

**THE CINEMATOGRAPHIC FRAME:
a study on the 'límit' of the two-dimensional image.**

PhD Dissertation



Limite (Mário Peixoto, 1931)

PhD Candidate
Dolores Martínez Ramírez

DIRECTOR
Atxu Amman Alcocer

2017

THE CINEMATOGRAPHIC FRAME:
study on the 'limit' in the two-dimensional composition

Abstract

The scopic regime, far from being an increasingly obsolete language, prevails today as the main mediator of communication in globalized society.

Therefore it is a language that must be studied and reviewed constantly, because it builds our relationship with the world and with the others. Semiotic studies are fairly frequent in this regard, but studies through its *Morphometry* - scientific study of the shape and dimensions of something - are less frequent.

With the form as a premise, this research establishes relationships - sometimes free and disparate - that reveal clues about its anthropological, sociological and philosophical condition. In other words, through the study form, it is revealed the intimate relation of the two-dimensional image to the construction of thought and the prevailing paradigms in each epoch.

The doctoral thesis proposes the *frame-limes* as a strategy of approach to the anthropogenesis and the genesis of the two-dimensional image. By constructing an inoperative, useless visual approach devoid of history and meanings, it approaches a stage of openness that can give rise to new meanings if one is willing to risk the loss of certainty.

**Notes on the Thematic Universe: The black continent.
and
Epilogue**

Notes on the Thematic Universe: The black continent¹.

A model against limitlessness: the emergence of the poetics of the limit in the cinematographic frame

The question posed by this investigation, previously mentioned in the introduction, was the following: Where are the ungovernable limits of the frame located?

This doctoral dissertation proposed another way to frame within the limits of the visual: the *frame-limes*. As a critical strategy of visual language itself, the *frame-limes* can recover specific horizons and act as an instrument of resistance against the dominant socio-cultural model based on limitlessness.

To that end, this study revised singular and innovative works of art, including that of Mário Peixoto and Michelangelo Antonioni who, years before the debate on the limit of natural resources became as evident as it is today (let's remember that one of the most critical issues today is the United States' withdrawal from the 2017 Paris climate agreement), coincided in their predictions of the dangers of the 20th Century built on the distancing and destroying of horizons and on the absolute rejection of the imposition of certain limits, especially ecological ones, using Latouche's concept, which constitute the make up of our existence. These artists coincide in their belief that the absence of limits is a matter of disappearing *horizons* (Trías, 1991: 401). This parallel is already reflected in the very language:

orismós (ορισμός). Orismos has the same root word as the word orio (όριο), which in Spanish means limit (...). The definition (orismos) has the same root word as the word orizontas, which in Spanish means horizon. Horizon in Greek has two meanings: one is the same as the Spanish language, the other is the gerund of the verb to delineate or define (Giannopoulou, 2016: 261).

Faced with the scenario of disappearing horizons and the search for limitlessness, the proposed artists assumed a position of resistance. This position was founded in the *being of limes*, reflected not only in their narratives, or scripts, but also in their images and framing of shots, or *einstellung*. Their characters become drifters as an act of resistance against a model of society founded on productivity and, as Ordine describes, comprised of slaves and robots, all prisoners of necessity. Their framing of shots, or *einstellung*, defined as the combination of the selection of

¹ Term employed by Jean-Louis Comolli.

what is seen and the responsibility in the construction of meaning, takes on a composition that alone is already *being of limes*, a *frame-limes* that works as an active opponent to the limitless model. This framing strategy does not propose a recession but rather the more complicated task of constant approximation and equilibrium by way of tension between overflow and limitlessness, rooted in the physical. The limit presents a being and an image that is in constant approximation to itself. During this process of approximation, the thought or, in this case, the image, encounters and makes visible the *borders of finitude*. Through this contact, the conventional visual codes of cinematographic framing are transformed into *singularity* and *paradox*². The traditional purpose of the image is deactivated and new uses and meanings become possible.

The *frame-limes* contains in itself a resistance which prevents it from carrying out its conventional functions. By *rendering all action inoperative* the poetic condition of the *frame-limes* is revealed, to use Agamben's terms, as well as its capacity to assist in the contemplation of anthropogenesis, an event that is never quite over, "given that the homo sapiens never stops its process of becoming human and perhaps has not yet achieved the language and nature of a native" (Agamben, 2011: 24). This language is understood as the broadest form of communication and, in this case, also includes visual language.

By refusing to utilize all the known functions of human action on visual language, the *poetics of inoperativity* facilitates the continuation of the never-ending road to language. It does not halt the initial creative act, quite the contrary; just as the poem with the written word, it allows it to flourish in its most pure form. The poetics of inoperability reveal, to use Agamben's words, *what the body can*, that is, what the body is capable of. This is because when all constructed and internalized functions are disabled, the human being can free himself of history and eventualities. He can begin again, from zero, in the process of asking and wondering, for example, about the nature of thought, language, drawing, the frame, or Architecture. In this way, the *poetics of inoperativity* become a tool for the contemplation of anthropogenesis.

For Trías and Agamben, as well as for scholars of aesthetics like Didi-Huberman, to establish a solid critical revision of language is to confront the *revision of the medium on its own terms and deactivate its primary functions* in order to open it to new uses and recover its *poetic potential*.

2 Trías claims, however, that in this moment of contact singularities and paradoxes appear, as if it were a new element.

The *frame-limes* allows a restoration of the *potency* of language in the cinematographic frame, that is liberated, in Agamben's use of the term, from the imperative of passing inextricably to the event. In a globalized context that is founded on premises established by the West, the event resides in the image's legibility.

Therefore, in order to deactivate the conventional functions of the image, one must disable *almost* entirely its legibility within the accepted canons of representation and visual codification.

Once these are entirely disabled only then we can enter into the terrain of the unmentionable, an area that has been studied at length by the masters of Oriental painting, and on which François Jullien meditates in his comments on *the great image without form*.

The *frame-limes* does not depend on the opposition West-East, nor on the elimination of the form, the image, or the frame. To the contrary, as Jullien also observes, it needs the contact between the two sides, between the West and the East, the form and the formless, figuration and *spacing*, in order for the true nature of an *image-poiesis* to appear. The image-poiesis exists in the limit between its own operability and inoperability, and the where its visual, technical and narrative capacities and incapacities are active. To that end, a "liberation of the concrete without abandonment of the concrete (Jullien, 2008: 148)" is necessary, so that representation will move beyond the anecdotal without surpassing the infinitely indistinguishable, sustained between the limits of the physical world and the intangible, between the trace and what cannot be represented, between the frame and the space outside the frame. This is the *momentum* where all possibilities are equally probable and certainty is nonexistent.

An ungovernable model

What is behind the *image-border* of the *frame-limes* is its incapacity to be ruled, for as Trías recalls, its reality and existence reside precisely in its *rupture* (Trías, 1985:168), and as Jullien observes, things do not age in vain, but due to their "evasive" aspect (Jullien, 2008: 143). The *frame-limes* is neither resolved in a measurable and canonical system nor are they capable of generating their own system and thus becoming a norm. This is why they present an ungovernable model and unveil a tragic episteme and an already mentioned interior rupture, similar to the desperate vitality of *the neutral* in Roland Barthes or Didi-Huberman's concept of *excision*. In this constantly escaping and ungovernable excision, the image is freed of its condition

as an “operative image”³.

Once all the utilitarian functions are deactivated, all that remains is an inoperative image that assists the spectator in the contemplation of what is known as visual language⁴, preparing him/her for a new yet-to-be-determined stage, located on the limit, or on the cliff, to borrow Jean-Paul Michel’s formulation⁵. This is also the place where Peixoto puts *Muhler 2*. To place oneself on the cliff is to put oneself in the limit. This permits knowledge without acquisition or possession; the ability to ask a question without ever having to answer it. Only here it is possible to converse with the enigma, without abandoning the borders of the physical, and as Trías describes, stand with one foot in the world and the other *advancing* towards all that transcends it. This continuous dialogue with *the mysterious*, as Einstein says, is the most beautiful experience that one can have. It is the most fundamental emotion; at the core of all true art and all true science.

A responsible information model: to imagine a world is to feel responsible, morally responsible, for this world.

This intimate relation between the thought and the frame is even more pertinent in the first half of the 21st Century where, far from what Jay imagined, the scopic dominates as the main transmitter of information and communication and as the substitute for reality in its new forms: Facebook, Instagram, Youtube, Google, and even Drones.

If we are to address Gaston Bachelard’s claim that: “To imagine a world is to feel responsible, morally responsible, for that world. All doctrine of imaginary casualty is a doctrine of responsibility” (Bachelard, 1993:118), and if we are to relate this claim to the ideas expressed by Slavoj Žižek, of the importance of dealing responsibly with images because they are intimately connected to the experience of reality (they no longer represent reality but create it), then it becomes clear that it is necessary to call attention to the foundations or the *morphometrics* of the cinematographic image since it is this image which constructs and at times even substitutes our perception of reality.

The *frame-limes* does not offer an alternative *per se*, nor does it create the images that are to come, it is only a strategy-tool for them to appear in the future and ultimately, to debate the function of the frame. As Jullien suggests in his “Treatment on effectiveness” (1999), more than a concrete

3 Terms used by Didi-Huberman in the prologue to Harun Farocki’s “Desconfiar de las imágenes” (2015).

4 In the same manner that Agamben refers to Dante’s *The Divine Comedy* as the contemplation of the Italian language, or Rimbaud’s *Illuminations* as the contemplation of the French language, etc.

5 In reference to the work of the French philosopher Jean-Paul Michel “Un acantilado como la existencia” (2013).

result, what “substitutes the directed action is an implicated transformation” (Jullien, 1999: 143). The substitution of the *direction* of the cinematographic image with the generation of a space for transformation is part of the destruction of the ego, both of the image and its creator⁶. In other words, the cinematographic creator must not direct the image but rather assist in its process of emergence. He or she must fabricate the visual space necessary to make the image’s becoming, and all of its possible becomings, take place, while at the same time allowing the image to remain in a state of perpetual construction and revision.

A model-strategy for the discovery of the apparatus: distancing, estrangement and mediation.

The discovery of the physical border of the apparatus permits both an analysis of the frame and a dialogue between the operability of the human being and the strictly mechanical idiosyncrasy of the cinematographic machine. As Walter Benjamin has already noted, the nature that speaks to the camera is different from the nature that speaks to the eye, mostly because a “space that is elaborated unconsciously appears in the place of a space elaborated consciously by man” (Benjamin, 1985: 67). The machine transforms into an elaborated “two-dimensional tool” which serves to reveal clues and, more importantly, to unveil the existence of the mysterious in three-dimensional space. The different ways to frame are in fact different methods of organizing the space on a two-dimensional surface, an archive of human beings’ spatial relationships, with its own limits, scale and territorial relationship; not because of its ability to capture what escapes the human eye, but because it allows for the observation of the properties of three-dimensional space through its response to the space’s confinement within an autonomous system that has its own idiosyncrasies, namely, a surface that is smooth, homogenous and rectangular.

The reconfiguration and comprehension of three-dimensional space through the manipulation of a two-dimensional format can and will reveal clues about its own nature. Through distancing, estrangement and mediation, this operation makes possible a critical study of the very nature of three-dimensional space as well as that of the apparatus, or cinematographic camera, itself.

This dialogue between two and three-dimensional spaces mediated by the frame reveals the artificial or prosthetic condition of an apparatus which seeks to contain a three-dimensional

⁶ Jullien explains this idea in his analysis of the Chinese Wu Wei, where far from absolute non-action (or paralysis), the creator must act, but “only at the root of becoming” (Jullien, 1999:144), and in doing so, help in the natural development of immanence.

space that is always at risk of, to use Derridá's words, overflowing.

Therefore it is more correct to compare the apparatus to an operator with a certain degree of "*poetic coercion*" (Erice, 2011: 264), to irrevocably forget the illusion of objectivity that it creates, and to accept the instrument as a strategy for mediation and reflection on the relationship of understanding between the human being and the three-dimensional space.

To look at the past as future: The limit as tool.

Throughout the entire history of representation an apparent struggle has developed between, on the one hand, its employment at the service of narratives that are tangent to its own nature and, on the other, its primal capacity for *poetics* as an act of creation, or what Nuccio Ordine calls useless knowledge.

These past few years, a special sensibility has appeared towards visual studies as a field that takes responsibility for a language that must free itself from its own utilitarianism. But it still remains a question as to how this must occur.

As a result of the combination between responsibility and disaffection in regard to images, numerous studies have emerged that address topics such as the downfall of the scopic regime as described by Martin Jay, the death of visual language anticipated by Jean-Luc Godard or Peter Greenaway, and the farewell to the body and the empowering of the machine from Dziga Vertov to Michael Snow. Or closer still are other currents of Positivist thought that propose new models for the autonomous development for the free-exchange of the globalized image, like the author Susan Buck-Morss who, in her *Esthetics III*, eliminates authorship and implicit narratives that are reconfigured in montage, or in the case of Irmgard Emmelhainz, who calls for a third mediator for communication.

All these models are based on the premise of *eradicating* or resignifying visual representation.

The theory of the frame as *limit* or *image-output*, however, proposes, as in the case of Pascal Bonitzer, to save representation in spite of itself and the clichés that stifle it and to recover its *poetic* potential. This approach, perhaps, offers an escape of a certain tendency in the arts that is excessively obsessed with progress, understood always as innovation or the free *montage* of the ruins of the past. In the words of Agamben, originality, which has been entirely misunderstood in the contemporary context, is what remains in lasting relation to the original (Agamben, 2005: 100).

What is proposed here is more aligned with what is postulated by Claude Parent when he writes: “we should read the past as a future to be discovered” (Parent, 2009: 6). In a contemporary context which is prisoner to productivity, what is necessary for the future of the image seems to reside in an act that is far from simple: the elimination of the image’s capacity to be useful.

The inoperative image, or *frame-limes*, constructs an image out of its own incapacity. Free of ego and unproductive, this image is on the limit of legibility. As Jullien says, the operation is methodic but never simple. The method is to locate the image on the limit between two infinite spaces: the spaced frame and the off-screen, sustained in a perpetual and restrained fugue which makes the image ungovernable, inoperative and useless. At this moment the *poetic* capacity of the image appears. The image adheres to the prevailing paradigms of each era. In this case, the contemporary paradigm is founded on the eradication of certainty and on finding peace with probability⁷. The inoperative image is prepared to give up certainty in order to gain access to knowledge.

Epilogue: Dialogue with Trías, Agamben and Jullien.

To write a doctoral thesis is to learn to lose one’s voice.

Therefore, when one is finally given permission, or rather is impelled, to speak on their own terms, without appealing to the already known arguments made by authorities on whom they have depended on during years, it is logical that the author can no longer find his or her voice.

To write a thesis is to unlearn to speak for oneself in order to be able to speak through others.

Any basic literature course will teach students that the way to make a text interesting is, precisely, for the author to find his/her voice. The opposite system.

The titanic task of compiling all of the voices of history to create an argument is not enough. Right at the moment when the doctoral candidate is physically and psychologically worn out, he or she is asked to unlearn all the knowledge that has been acquired and to write a story, that even if untrue, should at least be exciting.

I cannot but wish good luck and emphatically hug all the doctoral candidates who find themselves, like me, in this current position:

⁷ Many thanks to Dr. Martínez Garrido, professor of the Architecture School of Madrid, for his clarifications on the contemporary paradigm of probability, including his remarks on Laplace as well as the insights of Jacob Bronowski in his work “The Ascent of Man”, as well as others.

How can you write your own story, how can you write a conclusion, when you have lost yourself in the voices of so many others?

Silence would be the easy road. More so in an investigation that defends the idea that to be able to write conclusions will lead to the restriction of the truth.

What's more, the very act of having to conclude the future of the visual language through the written one is a complete oxymoron.

But the oxymoron, the contradiction *in terminis*, generates a third meaning which forces the receiver to accept the metaphor.

So let what follows here be understood as metaphor, a poetic coercion, that will perhaps reveal certain key-truths for the reader who has the strength or will, in this final text, to abandon the need to resolve questions, to recognize certainties or to glimpse at conclusions.

From the etymology of the word "conclusion", I want to keep the prefix *con-*, from Latin, convergence or reunion, and throw out *clusio* from the verb *concludere*, to conclude or to close (also present in "claustrophobia", which I have commented on in the previous background of this dissertation).

To be brief, an immense claustrophobia overwhelms me when I think of having to conclude thought and then make it, through the efficiency of the correct words, turn to action.

Nevertheless, I propose the *spacing* needed for the convergence or reunion around a poetic coercion that is always open, with potential and ready to resist, in its interior, in its passing to action.

To place oneself on the limit is just this: to remain with one foot firmly in the world, this being the written word, and with the other calling upon the infinite human imagination, thereby making evident the unresolvable void between the two.

The *frame-limes* provides the spacing and visual space necessary, not for understanding neither the image, nor its future nor its finitude, but rather the contemplation of the impossible distance between the legible and the unintelligible.

It follows then that the words escape me when I try to describe a situation in which reality is

precisely in the escape. That is the case of the limit, as Trías knew well.

Knowledge, in all its forms, implies taking a position. This is why I choose to position myself in the limit of language and from here will try to explain the limit of visual language and to converse with my own incapacity and inoperability, and resist all impulse of resolution or closure (to enclose would be to render thought anecdotal). I will try, therefore, to ripen thought on the basis of its evasiveness, as Jullien would say.

In the limit between this prologue and the inoperative epilogue lies the key of the *frame-limes*.

The first inoperable dialogue appears with the attempt to sustain that the limit appears in the contact made between the visible (the screen) and the undifferentiated space (the off-screen), since this contact is just another way of *hallucinating* the possibility to control or contain the infinite. The contact is not real; there is a *between*⁸, a void of indeterminate, indeterminable and unnamable distance.

The void produces terror in human thought and that is why the limit, through approximation, is used as a way to understand it. Thus the conclusions offered by Trías which state that the limit generates, in the end, a tragic episteme, as well as an experience and an adventure.

With the deactivation of the *frame-limes*'s conventional functions, including its legibility, and thanks to the artist's ability to create deviations from their own constructions, it becomes possible to *contemplate*, to use Agamben's term, the origin of the image.

All that remains is the frame as a theoretical operator that reveals to itself what an image is capable of, as well as a small trace-figuration that retains the visual before its absolute disappearance. Neither adherence nor abandon, as Jullien would say; neither the Renaissance nor Supremacy; neither *Ulysses' Gaze*, nor *Transformers*.

Nevertheless, *Limit* (which is not film and yet, never stops being film; neither frames nor un-frames) maintains the legible within the frame through a small gesture of figuration, distributing it (spacing it) so that it can implicitly contain a resistance which impedes it from showing itself and

⁸ Here the term "between" is borrowed from the concept developed by Dr. Efipraxia Giannopoulou in her doctoral dissertation: Giannopoulou, Efpraxia (2016). *Between: suddenly, endless, the unnamable*. Doctoral Dissertation. E.T.S. Architecture (UPM). Available online: <https://doi.org/10.20868/UPM.thesis.40332>.

from disappearing. *Limit* assists framing, only in what concerns its primal question: what is a frame? What is visual language?

This question cannot and should not be resolved because as long as it remains open the spectator of *Limit* will be a spectator of his or her own anthropogenesis and thought. He or she will have glimpsed or will be able to glimpse that *We are the limits of the world, with one foot on the inside and the other on the outside. We are the world's limits* (Trías, 1985: 45), and will have understood that an inoperative image is a limit for one's own contemplation, where all future images are probable and will not necessarily come into existence.

INDEX

- Antecedents
- Abstract
- Objectives
- State of Art
- Methodology and Structure
- Other considerations
- General Context
- Previous Considerations
- Etymological approach

1. A geometric inquiry:

1.1 A Scaffolding as rigid as a monolith: The format as an “a priori” structure.

The tyranny of the *frame*: cinema militants lecture of Peter Greenaway.

The invariable skeleton: A parallelogram of four segments.

A practice wholesale: the monolith.

In defense of the dynamic square: a postulate by Sergei Eisentein.

The Japanese *framelessness* or the architectural window.

To cover an annoying caryatid: framing or framing

Against the tyranny of the rectangle

Freeing yourself from utilitarian geometries: challenging the forms of language.

Every work of art bring its own frame into existence or does the

frame bring the work of art into existence?

2. A device inquiry: The little flashlight of the Usher or The axe of the lens.

2.1 The little flashlight of the Usher: replacing reality with its double.

The frame: a formal definition, an aesthetic definition

Cinema doesn't know frame: peephole or neutral mediator?

2.2 The axe of the lens: the apparatus theory in film aesthetics.

Frame mutilation: erasing the traces of work.

Le mépris y Kid auto races at Venice: the labouring machine.

A new transparency concept: the machine that shows itself.

Hyper figuration: freedom for imagination or ocular indigestion.

The cinema of the green screens: the machine that self-reference.

To show the frame: recovering the human dimension.

3. A surface inquiry

3.1 Crashing against the surface: about the two-dimensional condition of the screen and the film.

The *field* of free navigation: *the suprematist picture-plane*.

The black square or the montage cell: Malevich y Eisenstein

The screen: a good care feast of surfaces or a wall to jump.

Black squares, empty holes: Ulysses Gaze.

3.1.2 *Sur-face de l'écran*: A thought that forms or a form that thinks.

Sur-face de l'écran.

The infinite thinness of the screen: the ambassadors of Hans Holbein and Citizen Kane.

An elastic epidermis: *Au secours* and *Videodrome*

The material data: *Donnie Darko*, *Lady of Shanghai* and *Los*

Olvidados.

A thought that forms or a form that thinks.

The unfolding in the Orpheus of Cocteau: the personified image.

Persona of Bergman: the observing surface.

Distance and estrangement: think with your hands.

To know you have to take a position: the frontal crash.

3.2 The surface evidence of the film and the *frame* on fire:
phenomenological and the material data of the film.

A thin film: the phenomenological data.

The trace: surface-evidence.

The era of globalization: an emancipated image.

The *frame* on fire: the material data of the film.

3.3 *Flatland*: on the way to abstraction.

3.3.1 A mesh on the surface: Yasujiro Ozu and Michelangelo Antonioni.

Weaving the space: geometric graduations.

Tokyo stories: The body as an articulator of space.

Pillow shots and waiting system: first notes on empty space.

Ukiyo-e and *Surimono*: the recession of the z –axis.

Interior and exterior: the psychological character of space.

Alora qui: L'eclisse of Antonioni.

The enchanted mountains: Physical graduations.

4. A horizons inquiry

4.1 Experiments against gravity: the centrifuged and in free-fall eye.

4.1.1 The centrifuged eye: Ixion and the punishment of perpetual motion.

The panoramas of Robert Barker.

Coeur Fidèle: the cinematographic panorama.

Emak Bakia and *Man with a movie camera* of Vertov.

The four hundred blows of Truffaut.

Michael Snow: a goodbye to Earth.

The emancipated machine: Hal 9000.

Antonioni: a proposal to recover the horizons.

Brief notes on the current situation: the dematerialization of the floor.

4.2 Falling or floating: from aerial to satellite view.

Aviation: ¿God or Icarus?.

The conquest of vertical space: aerial vision.

Icarus myth: to fall or to float.

Olympiada: human-bird.

Flight and y shipwreck.

The inclined plane: Second half of the XXth century.

La Fonction Oblique and *Desserto Rosso*.

Gregory's Girl case.

Broken Fall Geometric: Gravity Art

From the airplane to the satellite: nowadays.

Uprooted vision: The antropocene era.

Cartography and surveillance: above vision.

Detachment in drone operators.

Fictions that structure reality: *The reader* and *Adieu au Language*

Everything is in the frame: notes on le neutre of Barthes.

5. A limit inquiry: the images yet to come.

5.1 The overthrow of Ego: the power of the center.

5.2 Deframing: void, *ma*, *mu*, *qi*.

5.3 Vision to the limit: a study of Mário Peixoto as visual strategy of resistance against the contemporary paradigm of limitation.

- Notes on the thematic universe.
- Epilogue
- Annex
- Bibliography and Filmography

SELECTED BIBLIOGRAPHY AND FILMOGRAPHY

Methodology:

Freire, Paulo (1975) *Pedagogy of the oppressed* Madrid: SXXI.

Lledó, Emilio (2011) *El origen del diálogo y de la ética. Una introducción al pensamiento de Platón y Aristóteles*. Madrid: Gredos.

Lledó, Emilio (2015) *La memoria del Logos: Estudios sobre el diálogo platónico* Barcelona: Taurus.

Chapter 1:

Alberti, Leon Battista *De la peinture* 1435, op. cit. Libro 1.

Bachelard, Gaston (1986) *Poetics of Space* México D.F: Fondo de Cultura Económica.

Berger, John (2000) *Ways of seeing* Barcelona: Gustavo Gili.

Bordwell, David (2009) *Paolo Gioli's Vertical Cinema*. Disponible online en la página web del autor: <http://www.davidbordwell.net/essays/gioli.php>

De Fries, Heinrich (2002) *Spatial organization in film* (English translation 2002, R. Woodhouse, UQ).

Eisenstein, Sergei (2014) *Film essays and a lecture*. New Jersey: Princeton University Press.

Eisenstein, Sergei (1931) "The Dinamic square" en *Close-Up* Vol. VIII, N° 1, Marzo. Editor: K. Macpherson. Londres: Pool. Disponible en: <https://archive.org/details/closeup08macp>

Eisenstein, Sergei (1999) *Film form* México DF: Siglo XXI.

Eisenstein, Sergei (1992) *Yo, memorias inmorales*. Volumen 2. México: Siglo XXI.

Greenaway, Peter (2003) *Cinema Militan Lectures* Disponible en: <http://petergreenaway.org.uk/essay3.htm>

Kemp, Wolfgang (1996) "The narrativity of the Frame" en *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*. New York: Cambridge University Press. Disponible en: http://archiv.ub.uni-heidelberg.de/artdok/1931/1/Kemp_The_narrativity_of_the_frame_1996.pdf

[Lloyd, A. Jones \(1930\) "Rectangle proportions in pictorial composition" en *Journal of the Society of the Motion Pictures Engineers, Volumen XIV, pp. 32-49* Nueva York: Society of the Motion Pictures Engineers.](#)

Malevich, Kazimir (1929) "*Painterly laws in the problems of Cinema*" en *Malevich and Film*, Margarita Tupitsyn (2002), pp. 147 -159, Belem: Fundação Centro Cultural de Belém.

Panofsky, Erwin (1973) *Perspective as a symbolic form*. Barcelona: Tusquets.

Rohmer, Eric (1979) *L'organisation de l'espace dans le Faust de Murnau*. París: Union Générale D'Éditions

Stoichita, Victor (2000) *The self-aware image* Barcelona: Ediciones del Serbal.

Villain, Dominique (1997) *Le cadrage au cinema* Buenos Aires: Paidós.

Aumont, Jaques et. al (2005) *Aesthetics of film* Argentina: Paidós Ibérica.

Chapter 2:

Althusser, Louis (1988) *Ideological state apparatuses* Buenos Aires: Nueva Visión.

Agamben, Giorgio (2009) *What is an apparatus?* Stanford, California: Stanford University Press.

Aumont, Jacques (1997) *The image* Londres: British Film Institute.

Bazin, André (2006) *What is cinema?* Madrid: Rialp.

Baudrillard, Jean (1978) *Simulacra and simulation* Barcelona: Kairós.

Baudry, Jean-Louis (1980) "The apparatus" en *Apparatus, Cinematographic apparatus: selected writings*. Nueva York: Tanam Press. ed. por Theresa Hak Kyung Cha, pp. 41-62.

Burch, Noël (1985) *Praxis of Cinema* Madrid: Editorial Fundamentos.

Comolli, Jean Louis (2010) *Cinema Against Spectacle: Technique and Ideology Revisited* Buenos Aires: Manantial.

Comolli, Jean Louis (2012) *Corps et cadre: Cinema, éthique, politique* Paris: Verdier.

Deleuze, Gilles (1986 [II]) *Image-movement* Barcelona: Paidós Ibérica, S.A.

Epstein, Jean (1960) *The intelligence of a machine*. Argentina: Nueva visión.

Gubern, Román (1996) *Del bisonte a la realidad virtual* Barcelona: Anagrama

Heath, Stephen (1981) *Questions of cinema* Indiana: Indiana University Press.

Heath, Stephen (1976) "Narrative Space" en *Screen Vol. 17 Issue 3* Inglaterra: Oxford University Press.

Kemp, Wolfgang (1996) "The narrativity of the Frame" en *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*. New York: Cambridge University Press. Disponible en: http://archiv.ub.uni-heidelberg.de/artdok/1931/1/Kemp_The_narrativity_of_the_frame_1996.pdf

Metz, Christian (2001) *The Imaginary Signifier: Psychoanalysis and the Cinema* Paidós: Barcelona.

Metz, Christian (1973) *Language and cinema* Barcelona: Editorial Planeta.

Robert Stam et al. (1999) *New Vocabularies in Film Semiotics: Structuralism, Post-structuralism, and Beyond* Barcelona: Paidós Ibérica.

Chapter 3:

Abbott, Edwin A. (1999) *Flatland* Palma de Mallorca: Torre de Viento.

Benjamin, Walter (2008) *The Work of Art in the Age of Mechanical Reproduction*, Libro I, vol, 2. Madrid: Abada editores.

Brecht, Bertolt (1930) *The exception and the rule* Disponible online: <https://drive.google.com/file/d/0B3N8jtudSydeWXZTRWxQR1RUa0k/edit>

Bresson, Robert Bresson (1975) *Notes sur le Cinématographe* Paris: Gallimard.

Buck-Morss, Susan (2009) 'Visual studies and global imagination.' *Antípoda*, nº9, (Julio-Diciembre, 2009): 19-46.

Disponible en: <http://antropolitica.uniandes.edu.co/IMG/pdf/EstudiosvisualesBuck-Morss.pdf>

Buck-Morss, Susan (2005) *Aesthetics and Anaesthetics* Buenos Aires: Interzona Editora.

Burch, Noël (1979) *To the distant observer* California: University of California Press.

Cheng, François (2005) *Empty and Full* Madrid: Siruela.

Deleuze, Gilles (2005) *Logic of Sense* Barcelona: Paidós Ibérica.

Derridá, Jaques (1997) *Dissemination* Madrid: Editorial Fundamentos.

Didi-Huberman (2009) *The surviving image. Phantoms of Time and Time of Phantoms : Aby Warburg* Madrid: Abadaba Editores.

Didi-Huberman (2005) *Confronting images* Pennsylvania: The Pennsylvania University Press.

Didi-Huberman, Georges (2008) *When images take a position* Madrid: A. Machado Libros.

Didi-Huberman, Georges (2010) *What we see looks back at us* Buenos Aires: Manantial.

Greenberg, Clement (1979) *Art and Culture* Barcelona: Gustavo Gili.

Geist, Kaze (1994) “*Playing with Space: Ozu and two-dimensional design in Japan*” in *Cinematic Landscapes Observations on the Visual Arts and Cinema of China and Japan* Texas: University of Texas.

Holt-Damant, Kathi (2003) “Constructs of space: German Expressionism, Mies van der Rohe and Yasujiro Ozu”. En *20th Annual Conference of the Society of Architectural Historians Australia and New Zealand*, October Sidney: University of Sydney: 3-5.

Jay, Martin (2007) *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought* Akal Estudios Visuales. Madrid, 2007.

Krakauer, Siegfried (2006) *Estética sin territorio* Murcia: José López de Albadalejo.

Nakov, Andréi (1996) *Writings: Malevich* Madrid: Síntesis.

Malevich, Kazimir (1929) “*Painterly laws in the problems of Cinema*” en *Malevich and Film*, Margarita Tupitsyn (2002), pp. 147 -159, Belem: Fundação Centro Cultural de Belém.

Malevich, Kazimir (2000) *Suprematism* Editado por Gabriella de Milia. Milán: Abscondita.

Neret, Gilles (2003) *Malevich* Alemania: Taschen.

Perella Giuseppe and Michele Manzini (1986) *Architetture della visione* Roma: Edición especial para la filmoteca española

Shapiro, Meyer (1969) 'On some problems in the Semiotics of Visual Art' En *Semiótica*. Volume 1, Issue 3: 223–242

Pellet, Christopher (2012) *Pour une contemplation subversive* Paris: L'arche.

Sontag, Susan (1984) *Styles of radical will* Barcelona: Muchnik Editores.

Tupitsyn, Margarita (2002) *Malevich and Film* Belem: Fundação Centro Cultural de Belém.

Weinrichter, Antonio (2007) *La forma que piensa. Tentativas en torno al cine-ensayo*. Pamplona: Gobierno de Navarra Prensa Publicaciones.

Chapter 4:

Alsina, Romaguera (1993) *Textos y manifiestos del cine* Madrid: Cátedra

Antonioni, Michelangelo "L'horizon des événements (Notes pour un film a faire ou a ne pas faire)" en *Cahiers Du Cinéma*, 290-291, 1978 (pg.4-11)

Antonioni, Michelangelo (1969) "Interview with Antonioni" en *Interview with Film directors*, Andrew Sarris, (21-32), Nueva York: Avon Books. Originalmente publicada en *Cahiers du Cinéma* nº160 (Nov, 1964).

Aumont, Jacques (1997) *The eye endless: Cinema and Peinture* Buenos Aires: Paidós Comunicación.

Bachelard, Gaston (1993) *Air and Dreams* México: Fondo de cultura económica.

Barnard, Edwin (2012) *Capturing time: Panoramas of old Australia* Canberra: National Library of Australia.

Barthes, Roland (2004) *The Neutral* México: Siglo XXI Editores. Traducción de Patricia Wilson. Discurso original presentado por Roland Barthes en el Collège de France (1977-1978).

Bataille, Georges (1995) *History of the eye* México: Ediciones Coyoacán

Camus, Albert (2005) *La Chute* Colombia: Skla.

Cooper, Graham (1986) *Leni Riefenstahl and Olympia* London: Scarecrow Press

Derridá, Jaques (2001) *Truth in painting* Buenos Aires: Paidós.

Emmelhainz, Irmgard *Conditions of Visuality Under the Anthropocene and Images of the Anthropocene to Come*

(Published in e-flux.com., March, 2015) <http://www.e-flux.com/journal/63/60882/conditions-of-visibility-under-the-anthropocene-and-images-of-the-anthropocene-to-come/>

Elliott, Anthony (2001) *Profiles in contemporary social theory*, Londres: SAGE.

Felthman, John (1804) *The Picture of London, for 1803: Being a Correct Guide to All the Curiosities, Amusements, Exhibitions, Public Establishments, and Remarkable Objects, in and Near London; with a Collection of Appropriate Tables. For the Use of Strangers, Foreigners, and All Persons who are Not Intimately Acquainted with British Metropolis.* Londres: Lewis and Company.

Fullando, Juan Daniel (1968) *Toujours l'oblique* Nueva Forma, n°28, pp. 88- 92.

Greenaway, Peter (1997) “*Flying over Water/Volar damunt l'aigua*”. [Catálogo de la exposición “Flying over Water/Volar damunt l'aigua”](#), Barcelona: Fundació Joan Miró.

Hinton, David B. (2000) *The Films of Leni Riefenstahl* Plymouth: Scarecrow press inc.

Hedges, Inez (1966) *Constellated Visions: Robert Desnos's and Man Ray's L'étoile de Mer* en “Dadá and Surrealist Films” Massachusetts: MIT Press Edit by Rudolf E Kuenzli.

Kuenzli, Rudolf (1996) *Dada and surrealist film* Massachusetts: MIT Press Edit by Rudolf E. Kuenzli.

Leed, Eric. J (1981) *No man's land. Combat and identity in World War I* London: Cambridge University Press.

Morin, Edgar (2001) *The cinema, or the imaginary man* Barcelona: Paidós comunicación.

Parent, Claude (1970) *Vivre L'oblique* Paris: L'aventure urbaine.

Ray, Man (1963) *Selportrait* Boston: Little, Brown and Co.

Riefenstahl, Leni (1969) "Leni and the Wolf" en *Interview with Film directors*, Andrew Sarris, (453-473), Nueva York: Avon Books. Originalmente publicada en *Cahiers du Cinéma* n.170 (Sept, 1965) y *Cahiers du Cinéma in english*, n.5 (1966). La versión en castellano del libro de Sarris "Entrevista con directores de cine" Madrid, 1971, Editorial Magisterio Español S.A, no ha incluido esta entrevista.

Rancière, Jaques (2005) *Politics of Aesthetics* Barcelona: Museud'Art Contemporani de Barcelona/Universidad Autónoma de Barcelona.

Rancière, Jaques (2010) *The emancipated spectator* Buenos Aires: Manantial

Snow, Michael (1994) *La région centrale* en The collected writings fo Michael Snow. Ontario: Wilfrid Laurier University Press.

Steyerl, Hito (2012) "In free fall" en *CAM2 Lecturas para un espectador inquieto*, Madrid: Comunidad de Madrid. Disponible en: <http://www.ca2m.org/es/universidad-popular-59/lecturas-para-un-espectador-inquieto>

Tomas, David (2013) *Vertov, Snow, Farocki: Machine Vision and the Posthuman* Nueva York, Londres: Bloomsbury.

Virilio, Paul (1989) *War and Cinema* Londres: Verso

* Virilio, Paul (1984) *Guerre et Cinéma: Logistique de la perception* Paris: Cahiers du cinéma: L'Etoile, D.L.

Virilio, Paul (1968) "La Función Oblicua" en *Nueva Forma*, n°28. Mayo, p.41

Vertov, Dziga (1984) *Kino-eye* Berkeley: University of California Press.

Weizman, Eyal (2002) *The Politics of Verticality* disponible en OpenDemocracy.net. Disponible en: https://www.opendemocracy.net/ecology-politicsverticality/article_801.jsp

Žižek, Slavoj (2001) *Fright of Real Tears: Krzysztof Keszowski between Theory and PostTheory* London: British Film Institute.

VVAA (1996) *Nueva Forma: Arquitectura, Arte y Cultura, 1966-75: Centro Cultural de la Villa, Madrid, octubre-diciembre 1996*. Madrid: Ayuntamiento de Madrid, Concejalía de Cultura, Educación, Juventud y Deportes; Fundación Cultural del Colegio Oficial de Arquitectos de Madrid, D.L. 1996.

David Bordwell y Kristin Thompson (1995) *The cinematographic art* Barcelona: Paidós

Chapter 5.

Agamben, Giorgio (1999) *Potentialities* California: Stanford University Press

Agamben, Giorgio (2014) “Resistance in Art”, en *The European Graduate School Video Lectures*: <https://www.youtube.com/watch?v=one7mE-8y9c>

Agamben et al. (2011) *Releasing the image: From Literature to New Media* Stanford: Stanford University Press.

Arnheim, Rudolf (1986) *El cinema as art* Barcelona: Paidós Ibérica.

Aumont, Jaques (1998) *The aesthetics today* Madrid: Cátedra.

Arnheim, Rudolf (1984) *El poder del centro* Madrid: Alianza Forma.

Avellar, José Carlos “O lugar sem Limites/Le Lieu sans limites”. *Cinemas d’Amerique Latine*, nº16, (2008): 32-64.

Barañano, Kosme María de (1992) *Husserl, Heidegger, Chillida: El concepto del espacio en la filosofía y la plástica del S.XX* País Vasco: Universidad del País Vasco.

- Benjamin, Walter (2009) *La dialéctica en suspenso* Santiago de Chile: LOM
- Bergson, Henri (2010) *Materia y Memoria* Buenos Aires: Cactus.
- Bonitzer, Pascal (1978) “Décadrages” en *Cahiers du cinéma*, n°284: 7-15.
- Bonitzer, Pascal (2007) *Décadrages* Argentina: Santiago Argos Editor
- Bonitzer, Pascal (2007) *Le champ aveugle* Buenos Aires: Santiago Arcos.
- Brea, Jose-Luis (2009) *El tercer Umbral*. Publicación online del autor con licencia creative commons. Disponible en: http://www.joseluisbrea.es/ediciones_cc/3rU.pdf
- Bordwell, Staiger, Thompson (1997) *El cine clásico de Hollywood* Barcelona: Paidós Ibérica, S.A.
- Coelho Saraiva, Francisco (2000) *O cinema no limite: a máquina de espaço-tempo de Mário Peixoto* Brasília: Universidad de Brasília.
- Drue, William M. (2006) “The counter cinema of Mário Peixoto: Limite in the context of world film” en *Ten contemporary views on Mário Peixoto's Limite*. Münster: Mv wissenschaft: 57-87
- Deleuze, Gilles (1986 [I]) *Image-time* Barcelona: Paidós Ibérica.
- Derridá, Jacques (2001) “Cinema and its ghosts” en *Cahiers du Cinéma*, 556, Abril.
- Didi-Huberman, Georges (2008) “Ser umbral” en *Ser Cráneo* Bogotá: Universidad Nacional de Colombia.
- Heidegger, Martin (2009) *Art and space* Barcelona: Herder Editorial.
- Jullien, Françoise (2010) *The silent transformations* Barcelona: Ediciones Bellaterra.
- Jullien, François (2008) *La gran imagen no tiene forma* Barcelona: Alpha Decay
- Latouche, Serge (2014) *Límite* Argentina: Adriana Hidalgo editora.

Krauss, Rosalind (1997) *The optical unconscious* Madrid: Tecnos

Nancy, Jean-Luc (2003) *The sense of the world* Buenos Aires: La Marca.

Pawlikowski, Pawel (2012) *Paweł Pawlikowski* en Culture.Pl:
<http://culture.pl/en/artist/pawel-pawlikowski>

Pawlikowski, Pawel (2014) *Interview: Paweł Pawlikowski* en Filmcomment.com:
<http://www.filmcomment.com/blog/interview-pawel-pawlikowski/>

Pawlikowski, Pawel (2015) *Pawel Pawlikowski answers ten questions about the oscar nominee "Ida"*. en IndieWire.com: <http://www.indiewire.com/2015/01/pawel-pawlikowski-answers-10-questions-about-oscar-nominee-ida-189280/>

Peixoto, Mário *Limite: Estudos sobre Limite / de Mário Peixoto* [Filmoteca de Madrid/Fonoteca: [CD-0076](#)].

Pereira de Mello, Saulo (2006) "Man's Fate" en *Ten contemporary views on Mário Peixoto's Limite*. Münster: Mv wissenschaft: 33-49

Rancière, Jaques (2011) *The future of the image* Buenos Aires: Prometeo Libros.

Salles, Walter (2006) "Free Eyes in the Country of Repetition" en *Ten contemporary views on Mário Peixoto's Limite*. Münster: Mv wissenschaft: 25-33

Stam, Robert, "On the Margins: Brazilian Avant-Garde Cinema", en Johnson, Randal & Robert Stam (eds), *Brazilian Cinema*, East Brunswick: Associated University Presses, 1982, pp. 306-327. Expanded edition 1995 New York: Columbia UP.

Trías, Eugenio (1985) *Los limites del mundo*. Barcelona: Ariel

Trías, Eugenio (1991) *Lógica del Límite*. Barcelona: Destino S.A

Turner, Víctor (1969) "Liminality and Communitas" en *The ritual process: structure and anti-structure*. Chicago: Aldine Publishing: 359-374

Wenders, Wim (2005) *Act of seeing* Barcelona: Paidós Ibérica.

Zuaznabar, Guillermo (2001) *Jorge Oteiza. Animal Fronterizo* Barcelona: Actar.

Filmography by chapters:

Introduction

El vientre del Arquitecto (The belly of an Architect, Peter Greenaway, 1987)

El contrato del dibujante (The Draughtsman's Contract, Peter Greenaway, 1982)

Frame (Richard Serra, 1969)

Limite (Mário Peixoto, 1932)

First Chapter

La mirada de Ulises (To Vlemma tou Odyssea, Theo Angelopoulos, 1995)

2001: Odisea en el espacio (2001: space odyssey, Stanley Kubrick, 1968)

Mommy (Xavier Dolan, 2014)

Las maletas de Tulse Luper (Tulse Luper Suitcases, Peter Greenaway, 2003, 2004 y 2005)

Eisenstein en Guanajuato (Eisenstein in Guanajuato, Peter Greenaway, 2014)

Scenário d'un film Passion (Jean- Luc Godard, 1982)

Sur le passage de quelques personnes à travers une assez courte unite de temps (Guy Debord, 1959).

Napoleón (Abel Gance, 1927)

Second Chapter

Gravity (Alfonso Cuarón, 2013)

Interstellar (Christopher Nolan, 2014)

Kid auto races at Venice (Henry Lehrman, 1914)

El desprecio (Le Mepris, Jean-Luc Godard, 1963)

2001: Odisea en el espacio (2001: space odyssey, Stanley Kubrick, 1968)

Persona (Ingmar Bergman, 1966)

Psycho (Psicosis, Alfred Hitchcock, 1960)
Soñadores (The dreamers, Bernardo Bertolucci, 2002)
Alicia (Norman McLeod's, 1933)
Un perro andaluz (Un chien andalou, Luis Buñuel, 1929)

La sangre de un poeta (La sang d'un poet, Jean Cocteau, 1930)
La Historia interminable (The neverending story, Wolfgang Petersen, 1984)
Nómadas del viento (Le peuple migrateur, Jacques Perrin, 2001)
Leviathan (Lucien Castaing-Taylor, Verena Paravel, 2012)
Origen (Inception, Christopher Nolan, 2010)
Upside down (Juan Solanas, 2012)
Classe de Lutte (Groupe Medvedkine, 1969)
Star Wars - Rogue one: a star wars story (Gareth Edwards, 2016)
Saga Bourne (2002 -2016)
Saga Transformers (2007-2017)
La naranja mecánica (The clockwork orange, Stanley Kubrick, 1971)

Third Chapter

La Rosa Púrpura del Cairo (The purple rose of Cairo, Woody Allen, 1985)
Orfeo (Orphée, Jean Cocteau, 1950)
Changer d'image (Jean-Luc Godard, 1982)
Viste à Picasso (Paul Haesaerts, 1949)
Pollock (Hans Namuth, 1951)
Histoires du Cinéma (Jean-Luc Godard, 1989-1998)
Gerry (Gus Van Sant, 2002)
Frame (Richard Serra, 1969)
Ciudadano Kane (Citizen Kane, Orson Welles, 1941)
Au Secours (Abel Gance, 1929)
Videodrome (David Cronenberg, 1983)
Donnie Darko (Richard Kelly, 2001)
Los Olvidados (Luis Buñuel, 1950)
La dama de Shangai (The lady of Shangai, Orson Welles, 1947)
Persona (Ingmar Bergman, 1966)
El show de Truman (The Truman show, Andrew Niccol, 1998)
Laberinto (Labyrinth, Jim Henson, 1986)
El eclipse (L'eclisse, Michelangelo Antonioni, 1962)

Scénario du film Passion (Jean-Luc Godard, 1982)
El desierto rojo (Deserto Rosso, Michelangelo Antonioni, 1964)
Cuentos de Tokio (Tokyo Monogatari, Yasujiro Ozu, 1953)
Con Michelangelo (Enrica Antonioni, 2005)
Más allá de las nubes (Al di là delle nuvole, Michelangelo Antonioni, 1995)
The Dangerous Thread of Things en “Eros” (Michelangelo Antonioni, 2004)
Lo sguardo de Michelangelo (Michelangelo Antonioni, 2004)

Fourth Chapter

Llegada del tren a la estación de La Ciotat (L'arrivée d'un train en gare de La Ciotat, Louis Lumière y Auguste Lumière, 1895)
El hombre de la cabeza de goma (L'homme à la tête de caoutchouc, Georges Méliès, 1901)
Emak Bakia (Man Ray, 1921)
El hombre de la cámara (Chelovek s kino-apparatom, Dziga Vertov, 1929) *Metrópolis* (Metropolis, Fritz Lang, 1927)
La région centrale (Michael Snow, 1971)
Irreversible (Irréversible, Gaspar Noé, 2002)
La casa Emak Bakia (Oskar Alegria, 2012)
La Rueda (La Roue, Abel Gance, 1923)
2001: Odisea en el espacio (2001: space odyssey, Stanley Kubrick, 1968)
¿Teléfono Rojo? Volamos hacia Moscú (Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, Stanley Kubrick, 1964)
Tron (Steven Lisberger, 1982)
Juegos de Guerra (War Games, John Badham, 1983)
Terminator (The Terminator, James Cameron, 1984)
Click: 360° special . Documental producido por la BBC (2016)
Histoire(s) du Cinéma (Jean-Luc Godard, 1989-1998)
Los cuatrocientos golpes (Les quatre cents coups, François Truffaut, 1959)
El Eclipse (L'eclisse, Michelangelo Antonioni, 1962)
Interstellar (Christopher Nolan, 2014)
La mujer en la luna (Frau im Mond, Fritz Lang, 1929)
El gabinete del Dr. Caligari (Das Cabinet des Dr. Caligari, Robert Wiene, 1920)
Aguaespejo Granadino (Jose Val del Omar, 1955)
Olympiada (Olympia, Leni Riefenstahl, 1936)
One Week (Buster Keaton, 1920)
El Desierto Rojo (Deserto Rosso, Michelangelo Antonioni, 1964).

El hombre de la cámara (Chelovek s kino-apparatom, Dziga Vertov, 1929)
El tercer hombre (The third man, Carol Reed, 1949)
Mr. Arkadin (Orson Welles, 1955)
Entretien sur le béton en “Civilisations” (Eric Rohmer, 1969)
Haz lo que debes (Do the right thing, Spike Lee, 1984)
Gregory’s Girl (Bill Forsyth, 1981)
[Broken Fall. Geometric](#) (Jas Ban Ander, 1972)
Birdman (Alejandro. G. Iñárritu, 2014)
Rompiendo las olas (Breaking the waves, Lars Von Trier, 1996)
Soy Cuba (Mihail Kalatozov, 1964)
It’s all about love (Thomas Vinterberg, 2003)
El desprecio (Le Mepris, Jean-Luc Godard, 1963)
Impressionen unter wasser, Leni Riefenstahl, 2002)
Gattaca (Andrew Niccol, 1997)
All is lost (J.C.Chandor, 2013)
El enemigo de las rubias (The Lodger. Alfred Hitchcock, 1927)
Vértigo (Vertigo, Alfred Hitchcock, 1958)
Gravity (Alfonso Cuarón, 2013)
El gran salto (The Hudsucker Proxy, Joel and Ethan Cohen, 1994)
El Cielo sobre Berlin (Der Himmel über Berlin, Win Wenders, 1987)
El paciente inglés (The english patient, Anthony Minghella, 1996)
El aviador (The aviator, Martin Scorsese, 2004)
Here (Braden King, 2011)
Exitenze (David Cronenberg, 1999)
Inception (Christopher Nolan, 2010)
La dama de Shangai (The lady of Shangai, Orson Welles, 1947)
El lector (The reader, Stephen Daldry, 2008)
Adiós al lenguaje (Adieu au Language, Jean-Luc Godard, 2014)
“Cavale”. Imaginez Maintenant- Grenoble/La Bastille (2010)¹

Fifth Chapter

Le Corbusier (Jaques Barsac, 1987)
Histoire(s) du Cinéma (Jean-Luc Godard, 1989-1998)
El Eclipse (L’eclisse, Michelangelo Antonioni, 1962)

¹ Disponible en: <https://vimeo.com/13079214>

La région centrale (Michael Snow, 1971)

Modos de Mirar (Ways of seeing, John Berger, 1972)

Rushmore (Wes Anderson, 1998)

Wes Anderson Centered (Kogonada, 2014)

Scenário d'un film Passion, (Jean- Luc Godard, 1982)

La Pasi3n de Juana de Arco (La passion de Jeanne d'Arc, Carl T. Dreyer, 1928)

La Noche (La Notte, Michelangelo Antonioni, 1961)

Blow-up (Michelangelo Antonioni, 1966).

El Desierto Rojo (Deserto Rosso, Michelangelo Antonioni, 1964).

Cuentos de Tokio (Tokyo Monogatari, Yasujiro Ozu, 1953)

Ida (Pawel Pawlikowski (2013)

Una noche en la 3pera (Night at the opera, Hermanos Marx, 1935)

Lisbon story (Win Wenders, 1994)

Una mujer casada (Une femme mari3e, Jean Luc Godard, 1964)

L'atalante (Jean Vigo, 1934)

Limite (M3rio Peixoto, 1931)

Sin L3mite (Limitless, Neil Bugar, 2011)

Sur le passage de quelques personnes 3 travers une assez courte unite de temps (Guy Debord, 1959).