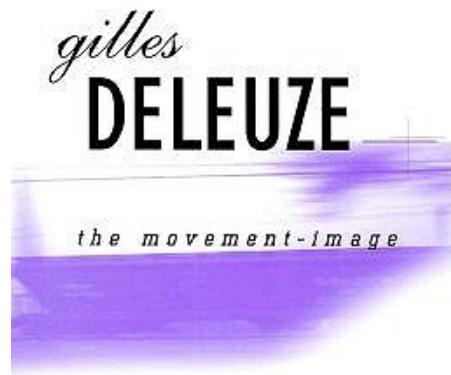


CINEMA 1



Cinema 1: The Movement-Image

Gilles Deleuze, Hugh Tomlinson (Translator), Barbara Habberjam (Translator)

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Discusses the theoretical implications of the cinematographic image based on Henri Bergson's theories

Cinema 1: The Movement-Image Details

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From Reader Review Cinema 1: The Movement-Image for online ebook

Amy Woodbury Tease says

Deleuze's theory (part one) of the cinema. A good read for those who want to think about how the cinema works as apparatus and how it helps us to theorize perception and to think about "the image" as an idea or concept.

Susan says

Started reading this as part of thinking-through my slowly-evolving film project on Christine Jorgensen, but got bogged down, felt like I wasn't familiar enough with the Bergson that Deleuze relies on so heavily, so I've put it down until I can wade through Matter and Memory and perhaps Creative Evolution. Also broke down and got the Deluze Dictionary. And I've been ordering a lot of Hitchcock on Netflix to refresh my memory before tackling Cinema 2 . . .

????? ??? says

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Andrés Quesada says

Una hermenéutica del cine distinta a la deconstrucción típica de la crítica contemporánea, esta bergsoniana sirve para mirarlo de otra forma, desde un lugar más "esencialista" y formal. A la vez hace que el cine parezca una expresión metafísica de una cosmovisión de la ciencia y la física moderna. Por más de que estos dos enunciados sean contradictorios, en el libro conviven. Las ideas de Bergson que explica Deleuze son extrapolables a áreas fuera del campo del cine. Un gran hallazgo.

Laginestra says

L'amore per il cinema confessato da un genio. Per me commovente.

Denton Peter McCabe says

A theory of the movement-image, a work that is very much of the time when films, movies, the theater, was still referred to as the cinema. What is very sad about reading this book, is that this reads as an antiquated book, a text on an art that has passed its halcyon days. I would still recommend this to any student of critical

theory. Deleuze's discussion of filmmakers and their work is thrilling in and of itself.

Ignacio Castells says

Un libro muy interesante desde una perspectiva netamente deleuziana. Esto implica conjugar y condensar los conceptos bergsonianos de movimiento y unirlos con toda la lógica conceptual infinitesimal de Leibniz. Deleuze en esta etapa ya conoce su propia teoría y puede, incluso, jugar un poco con ella. Es así que vemos retomar aspectos de su lectura de Kant, de Foucault e incluso incorporar nociones y aspectos de la famosa revista *Cahiers du Cinéma*.

Ayanna Dozier says

This book provides a wonderful alternative to viewing cinema and or cinema practices outside of the traditional psychoanalytic model. His conception and theorization of time, light, and intensity of the image collapsing upon itself is truly a generative way of reading violence and structures of power through cinema. Deleuze also talks about zombies, femme fatales and the subversive potential of sensation as a phenomenological event read through horror films. This book is a must for any genre film and or performance fan.

Joanna says

Harder than snot to read, but I'm still chewing on its ideas two years later.

HM says

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TABLE OF CONTENTS

Contents

Preface to the English edition

Translators' introduction

Preface to the French edition

Chapter 1

Theses on movement First commentary on Bergson

1 First thesis: movement and instant

2 Second thesis: privileged instants and any-instant-whatevers

3 Third thesis: movement and change / the whole, the Open or duration / the three levels: the set and its parts: movement / the whole and its changes

Chapter 2

Frame and shot, framing and cutting

- 1 The first level: frame, set or closed system / the functions of the frame / the out-of-field: its two aspects
- 2 The second level: shot and movement / the two facets of the shot: directed towards sets and their parts, directed towards the whole and its changes / the movement-image / mobile section, temporal perspective
- 3 Mobility: montage and movement of the camera / the question of the unity of the shot (sequence-shots) / the importance of false continuity

Chapter 3

Montage

- 1 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
- 2 The Soviet school: dialectical composition / the organic and the pathetic in Eisenstein: spiral and qualitative leap: Pudovkin and Dovzhenko / Vertov's materialist composition
- 3 The pre-war French school: quantitative composition / Rhythm and mechanics / the two aspects of the quantity of movement: relative and absolute / Gance and the mathematical sublime / the German Expressionist school: intensive composition / light and shadows (Murnau, Lang) / Expressionism and the dynamic sublime

Chapter 4

The movement-image and its three varieties Second commentary on Bergson

- 1 The identity of the image and the movement / movement-image and light-image
- 2 From the movement-image to its varieties / perception-image, action-image, affection-image
- 3 The reverse proof: how to extinguish the three varieties (Beckett's Film) / how the three varieties are formed

Chapter 5

The perception-image

- 1 The two poles, objective and subjective / the 'semi-subjective' or the free indirect image (Pasolini, Rohmer)
- 2 Towards another state of perception: liquid perception / the role of water in the pre-war French school / Grémillon, Vigo
- 3 Towards a gaseous perception / content and interval according to Vertov / the engramme / a tendency of the experimental cinema (Landow)

Chapter 6

The affection-image Face and close-up

- 1 The two poles of the face: power and quality
- 2 Griffith and Eisenstein / Expressionism / lyrical abstraction: light, white and refraction (Sternberg)
- 3 The affect as entity / the icon / 'Firstness' according to Peirce / The limit of the face or nothingness: Bergman / how to escape from it

Chapter 7

The affection-image Qualities, powers, any-space-whatevers

- 1 The complex entity or the expressed / virtual conjunctions and real connections / the affective components of the close-up (Bergman) / from close-up to other shots: Dreyer
- 2 The spiritual affect and space in Bresson / what is an 'any-space-whatever'?
- 3 The construction of any-space-whatevers / shadow, opposition and struggle in Expressionism / the white, alternation and the alternative in lyrical abstraction (Sternberg, Dreyer, Bresson) / colour and absorption (Minnelli) / the two kinds of any-space-whatevers, and their frequency in contemporary cinema (Snow)

Chapter 8

From affect to action The impulse image

- 1 Naturalism / originary worlds and derived milieux / impulses and fragments, symptoms and fetishes / two great naturalists: Stroheim and Buñuel / parasitic impulse / entropy and the cycle

2 A characteristic of Buñuel's work: power of repetition in the image

3 The difficulty of being naturalist: King Vidor / the case and the evolution of Nicholas Ray / the third great naturalist: Losey / impulse to servility / the reversal against self / the co-ordinates of naturalism

Chapter 9

The action-image The large form

1 From situation to action: ‘secondness’ / the encompasser and the duel / the American Dream / the great genres: the psycho-social film (King Vidor), the Western (Ford), the historical film (Griffith, Cecil B. De Mille)

2 The laws of organic composition

3 The sensory-motor link / Kazan and the Actors Studio / the impression

Chapter 10

The action-image The small form

1 From action to situation / the two kinds of indices / the comedy of manners (Chaplin, Lubitsch)

2 The Western in Hawks: functionalism / the neo-Western and its type of space (Mann, Peckinpah)

3 The law of the small form and burlesque / Chaplin's evolution: the figure of discourse / the paradox of Keaton: the minoring and recurrent functions of the great machines

Chapter 11

Figures, or the transformation of forms

1 The passage from one form to another in Eisenstein / montage of attractions / the different types

2 The figures of the Large and the Small in Herzog

3 The two spaces: the breath-Encompasser and the line of the Universe / breath in Kurosawa: from the situation to the question / lines of the Universe in Mizoguchi: from outline to obstacle

Chapter 12

The crisis of the action-image

1 Peirce's 'thirdness' and mental relations / the Marx Brothers / the mental image according to Hitchcock / marks and symbols / how Hitchcock brings the action-image to completion by carrying it to its limit / the crisis of the action-image in the American cinema (Lumet, Cassavetes, Altman) / the five characteristics of this crisis / the loosening of the sensory-motor link

2 The origin of the crisis: Italian neo-realism and the French new wave / the critical consciousness of cliché / problem of a new conception of the image

3 Towards a beyond of the movement-image

Glossary

Notes

Index

Peyman Gh says

Srishti Jain says

Cinema 1 and 2 are both difficult books to fathom and completely submerge yourself within. I have taken

half a year between work breaks and smoke breaks to completely understand the ideologies and breakthroughs this book tries to provide its reader. I still believe I need to read them again to fully engage and emulate these theoretical studies of cinema in the way I process it as a viewer. However reading cinema 1 and 2 is essential to grow, demystify and critic any audio visual material and watch movies with a keen mind to create your own ideologies and arguments regarding the material. These books are a learning curve in cinematic language, theory and the philosophy behind the technicalities of film.

Jared Colley says

Wow, this is the most creative exploration of film theory I have ever read. It remains consistent with Gilles Deleuze's more fundamental philosophical views. Philosophy, for him, is a creative endeavor - it is not a representational exercise nor is it a process of clarifying what we say in other fields, disciplines, etc. Philosophy is the creation, exploration, & putting to use of concepts, and that's what this book is. Deleuze introduces a concept and explores it by way of film - putting it to use by classifying film images. If you read any/much film theory, this will not serve as another dialogue contributing to the mainstream discourse of film studies (at least not at first read). Deleuze pretty much ignores the tradition of "how one usually must talk about film." He creates his own concepts (as one would expect) and thoroughly explores their application to pre-WWII films of all national traditions. Now, this hits upon one of my objections/complaints of this book; he only addresses films before WWII, and many of these movies are now inaccessible to the average person. He gives reason & argument for only addressing early films; he claims such films centered around "movement" - whereas later films focus on "time" (the movement image vs. the time image). However, this narrow focus made the book hard to see through; after reading about 20th film that I had not seen (nor well ever...), I began to be frustrated. Still, this book is fascinating for its analysis of various montage traditions (Russian, American, German, & French...) - never read such a penetrating and clarifying assessment of the subject.

Mohsen P says

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Victor Morosoff says

C'est étonnant de découvrir en Deleuze un cinéphile appliqué. Son livre ne manque pas de références, il a bien fait ses devoirs ; parfois il trouve les angles justes - mais trop souvent tout ça paraît le résultat d'un dilettante, qui n'a pas encore acquis tous les moyens pour dépasser sa fascination - certes, véritable, mais au final infructueuse - pour le cinéma. Peu importe, je vais lire son deuxième tome aussi. 3,3/5

Brian says

This is a brilliant analysis of how the history of film impacted its form, its style and the technological advancements of it. Deleuze argues that before WW II cinema can best be defined by looking at how directors attempted to capture movement and how that movement is related to time. As a result of these developments, Deleuze argues that cinema is the logical progression in the development of human thought (philosophy) so that cinema represents the ways in which the mind, body, and time constantly relate and react to form some type of human experience.

Deleuze displays a passion for abstract ideas and a refined sense of the technical qualities of film and how those qualities may be used to make films. For anyone interested in thinking more deeply about cinema and philosophy this is a must read.

David Ashley Pearson says

Essential cinema books... just be aware it's Deleuze so it's going to take time to sink in and to really hook with you. I read both of these books cover to cover years ago and honestly not much has stuck with me but when I was fully invested in that world (and writing my dissertation!) these were fascinating rubik's cube like puzzles to fall into and get lost in. Some very very unusual ways of looking at cinema that are often incredibly inspiring.

Michael says

Deleuze's analysis of the construction of the movement image and its relation to the creation and perception of subjectivity. This book gives a detailed structural analysis of film, its history and development. Cinema I focuses on spatial subjectivity and the construction of the hero. Excellent.

John says

interesting.

Yasemin Gümü? says

ever crazy to read the book.....
