Gilles Deleuze, *Cinema 2: The Time-Image* [1985], trans. Hugh Tomlinson and Robert Galeta (Minneapolis, University of Minnesota Press, 1989).

WEEK 1--INTRODUCTION TO THE TIME-IMAGE;
PRESENT, PAST, FALSITY, AND THOUGHT

Abridged Version -- Read chapters 1, 4, and 5, skipping pp. 78-83.

   Watch the following films:
   - *Rome, Open City* (d. Rossellini, 1945).
   - *Late Spring* (d. Ozu, 1949).
   - *The Rules of the Game* (d. Renoir, 1939).
   - *Last Year at Marienbad* (d. Resnais, 1961).
   - *Citizen Kane* (d. Welles, 1941).

An Historical Argument
   1. *WW2 changed everything*:
      - "The movement-image of the so-called classical cinema gave way, in the post-war period, to a direct time-image" (xi).
      - "It is possible that, since the war, a direct time-image has been formed and imposed on the cinema. [...] a cinema of time, with Welles, with neo-realism, with the new wave" (*Cinema 1*, ix).
   2. *Collapse of the sensory-motor schema*:
      - From action to seeing: "the post-war period has greatly increased the situations which we no longer know how to react to, in spaces which we no longer know how to describe," creating a kind of mutant race of people: "they saw rather than acted, they were seers" (xi).
      - **Time** rises up to take the place of the obsolete sensory-motor schema
         - "to make perceptible, to make visible, relationships of time" (xii).

Chapter 1 -- Beyond the Movement-image

Q: What is a **purely optical (and sound) situation**? (2)
   - **Blank description**: a blank or unmotivated, purely descriptive mediatic mode, and nothing more. There is no longer a "proper" sensibility between image and viewer. We no longer know how to feel or act when presented with an image.
      - An analogy to impressionism, i.e. the "conquering of a purely optical space in painting" (2).
   - **Rawness**: a "nakedness, crudeness and brutality" (3).

- **Autonomy**: "objects and settings take on an autonomous, material reality..." (4).
  - From *Cinema 1*: "Things are luminous by themselves...the cinema does not have natural subjective perception as its model" (60, 64).
  - Hence goal of *Cinema 2*: the *opsign* and the *noosign*, a cinema of the purely *optical* situation and the cinema of thought.
- **Everyday banality** (5)
- **Indiscernibility**: There's no place from which to know, no place from which to speak/act (7; also 9).
- The new **mutants** (19).
- From **cliché** (movement-image) to **real** (time-image) (20-21).
- Summary (23).

Yasujiro Ozu
- "only weak sensory-motor connections...no universal line...[no] encompasser" (15)
- Senses are "emancipated," bringing a "direct relation with time and thought" (17)

Chapter 4 -- Crystal-image

Q: What is a crystal?
- A: *propagation*, the *autonomous propagation* of things (images).
  i.e. Deleuze is trying to explain the generative/expressive nature of purely dead/autonomous things.
- "contracting," the "smallest circuit," an "immediate, symmetrical, consecutive or even simultaneous double" (68).
- ** It is the "heart" of the opsign: "when the actual optical image crystallizes with *its own* virtual image" (69). **
  - Hence a crystallization/relation *between the actual and virtual* of the opsign.
- ** *direct time-image*, as opposed to the "indirect" or "abstract" time that comes from movement: "The crystal reveals a direct time-image..." ** (98).

For the crystal, exchange and indiscernibility operate in three interlocking ways:
1. Actual-virtual; the mirror or catoptric theater as crystalline optics (70)
   - ex: *Citizen Kane*, or *Lady from Shanghai*.
2. Clear-opaque (70)
3. Seed-milieu (71)

1. Perfect crystals: **Ophüls** (83)
- "the split image constantly runs after itself to connect up with itself" (hence the circus track in *Lola Montès*); characters act and are acted upon; all of life is a

spectacle (83-84)
- An "excess of theatricality" (84).

2. Cracked/flawed crystal: **Renoir** (84)
- Depth of field plays a role here: "something is going to slip away in the background, in depth, through the third side or third dimension" (85).
  i.e. the crack is *the axis of depth*, that's the opportunity for flight.

3. Formation/growth/expansion/seeding of new crystals: **Fellini** (88)
- The spontaneity of the crystal as seed, "which makes everything it touches crystallize" (89).
- Spontaneous *entrances*.

4. Decomposition/rot of the crystal: **Visconti** (94)
   1. The rich/aristocracy.
   2. Rot/decomposition that "eats away at [the aristocracy] from within" (94).
   3. History, which doubles the process of decomposition.. "History growls at the door" (95).
   4. The too-late, the realization that something arrives too late (96).

Chapter 5 -- Peaks of Present and Sheets of Past

Two flows of the time-image, the present and the past:
  1. Peaks of present -- simultaneity of presents as "accents" or peaks of view
- **All present** -- everything is turned into a present; all the presents, all at the same time: "*a present of the future, a present of the present and a present of the past*" (100).
- ** "no longer the coexistence of sheets of past, but the simultaneity of peaks of present" (101). **

  Alain Robbe-Grillet (101)
- "make[s] time frightening and inexplicable" (101)
- *Last Year in Marienbad* (directed by Resnais and written by Robbe-Grillet but considered a very close collaboration)
  ○ Indiscernibility (104, 105)

  2. Sheets of past -- coexistence of past as "aspects" or regions/sheets
- Not "all present" but instead time becomes "out of joint" (105; also 112).
- The temporal co-existence of past circles/sheets: "...all the circles of the past constituting so many stretched or shrunk regions, strata, and sheets..." (99).

- hence temporality as a state "of *permanent crisis*" (112); "*Nothing is decidable any more*" (114).
- **Orson Welles**
  - "the first great film of a cinema of time, Welle's *Citizen Kane*" (99)
  - "a circle or sheet of virtual past, a continuum" (105)
    - Hence the part-whole problem: Is Rosebud in *this* sheet? Yes and no.

Dept and depth of field
- The historical shift from depth to depth of field (107)
  - Sixteenth century painting (i.e. renaissance painting) has *depth* via "parallel and successive planes [*plans*], each autonomous, defined by characters or elements side by side" (107).
  - Seventeenth century painting (i.e. baroque painting) has *depth of field* which contains internal references *between* the planes (i.e. volume).
- ** Depth *is* temporalization (107); "the unbridled depth is of time and no longer of space" (108). **

Alain Resnais
- *No center*: "the disappearance of the centre or fixed point...the present begins to float" (116).
- *Undecidability*: "*undecidable alternatives* between sheets of past."

1. Continuum (119) -- the sheets themselves.
2. Subfragmentation (120) -- i.e. every continuum will itself be fragmented
3. Diagrams (that transform the maps/sheets) (121).
   - "In Resnais, the diagram will be a superimposing of maps which define a set of transformations from sheet to sheet" (122).
4. The *problem* of memory, and the *inadequacy* of the flashback -- i.e. the fact that flashbacks create temporal problems, they don't solve them (122).

> **Abridged Version** -- Read chapters 7, 8, and 10.
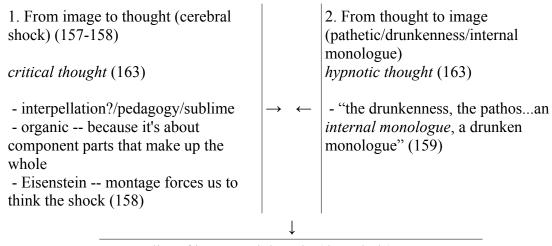>
> Watch as much as you can of the following:
> - *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (d. Akerman, 1975).
> - *Hitler: A Film from Germany* (d. Syberberg, 1977).

Chapter 7 -- Thought and cinema (i.e. image touches the brain directly)[1]
- On first encounters: thought encountering image; image encountering thought.

Automatic/self-contained movement (156) -- "neither figurative nor abstract" but autonomous.
- ** This produces a "*shock to thought*" (*nooshock*) and allows the image to touch "*the nervous and cerebral system directly*" (156). **
- Producing a "***spiritual automaton* in us**" (156).

| 1. From image to thought (cerebral shock) (157-158)

critical thought (163)

- interpellation?/pedagogy/sublime
- organic -- because it's about component parts that make up the whole
- Eisenstein -- montage forces us to think the shock (158) | → ← | 2. From thought to image (pathetic/drunkenness/internal monologue)
hypnotic thought (163)

- "the drunkenness, the pathos...an *internal monologue*, a drunken monologue" (159) |

↓

3. Equality of image and thought (the Whole)
action thought (163)

- "dramatic, pragmatic, praxis, or action-thought" -- i.e. the "balanced" or more fully integrated coordination of (1) shock pedagogy injected in and (2) mental/affective projection extending out.

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1 Note that the endnotes for chapter 7 are incorrectly numbered. The translators' notes were omitted, causing the numbering to go out of phase.

Q: What is Deleuze's answer to all this?
- A: It's all too quaint if not total bullshit, "declarations worth of a museum" (164).
- ** "The spiritual automaton became fascist man" (164). **
- ** Thus precipitating the break down in the sensory-motor scheme ** (169).
- **Belief**. An ethic or faith *for this world* (not for another world) (172, 173).

Godard (179-188)

Chapter 8: Body & Brain

Cinema of the body -- "give me a body" (189-203).
- The everyday body (189).
- Tiredness and waiting: "Tiredness and waiting, even despair are the attitudes of the body" (189).
- The ceremonial body (190).
- Carnival/masquerade/renewal of body in order to make it disappear.

   ...these things are discovered in experimental cinema, i.e. Warhol (191)
   But also Chantal Akerman (196).

Cinema of the brain -- "give me a brain" (204-215).

Kubrick (205)
Resnais (206)

Autonomy of the cut as such, as "irrational cut" (213-214).
- ex: black-white in Stan Brakhage (200), or Tony Conrad (215).
- This produces "the point-cut, relinkage and the black and white screen" (215) -- these are not three distinct processes, but rather they all work together.
- ** Produces a "topological, ... probabilistic, and irrational" type of brain image (215). **

Shifts in political film-making (from classical to modern):
1) The *people go missing*.. (215).
2) Relation changes between the political and the private (218).

Trance (219) -- i.e. even the best political filmmaking (agitprop) still just wants to put the people in a trance, hence minoritarian cinema...
- Minoritarian cinema (220) -- i.e. uncoupling from the dominant, and cultivating a new *minoritarian* language.

Chapter 10

Cinema as *prelinguistic* field (262).
- What's important is the breakdown and/or reconfiguration of this field, hence his attention to the break between movement-image and time-image (not, say, the shift from silent to sound) (263).

New automata: "a new computer and cybernetic race, automata of computation and thought, automata with controls and feedback" (264-265).
- Network power: "power was diluted..." (265).

"Disingenuous" nature of electronic images: "a new image can arise from any point whatever of the preceding image" (265).

Syberberg

Syberberg produces an information space

** Information's ineffectiveness ** (269)
- "If there is no debasement of information, it is because information itself is a debasement" (269).

(Summary of the book, 270-279.)

Concept/aesthetics are crucial, not the technology or the "facts" of cinema
- The aesthetic comes before the technology (267)
- Q: What is philosophy? A: Philosophy is a "practice of concepts" (280).