

CONTENTS

DEAD ENDS/IMPASSES	
<i>Edited by Leonardo Quaresima</i>	9
<i>Introduction</i>	
[l.q.]	11
<i>What Happened to Pantomime?</i>	
Ben Brewster	15
<i>The Art of "Speaking Silently": The Debate around Cinema and Pantomime in the 1910s and 1920s</i>	
Elena Mosconi	36
<i>The Phantom of the Relationship, the Poverty of Cinema and the Excesses of Hypnosis</i>	
Ruggero Eugeni	47
<i>Cinema and Revelation: for Professional Eyes Only</i>	
Michael Barchet	54
<i>Tra fotografia e cinema: la tridimensionalità in Italia negli anni Trenta</i>	
Paola Valentini	61
<i>In Search of Expanded Cinema</i>	
Sandra Lischi	82
<i>At the Museum and the Movies</i>	
Leonardo Quaresima	96
<i>Enclosure: The Tactile Screen/Lo schermo tattile</i>	
NEW STUDIES	103
<i>Visages du dedans</i>	
Raymond Bellour	105

<i>Cinematic Performance: between the Histrionic and the Quotidian</i> Lesley Stern	113
<i>Approche de la réception par la triade “programmation - presse - censure”</i> Gianni Haver	122
<i>Opposite or Complementary Conceptions? What Do Rudolf Arnheim and Michel Chion Have in Common?</i> Frances Guerin	129
 PROJECTS & ABSTRACTS	 141
Université de Lausanne (François Bovier, PhD Thesis Abstract)	143
Università Cattolica - Milano (Vincenzo Buccheri, PhD Thesis Abstract)	146
Institut National des Langues et Civilisations Orientales (INALCO) - Paris (Adrien Gombeaud, PhD Thesis Abstract)	148
Universiteit Utrecht (Rudmer Canjels, PhD Thesis Project)	150
Universität Bremen (Uwe Day, PhD Thesis Project)	152
University of California - Los Angeles (Tami M. Williams, PhD Thesis Project)	156
 Università di Bologna, Università Cattolica di Milano, Università di Firenze, Università di Milano - Iulm, Università di Pavia, Università di Pisa, Università di Torino, Università di Trento, Università di Udine, <i>Cinematic Technologies</i>	 158
The Keith-Albee Collection. Special Collections Department University of Iowa Libraries	160
 X International Film Studies Conference. <i>LIMINA - Film's Thresholds</i> (Udine, March 17-20, 2003)	 162
MAGIS Gradisca Film Studies Spring School / Multiple and Multiple-language Versions (March 21-28, 2003)	165
 SELECTED BY	 167
Richard Abel (Ben Singer, <i>Melodrama and Modernity: Early Sensational Cinema and Its Contexts</i>)	169
Rick Altman (Ben Singer, <i>Melodrama and Modernity: Early Sensational Cinema and Its Contexts</i>)	170
François Albera (Germain Lacasse, <i>Le Bonimenteur de vues animées. Le cinéma “muet” entre tradition et modernité</i>)	171
Francesco Casetti and Mariagrazia Fanchi (Annette Kuhn, <i>An Everyday Magic. Cinema and Cultural Memory</i>)	174
Lorenzo Cuccu (Sandro Bernardi, <i>Il paesaggio nel cinema italiano</i>)	176
Thomas Elsaesser (Leonie Naughton, <i>That Was the Wild East: Film Culture, Unification and the “New” Germany</i>)	177
André Gaudreault et J.-P. Sirois-Trahan (Vincent Pinel, <i>Le Montage, l'espace et le temps du film</i>)	180

Tom Gunning (Rachel O. Moore, <i>Savage Theory: Cinema as Modern Magic</i>)	184
François Jost (Gérard Genette, <i>Figures IV</i>)	186
Michèle Lagny (Jacques Aumont, <i>La Théorie des cinéastes</i>)	188
Francesco Pitassio (Giorgio Agamben, <i>L'aperto. L'uomo e l'animale</i>)	188
Leonardo Quaresima (Paul Auster, <i>The Book of Illusions</i>)	191
Lauren Rabinovitz (Linda Williams, <i>Playing the Race Card: Melodramas of Black and White from Uncle Tom to O.J. Simpson</i>)	192
Cosetta Saba (<i>Documenta 11 Platform 5: Exhibition. Catalogue</i>)	195
Vicente Sánchez-Biosca (Paulo Antonio Paranaguá, <i>Le Cinéma en Amérique Latine. Le miroir éclaté</i>)	198
Irmbert Schenk (Rolf Aurich, Wolfgang Jacobsen, Cornelius Schnauber, eds., <i>Fritz Lang. Leben und Werk / His Life and Work / Sa vie et son œuvre</i>)	199
Paola Valentini (Bruce Smith, <i>The Acoustic World of Early Modern England</i>)	200
Laura Vichi (Andy Masaki Bellows, Marina McDougall, Brigitte Berg, eds., <i>Science is Fiction. The Films of Jean Painlevé</i>)	202