

An epilogue for *La ventana indiscreta. Una poética materialista del cine*

Abstract:

Based on Gustavo Bueno's philosophical materialism, this author has undertaken a systematization of cinema examined in its specificity, and under the optics of an interpretation of Aristotle's poetics that departs from the habitual, since it reviews the roles of matter and form in the artistic work. This article constitutes an epilogue to his recent book, *La ventana indiscreta*(2015), abounding and deepening in terms of a problem dealing not only with cinema, but also with arts in general and their relation with how to understand the scientific. Thus, cinema is presented as an artifact not only of service to the representation of certain realities, but which also contributes to the world such as we understand it. Debates between ethics and morality have, in the cinematograph, an element capable of putting in perspective that which is understood for truth in various contexts; something which also leads to a contrast between the objectives and capacities of the poetics vis-à-vis aesthetics in that neither beauty, nor utility either, would be the ideal criterion for discussion in terms of the machinery of cinema and the arts which complement it.

Keywords:

cinematograph, esthetics, poetics, science and art