



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

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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 Deleuze Dictionary. And I've been ordering a lot of Hitchcock on Netflix to refresh my memory before tackling Cinema 2 . . .

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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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Peyman Gh says

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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 cinéophile 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.....
