

scribed as directly a part of mass culture, produced approaches to filming, which had huge consequences also in mainstream cinema. It is more important that this special phenomenon in the history of cinema anticipated what became possible in a much more extensive form, when moving images became digital. Transcending cinema, regarding the very constitution of reality, therefore, started within it, when the technological “quantum leap” could not have yet been imagined.

Towards the Digital

When we are trying to think and/or imagine the future, which undoubtedly transcends cinema, we must keep in mind that cinema had a special position within the “aesthetic regime” in Rancière’s terms. As such, it was fully recognised as an art form also outside the circles of cinema enthusiasts not much earlier than maybe in the 1960s. Alain Badiou made a crucial remark concerning the role of cinema as an art:

It is effectively impossible to think cinema outside of something like a general space in which we could grasp its connection to the other arts. Cinema is the seventh art in a very particular sense. It does not add itself to the other six, while remaining on the same level as them. Rather, it implies them – cinema is the ‘plus-one’ of the arts. It operates on the other arts, using them as its starting point, in a movement that subtracts them from themselves (Badiou, 2013: 89).

Let us be reminded by Stanley Cavell about the mutual effects in the relationship of cinema to other arts: “/.../as Robert Warshow and Walter Benjamin more or less put it, to accept film as an art will require a modification of the concept of art” (Cavell, 1979: xvi – xvii). In Cavell’s writing on cinema, the notion of “reality”, which was highlighted for that matter in a similar reflexive gesture also in the above mentioned Rancière’s recent work, marks the field of contemporary coming to terms with the digitally generated art works in a whole range of different genres in spite of the fact that at the time³ Cavell could not have imagined the digital revolution. “Objects projected on a screen are inherently reflexive, they occur as self-referential, reflecting upon their physical origins” (Ibid. xvi). Further, Cavell in his unique discourse reminds the reader of one more “element”, which is indispensable and makes part of the cinematic reality. When he exam-

3 The time is the year 1979, when Cavell wrote a foreword to the new edition of *World Viewed*..., whose first edition appeared in 1971.