

# Cinema 1 The Movement Image Gilles Deleuze

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## **Cinema 1 The Movement Image**

In Cinema 1, Deleuze specifies his classification of the movement-image through both Bergson's theory of matter and the philosophy of the American pragmatist C. S. Peirce.

## **Cinema 1: The Movement Image - Wikipedia**

Cinema 1 is thus a look at how the early cinema learned to produce the "movement image." It's a review of "auteur" film-makers and their

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experiments with the medium (in addition to those mentioned above are Welles, Godard, Eisenstein, Lang, Resnais, Hitchcock...) to produce perception, affect, and action. He contrasts montage with mise-en-scene.

## **Amazon.com: Cinema 1: The Movement-Image (9780816614004**

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Start your review of Cinema 1: The Movement-Image Sep 26, 2008 Brian rated it it was amazing This is a brilliant analysis of how the history of film impacted its form, its style and the technological advancements of it.

## **Cinema 1: The Movement-Image by Gilles Deleuze**

Cinema 1: The Movement-Image Summary In his first book about film, Gilles Deleuze writes about the traditional meaning of the word "philosophy" as "the creation of concepts." This book, titled "Cinema 1", is published in 1983, in which he

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proposes, ". . . it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians.

## **Cinema 1: The Movement-Image - www.BookRags.com**

A list of 356 films compiled on Letterboxd, including Enoch Arden (1911), The Massacre (1912), The Golem (1915), The Birth of a Nation (1915) and The Love Tragedy of the Homunculus (1916). About this list: A list of 356 films referenced by Deleuze in the first volume of his philosophical treatise on the symbolic language of images and signs in cinema.

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## **Cinema 1 : The Movement-Image - Walmart.com - Walmart.com**

In the opening chapters of Cinema 1: The Movement-Image Deleuze applies Bergsonian philosophy of time, change and movement to filmic construction. An important aspect of Bergsonian philosophy is that movement is distinct from space covered. Regardless of how much you divide space, movement will

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always occur in a concrete duration  
(indivisible time).

## **Part 1: Cinema 1: The Movement- Image | Reflexiones Marginales**

Cinema 1: The Movement Image. Gilles  
Deleuze. A&C Black, Nov 1, 2001 -  
Motion pictures - 250 pages. 4 Reviews .  
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frames (hence the movement-image in  
its purest sense) • bounded and  
determined by cutting • determines the  
movement of the closed system (of the  
framing of the shot) such movement  
always happens in two ways at once: 1.

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the micro movement of all the elements inside the shot. 2. the macro movement of the whole (irreducible to the micro elements).

## **WEEK 1--INTRODUCTION TO THE MOVEMENT-IMAGE; MOVEMENT- IMAGE ...**

The Movement Image (Cinema 1) By Image, Deleuze follows Bergson to mean something both very simple and very broad — “the set of what appears,” how this set appears in constant flux between intersecting parts in relation to a whole. An image for Deleuze is just about anything.

## **Movement and Time Images (Deleuze) (Cinema 1 Cinema 2 ...**

Free 2-day shipping on qualified orders over \$35. Buy Cinema 1: The Movement-Image (Paperback) at Walmart.com

## **Cinema 1: The Movement-Image (Paperback) - Walmart.com ...**

Cinema 1 A revolutionary work in

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philosophy and a book about cinema that identifies three principal types of image-movement using examples from the work of a diverse group of filmmakers including Griffith, Eisenstein, Cassavetes, and Altman.

## **Cinema 1 — University of Minnesota Press**

For Deleuze, the moving image is not a system of reference. One doesn't refer to something through a segment of film. The filmic medium is direct, not referential. Cinema 1 is thus a look at how the early cinema learned to produce the "movement image."

## **Amazon.com: Customer reviews: Cinema 1: The Movement-Image**

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Later in the book Cinema 1, Deleuze  
uses his theory of the image to frame  
philosophy as a state of internal  
reflection, countering the traditional  
perspective that it relates to external  
domains. Philosophy is merely a set of  
concepts which are the images of  
thought, and they function in the same  
way as smells or sights.

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