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Cinema 2: The Time-Image

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Temps) is the second volume

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of Gilles Deleuze's work on cinema published in 1985. Using the philosophy of Henri Bergson, Deleuze offers an analysis of the cinematic treatment of time and memory, thought and speech. The book draws on the work of major film-makers like Fellini, Hitchcock, Antonioni and Welles.

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new way to understand
narrative cinema, based on
Henri Bergson's notion of

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the movement-image and C.S. Pierce's classification of images and signs. In Cinema 2, he explains why, since World War

Cinema 2: The Time-Image by Gilles Deleuze

Description: Gilles Deleuze was one of the most influential figures in twentieth-century philosophy, whose master-works, *Difference and Repetition* and - with Felix Guattari - *A Thousand Plateaus* and *Anti-Oedipus* have become one of the most

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(French: Cinéma II: L'image-temps) is a film theory book by the philosopher Gilles Deleuze combining philosophy with film criticism. Gilles Deleuze's Cinema 2. First Sentence: Against those who defined Italian neo-realism by its social content, Bazin put forward the fundamental requirement of formal aesthetic criteria.

Cinema 2: The Time-Image - The Art and Popular Culture

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Deleuze's work on the
implications of the
cinematographic image. In
Cinema 2, Deleuze explains
why, since World War II,
time has come to dominate
film. Among the filmmakers
discussed are Rossellini,
Fellini, Godard, Resnais,
Pasolini, and many others.

**Cinema 2 – University of
Minnesota Press**

The time-image moved beyond
motion by freeing itself of
the "sensory-motor" link to
a "pure optical and sound"

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(tactile) image. This emancipating of the senses concurred with a “direct relation with time and thought” (Cinema 2, 17).

Part 2: Cinema 2: The Time- Image | Reflexiones

Marginales

Cinema II is Deleuze's second work on cinema, completing the reassessment of the art form begun in Cinema I. Influenced by the philosophy of Henri Bergson, Deleuze here offers a compelling analysis of the cinematic treatment of time and memory, thought and speech. The work draws on examples from major film makers, including Federico

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Fellini, Alfred Hitchcock
and Orson Welles, among many
others.

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Cinema 1: The Movement Image
(French: Cinéma 1. L'image-
mouvement) (1983) is the
first of two books on cinema
by the philosopher Gilles
Deleuze, the second being
Cinema 2: The Time Image
(French: Cinéma 2. L'image-
temps) (1985). Together
Cinema 1 and Cinema 2 have
become known as the Cinema
books, the two volumes both
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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.

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

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

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 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

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film and with the cinematic treatment of memory, thought and speech.

A new edition of this introduction to Deleuze's seminal work, *Difference and Repetition*, with new material on intensity, science and action and new engagements with Bryant, Sauvagnargues, Smith, Somers-Hall and de Beistegui.

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,

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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,

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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 theory, film history and film forms.

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 French philosopher Gilles Deleuze was one of the most innovative and

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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

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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

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Szaloky, UC Santa Barbara.

Gilles Deleuze represents
the most widely referenced
theorist of cinema today.
And yet, even the most
rudimentary pillars of his
thought remain mysterious to
most students (and even many
scholars) of film studies.
From one of the foremost

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theorists following Deleuze in the world today, Deleuze and Lola Montès offers a detailed explication of Gilles Deleuze's writings on film - from his books Cinema 1: The Movement-Image (1983) and Cinema 2: The Time-Image (1985). Building on this foundation, Rushton provides an interpretation of Max Ophuls's classic film Lola Montès as an example of how Deleuzian film theory can function in the practice of film interpretation.

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