary, made more complex by the digital technology that has detached movies from their dependence on the sequential frames of the celluloid strip.Brilliantly interpreting dozens of recent films-from Being John Malkovich, Donnie Darko, and The Sixth Sense t