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Nota di contenuto	Part 1. Dispositives: Programs -- The dispositive does not exist! / Francois Albera, Maria Tortajada -- Between knowing and believing: the cinematic dispositive after cinema / Thomas Elsaesser -- Part 2. Dispositives: Issues -- "You do not ever know where you are" : dispositive and dizziness / Patrick Desile -- Marey and the synthesis of movement / Maria Tortajada -- Notes on the Bergsonian cinematograph / Elie During -- The stereopticon and cinema: media form or platform? / Charles Musser -- On some limitations of the definition of the dispositive "Cinema" / Andre Caudreault -- The moment of the "Dispositif" / Omar Hachemi -- The "Dispositive Effect" in film narrative / Philippe Ortel -- Part 3. Dispositives: Histories -- The social imaginary of telephony: fictional dispositives in Albert Robida's Le Vingtieme Siecle and the archeology of "Talking Cinema" / Alain Boillat -- Between paradoxical spectacles and technical dispositives: looking again at the (Serpentine) dances of early cinema / Laurent Guido -- Forms of machines, forms of movement / Benoit Turquety -- The amateur-dispositive / Francois Albera -- Two versions of the television dispositive / Gilles Delavaud -- Reality television as dispositive: the case of French-speaking Switzerland / Charlotte Bouchez -- Dispositive and cinepoetry, around Foucault's Death and the Labyrinth / Christophe Wall-Romana -- Archaeology and spectacle: old dispositives and new objects for surprised spectators stopping by the museum / Viva Paci.

Sommario/riassunto

This collection brings together a number of leading scholars in film studies to explore viewing and listening dispositives - the Foucauldian concept of a strategic and technical configuration of practices and discourses - from the emergence of film studies as a field in the 1960s to more recent uses of the concept. In particular, the contributors confront points of view and perspectives in the context of the rise and spread of new technologies, changes that are continually altering the boundaries and the spaces of cinema and thus demand new analysis and theoretization.
