ines Terrence Malick's film *Days of Heaven* (1978), he emphases the *notion of beauty.*

Although venerable traditional aesthetic considerations on beauty seem mostly obsolete, the concept of beauty cannot be simply discarded considering that it is inscribed in the foundation of the very idea of all aesthetics. The cinematic reality, always one way or the other related to a perception of beauty (or, as it were, its contrast) of images, therefore, cannot be conceived without aesthetics, which in case of cinema transgresses the boundaries of "just" art. Elsaesser and Hagener ascertained and anticipated in their clarification that "/.../ the cinema seems poised to leave behind its function as a 'medium' (for the representation of reality) in order to become a 'life form' (and thus a reality in its own right)" (Elsaesser, Hagener, 2010: 12). In a self-reflective turn (meaning cinema theory as the subject) they proceed with their argument, based on the assumption that film theory "put the body and the senses at the centre" of its interest in the direction, which in the age of ubiquitous digital communication does not seem far-fetched anymore. They point out that the cinema is proposing to us "/.../ besides a new way of knowing the world, also a new way of 'being in the world', and thus demanding from film theory, next to a new epistemology also a new ontology'" (Ibid.). On a "technical" level of descriptions of what is going on, in both epistemology and ontology, film theory has to deal with vibrant changes. For instance: once the theory made up its mind and accepted DVD as the new medium, this "medium" or "material carrier" became much less important than video streaming through broad band internet channels to a growing number of devices with HD screens. "Ontology", therefore, keeps having problems in its postulates on anything objective or constant in the "third nature", which follows what Adorno and Horkheimer *à l'époque* named the "second nature" within the industrial society. Obviously, we are living in the Lacanian reality of floating signifiers, compelled to give-up any hope to be able to construct a notion of reality, which in Badiouan terms keeps being subverted by incursions of "the real". Of course, there are intellectual and simply nostalgic backlashes. Against the "growing popularity of Web and cell phone cinema" there are strong opposing opinions: "Indeed, the rise of new media has brought with it an increase in academic protection of the sacred ontology of film as something purer and healthier than all that is digital" (Murray, 2008: 87). However, the transcending of cinema across the boundaries of artistic practice abolishes the illusion of any representational function, causing