

Cinema 1: The Movement-Image Study Guide

Cinema 1: The Movement-Image by Gilles Deleuze

(c)2015 BookRags, Inc. All rights reserved.



Contents

Cinema 1: The Movement-Image Study Guide.....	1
Contents.....	2
Plot Summary.....	3
Theses on movement, First commentary on Bergson.....	4
Frame and Shot, Framing and Cutting.....	6
Montage.....	7
The Movement-Image and its Three Varieties, Second Commentary on Bergson.....	9
The Perception-Image.....	10
The Affection-Image Face and Close-Up.....	11
The Affection-Image Qualities, Powers, Any-Space-Whatever.....	12
From Affect to Action, The impulse image.....	13
The Action-Image, The Large Form.....	14
The Action-Image, The Small Form.....	16
Figures, or the Transformation of Forms.....	18
The Crisis of the Action-Image.....	19
Characters.....	21
Objects/Places.....	25
Themes.....	31
Style.....	34
Quotes.....	36
Topics for Discussion.....	38



Plot Summary

In his first book about film, Gilles Deleuze writes about the traditional meaning of the word "philosophy" as "the creation of concepts." This book, titled "Cinema 1", is published in 1983, in which he proposes, ". . . it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians. They must also be compared with thinkers. . . . that the future makes possible."

Deleuze presents philosophical concepts that are the images of thought and "exactly like sounds, colours or images, they are intensities which either suit you or don't, which work or don't." Deleuze creates concepts alongside cinema. His translators, Tomlinson and Habberjam, claim this book intercuts cinema and philosophy to bring together ideas from each sphere. Deleuze starts by critiquing Henri Bergson's theses and goes on to critique Peirce's classification of sign types in an approach to images. Readers can benefit from prior study, knowledge and understanding of classical philosophy and phenomenology.

This is a challenging study of the nexus where cinema and philosophy meet. "Cinema 1" is not about the movies, nor about philosophy, but rather about both. The tone of this work is objective, structured, logical and analytic. Ironically, despite the generally high emotive content of cinema, this text is unemotional and devoid of the creative fantasy found in moving pictures. This academic study is researched and annotated. "Cinema 1" will impress the reader with its sophistication and far-reaching breadth of study for as long as the reader remains alert. The effect on a casual reader is challenging and strenuous but unemotional, not stimulating and clearly not a "page-turner."

"Cinema 1, The Movement Image" written by Gilles Deleuze is a 250 page text with detailed Contents, Preface and Translator's introduction. The body is comprised of twelve numbered chapters with titles describing subject matter of the chapter. Each chapter is detailed in three numbered subsections with subheadings that indicate the subsection subject matter that is unabridged in the Contents. For example, the Contents page shows Chapter 3, "Montage" but then details subsection 1, with: "The third level: the whole, the composition of movement images and the indirect image of time / the American school: organic composition and montage in Griffith / the two aspects of time: the interval and the whole, the variable present and immensity." Back matter of the text includes Glossary, Notes and an Index. The Index lists directors, films, characters and ideas referenced by page number which is essential to the casual reader's ability to find a way through the confusing verbiage of this philosophical work. Deleuze uses a format to make "Cinema 1" a highly structured and researched philosophical study of the cinema.



Theses on movement, First commentary on Bergson

Theses on movement, First commentary on Bergson Summary and Analysis

In his first book about film Gilles Deleuze writes about the traditional meaning of the word "philosophy" as "the creation of concepts." This book titled "Cinema 1" is published in 1983, in which he proposes, ". . . it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians. They must also be compared with thinkers. . . . that the future makes possible."

Bergson's first thesis of movement and instant is one of his three theses on movement in film. This thesis posits that movement is distinct, or apart from space covered. However, the underlying notion shows that movement is not separate from space but occurs in the interval between spaces. Bergson calls this "cinematographic illusion." Cinema offers false movement. For example, a series of snapshots viewed in sequence seems to show movement depending on how images are viewed. Phenomenology studies how things appear and assumes natural perception is qualitatively different from cinematographic perception. Unlike the natural where movement adds to an object, the cinema shows "movement-image" as an invention beyond natural perception. Bergson's first thesis is critiqued for adding instant points to time and for condemning an illusory attempt that is the illusion. Both critiques ignore moving shots in time or montage as essence of cinema.

Bergson's second thesis of "privileged instants" and "any-instant-whatevers" makes a distinction between two illusions. Two ways are used to restore movement from an instant or position that is either ancient or modern. Ancient movement is based on forms or ideas that are eternal and unmoving, but appear in matter, or alternatively as a dialectic that moves in regulated change of form like dance. The modern method uses an opposite approach that develops sensible analysis from movement. The former dialectical order of poses or instants defines movement but the latter is defined by the cinema that reproduces movement of any-instant-whatever to create sense of continuity. For example, a cartoon describes figures on a Cartesian or bi-dimensional plane compared to a figure describing unique movement in a multi-dimensional Euclidean environment. The privileged instants are demonstrated by Marey and Muybridge's galloping horse. Privileged instants appear when equidistant photos of a galloping horse are taken as one, three, two and one hooves hit ground unposed. These instants cannot be shot with long-exposure or pose since they are unique to movement. Director Eisenstein identifies privileged instants "pathetic" as a regular, singular, ordinary or remarkable organized set of any-instant-whatever surviving the cutting process demonstrate the core ambiguity of cinema as "industrial art," that is



neither art nor science. Bergson's second thesis looks at cinema as a perfected illusion as well as a means to perfect the new reality.

Bergson's third thesis of movement and change is reduced to implication that movement is the change in duration or in the whole. Bergson identifies movement as translation in space. He claims that movement always relates to change like migration and implies seasonal variation. Another term like translation that Bergson identifies is that the fall of one body assumes a second body attracting it; he uses this to develop related concepts of vibration or radiation as atoms. For example, a sugar lump in water dissolves faster when stirred, which changes it into sugar water. Since the whole changes it is open to change constantly or to endure, so that Bergson claims this discovered duration is the same as consciousness which is open upon the world. Sets in contrast are closed, as is, for example, a glass of water with parts of sugar, spoon, and process of sugar melting. This third thesis posits three levels including sets or closed systems defined by distinct objects or parts, movement between the objects modifies their positions, and duration or whole is a spiritual reality that changes based on its own relations. There are instantaneous images or "immobile sections of movement", "movement-images" that are mobile sections of duration and "time-images" that are duration-images, change-images, relation-images, and volume-images beyond movement.



Frame and Shot, Framing and Cutting

Frame and Shot, Framing and Cutting Summary and Analysis

The first level: frame, set or closed system includes the frame that is a set with many parts, or elements, that form sub-sets. Elements are the data that can be many or a few, within a frame that tends to saturation or to rarefaction. A saturated frame tends to make images blur relative to a rarefied frame that tends to reduce images even to blank screen. A frame can be geometrical wherein it is closed or spatial in which images pass through to equilibrium, but in either case have a limitation that is conceived either mathematically or dynamically. The frame also relates to parts of the system that it separates or brings together where different elements, whether people or nature, and directors use them. Frames dovetail to one another in a way that demonstrates qualitative changes that occur with the cinematographic image. The angle of framing can be normal or regular, bizarre or paradoxical, in process of "deframing" or confirming a legible beyond the visible role. Beyond the frame, or "out-of-field" brings unseen presence into play that may extend the frame into communication with a larger homogeneous set within which it is placed. The analysis of framing reveals it as skill in selecting the parts in a set, or closed system, used to communicate to spectators that have characteristics or degrees of saturation, geometric, dynamic, optical, pragmatic or out-of-field.

The second level: shot and movement is determined by cutting that is established in the closed system between elements in the set relative to movement between parts and the whole. The shot is intermediary between framing the set considered from a dual point of view tending either toward framing or towards montage. The shot brings about change from one view to another like consciousness presented by the camera. For example, moving water, a distant bird and person in a boat present a peaceful view of nature until the bird swoops down to attack the person thus changing the view into nature turning against man as in Alfred Hitchcock's film "The Birds." A shot is the "movement-image" of a group of variable elements that act and react on each other, thereby relating movement to the changing whole.

Mobility: montage and movement of the camera occurs in the first case with a fixed camera whose frame offers a spectator frontal view on an unmoving set with defined spatial distance identical to the whole set through which objects move. This common method of montage is comprised of a series of connected shots with no or very little camera movement. The camera moves only for exceptional situations. Jean Mitry holds "shot" for use with fixed space or distances relative to a camera compared to sequence or tracking shot that incorporates movement and duration. The author distinguishes other cases including continuous movement of the camera, continuity of connection or mobile, long-duration fixed or mobile, and sequence-shots, each presenting unity of movement.

Montage

Montage Summary and Analysis

The third level: the whole, the composition of movement images and the indirect image of time presents montage as determination of the whole by cutting and continuities, despite Eisenstein's view that montage is the whole of the film. Montage is composition that releases the indirect image of time or duration from movement-images. Griffith raises montage to a specific dimension that enables distinction into the four trends and schools of organic in American school, dialectic of Soviet school, quantitative of pre-war French school and intensive trend of the German Expressionists. Griffith's discovery is the composition of movement-images as an organism or organic unity. His differentiated parts in relationships create a parallel alternate montage with parts succeeding according to rhythm, enlargement of detail to show relative dimension like close-up insertion, and finally convergent action. For example the races of chariot and car converge in Griffith's film "Intolerance" when Babylon is superimposed on America in the accelerated montage to achieve the organic unity of distant differentiated parts, actions and time as one.

The Soviet school is represented by Eisenstein's two objections that the differentiated parts are independent but converge dialectically through the organic unity of opposites and the pathetic passage of opposites into its contrary. Eisenstein replaces Griffith's parallel montage and convergence with his own montage of opposition and qualitative leap into a grand creation of the practical and theoretical, or organic-pathetic set. Within the Soviet school of montage, other directors of note include Pudovkin and Dovzhenko, but Eisenstein stands out as leader since he uses the third law of dialectic to reunite the organic whole and pathetic interval. Another director Vertov uses a fourth law of the dialectic to affirm matter in itself. Examples of Eisenstein's work include "Battleship Potemkin" and "October." Pudovkin directs "Mother," "The End of St. Petersburg," and "Storm over Asia" while Dovzhenko directs "Arsenal" and "Earth." Montage is created in the editing-room as demonstrated in Vertov's "Man with a Movie-Camera."

The pre-war French school is defined by a sort of Cartesian or two dimensional turning from both organic and dialectic composition into the mechanical composition based on movement-images. Gance is the recognized leader of the school that emphasizes quantity of movement and develops a large mechanical composition of movement-images. French cinema uses machines two ways, as automaton to illustrate clear mechanical movement to bring together animate beings and inanimate things like puppets and passers-by, and as engine running on steam or fire that produces movement from something else that links the living and mechanical like a human worker and a machine. For example Gance's "La Roue" demonstrates movements of the train like speed and acceleration, as inseparable from the mechanic to portray kinetic union of man and machine as new "Human Beast." The alternation of light and shadow replaces dialectic opposition and is at a high point in Gremillon's lighthouse in "Gardiens de la phare." Relative to German Expressionism and more movement, the French

school uses more light as movement. The four types of montage are presented in the subject movement-images used by the four schools.



The Movement-Image and its Three Varieties, Second Commentary on Bergson

The Movement-Image and its Three Varieties, Second Commentary on Bergson Summary and Analysis

The identity of the image and the movement places images in consciousness. However, there are only qualitative non-extended images, which are ideas without dimension in the mind. There are quantitative extended movements, which is matter with dimensions in space. Regardless, ideas and matter regularly transition back and forth. A conflict of materialism and idealism is a duality of image and movement that Bergson and Husserl analyze. Husserl claims consciousness is "of" something but Bergson claims it "is" something. The realm of cinematography equates image and movement as an identity based on the notion that image is movement in the same way matter is light. Bergson claims consciousness is not light, but the images are the light and immanent to matter. Consequently, the concept of "movement-image" is an identity wherein the variable elements interact with and on each other.

From the movement-image to its varieties deconstructs the concept into three separate varieties. The author claims the individual is an indeterminate center who is himself a consolidated form of these images. Specifically, the movement-image is subdivided into perception-images, action-images and affection-images. "Action-image" is defined as a reaction of the center to the set, while "affection-image" occurs in the gap between an action and a reaction to the external action that is absorbed and reacts internally. The "perception-image" is a set or group of elements that act on center and vary relative to it.

The reverse proof: how to extinguish the three varieties is demonstrated in a cinema named "Film" by Beckett with Buster Keaton, who declares "to be is to be perceived." There is one underlying perception that exists as long as one is alive, which is to say the perception of oneself by oneself. The author analyzes a character's movement traced by camera from the back along a wall as he climbs a stair that constitutes "action-image." As the character enters a room the camera angle changes to capture the character seeing the room and its contents, which is in effect to perceive by camera the perception of the character or "perception-image." The camera angle sees the room as the character with anguished expression in a chair demonstrating "affection-image." Through this example, the movement-image divides into sub-images of action, affection and perception-images.

The Perception-Image

The Perception-Image Summary and Analysis

The two poles, objective and subjective address the issue that perception has objective and subjective dimensions. For example, Gance's "La Roue" presents a subjective view of a pipe through the damaged eyes of a character by the camera's soft focus that is called sensory factor. Other factors used to illustrate perception include an active factor to show the views of a participating character and an affective factor that shows a view for effect. These views are qualified by comparison to a "modified, restored image" that is assumed to be objective. The author defines "objective" as a view of someone external to the set but clarifies his view with Jean Mitry's idea of "being-with" that Dos Passos calls "eye of the camera" or the view of someone who is not identified as one of the characters. Other philosophers of the linguist school like Pasolini and Bakhtin differentiate this notion to "Cogito" or "I think," which is the first part of the axiom "therefore I am." A character appears on-screen after a camera sees him and his world from its external view or "camera-self-consciousness" that Pasolini identifies as "free indirect subjective" or semi-subjective.

Towards another state of perception or liquid perception facilitates camera-consciousness because it enables flowing perception to material determination. Peirce names this "reume" which is an image becoming liquid as compared to "dicsign" which is a frame that isolates and solidifies an image. Bergson's view describes subjective perception as one in which images vary relative to a central privileged image compared to objective, in which images vary in relation to one another in all respects. Specifically, land and sea images vary from each other because land movement occurs from point to point whereas movement on water occurs between movements.

Towards a gaseous perception is introduced by Vertov in his system of universal variation that defines "cine-eye" as the instrument that unites any point in any order in the universe. The camera is the apparatus that is the pure vision of a non-human eye. Objectivity is able to see in the absence of any boundaries or distance. Vertov introduces the idea that the cinematographic image moves beyond flowing to gaseous perception where the image is defined by molecular models like the painter Seurat's pointillism. For example, the film "Bardo Follies" transitions from a woman's floating image to a flaming fire that becomes a slow motion soft focus into melting celluloid until the screen erupts into bubbles that dissolve into one another in a gaseous state till the screen goes black.

The Affection-Image Face and Close-Up

The Affection-Image Face and Close-Up Summary and Analysis

Two poles of the face are power and quality that presents affection-image as a type of image, like the close-up, which is also a part of all images. Eisenstein identifies the face with the close-up. The author compares the face of a clock to illustrate dimensions of a face which he claims has the two poles of a "reflecting and reflected unity." Hands of a clock move in micro-movements, called "intensive series" on the face of a clock and its immobile face is often presented in close-up. A painted portrait has two poles comprised of the face, as outline, and its features like lips or a look. The face presents questions of what the person is thinking about or what the person is feeling. For example, Griffith's martyred girl in "Broken Blossoms" shows a petrified look on her face that suggests she was thinking about her husband when his image follows the shot of her face in death.

Griffith and Eisenstein present two differing treatments of the close-up. The close-up style used by Griffith is subjective, with an associative or anticipatory role presented to the spectator. In contrast, Eisenstein's close-up style is objective and dialectical in that it presents a qualitative leap to a new quality. They differ in preference and frequency since both directors use outline-face and intensive series. For example, Eisenstein uses the outline-face of Tsarina Anastasia strong in thought about fearing death while Griffith uses intensive series on several faces of combatants in his "Birth of a Nation" as his shots alternate between close-ups and long shots. The author also compares polarity between Expressionism and lyrical abstraction using reflecting or intensive face and means, such as light and dark, to alternate between poles. Specifically, Sternberg is able to achieve effects similar to Expressionism with his use of refraction and shadow.

The affect as entity is clarified by Epstein's observation that a fleeing coward's face in close-up shows the feeling-thing as an image of cowardice as entity, which is wholly apart from the coward. The author calls this term "deterritorialisation" by which he separates the cinematic image in a close-up from the specific place in which it appears. Specifically "cowardice" is perceived as an entity apart from a fleeing coward because the close-up retains power in itself. The environment in which it appears becomes "any-space-whatever" and the affection-image is the power or quality. For example, C.S. Peirce uses "Firstness" and "Secondness" as terms to classify images and signs whose power is considered in itself and not in relation to anything beyond it. Affection-images refer only to Firstness that the author further defines in relation to three roles of face. Recognizable roles of the face distinguish or characterize by "individuating, socializing, and relational or communicating." The three roles are present in cinema and elsewhere, but not in close-up since affection-image makes them disappear according to Bergson. Examples include "The Communicants," "Autumn Sonata," and "Persona" in which the faces converge and become mixed together.



The Affection-Image Qualities, Powers, Any-Space-Whatevers

The Affection-Image Qualities, Powers, Any-Space-Whatevers Summary and Analysis

The complex entity or the expressed identifies a whole actual state of things, which could be a person, thing or character, like Jack the Ripper. That complex entity has parts with qualities or potentialities as well. For example, a knife-blade has brightness under light. These "power-qualities" are anticipatory because they prepare the event, for example a slash of the knife. A face, or equivalent, expresses affect in an individual state and real connections. Specifically for example, an actress provides her face and the part while a director creates the affect or form to put them to work. Internal composition of close-up includes framing, cutting and montage in relation to other shots and images that make up external composition linked to other actions and expressed entities. The technical means must fit with affective framing whether by cutting close-ups or unframing to designate unusual angles, or showing continuous movement from close-up to medium and full shot to demonstrate affective montage.

The spiritual affect and space in Bresson of a close-up removes the face from its environment but it can bring along its own space as Bresson does with his film "The Trial of Joan of Arc." Joan is perceived at trial through a series of medium shots, shots and reverse-shots, as prisoner. Fragmentation is achieved by a series of continuity shots of tables, doors and rooms through deframing. Through this process, space is no longer specified but rather becomes "any-space-whatever" so that it can be linked in many other ways as "pure locus of the possible." In this regard the affection-image has two signs like the perception-image with a bipolar composition and the other a differential sign. Series of different views can be fitted together in a montage of unrelated singularities because it is not actualized individually.

The construction of any-space-whatevers allows shadow to be used with Expressionism to construct any-space-whatever in studio or on location or be extracted from a given state. Lyrical abstraction in contrast defines light with white as well as using shadow. Two consequences differentiate lyrical abstraction from Expressionism, including a white-black alternation and alternatively spiritual choice rather than struggle where a mode of existence is selected. Choice is not made between the powers of Good and Evil but rather the power to start anew. Space becomes any-space-whatever through darkness and struggle of the spirit where white and alternatives of spirit are the first two elements. Colorism appears with movement-color as part of cinema although it shares its absorbent characteristic with painting. Colorism raises space to the power of void with Antonioni and Bergman. Shadows, whites and colors produce and constitute any-space-whatevers. Experimental film frees any-space-whatever from human coordinates in nothingness as depicted in Michael Snow's "The Central Region."



From Affect to Action, The impulse image

From Affect to Action, The impulse image Summary and Analysis

Naturalism appears between action-image realism and affection-image idealism. This is the realm of an area no longer the former but not yet the latter that Deleuze identifies as "Orinary Worlds/Elementary Impulses." He claims this area is not merely transitional but has its own consistency and autonomy as an orinary world he calls naturalism. This orinary world does not exist apart from the geographical and historical environment in whose depths it springs forth as a derived milieu. Naturalism refers to four dimensions at the same time the author identifies as orinary world/derived milieu and impulses/modes of behavior. Stroheim and Bunuel are cinematic masters of naturalism whose orinary worlds are localized in locations where the whole film occurs as a closed world from beginning to end. The most important element of naturalism is the impulse-image that expresses time as destiny of the impulse. Both Stroheim and Bunuel present an orinary world containing coexistence and distinct real milieu.

A characteristic of Bunuel's work is the power of repetition in the image. Bunuel and Stroheim differ, however, in that Bunuel's work has a spiritual dimension that Stroheim's does not. In addition, Bunuel's work uses the "eternal return" which is a use of repetition that can be degrading or alternatively saving, whether good or bad repetition. Bunuel expands beyond naturalism, but does not renounce it.

The difficulty of being naturalist makes some great directors fail because they are unable to operate within limits of naturalism despite repeated attempts. For example, American directors like Fuller are obsessed by naturalism but cannot break from constructing the action-image. The author claims impulse-image is difficult to reach because it remains caught between the affection-image and the action-image.



The Action-Image, The Large Form

The Action-Image, The Large Form Summary and Analysis

Moving from situation to action or "secondness" encourages realism constituted by milieus that actualize and behavioral modes embodied with action-image to present a relation between the two in all its varieties. The milieu, also called environment or setting, contains qualities and powers that act as forces. Within the set, there are two forces Deleuze calls "inverse spirals" that narrow to action and broaden towards a new situation like an hourglass with the formula SAS' similar to Burch's "the large form." This action-image has two poles or signs, one of which is called "synsign" and the other "binomial." For example, the feint or parry is a binomial, and clearing of the street for a duel in Western films is a "binomial" because the hero tries to outguess where and what the villain is going to do. Types of cinema that use this action-image model include documentary, the psycho-social film, film noir, the Western film and the American historical film. Deleuze claims the nineteenth century philosopher Nietzsche classifies historical styles as monumental, about a physical and human encompasser tending to the universal. Another style called antiquarian builds on monumental with which it runs parallel but extends to means and customs of grandiose expansive presentations like "Samson and Delilah," and the ethical to measure and organize them.

The laws of organic composition that the author identifies include laws of action-image. These laws work across the genres to be initially organic representation that is structural with places and moments well-defined. Alternate parallel montage introduces convergent rather than parallel effects as a figure that passes from S to S' through A as intermediary, which Noel Burch identifies as the large form, as its second law. Third law reverses the second and is also called Bazin's law of "forbidden montage." Two independent actions in montage production that coincide must confront each other without montage. For example in "The Circus" Charlie Chaplain enters the lion's cage to be with the lion in a single shot. Organic representation in final analysis is ruled by a gap between situation and the action to come that is filled by retrogressions and progressions.

The sensory-motor link uses action-image to inspire behavioral film because action passes from one situation to another as modification or new situation which is common to both the modern novel and psychology. Behavior must be structured to strengthen the sensory-motor link so that realism of the film can be inferred from the actor's acting and the reverse. According to the Actor's Studio, the inner counts, but is not beyond or hidden as the behavior that shows. Specifically, the actor's training presents the inner element which is an evidence of the behavior. Object and emotion as pair appear in the action-image as a genetic sign. For example, in "On the Waterfront" the man picks up a glove the lady drops, plays with it and finally puts it on as a behavioral symbol that

brings together the actor's unconscious with other elements in the film. The impression is an inner but visible link between the situation and the action.



The Action-Image, The Small Form

The Action-Image, The Small Form Summary and Analysis

From action to situation is another aspect of action-image, in addition to the large form that moves from situation to action and modifies the situation (SAS'). The small form moves from action to situation to new action (ASA'). For example, the sign of this form is the index and is used by Chaplain in his film "Public Opinion." One pole of the index is action that reveals a situation like lights passing across a woman's face as sign of the arriving train she awaits. This form replaces narrative with images from which to deduce a situation or "reasoning-image." A more complex index uses equivocal acts to reveal opposing situations like a woman discarding and then recovering a necklace. Small form enables the situation to be deduced from the action contrasted with the large form. For example, the large form SAS characterizes a crime film formula with situation to action, whereas a detective film formula is ASA where blind actions move to obscure situations.

The Western in Hawks's functionalism uses the Western genre to demonstrate the organic representation that he finds in precise characteristics of Ford's "Wagonmaster" film. One or several fundamental, well-defined and homogeneous groups are juxtaposed against a makeshift group with the opposite characteristics of occurring by chance, heterogeneous and incongruous but sitting astride a gap to be overcome. For examples he suggests an alcoholic doctor, a whore with a good heart, and Hawks's organic representation in "Red River" where images of horizon becomes fluid joining with the river. The reversal mechanism is used in other milieu like love and money or the Indian that blends into a rock he waits behind in "Hombre." Peckinpah's characters in "Major Dundee" and "The Wild Bunch" are set in opposing groups whose characteristics become indistinguishable as opposing elements shift. For example, in "Little Big Man" the hero who rises to grandiose action becomes a loser in the reversing situations.

The law of the small form and burlesque is the film genre dedicated to the small form of action-image. The formula AS develops as a slight difference in or between actions only to bring out a distance between situations. For example, Charlie Chaplin is shaking from behind, seeming to sob at his wife's desertion, but is seen shaking a cocktail. Chaplin introduces the confusion and identification of the small form at its source. Specifically, a small difference in angle shows a huge difference in situation. Law of index is present throughout burlesque in Chaplin's work to make a slight difference in gesture create a huge difference in laughter. Chaplin's skill uses least difference in action to maximum difference between situations that causes the viewer to be moved deeply and laugh uproariously. In another venue opposing situations can be states of society as in "The Great Dictator" and "Limelight." Contrasting with Chaplin, Buster Keaton puts burlesque that belongs in the small form directly into the large form as he does in opening "Our



Hospitality" and "Steamboat Bill Junior" with a cyclone. Chaplin uses slight difference to show opposing situations but Keaton uses a large gap to reflect comic action. For example in his "trajectory gag" of "The Three Ages" the hero escapes, seizes a shield, runs up the stairs, jumps on a horse, leaps through a window, brings down the house and carries off the girl amidst other heroic action.



Figures, or the Transformation of Forms

Figures, or the Transformation of Forms Summary and Analysis

The passage from one form to another in Eisenstein shows that the difference between the forms, i.e. Small and Large, is clear although their application is complex. Ford uses a large form predominantly but also creates masterpieces in "The Long Voyage Home" with the small form where sounds of airplanes signify attack. The terms Small and Large refer to a Platonic idea to precede scripting or occur in cutting and montage through "mise-en-scene" or setting. The Soviet film-maker Eisenstein masters both in a third law to overcome dialectic in "pathetisation," in which a small form grafts itself on a large form in combination. For example, in "Battleship Potemkin" Eisenstein uses landscape and the ship's foggy silhouette as "synsigns" while the captain's eyeglass is an "index" for transformation.

The figures of the Large and the Small in Herzog designate distinct ideas that can pass into one another and are subsumed in another sense designated as Vision. Herzog's work with action cinema is extreme to the extent it divides into two obsessive themes of sublime and heroic action. There is a hallucinatory and a hypnotic dimension. For example, in Herzog's "Heart of Glass" a Bavarian landscape is home to the hypnotic creation of a glass ruby that then transforms into hallucinatory landscapes where Large is realized compared to the Small represented by the incapable dwarves that are no longer visionaries but idiot weaklings. The Small and Large communicate in the interchange symbolized by Herzog's depiction of the albatross' big feet as the same as its great wings.

The two spaces as the breath-Encompasser, and the line of the Universe Domain in which the Small and the Large interact can be physico-biological or milieu that is an interval between which bodies interact and is characteristically ASA' or SAS' form. A second domain is mathematical or space that can be global or local conception. The final domain is the aesthetic or landscape with the principles of union or separation. Japanese director Kurosawa gives priority to one of the two action spaces represented by a single sign as synsign of the work and his personal signature. His films use distinct parts of initially long exposition followed by brutal action in "Heaven and Hell." There is a similarity between Kurosawa and Russian writer Dostoevsky in ignoring the urgency of an event to answer a more pressing question. Kurosawa provides a humanist message to include the search for the question and its elements in the situation. Kurosawa offers a masculine world compared to another Japanese director Mizoguchi's feminine world that relies on the small form rather than the large. The two directors provide clear evidence for the distinction between the large that is broadened and the small lengthened forms. From a mechanical point of view, the camera maintains a high position that gives a high angle perspective to show a narrow area scene for contiguous shots to produce a sliding effect.



The Crisis of the Action-Image

The Crisis of the Action-Image Summary and Analysis

Peirce's "thirdness" and mental relations distinguish affection that he calls "Firstness" from action that he calls "Secondness" to which he adds an image he terms "mental" and calls "Thirdness." This term of "Thirdness" refers to a second term through another term, as signification, law or relation. Peirce claims there is nothing beyond thirdness because everything can be reduced to combinations of 1, 2, or 3. This is most clearly represented in relation since it is external to its terms. This group constitutes the whole where each in turn affirms itself in itself not as in a series, somewhat similar to dialectic as interpreted. As mental image, "Thirdness" exists as an image of things that have an existence outside thought, like objects of perception exist outside perception. In burlesque for example, 1 is represented by Langdon, 2 by Laurel and Hardy, and 3 by the Marx Brothers. Each in their own way reaffirms as they interact with each other. For example, Laurel unleashes events of practical catastrophe that he escapes while Hardy falls into traps and becomes responsible for the catastrophes Laurel escapes. Similarly with Marx Brothers, Chico, Harpo and Groucho each comprise a thirdness or mental image in burlesque that makes them great. Alfred Hitchcock uses mental image in cinema to perfect the other images. In effect the chain of relations comprised of action, perception and affection is framed into a fabric of relations. Hitchcock extends the realm of cinema to include not only the director and the film but also the audience whose reactions form an intrinsic aspect of the movie. For example, "Vertigo" communicates a vertiginous sense and the immobile photographer who can only watch in "Rear Window" makes spectators of the public.

The origin of the crisis of Italian neo-realism and the French new wave films have value in episodes outside of action or between the actions that are critical to include and cannot be cut in montage. The SAS structure itself is questioned and ASA similarly is critiqued. The author claims Bergsonianism of cinema is perpetuated when the cinema confronts the unforeseeable, improvisation, narration and the camera under the twin themes of open totality and an event in the course of happening. Many crises external to film occur in political, social, economic, moral and other areas to compromise the SAS and ASA film structures. Post-war American cinema provides situations that are no longer globalizing but dispersive with multiple characters and situations. Both the small form and the large form are compromised and ellipsis is no longer a mode of the tale but becomes one with the situation. Sensory-motor action is replaced by a walk, a voyage or a beat journey, like for example "Easy Rider" with Peter Fonda and Dennis Hopper. A modern voyage happens in any-space-whatever and Cassavetes claims become a "question of undoing space, as well as the story, the plot or the action." Five traits of the new image are dispersive, deliberately weak links, voyage form, cliché consciousness and plot condemnation. The crisis of action-image begins in Italy in 1948, France in 1958 and Germany in 1968.



A moving beyond the movement-image begins first in Italy because other countries have less favorable conditions to break with tradition to renew the cinematographic image. Italian neo-realism develops the underlying characteristics of the new image. Demolition of the Italian cities enables the proliferation of any-space-whatever environments. The French New Wave builds on this voyage-form with Chabrol's back and forth wanderings to Paris and the provinces in "Le beau Serge" and "Les Cousins" as metaphor for analysis of the soul. The new German cinema enables dividing characters in two as Daniel Schmid's "Schatten der Engel" that allows the Jew to be Fascist and the prostitute a pimp. Two conditions underlie the new image to put into crisis action-image, perception-image, and affection-image despite clichés to avoid making a crisis worthless.



Characters

Gilles Deleuze

Gilles Deleuze is the name of the professor of philosophy who wrote this text among several other books. It is his thought, compiled ideas and impressions of other philosophers and film artists that he expresses throughout the text. Deleuze selects Bergson as his counterparty against which to weigh and balance his own theories. There are three principles or theses of Bergson against which the author raises critiques. Deleuze is the main and most important character in the text, even though he does not mention himself as an important character because the text is comprised of his thoughts and critical analyses.

Gilles Deleuze lived from 1925 to 1995, and taught at the University of Paris, Vincennes-St. Denis. Deleuze proposes, ". . . it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians. They must also be compared with thinkers. . . . to the new materials and means that the future makes possible." This is his first book about film that he relates to the traditional meaning of the word "philosophy" as "the creation of concepts." Deleuze presents his philosophical concepts that are the images of thought and "exactly like sounds, colours or images, they are intensities which either suit you or don't, which work or don't."

Henri Bergson

Henri Bergson is the name of the philosopher against whom the author, Gilles Deleuze launches his critical analyses. Bergson's theses are the names used to describe Henri Bergson's principles of movement in film theory. Bergson poses three theses beginning with the first thesis of movement and instant, followed by his second thesis of privileged instants and any-instant-whatevers, and ends with his third thesis of movement and change. The first thesis claims that movement is distinct from space covered. The second thesis claims there are two ways, ancient and/or modern, to reconstitute movement from an instant or position. The third thesis of movement is that movement is the change in duration or in the whole. Bergson is an important and main character in the text because Deleuze critiques his ideas and relates other characters to his viewpoint and cinematic expression. Husserl is the name of another philosopher who claims "consciousness" is "of" something compared to Bergson's claim that consciousness "is" something.

Sergei Eisenstein

Sergei Eisenstein is a Russian film director who represents the Soviet school. He replaces Griffith's parallel montage and convergence with his own montage of opposition and qualitative leap into the organic-pathetic set. Eisenstein is a leader of the Soviet school because he develops the third law of dialectic to reunite the organic whole



and pathetic interval. Examples of Eisenstein's work include "Battleship Potemkin" and "October." The Soviet film-maker masters both in a third law to overcome dialectic in "pathetisation," whereby a small form grafts onto a large form in combination. For example, in "Battleship Potemkin" he uses landscape and a ship's foggy silhouette as "synsigns" while the captain's eyeglass is an "index" for transformation.

D.W. Griffith

D.W. Griffith is the name of an American director who discovers composition of movement-images as an organism or organic unity. Griffith is an example of a director in the American school. Griffith is known for creating parallel alternate montage to show relative dimension

Vertov

Vertov is the name of a director in the Soviet school who develops a system of universal variation to define "cine-eye," or camera as the instrument that is the pure vision of a non-human eye to unite any point in any order in the universe. Vertov introduces the idea that the cinematographic image moves beyond flowing to gaseous perception. For example, in the film "Bardo's Follies" a woman's floating image changes into flaming fire that gradually melts the film in bubbles to a gaseous state until the film screen goes black. "Cine-eye" is the term used by Vertov to describe the instrument that unites any point in any order in the universe. A camera is the apparatus that is pure vision of a non-human eye, and is fully objective. Gaseous perception is Vertov's term that describes his notion of cinematographic image beyond flowing and defined by molecular models as represented by the painter Seurat's pointillism. "Bardo Follies" illustrates the transitions from a woman's floating image to a flaming fire. The fire becomes a slow motion soft focus into melting celluloid and then into bubbles that dissolve in one another as a gaseous state until the screen turns black.

Buster Keaton

Buster Keaton is the name of an American actor who appears in Beckett's "Film." Buster Keaton puts burlesque that belongs in the small form directly into the large form as he does in opening "Our Hospitality" and "Steamboat Bill Junior" with a cyclone. Keaton uses a large gap to reflect comic action. For example in his "trajectory gag" of "The Three Ages" the hero escapes, seizes a shield, runs up the stairs, jumps on a horse, leaps through a window, brings down the house and carries off the girl amidst other heroic action.

C. S. Peirce

C. S. Peirce is the name of another philosopher that Deleuze critiques like Bergson with respect to his classification of images and signs. Pierce develops the terms "reume" and



"dicsign" to differentiate an image becoming liquid from an image that solidifies. Camera-consciousness is the term used to describe a state of perception that is facilitated by the liquid perception that is the ability to transition from flowing perception to material determination. Peirce names this image "reume," which is becoming liquid and contrasts it with "dicsign" which is a frame that isolates and solidifies an image.

Bresson

Bresson is the director of "The Trial of Joan of Arc." Joan is perceived at trial in a series of medium shots, shots and reverse-shots, as a prisoner. Fragmentation is achieved by a series of continuity shots of tables, doors and rooms by deframing. This process makes space unspecified and into "any-space-whatever" so that it can be linked in many other ways as "pure locus of the possible."

Nietzsche

Nietzsche is a nineteenth century philosopher who classifies historical styles as monumental about a physical and human encompasser tending to the universal; antiquarian builds on the monumental with which it runs parallel but extends to the means and customs of grandiose expansive presentations like "Samson and Delilah," and the ethical to measure and organize them.

Ford

Ford is the name of an American director who directs "Wagonmaster" among many other films. Typically in his films, one or more fundamental, well-defined and homogeneous groups are juxtaposed against a makeshift group with opposite characteristics of occurring by chance, heterogeneous and incongruous but function sitting astride a gap to be overcome. Examples of his characters include an alcoholic doctor and a good-hearted whore. Ford uses predominantly a large form but also creates masterpieces in "The Long Voyage Home" with the small form where sounds of airplanes signify attack.

Charlie Chaplin

Charlie Chaplin is an American silent film actor. He is shaking as seen from behind, seeming to sob at his wife's desertion, but is actually shaking a cocktail as seen from another camera angle. Chaplin introduces confusion and identification of the small form at its source. Specifically, a small difference in angle shows a huge difference in situation. The law of index is present throughout burlesque in Chaplin's work to make a slight difference in gesture create a huge difference in laughter. Chaplin's skill uses least difference in action to maximum difference between situations to make viewers be moved deeply and laugh uproariously.

Herzog

Herzog is a director whose work with action cinema is extreme to the extent it divides into two obsessive themes of sublime and heroic action. There is an hallucinatory and an hypnotic dimension. For example, in Herzog's "Heart of Glass" a Bavarian landscape is home to the hypnotic creation of a glass ruby that then transforms into hallucinatory landscapes where Large is realized compared to the Small represented by the incapable dwarves that are no longer visionaries but idiot weaklings. The Small and Large communicate in the interchange symbolized by Herzog's depiction of the albatross' big feet as the same as its great wings.

Kurosawa

Kurosawa is a Japanese director who gives priority to one of the two action spaces represented by a single sign as synsign of the work and his personal signature. His films use distinct parts of initially long exposition followed by brutal action in "Heaven and Hell." There is a similarity between Kurosawa and Russian writer Dostoevsky ignoring the urgency of an event to answer a more pressing question. Kurosawa offers a humanist message with search for the question and elements in a situation. Kurosawa offers a masculine world, in contrast with Mizoguchi, another Japanese director whose feminine world relies on the small form. Mizoguchi distinguishes between the large that is broadened and the small lengthened forms.

Stan Laurel

Stan Laurel along with Oliver Hardy are American burlesque comics who unleash events of practical catastrophe. Laurel escapes while Hardy falls in traps and becomes responsible for the catastrophes Laurel escapes. Similarly, with the Marx Brothers, Chico, Harpo and Groucho, each is a thirdness or mental image in burlesque that makes them great.



Objects/Places

Cinematographic illusion

Cinematographic illusion is the term Bergson uses to describe his idea that movement occurs in the interval between spaces and is not separate from space

Phenomenology

Phenomenology is the term used to describe the philosophical study of how things appear. In this work, Deleuze assumes natural perception is qualitatively different from cinematographic perception.

Marey and Muybridge's Galloping Horse

Marey and Muybridge's galloping horse is the term that describes a phenomenon when one, three, two and one hooves of a galloping horse seem to hit the ground.

Privileged Instants

Privileged instants are the terms used for the regular, singular, ordinary or remarkable organized set of any-instant-whatevers that survive cutting per Eisenstein. These instants are unique to movement, as Marey and Muybridge's galloping horse, and cannot be posed or captured with a camera's long exposure.

Duration

Duration is a term used to describe consciousness which is open upon the world

Set in Contrast

Set in contrast is a term used to describe a closed set as, for example, the glass of water with its parts of sugar, the spoon, and the abstract process of sugar melting.

Time-Images

Time-images is a term used to describe duration-images, change-images, relation-images, and volume-images that are beyond movement.



Frame

Frame is the term used to describe a geometrical set that is closed or spatial with many parts or elements that form sub-sets and tends to saturation or rarefaction.

Elements

Elements is a term used to describe the data that can be many or few, within a frame that tends to be saturated and images can blur, or rarefied where images can reduce to blank screen.

Shot

Shot is the term used to describe the intermediary between framing the set considered from a dual point of view, tending either toward framing or towards montage. Shot is the "movement-image" of a group of variable elements that act and react on each other, thereby relating movement to the changing whole. Jean Mitry is a director who uses "shot" for fixed space or distances in relation to a camera, as opposed to tracking that includes movement and duration

Montage

Montage is a multi-faceted term used to describe a series of connected shots with no or very little camera movement. Montage also describes determination of the whole by cutting and continuities. Eisenstein views montage as the whole of the film. Montage is composition that releases indirect image of time or duration from movement-images that enables distinction into the four trends and schools of organic in American school, dialectic of Soviet school, quantitative of pre-war French school and intensive trend of German Expressionism.

Organic in American School

Organic in American school is the term used to describe Griffith's approach to montage that frees the composition of movement-image from constraints of the indirect images of time or duration. Movement-image composition constitutes an organism or organic entity. For example, Griffith's "Intolerance" parallels racing chariots from Babylon with speeding cars from America converging in an image of Babylon superimposed on the image of America presented as an organic unity. The movement-image is a cinematic organism that transcends time and space.



Dialectic of Soviet School

Dialectic of Soviet school is the term used to describe Eisenstein's approach to montage that creates organic unity of opposites, or dialectic, in a new entity that combines opposites as an "organic-pathetic" set. Parallel convergence is not used like Griffith, but Eisenstein and the Soviet school use third or fourth laws of dialectic to synthesize the organic whole and pathetic interval in the editing-room. Pudovkin, Dovzhenko, Vertov are three notable directors of the Soviet school.

Quantitative pre-war French School

Quantitative pre-war French school is used to describe rejection of both organic and dialectic for mechanical composition of movement-images. A machine is used, either as automaton to bring together animate and inanimate or as engine that links alive and mechanical. Gance presents train acceleration and speed with a mechanic to show man and machine as "Human Beast." Gance and Gremillon are two film directors of the French school. Gance is the recognized leader who emphasizes quantity of movement and develops a large mechanical composition of movement-images.

Instantaneous Images

Instantaneous images or "immobile sections of movement" is the term used to describe movement-images. "Movement-images" are mobile sections of duration. "Movement-image" is the term used to describe an identity wherein the variable elements interact with and on each other, and is subdivided into three varieties identified as perception-images, action-images and affection-images. Types of montage are presented in subject movement-images used by the four schools. Movement-image is a set of variable elements that act and react on each other

Action-Image

Action-image is the term used to define a reaction of the center to the set.

Affection-Image

Affection-image is the term used to describe what occurs in the gap between an action and a reaction to the external action that is absorbed and reacts internally.

Perception-Image

Perception-image is the term used to describe a set or group of elements that act on a center and vary relative to it.



Sensory Factor

Sensory factor is the term used to describe the camera's soft focus that is a subjective view. Other factors are the active, by a participant, and affective that presents a specific view for effect, compared to a "modified, restored image" assumed to be objective that is defined as a view of someone external to the set.

Eye of the Camera

Eye of the camera is the term used by the author Dos Passos to describe the view of someone who is not identified as one of the characters.

Cogito or I Think

Cogito or I think is a term used by the linguist philosophers, Pasolini and Bakhtin, to differentiate a character that appears on-screen after the character and his world is seen by camera from an external or "camera-self-conscious" view. (Cogito precedes "therefore I am" in the axiom meaning an individual's thinking proves existence—in this case, being seen by camera proves existence.) Pasolini and Bakhtin differentiate the notion of the "camera's eye" as comparable to the first part of "I think" therefore I am. Pasolini uses "free indirect subjective" to mean a character seen off-screen by camera when the character appears on-screen

Micro-Movements

Micro-movements is a term that describes movement of hands on a clock, called "intensive series" on its immobile face that is often presented in close-up

Deterritorialisation

Deterritorialisation is the term used to describe separating the cinematic image in a close-up from the specific place in which it appears

Firstness and Secondness

Firstness and Secondness are terms used by C. S. Peirce to classify images and signs whose power is considered in itself, and not in relation to anything beyond it.

Roles of the Face

Roles of the face are terms used to distinguish or characterize three roles that the face fulfills called "individuating, socializing, and relational or communicating."



Impulse-image

Impulse-image designates as symptom-qualities or powers related to an originary world or as fetish-the fragment torn away by impulse from a real milieu

Naturalism

Naturalism is the term used by the author Deleuze to describe the area between action-image realism and affection-image idealism. He calls this realm an "originary world" that is characterized by the formlessness of pure background. Naturalism refers to four coordinates that are originary world/derived milieu and impulses/modes of behavior. Stroheim and Bunuel are both cinematic masters of naturalism whose originary worlds are localized where the whole film occurs as a closed world from beginning to end. The most important element of naturalism is the impulse-image that expresses time as destiny of the impulse.

Large Form and Small Form

Large form and Small form are the terms used to describe the milieu or setting that contains qualities and powers acting as forces that Deleuze calls "inverse spirals" shown like an hourglass with the formula SAS' similar to Burch's "the large form." This action-image has two signs called "synsign" and "binomial." For example, feint or parry is a binomial and clearing the street for a duel in Western films is a binomial because the hero tries to outguess where and what the villain is going to do. This action-image model is used by documentary, psycho-social film, film noir, Westerns and American historical film. Another action-image is the small form that moves from action to situation to new action (ASA'). The small form enables deduction from action. For example, large form SAS distinguishes a crime film with situation to action but the detective film is ASA where blind actions move to obscure situations.

Functionalism

Functionalism is the term used by Deleuze in the Western to describe one or more fundamental, well-defined, homogeneous groups juxtaposed to another group with opposite characteristics occurring by chance, heterogeneous and incongruous but functioning astride a gap to be overcome. For example, the hero in "Little Big Man" rises to grandiose action but then becomes a loser in the reversing situations.

Burlesque

Burlesque is the term used to describe the type of film dedicated to the small form of action-image with the formula AS. This form develops as a slight difference in or between actions that demonstrates a distance between situations. For example, Charlie



Chaplin is seen shaking from behind, apparently sobbing when his wife leaves him, but is revealed to be actually shaking a cocktail. A small difference in angle shows a huge difference in situation, from sobbing to celebrating.

Themes

Montage as distinguishing characteristic

The term "montage" is used differently in the composition of movie pictures than it is used in still picture composition. A still picture montage is typically an artistic or craft work comprised of a collection of pictures and other media arranged in such a fashion as to bring about an effect or impact on the viewer. Similarly with movie pictures an effect or impact on the viewer is desired in its composition. The distinguishing feature of a still picture montage is static arrangement relative to a dynamic moving picture arrangement.

The method of arrangement whereby the movie picture is constructed is a fundamental approach to montage described as several connected shots with minimal or no camera movement. Elements in a frame move in, out and around the frame to compose the arrangement a static camera captures. Each "shot" the camera takes is a still photo that becomes moving only by seeing many in series. Alternatively, montage is described as the process of cutting and continuities arranged in editing. All of the on-site camera work and framing is complete. This level is comparable to arranging a still picture montage by deciding shots to include in what order (continuities) and shots to discard (cutting). Similar to the still picture arrangement called "montage," the Russian director Sergei Eisenstein calls the whole movie "montage." The fourth approach describes montage as composition that releases time and duration images from movement-images. Like still picture composition that uses pictures and other media to combine distant and near past with present and future to affect or impact the viewer, montage in this approach does the same except that combined elements are moving pictures from different times and places.

An example of montage in the American school is D.W. Griffith's races of chariot and car converging in his film "Intolerance" when Babylon is superimposed on America in accelerated movement to achieve the organic unity of distant differentiated parts, actions and time as one. The Soviet school is exemplified by Eisenstein's montage of opposition resolved by leap to a grand creation of practical and theoretical, or organic-pathetic set reuniting the organic whole and pathetic interval in "Battleship Potemkin." Montage is created in the editing-room as demonstrated in Vertov's "Man with a Movie-Camera." The pre-war French school turns from organic and dialectic composition into mechanical composition of movement-images where quantity of movement is emphasized. Gance develops a large mechanical composition of movement-images in "La Roue." Movement of a train, like speed and acceleration are shown inseparable from a mechanic to illustrate the kinetic union of man and machine as "Human Beast." Alternating uses of light and shadow represents dialectic opposition. The French school uses comparatively more light as movement relative to German Expressionism that uses more actual movement.



Defining Images

A difficulty with understanding Deleuze's work is the extent to which he uses the term "image" in its various forms, variations and derivations. An image defined in simplest terms for the film industry is "a visual counterpart of an object formed by a device." By deconstruction this definition is "visual" or a picture, something that is seen, but not felt, smelled or heard, as per the original "silent movie." Defined as "counterpart" means the image is not the actual object, but rather a representation of the object. The term "object" can be expanded to include things, people, pets, and other animate and inanimate pieces, parts or wholes susceptible to being formed by a device. A "device" of the film industry by this deconstruction is considered the camera, but not its component elements that may alter "forming" the image like telescopic, filtered or wide-angle lenses.

Essence of the film industry, or cinema, according to Deleuze, is moving shots in time or montage. Specifically, the "image" deconstructed thus far is the same as a photograph. Until the image "moves" or, more accurately until a series of images are juxtaposed to seem like they are moving, there is no cinema. It is the series of snapshots perceived in sequence seeming to move in space that Bergson calls "cinematographic illusion." No actual image of movement is possible that is not a blur. However, instantaneous images or "immobile sections of movement" is used to describe "movement-images" that implies mobile sections of duration. Cinema offers false movement seeming to be movement and is unlike a natural realm where physical movement adds to an object. The cinema shows "movement-image" as invention beyond natural perception that is qualitatively different from natural perception as cinematographic perception seen only in the movies.

The example of Marey and Muybridge's galloping horse provides evidence of the difference between natural perception and cinematographic perception. A horse gallops in front of the camera while being filmed. Subsequent review of the camera shots reveals times when one, three, two and one hooves of a galloping horse seem to hit the ground. The horse seems to "fly" through the air with hooves occasionally touching the ground. A still picture of the galloping horse cannot be posed or captured by camera. An attempt to photograph movement by long exposure results in a blurred picture. The phenomenon of a galloping horse can be seen by the naked eye. The visual counterpart of galloping can only be seen through the cinematographic illusion of movement-image in a movie.

What it is all about

Despite the technical terms and language in Deleuze's "Cinema," this book is about the movies, a form of entertainment, information and emotional stimulation. The analysis that the author develops makes the subject matter seem unnecessarily complex and convoluted. Making movies is an artistic endeavor that requires composing a series of static pictures placed within a dynamic medium to stimulate an emotional response. The

director composes elements in each shot to affect the viewer in a certain way; he thinks the composition will produce the desired emotional impact. There is a certain irony in the term used historically to describe cinema as a "moving picture" or now, the movies.

The "eye of the camera" is used by the director to present characters, setting, situation, ideas, and emotional content to bring about the desired effect of "moving" the viewer. For example, Griffith's film "Intolerance" portrays the degenerating state of American morality with racing chariots from Babylon, speeding cars from America in converging images of Babylon and America. In another example, the camera shows Charlie Chaplin shaking from sadness after his wife leaves. However, when the camera angle changes he is seen actually shaking a cocktail. A small difference in the camera's eye reveals change from sobbing to celebrating. Being seen by camera differentiates the emotional impact, which is really what the moving pictures are all about.



Style

Perspective

The author of "Cinema 1," Gilles Deleuze lived from 1925 to 1995. He was a professor of philosophy at the University of Paris, Vincennes-St. Denis. He wrote "The Fold" and "Cinema 2" among several other books including this one. "Cinema 1" is published in 1983. Deleuze proposes, ". . . it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians. They must also be compared with thinkers. . . . to the new materials and means that the future makes possible."

In this his first book about film Deleuze relates the traditional meaning of the word "philosophy" as "the creation of concepts." The purpose of this work is Deleuze's presentation of his philosophical concepts that are the images of thought and "exactly like sounds, colours or images, they are intensities which either suit you or don't, which work or don't." Deleuze is creating concepts "alongside" cinema. According to translators, Tomlinson and Habberjam, this book is an intercutting of cinema and philosophy that brings together a range of terms from each sphere. Deleuze starts with a critical analysis of Henri Bergson that he combines with Peirce's classification of sign types to use in approaching all types of images. The intended audience can benefit from a predicate knowledge and understanding of classical philosophy to understand Deleuze's radical departure in his process of concept creation.

Tone

"Cinema 1, The Movement Image" is an objective philosophical analysis that examines the work of Henri Bergson in relation to cinematographic principles. This book is not for a casual reader. The tone of this work is objective, structured, logical and analytic. Ironically, despite the generally high emotive content of cinema, this text is unemotional and devoid of the creative fantasy found in its subject matter. This academic study is thoroughly researched and annotated. "Cinema 1" will impress the reader with its sophistication and far-reaching breadth of study for as long as the reader remains alert. The affect on a casual reader is challenging and strenuous but emotionally lacking, unenthusiastic and the book is clearly not a "page-turner." The most astute and philosophically grounded in advanced study may enjoy the academic tone of this work.

Structure

"Cinema 1, The Movement Image" written by Gilles Deleuze is a 250 page text plus front matter with detailed Contents and Preface to English and French editions and Translator's introduction. The body is comprised of twelve numbered chapters with titles describing subject matter of the chapter. Chapters range in size from 11 to 19 pages. Each chapter is detailed in three numbered subsections with abbreviated subheadings

that indicate the subsection subject matter. Abbreviated subheadings are unabridged in the Contents.

For example, Chapter 3 is titled "Montage" and begins on page 29, with subsection 1, subheading "The third level: the whole, the composition of movement images and the indirect image of time." The contents page shows Chapter 3, "Montage" but then details subsection 1, subheading: "The third level: the whole, the composition of movement images and the indirect image of time / the American school: organic composition and montage in Griffith / the two aspects of time: the interval and the whole, the variable present and immensity."

Back matter of the text includes a Glossary, Notes and an Index. The Glossary lists various types and definitions of "Image" For example "Perception-image" is defined and detailed in its three aspects, "dicisign," "reume," and "gramme." Notes are referenced by chapter and number within the chapter text. The Index lists significant directors, films, characters and ideas referenced by page number in the text body. The extent of detail used to format "Cinema 1" is essential to the casual reader's ability to find a way through the confusing verbiage of this philosophical work. The title, "Cinema 1" suggests the first in a series about the movies. Fortunately, the author uses a format that makes it clear "Cinema 1" is a highly structured and researched philosophical study of cinematographic perceptions

Quotes

"The upshot of this third thesis is that we find ourselves on three levels: (1) the sets or closed systems which are defined by discernible objects or distant parts; (2) the movement of translation which is established between these objects and modifies their respective positions; (3) the duration or the whole, a spiritual reality which constantly changes according to its own relations." Chapter 1, pg. 11.

"Because it is the same movement, sometimes composing, sometimes decomposing; these are the two aspects of the same movement. And this movement is the shot, the concrete intermediary between a whole which has changes and a set which has parts, and which constantly converts the one into the other according to its two facets." Chapter 2, pg. 22.

"The French school could be contrasted point by point with German Expressionism. The reply to 'more movement!' is 'more light!' Movement is unleashed, but to serve the light, to make it scintillate, to form or dismember stars, multiply reflections, leave brilliant trails, as in the great music-hall scene in Dupont's 'Vaudeville', or in the dream in Murnau's 'The Last Laugh.' Of course, light is movement, and the movement-image and the light-image are two facets of one and the same appearing." Chapter 3, pg. 49 .

"A film is never made up of a single kind of image: thus we call the combination of the three varieties, montage. Montage (in one of its aspects) is the assemblage [agencement] of movement-images, hence the inter-assemblage of perception-images, affection-images and action-images." Chapter 4, pg. 70.

"A character acts on the screen, and is assumed to see the world in a certain way. But simultaneously the camera sees him, and sees his world, from another point of view which thinks, reflects, and transforms the viewpoint of the character." Chapter 5, pg. 74.

"Ordinarily, three roles of the face are recognisable: it is individuating (it distinguishes or characterises each person); it is socialising (it manifest a social role); it is relational or communicating (it ensures not only communication between two people, but also, in a single person, the internal agreement between his character and his role.) Now the face, which effectively presents these aspects in the cinema as elsewhere, loses all three in the case of close-up." Chapter 6, pg. 99.

"Of these three forms it is only movement-colour which seems to belong to the cinema, the others already being entirely part of the powers of painting. Nevertheless, in our view, the colour-image of the cinema seems to be defined by another characteristic, one which it shares with painting, but gives a different range and function. This is the 'absorbent' characteristic. Godard's formula, 'it's not blood, it's red' is the formula of colourism." Chapter 7, pg, 118.



"What makes the impulse-image so difficult to reach and even to define or identify, is that it is somehow 'stuck' between the affection-image and the action-image. Nicholas Ray's evolution would be a good example of this." Chapter 8, pg. 134.

"Finally, the American cinema constantly shoots and reshoots a single fundamental film, which is the birth of a nation-civilisation, whose first version was provided by Griffith. It has in common with the Soviet cinema the belief in a finality of universal history; here the blossoming of the American nation, there the advent of the proletariat. But, with the Americans, organic representation is obviously unaware of dialectical development; and it alone is the whole of history, the germinating stock from which each nation-civilisation detaches itself as an organism, each prefiguring America." Chapter 9, pg. 148.

"Indeed, the law of the index—the slight difference in the action which brings out an infinite distance between two situations—seems to be omnipresent in burlesque in general. Harold Lloyd, particularly, develops a variant which moves the process on from the action-image to the pure perception-image." Chapter 10, pg. 170.

"Other directors pass easily from one form to the other, as if they had no preference. We saw this in Hawks' films noirs, but this was because he knew how to invent an original form, a deforming form [forme a deformation], capable of playing on the two others, as his Westerns illustrate. We call the sign of such deformations, transformations or transmutations 'Figure.'" Chapter 11, pg. 178.

"And in the history of the cinema Hitchcock appears as one who no longer conceives of the constitution of a film as a function of two terms—the director and the film to be made—but as a function of three: the director, the film and the public which must come into the film, or whose reactions must form an integrating part of the film (this is the explicit sense of suspense, since the spectator is the first to 'know' the relations.)" Chapter 12, pg. 202.



Topics for Discussion

Identify, list and describe the elements that differentiate Bergson's three theses.

Identify, explain and discuss at least five characteristics of the frame as it relates to the parts or elements that form parts or subsets within it. What types of frames can there be and what are their various impacts on the cinematic audience?

Identify, list and describe at least one example from each of the four schools that show how they differ with respect to handling of montage and its types.

Identify, list and describe three varieties of the movement-image in the author's second commentary on Bergson.

Identify and describe Vertov's concept of the gaseous perception.

Compare and contrast differing treatment of the close-up as described by Griffith and Eisenstein.

Describe and discuss the concept of "any-space-whatever" and how it may be constructed as presented by Bresson.

Identify, list and describe the four dimensions of naturalism.

Describe and discuss two forces of the action-image.

Compare and contrast the large form and small form action-image and provide examples to clarify the distinction.

Identify, list and describe the three domains in which Small and Large forms interact.

Describe, differentiate and discuss how Alfred Hitchcock uses mental image in cinema.