

of many in his work, where the montage, superimpositions, accelerations and changing angles make clear that the narration cannot be but affected by the language of cinema. “Cinema begins with the external world; in this case, a landscape passes through the machine and ends affecting the body. From a moving vehicle, landscape becomes a ‘landscape dance’ that moves the body” (Moore, 2012: 178). In the film, which was shot quite soon after Epstein’s reflections were written, the final sequence is a string of multiple movements in a relationship of the running machine (the car), the man driving the car (main character) and landscape blurred in the movement in the subjective view from the car. All these movements are intersected by strangely static images of birds on a wire. The final stoppage consists of the wrecked machine and the body of the man immobilised, dead. To put it briefly: Epstein in his theoretical work and in his quite diverse films, which preceded later sophistication in cinematic narration in the French or, indeed, the European cinema, struggled to create a language of moving pictures, which would comprise of emotion and reason, science and poetry and maybe that unachievable consensus of form and content, which would make the language of cinema universal. However, his work on “pure cinema” became a formidable anticipation of those trends in cinema that always resist the eclecticism of commercial cinema of genres or even of so-called artistic pretentiousness. On the other hand, especially from Rancière’s point of view, he disregarded an important potential of cinema, which brings about manifold social consequences. However, in his reflections, he conveys an idea of importance of a reduction of distance in film viewing, which in a materialistic turn becomes the notion of *immediacy* in Jacques Rancière’s pondering on film.

Writing of Forms

In the last twenty years or so of the 20th century cinema as art has become increasingly an object of an expanding interest for philosophers – of course, not only French ones. French philosophers are principal references when a wide range of questions concerning film and thinking are discussed. French film theory from its early days on, as it is visible in the case of Epstein, amply borrowed ideas, notions and logics from philosophy and aesthetics. Our contemporary colleague Jacques Rancière is undoubtedly a major thinker, who in his huge *oeuvre* pays an important tribute to cinema and very noticeably intervenes into the field, which recently has been globally identified as *philosophy of film*. In the chapter 11 (The Machine and