

Part Five - The theory of the trailer

The cinematographical forms of space — Knowledge and cinema

Short Panorama

If we accept Lyotard's view regarding the lost of the Big Narration Scheme, then it is difficult to believe that we can 'think', construct our identity or our history, within a regular narratological line. Certainly, narration's still a fundamental tool but it is always interrupted or fragmented. And that is why some authors associate our situation to the exhibition of a trailer in a cinema: we understand the direction, the main scheme, but we only have a few shots.

Moreover, the already mentioned incommensurability between knowledge and perception make this 'fragmented picture of the world' even more extreme. The construction of continuity (or a sort of continuous line) in terms of history has prove to be very difficult if not impossible in the short term. Therefore, as we already saw, the use of 'time' to ground a philosophical perspective nowadays is no longer effective. And this *natural* link with space, which fragmented perspectives of the world have, is what makes cinema and its 'artificial timing' one of the most powerful instruments of what we actually call knowledge and understanding.

In this context the meaning of 'cinematographical forms of space' is related to all existing ways under which we can produce this 'visual thinking' to use the old expression of Arnold Arnheim. If philosophy is the discipline under which we explore how we think and understand, then our conceptual concern about it, as Gilles Deleuze already stated, should be perceived in the sense of cinematography.

Target

The purpose of this lecture is to see how the philosophical diagnosis we made in the previous four lectures fit within an idea of cinematography.

Key Questions

How would you describe the notion of trailer? Apart from cinema, in what other area(s) do you believe this notion can be used or deployed?

There are two types of spectator: a) those who after the viewing of the trailer do not need to see the film, and b) those for whom the trailer is an incentive to go to see the film. Considering the readings and our discussions, how would you characterize each type?

Which is the difference between knowledge and information? What are the connections you see they have with cinema?