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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.
