Daniel Morgan’s work focuses largely on the intersection between cinema and aesthetics. He has written extensively on André Bazin and other figures within the history of film theory, and has also written about the broader implications posed by considerations of film form: the virtuosic camera movements of Max Ophuls; the perceptual games of Orson Welles; the shifts in subjectivity in Fritz Lang’s early films; the production of conceptual knowledge in Robert Gardner’s ethnographic documentaries; and the broader dynamics of camera movement and point of view. He is currently working on a book on the use of philosophical aesthetics for thinking about problems of cinema, with a particular focus on camera movement. Professor Morgan’s recent publications include *Late Godard and the Possibilities of Cinema* (U of California, 2012); “Where Are We?: Camera Movements and the Problem of Point of View,” *New Review of Film and Television Studies* (forthcoming); “Aesthetic Form and Ethnographic Discourse,” in *Looking with Robert Gardner*, eds. William Rothman and Charles Warren (State U of NY Press, forthcoming); “Stanley Cavell: The Contingencies of Film and Its Theory,” in *Thinking in the Dark: Cinema, Theory, Practice*, ed. Murray Pomerance and R. Barton Palmer (Rutgers U Press, 2015): 162-73; “Beyond Destiny and Design: Camera Movement in Fritz Lang’s German Films” in *A Companion to Fritz Lang*, ed. Joe McElhaney (Blackwell, 2015): 259-78.