

Cinema 2 The Time Image Gilles Deleuze

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Cinema 2: The Time-Image (French: Cin é ma 2, L'Image-Temps) is the second volume 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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[Cinema 2: The Time Image \(Continuum Impacts\) Paperback – 20 Jan. 2005 by Gilles Deleuze \(Author\) 5.0 out of 5 stars 3 ratings. See all formats and editions Hide other formats and editions. Amazon Price New from Used from Kindle Edition "Please retry" £ 10.52 — — Paperback "Please retry" £ 16.55 . £ 13.69 : £ 18.20: Paperback, 20 Jan. 2005: £ 12.99 — £ 9.99: Kindle Edition £ 10.52 Read ...](#)

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Cinema 2: The Time-Image brings to completion Gilles Deleuze's work on the theoretical implications of the cinematographic image. In Cinema 1: The Movement-Image, Deleuze proposed a new way to understand narrative cinema, based on Henri Bergson's notion of 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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Cinema 2: The Time-Image (French: Cin é ma 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.

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Brings to completion 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" (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 Fellini, Alfred Hitchcock and Orson Welles, among many others.

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Cinema 1: The Movement Image (French: Cin é ma 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: Cin é ma 2. L'image-temps) (1985). Together Cinema 1 and Cinema 2 have become known as the Cinema books, the two volumes both complementary and interdependent. In these books the author combines ...

[Cinema 1: The Movement Image - Wikipedia](#)

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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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