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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 -

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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 experiments with the medium (in addition to those mentioned above are Welles, Godard, Eisenstein, Lang, Resnais, Hitchcock...) to produce

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perception, affect, and action. He contrasts montage with mise-en-scene.

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

...

A theory of the movement-image, a work that is very much of the time when films, movies, the theater, was still referred to

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as the cinema. What is very sad about reading this book, is that this reads as an antiquated book, a text on an art that has passed its halcyon days. I would still recommend this to any student of critical theory.

Cinema 1: The Movement-Image by Gilles Deleuze

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Cinema 1 The Movement-Image. 1986 •
Author: Gilles Deleuze Translated by
Hugh Tomlinson and Barbara Habberjam
A revolutionary work in 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

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Altman.

Cinema 1 — University of Minnesota Press

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**Amazon.com: Customer reviews:
Cinema 1: The Movement-Image**
At the second level is the shot and

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movement: “Movement expresses a change of the whole, an aspect of change, a duration or an articulation of duration” (Cinema 1, 18). “The shot is the movement-image. In so far as it relates movement to a whole which changes, it is the mobile section of a duration” (Cinema 1, 22).

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

Cinema I is a revolutionary work in the theory of cinema and begins Deleuze's major reassessment of film, concluded in Cinema II. In it, Deleuze identifies three distinct principal types of 'image movement' and draws upon diverse examples from the work of such major

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filmmakers as Griffith, Eisenstein,
Cassavetes and Altman.

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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

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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 ...**
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Cinema 1: The Movement image. Can anyone please explain to me the concepts of 'any instant whatever' and

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'privileged instants'? What does Deleuze mean when he quotes Bergson to claim: 'movement is made up of 'any instant whatever''? 0 comments. share. save hide report. 100% Upvoted.

Cinema 1: The Movement image : Deleuze

Cinema I is a revolutionary work in the

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theory of cinema and begins Deleuze's major reassessment of film, concluded in Cinema II. In it, Deleuze identifies three distinct principal types of 'image movement' and draws upon diverse examples from the work of such major filmmakers as Griffith, Eisenstein, Cassavetes and Altman.

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Cinema 1 : the movement-image (Book, 2005) [WorldCat.org]

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

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thought, and they function in the same way as smells or sights.

Deleuze, "The Movement Image and its Three Varieties ...

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- thus “the shot is the movement-image” (22, emphasis added) montage -- i.e. cinema only becomes cinema when you move the camera , either via a mobile camera (continuous movement) or via montage (discontinuous

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movement) (24-

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

Cinema 1: The Movement-Image
Summary In his first book about film,
Gilles Deleuze writes about the
traditional meaning of the word

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"philosophy" as "the creation of concepts." This book, titled "Cinema 1", is published in 1983, in which he proposes, ". . . it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians.

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**Editions of Cinema 1: The
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contrasts montage with mise-en-scene.

Cinema 1 - L'image-Mouvement book by Gilles Deleuze

C I N E M A 1 : THE MOVEMENT-IMAGE “

The great directors of the cinema may be compared, in our view, not merely with painters, architects and musicians, but also with thinkers. They think with

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movement-images and time-images
instead of concepts.” Preface to the
French edition

**CINEMA 1: THE MOVEMENT-IMAGE,
a list of films by ...**
Monoskop

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