

## ABSTRACTS

## CINEMA: THE "COUNTER-REALIZATION" OF PHILOSOPHICAL PROBLEMS

Mirjam Schaub (University of Applied Sciences (HAW) Hamburg)

The article offers a survey of Deleuze's interest in images throughout his career. It suggests that his enduring fascination with time is the driving force behind his relatively late preoccupation with images, which started with an essay on Lucretius, followed by his book on Bacon's paintings, his two famous books on the cinema and a brief piece on Beckett's TV-plays. During the ten years of not discussing time at all, time has changed the medium of reflection: Deleuze stops conceiving time — as most structuralists do — as infinite, one-directional successiveness, similar to how utterances work. After the gap years, time gets involved in an "evental logic" that is designed after the role-model of images. From now on, time incorporates divergent flight lines (to a past, that never existed, to a future, that will never come true etc.). Far from being *only* chronological, time becomes a code name for a "reservoir" of simultaneity that undermines and overrides the actual process of sense-making through the consecutive use of words. Here, the visible and the utterable step in: as the graphic "counter-realization" of philosophical problems that have remained unsolved since Kant linked the sublime to a conflict between successive apprehension and its simultaneous comprehension. Mirjam Schaub explains why the moving image helps to understand the troubling effects of this discrepancy: Through Nouvelle Vague techniques such as false connections, boredom or ostentatious sight-and-sound-gaps it becomes obvious, that time remains a *disruptive force*. For Deleuze the asynchronical use of sight and sound in film reveals the inner logic of time as universal differentiator. While the utterable *naturally* generates contractions (such as A and Non-A cannot exist simultaneously), the visible in film *easily* embraces divergent events (such as Citizen Kane being old in the foreground and young in the background). What is to be believed? The moving-image as a "fusion of the tear" is celebrated as a process of exchange between intertwined time lines, virtual and actual images that become mutual look-alikes.

*Keywords:* time, event-logic, sight and sound, false connections, simultaneity.

## VISUAL EFFECTS AND PHENOMENOLOGY OF PERCEPTUAL CONTROL

Jay Lampert (University of Guelph/Duquesne University)

Can we derive a new model of perception based on digital visual effects programs like Adobe After Effects? Philosophers of film have discussed the aesthetics of digital cinema, but not the phenomenology of the act of compositing. This paper will consider three topics: the art of perceptual control; compositing perception by layers and transparency; and implications for phenomenological structures like time, perspective, and reflexivity.

*Keywords:* digital editing, phenomenology, philosophy of time, visual effects.

## DOUBLE-DELEUZE: "INTELLIGENT MATERIALISM" GOES TO THE MOVIES

Bernd Herzogenrath (Goethe-University Frankfurt am Main)

This essay will focus on the nexus of film, time, and materiality. I will begin by introducing film's constitutive | constituting move as the attempt to *represent* time *in* film which was already being discussed at the birth of the medium. Taking my cue from Bazin's influential article on the "Ontology of the Photographic Image," I will shift my focus to the *materiality* of film: time leaves much more direct traces *on* film than any representation of time *in* film could ever achieve. Taking Bill Morrison's film *Decasia* (2002) as example, I will direct a more "materialist" approach to the filmic *material*.

Material Culture is based on the premise that the *materiality* of objects are an integrative part and parcel of culture, that the material dimension is as fundamentally important in the understanding of a culture as language or social relations — but Material Culture mainly focuses on the materiality of everyday objects and their *representation* in the media [literature, film, arts, etc.]. Thus, a further and important step would be to re-direct such an analysis to the materiality of the media *itself*, to put the probing finger not only at the thing *in* representation, but the thing *of* representation. The medium "film" seems to me most fitting to test

such an interface of Material Culture and Media Studies, since film has entertained a most complex relation to *time* from its early beginnings onward: film promised to [re]present temporal dynamics — and the temporality of things — *directly, unmediated*, a paradox that gives rise to the different “strategies” of what Deleuze calls the *movement-image* and the *time-image* respectively. Such a representation, however, is not only an effect of a perceptive illusion, but also of the *repression* of the very materiality of film itself.

If such an interest in the possibilities of the celluloid had already driven much of the 60s avant-garde [Brakhage, Jacobs, etc.], *Decasia* in addition does not only focus on film’s “thingness,” but also its own, particular “temporality.” Put together from *found footage* and archive material in various states of “dying,” this film reveals the “collaboration” of time and matter as *in itself* “creative,” and ultimately produces a category that that I will call the *matter-image* and that, I argue, neither Deleuze’s *movement-image*, nor his *time-image* completely grasp: here, time and matter *produce their own filmic image*.

*Keywords:* materialism, matter-image, Deleuze, Bill Morrison.

## BRINGING THE PAST INTO THE PRESENT: WEST OF THE TRACKS AS A DELEUZIAN TIME-IMAGE

William Brown (University of Roehampton)

In this essay, I shall offer up a Deleuzian reading of Wang Bing’s epic documentary, *Tie Xi Qu: West of the Tracks* (2003), suggesting that the film functions as a time-image that prioritises memory over history, and that it depicts to us multiple different temporalities. I shall also relate *West of the Tracks* to other Chinese movies in order to demonstrate that Wang’s film not only reflects in part upon globalisation, but that what constitutes contemporary China and/or Chinese cinema is itself multiple, heterogeneous and globalised. In this way, Deleuze’s concept of the time-image is one that applies not just to films, but which constitutes a framework through which to understand the contemporary world as a whole.

*Keywords:* documentary, time-image, Wang Bing, Deleuze.

## THOUGHT-IMAGES AND THE NEW AS A RARITY: A REEVALUATION OF THE PHILOSOPHICAL IMPLICATIONS OF DELEUZE'S *CINEMA* BOOKS

Jakob Nilsson (Stockholm University)

Contrary to what is often argued or implied — whether by antagonists like Badiou or the most important Deleuze scholars — events that lead to the creation of the new are in many regards a rarity in Deleuze. The rarity of the new, this article argues, is increasingly emphasized from Deleuze's 1970s and forward, culminating with *Cinema 2* which in large parts deals with the new as an intricate difficulty. This article reexamines Deleuze's taxonomy of cinematic thought-images from this perspective. The established view is that the cinema books reflect a shift from Deleuze's earlier call for a thought without image to an affirmation of a plurality of images of thought (as argued for instance by Paola Marrati). This article argues against this notion of a shift while revealing two things: 1. Deleuze's early ideas of image-thought were more complex and the cinema books rather extend most of them and 2. The examinations of thought-images in *Cinema 2* reflects changes instead in Deleuze's treatment of the problem of the new, changes that has basically been overlooked by scholars. As anticipated in *Capitalism and Schizophrenia* and Deleuze's book on Bacon, "the new" has ceased to be naturally associated with the outcome of an ontology of constant differentiation (which tended to be the focus of his work in the 1960s). The term has now more clearly come to concern creations that are *rare* and that are the object and possible outcome of aesthetic-political-philosophical struggle. This article charts the flowering of this problematic throughout the cinema books in relation to varying conceptions of the new across Deleuze's work as a whole.

*Keywords:* film-philosophy, thought-images, rare events, the new, Deleuze.

## VISIONS OF THE INTOLERABLE: DELEUZE ON ETHICAL IMAGES

Joseph Barker (Pennsylvania State University)

This paper calls into question the privilege granted to creativity by most commentators on Deleuze by demonstrating the priority of ethics over creation in relation to the concept of

the image. It takes up Jacques Derrida's "grumble" about the central place of creativity in Deleuze, showing how this grumble is applicable to influential readers of Deleuze including Anne Sauvagnargues, Ronald Bogue and John Protevi. Another reading of Deleuze will be given which calls the priority of creation into question, rescuing Deleuze from Derrida's grumble. Deleuze's notion of the image will be put into a tradition of thinking the relationship between light and appearance which runs from Plato through Bergson, Heidegger and Derrida. The notion of the image as the basic material of existence is then explained to be a passive fusion of external elements and shown to be made more consistent from *Difference and Repetition* to *Cinema 1: The Movement-Image*. The paper will then show how the "good" image in Plato is fundamentally constructed based on a moral motivation, on Deleuze's reading in *Difference and Repetition*. The "good" image is one which resembles the Idea which remains identical to itself over time. *A Thousand Plateaus* will then be called upon to demonstrate how this self-same Idea is in fact the universalization of that which remains the identical to itself in the world, that is, the Idea universalizes a purely conservative social organization which eliminates all that differs from itself. In this way, Plato institutes the moral interpretation of the world which forms a moral image of thought. Deleuze's ethical images will be precisely those which force thought to see the intolerability of the exclusionary social organizations it universalizes. After outlining Deleuze's notion of the splitting of time in *Cinema 2: The Time-Image*, we will show how the body links humanity to this splitting of time because it causes the present to collapse when it is exhausted. The bodies which are fatigued and wiped out in the present organization of social space must be given voice in a speech-act which forces thought to see the impossibility of living in the present for certain bodies. Ultimately, thought must be made to see its own embodiment, in the brain, and thus see how the boundaries it imposes upon bodies prevent its own operation outside of the strict boundaries of the dominant reality. However, it will be shown that the vision thought has of its own impossibility is constantly being buried in the past, whilst new intolerable worlds are continually arising anew. In this light, we will end with Derrida's sensitive insight that, for Deleuze, the best thought, the best philosophy, the best writing is not concerned with the creation of the new in itself, but rather is continually haunted by the impossibility of thought and the ethical horrors of stupidity.

*Keywords:* ethics, images, thought, Deleuze, Plato.

## ARTAUD VERSUS KANT: ANNIHILATION OF THE IMAGINATION IN THE DELEUZE'S PHILOSOPHY OF CINEMA

Jurate Baranova (Lithuanian University of Educational Sciences)

Kant and Artaud present two different poles of the possibility of philosophical thought: critical sharpness and an inability to concentrate on thinking at all. In his book *The Logic of Sense*, Deleuze compares Artaud to Lewis Carroll as two possible alternatives: one of the surface, the other of depth. Deleuze also develops further Artaud's concept of *body without organs*. In *Difference and Repetition*, Deleuze leads a discussion with a Kantian image of thought, paradoxically considering it dogmatic. On the other hand, Deleuze deeply reflects the Kantian notion of imagination in *Kant's Critical Philosophy*. Do these lessons on Kant's concept of imagination play any role in the later Deleuzian aesthetics? What is the role of imagination in the philosophy of cinema, in the two volumes of *Cinema*? In his philosophy of cinema, Deleuze returns to Kant and Artaud.

In the first volume, when discussing the aesthetics of German expressionism, Deleuze refers to the Kantian idea of the two kinds of Sublime: mathematical and dynamic, the immense and the powerful, and the measureless and the formless. In *Cinema 2. The Time-Image*, Deleuze is seeking to trace the faculties of the mind, which organize the cinema art as the specific art in comparison with the others. Why does Deleuze rely not on imagination, but on the thought? In the chapter entitled "Thought and Cinema," Deleuze following the Kantian idea of sublime, but not mentioning his name, suggests a *sublime* conception of cinema.

The idea of shock as an effect of the spirit, which forces it to think and to think of the Whole is not an invention of Deleuze, but suggested by Sergei Eisenstein. It seems Deleuze simply refers to this notion of Eisenstein, who considered that the internal monologue in the cinema goes beyond a dream, which is too individual, and constitutes segments or links of a truly collective thought. On the other hand, he developed further the Eisensteinian insight of the shock which annihilates the imagination and gives birth to new thought, but he has chosen a different version expressed by Antonin Artaud. Artaud wrote that a dream, as it appears in European cinema inspired by surrealism, is too easy a solution to the "problem" of thought. Artaud believes more in the appropriateness between cinema and automatic writing, considering that automatic writing is not the absence of composition, but a higher control which brings together critical and conscious thought and the unconscious in thought: the

spiritual automaton. Deleuze, following Artaud, noticed that, mainly in cinema, thought is brought face to face with its own impossibility, but draws from this a higher power of birth. In this conception it is no longer thought which confronts repression, the unconscious, dream, sexuality or death, as in expressionism (and in surrealism); on the contrary, they confront thought as a higher “problem” when it enters into relation with the indeterminable, the unpreferable. According to Deleuze, only bad (and sometimes good) cinema limits itself to a dream state induced in the viewer an imaginary participation. But the essence of the cinema has thought as its higher purpose, nothing but thought and the functioning thereof. It seems that Artaud’s influence on Deleuze’s philosophy of cinema is stronger than Kant’s.

*Keywords:* Cinema, imagination, thought, Antonin Artaud, Immanuel Kant.

PARA ALÉM DA IMAGEM-CRISTAL: CONTRIBUTOS PARA A IDENTIFICAÇÃO DE UMA  
TERCEIRA SÍNTESE DO TEMPO NOS *CINEMAS* DE GILLES DELEUZE  
[BEYOND THE CRYSTAL-IMAGE: CONTRIBUTIONS TOWARDS THE IDENTIFICATION  
OF A THIRD SYNTHESIS OF TIME IN GILLES DELEUZE’S *CINEMA* BOOKS]

Nuno Carvalho (University of Lisbon)

The influence of the Bergsonian theory of images and philosophy of time in Deleuze’s *Cinema* has received a lot of attention by the best commentators and has contributed to establish the fundamental role played by the crystal-image in the internal architecture of *The Time-Image*. Without diminishing its importance this article will try to show, in the context of the threefold theory of time-synthesis and the correlative doctrine of faculties — developed by Deleuze, for instance, in *Proust and Signs* and *Difference and Repetition* — that there is evidence of a third synthesis of time in the second volume of the *Cinema*. The aim of this reading is to draw the line between the philosophies of time of Bergson and Deleuze: if, in the crystal-images of modern cinema, the author of *The Logic of Sense* found the visual incarnation of the paradoxes of time of the author of *Matter and Memory*, that doesn’t mean that the last word belongs to this image as it is also demonstrated by the residual Platonism that Deleuze criticizes, across his entire work, in Bergson’s philosophy of time. We will try, therefore, to prove that in *The Time-Image* Deleuze, repeating the arguments of *Proust and Signs* and *Dif-*

*ference and Repetition*, aims to overcome Bergson by creating an ultimate and terrible form of temporality, a form that the notion “power of the false” consecrates and that is followed, at the level of the doctrine of the faculties, by a movement in which Memory gives place to Thought.

*Keywords:* cinema, image, immanence, time, Deleuze.