

## Cinema 2 The Time Image Gilles Deleuze Buyplusore

Throughout a large part of the 1980s, Félix Guattari, known for his collaborations with Gilles Deleuze and his experimental and groundbreaking practices in psychotherapy, decides to shift his experimental work into a different medium of artistic and creative thought practice: the world of science fiction. Part self-analysis, part cinematic expression of his theoretical work, Guattari's screenplay merges his theoretical concepts with his passion for comic books, free radio movements, and film. So begins Guattari's journey to write a screenplay wherein a group of squatters makes contact with a superior intelligence coming from the infinitely small Universe of the Infra-quark (UIQ). Guattari worked feverishly on his film, attempting to secure a budget, traveling to Hollywood, and enlisting the help of American screenwriter Robert Kramer. But the film would never see the light of day. Through the important archival work of artists, Silvia Maglioni and Graeme Thomson, Guattari's script is now published here, for the first time in English.

For Alain Badiou, films think, and it is the task of the philosopher to transcribe that thinking. What is the subject to which the film gives expressive form? This is the question that lies at the heart of Badiou's account of cinema. He contends that cinema is an art form that bears witness to the Other and renders human presence visible, thus testifying to the universal value of human existence and human freedom. Through the experience of viewing, the movement of thought that constitutes the film is passed on to the viewer, who thereby encounters an aspect of the world and its exaltation and vitality as well as its difficulty and complexity. Cinema is an impure art cannibalizing its times, the other arts, and people – a major art precisely because it is the locus of the indiscernibility between art and non-art. It is this, argues Badiou, that makes cinema the social and political art par excellence, the best indicator of our civilization, in the way that Greek tragedy, the coming-of-age novel and the operetta were in their respective eras.

This is a philosophical investigation into the differing sensations of time in cinema and photography. Throughout the work, Sutton connects and grounds cinema and photography as starting points to comprehend how we come to terms, ultimately, with time itself as pure, immanent change.

Why does the 1974 war in Cyprus remain so dominant in Greek-Cypriot cinema? How has this event shaped the imagination of contemporary filmmakers, and how might one define the new national cinema that has emerged as a result? This book explores such questions by analysing a range of Greek-Cypriot films that have hitherto received little or no critical discussion.<br> The book adopts a predominantly conceptual approach, situating contemporary Greek-Cypriot cinema within a specific cultural and national context. Drawing on the work of the French philosopher Gilles Deleuze, and particularly his theories of time and space, the author explores ways in which Greek-Cypriot directors invent new forms of imagery as a way of dealing with the crisis of history, the burden of memory and the dislocation of the island's abandoned spaces.

Gilles Deleuze was one of the most influential figures in twentieth-century philosophy, well known for his works on the philosophy of art and for his master-works, *Difference and Repetition* and - with Felix Guattari - *A Thousand Plateaus* and *Anti-Oedipus*. *Cinema I* is the first volume of Deleuze's revolutionary work on the theory of cinema

(concluded in Cinema II, also available in the Bloomsbury Revelations series). Drawing on the philosophy of Henri Bergson, Deleuze identified his work as “a logic of the cinema”, setting out to “isolate certain cinematographic concepts” philosophically. To do this, he brings together diverse examples from a variety of major filmmakers, including Ingmar Bergman, Charlie Chaplin, Sergei Eisenstein and Alfred Hitchcock, among many others.

The first broad-ranging collection on Deleuze’s essential works on cinema. In the nearly twenty years since their publication, Gilles Deleuze’s books about cinema have proven as daunting as they are enticing—a new aesthetics of film, one equally at home with Henri Bergson and Wim Wenders, Friedrich Nietzsche and Orson Welles, that also takes its place in the philosopher’s immense and difficult oeuvre. With this collection, the first to focus solely and extensively on Deleuze’s cinematic work, the nature and reach of that work finally become clear. Composed of a substantial introduction, twelve original essays produced for this volume, and a new English translation of a personal, intriguing, and little-known interview with Deleuze on his cinema books, *The Brain Is the Screen* is a sustained engagement with Deleuze’s cinematic philosophy that leads to a new view of the larger confrontation of philosophy with cinematic images. Contributors: Éric Alliez, U of Vienna; Dudley Andrew, U of Iowa; Peter Canning; Tom Conley, Harvard U; András Bálint Kovács, ELTE U, Budapest; Gregg Lambert, Syracuse U; Laura U. Marks, Carleton U; Jean-Clet Martin, Collège International de Philosophie, Paris; Angelo Restivo; Martin Schwab, U of Michigan; François Zourabichvili, Collège International de Philosophie. Gregory Flaxman is a doctoral student in the Program of Comparative Literature and Literary Theory at the University of Pennsylvania.

This text continues the major reassessment of cinema begun in Deleuze's "Cinema I: The Movement Image." In this volume, Deleuze is concerned with the representation of time in film and with the cinematic treatment of memory, thought and speech.

The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the twentieth century. Author of more than twenty books on literature, music, and the visual arts, Deleuze published the first volume of his two-volume study of film, *Cinema 1: The Movement-Image*, in 1983 and the second volume, *Cinema 2: The Time-Image*, in 1985. Since their publication, these books have had a profound impact on the study of film and philosophy. Film, media, and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze's thought. The first new collection of critical studies on Deleuze's cinema writings in nearly a decade, *Afterimages of Gilles Deleuze's Film Philosophy* provides original essays that evaluate the continuing significance of Deleuze's film theories, accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research. Contributors: Raymond Bellour, Centre Nationale de Recherches Scientifiques; Ronald Bogue, U of Georgia; Giuliana Bruno, Harvard U; Ian Buchanan, Cardiff U; James K. Chandler, U of Chicago; Tom Conley, Harvard U; Amy Herzog, CUNY; András Bálint Kovács, Eötvös Loránd U; Patricia MacCormack, Anglia Ruskin U; Timothy Murray, Cornell U; Dorothea Olkowski, U of Colorado; John Rajchman, Columbia U; Marie-Claire Ropars-Wuilleumier, U Paris VIII; Garrett Stewart, U of Iowa; Damian Sutton, Glasgow School of Art; Melinda Szaloky, UC Santa Barbara.

A wide-ranging collection of essays on the film-philosophy of Gilles Deleuze.

Deleuze and Film explores how different films from around the world 'think' about topics like history, national identity, geopolitics, ethics, gender, genre, affect, religion, surveillance culture, digital aesthetics and the body. Mapping the global diversity of this cinematic thinking, this book greatly expands upon the range of films discussed in Deleuze's Cinema books.

These two volumes have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism.

"The second volume of Gilles Deleuze's landmark reassessment of the art of film, now available in the Bloomsbury Revelations series"--

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader's theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

Filmosophy is a provocative new manifesto for a radically philosophical way of understanding cinema. It coalesces twentieth-century ideas of film as thought (from Hugo Münsterberg to Gilles Deleuze) into a practical theory of "film-thinking," arguing that film style conveys poetic ideas through a constant dramatic "intent" about the characters, spaces, and events of film. Discussing contemporary filmmakers such as Béla Tarr and the Dardenne brothers, this timely contribution to the study of film and philosophy will provoke debate among audiences and filmmakers alike. FILMOSOPHY® is a registered U.S. trademark owned by Valentin Stoilov ([www.filmosophy.com](http://www.filmosophy.com)) for educational services in the field of motion picture history theory and production. Mr. Stoilov is not the source or origin of this book and has not sponsored or endorsed it or its author.

An introduction to Deleuze's theory of cinema, from a leading American film theorist.

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

A rigorous and imaginative inquiry into rhythm's vital importance for film and the moving image  
Focusing attention on a concept much neglected in the study of film, *The Rhythm of Images* opens new possibilities for thinking about expanded perception and idiosyncratic modes of

being. Author Domietta Torlasco engages with both philosophy and cinema to elaborate a notion of rhythm in its pre-Socratic sense as a “manner of flowing”—a fugitive mode that privileges contingency and calls up the forgotten fluidity of forms. In asking what it would mean to take this rhythm as an ontological force in its own right, she creatively draws on thinkers such as Giorgio Agamben, Roland Barthes, Gilles Deleuze, and Luce Irigaray. Rhythm emerges here as a form that eludes measure, a key to redefining the relation between the aesthetic and the political, and thus a pivotal means of resistance to power. Working with constellations of films and videos by international artists—from Michelangelo Antonioni, Jean-Luc Godard, and David Lynch to Harun Farocki and Victor Burgin, among others—Torlasco brings to bear on them her distinctive concept of rhythm with respect to four interrelated domains: life, labor, memory, and medium. With innovative readings of artworks and critical texts alike, *The Rhythm of Images* fashions a vibrant, provocative theory of rhythm as the excess or potential of perception. Ultimately, the book reconceives the relation between rhythm and the world-making power of images. The result is a vision of cinema as a hybrid medium endowed with the capacity not only to reinvent corporeal boundaries but also to find new ways of living together.

A hugely important collection of essays on Deleuze and Cinema from an international panel of experts.

Gilles Deleuze published two radical books on film: *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*. Engaging with a wide range of film styles, histories and theories, Deleuze's writings treat film as a new form of philosophy. This ciné-philosophy offers a startling new way of understanding the complexities of the moving image, its technical concerns and constraints as well as its psychological and political outcomes. *Deleuze and Cinema* presents a step-by-step guide to the key concepts behind Deleuze's revolutionary theory of the cinema. Exploring ideas through key directors and genres, Deleuze's method is illustrated with examples drawn from American, British, continental European, Russian and Asian cinema. *Deleuze and Cinema* provides the first introductory guide to Deleuze's radical methodology for screen analysis. It will be invaluable for students and teachers of Film, Media and Philosophy. Shortlisted for the British Association of Film, Television and Screen Studies Annual Book Award! Deleuze's Cinema books continue to cause controversy. Although they offer radical new ways of understanding cinema, his conclusions often seem strikingly Eurocentric. *Deleuze and World Cinemas* explores what happens when Deleuze's ideas are brought into contact with the films he did not discuss, those from Europe and the USA (from Georges Méliès to Michael Mann) and a range of world cinemas - including Bollywood blockbusters, Hong Kong action movies, Argentine melodramas and South Korean science fiction movies. These emergent encounters demonstrate the need for the constant adaptation and reinterpretation of Deleuze's findings if they are to have continued relevance, especially for cinema's contemporary engagement with the aftermath of the Cold War and the global dominance of neoliberal globalization.

Marking a return for Laura Mulvey to questions of film theory and feminism, as well as a reconsideration of new and old film technologies, this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images. Its title, *Afterimages*, alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them. Beginning with a section on the theme of woman as spectacle, a shift in focus leads to films from across the globe, directed by women and about women, all adopting radical cinematic strategies. Mulvey goes on to consider moving image works made for art galleries, arguing that the aesthetics of cinema have persisted into this environment. Structured in three main parts, *Afterimages* also features an appendix of ten frequently asked questions on her classic feminist essay “Visual Pleasure and Narrative Cinema,” in which Mulvey addresses questions of spectatorship, autonomy, and

identity that are crucial to our era today.

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

Exploring the modern category of history in relation to film theory, film textuality, and film history, *Change Mummified* makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture. What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema, from Hollywood to documentary and postcolonial film? How is film related to the many modern practices that define themselves as configuring pastness in the present, such as architectural preservation, theme parks, and, above all, professional historical research? What is the relation of history in film to other media such as television and digital imaging? How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture? Pursuing the full implications of film as cultural production, Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand, and the social imperative to regulate or manage time on the other. Emphasizing a fundamental constellation of pursuit of the real, indexical signification and the need to control time, he interrogates a spectrum of film theory and film texts. His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity. An original and sustained meditation on the historiographic status of cinematic signs, *Change Mummified* is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions.

*Philosophers on Film from Bergson to Badiou* is an anthology of writings on cinema and film by many of the major thinkers in continental philosophy. The book presents a selection of fundamental texts, each accompanied by an introduction and exposition by the editor, Christopher Kul-Want, that places the philosophers within a historical and intellectual framework of aesthetic and social thought. Encompassing a range of intellectual traditions—Marxism, phenomenology, psychoanalysis, poststructuralism, gender and affect theories—this critical reader features writings by Bergson, Benjamin, Adorno and Horkheimer, Merleau-Ponty, Baudrillard, Irigaray, Lyotard, Deleuze, Kristeva, Agamben, Žižek, Nancy, Cavell, Rancière, Badiou, Stiegler, and Silverman. Many of the texts discuss cinema as a mass medium; others develop phenomenological analyses of particular films. Reflecting upon the potential of films to challenge dominant forms of ideology, the anthology considers the ways in which they can disrupt the clichés of capitalist images and offer radical possibilities for creating new worlds of visceral experience outside the grasp of habitual forms of knowledge and subjectivity. Ranging from the early silent period of cinema through the classics of European and Hollywood cinema to the early twenty-first century, the films discussed offer a vivid sense of these philosophers' concepts and ideas, casting new light on the history of cinema. This reader is an essential and valuable resource for a wide range of courses in film and philosophy.

*Image Processing for Cinema* presents a detailed overview of image processing techniques that are used in practice in digital cinema. The book shows how image processing has become ubiquitous in movie-making, from shooting to exhibition. It covers all the ways in which image processing algorithms are used to enhance, restore, adapt, and convert moving images. These techniques and algorithms make the images look as good as possible while exploiting the capabilities of cameras, projectors, and displays. The author focuses on the ideas behind the methods, rather than proofs and derivations. The first part of the text presents fundamentals on optics and color. The second part explains how cameras work and details all the image processing

algorithms that are applied in-camera. With an emphasis on state-of-the-art methods that are actually used in practice, the last part describes image processing algorithms that are applied offline to solve a variety of problems. The book is designed for advanced undergraduate and graduate students in applied mathematics, image processing, computer science, and related fields. It is also suitable for academic researchers and professionals in the movie industry.

Cinema After Deleuze offers a clear and lucid introduction to Deleuze's writings on cinema which will appeal both to undergraduates and specialists in film studies and philosophy. The book provides explanations of the many categories and classifications found in Deleuze's two landmark books on cinema and offers assessments of a range of films, including works by John Ford, Sergei Eisenstein, Alfred Hitchcock, Michelangelo Antonioni, Alain Resnais and others. Contemporary directors such as Steven Spielberg, Lars von Trier, Martin Scorsese and Wong Kar-wai are also examined in the light of Deleuze's theories, thus bringing Deleuze's writings on cinema right up to date. Cinema After Deleuze demonstrates why Deleuze is rightly considered today to be one of the great philosophers of cinema. The book is essential reading for students in philosophy and film studies alike.

Memories that evoke the physical awareness of touch, smell, and bodily presence can be vital links to home for people living in diaspora from their culture of origin. How can filmmakers working between cultures use cinema, a visual medium, to transmit that physical sense of place and culture? In *The Skin of the Film* Laura U. Marks offers an answer, building on the theories of Gilles Deleuze and others to explain how and why intercultural cinema represents embodied experience in a postcolonial, transnational world. Much of intercultural cinema, Marks argues, has its origin in silence, in the gaps left by recorded history. Filmmakers seeking to represent their native cultures have had to develop new forms of cinematic expression. Marks offers a theory of "haptic visuality"—a visuality that functions like the sense of touch by triggering physical memories of smell, touch, and taste—to explain the newfound ways in which intercultural cinema engages the viewer bodily to convey cultural experience and memory. Using close to two hundred examples of intercultural film and video, she shows how the image allows viewers to experience cinema as a physical and multisensory embodiment of culture, not just as a visual representation of experience. Finally, this book offers a guide to many hard-to-find works of independent film and video made by Third World diasporic filmmakers now living in the United States, Great Britain, and Canada. *The Skin of the Film* draws on phenomenology, postcolonial and feminist theory, anthropology, and cognitive science. It will be essential reading for those interested in film theory, experimental cinema, the experience of diaspora, and the role of the sensuous in culture.

*Post-Cinematic Affect* is about what it feels like to live in the affluent West in the early 21st century. Specifically, it explores the structure of feeling that is emerging today in tandem with new digital technologies, together with economic globalization and the financialization of more and more human activities. The 20th century was the age of film and television; these dominant media shaped and reflected our cultural sensibilities. In the 21st century, new digital media help to shape and reflect new forms of sensibility. Movies (moving image and sound works) continue to be made, but they have adopted new formal strategies, they are viewed under massively changed

conditions, and they address their spectators in different ways than was the case in the 20th century. The book traces these changes, focusing on four recent moving-image works: Nick Hooker's music video for Grace Jones' song Corporate Cannibal; Olivier Assayas' movie Boarding Gate, starring Asia Argento; Richard Kelly's movie Southland Tales, featuring Justin Timberlake, Dwayne Johnson, and other pop culture celebrities; and Mark Neveldine and Brian Taylor's Gamer.

A Pedagogy of Cinema is the first book to apply Deleuze's concept of cinema to the pedagogic context. Cinema is opened up by this action from the straightforward educative analysis of film, to the systematic unfolding of image. A Pedagogy of Cinema explores what it means to engender cinema-thinking from image. This book does not overlay images from films with an educational approach to them, but looks to the images themselves to produce philosophy. This approach to utilising image in education is wholly new, and has the potential to transform classroom practice with respect to teaching and learning about cinema. The authors have carefully chosen specific examples of images to illustrate such transformational processes, and have fitted them into in depth analysis that is derived from the images. The result is a combination of image and text that advances the field of cinema study for and in education with a philosophical intent. "This outstanding new book asks a vital question for our time. How can we educate effectively in a digitalized, corporatized, Orwellian-surveillance-controlled, globalized world This question is equally a challenge asked of our ability to think outside of the limiting parameters of the control society, and the forces which daily propel us ever-quicker towards worldwide homogenization. With great lucidity, Cole and Bradley offer us profound hope in Gilles Deleuze's increasingly popular notion of 'cine-thinking'. They explore and explain the potential that this sophisticated idea holds for learning, in an easy going and accessible way, and with a range of fantastic films: from 'Suspiria' and 'Performance' through to 'Under the Skin' and 'Snowpiercer'. This extremely engaging and compelling text is likely to enliven scholars and students everywhere." – David Martin-Jones, Film and Television Studies, University of Glasgow, UK

When is it OK to lie about the past? If history is a story, then everyone knows that the 'official story' is told by the winners. No matter what we may know about how the past really happened, history is as it is recorded: this is what George Orwell called doublethink. But what happens to all the lost, forgotten, censored, and disappeared pasts of world history? Cinema Against Doublethink uncovers how a world of cinemas acts as a giant archive of these lost pasts, a vast virtual store of the world's memories. The most enchanting and disturbing films of recent years – Uncle Boonmee Who Can Recall his Past Lives, Nostalgia for the Light, Even the Rain, The Act of Killing, Carancho, Lady Vengeance – create ethical encounters with these lost pasts, covering vast swathes of the planet and crossing huge eras of time. Analysed using the philosophies of Gilles Deleuze (the time-image) and Enrique Dussel (transmodern ethics), the multitudinous cinemas of the world are shown to speak out against doublethink, countering this biggest lie of all with their myriad 'false' versions of world history. Cinema, acting against doublethink, remains a powerful agent for reclaiming the truth of history for the 'post-truth' era.

Bodies in Suspense presents a powerful new way to think through postdigital cinema and the affective turn in critical theory. According to Alanna Thain, suspense films allow

us to experience the relation between two bodies: that of the film and that of the viewer. Through the “time machine” of suspense, film form, gender, genre, and spectatorship are revealed in innovative and different ways. These films not only engage us directly in ethical concerns, but also provide a key for understanding corporeal power in the digital era. Offering a new framework for understanding cinematic suspense, *Bodies in Suspense* argues that the “body in time” enables us to experience the temporal dimension of the body directly. This is the first book to link two contemporary frames of analysis: questions of cinematic temporality and contemporary affect theory. Thain conducts close readings of influential suspense films by Alfred Hitchcock, David Lynch, Christian Marclay, Rian Johnson, and Lou Ye, and sets forth a compelling new theory of cinema, reading for the productivity of the “crime of time” that stages the duplicity of cinematic bodies. Through these films that foreground doubled characters and looping, Thain explores Gilles Deleuze’s claim that “the direct time-image is the phantom which has always haunted cinema.” A vital new addition to film theory, corporeality and affect theory, feminist theory, and the philosophy of time—and one of the first books to explore David Lynch’s Hollywood trilogy—*Bodies in Suspense* asks us to pay attention, above all, to the ways in which the condition of spectatorship creates a doubling sensation with important philosophical repercussions.

The *Desiring-Image* redefines queer cinema as a kind of filmmaking that conveys sexuality and desire as fundamentally fluid for all people, exceeding familiar stories and themes in many LGBT movies.

Film theory has for so long been concerned with sociological, empirical and psychoanalytic approaches that its place within our aesthetic sensibilities seems to have been forgotten. *Deleuze and Cinema* aims to bring back debates about film as an art form - as part of an aesthetic process which incorporates the 'bodies' of our material, technological and molecular worlds. While much film theory has looked at desire in terms of (visual and spectator) pleasure, Barbara Kennedy suggests, in this provocative new study, that these different perceptions of 'body' are responsible, as well as the brain/mind, for the ways in which visual elements of colour, movement, rhythm and sensation are acquired within, through and beyond our consciousness. Film is visceral, vital and dynamic, and wider frameworks of understanding are needed to explain these aesthetic resonances. *Deleuze and Cinema* asks: how can we begin to understand the cinematic experience as one of material capture, processuality and movement - as opposed to a spectator/text relationship - where desire and pleasure are part of a complex 'aesthetics of sensation'? Through discussions of *Orlando*, *The English Patient*, *Romeo and Juliet*, *Strange Days* and *Leon* the book offers a new and creative collusion between Deleuzian philosophy - specifically Deleuze's ideas about desire, pleasure, sensation, affect and 'becoming-woman' - and contemporary film studies.

*Film Worlds* unpacks the significance of the "worlds" that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as classical and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Always more than "fictional worlds" and "storyworlds" on account of cinema's perceptual, cognitive, and affective nature, film worlds are theorized as immersive and transformative artistic realities. As such, they are capable of fostering novel ways of seeing, feeling, and understanding experience. Engaging with the writings of Jean Mitry, Pier Paolo Pasolini, Christian Metz, David Bordwell, Gilles Deleuze, and Hans-Georg Gadamer, among other thinkers, *Film Worlds* extends Nelson Goodman's analytic

account of symbolic and artistic "worldmaking" to cinema, expands on French philosopher Mikel Dufrenne's phenomenology of aesthetic experience in relation to films and their worlds, and addresses the hermeneutic dimensions of cinematic art. It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art, while at the same time recognizing what is unique to the moving image in aesthetic terms. The resulting framework reconciles central aspects of realist and formalist/neo-formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film.

The first English translation of a foundational work in cinema studies and the philosophy of film. When it was first published in French in 1980, *The Ordinary Man of Cinema* signaled a shift from the French film criticism of the 1960s to a new breed of film philosophy that disregarded the semiotics and post-structuralism of the preceding decades. Schefer describes the schizophrenic subjectivity the cinema offers us: the film as a work projected without memory, viewed by (and thereby lived by) a subject scarred and shaped by memory. *The Ordinary Man of Cinema* delineates the phenomenology of movie-going and the fleeting, impalpable zone in which an individual's personal memory confronts the cinema's ideological images to create a new way of thinking. It is also a book replete with mummies and vampires, tyrants and prostitutes, murderers and freaks—figures that are fundamental to Schefer's conception of the cinema, because the worlds that cinema traverses (our worlds, interior and exterior) are worlds of pain, unconscious desire, decay, repressed violence, and the endless mystery of the body. Fear and pleasure breed monsters, and such are what Schefer's emblematic "ordinary man" seeks and encounters when engaging in the disordering of the ordinary that the movie theater offers him. Among other things, Schefer considers "The Gods" in 31 brief essays on film stills and "The Criminal Life" with reflections on spectatorship and autobiography. While Schefer's book has long been standard reading in French film scholarship, until now it has been something of a missing link to the field (and more broadly, French theory) in English. It is one of the building blocks of more widely known and read translations of Gilles Deleuze (who cited this book as an influence on his own cinema books) and Jacques Rancière.

Deleuze's two Cinema books explore film through the creation of a series of philosophical concepts. Not only bewildering in number, Deleuze's writing procedures mean his exegesis is both complex and elusive. Three questions emerge: What are the underlying principles of the taxonomy? How many concepts are there, and what do they describe? How might each be used in engaging with a film? David Deamer's book is the first to fully respond to these three questions, unearthing the philosophies inspiring Deleuze's classifications, exploring every concept and reading a film for each. Clearly and concisely mapping the Cinema books for newcomers to Deleuzian film studies, Deamer also opens up new areas of enquiry for expert readers.

Offers a fascinating analysis of the representation of time in film and the cinematic treatment of memory, thought and speech, and looks at the work of Godard, Hitchcock and Welles.

This book presents an ecophilosophy of cinema: an account of the moving image in relation to the lived ecologies – material, social, and perceptual relations – within which movies are produced, consumed, and incorporated into cultural life. If cinema takes us on mental and emotional journeys, the author argues that those journeys that have reshaped our understanding of ourselves, life, and the Earth and universe. A range of styles are examined, from ethnographic and wildlife documentaries, westerns and road movies, sci-fi blockbusters and eco-disaster films to the experimental and art films of Tarkovsky, Herzog, Malick, and Brakhage, to YouTube's expanding audio-visual universe.

In recent years, the recognition of Gilles Deleuze as one of the major philosophers of the twentieth century has heightened attention to his brilliant and complex writings on film. What is the place of Cinema 1 and Cinema 2 in the corpus of his philosophy? How and why does

Deleuze consider cinema as a singular object of philosophical attention, a specific mode of thought? How does his philosophy of film combine and further his approaches to time, movement, and perception, and how does it produce an escape from subjectivity and a plunge into the immanence of images? How does it recode and utilize Henri Bergson's thought and André Bazin's film theory? What does it tell us about perceiving a world in images—indeed about our relation to the world? These are the central questions addressed in Paola Marrati's powerful and clear elucidation of Deleuze's philosophy of film. Humanities, film studies, and social science scholars will find this book a valuable contribution to the philosophical literature on cinema and its pertinence in contemporary life.

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