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:
- *Late Spring* (d. Ozu, 1949).
- *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).

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**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)

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**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:

- Hitler: A Film from Germany (d. Syberberg, 1977).

Chapter 7 -- Thought and cinema (i.e. image touches the brain directly)

- 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)
2. From thought to image (pathetic/drunkenness/internal monologue)

- interpellation?/pedagogy/sublime
- organic -- because it's about component parts that make up the whole
- Eisenstein -- montage forces us to think the shock (158)

- “the drunkenness, the pathos...an internal monologue, a drunken monologue” (159)

3. Equality of image and thought (the Whole)

- “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.

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)

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**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).