

Contents

Acknowledgments	7
Introduction to an Epistemology of Viewing and Listening Dispositives	9
<i>François Albera, Maria Tortajada</i>	
1 EPISTEMOLOGY	
The 1900 Episteme	25
<i>François Albera, Maria Tortajada</i>	
Projected Cinema (A Hypothesis on the Cinema's Imagination)	45
<i>François Albera</i>	
The Case for an Epistemography of Montage	59
The Marey Moment	
<i>François Albera</i>	
The 'Cinematographic Snapshot'	79
Rereading Etienne-Jules Marey	
<i>Maria Tortajada</i>	
The Cinematograph versus Photography, or Cyclists and Time in the Work of Alfred Jarry	97
<i>Maria Tortajada</i>	
2 EXHIBITION	
Dynamic Paths of Thought	117
Exhibition Design, Photography and Circulation in the Work of Herbert Bayer	
<i>Olivier Lugon</i>	
The Lecture	145
Le Corbusier's Use of the Word, Drawing and Projection	
<i>Olivier Lugon</i>	

3 BODY AND VOICE

Dancing Dolls and Mechanical Eyes	171
Tracking an Obsessive Motive from Ballet to Cinema <i>Laurent Guido</i>	
From Broadcast Performance to Virtual Show	193
Television's Tennis Dispositive <i>Laurent Guido</i>	
The Lecturer, the Image, the Machine and the Audio-Spectator	215
The Voice as a Component Part of Audiovisual Dispositives <i>Alain Boillat</i>	
On the Singular Status of the Human Voice	233
<i>Tomorrow's Eve</i> and the Cultural Series of Talking Machines <i>Alain Boillat</i>	
About the Authors	253
Bibliography	255
Index of Names	259
Index of Film Titles	259
Index of Subjects	283